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The Toronto Consort at thirty

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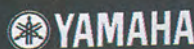
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Early to Rise

The Toronto Consort at 30

Interview by Dawn Lyons

The Toronto Consort can lay claim to purveying the earliest early music in Toronto. How early? Well, back in 1964 a bunch of graduates students at the University of Toronto's Institute for Medieval Studies produced the medieval play *Everyman* as part of a graduate seminar on early drama, liked it so much that they did another one, and another, and kept on doing it. This was the beginning of the PLS — *Poculi Ludique Societas* (Latin for "the cup and game society") also affectionately known as *Pillage & Looting Society*, *Parking Lot Sacrifices*, *Partly Literary Sources*, *Plays Larger than Shakespeare* and, oh no!, *Play Less Songs*.

The PLS has produced over 200 plays and is still going strong (they're planning to do *The Digby Mary Magdalene* this coming May, for instance). You can find information on current or past productions, and on how to join, at www.chass.utoronto.ca/~medieval/www/pls/.

The PLS sought out and produced plays, many not seen for hundreds of years, from the mediaeval and Renaissance periods. Texts, costumes, language, theatrical practice and stagecraft of the day were researched and incorporated into productions such as *Rafe Roister Doister* and the cycles of medieval mystery plays from York and Chester.

Although intended primarily as a scholarly activity, the productions were so much fun that they drew an enthusiastic "regular" audience. And since an important element in early drama was music and singing, these things got researched, too, leading to the formation of a sort of irregular house band, using any nearby talent that could be pressed into service. In good minstrel tradition the members played several instruments, many of them learning crumhorn, shawm and sackbutt on the fly, and the musicians sang as well. Eventually, possessed of more music than the plays could absorb, they gave a few concerts under the name *Toronto Consort*. The concerts were well-received and in due course a subscription series was born.

I talked to David Fallis, the Consort's artistic director, in the study/sitting room of his Palmerston Avenue home — about the Toronto Consort's 30th anniversary; and how it matured from a bunch of enthusiastic but inexperienced scholars into a polished ensemble, well-reviewed in both North America and Europe.

I began by asking him how long he had been with the group.

David: I joined in the fall of '79. I had auditioned in the spring and I started at the beginning of the next season. Terry McKenna is the next senior member, he came in the early 80s, then Laura Pudwell, and then Alison Melville, she's been with us quite a while, and of course John Pepper and Paul Jenkins, made six. We have two new members now, Katherine Hill and Ben Grossman, so we are now officially eight. A lot of times, though, we'll need or want more musicians so we frequently have guests and friends playing with us. We'll have 17 musicians for the Monteverdi *Orfeo* (February 21 & 22) — that's in concert. But Ben Grossman plays hurdy-gurdy and percussion, and there's no hurdy-gurdy or percussion in the Monteverdi, so he won't be playing with us for that one. However, he's the mainstay for *The Way of the Pilgrim*, *Medieval Songs of Travel* that we're doing February 2 in Guelph.

Me: Guelph?

David: Guelph's the new series that we started this year. This will be our second concert, we took *Sir Gawain and the Green Knight* there in the fall and we'll be back in April — *A Renaissance Festival*, with David Greenberg; we'll be doing two performances of that here in Toronto, then one in Guelph.

Me: You guys have been around for a long time. What was the early music scene like back then?

David: Thirty years ago there was not much. Tafelmusik had not even started. We consider our founders to be Tim McGee of U of T and ... Well, how it happened was that the director of the PLS said I'd love to have music of the period, so they put together some musicians including David Klausner, he's a professor of medieval Welsh and

also a fine musician, he had been a professional bassoonist, and Gary Creighton — do you know him? — the countertenor, and Tim McGee, who was a musicologist and player. So they did the music for a couple of the PLS's plays and people seemed to like it so they said let's continue, and they made a small series at the Faculty of Music, at Walter Hall. After which it was Hey, this is OK! and they just kept going.

Me: *The Toronto Consort has had thirty concert seasons, you've toured North America and Europe, made half a dozen CDs, done movie soundtracks. I've read some of the reviews on www.torontoconsort.org, and over and over again I read "fine musicianship". How do you get there from the impromptu beginning you described?*

David: Well, it was the price of success. The group had to go to professional musicians because the professors were just too busy. It is difficult to manage touring, recording etc., in addition to academic work. To be a player at the level of, say, Alison Melville, you really have to do it full-time.

Me: *A lot of the music you perform is fairly obscure — odd instruments, composers nobody's ever heard of, and musical traditions and forms that are not, well, not what we're used to. How did you find and keep your audience?*

David: A lot of education is required. But education is part of our mandate and activity — we've recently expanded our education program to include a program for high school students, too. As to what exactly we do, it depends on the kind of early music. The folk type is pretty easy to understand — a tune and some words. The music of the medieval aristocracy is less accessible, it is sophisticated and complicated. And in those times there weren't what we know as concerts. There were church services, aristocrats had musicians play while eating or relaxing, there was music as part of the theatre, but not ever a place for some people to go and pay money and listen and go home.

We like to explain the original occasion at our concerts. We

can't replicate — we are playing church music but we're not in church, we play dance music but this isn't a dance. But we try to let our audience know about the context.

As members of the ensemble, we have to remain constantly curious, questioning. How are we the same, how not the same, as we reach across the centuries? We see some of the same preoccupations, but some things are not the same, and we ask why did they do it this way, why do they think that is beauty? We are like travellers, sometimes struck by similarities, sometimes by difference. So, how far should we go in a given case to get the music to educate? How authentic should we be? We tread a middle ground. We think there is a challenge and an interest to knowing what it really was like, and at the same time you still have to enjoy yourselves and the audience has to enjoy it.

Sometimes we do things and we think, this is not very likely, but we'll do it anyway. For instance, on our *Orlando di Lasso: Chansons and Madrigals*, that was our first CD with Dorian, we think this is very like Lasso would have heard it. On our most recent one, *Mariners and Milkmaids*, we do some arrangements of country dances that are a little more fanciful, we're sure that originally they were done much more simply.

Me: How do you find the music that you perform?

David: As artistic director I'm principally responsible for the program, and I take a great deal of care shaping a program that I think will be interesting and will flow well. I'll say I think a lute solo would be good here, and I think it should be slow and melancholy, or fast and jolly. But the only way to make a chamber group work over the long haul is to make people feel that they can contribute, that they can have their own projects, and that gives us a variety in our recordings and performances that we couldn't otherwise have. Our members are very knowledgeable, Alison knows a great deal of the recorder repertoire, Terry for lute, Paul for keyboard, and they are always digging up more.

And we are blessed with a wonderful resource in the University

of Toronto Music Library. Having been a bit to other university libraries, I think we can be extremely proud of it.

Me: How far in advance do you plan your season?

David: We have our annual meeting about now. The grant applications, the first ones for next season, are due beginning of March, so basically by the end of February we have to have all our dates set, guest musicians arranged and so on...

The sliding door opens. It's Alison Mackay, Tafelmusik bass viol player, and also David's wife.

"David, it's Maxine on the phone, in Holland."

Alison tells me, I used to be in the Consort, too, that's where David and I met. Meanwhile David is explaining to the telephone "the e-mail bounced, so I wanted to confirm. OK, get that plane ticket and save your receipts. Oh, you know we're at 440? Good, see you then. Bye."

David explains to me: That was one of our 17 musicians for the Orfee. You know Charles Daniels, the English tenor? He's singing Orfee, and we'll have Charlotte Nediger, David Arnot, Doug Kirk the cornetto player. It's going to be a lot of fun...

His enjoyment in this moment of anticipation is evident, and it speaks volumes. It's a case in point of what keeps the Consort, after thirty years of adventuring, still eager for more travel in the always surprisingly new realms of early music.



PHOTO: PAUL ORENSTEIN

THE TORONTO CONSORT (LEFT TO RIGHT): **Katherine Hill** (soprano, viola da gamba) also performs with *Sine Nomine*, *Duo Seraphim*, and *Aradia*. In Europe she performs with Dutch ensembles including *Fata Organa*. **John Pepper** (bass) is active in early and contemporary music, and has appeared with *Tafelmusik*, *Elora Singers*, *Toronto Chamber Choir*, and *Tafelmusik Consort*.

Ben Grossman (percussion, hurdy-gurdy) is a well-known performer of experimental, folk, early, traditional and Turkish classical music.

David Fallis (tenor) has been Artistic Director of the Toronto Consort since 1990. He is in demand on both sides of the border as a conductor and recently made his Cleveland Opera debut. He is also Music Director of *Opera Atelier* and the *Toronto Chamber Choir*.

Terry McKenna (lute) is a specialist in plucked string instruments. A member of the *Stratford Festival*, he also heads the guitar and lute program at *Wilfred Laurier University*.

Alison Melville (recorder, early flutes) has performed around the world and is co-founder of *Baroque Music beside the Grange*, and also a member of *Ensemble Polaris*. She is on the faculty of *Oberlin College*.

Laura Pudwell (mezzo-soprano) has performed in *Paris*, *Salzburg*, *London* and *Vienna*, as well as locally with *Opera Atelier* and *Les Violons du Roy*.

Paul Jenkins (tenor, keyboards) has performed with *Tafelmusik*, *Purcell Consort*, *Toronto Chamber Choir*, *Esprit Orchestra* and at the *Elora Festival*.

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by Colin Eatock

Mr. Bach Comes to Call

January 11, 2003: Johann Sebastian Bach can appear in many guises. This evening, courtesy of Tafelmusik Baroque Orchestra, he was every inch the cerebral but dour Kapellmeister in his Cantata "Widerstehe doch der Sünde," BWV 54, for solo contralto and chamber orchestra. For those unacquainted with this little opus, its title translates as "Stand Steadfast Against Transgression," and it's full of uplifting lines such as "Be thou not blinded by Satan," and "He who commits sin is of the Devil." I couldn't help thinking that even 18th-century Lutherans – however solemn they may have been on Sunday mornings – would have found something more cheerful for their entertainment on a Saturday night.

Among the other compositions on this mixed programme – also featuring Handel, Vivaldi and Domenico Scarlatti – there was a second Bach work. This was a "new" concerto for oboe d'amore that Tafelmusik director Jeanne Lamon has cobbled together from other Bach compositions. The arrangement held together well, but again there was a rigorous quality to Bach's music.

For all his genius, Bach can sometimes give the impression of a gifted, hard-working schoolboy who earns top marks but is secretly the target of all his classmates' jokes. "Too much counterpoint; what is worse, Protestant counterpoint," quipped the irreverent Sir Thomas Beecham. Even Claude Debussy couldn't resist having some naughty fun at Bach's expense: "When the old Saxon cantor has no ideas, he sets off on anything and is truly merciless," wrote the French composer. "He is unbearable, except when he is admirable." And so it was this evening: Bach seemed humourless and over-earnest compared with the other baroque composers presented.

As for the performances, they were all we have come to expect from Tafelmusik: clear, precise and transparent. Oboist John Abberger's reading of the concerto was fluid and nuanced. It's unfortunate, though, that the vocal part of "Widerstehe doch der Sünde" lay below the comfort zone of Marie-Nicole Lemieux's plummy contralto. (She later shone in an encore that suited her voice much better: "Ombra mai fu," from Handel's *Xerxes*.)

One more thing: the concert programme contained a flyer for a Toronto Symphony Orchestra performance featuring three of Bach's Brandenburg Concertos. "TSO Plays Baroque" the advertisement boldly announced. There was a time when this would have been greeted like a pamphlet for the Progressive Conservative Party at an NDP convention – but these days it seems that the old-style wars have been sublimated into a live-and-let-live musical ethos.

January 16, 2003: Tonight, the Toronto Symphony Orchestra presented Brandenburgs Nos. 2, 3, and 4 (sharing the evening with Strauss' *Metamorphosen*). Here was another Bach: a Bach who could sing and dance, and was fluent in Romance languages – a Bach who puts the impertinences of Beecham and Debussy (and me) to shame.

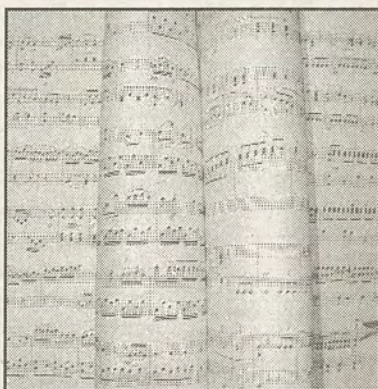
The instruments, of course, were modern, with chin-rests for the strings and lots of keys and valves on the winds. The sound was also modern: sustained and homogeneous, with long musical lines that contrasted with Tafelmusik's downbeat-driven playing. Was it better than Tafelmusik? Worse? Let's just say it was different: the TSO's Bach was elegant yet lively, thanks largely to Jacques Israelievitch in his dual role as conductor and soloist.

It's nice to see the TSO resisting the notion that Bach "belongs" to specialized period ensembles – after all, he belongs to everyone. But these days, when they play Bach, it's done by little bits of the orchestra, in an attempt to replicate the size of an 18th-century ensemble. As a result, something has been lost: when was the last time, dear reader, you heard a big, fat Stokowski arrangement of a Bach fugue? Or are they taboo in our ostensibly "T'm-OK-You're-OK" musical world?

I can already hear the cries of "inauthentic!" On the contrary, they are authentic mid-20th century arrangements of Bach for large, modern orchestras – they're grand and glorious, and great good fun. Let's bring them back, cymbal crashes and all!

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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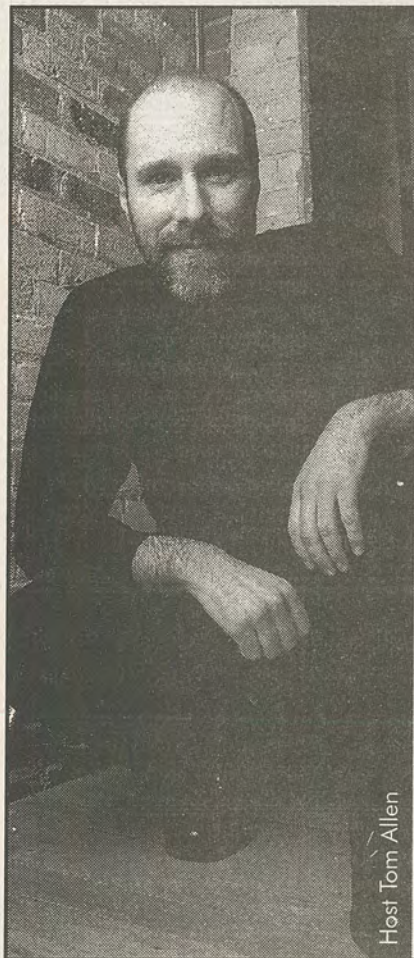
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QUODLIBET

by Allan Pulker

TAKING MY CUE from Colin Eatock's *T.O. Musical Diary* in the previous WholeNote, I thought I would look this month at what T.O. has to offer in the way of its other "concert milieu," the "usually unglamorous affairs given in churches and modest halls around town by local musicians," most, if not all, of whom are extremely good.

Personally I cherish this milieu because to me it is the core of the musical scene here - musicians making music not because they have to in order to make a living (no one makes a living presenting small concerts), but because they need to in order to flourish as artists.

VOCAL RECITALS

Every month there are more vocal recitals available than any one person is likely to attend. This month is no exception. Lorna MacDonald's recital on February 2 is the first, followed on February 8 by mezzo-soprano, Nancy deLong (Musician in our Midst, May 1999), who is both a highly regarded classical singer and a jazz stylist - I expect we will hear both sides of her

singing personality at this event. February 13 offers two noon-hour recitals: soprano Tracy Smith Bessette at Glenn Gould Studio and baritone Matthew Leigh at Walter Hall.

Later in the month, on February 22 the Aldeburgh Connection continues its tribute to the genius of Hugo Wolf with performances of his settings of the poetry of Goethe, Mörike and Eichendorff by Catherine Robbin and other singers. And tenor Benjamin Butterfield (who, we have heard, has just moved to Toronto) along with soprano Anne Grimm and pianists Inna Perkis & Boris Zarankin, will be the performers at the Off Centre Salon's eighth annual Schubertiad on February 23. Soprano Mary Enid Haines and tenor J.R. Fralick will give us a rare opportunity to hear songs by turn-of-the-century (19th to 20th, I think) British and Canadian composers in a Faculty of Music noon hour concert on February 27, and in the evening, soprano, Karita Mattila will give a recital with pianist, Martin Katz, at Roy Thomson Hall - not exactly the sort of concert Colin was writing about in his column, but a vocal recital nevertheless.

Finally, early in March three artists who collaborated closely with the late Srul Irving Glick during his lifetime,

soprano, Valerie Sirén, pianist, Cecilia Ignatieff, and cellist, Stefan Glick (the composer's son) will perform music by Glick, Sibelius and Brahms in a recital at the Heliconian Hall (March 2). Ms. Sirén is an authority on the 110 songs of Jean Sibelius, and contributed a chapter on them to a book entitled *A Sibelius Companion*.

CHAMBER MUSIC

February brings an abundance of very high calibre chamber music, more really than can be mentioned in this column. Some highlights include the Les Amis Series February 4 concert by soloists on both western and Chinese instruments with the Canadian Sinfonietta at the Markham Theatre; on February 7 Via Salzburg bringing us an ensemble of stellar string players, including cellist, Richard Lester, the principal cellist of the Chamber Orchestra of Europe and the Orchestra of the Age of Enlightenment; the Talisker Players on February 10, giving us more of their consistently imaginative and original programming in *Chants des Voyageurs*, arrangements of folk music by classical composers for voice, strings, flute and piano, along with readings from letters and diaries of early settlers and explorers, with Mireille Lebel, mezzo soprano and Julien Pat-



Richard Lester

enaude, baritone.

And there's more: violist Laura Wilcox, part of Music Toronto's Contemporary Classics series, on February 13; the Academy Series presenting gambist Susie Napper and cellist Christina Mahler on February 15; a marimba duo on February 20 at noon; music for several cellos at Mooredale Concerts on February 22-23; the Toronto Symphony Youth Orchestra's chamber ensembles on February 24; and a new professional ensemble, The Canadian Woodwind Quintet, spearheaded by clarinetist Joaquin Valdepenas, performing, among other things, the difficult and beautiful Opus 43



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Where the Music Begins.

Quintet by Carl Nielsen, with Amici on February 28.

CONCERTS WITH A CAUSE

Several concerts this month will help to support various worthwhile causes: the **Silvestrov Group's** February 14 concert of music by a fascinating array of 20th and 21st century composers is in support of the "Babes with Babes Project" which is helping to house and feed infants "whose parents are themselves yet children". The same evening **University Settlement** presents a fundraiser for the Out of the Cold Program. Also, too late for us to list, the TSO has announced that on February 20, seven TSO musicians will perform Beethoven's Septet in e minor, Opus 20 in support of Habitat for Humanity, in a special \$28 concert appropriately named "The House that Beethoven Built", at 6:30, right before the TSO's regular concert that evening. And on March 7 Nora Shulman and Judy Loman will perform at First Unitarian in support of the work of Amnesty International.

VALENTINE'S DAY

The reverberation begun by Valentine, the Roman Christian priest who broke the law by performing marriages for Roman soldiers and paid for his insubordination with martyrdom, contin-

ues to this day. Valentine's Day related concerts include one by **Music at Metropolitan** on February 8, and two recitals by classical saxophonist, Daniel Rubinoff, the first, in Hamilton, on February 9, the second on February 15. There are also several concerts, in addition to those already mentioned, on Valentine's Day: the **Etobicoke Philharmonic Orchestra's** "Scottish Lovers" concert at which violinist, Nancy Dahn, will perform Max Bruch's enchanting Concerto in G, based on traditional Scottish melodies; the **Mississauga Symphony Orchestra's** "Irving Berlin Always" concert, a tribute to a composer whose music often celebrated romantic love; a concert for beloved violin teacher, Lorand Fenyes' eighty-fifth birthday; and a choral concert titled "The Things We Do for Love", given by two choirs from the Faculty of Music at U. of T.

THE UNIVERSITIES

For those of us who can fit **York University** into our itineraries, on February 5 the York University Middle Eastern Ensemble will perform, at 12:30 at McLaughlin Hall, and at the same time on February 12 the York Percussion Ensemble will perform in the same venue. Music by student composers will be featured in a concert in

the same venue on February 26, and in the evening of the 27th ensembles from York's lively music program will present a concert of improvised music. On March 5 the York Music Department's Chinese Orchestra will present a noon hour concert. York's counterparts at the **University of Toronto** also have plenty of events to choose from, many, but not all, of which have already been mentioned - check the listings and the Faculty of Music's ad for details.

CHAMBER ORCHESTRAS

Sinfonia Toronto is presenting concerts on February 1 and March 1. At the second of these they will be performing Samuel Barber's wonderful *Adagio for Strings*, conducted by Nuran Arman. Also on March 1 the **University of Toronto Chamber Ensemble**, conducted by Raffi Armenian, will perform an interesting program, including *Five Pieces for Strings* by Paul Hindemith.

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EARLY MUSIC

by Frank Nakashima

ONE OF THE BIG events in February is certain to be the Toronto Consort's presentation (Feb 21 and 22) of the opera *Orfeo* by Claudio Monteverdi, a 1607 masterpiece (see our cover story, page 6). See it, and then try telling me you don't like opera!

HAVE YOU EVER HEARD Bach's *Goldberg Variations* played by anyone other than Glenn Gould? Well, isn't it about time? Making his Toronto debut in the Tafelmusik series is the young French harpsichordist Pierre Hantai whose dazzling 1993 recording won both a Gramophone Award and a Diapason d'Or (February 13 - 16). Considered to be one of the most exciting harpsichordists of our time, Mr. Hantai will be a most welcome guest.

FOR THE FIRST TIME, two of Canada's most exciting early music performers, Christina Mahler

(principal cellist with Tafelmusik) and Susie Napper (gambist with the duo, Les Voix Humaines) are joining forces for a chamber music recital together in the Academy Concert Series (February 15). The program will include early Italian works (as seems to be the theme this month!), as well as pieces by Marin Marais and J.S. Bach.

IN THE Toronto Early Music Centre's continuing series, The Recordare Ensemble (Avery MacLean, Stephanie Martin, and Michael Franklin) explore the versatility and virtuosity of the recorder. Their one-hour presentation includes three centuries of music for solo recorder and recorder consort and the rarely heard double recorder. There will also be fascinating 14th-century examples of mimesis (art imitating nature), quizzical puzzles by Dufay and Baldwin, and glorious fantasias by Byrd, Blankes and Morley (February 9). Next month's presentation (March 9) features the music of Attilio Ariosti (1666-1740), performed on the viola d'amore by Thomas Georgi). Admission is free.

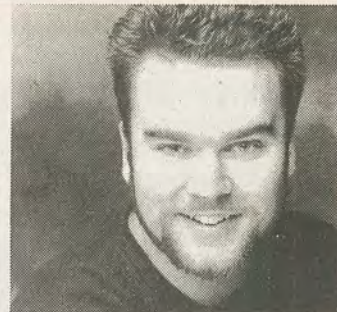
FOR MOST, the word *madrigal* conjures up visions of small groups of singers happily gathered for an evening of singing (as in the Toronto Early Music Centre's *Vocal Circle* - (see *Workshops*, page 44) but, to 17th-century composers, the term applied to any secular work in which the text was the master of the music. The Musicians in Ordinary (Hallie Fishel and John Edwards) are joined, March 1, by four singers to demonstrate the texture and invention

that these late madrigalists' experiments engendered. On the program is music by Carlo Gesualdo (whose harmonic waywardness reflected his mental instability), concertato madrigals (solos alternating with chorus) by Claudio Monteverdi, and solo madrigals of Giulio Caccini.

IN THEIR PROGRAM, "Minstrels and Minnesinger (March 7)," the Sine Nomine Ensemble for Medieval Music explores a variety of German Music of the Middle Ages - early chant, archaic polyphony, the courtly melodic lyricism of the Minnesinger, and the rich textures of the 15th-century Lied. The German-speaking area of the Middle Ages covered a wide geographical area which included modern-day Germany, Austria, Switzerland, and substantial portions of Eastern Europe.

STRANGELY, for a bilingual country such as Canada, there are not many opportunities, at least in Toronto, to hear French opera, let alone French Baroque opera. Thank goodness for Opera in Concert in presenting *Castor et Pollux* by Jean-Philippe Rameau (1683-1764). Performers include Joshua Hopkins, Colin Ainsworth, Meredith Hall, Monica Whicher, Giles Tomkins, Renée Winick, with the Aradia Ensemble (Toronto's other baroque orchestra), under the direction of Kevin Mallon, conductor; Opera in Concert chorus, Robert Cooper, director (February 8 & 9). If you go, don't miss the pre-concert chat with always-informative Iain Scott 45 minutes prior to the performance.

SELDOM HEARD in North America (although enormously popular in Europe), *The Seasons* is a work which represents some of Haydn's



Joshua Hopkins plays Pollux in OIC's *Castor and Pollux*

freshest, most inspired and original music at the pinnacle of his brilliant career. Tafelmusik's performances of this joyous oratorio have been the highlight of the prestigious *Klang und Raum* Festival in Germany for many years. Internationally acclaimed conductor Bruno Weil, a collaborator with Tafelmusik on numerous award-winning Sony recordings, directs the Tafelmusik Orchestra and Chamber Choir (March 7, 8) in their first Toronto performances of this work with soloists Ann Monoyios, soprano; Rufus Müller, tenor; and Locky Chung, baritone.

Finally, an early mention of a special concert coming up on March 9, featuring London-based soprano Nancy Argenta with Canada's "fastest-rising star countertenor" Daniel Taylor in a performance with his ensemble, Theatre of Early Music (from Montreal). The program includes Pergolesi's most celebrated motet dedicated to the Virgin Mary, *Stabat Mater Dolorosa*.

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.

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CHORAL SCENE

by Larry Beckwith

A GREAT NUMBER OF Toronto's choirs are hibernating, this month, rehearsing for major concerts in March and April. This leaves the field open for some interesting programs that Toronto's choral-lovers will not want to miss.

COUNTER-TENOR Peter Mahon has been a mainstay in several Toronto chamber and church choirs for many years. On February 1 he steps in front of his own William Byrd Singers for a concert of English and Italian Renaissance gems in the generous acoustic of St. Basil's Church on the U of T campus. Peter also gives a solo Vivaldi recital at St. James' Cathedral on Feb 25.

The Hart House Chorus, under John Tuttle's direction, gives two concerts in the coming weeks. On Feb 2 they appear at the Royal Ontario Museum, singing English and Italian madrigals and on March 2 they sing Palestrina, Howells and Britten in the Hart House Great Hall. The Chorus is made up of members of the university community who sing for the love of it, and it shows...they're a wonderful choir.

The Nathaniel Dett Chorale, directed by Brainerd Blyden-Taylor, has recently released its debut recording on the Marquis label. It's called "Listen to the Lambs" and features Drummondville-born composer R. Nathaniel Dett. Dett's career flourished south of the border in the first third of the 20th century and his compositional output includes a substantial number of excellent, profound choral works. The Chorale will give several concerts in the

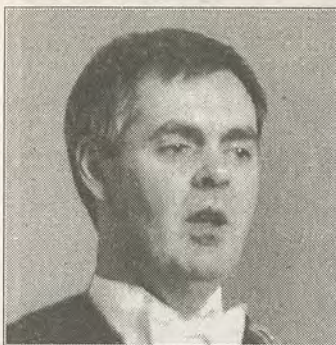
Toronto area this month, including stops at the Heritage Theatre in Brampton on Feb 5 and York University's Burton Auditorium on Feb. 26. To keep abreast of their activities, visit their handsome website at www.nathanieldettchorale.org.

The Mississauga Choral Society joins forces with the Glenview Presbyterian Church Choir - both conducted by Chrys Bentley - on Feb. 15 and 16, featuring a mixed program of primarily English and Canadian composers. The MCS continues to impress with fine performances of standard oratorio fare, commissioning of new works, and guest appearances with the TSO.

Throwing in my 2c-worth on the Toronto Consort's *Orfeo*, Feb 21,22, it is one of the first fine examples of opera, combining as it does monodic airs, recitativo, instrumental dances and madrigal-like ensemble numbers. Consort director David Fallis counts the music of Monteverdi among his specialties.

Also on Feb. 22 the Amadeus Choir presents a majestic program of Mozart, Elgar and Handel, including George Frideric's wild and daring setting of Psalm 110, Dixit Dominus. Written in Rome, early in his career, Handel's first major choral work combines sublime solo numbers with virtuosic, colourful, passionate music for choir. It's a challenging work for Lydia Adams' large choir to undertake, but I've no doubt they're equal to the task.

Convocation Hall is the site of a great gathering for a worthy cause on the



Peter Mahon

afternoon of Feb 23. The Riverdale Youth Singers, Echo Women's Choir, Forte Men's Choir, Molly Johnson, Ken Whiteley and many others come together to aid the DREAM TEAM, a team of men & women living with mental illness who advocate for safe, secure, affordable quality housing in Toronto. Tickets are a bargain at \$15 and can be purchased by calling 416-504-3610 x 33.

The calendar becomes over-crowded again on March 1, with the Oakville Children's Choir, the Oriana

Singers, Singing Out, Concertsingers and others all giving concerts on that date. More about these and offerings by Tafelmusik, the Elmer Iseler Singers, Exultate and other choirs next month. Meanwhile, stay warm.

Larry Beckwith can be reached at choralscene@thewholenote.com

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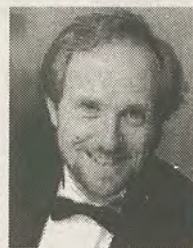
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TORONTO HEAR AND NOW

(NEW MUSIC)

by Paul Steenhuisen

Move then with new desires, for where we used to build and love is no man's land, and only ghosts can live between two fires. (Cecil Day Lewis)

WITH THE RECENT announcement of Peter Oundjian as their new music director, the TSO have embarked on what is probably a make-or-break journey. For those of us who believe that cultivating positive involvement with the new is actually the key to survival for orchestras, close reading of the newspaper portrayals of Oundjian's introduction reveals as much cause for concern as relief, which only the perusal of a newly curated season will confirm or quell.

Given his affably stated lack of familiarity with contemporary music, one would hope that for the non-Canadian part of his research, Mr. Oundjian looks to successful models for guidance: Michael Tilson Thomas has established a positive artistic relationship with some composers and his inquisitive audience in San Francisco, and, prior to departing for Atlanta, Robert Spano was onto something in Brooklyn. Chicago can also boast of success, as can Esa-Pekka Salonen's LA Philharmonic.

Elsewhere, various British and European orchestras (with and without Simon Rattle) have demonstrated that contemporary music (and by this I mean *contemporary* music, not simply 19th century music written by 20th century sycophants), has an important role in establishing a new perception and life for the present-day orchestra.

True, conservative, committee-based artistic direction prevails almost across the board in large Canadian orchestras, often placing the responsibility on composers to suit the anachronistic listening needs of a very small, passing portion of their audience.

But there is hope: TSO President Andrew Shaw's comments in the same articles as Oundjian, (he talks about the need for "intelligent programming of new music" beyond the mandatory first Canadian piece that no-one listens to before the "real" concert starts) point to awareness and, therefore, potential change.

But what is the new? Often, misinformation and laziness pigeon-hole new music as only Boulezian

blips and burps punctuating the audience sound of candy-wrappers and coughing, but serialized pointillism was only a small, necessary moment in the 1950's - alienating and strict, but temporary.

New music is the whole range of musical possibility in the world today, and Mr. Oundjian's affability would look good aligned with an honest and intelligent exploration of it, Canadian and otherwise.

His chamber music experience will then be a strength, if translated into situational redefinition of the orchestra, enabling both increased economic feasibility and a wider range of possible repertoire through smaller, more varied combinations. As an example, Boulez's redivisions of the orchestra at the NY Phil for various programmes have proven both groundbreaking and sensible.

In the short term, a first step in this new path, for Oundjian and the TSO, is to establish a good rapport and discussion with the capable and engaging contemporary musical resources in our midst. From there, time will hopefully tell a good story.

Information can tell us everything. It has all the answers. But they are answers to questions we have not asked... (Jean Baudrillard)

SETTLING IN TO WRITE the column this month, I realize that travel forces me to miss one of the concerts I've looked forward to since reading the season listings - that being the Esprit Orchestra's *NEW WAVES* concert on February 23. On the agenda that night are Paul Frehner's *Subliminal Media*, Chris Paul Harman's *From the Cradle to the Grave*, Rose Bolton's *Incidental Music of My Mind*, and Andre Ristic's *Information*.

In a way that makes me want to hear the piece even more, Ristic writes that "*Information* has always been dear to me. Information is a way of communicating that supercedes the normal language... what we perceive of the content depends enormously on how it is organized.... I decided to organize a musical structure that would subliminally make these choices for the listener (what's important, what's not, what is supposed to be important, what is hidden beneath some other seemingly important stuff, etc.) or even force these



Composer Andre Ristic: "this photo represents my early interest in communications"

choices on him/her. ... "

"I was then well on my way to actually start writing some music, when the unexpected terrorist attacks [Sept 11] supplied me with an apparently infinite source of inspiration. I remember sitting at my desk, taking notes as I watched the American news channels going round and round about this one unique event, as if every other bit of reality would inevitably end up having a strong connection with it. You would hear sentences like "Is there a connection between this lack of Catholic priests in Arkansas and the terror attacks? Let's find out after this." And of course "this" would be something like a nationwide rebate on mail-order flags. For me, there was and still is a troubling cynicism in all [this] information.

"So Information was composed during these months of trouble in international politics, and the music was influenced by this mayhem. The first movement is best described as a "statement" of a very dense nature, maybe comparable to the hours following a dramatic event ... an anacrusis for something terrible.

"The second and fourth movements are zooms ... like wanting to focus on one single detail (for instance, a piece of paper flying in the air - what's written on it? is it a

love letter? a bill?) The fourth movement in particular gives the impression of a micro-second being scanned and re-scanned ... an "eternal instant" of information.

"The middle (third) movement is a "commercial break", ... The last movement is the mirror of the first. It uses mainly the same process, however in a slow movement, which makes it something of a "new glance" at the same information, a different perspective maybe, or the viewpoint of another persona".

And finally, here are some QUICK PICKS for the month. Details are in the comprehensive listings.

For those of you who prefer their comprehensive contemporary listings undiluted, I recommend www.torontohearandnow.com

February 06 8:00: Music Gallery. *Composer Now Series: The Mudfish* at 60. Musical celebration of Jim "Mudfish" Montgomery's 60th birthday.

February 06 8:00: Soundstreams Canada. John Estacio & Augusta Read Thomas.

February 12 8:00: TSO. Britten, Knussen, Stravinsky.

February 13 8:00: Music Toronto. Laura Wilcox, viola. Bach, Ligeti, Barroso, Radford, Tanaka.

February 20 8:00: Music Toronto. *Penderecki Quartet*. Ligeti, Bartok, Penderecki

February 21 8:00: New Music Concerts. *Occident-Orient*. Leclair, Yamamoto, Pelletier, Nishikawa/Mochizuki.

February 22 8:00: Arraymusic. *ArrayLive*. Music of Kondo, Tenney, Smith & Wolff. Live webcast/CD recording concert.

February 24 8:00: Ensemble Noir. *Diversity Project*. Music by Euba, Labi, Hailstork, Kagel, Cameron, Morehead & Stokes.

March 01 8:00: U of T Faculty of Music. *U of T Chamber Ensemble*. Hindemith, Janáček, and Steve Reich's masterpiece *Tehilim*.

NEW MUSIC COALITION NEWS

Exercises in accessibility

New Music, a collage of changing trends in music and philosophy, can be tough to approach without a handbook. The listener may sense patterns, or a distinct lack of them, may catch a glimpse of familiar tonalities, or find himself encountering foreign harmonic landscapes. Seasoned New Music lovers steeped in the philosophy, art and music history that culminates in New Music, by way of university degrees or self-study, eagerly await concerts in contemporary classical music, and the illuminating discussions that surround them. This is because many presenters within the New Music Coalition, recognizing the immense benefit of their audience understanding the context for New Music, offer a kind of ongoing "New Music 101" for their audiences.

These exercises in accessibility usually come in the form of discussions prior to each of their concerts, newsletters, web-based resources, and classes for both adults and children.

Pre-concert talks, led by the presenter's senior artistic staff, aim to clear the lens through which the audience views the art. The presenter may guide the audience through the process by which the music was made, apprising them of patterns or particularly innovative passages to listen for. Or she may provide historical, political or philosophical context for the reper-

toire. Often these talks centre on enlightening discussion with the composer of the work being presented. After all, one of the major perks of New Music is the opportunity for a first-hand account of the artist's process and purpose.

A quick search of the New Music Coalition website (www.torontohearandnow.com), and the websites of the coalition's constituents, yields a bumper crop of background information, resources, e-newsletters and supplementary information.

CONTINUES ON PAGE 24

MUSIC GALLERY

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ACHILLA ORRU

Sunday February 16
Fresh Ears family series

3pm \$15 + \$5 each additional family member

The third in our series of Sunday afternoon family concerts features Achilla Orru - an artist born among the Karimojong people of Northeastern Uganda and now based in Canada - and his band Baana Afrique. Orru is the undisputed master of the lokembe (thumb-piano). True to his roots, his music combines poetry, chants and the melodic sound of the lokembe, shifting the musical landscape to Central Africa, South Africa, India, North America and back to his village. The series is suitable for ages 7 and up. www.achillaorru.com



STARK TRIO

Saturday February 22
The Composer Now series
8pm \$15/\$5



The eponymous Stark Trio is led by Associate Concertmaster of the Israeli Philharmonic Orchestra, Alexander Stark (violin), with Bella Steinbuk (piano) and Canada's Nata Belkin (cello). This concert offers a rare opportunity to see the internationally renowned Israeli musicians Stark and Steinbuk in a program of contemporary work by Alexander Levkovich and Sarah Feigin, as well as P.I. Tchaikovsky's essential Piano Trio.

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Interview by Paul Steenhuisen with
JOHN BECKWITH

JOHN BECKWITH is one of Canada's great musical resources. Through his vast knowledge of the repertoire, dedication to teaching, and ongoing activity as a composer and researcher, he has been an important influence on many Canadian composers.

On March 7, 8, 14, and 15, we will have the opportunity to hear the *University of Toronto Opera Division* perform his fourth opera *Taptoo!* at the MacMillan Theatre in Toronto. In addition, discussions of the work will take place on February 5th at noon in Walter Hall, and at the Munk Centre on March 8th.

Taptoo (from tattoo), is a signal sounded on a drum or bugle to summon soldiers or sailors to their quarters at night, and a display of military exercises offered as evening entertainment. The term is also derived from the Middle Dutch *tappe* (a spigot or tap), and *toe* (closed), as in shutting the tap after last call.

I caught up with him just days before he left on a short trip to do research on his former teacher, Alberto Guerrero, and talked about the opera, and musical life in Canada.

STEENHUISEN: What prompted you to begin your critical writing on music?

BECKWITH: I think it's just the way I am. I was always somewhat interested in writing and composing too. In my youth I did a lot of journalistic work - sometimes it was just for fun, while in university you're obliged to keep up with knowledge being produced. You feel the urge to share some of the things you find out and I think that led to doing critical and research writing. It's a counterpart to my work in composition.

STEENHUISEN: You've also said though that it's in part because no one else is doing it.

BECKWITH: I recently read an interview in which the composer Denys Bouliane said "*Où sont les musicologues?*" I've often felt the same way, not only with musicologists but also with music theorists. They are very happy to pro-

duce an elaborate analysis of a piece by Elliott Carter or to write some musicological investigation about music in Finland, but the number of well-trained, professional people in those disciplines who have applied themselves to our music in Canada is very few.

STEENHUISEN: Why do think that is?

BECKWITH: I think we've got a certain pride in literature and in visual art and film, but, gosh, in music, the creative music - when I think of it, the repertoire just comes and goes. People don't seem to think of it naturally. Your question is a wonderful question - I don't know why...certainly in the United States now it's become an important thing to do for performers, opera companies, orchestras and so on, to keep doing not just new works, but works from the American repertoire. That habit just hasn't impinged on Canadians to any very great extent, though one can think of exceptions. I have always preached that there is a Canadian repertoire and it goes back further than most people are aware. One of the things I dislike is when people call this a young country. It's not a young country! In hardly any sense is it a young country, but certainly not in terms of our culture. I set some words by Marc Lescarbot (*Les Premiers hivernements*) which were written in Canada, in what is now Canada, even before Shakespeare wrote *The Tempest*.

STEENHUISEN: What drew you to make so many arrangements of Canadian folk music?

BECKWITH: In the 80s I worked with Lawrence Cherney in a summer series called "Music at Sharon". One of the things we liked to feature there was earlier Canadian music. First of all, because the Sharon Temple itself is a spectacular example of early Canadian architecture. A very unique example, it seemed interesting to try and associate that venue with things that had been earlier in the Canadian repertoire. We did a lot. I count up what I did and think it comes to about 200, mostly short pieces.

STEENHUISEN: Would you call this an example of nationalism

in your work?

BECKWITH: Oh yes. I guess that's the simplest way to refer to it. Some people feel it's not the politically correct way to look at today's world - now, we're thinking more of globalization, and sharing between different national communities.

Some years ago, Professor Robin Mathews, from the University of Ottawa, made the comment that in Canada to think internationally is to ignore Canada. I think that's true. Canada isn't part of that international community in many people's eyes. That's one of the reasons why we don't have a sense of our repertoire that other countries have. So I don't mind for my generation and for younger generations to think nationally instead of internationally. Maybe we can focus more on our own production in music - make it better known.

STEENHUISEN: What was your intention in focussing on Canadian subjects in narrative and text-based works?

BECKWITH: It seemed to me a more natural way to handle a project, to think about how it relates to me and my environment, and my upbringing in this part of the world. On several occasions I've been offered a commission for a vocal work and I've gone to a Canadian writer and said "Will you write me something?" Then I can maybe influence the writer, and the writer can influence me directly.

STEENHUISEN: I used the term *nationalism*, but we really haven't defined it. In Canada, theoretically it's also *eclecticism* and *multiculturalism*.

BECKWITH: That's true. 30-35 years ago, the CBC asked me to do some arrangements of Canadian songs, some for Donald Bill and some for Maureen Forester. I think they thought I was going to do songs in French and English - I did songs for Maureen Forester in five languages and they were all Canadian, they were all songs



PHOTO: MICHAEL SHAW - ASHLEY & CRIPPEN

originating on Canadian soil. I think that's a part of our national point of view and it's going to come out in our music, if we're honest. But nationalism can turn into bigotry and you don't want that, of course. Referring to culture, nationalism is the openness to what is peculiar, what habits and what experiences are peculiar to this country, peculiar to us. There's a rich field of possibility to draw upon.

STEENHUISEN: Canadian culture and subjects are an important part of *Taptoo!*, aren't they?

BECKWITH: All the operas that I've done with James Reaney have had a close connection with Canadian life because in his writing in general, that's his theme. Not just Canadian life, but southwestern Ontario life. In the case of *Taptoo!*, we're dealing with the founding of Toronto in 1793, the events leading up to that, and those that followed. It covers maybe a 30 year span of time in short scenes, moving not just realistically, but rather fantastically sometimes, trying to pick up on what motivated people at that time, how Canadians at that time established themselves as distinct from Americans.

STEENHUISEN: As for example?

Canadians found that the American form of democracy was too broad, for one thing. To say that you must have freedom in everything was a little bit too sweeping. They wanted democracy, but in defined terms. Another example is Simcoe, who is a central character in the opera. He was very anti-slavery - that didn't hit the Americans until 50 years after. Canadians also established much more of a connection to British parliamenta-

ry forms, which made the people continue to call themselves colonists for the whole of the nineteenth century. We've gotten past that now. I think that except for those who are monarchists, it's not operative for most of us, not the way it was even in my youth, but certainly throughout the nineteenth century.

STEENHUISEN: *Let's talk a bit now about your musical approach to setting this historical story. How would you describe it?*

BECKWITH: When I was contacted to see if I would like to write *Taptoo!*, I hadn't thought of writing another opera. When I read it, first of all I thought it was an awfully good piece, and secondly I recognized that when he writes a libretto Reaney always thinks about what role music is going to play - he doesn't just write a play and say "Here, set this to music". He had already researched a lot of the musical component for *Taptoo!*, the military music of the fort, the drum and bugle music, the dances, the church music such as it was, books of hymns they sang from, the patriotic music, and so on. I had the option either to look at those pieces, at those elements in his script and use contemporaneous tunes, or to think up tunes of my own in the same vein.

I decided to use quotations, in fact about 20 different tunes from the late 18th and early 19th centuries, some of them very well known, like "Hail Columbia!" I chose music that had its own character and would lend flavour to the story. I call it a documentary ballad opera because that's the way ballad operas worked in the 18th century. They consisted of current popular tunes that were laced together with a story, and with contemporary musical emphasis. It's a combination of 18th and 19th century popular and sacred tunes, treated in a late-20th century way.

STEENHUISEN: *How do you treat the tunes? Is the material layered in the work?*

BECKWITH: Yeah. Sometimes you draw from that a kind of *leit-motif* that signifies a certain mood or a certain character and then it comes up some time later in the opera in the same situation. I think you just deke in and out of those quotations thinking that since it's a sung piece you don't want to

have it too farfetched that these characters would sing in this way. I've always felt that about opera, that I don't want it to be so artificial, by having a very complicated *a capella*, 12-tone music for people who are supposed to be farmers. I hope it makes it believable that these people would sing their thoughts in this way. Of course you have to accept the artificial feature that people do sing their thoughts, but I like to feel, yes, that, if so, these people would sing their thoughts in this way. Partly it is to distinguish things like that class, but also to distinguish where they are in history.

STEENHUISEN: *Has this always been your approach, or is it something that developed through each of your four operas?*

BECKWITH: Around the time that I either was working on or had just finished my first opera I wrote a little article for what is now called Opera Canada Magazine. It was a slightly different title then. I made the point that if you're going to see Canadian opera (there weren't that many at that time), if you're going to see Canadian operas they're not going to be the same as European operas. I guess I had that sense always that coming from here you're going to use some of the conventions, some of the forms of operas, but that it's going to come out different.

STEENHUISEN: *Taptoo! also relates to another Canadian historical opera, doesn't it?*

BECKWITH: It's the prequel to Harry Somer's opera *Serenette* for which Reaney also wrote the libretto. The initial thought was that *Serenette*, *Taptoo!*, and then a third opera would be like a Canadian historical operatic trilogy. It looks unlikely that the third opera is going to happen because in the 90s funding changed so drastically, and the timing for my piece was wrong, so, we waited.

STEENHUISEN: *Ironically it was first performed in the US, wasn't it?*

BECKWITH: Actually they did three evenings of it, and the first evening was an invited performance at Potsdam, NY. For an opera that many people will think is very anti-American, it was interesting that the first actual stage performance took place there. I don't think it's all that anti-American,

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but it does show that the Canadian point of view is different than the American point of view.

STEENHUISEN: *It seems to me that there is suddenly a great deal more interest in opera across the board from so many composers.*

BECKWITH: It's an exciting medium. In my own case I was an opera buff from about the age of 10 or 11. I used to listen every Saturday to the Met radio broadcasts and I learned all the standard operas at that time and loved it. I heard some great singers. It seemed to me naturally something that I was ambitious to do. But I think now it's more of a sense, particularly in North America, that there's a repertoire of work that one can respect. And the opera companies which were very difficult to do new operas – something like the Metropolitan in New York, they did a new American opera about once a decade. Now they're doing new American operas practically every season, and that affects the whole scene. You get the idea that composers are turning their attention that way, then other composers want to do the same. I think it's exciting, and some of the new pieces coming along are interesting.

STEENHUISEN: *The last thing I wanted to read to you was a statement of your own. You said that you felt "encouraged that young people want to go into this career even if it seems hopeless". Do you still feel that way, and what did you mean?*

BECKWITH: Your music doesn't get played very much if

you're Canadian. If you want it to be played, you have to do the marketing yourself, and who has the time or the money? I looked at the front page of the *Globe & Mail* this morning and I thought "Wouldn't it be lovely to have Harry Potter's agent"? The book isn't even out yet, and, six months before, it's on the front page, three columns wide. That isn't quality, it's agentry. I've nothing against a Harry Potter book, but it's not quality that does that, it's buzz, it's the machine. Canadian composition: you can't do that. You don't have the resources. And then, there's a thing that in general music gets listened to less and less. If it gets performed it's a great thing, but it gets listened to less and less. There's less sense of taking music as an entity which you can give yourself to for a period of time, having a beginning and a middle and an end.

STEENHUISEN: *A real experience of it...*

BECKWITH: An experience you give yourself to. It was a question on one of the opera quiz broadcasts some time ago "What do you like to do while you're listening to the opera broadcast"? You were supposed to answer "I like to open my mail, I like to iron my shirt, I like to dig in the garden", whatever, but my answer is that I like to listen to the opera. That's what I was thinking of when I was saying it's hopeless – but hopeless is overstating it, because I'm not without hope.

JAZZ NOTES

by Jim Galloway

THE RECENT IAJE CONFERENCE holds a number of memories for me, but none more lasting than the eloquent speech given by Phil Nimmons at the Gala Dinner in honour of Oscar Peterson. I wish I had a transcription, but I suspect that much of it came straight from the heart: One of your best ever performances, Phil. The standing ovation was for both of you.

THERE ARE ONE OR TWO events in clubland this month that I'd like to mention. The Cedar Walton Trio with Barry Elmes and Dave Young will be in residence from February 4 to 8 at The Montreal Bistro, followed by your faithful scribe in the company of Doug Riley, Lorne Lofsky and Don Vickery from Feb 11 to 15. Meanwhile, if you are into vocal jazz, at the Top O' The Senator you will find the Carol Welsman Quintet from Feb 4 to 9 and George Evans from 11 to 16.

ON THE SUBJECT OF CLUB DATES, I'm pleased to say WholeNote's club jazz (and concert quick pick) listings are now a regular feature of the magazine. (They're on pages 41-42, following the general concert listings.)

THERE IS A PIANO PLAYER in California called Bob Ringwald – yes, Molly is his daughter – and his sense of humour is sufficiently twisted that we easily became friends. Well, every so often he shares a little tit-bit with me and I would like in turn to share this one with you.

RIAA BREAKTHROUGH
Music Industry Unveils New Piracy-



Carol Welsman

Proof Format: A Black, Plastic Disc With Grooves In It

Music bosses have unveiled a revolutionary new recording format that they hope will help win the war on illegal file sharing, which is thought to be costing the industry millions of dollars in lost revenue.

Nicknamed the "Record," the new format takes the form of a black, vinyl disc measuring 12" in diameter, which must be played on a specially designed turntable.

"We can state with absolute certainty that no computer in the world can access the data on this disc," said spokesman Brett Campbell. "We are also confident that no one is going to be able to produce pirate copies in this format without going to a heck of a lot of trouble. This is without doubt the best anti-piracy invention the music industry has ever seen." As part of the invention's rigorous testing process, the designers gave some discs to a group of teenage computer experts who regularly use file-swapping software such as Limewire and Gnutella and who admit to pirating

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music CDs. Despite several days of trying, none of them were able to hack into the disc's code or access any of the music files contained within it.

"It's like, really big and stuff," said Doug Flamboise, one of the testers. "I couldn't get it into any of my drives. I mean, what format is it? Is it, like, from France or something?"

IN THE NEW FORMAT, raw audio data in the form of music is encoded by physically etching grooves onto the vinyl disc. The sound is thus translated into variations on the disc's surface in a process that industry insiders are describing as "completely revolutionary" and "stunningly clever."

To decode the data stored on the disc, the listener must use a special player which contains a "needle" that runs along the grooves on the record surface, reading the indentations and transforming the movements back into audio that can be fed through externally amplified loudspeakers.

Even Shawn Fanning, the man who invented Napster, admits the new format will make file swapping much more difficult. "I've never seen anything like this," he told reporters. "How does it work?"

As rumors that a Taiwanese company has been secretly developing a 12" wide, turntable-driven, needle-based, firewire drive remain unconfirmed, it would appear that the music industry may, at last, have found the pirate-proof format it has long been searching for.

Happy (live) listening!

BANDSTAND

by Merlin Williams

It's ironic that February, despite being the shortest month of the year, often seems like one of the longest. Well, here are some things to do with your month that will make it seem to fly by (or at least get you out of the house a few times.)

Long & McQuade is offering their "Heart of the Horn" clinic series once again in Feb/Mar. The clinics are presented at their 933 Bloor W. location. Flutist Bill McBirnkie kicks off the series Feb 15 at 2pm with his "Extreme Flute" clinic. Bill is an extraordinary jazz flutist who has played with Art Blakey, Dizzy Gillespie and James Moody. He's also got at least two CDs of his own out, and is a frequent writer on woodwinds in Canadian Musician magazine. I'll be there!

On Feb 22, trombonist/arranger/bandleader Dave McMurdy is presenting a clinic entitled "The Art of the Ballad". This clinic is not just for trombonists (though doubtless they'll get some special tips just for their instrument.) Dave will also address questions pertaining to arranging and composing.

Perennial favourite Paul Brodie returns March 1 with his "Helpful Hints for Saxophone" clinic. Paul's clinics are always chockfull of good advice, humorous anecdotes and practical application. Make sure and

bring your saxophone to get maximum benefit! You'll also get to see Paul's prized possession: an original Adolphe Sax alto c.1844.

For more info on the clinics, or directions to the store, call Long & McQuade's band department at 416-588-7886, ext. 410.

WELCOME THIS MONTH to another Southern Ontario community band. The **Kitchener Musical Society Band** rehearses Mondays at 7:30 in the Victoria Park Pavilion in Kitchener. They are currently seeking bassoon, saxophone, clarinet and tuba players. You can get in touch with conductor Paul Schalm at (519) 742-1137, or find out more about the band at their website: <http://www.kmsb.org>.

THERE'S STILL TIME to register for the annual Unionville Wind Conductors' Symposium. The workshop is on Saturday, March 1 at Unionville High School. This year's clinicians are Donald Hunsberger and Richard Floyd. For more information, call (905) 479-2787, ext. 549, or email: uwcs@rogers.com. Registration forms can be picked up at St. John's Music, 1650 Avenue Rd.

The **Brampton Concert Band** is releasing its new CD, *Canadian Landscape* this month. As the title suggests, this disc features works by Canadian composers. The highlight of the disc is *Horizons*, a commissioned piece by Vancouver composer Fred Stride. The recording also includes works by Cable, Applebaum, Coakley and Lavallee. Check the Brampton Concert Band website www.bramptonconcertband.com for info on how to order the CD.

NOTABLE CONCERTS THIS MONTH include:

The U of T Wind Ensemble and Concert Band: The People's Music. Conductors Denise Grant and

Jeffrey Reynolds lead the groups in works by Weinzwieg, Tichelli, Jacob and Milhaud et al. Feb. 8 at the MacMillan Theatre, U of T.

The **Mississauga Pops Concert Band**: Music of the British Isles. Guest emcee Henry Shannon and members of the 48th Highlanders of Canada join Denny Ringler and the band in concert at the Meadowvale Theatre on Feb 9.

The **Toronto Youth Wind Orchestra** and **TY Concert Winds** perform Rhapsody in Blue and other Gershwin works Feb 23 at Le Parc Convention Centre in Thornhill. Colin Clarke and David Lum conduct; guest soloist is pianist Ernesto Cervini.

The **Pickering Concert Band** presents 20th Century History on Film Music on March 1st. The concert will include music from Bridge on the River Kwai, The Great Escape, South Pacific, The Dambusters and many more. The concert is at Dunbarton-Fairport United Church in Pickering.

Please be sure to check the main listings section of *WholeNote* for complete details on these and many other concert presentations.

If you would like an upcoming band event to be featured in the *Bandstand* column, feel free to contact Merlin at (416) 489-0275; or by e-mail, merlinw@attcanada.ca

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ON OPERA

by Christopher Hoile

ON JANUARY 22 Richard Bradshaw, General Director of the Canadian Opera Company, announced the company's 2003-04 season. The season is most noteworthy for launching with *Die Walküre*, the first step of what will be Canada's first complete production of Wagner's Ring Cycle.

Not surprisingly in the current period of ongoing fundraising, the rest of the season's payroll is more conservative than in recent years. The COC has presented all six operas before, though in three cases more than 20 years have elapsed since they were last staged.

The season opens with Benjamin Britten's *Peter Grimes* (September 25-October 10, 2003) last presented in 1980. This production from the English National Opera will provide Toronto audiences their first glimpse of the work of director Tim Albery, who will direct the COC's *Götterdämmerung* in 2006. American tenor Richard Brubaker will sing Grimes with Ensemble Studio soprano Frédérique Vézina as Ellen Orford.

In tandem with *Peter Grimes* is

the Puccini mainstay *Tosca* (September 26-October 11, 2003), last staged in 1998, in a new production from the Teatro Comunale di Bologna directed by Denni Sayers. Hungarian soprano Eszter Sümegi sings the title role with Georgian tenor Badri Maisuradze as Cavaradossi. French baritone Alain Fondary is the villainous Scarpia.

The winter season opens with Puccini's blockbuster *Turandot* (January 21-February 6, 2004). Though the production last seen in 1997 will be the same, some of the music will not. Rather than the standard completion by Puccini's pupil Franco Alfano, the COC will present the Canadian premiere of the 2002 completion by Italian composer Luciano Berio inspired by Puccini's original sketchbooks. Soprano Eva Urbanová sings the title role and Canadian tenor Richard Margison sings Calaf for the first four of six performances.

Alternating with *Turandot* will be Verdi's *Falstaff* (January 22-February 7, 2004). The COC has performed the work only once before in 1982. Bass-baritone, Pavlo Hunka

assumes the title role while the two Merry Wives of Windsor are former Ensemble Studio soprano Wendy Nielsen as Mrs. Ford and Hungarian mezzo-soprano Judit Németh as Mrs. Page. Colin Graham, who helmed *The Golden Ass* in 1999, directs.

The spring season starts with the first production in the COC's Ring Cycle, *Die Walküre* (April 4-23, 2004) directed by Atom Egoyan, who directed the COC's *Salome* in 1996 and 2002.

The last time the COC mounted this or any Ring opera was back in 1976. Baritone Peteris Eglitis is Wotan, Canadian soprano Frances Ginzer is Brünnhilde and Canadian soprano Adrienne Pieczonka and American tenor Clifton Forbis are Sieglinde and Siegmund. The design for this, as for the whole Cycle, is by Canadian Michael Levine. *Das Rheingold*, the prologue to the Cycle, will not be seen until 2006 as part of the first complete Cycle.

The season then closes with the Verdi warhorse *Rigoletto* (April 7-24), last presented in 1996, with British tenor Alan Opie in the title role and bass Ayk Martirosian as the assassin Sparafucile in a



From the original Havana production of Cecilia Valdes, 1935

production from the San Francisco Opera.

Showcasing new talent the COC Ensemble Studio will present a double-bill of J.S. Bach's comic *Coffee Cantata* performed as an opera and Purcell's *Dido and Aeneas*. Dmitri Bertman, remembered for his *La Traviata* of 1999, directs. The double-bill runs Dec 1-7, 2003.

Bradshaw emphasized Jan 22 that those who wish to see one of the three complete Ring Cycles to be staged in the new opera house in 2006-07 should subscribe now.

The Toronto Consort presents

ORFEO BY CLAUDIO MONTEVERDI

in concert

February 21 & 22, 2003 at 8pm

Claudio Monteverdi's "Orfeo" is a milestone in the history of music - the first masterpiece of opera, and a haunting rendering of the famous legend of the poet who journeys to the underworld to regain his beloved wife. The Toronto Consort, who have an enviable reputation for their productions of the major works of Monteverdi, will be joined by English tenor Charles Daniels in the role of Orfeo and a full 17th-century orchestra of strings, recorders, theorbos, harp, keyboards, sackbuts, cornetti and voices.

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Given the smaller size of the new house only 6000 tickets will be available and subscribers will have first choice.

In other news the plans for the new opera house are moving ahead of schedule with the groundbreaking set for April 14, 2003. Subscriptions for the COC's 2003-04 season may be purchased by calling 416-363-8231 or 1-800-250-4653 or online at www.coc.ca.

IN THE PRESENT and near future, COC performances of Verdi's *Un ballo in maschera* continue until February 8 and of Janacek's *Jenufa* until February 9. The final performance of Opera Ontario's *Lakmé* takes place at the Centre in the Square in Kitchener on February 1. And February also sees two rarities performed in concert: on February 8 and 9 Toronto's Opera in Concert presents Rameau's *Castor et Pollux* (1737) accompanied by the Aradia Ensemble under Kevin Mallon to be recorded by Naxos for future release; and on February 15 and 16, the Toronto Operetta Theatre presents the Canadian premiere of the Cuban operetta *Cecilia Valdez* (1932) by Gonzalo Roig (1890-1970).

Later on (February 22-March 1)

Opera Mississauga's fully staged *The Barber of Seville* arrives in a production from L'Opéra de Montréal featuring Domenico Balzani as Figaro.



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8:00 pm

St. Joseph's Catholic, Hamilton

Sunday 25 May 2003
8:00 pm

St. Anne's Anglican, Toronto

SPOTLIGHT MUSIC THEATRE

by Sarah B. Hood

Death and the Devil top the February bill

SONGS OF THE NAKED CITY

Born as Usher (later Arthur) Fellig in what is now the Ukraine, the photographer who became famous under the sobriquet "Weegee" was responsible for creating a whole way of seeing and understanding the streets of New York in the 1930s and '40s. His luminous, high-contrast images of the Lower East Side, Coney Island, the seedy Sammy's nightclub and of course Times Square bring the viewer face to face with the city and its denizens - especially the poor, whom his work documented with extraordinary humanity. But it is for his crime photography that he is best remembered. (He was so respected in this field that he was even granted special permission to install a police radio in his car.)

A creative team made up of playwright Morwyn Brebner (the Dora-nominated *Music for Contortionist*), Shaw Festival musical director Paul Sportelli and performer/composer Jay Turvey has imagined the night when Weegee is called to photograph a dead woman as the police browbeat her daughter, Little Mercy Callaghan. Drawn to each other, Little Mercy and the photographer flee into Weegee's shadowy New York landscape, a world of torch songs and Latin rhythms.

Little Mercy's First Murder, starring Melody Johnson, Peter Millard, Neil Barclay, Jane Johanson, Tony Nappo and Jeff Lillico, runs to Feb 23 at the Tarragon Theatre.

HIP-HOP THEOLOGY

Hip-hop, like jazz and blues, rap, dub poetry and even calypso, is part of an interrelated family of extemporized performance forms with roots in Africa. While many of these focus on musical spontaneity, others prize the fecund flow of wordplay, in which multiple meanings abound. Last June, Montrealers Eli Batalion and Jerome Saibil created a fast-driving hip-hop-style musical based on the unlikely subject matter of the Book of Job, wherein God and Satan test Job's faith by piling one calamity after another upon his suffering head. Although the tale of Job is one of the world's most enduring examinations of the question as to how a merciful God could allow just

people to suffer, it's not exactly standard repertoire on the hip-hop scene. Nonetheless, as *Job: The Hip-Hop Musical*, the production rocked the Fringe circuit and is now moving through a "legit" tour of Edmonton, Montreal and Toronto. Audiences loved the lightning-speed punning poetry of MC Cain and MC Abel as they narrate how Record President J. Hoover (Jehovah) and V.P. Finance Lou Sapphire (Lucifer) battle over the little guy Job Lowe/Joel Blow.

"It appeals to a lot of different age groups," Saibil told Kevin Prokosh of the Winnipeg Free Press when the show hit that city's Fringe Festival. "There are musical references to Prokofiev, Bizet and Beethoven as well as The Beatles and modern hip-hop artists. I don't know if any audience member gets all the musical homage that's embedded in the show but I know there is something for every generation." (Both playwright/performers - who are no slouches academically - happen to have learned the story in Hebrew first.) The production runs Feb 25 to March 9 at the Tarragon Extra Space.

WORKING IN SCARBOROUGH

From Feb 13 to 15, **Spotlight Musical Productions** is offering a production of the 1978 musical *Working*, which is rarely seen in Toronto. It's derived from author/broadcaster Studs Terkel's best-selling 1974 book of the same name (subtitled "People Talking About What They Do All Day And How They Feel About What They Do"), which he based on interviews with working Americans. The script is by Stephen Schwartz (of *Godspell* fame) and Nina Faso, with songs by Schwartz, Mary Rodgers (daughter of Richard Rodgers and composer of *Once Upon A Mattress*); "Sweet Baby James" Taylor, Micki Grant, Craig Carnelia and Susan Birkenhead. It runs at the Fairview Library Theatre.

BROADWAY STANDARDS

As the winter wears into spring, musicals start to emerge on the school and community stages, and the best of these can be very good indeed. A notable offering for this month is **Ryerson Theatre School's** production of *Cabaret*, reimagined by director Michael Shamata. He sets the tale of nightlife decadence - a metaphor for the disintegration of German social conscience in the years leading up to the Holocaust - on a train, with the full and terrifying implication of that image in that era.



Studs Terkel at 90

Cabaret features a live band and choreography by Tracey Flye (Robin Hood, *Soulpepper's A Christmas Carol*). It runs at the Ryerson Theatre Feb 11 to 20.

ALSO ON OFFER are James Lepine and Stephen Sondheim's pastiche of classic fairy tales *Into the Woods* (presented by **Music Theatre Mississauga** at the Meadowvale Theatre from Feb 21 to March 1); *Fiddler on the Roof* at the Oakville Centre for the Performing Arts from Feb 13 to 22, and **Scarborough Music Theatre's** production of *Falsettos*, about a family's evolution when Dad discovers he's gay, from Feb 6 to 22 at Scarborough Village Theatre.

Watch for Sarah B. Hood's upcoming book Toronto: The Unknown City, co-written with Howard Akler, to be published by Arsenal Pulp Press in Fall 2003.

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OPERA DVD WATCH

by Phil Ehrensoft

COLONEL SAUNDERS AND JANACEK run neck to neck for the world late starter prize. Janacek was a 50 year-old schoolteacher in the provincial Moravian capital of Brno when his fifth opera, *Jenufa*, premiered in 1904.

Hugely successful in Moravia, *Jenufa* was blocked from appearing in Prague until 1916, and even then the national opera company's director, Karel Kovarovic, imposed changes that forced Janacek's music into the compartments of late romantic opera. In the short run, ironically, this contributed to *Jenufa*'s international success and the 65 year-old Janacek then composed 5 more stellar operas. Restored in the 1980s, the real *Jenufa* propelled Janacek to recognition as one of the great composers and librettists in opera history, and one of the few distinctly modernist composers embraced by the majority of opera lovers.

Fortunately the one available DVD of *Jenufa* is a jewel. (*Kultur D0035*) Andrew Davis leads the forces of the London Philharmonic and Glyndebourne Festival in this superb 1989 performance of the original Brno version.

THE UN BALLO FACE-OFF

Until now the debate over video versions of Verdi's *Un ballo in maschera* was between two Metropolitan Opera performances, 1980 and 1991 respectively, both featuring Pavarotti in the lead role. Deutsche Grammophon's fine remastering of the 1991 version, with James Levine conducting, was a pick of the month in November. (*Universal 4400730299*) Now the ante has been upped by Kultur's *Un ballo*. It features Claudio Abbado conducting the Orchestra of the Royal Opera House. (*Kultur D2071*)

I do question the appropriateness of the ROH re-setting — Sweden rather than colonial Boston. Reference to regicide was *streng verboten* by the Austrians occupying the small Italian-speaking states that ultimately became Italy. Verdi was the prime musical voice of Italian nationalism. Transpose the proceedings to Sweden and you lose the context and joy of Verdi and his audience pulling the wool over the eyes of foreign occupiers.

On the other hand, this is a knock-your-socks-off performance. Opera lovers will want both the Kultur and Universal DVD's. Both are among the best of all available opera DVD's.

TORONTO OPERA REPERTOIRE 2003 SEASON

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G. Puccini

La Bohème

Feb. 14, 19, 8 pm
Feb. 22, 28 8 pm
Feb. 16, Mar. 2 2 pm

P. Mascagni

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W.A. Mozart

The Impresario

Feb. 12, 15, 21, 26 8 pm
Feb. 23 2 pm
March 1 8 pm

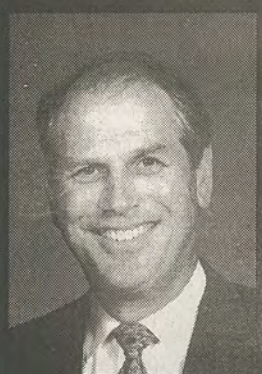
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Arraymusic major new on-line ed!

USING FUNDS RECEIVED from the George Cedric Metcalf Charitable Foundation (www.metcalffoundation.com), Arraymusic has renovated its website, adding exciting educational content for use by music lovers, students, and teachers. The website is an invaluable resource for universities and high schools (www.arraymusic.com/video/) wishing to teach and learn about new music.

The website features numerous video shorts of performances and critical discussion by each ensemble member. At present there are videos of double bass player Peter Pavlovsky, clarinetist Robert Stevenson, pianist Stephen Clarke, and violinist Rebecca van der Post.

The presentation combines a performer profile with a master class. This compelling content is invaluable for composers who may wish to learn more about the musicians for whom they are writing. Bob Stevenson's video, for example, features an amazing repertoire of virtuosic sounds in a context of brilliant improvisation. Anyone interested in music performance, composition, or musicology can gain first-hand knowledge of the performance practices and techniques used to play today's music. The advantages of seeing "how it's done" de-mystifies concepts such as 'artificial vs natural harmonics' (see the double bass or



PHOTO: ASHLEY & CRIPPEN

Stephen Clarke

violin videos) or 'uses of microtunings' (watch Stephen Clarke play a James Tenney piece on a retuned piano).

ANOTHER ASPECT of the new media section of arraymusic.com is the video archives of studio events and composer talks. For instance, composer Martin Arnold delivers a compelling talk on the conception of 'a wonder' in the middle-ages, and how this notion influenced his writing of a piece for chamber ensemble and bagpipe.

There is an electronic music piece by Phh!k, a duo of musicians who perform using a Theremin and a Buchla Wind Synth. The studio events page contains video excerpts of experimental music and improvisations, and this Spring we will add our Young Composers' Workshop.

It is Arraymusic's hope that our website will be used by teachers and students as an in-class educational resource. As an example of how the website content could be used in a classroom setting, students may wish to watch the videos of a particular instrument and write a brief

CONTINUES ON PAGE 43

NEW MUSIC COALITION NEWS:

Exercises in accessibility *continued from page 15*

THESE RESOURCES give New Music listeners the opportunity for more complete and satisfying concert experiences.

Classes, seminars and lectures are also to be found in the New Music community, many of them a balance of heady music theory and practical plainspeak, not beyond the newcomer to contemporary classical music. The Music Gallery Institute in particular offers a dynamic range of Alternative Music Education classes for both adults and families.

As an example, New Music Coalition member Ensemble Noir takes this commitment to accessibility onto another plane, as the first member of the Canadian New Music community to mandate the introduction of the New Music of Africa to Canadian audiences. With each concert preceded by discussions led by South African artistic director Bongani Ndodana, Ensemble Noir strives to engage the audience more completely with

this vibrant and rarely heard music.

In February Ensemble Noir presents DIVERSITY PROJECT 2003, an entire week of New Music with a specific focus on Africa and its Diaspora. Each concert (8pm February 24, 28, March 1, 2) will be preceded by a 7:15pm pre-concert talk. There will also be a seminar on the New Music of Africa with composer Akin Euba (U of T Faculty of Music Building at 7:30pm February 25).

SOME OTHER INSTANCES: Friday Feb 21 at 8pm New Music Concerts and the Music Gallery present OCCIDENT-ORIENT with flute and percussion duos - one each from Montreal (Traces) and Japan (Duo Nishikawa). An "Illuminating Introduction" beginning at 7:15pm precedes this concert. And each of Music Toronto's Contemporary Classics concerts begins with a brief introduction to the repertoire in the form of interview/dialogues with the performers or a brief talk given by Composer Advisor Jeffrey Ryan. February's Contemporary Classics concerts are: brilliant violinist Laura Wilcox on February 13 and the versatile Penderecki Quartet on the 20th.

Gillian Stecyk

It's summer in March in WholeNote

Once again WholeNote Magazine will include in our March issue a special editorial feature surveying summer music camps and programs. This feature will also be permanently displayed on our Website at www.thewholenote.com.

The feature will cover residential and non-residential activities, child and adult programs, and the spectrum from beginner to advanced professional opportunities.

Although our 30,000 copy circulation is squarely based in and around the Greater Toronto Area, when it comes to the summer,

CONTINUED ON PAGE 43

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Comprehensive Concert Listings

For CONCERTS "FURTHER AFIELD" (just outside the GTA) see page 40

For "full run" MUSIC THEATRE AND OPERA LISTINGS, see page 40-41.

For jazz concert and club listings, see page 41-42.

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

Saturday February 01

— 12:00 noon: **Royal Conservatory of Music. Community School Lobby Concert Series.** RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-408-2824 x321. Free.

— 3:00: **Northern District Library. Piano Recital: From the Royal Conservatory of Music.** Various works performed by advanced students of Helena Bowkun, Karen Quinton & Tanya Tkachenko. 40 Orchard View Blvd. 416-393-7610. Free.

— 7:00: **Royal Conservatory of Music. Academy Music Festival.** Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. Free.

— 7:00: **Toronto Symphony Orchestra.** Martinu: The Frescoes of Piero della Francesca; Bartók: Piano Concerto #3; Beethoven: Symphony #3 *Eroica*. Garrick Ohlsson, piano; Jiri Belohlavek, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

— 7:30: **Toronto Sinfonietta. Chopin, Gershwin...and All That Jazz.** Chopin: Andante Spianato and Grande Polonaise Brillante Op.22; Chopin arr. Glazunov: Les Sylphides - Chopiniana Suite; Makowicz: Jazz reflections on Chopin themes; Gershwin: Piano Concerto in F. Adam Makowicz & Roger Yuen, soloists; Matthew Jaskiewicz, conductor. Isabel Bader Theatre, 93 Charles St. West. 416-410-4379. \$32, \$29.

— 7:30: **William Byrd Singers. Regina Caeli.** Renaissance motets by Palestrina, Byrd & Tallis. Peter Mahon, conductor. St. Basil's Church, 50 St. Joseph St. 416-533-6179. \$15, \$10.

— 8:00: **Flying Cloud Folk Club. Banjo Extravaganza.** Chris Coole, Arnie Taiman, Brian Gaheny & Chris Quinn, performers. Tranzac, 292 Brunswick Ave. 416-410-3655. \$14, \$12.

— 8:00: **Opera Mississauga. Tales from the Vienna Woods - Operetta & Opera Favourites.** Music from Die Fledermaus, Merry Widow & more. Mark DuBois, tenor; Donna Bennett, soprano. Hammerson Hall, 4141 Living Arts Centre Dr., Mississauga. 905-306-6000. \$11-\$99.

Mendelssohn Double Concerto



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— 8:00: **Sinfonia Toronto. Double Treat.** Hovhannes: Armenian Rhapsody #3; Mendelssohn: Concerto for Violin and Piano in D; Rossini: Sonata #1 in G; Janacek: Idyll. Kai Gleasteen, violin; Catherine Ordroneau, piano; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$32, \$26(sr), \$18(st).
— 8:00: **University of Toronto Faculty of Music. U of T Symphony Orchestra.** Berlioz: Roman Carnival Overture; Sibelius: Symphony #1. Raffi Armenian, conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$16, \$8.

Sunday February 02

— 11:00am & 2:00: **Markham Theatre for Performing Arts. Sharon, Bram and Friends.** Children's entertainers. 171 Town Centre Blvd. 905-305-7469. \$18.50, \$17(children).

— 1:00: **Jeunesses Musicales of Ontario/Harbourfront Centre. Cushion Concert: Creole Drumantics.** Djembe, steel pan & other percussion. Barbara Budd, host. Brigantine Room, 235 Queens Quay West. 416-973-4000. \$8, family rate.

— 1:30: **CAMMAC/McMichael Gallery. Sunday Concert: Ken Adcroft Jazz Ensemble.** 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.

— 1:30: **Royal Ontario Museum. ROM Sunday: Hart House Chorus.** English & Italian madrigals. 100 Queen's Park. 416-586-8000. Free with gallery admission: \$16.50, \$12(sr/st), \$10(5-14yrs).

— 2:30: **Royal Conservatory of Music. Family Concert: The Magic Flute.** The Royal Conservatory Orchestra; singers from The Glenn Gould School; guest artists from Learning

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Matthew Larkin, organ (SJC)

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P. John H. Stephenson, organ

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with Bach: Prelude & Fugue (C.547)
Barbara Hallam-Price, organ

25 February
ANTONIO VIVALDI:
Stabat Mater, Nisi Dominus
Peter Mahon, contralteneor
Christopher Dawes, organ (SJC)

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WIDOR: Symphonie No.6, op.42
Christopher Dawes, organ (SJC)

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Sat, Feb 1, 8:00 pm. MacMillan Theatre. \$16 (\$8)

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"The People's Music: Folk Song and Dance"
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Milhaud Suite Française, Jacob Old Wine in New Bottles, Tichelli Postcard, Weinzwieg Out of the Blues
Sat, Feb 8, 8:00 pm. MacMillan Theatre. \$12 (\$6)

The Things We Do For Love

CHORAL CONCERT
MacMillan Singers, Darryl Edwards, conductor, University Women's Chorus, Robert Cooper, conductor. A fascinating look at love through various musical expressions.
Fri, Feb 14, 8:00 pm. Victoria Chapel, 91 Charles St. West. \$12 (\$6)

Lorand Fenyves 85th Birthday Celebration

Debussy Violin Sonata, Beethoven Violin Sonata No. 9 (Kreutzer), Schubert Trout Quintet. Lorand Fenyves, violin; Scott St. John, viola; Lydia Wong, piano; Simon Fryer, cello; Edward Tait, bass
Fri, Feb 14, 8 pm. Walter Hall. \$20 (\$10)

American Jazz Songbook

Faculty Artist Series
Standards from the songbooks of Gershwin, Porter, Kern and others featuring Lisa Martinelli, vocal, Kevin Turcotte, trumpet, David Braid, piano, Pat Collins, bass.
Fri, Feb 28, 8 pm. Walter Hall. \$20 (\$10)

U of T Chamber Orchestra

Sponsored by MBNA Canada

Raffi Armenian, conductor. Hindemith Five Pieces for Strings, Janacek Mladi, Steve Reich Tehlil (Adine Mintz, conductor)
Sat, Mar 1, 8:00 pm. Walter Hall. \$16 (\$8)

Taptoo! OPERA PRODUCTION

Sponsored by Bank of Montreal

Music by John Beckwith. Libretto by James Reaney
Sandra Horst, conductor, Michael Patrick Albano, stage director
Fred Perruzza, lighting designer, Allison Grant, choreographer
Fri, Sat, Mar 7, 8, 8:00 pm. MacMillan Theatre. \$25 (\$15)
Fri, Sat, Mar 14, 15, 8:00 pm. MacMillan Theatre. \$25 (\$15)

FOR TICKETS CALL

416-978-3744

Through The Arts; Joaquin Valdepeñas, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$15, \$5.
 -2:30: University of Toronto Faculty of Music. *Musical Chairs*. Schumann: *Frauenliebe und Leben*; arias by Purcell & Rossini; songs by Schubert, Bernstein, Floyd & Moore. Lorna MacDonald, soprano; William Aïde, piano. Walter Hall, 80 Queen's Park. 416-978-3744. \$20, \$10.

-3:00: Choirs of the Church of St. Mary Magdalene. *Music for Candlemass*. Britten: Ceremony of Carols; Victoria: Benedictus; Lübeck: Willkommen, Süßer Bräutigam. Jacqueline Goring, harp; Jonathan Ingham, cello; Victoria Hathaway & Gillian Howard, oboes. Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7955. \$15, \$10.

-3:00: Chrylark Arts and Music Series. *Stefan Glick, cello in Recital*. Music for solo cello by Bach, Cassado & Glick. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$15.

-4:30: Christ Church Deer Park. *Jazz Vespers: Mike Murley, saxophone & Friends*. 1570 Yonge St. 416-920-5211. Donations appreciated.

-4:30: St. Anne's Church. *Choral Evensong with The Service of Light*. Gibbons: 'Short' Evening Service; Byrd: *Senex Puerum*; Shephard: The Birds. Choir of St. Anne's; Peter J. Orme, organ; P. John H. Stephenson, director of music. 270 Gladstone Ave. 416-767-7290.

-7:30: Mississauga Youth Orchestra. *Romantic Interlude*. Schubert: Symphony #8 *Unfinished*; Vivaldi: Concerto for Two Cellos; music by Strauss, Puccini, Elgar & Offenbach. Royal Bank Theatre, 4141 Living Arts Drive. 905-615-4552. \$20, \$10.

-8:00: Flying Cloud Folk Club. *County Vaudeville & Rose and Thorn*. British Music Hall & novelty songs with button accordion, piano accordion, concertina, mandolin, guitar & hammered dulcimer. Paul Morris, Peter Stephens & C.J., performers. Tranzac, 292 Brunswick Ave. 416-410-3655. \$12, \$10.

-8:00: RCM Community School. *RCM Jazz Ensemble*. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

Monday February 03

-8:00: Jazz.FM91. *Sounds of Toronto Jazz: Hazel Walker*. Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

Tuesday February 04

-1:00: St. James' Cathedral. *Lunch Hour at St. James': Matthew Larkin, organ*. Bach: Prelude & Fugue b.544; Erbarme dich, O Herre Gott; Franck: Grand Pièce Symphonique Op.17. 65 Church St. 416-364-7865. Free.

-8:00: Les AMIS Concerts. Music by Lai, McConnell & Hua. Sanya Eng, harp; Joyce Lai, violin; Anna Guo, yang-qin; Canadian Sinfonietta; Tak-Ng Lai, conductor. Markham Theatre, 171 Town Centre Blvd. 905-305-7469. \$30, \$20.
 -8:00: Toronto Symphony Orchestra. *Salute to the Duke*. Music of Ellington, Miller, Goodman & Gershwin. Dee Daniels, vocalist; Jeff Tyzik, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$27-\$80.

Wednesday February 05

-12:30: York University Department of Music. *World Music: Middle East Ensemble*. Classical & folk repertoires drawn from Arab, Persian & Turkish traditions. Rob Simms, director. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.

-12:30: Yorkminster Park Church. *Noonday Recital: Imrie Olah, organ*. 1585 Yonge St. 416-925-7312. Free.

-2:00 & 8:00: Toronto Symphony Orchestra. *Salute to the Duke*. Roy Thomson Hall. See February 4. Matinee \$27-\$55.

-8:00: Air Canada Centre. *Hands Across The Sea*. Music of England, Scotland & Ireland with precision marching, drumming & highland dancing. Band of the Grenadier Guards; Pipes, Drums and Dancers of The Scots Highlanders. 40 Bay St. 416-870-8000. \$29.50-\$59.50.

-8:00: Heritage Theatre. *Nathaniel Dett Chorale*. Classical, blues, spiritual, folk, jazz. Brainerd Blyden-Taylor, director. 86 Main St. N., Brampton. 905-874-2800. \$32.

-8:00: Humber Music Jazz Series. *Paquito d'Rivera artist in residence*. Hilario Duran Latin Jazz Ensemble; Denny Christianson; Humber College Studio Jazz Ensemble. Humber College Auditorium, 3199 Lakeshore Blvd West. 416-675-6622 x3427. \$15, \$10.

-8:00: Mozart Society. *Avalon Quartet*. Works by Mozart, Haydn & Beethoven. First Unitarian Congregation, 175 St. Clair Ave. West. 416-201-3338. \$10(non-members).

-8:30: University of Toronto Faculty of Music. *Small Jazz Ensembles*. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday February 06

-12:00 noon: CBC Music Around Us Young Artist Series. *Sonia Chan, piano*. Chopin: Impromptu; Fantaisie-Impromptu in c sharp, Op.66; Mazurkas; Sonata #2 in b flat Op.35. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

-12:10: St. Paul's Church. *Noon Hour Recital*. Eric Robertson, organ. 227 Bloor St. East. 416-961-8116. Free.

-12:10: University of Toronto Faculty of Music. *Chamber Music with Clarinet*. Brahms: Clarinet Sonata in f; Mozart: Trio in E flat *Kegelstatt*. William Aïde, piano; Peter Stoll, clarinet; Katherine Rapoport, viola. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

-2:00: Northern District Library. *Talisker Players*. Selections from their Feb 10 concert. 40 Orchard View Blvd. 416-393-7610. Free.

-8:00: Heritage Theatre. *Haden and the New*

Orleans Connection. American jazz, swing and Dixieland. 86 Main St. N., Brampton. 905-874-2800. \$32.

-8:00: Living Arts Centre Mississauga. *Martin Dubé*. Comedic singer: Pavarotti to the Bee Gees. 4141 Living Arts Dr. 905-306-6000. \$25-\$40.

-8:00: Markham Theatre for Performing Arts. *Nathaniel Dett Chorale*. Classical, spirituals, gospel, jazz, folk, blues. Brainerd Blyden-Taylor, conductor. 171 Town Centre Blvd. 905-305-7469. \$32.

-8:00: Music Gallery. *Composer Now Series: The Mudfish at 60*. Musical celebration of Jim "Mudfish" Montgomery's 60th birthday. Performers include John Farah, Janice Jackson, Paula Sperdakos & Gayle Young. St. George the Martyr Church, 197 John. 416-204-1080. \$15, \$5(st cheapseats).

-8:00: Scarborough Music Theatre. *Falsettos*. By Finn & Lapine. Michael Jones, director/music director. Scarborough Village Theatre, 3600 Kingston Rd. 416-396-4049. \$21, \$18(st/sr Thurs, Sat). For complete run see music theatre listings.

-8:00: Soundstreams Canada. *John Estacio & Augusta Read Thomas*. Estacio: Test Run; Dreams and Dances; Such Sweet Sorrow; Read Thomas: Murmurs in the Mist of Memory; Ritual Incantations; Rise Chanting. The New Orchestra of the Kitchener-Waterloo Symphony; Shauna Rolston, cello. Glenn Gould Studio, 250 Front St. West. 416-366-7723. \$22, \$15.

Friday February 07

-12:10: Royal Conservatory of Music. *Fridaymusik Noon-Hour Concert Series*. Students of the Glenn Gould School. Ettore Mazzoleni

Cathedral Bluffs Symphony Orchestra

Robert Raines
Principal Conductor
Music Director



Cecille Kim, Canadian Music Competitions winner playing Mozart, Andante for Flute in C Major and Chaminade, Concertino for Flute in D Major. Also: Mozart, Abduction from the Seraglio Overture Horwood, "Three Interludes" (a Canadian Premiere) and Haydn, Symphony #104 "London"

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8 pm Saturday February 8, 2003

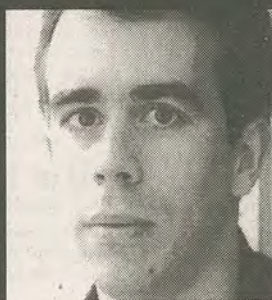
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- 8:00: **Via Salzburg. Strings Attached.** Bach: Ciaccona for solo violin; Kodaly: Duo for violin & cello Op.7; Beethoven: String Trio in D Op.9; Schubert: Quartettsatz in c; Dvorak: Quintet in G Op.77. Richard Lester, cello; Steven Dann, viola; Erika Raum, violin; Joel Quarrington, double bass; Mayumi Seiler, violin/artistic director. Glenn Gould Studio, 250 Front St. West. 416-972-9193. \$40, \$35(srl), \$29(st).

Saturday February 08

- 12:00 noon: **Royal Conservatory of Music. Community School Lobby Concert Series.** RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-408-2824 x321. Free.

- 2:00: **Victoria Royce Church. The King of Instruments.** Organ works of Buxtehude, Bach & others. Peter Treen, organ. 190 Medland. 416-769-6176. Free-will offering.

- 7:00: **Brampton Folk Festival. Last Chance Audition Showcase.** Don Ablett, Gayle Ackroyd, Don Bray, Sally Campbell, Galitch & other performers. Cyril Clark Lecture Hall, 20 Loافر's Lake Lane, Brampton. 905-796-9357. \$10, \$8.

- 7:00: **TSO. Rimsky-Korsakov: Capriccio espagnol; Weber: Clarinet Concerto #1; Debussy: Rhapsody for Clarinet & Orchestra; Piazzola: Tangazo; Copland: El Salón México.** Joaquín Valdepeñas, clarinet; Miguel Harth-Bedoya, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$58.50.

- 7:30: **Music at Metropolitan. Valentine Variety.** Metropolitan Choir & friends; Patricia Wright, music director. Timothy Eaton Memorial Church, 230 St. Clair West. 416-363-0331. \$15.

- 7:30: **The Bronze Foundation. In Concert.** Original compositions & arrangements for English Handbells. Guest: Eric MacKeracher, tenor; Rick Humphrey, music director; Joanne McLennan, accompanist. Guildwood Community Church, 140 Guildwood Parkway. 905-686-5676. \$8.

- 8:00: **Cathedral Bluffs Symphony Orchestra. Classical.** Mozart: Abduction from the Seraglio Overture; Horwood: Interludes; Haydn: London Symphony #104. Canadian Music Competition Winner; Robert Raines, music director. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5566. \$15, \$12.

- 8:00: **Great Dames Productions. Classical to Contemporary, an Evening of Song.** Nancy deLong, mezzo-soprano; James Bourne, piano. Church of the Redeemer, 162 Bloor St. West. 416-587-7708. \$20, \$15.

- 8:00: **Mississauga Symphony. Cold Nights & Hot Sounds.** Beethoven: Overture to Fidelio; Schumann: Symphony #4; Brahms: Piano Concerto #1. Peter Longworth, piano; John Barnum, cond. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$45, \$35.

- 8:00: **Oakville Symphony Orchestra. Eternal Romance.** Chopin: Piano Concerto #1; Berlioz: Roman Carnival Overture; Respighi: The Fountains of Rome. Francine Kay, piano; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2021. \$25, \$20/\$12(srl/st).

- 8:00: **Opera in Concert/Aradia Ensemble. Rameau: Castor et Pollux.** Joshua Hopkins, Colin Ainsworth, Meredith Hall, Monica Whicher, Giles Tomkins & other performers; Kevin Mallon conductor. 7:15: Pre-concert chat with Iain Scott. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$55, \$35. For complete run see music theatre listings.

- 8:00: **RCM Community School. Music Theatre Workshop.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

- 8:00: **University of Toronto Faculty of Music. Wind Ensemble and Concert Band: The People's Music - Folk Song and Dance.** Milhaud: Suite Française; Jacob: Old Wine in New Bottles; Tichelli: Postcard; Weinzwieg: Out of the Blues; Mercure: Pantomime. Denise Grant, Jeffrey Reynolds, conductors. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12, \$6.

Sunday February 09

- 2:00: **Chamber Music Society of Mississauga. From the Heart.** Chopin: Sonata for Cello & Piano; Brahms: Piano Trio Op.8; Rachmaninoff: Vocalise; Tchaikovsky: None But the Lonely Heart; Arnski: Trio; Prokofiev: Romeo and Juliet. Peggy Hills McGuire, violin; Marsha Moffitt, cello; Elaine Hou, piano. Royal Bank Theatre, Mississauga Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. \$24, \$18/\$12(srl/st).

- 2:00: **City of Toronto Culture Division. Celebrating Black History Month: Joe Sealy and his Band.** Music from Africville Suite. Scarborough Civic Centre, 150 Borough Drive. 416-396-5230. Free.

- 2:00: **Mississauga Pops Concert Band. Music of the British Isles.** Members of The 48th Highlanders of Canada; Henry Shannon, Master of Ceremonies; Denny Ringler, music director. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090. \$15, \$12.

- 2:00: **Oakville Symphony Orchestra.**

Eternal Romance. Oakville Centre for the Performing Arts. See Feb 8.

- 2:00: **Shevchenko Musical Ensemble. Toronto Mandolin Orchestra & Vocal Soloists.** Operatic arias, folk songs, world music. Herman Rombouts & Michael Mishukov, basses; John Nieboer, bass baritone; Helen Spiers, soprano; Mark Fox, tenor; Alexander Vepriinsky, conductor & other performers. Leah Posluns Theatre, 4588 Bathurst St. 416-533-2725. \$20, \$18, \$10(children).

- 2:30: **Davenport Chamber Ensemble. Schubert and Handel.** Mari van Pelt, mezzo; Alexia Preston, piano; Zachary Moss, flute; Donald Boere, oboe. Toronto Heliconian Club, 35 Hazelton Ave. 416-923-8068. \$10.

- 2:30: **Opera in Concert. Rameau: Castor et Pollux.** Jane Mallett Theatre. See Feb 8.

- 2:30: **RCM. Community School Faculty Series.** Bowen: Phantasy for viola & piano; Berg: Vier Stücke für Klarinette und Klavier Op.5; Lutoslawski: Dance Preludes for clarinet & piano; Mozart: Trio in E flat KV 498 Kegelstatt; Bruch: Achte Stücke. Helen Russell, clarinet; Karen Quinton, piano; Katherine Rapoport, viola. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$12, \$8.

- 2:30: **Toronto Early Music Centre. The Recordare Ensemble.** Three centuries of music for solo recorder, recorder consort and double recorder. Avery MacLean, Stephanie Martin, Michael Franklin, recorders. Church of the Holy Trinity, 10 Trinity Square. 416-966-1409. Free.

- 2:30: **University of Toronto Faculty of Music. Alma Petchersky Piano Recital.**

Ginastera: Sonata #1; 3 Danzas Argentinas; Villa Lobos: selections from Bachianas Brasileiras #4 and Cirandas; Albeniz: 2 Pieces from Iberia; de Falla: Fantasia Bética. Proceeds to benefit Faculty of Music piano scholarships. Walter Hall, 80 Queen's Park. 416-978-3744. By donation.

- 3:00: **TSO. Roy Thomson Hall.** See Feb 8.

- 8:00: **Flying Cloud Folk Club. Téada.** Traditional Irish. Tranzac, 292 Brunswick Ave. 416-410-3655. \$16, \$14.

Monday February 10

- 8:00: **Ryerson Theatre School. Cabaret.** Michael Shamata, director; David Walden, musical director. Ryerson Theatre, 43 Gerrard St. East. 416-979-5118. \$16, \$12, group rates. Preview. For complete run see music theatre listings.

- 8:00: **Talisker Players. Chants des Voyageurs.** Music for voice, strings, flute and piano by Beethoven, Clarke, Durey, MacMillan, Kolinski, Chouinard, Patenaude; readings from letters and diaries of early settlers and explorers. Mireille Lebel, mezzo soprano; Julien Patenaude, baritone. Trinity St. Paul's Church, 427 Bloor St. West. 416-466-1800. \$25, \$20/\$10(srl/st).

Tuesday February 11

- 12:00 noon: **U of T Art Centre. Solo Marimba Recital.** Yente Kan, marimba. 15 King's College Circle. 416-978-1838. Free.

- 12:10: **University of Toronto Faculty of Music. Voice Performance Class.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

- 1:00: **St. James' Cathedral. Lunch Hours at St. James: P. John H. Stephenson, organ. Franck: Choral #3; Pièce Heroïque; Cantabile (Trois Pièces); Prélude, Fugue et Variation.** 65 Church St. 416-364-7865. Free.

- 8:00: **Fiddles & Frets Music. Marc Atkinson Trio.** Marc Atkinson, acoustic jazz guitar; Chris Frye, rhythm guitar; Glen Manders, upright bass. Bellefair United Church, 2 Bellefair Ave. 416-264-2235. \$15(advance), \$18(door).

- 8:00: **Harry Gadsby Theatricals. This Could Be Love - A Comical Musical.** Book, music & lyrics by Brock Simpson; Jim Clayton, musical director; starring Jonathan Wilson & Krista Sutton. Poor Alex Theatre, 296 Brunswick Ave. 416-343-0011. \$25. Preview. For complete run see music theatre listings.

- 8:00: **OnStage at Glenn Gould Studio. Berlioz Bicentennial Concert.** Berlioz: Les nuits d'été; other songs. Susan Platts, mezzo soprano; Robert Kortgaard, piano; members of the Canadian Opera Company orchestra; Richard Bradshaw, conductor. 250 Front St. West. 416-205-5555. \$30.

Talisker Players Chamber Music Series

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– 12:30: York University Department of Music. *York Percussion Ensemble*. John Brownell, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.
– 12:30: Yorkminster Park Church. *Noonday Recital: Michael Bloss, organ*. 1585 Yonge St. 416-925-7312. Free.
– 7:00: University of Toronto Scarborough Campus. *UTSC Musical Celebration*. Performances by students & faculty including the Concert Choir, Lenard Whiting, director. 1265 Military Trail. 416-287-7076. Free.

– 8:00: Massey Hall. *Noche Flamenca*. Dancers, musicians and singers from Madrid. 15 Shuter St. 416-872-4255. \$29.50-\$46.50.
– 8:00: Toronto Opera Repertoire. *Cavalleria Rusticana & The Impresario*. One-act operas by Mascagni & Mozart. Giuseppe Macina, music director. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20, \$12. For complete run see music theatre listings.
– 8:00: Toronto Symphony Orchestra. Britten: *Passacaglia and Four Sea Interludes* from Peter Grimes; Knussen: *Songs and a Sea Interlude* from *Where the Wild Things Are*; Stravinsky: *Petrouchka*. Barbara Hannigan, soprano; Oliver

Knussen, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

Thursday February 13

– 9:30am: Mississauga Music Education Foundation/RCM Mississauga. *Duo Concert*. David Wilson, piano; Bruce Redstone, saxophone. Adamson Estate, 850 Enola Ave. Mississauga. 905-891-7944. \$12, \$8.
– 12:00 noon: CBC Music Around Us Young Artist Series. *Tracy Smith Bessette, soprano; Gregory Oh, piano*. Songs by Debussy, Harbison, Weill, Britten, Purcell, Mitchell and others. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.
– 12:10: St. Paul's Church. *Noon Hour Recital*. Paul Wisniewski, organ. 227 Bloor St. East. 416-961-8116. Free.
– 12:10: University of Toronto Faculty of Music. *Music and Poetry*. Poulenc: *Tel jour telle nuit*; Hawkins: *new work*; Ibert: *Four Songs* from Don Quichotte. Matthew Leigh, baritone; John Hawkins, piano; instrumental ensemble; Prof. Eric Domville, commentator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
– 2:00: Northern District Library. *Cecilia Kang, clarinet in Recital*. Weber: *Clarinet Concerto #2*; Schubert: *Shepherd on the Rock*; other works. Lisamarie Kirkess, soprano; Ruth Mar, piano. 40 Orchard View Blvd. 416-393-7610. Free.
– 8:00: Hart House Music Committee. *Hart House Orchestra*. Great Hall, 7 Hart House Circle. 416-978-2452. Free.
– 8:00: Music Gallery/Earshot. *Slide Rule*. Works by Vidov, Good, Casciano, Schafer, Francis & Denning. Scott Good, conductor. St. George the Martyr Church, 197 John. 416-204-1080. \$15, \$10, \$5 (cheapseats).
– 8:00: Oakville Centre for the Performing Arts. *Fiddler on the Roof*. Music by Jerry Bock; lyrics by Sheldon Harnick. 130 Navy St. 905-815-2021. \$19. For complete run see music theatre listings.

Chopin. André Laplante, piano. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$15, \$12.

– 8:00: Spotlight Musical Productions. *Working*. Music by Stephen Schwartz & James Taylor. Based on Terkel's best-seller. Fairview Library Theatre, 35 Fairview Mall Drive. 416-489-6268. \$18. For complete run see music theatre listings.
– 8:00: Tafelmusik Baroque Orchestra. *J.S. Bach: Goldberg Variations*. Pierre Hantai, harpsichord. Trinity-St. Paul's Centre, 427 Bloor St. West. 416-964-6337. Also Feb 14, 15, and 16. See ad on page 26.
– 8:00: TSO. Roy Thomson Hall. See Feb 12.

Friday February 14

– 12:00 noon: University of Toronto Scarborough Campus. *Kiyoshi Nagata Ensemble*. Meeting Place, 1265 Military Trail. 416-287-7076. Free.
– 7:00: Solar Stage Children's Theatre. *Stories My Grandmother Told Me*. Musical & storytelling collage based on folklore from Africa and the Caribbean. Emerita Emerencia, performer. For ages 3 to 8. 4950 Yonge St. 416-368-8031. \$12. For complete run see music theatre listings.
– 7:30: University Settlement Music and Arts School. *Concert for Out of the Cold*. Music to celebrate love. Performers include Community Choir, faculty & students. St. George the Martyr Church, 197 John. 416-598-3444 x243. Admission by donation. Proceeds to Out of the Cold.
– 8:00: Etobicoke Philharmonic Orchestra. *Scottish Lovers*. McMillan: *Fantasy on Scottish Melodies*; Bruch: *Violin Concerto in G*; Mendelssohn: *Symphony #3 Scottish*; traditional Scottish fiddle music. Nancy Dahn, violin; Tak Ng Lai, conductor. Humber Valley United Church, 76 Anglesey. 416-239-5665. \$20, \$15.
– 8:00: Mississauga Symphony. *Irving Berlin Always*. Jayne Lewis and Victor Young; Mississauga Philharmonic Orchestra. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$45, \$35.
– 8:00: Silvestrov Group. *Love, Love, and More Love!* Weill: *Berliner Suite* (arr. Levkovich); Chan: *Soulmate*; Silvestrov: *Three Postludiums and Kitsch Music*; Mahler: *Adagietto* (arr. Levkovich); Levkovich: *Three Songs*, words by Gabriel. Members of the Silvestrov Group; Raymond Luedek, clarinet; Irena Welhasch-Baerg, soprano; Renata Duma, piano. Heliconian Hall, 35 Hazelton Ave. 416-241-0382. \$25 (all proceeds to Babes with Babes Project, Evergreen Yonge St. Mission).
– 8:00: Tafelmusik Baroque Orchestra. *J.S. Bach: Goldberg Variations*. Trinity-St. Paul's Centre. See Feb 13. (See ad page 26)
– 8:00: Toronto Opera Repertoire. *Puccini: La Bohème*. Giuseppe Macina, music director. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20, \$12. For complete run see music theatre listings.
– 8:00: University of Toronto Faculty of Music. *Lorand Fenyves 85th Birthday Celebration*. Debussy: *Violin Sonata*; Ravel: *Violin Sonata*; Schubert: *Trout Quintet*. Lorand Fenyves, violin; Lydia Wong, piano; Scott St. John, viola; Simon Fryer, cello; Edward Tait, bass. Walter Hall, 80 Queen's Park. 416-978-3744. \$20, \$10.
– 8:00: University of Toronto Faculty of Music. *The Things We Do for Love*. MacMillan Singers; University Women's Chorus; Darryl

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Tickets \$40 416-241-0382

All proceeds go to "Babes with Babes" Project at "The Evergreen" Yonge Street Mission.



Renata Duma
Artistic Director

Music TORONTO



LAURA WILCOX
violinist

February 13 at 8 p.m.

– 8:00: Music Toronto. *Laura Wilcox, viola*. Bach: *Suite #2 in d*; Ligeti: *Sonata for Solo Viola*; Barroso: *Sandunga* for viola and tape; Cronicas II, for viola and live electronics; Radford: *arc-as-scar*, for viola and live electronics; Tanaka: *The Song of Songs* for viola and tape. Sergio Barroso, synthesizer. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$12, \$5 (st).
– 8:00: Royal Conservatory of Music. *Glenn Gould Artist Series*. Works by Beethoven and

THE ROYAL CONSERVATORY OF MUSIC

CONCERT SEASON

2002~2003

FRIDAY, MARCH 14, 2003, 8:00 PM
THE ROYAL CONSERVATORY ORCHESTRA

SIMON STREATFEILD *conductor*, LI WANG *piano*

Shostakovich: Festive Overture

Tchaikovsky: Piano Concerto No. 1

Stravinsky: The Rite of Spring

LOCATION: George Weston Recital Hall, The Toronto Centre for the Arts
5040 Yonge Street, Toronto

TICKETS: Ticketmaster (416) 870-8000

ADMISSION: \$35 adults, \$15 students & seniors



THURSDAY, FEBRUARY 13, 2003, 8:00 PM

IN CONCERT: ANDRÉ LAPLANTE

Music by Beethoven and Chopin

LOCATION: Ettore Mazzoleni Concert Hall,
The Royal Conservatory of Music
273 Bloor Street West, Toronto

TICKETS: The RCM Box Office (416) 408-2824, ext. 321

ADMISSION: \$15 adults, \$12 students & seniors

SATURDAY, MARCH 8, 2003, 8:00 PM

IN CONCERT: LEON FLEISHER

With MARC DURAND piano, ERIKA RAUM violin,

RENNIE REGEHR viola, BRYAN EPPERSON cello

Music by Schubert and Brahms

LOCATION: Ettore Mazzoleni Concert Hall,
The Royal Conservatory of Music
273 Bloor Street West, Toronto

TICKETS: The RCM Box Office (416) 408-2824, ext. 321

ADMISSION: \$15 adults, \$12 students & seniors



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Edwards, Robert Cooper, conductors. Victoria College Chapel, 91 Charles St. West. 416-978-3744. \$12, \$6.

Saturday February 15

– 1:30 & 3:30: **Toronto Symphony Orchestra. Friends and Valentines.** Dankworth: Adventures of Tom Sawyer; Brahms: Hungarian Dance #5; Dvorak: Slavonic Dance #1, Op. 46; Bernstein: excerpts from West Side Story; Prokofiev: excerpts from Romeo and Juliet. Boris Brott, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$20.
– 2:30: **St. Paul's Foundation for the Arts. Sing! Praises!** Festival of the best loved hymns. True North Brass; St. Paul's Choir; Dr. Giles Bryant, conductor; Eric N. Robertson, music director & organist. St. Paul's Church, 227 Bloor St. East. 416-961-3547. Free with offering.
– 8:00: **Academy Concert Series. Christina Mahler and Susie Napper.** Early Italian works;

pieces by Marais and Bach. Christina Mahler, cello & piccolo cello; Susie Napper, viola da gamba. Eastminster United Church, 310 Danforth Ave. 416-889-5414. \$18, \$12.
– 8:00: **All The King's Voices. Songs of the Heart.** Brahms to Broadway. Willowdale United Church, 349 Kenneth Ave. 416-225-2255. \$15, \$10.
– 8:00: **Mississauga Choral Society/ Glenview Church Choir of Toronto. O Clap Your Hands!** Works by Bissell, Passmore, Vaughan Williams, Ireland, Mendelssohn & Mozart; spirituals. Trysa Gawrachynsky & Merry Anne Hutton, sopranos; Lynne McMurtry, mezzo; John Botten & Eugene Burke, tenors & other soloists; Chrys A. Bentley, artistic director. Glenview Church, 1 Glenview Ave. 416-488-1156. \$25.
– 8:00: **Music Gallery. Wavelength 150.** Solvent vs. Lowfish; CCMC; Arrington de Dionysus (Old Time Religion); Saint Dirt

Elementary School. St. George the Martyr Church, 197 John. 416-204-1080. PWYC.
– 8:00: **Music on the Donway. For the Love of Jazz.** Valentine's Day concert. Daniel Rubinoff, saxophone; David Braid, piano; Artie Roth, bass. Donway Covenant United Church, 230 The Donway West. 416-444-8444.
– 8:00: **OnStage at Glenn Gould Studio. The Christine Jensen Ensemble.** Jazz. Christine Jensen, alto saxophone; Ingrid Jensen, trumpet & flugelhorn; Brad Turner, trumpet & piano; Dave Restivo, piano; Karl Jannuska, drums; Fraser Hollins, bass. 250 Front St. West. 416-205-5555. \$30.
– 8:00: **Scarborough Philharmonic. From the Heart.** Handel: Entrance of the Queen of Sheba; Albinoni: Adagio; Royer: Nocturne for Clarinet and Strings; Wagner: Siegfried Idyll; Mozart: Symphony #40 in g. Kaye Royer, clarinet; Jerome Summers, conductor. St. Boniface Church, 142 Markham Rd. 416-429-0007. \$18, \$15/\$11(sr/st).
– 8:00: **St. Jude's Celebration of the Arts. Paul Brodie – Ambassador of the Classical Saxophone.** Music from the Baroque played on soprano sax; Glick: Adio for alto sax; works performed on sax made in 1844. St. Jude's Church, 160 William St., Oakville. 905-844-

3972. \$20, \$18.
– 8:00: **Tafelmusik Baroque Orchestra. J.S. Bach: Goldberg Variations.** Trinity-St. Paul's Centre. See Feb 13, and ad page 26.
– 8:00: **Toronto Guitar Society. Daniel Bolshoy in Recital.** Heliconian Hall, 35 Hazelton Ave. 416-922-8002. \$15, \$10(members), \$5(sr/st).
– 8:00: **Toronto Operetta Theatre. Roig: Cecilia Valdez.** In concert. Dana Alison Campbell, Gisèle Fredette, Annalisa Loizzo, performers; José Hernández, music director and pianist. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$35, \$28. For complete run see music theatre listings.
– 8:00: **York Symphony Orchestra. Opera Spectacular.** Overtures, arias & duets from beloved operas. Guests: vocalists from the Glenn Gould Professional School; Roberto De Clara, conductor. Trinity Church, 79 Victoria Street, Aurora. 416-410-0860. \$20, \$15, \$5(children under 12).

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CHRISTINA MAHLER AND SUSIE NAPPER

IN CONCERT



"Two of Canada's most exciting early music performers in their first recital together!"

Saturday, Feb. 15th at 8 p.m.

Mahler (cello, piccolo cello) and Napper (viola da gamba) perform rare duets for their "rival" instruments of the Baroque era, with early Italian works, pieces by Marais, Bach and more. Not to be missed!

Eastminster United Church, 310 Danforth Ave. Tickets \$18 (regular); \$12 (seniors/students). Call now to reserve: 416-889-5414



The Scarborough Philharmonic Presents From the Heart with clarinet soloist Kaye Royer

A chamber concert by The Scarborough Philharmonic featuring the music of Handel, Albinoni, Royer, Wagner and Mozart

Saturday, February 15, 2003, 8:00 p.m.

St. Boniface Church
142 Markham Road, Scarborough

For tickets and concert information, call

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The orchestra will donate \$3 to ShareLife from each non-subscription ticket sold

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Dr. Denise Grant

Harbison - Three City Blocks
Copland - Quiet City
Young - Tempered Steel
Iannaccone - After a Gentle Rain
Weinzweig - Band Hut Sketches no.2

Feb. 15, 2003 at 8 pm
Church of the Redeemer
162 Bloor St. W.
info: 416-698-7098

Sunday February 16

– 11:00am & 2:00: **Solar Stage Children's Theatre/Theatricality Plus. Mother Goose.** Musical storytelling adventure. 4950 Yonge St. 416-368-8031. \$12. For complete run see music theatre listings.
– 1:00 & 7:00: **Heritage Theatre. Buster Keaton's Sherlock Junior with Blue Grassy Knoll.** Film accompanied by live score. 86 Main St. N., Brampton. 905-874-2800. \$15.
– 1:00: **Jeunesses Musicales of Ontario/ Harbourfront Centre. Cushion Concert: The Princess and the Handmaiden.** Musical adaptation of Brothers Grimm tale. Leslie Arden Children's Trio; Barbara Budd, host. Brigantine Room, 235 Queens Quay West. 416-973-4000. \$8.
– 1:30: **CAMMAC/McMichael Gallery. Sunday Concert: Masi with Norm Amadio.** Popular & jazz selections. 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.
– 1:30: **Royal Ontario Museum. ROM Sunday:Clazz.** Joanna Jordan, harp. 100 Queen's Park. 416-586-8000. Free with gallery admission: \$16.50, \$12(sr/st), \$10(5-14yrs).
– 2:00: **RCM Community School. Orff Ensemble.** RCM Recital Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

ALL THE King's Voices

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Songs of the Heart

from Brahms to Broadway (in Cabaret style)

Saturday, February 15, 2003

8:00 PM at

**Willowdale United Church
349 Kenneth Avenue
(Yonge & Finch Area)**

**For tickets, call
416-225-2255**

-2:00: Toronto Operetta Theatre. *Cecilia Valdez*. Jane Mallett Theatre. See Feb 15.
 -2:00: Visual and Performing Arts Newmarket. *Duo Concertante*. Music by Beethoven, Parker, Murphy & Franck. Nancy Dahn, violin; Timothy Steeves, piano. Newmarket Theatre, 505 Pickering Cres. 905-953-5122. \$22,\$17.

-3:00: Canadian Music Competitions. *Canadian Music Competitions National Winners Concert*. Music for organ, piano, strings & winds. Victoria College Chapel, 91 Charles St. West. 416-441-1335. \$10,\$5(st).

-3:00: Hart House Music Committee. *Sunday Concert: Kalabash*. Steel drum jazz. Great Hall, 7 Hart House Circle. 416-978-2452. Free.

-3:00: Mississauga Choral Society/ Glenview Church Choir of Toronto. *O Clap Your Hands!* See February 15. St. Dominic's Church, 625 Atwater, Mississauga. 905-278-7059.

-3:00: Music at Rosedale. *John Derksen, organ in Recital*. Bach: Fantasy in G; Buxtehude: Prelude, Fugue and Chaconne; works by Brahms. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 416-921-1931. Free (donations welcome).

-3:00: Music Gallery. *Fresh Ears: Achilla Omu*. Sounds of the lokembe (thumb-piano). For ages 7 and up. St. George the Martyr Church, 197 John. 416-204-1080. \$15; family rates.

-3:30: Tafelmusik Baroque Orchestra. *J.S. Bach: Goldberg Variations*. Trinity-St. Paul's Centre. See Feb 13.

-4:30: Christ Church Deer Park. *Jazz Vespers: Celebrating the Music of Eubie Blake*.

Jazz piano. 1570 Yonge St. 416-920-5211. Donations appreciated.

-7:00: Les AMIS Concerts. *Elissa Lee, violin & Jeanie Chung, piano in Recital*. Music by Sullivan, Prokofiev, Janacek & Beethoven. Heliconian Hall, 35 Hazelton Ave. 905-773-7712. \$20,\$10.

-7:30: York Symphony Orchestra. *Opera Spectacular*. See February 15. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7469.

-8:00: Flying Cloud Folk Club. *Music of Celtic Women - Love, Loss & Death*. Mary Kelly, Catherine Crowe & other performers. Tranzac, 292 Brunswick Ave. 416-410-3655. \$12,\$10.

Monday February 17

-8:00: Jazz.FM91. *Sounds of Toronto Jazz: Steve Wallace & Lester-days - A Tribute to Lester Young*. Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

Tuesday February 18

-1:00: St. James' Cathedral. *Lunch Hours at St. James': Barbara Hallam-Price, organ*. Bach: Prelude and Fugue in C BWV 547; Mendelssohn: Sonata Op.65 #4 in B flat. 65 Church St. 416-364-7865. Free.

-8:00: Music Alive! In Concert. *Voices of France*. Music by Leclair, Couperin, Rameau & Ravel. Etsuko Kimura, violin; Andrés Weber, cello; Ran Kim, harpsichord. Cliffcrest United Church, 1 McCowan Rd. 416-281-1857. \$16, \$14(sr), \$10(st), group rates.

Wednesday February 19

-12:30: Yorkminster Park Church. *Noonday*

Recital: Thomas Fitches, organ. 1585 Yonge St. 416-925-7312. Free.

-8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture #3; Piano Concerto #4; Symphony #7. Lang Lang, piano; Jeffrey Kahane, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

Thursday February 20

-12:00 noon: CBC Music Around Us Young Artist Series. *Nicholas Coulter and Graham Hargrove, marimba duo*. Rameau: Le rappel des oiseaux; Scarlatti: Sonatas; Cardoso: Milonga; Mozart: Keyboard Sonata in A K.331; Bach: Concerto in d BWV 1043. Aisslin Nosky, Julia Wedman, violins; Adam Rohmer, viola; Carina Reeves, cello; Peter Pavlovski, bass. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

-12:10: St. Paul's Church. *Noon Hour Recital*. Barry Peters, organ. 227 Bloor St. East. 416-961-8116. Free.

-8:00: Civic Light Opera Company. *On the Town*. Music by Leonard Bernstein; book & lyrics by Betty Comden & Adolph Green. Fairview Library Theatre, 35 Fairview Mall Dr. 416-469-8450. \$12.50. For complete run see music theatre listings.

-8:00: Don Ross & Friends in Concert. Music for acoustic guitar & other instruments. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$28,\$22.

-8:00: Heritage Theatre. *Song Writers Circle*. Guy Davis, Mae Moore, Ray Bonneville and James Keelaghan. 86 Main St. N., Brampton. 905-874-2800. \$30.

-8:00: Markham Theatre for Performing Arts. *Oh Brother, Oh Canada*. Folk and Bluegrass. Fred Eaglesmith, Oh Susanna and others. 171 Town Centre Blvd. 905-305-7469. \$29.

Music TORONTO



THE PENDERECKI STRING QUARTET

February 20 at 8 p.m.

-8:00: Music Toronto. *Penderecki Quartet*. Ligeti: String Quartet #2; Bartok: String Quartet #6 Sz 114; Penderecki: String Quartet #2. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43,\$39.

-8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Feb 19.

Music on the Donway presents For the Love of Jazz



a special
Valentine's Day
concert featuring
saxophonist
Daniel Rubinoff
and his Jazz Trio
with
David Braid (piano)
and
Artie Roth (bass).

Saturday Feb. 15th, 8:00 p.m.

Donway Covenant United Church
230 The Donway West (at Don Mills Rd/Lawrence Ave. E.)

Tickets: \$15.00/12.00
For ticket information, please call
Donway Covenant United Church at
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Favourite Church Anthems & Solos

With the Glenview Church Concert Choir

Saturday, February 15, 2003 | 8:00 pm

Glenview Presbyterian Church, 1 Glenview Avenue, Toronto

Sunday, February 16, 2003 | 3:00 pm

Church of St. Dominic, 625 Atwater Avenue
(at Cawthra Road), Mississauga

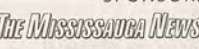
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Friday February 21

– 7:00 ("note time"): **Lawrence Park Community Church/Royal Canadian College of Organists, Toronto Centre.** *Fridays at Eight.* Chilcott: Mr. Majeika and the Magic Organ (Canadian premiere). Music by

Bédard, Bolcom, Eben & Vienne. Patrick Wedd, organ; Bob Chilcott, narrator/composer. 2180 Bayview Ave. 416-489-1551 x28. \$20, \$15, \$5 (12 & under).
– 7:00: **Hart House Music Committee.** *University of Ottawa Orchestra.* Great Hall, 7 Hart House Circle. 416-978-2452. Free.

FRIDAYS AT EIGHT

&

The ROYAL CANADIAN COLLEGE OF ORGANISTS (TORONTO CENTRE)

present

MR. MAJEIKA AND THE MAGIC ORGAN

(An exciting new musical work designed to introduce the organ to young and old) with

Bob Chilcott, composer & narrator
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plus music of Bach, Bolcom, Eben & Vienne

Friday, February 21, 7:00 p.m. ←

Tickets: \$20 & \$15 (Children 12 and under \$5)
Call 416-489-1551 Ext. 21



Lawrence Park Community Church
2180 Bayview Avenue, Toronto
(south of Lawrence Avenue East)

– 8:00: **Heritage Theatre.** *O'Brother, with Fred Eaglesmith and Oh Susanna.* 86 Main St. N., Brampton. 905-874-2800. \$30.
– 8:00: **Massey Hall.** *Buena Vista Social Club Presents Ibrahim Ferrer.* Music of Cuba; with 15 piece orchestra. 15 Shuter St. 416-872-4255. \$42.50-\$75.50.
– 8:00: **Music Theatre Mississauga/Meadowvale Music Theatre.** *Into The Woods.* Book by James Lapine; music & lyrics by Stephen Sondheim. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090. For complete run see music theatre listings.
– 8:00: **New Music Concerts.** *Occident-Orient.* Leclair: La Saison Intérieure (2002); Yamamoto: Le dieu de Samuel (2002); Pelletier: Ocrient (2002); Nishikawa/Mochizuki: New work (2002). Traces (Guy Pelletier, flutes; Julien Grégoire, percussion); Duo Nishikawa (Kohei Nishikawa, flutes; Takinojo Mochizuki, percussion). 7:15: Illuminating Introduction with the performers. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. \$20,

\$10 (sr), \$5 (st cheapseats).
– 8:00: **North Toronto Players.** *Gilbert & Sullivan: The Pirates of Penzance.* 1950s version of the classic. Denise Norman, Pat Elia, Daniel Cipollone, Michael Harms, Julius Fulop & other performers. Leah Posluns Theatre, 4588 Bathurst St. 905-727-2209. \$18 (opening night special), \$16 (sr), \$10 (children under 12). For complete run see music theatre listings.
– 8:00: **Organ Alternatives.** *Dance of the Blessed Spirits.* Concert & CD launch. Daniel Rubinoff, saxophone; Christopher Dawes, organ. St. James' Cathedral, 65 Church St. 416-364-7865. \$20, \$15.
– 8:00: **Roy Thomson Hall.** *An Evening with the Irish Tenors.* 60 Simcoe St. 416-872-4255. \$69.50-\$89.50.
– 8:00: **Toronto Consort.** *Monteverdi: Orfeo.* Opera in concert. Charles Daniels, tenor; Meredith Hall & Katherine Hill, sopranos; David Dong Qyu Lee, countertenor. Trinity-St. Paul's Centre, 427 Bloor St. West. 416-964-6337. \$20-\$44, \$15-\$36 (st/sr).

DANCE OF THE BLESSED SPIRITS

Organ Alternatives: Concert & CD Launch

Fri 21 February
8:00pm

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THE DANCE OF THE BLESSED SPIRITS



DANIEL RUBINOFF SAXOPHONE CHRISTOPHER DAWES ORGAN

New Music Concerts

Friday February 21, 2003, 8:00 pm @ The Music Gallery
197 John Street • Illuminating Introduction @ 7:15

32nd season | 263rd event

Programme:

François-Hugues Leclair (Canada 1952)
La Saison Intérieure (2002)

Hiroyuki Yamamoto (Japan 1967)
Le dieu de Samuel (2002)

Guy Pelletier/Julien Grégoire (Canada 1954/1955)
Ocrient (2002)

Kohei Nishikawa/Takinojo Mochizuki (Japan 1953/1957)
New work (2002) for double duo



Traces

Guy Pelletier, flutes • Julien Grégoire, percussion

Occident~Orient



Duo Nishikawa

Kohei Nishikawa, flutes • Takinojo Mochizuki, percussion



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Saturday February 22

– 12:00 noon: **Royal Conservatory of Music. Community School Lobby Concert Series.** RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-408-2824 x321. Free.

– 1:30: **Kiwanis Music Festival Association of Greater Toronto. Showcase of Stars and President's Trophy.** Joey & Toby Tanenbaum Centre, 227 Front St. East. 416-487-5885. \$5.

– 2:00: **University of Toronto Faculty of Music/Aldeburgh Connection. Young Artist Recital: Hugo Wolf and His Poets. Settings of Goethe, Eichendorff & Mörike.** Catherine Robbin, mezzo; Bruce Ubukata, Stephen Ralls, piano; young artists and alumni. 12:00 noon: pre-concert talk. Walter Hall, 80 Queen's Park. 416-978-3744. \$25, \$15.

– 7:00: **Toronto Symphony Orchestra.** Beethoven: Piano Concerto #4; Symphony #7. Lang Lang, piano; Jeffrey Kahane, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$58.50.

– 7:30: **Amadeus Choir. Coronation Splendour.** Mozart: Coronation Mass; Handel: Zadok the Priest; Dixit Dominus; Elgar: Coronation Ode. Rebecca Whelan, soprano; Andrea Ludwig, mezzo soprano; Stephen Harland, tenor; Nelson Lohnes, bass; orchestra. Yorkminster Park Church, 1585 Yonge St. 416-446-0188. \$40, \$35.

– 8:00: **Acoustic Harvest. Anne Lindsay Band.** Jason Fowler, opening set. Birch Cliff United Church, 33 East Rd. 416-264-2235. \$12.

– 8:00: **Arraymusic. ArrayLive.** Music of Kondo, Tenney, Smith & Wolff. Live webcast/CD recording concert. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$20, \$12.

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GLENN GOULD STUDIO

– 8:00: **Brampton Symphony Orchestra. Silver Screen Classics.** Mozart: Andante from Concerto #21; Mussorgsky: Night on Bald Mountain/Ave Maria; selections from South Pacific; Beethoven: Storm from Pastoral Symphony. Lois Lane & Michael Killinger,

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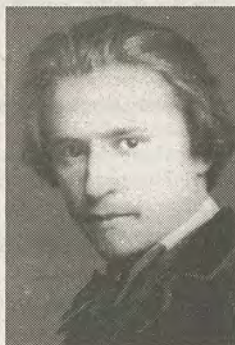
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INTRODUCTORY TALK AT 12 NOON; CONCERT AT 2 PM
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Mylène Guay - baroque flute

David Sandall - harpsichord

«A Family Affair»

A concert of music by
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with guest

Christopher Verrette - baroque violin

Saturday February 22

8:00pm

Trinity College Chapel

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Tickets \$15/\$10

Info and reservations: 416-657-0076

Lydia Adams, Conductor and Artistic Director

Coronation Splendour

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

Yorkminster Park Baptist Church

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General Admission Tickets \$40

Students and Seniors \$35

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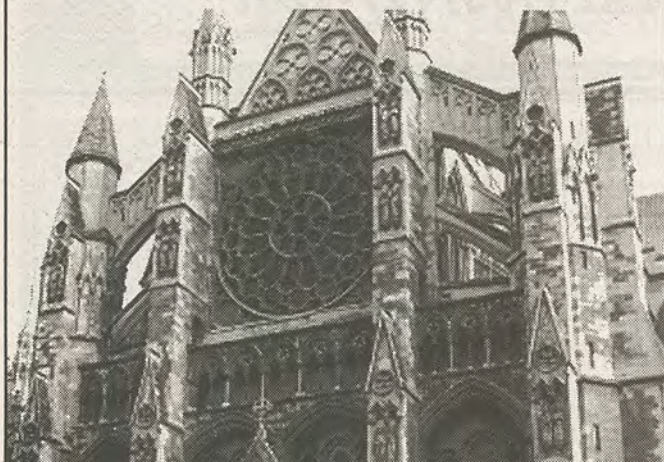
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Zadok the Priest
Dixit Dominus

W.A. Mozart
G.F. Handel
G.F. Handel

With orchestra and guest artists:

<i>Rebecca Whelan</i>	Soprano
<i>Andrea Ludwig</i>	Mezzo Soprano
<i>Stephen Harland</i>	Tenor
<i>Nelson Lobnes</i>	Bass

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Call 416-484-9149

vocalists; Robert Raines, conductor. Heritage Theatre, 86 Main St. N., Brampton. 905-874-2800. \$15, \$10.

- 8:00: **Duo L'Intemporel**. Music by the Bach family, Telemann & others. Mylene Guay, baroque flute; David Sandall, harpsichord; guest: Christopher Verrette, baroque violin. Trinity College Chapel, 6 Hoskin Ave. 416-657-0076. \$15, \$10.

- 8:00: **Masaryk Memorial Institute. Evening Nocturne at Masaryktown: Small Chamber Harmony**. Works by Handel, Vivaldi, Planicky & Mozart. Milan Bruner, flute; Jaroslav Jarosil, cello; Kevin Manaugh, guitar; Zdenka Jarosova, soprano. Prague Restaurant, 450 Scarborough Golf Club Road. 416-439-4354. \$20, \$15(st).

- 8:00: **Mooredeale Concerts. Cellissimo! Villa Lobos: Bachianas Brasileiras #5; Bachianas Brasileiras #1; Klengel: Impromptu for Four Cellos; Bizet: Carmen-Fantasie for Five Cellos**; music by Bach; opera. Eight cellists; Jennifer Rasor, soprano; Julian Kuerti, conductor. Willowdale United Church, 349 Kenneth Ave. 416-922-3714. \$20, \$15.

- 8:00: **Music Gallery. Stark Trio**. Feigin: Elegie in Memory of Yizhak Rabin for violin, piano & cello; Reflections on a Niggun for violin & piano; Levkovich: Holocaust Trio; Tchaikovsky: Piano Trio. Alexander Stark, violin; Nata Belkin, cello; Bella Steinbuk, piano. St. George the Martyr Church, 197 John. 416-204-1080. \$15, \$5.

- 8:00: **Opera Mississauga. Rossini: The Barber of Seville**. Alessandra Palomba, Filippo Pina Castiglioni, Domenico Balzani, Alessandro Busi & other performers; Dwight Bennett, conductor. Hammerson Hall, 4141 Living Arts Centre Dr., Mississauga. 905-306-6000. \$15-\$99, \$11-\$90(st/sr). For complete run see music theatre listings.

- 8:00: **toneART ensemble**. Works by Ginastera, Baker, Hovhanness & R. Strauss. Corey Gemmel, violin; Danielle Cumming, guitar; Kathryn Tremblay, piano. Heliconian Hall, 35 Hazelton Ave. 416-745-3621. \$10-\$20.

- 8:00: **Toronto Consort. Monteverdi: Orfeo**. Trinity-St. Paul's Centre. See Feb 21.

- 8:30: **Living Arts Centre Mississauga. Rik Emmett**. Jazz. 4141 Living Arts Dr. 905-306-6000. \$22-\$32.

Sunday February 23

- 2:00: **CAMMAC. Concert by CAMMAC Members**. St. George the Martyr Church, 197 John. 416-369-9564. Free (donations to CAMMAC accepted).

- 2:00: **City of Toronto Culture Division. Celebrating Black History Month**. Gospel & jazz. Spirit of Hudson Choir, Maggie Moser, director; Jazzmania, Bev Tomblar, director; Pan Fantasy Steelband. Scarborough Civic Centre, 150 Borough Drive. 416-396-5230. Free.

- 2:00: **Echo Women's Choir/Forte Toronto Men's Chorus/JCC Choir/Riverdale Youth Singers. Show Me a Way to go Home**. Sing-along for supportive housing. Guests: Molly Johnson, Andrew Craig, Ken Whiteley, Six Hairy Legs & others; host: Erika Ritter. Convocation Hall, 31 King's College Circle. 416-504-3610 x33. \$15. Proceeds to The Dream Team.

- 2:00: **Living Arts Centre Mississauga. Emerita Emerencia: Stories My Grandmother Told Me**. Storyteller, dancer and musician. Recommended for ages 3-8. 4141 Living Arts Dr. 905-306-6000. \$19, \$16.

- 2:00: **Off Centre Music Salon. 8th Annual Schubertiad**. Benjamin Butterfield, tenor; Anne Grimm, soprano; Inna Perkis & Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$35, \$25.

- 3:00: **Mooredeale Concerts. Cellissimo!** See Feb 22. Walter Hall, 80 Queen's Park.



ORCHESTRA TORONTO
with
Catherine Manoukian,
Violin
Sunday, Feb. 23 at 3 pm

- 3:00: **Orchestra Toronto. Russian**. Glinka: Russian and Lyudmila Overture; Borodin: In the Steppes of Central Asia; Prince Igor - Polovtsian Dances; Moussorgsky/Rimsky-Korsakov: A Night on Bald Mountain; Tchaikovsky: Concerto for Violin and Orchestra Op.35 in D. Catherine Manoukian, violin; Errol Gay, conductor. George Weston Recital Hall, 5040 Yonge St. 416-467-2142. \$28, \$25 (child under 12 free).

- 4:00: **Toronto Children's Chorus. Training Choir: A Little Music for a Sunday Afternoon**. Glick: Psalm 23; Bach: Bist du bei mir; Rutter: I Will Sing with the Spirit; Chilcott: Can You Hear Me? Metropolitan United Church, 56 Queen St. East. 416-932-8666 x111. \$10-\$20.

- 7:30: **Toronto Youth Wind Orchestra. Rhapsody and Blues**. Gershwin: Rhapsody in Blue; other works. TYWO and TY Concert Winds;



The 8th season of multifaceted performances, weaving an intricate fabric of sounds, sights and flavours!

Sunday, February 23, 2003 at 2 p.m.

Off Centre
music salon

OFF CENTRE MUSIC SALON presents:
its 8th Annual Schubertiad

Schubert is back! Duos in life and music are back! This year Off Centre welcomes "home" two favorite themes with our very own Benjamin Butterfield, tenor, and his new-found life and music partner, Dutch soprano Anne Grimm. Together with pianists Inna Perkis and Boris Zarankin they will take us through the twists and turns of Schubert's wanderer soul.

Tickets \$35; \$25 seniors/students
Glenn Gould Studio, CBC, 250 Front St. W. 416-205-5555

Ernesto Cervini, piano; Colin Clarke, David Lum, conductors. Le Parc Convention Centre, 8432 Leslie St., Thornhill. 416-712-6582. Concert only \$15.

– 8:00: **Esprit Orchestra. New Waves.** Frenner: Subliminal Media; Ristic: Information; Hamman: From the Cradle to the Grave; Bolton: Incidental Music of my Mind. Alex Pauk, conductor. 7:15: pre concert talk. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$26, \$12.50.

– 8:00: **Flying Cloud Folk Club. Barkworth Green.** A cappella trio. Tranzac, 292 Brunswick Ave. 416-410-3655. \$10, \$8.

Monday February 24

– 7:30: **Associates of the Toronto Symphony Orchestra. Chamber Ensembles from the Toronto Symphony Youth Orchestra.** Ibert: Woodwind Quintet; Bliss: Brass Fanfare; Gabrieli: Brass Sonata; Shostakovich: String Quartet #8; Beethoven: Ghost Trio; Vivaldi: Concerto for 2 Cellos. Trinity-St. Paul's Church, 427 Bloor St. West. 416-693-9953. \$15, \$12.

– 8:00: **Art of Time Ensemble. Schoenberg: Ode to Napoleon; Verklarte Nacht; Cabaret Songs.** Ted Dykstra, narrator; Martin Tielli, voice; Hugh Marsh, Rob Piltch & Jonathan Goldsmith, performers. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$25, \$18.

– 8:00: **Ensemble Noir. Diversity Project.** Music by Euba, Labi, Hailstork, Kagel, Cameron, Morehead & Stokes for tuba & chamber orchestra. Paul Beauchesne, tuba; Gerry Hebert, saxophones; Jay Michalak, trumpet; Patricia Morehead, oboe; Akin Euba, Philip Morehead, piano. 7:15: Pre-concert discussion with artists. St. George the Martyr Church, 197 John. 416-204-1080. \$25, \$20.

– 8:00: **Massey Hall/House of Blues Concerts. Ellis Marsalis & Sons.** Wynton Marsalis, trumpet; Branford Marsalis, saxophone; Delfayo Marsalis, trombone; other performers. 15 Shuter St. 416-872-4255. \$69.50-\$89.50.

– 8:00: **Toronto Organ Club. Colin Cousins; Hammond X66 organ.** Christ Church, 329 Royal York Rd. 905-631-1864. \$10, children under 10 free.

Tuesday February 25

– 12:00 noon: **U of T Art Centre. Downtown Quartet.** Music by Haydn, Weinzwieg & Mendelssohn. 15 King's College Circle. 416-978-1838. Free.

– 12:10: **Critical Mass. Tallis: Missa intermentaria.** Church of the Holy Trinity, 10 Trinity

Square. 416-778-4923. Admission by freewill offering. Proceeds to Second Harvest.

– 1:00: **St. James' Cathedral. Lunch Hours at St. James': Peter Mahon, countertenor; Christopher Dawes, chamber organ.** Vivaldi: Nisi Dominus; Stabat mater dolorosa. 65 Church St. 416-364-7865. Free.

– 8:00: **FDLT Productions/Tarragon Theatre. Job: The Hip-Hop Musical.** 30 Bridgman Ave. 416-531-1827. For complete run see music theatre listings.



Music TORONTO

MARKUS GROH
pianist
February 25 at 8 p.m.

– 8:00: **Music Toronto. Markus Groh, piano.** Haydn: Sonata in E flat Hob. 49; Ginastera: Piano Sonata; Chopin: Barcarolle; Sonata in b. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43, \$39.

Wednesday February 26

– 12:30: **York University Department of Music. New Music by Student Composers.** McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

– 12:30: **Yorkminster Park Church. Noonday Recital: William Lupton, organ.** 1585 Yonge St. 416-925-7312. Free.

– 8:00: **Nathaniel Dett Chorale/Faculty of Fine Arts, York University. Voices of the Diaspora: Canciones de Cuba.** Brainerd Blyden-Taylor, founder/artistic director. Burton Auditorium, 4700 Keele St. 416-872-1212.

\$35, \$25(sr), \$15(st), children under 12 free.

– 8:00: **North York Concert Orchestra.** Humperdinck: Prayer, from Hansel and Gretel; Bizet: selections from Carmen; Schubert: Symphony #4. Topcliff Public School Choir; Janez Govednik, conductor. York Woods Public Library, 1785 Finch Ave. West. 416-225-4556. \$15, \$10.

– 8:00: **Oakville Centre for the Performing Arts. Michael Kaeshammer, piano.** Duke Ellington to Benny Goodman. 130 Navy St. 905-815-2021. \$30.

– 8:00: **Toronto Symphony Orchestra.** Estacio: Frenergy; Mozart: Piano Concerto #14 in E flat, K.449; Franck: Symphonic Variations; Brahms: Symphony #2. Emanuel Ax, piano; Keri-Lynn Wilson, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

– 8:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday February 27

– 12:00 noon: **CBC Music Around Us Young Artist Series. Darrett Zucko, piano.** Beethoven: Sonata in F sharp Op.78; Rachmaninoff: Preludes; MacDowell: Sonata Tragica Op.45. Glenn Gould Studio, 250 Front St. W. 416-205-5555. Free.

– 12:10: **St. Paul's Church. Noon Hour Recital.** James Bailey, organ. 227 Bloor St. East. 416-961-8116. Free.

– 12:10: **University of Toronto Faculty of Music. Novello and Co.** Songs from turn-of-the-20th century British and Canadian composers. Mary Enid Haines, soprano; J.R. Fralick, tenor; Dorothy de Val, piano. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

– 2:00: **Toronto Symphony Orchestra. Roy**

Thomson Hall. See Feb 26. \$28-\$58.50.

– 7:30: **York University Department of Music. Improv Soiree.** Improvised music ensembles directed by Casey Sokol. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

– 8:00: **Oakville Centre for the Performing Arts. Nathaniel Dett Chorale.** Classical, spiritual, gospel, jazz, folk and blues. 130 Navy St. 905-815-2021. \$33.

– 8:00: **Roy Thomson Hall. Karita Mattila, soprano.** Martin Katz, piano. 60 Simcoe St. 416-872-4255. \$30-\$75.

– 8:00: **Toronto Philharmonia. Beethoven, Symphony No. 8; Saint Saens: Concerto for Cello in a; Schafer: Cortege.** Meehae Ryu, cello; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-733-9388. \$20-\$47.

Friday February 28

– 8:00: **Amici Chamber Ensemble. Northern Winds.** Bach: Sonata in G BWV 1027 for cello & piano; Nielsen: Quintet Op.43; Louie: Neon for clarinet, cello & piano; Mozart: Quintet in E flat K.452. Guests: Susan Hoepfner, flute; Cynthia Steljes, oboe; Joan Watson, horn; Kathleen McLean, bassoon. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$35, \$30(sr), \$15(st).

– 8:00: **Christ Church Deer Park. Stark Trio.** Tchaikovsky: Piano Trio Op.50 & other works. Alexander Stark, violin; Nata Belkin, cello; Bella Steinbuk, piano. 1570 Yonge St. 416-920-5211 x28. \$20.

– 8:00: **Ensemble Noir/Ergo. Diversity Project.** Music by Croall, Euba, Ndodana, Whitehead, Huyssen & Alvarez. Camille Watts, Kevin O'Donnell, flutes; Richard Moore, Ryan Scott, percussion & other performers; Bongani

The Associates of the Toronto Symphony Orchestra present Toronto Symphony Youth Orchestra Chamber Ensembles

Monday, February 24, 2003 7:30pm
Trinity-St. Paul's United Church
427 Bloor Street West (Bloor/Spadina)

Woodwind Quintet

Jacques Ibert Trois Pieces Breves

Brass Choir

Arthur Bliss Fanfare for a Coming Age

Giovanni Gabrieli Sonata pian'e forte

String Quartet

Shostakovich String Quartet No. 8

Piano Trio

Beethoven Piano Trio in D major Op.70 No.1 Ghost

Bass Duo

Vivaldi Concerto in Sol Minore per 2 violoncelli

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Ndodana, conductor. 7:15: Pre-concert discussion with artists. St. George the Martyr Church, 197 John. 416-204-1080. \$25, \$20.

- 8:00: Roy Thomson Hall. *An Evening With Colm Wilkinson And Friends*. Susan Gilmour; The Nylons. Proceeds in support of Celtic Studies Program, University of St. Michael's College, and

programs fighting AIDS in Africa. 60 Simcoe St. 416-872-4255. \$35-\$85; \$250 (incl. post show reception).

- 8:00: University of Toronto Faculty of Music. *American Jazz Songbook*. Standards from the songbooks of Gershwin, Porter, Kern and others. Lisa Martinelli, vocals; Kevin

Turcotte, trumpet; David Braid, piano; Pat Collins, bass. Walter Hall, 80 Queen's Park. 416-978-3744. \$20, \$10.

Saturday March 01

- 3:00: Oakville Children's Choir. *Sweet Sounds for a Saturday Afternoon*. Guests: Appleby College Jazz Combo. Calvary Baptist Church, 1215 Lakeshore Rd. West. 905-337-7104. \$10.

- 7:00: Toronto Symphony Orchestra. Estacio: Frenergy; Beethoven: Piano Concerto #4; Brahms: Symphony #2. Naida Cole, piano; Keri-Lynn Wilson, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

- 7:30: Concertsingers. *Sing Joyfully*. Handel: Dixit Dominus; works by Byrd, Elgar, Henderson, Ives and Overduin. Janet MacFarlane Peaker, organ. St. Thomas's Church, 383 Huron St. 416-769-7991. \$16, \$12.

- 7:30: Famous People Players. *Broadway and Beyond*. Music from Grease, West Side

Story & Cats; pop classics from Ray Charles, Barry Manilow & Elvis Presley. Silverthorn Auditorium, 291 Mill Rd. 416-622-8731. \$20-\$35.

- 7:30: Pickering Concert Band. *20th Century History on Film Music*. Selections from Sound of Music, The Dambusters, Bridge on the River Kwai, The Great Escape, South Pacific & more. Dunbarton-Fairport United Church, 1066 Dunbarton Rd., Pickering. 905-571-1785. \$7, \$2.

- 8:00: Bell'Arte Singers. *Brahms: Ein Deutsches Requiem*. Other works. The Talisker Players; Laura Schatz, soprano; Michael Donovan, baritone. 7:15: historical background tour on Group of Seven, with Roy Schatz. St. Anne's Church, 270 Gladstone Ave. 416-699-5879. \$20, \$12.

- 8:00: Deer Park Concerts. *Patricia Wright, organ in Concert*. Bédard: new piece on *O Canada*; works by Bach, Mendelssohn, Laurin, Bales, Robertson & Spry. Deer Park Church, 129 St. Clair West. 416-481-2979.

- 8:00: Ensemble Noir. *Diversity Project: Let the Wind Cry*. Music by Rudd Moore, Bonds, Ellington & African composers; spirituals. Dawn Padmore, soprano. 7:15: Pre-concert discussion with artists. St. George the Martyr Church, 197 John. 416-204-1080.

- 8:00: Heritage Theatre. *Michael Kaeshammer*. 86 Main St. N., Brampton. 905-874-2800. \$30.

- 8:00: Music Umbrella Chamber Concerts. *Thanks to Dr. Suzuki: Classical music within our families and community*. An orchestra of current and former Suzuki students including members of Tafelmusik, the Toronto Symphony and the COC orchestra. Proceeds to support the North York, Bloor JCC and Etobicoke Suzuki Schools.

Eastminster United Church, 310 Danforth Ave. 416-461-6681. \$15, \$10, \$5 (children under 12).

- 8:00: Musicians In Ordinary. *Love She Said*. Madrigals by Gesualdo, Monteverdi and Caccini. Hallie Fishel, soprano; John Edwards, theorbo; Matthew Leigh, baritone; Rudy Neufeld, bass & other performers. Church of the Redeemer, 162 Bloor St. West. 416-603-4950. \$15, \$10.

- 8:00: Oriana Singers. *Songs, Sayings, Sonnets*. Songs of Bach, Telfer, Glick; Gardner: A Shakespeare Sequence; MacLean: Songs and Sayings. Grace Church on the Hill, 300 Lonsdale Rd. 416-923-3123. \$17, \$14/\$8.50 (sr/st).

- 8:00: Sinfonia Toronto. *Happy Birthday Frederick Chopin*. Barber: Adagio for Strings; Chopin: Piano Concerto #1; Shostakovich: Four Preludes Op.34; Mendelssohn: Sinfonia #12 in G. Francine Kay, piano; Nurhan Arman, conductor.

The Musicians In Ordinary

for the Lutes and Voices present -

Love, She Said

Madrigals by Monteverdi, Caccini, Gesualdo and others

Saturday March 1, 2003 @ 8pm

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15TH ANNIVERSARY SEASON

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FEBRUARY
28, 8:00PM



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FRIDAY, MAY 9, 8:00PM

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Deer Park Concerts ORGAN RECITAL

Patricia Wright

Works by Bach, Mendelssohn as well as
Canadian composers: Laurin, Bales,
Robertson, Spry and a commissioned
work on "O Canada" by Bédard

SATURDAY, MARCH 1ST AT 8:00 PM

Admission: \$20

Deer Park United Church,
129 St. Clair Avenue West at Avenue Road
Telephone: 416-481-2979



Glerin Gould Studio, 250 Front St. West. 416-205-5555. \$32, \$26, \$18(sr/stl).
 - 8:00: **Singing OUT! Somewhere in the Night!** 5th annual cabaret. Performers from within the 100-member chorus: William Brown, artistic director. Central YMCA, 20 Grosvenor. 416-924-6859. \$15.
 - 8:00: **University of Toronto Faculty of Music. U of T Chamber Ensemble.** Hindemith: Five Pieces for Strings; Janáček: Mládí; Reich: Tehilim. Raffi Armenian, conductor. Walter Hall, 80 Queen's Park. 416-978-3744. \$16, \$8.

Sunday March 02

- 1:30: **CAMMAC/McMichael Gallery.** Sunday Concert: Peter Stoll, clarinet. 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.
 - 1:30: **Royal Ontario Museum. ROM Sunday: Tafelmusik: Go for Baroque.** 100 Queen's Park. 416-586-8000. Free with gallery admission: \$16.50, \$12(sr/stl), \$10(5-14yrs).
 - 2:00: **Concerts at St. George's on the Hill.** Marianna Humetska, piano & Javier Portero, viola in *Recital*. Romantic works for piano & viola.

4600 Dundas St. West. 416-463-9284. Donation (\$10 suggested).
 - 2:00: **ORMTA Central Toronto Branch. Teachers in Concert.** Performers include: Kathleen Gorman, Rick Summers, Jeanette Roberts, David McCartney, Chris Vanhaverbeke & others. Women's Art Association, 23 Prince Arthur Ave. 416-214-9534. \$10, \$5, family rates.
 - 2:30: **Hart House Chorus. Choral Concert.** Howells: Requiem; Britten: Choral Dances from Gloriana; Palestrina: Missa Papae Marcelli (selections). John Tuttle, director. Calvin Church, 26 Delisle Ave. 416-946-9931. \$15, \$12.
 - 3:00: **Chrylark Arts and Music Series.** Valerie Siren, soprano in *Recital*. Music by Sibelius, Brahms & Glick. Guests: Stefan Glick, cello; Cecilia Ignatieff, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$15.
 - 3:00: **Singing OUT! Somewhere in the Night!** Central YMCA. See March 1.
 - 3:00: **The Liturgically Hip. Soaring with the Spirit.** Gospel, jazz, roots, traditional music. Mississauga Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. \$23-\$28.

Sinfonia Toronto

NURHAN ARMAN
MUSIC DIRECTOR

Saturday, March 1, 8pm

Happy Birthday Frederick Chopin

Glenn Gould Studio



Featuring acclaimed Canadian pianist, *Francine Kay*.

Barber
Adagio for Strings
Chopin
Piano Cto. No. 1
Shostakovich
Four Preludes
Mendelssohn
Sinfonia No. 12

Saturday, April 5, 8pm

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Nielsen	<i>Bohemian Danish Folksong</i>
Rossini	<i>Sonata No. 2</i>
Reinecke	<i>Serenade</i>

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the Oriana Singers

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ARTISTIC DIRECTOR
present

SONGS SAYINGS SONNETS

Saturday, March 1, 2003 at 8 pm

Grace Church on-the-Hill
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SONGS

J.S. Bach, Nancy Telfer, Srul Irving Glick

SONNETS

A Shakespeare Sequence John Gardner

SONGS AND SAYINGS

Alasdair MacLean

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playing music by Sibelius, Brahms, and Glick

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 Heliconian Hall, 35 Hazelton Avenue
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Elmer Iseler Singers

LYDIA ADAMS, CONDUCTOR

CATHEDRAL GRANDEUR

Sunday, March 2, 2003, 7:30 p.m.

St. James' Cathedral, King & Church Streets

Guest Artists: Vancouver Chamber Choir

Jon Washburn, Conductor.

The two choirs will join to perform the *Three Double Choir Motets* of Brahms, *Reproaches* by John Sanders plus other selections.



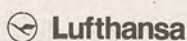
CELEBRATION - Ruth Watson Henderson

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*.

TICKETS: \$30, \$25 Seniors/Students
Call 416-217-0537 Mon.-Fri. 9-5 pm



- 3:00: Toronto Camerata Chamber Choir. *Life's Mysteries - Songs of Life and Death*. Music by Lechner, Victoria & Howells. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-488-7884. \$15, \$12.
- 4:00: Toronto Classical Singers. Handel: *Dettingen Te Deum*; Schubert: *Mass in B flat*. Soloists; Talisker Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$20, \$15.
- 7:00: Gabriel Productions. *Peace in the Valley*. Gospel favourites and contemporary classics. Allison Lynn, soloist; Boni Strang, piano; Gerald Flemming, guitar & other performers. St. John's Church, 19 Don Ridge Dr. 416-222-8556. \$15, \$8 (under 16). Proceeds to support improving the accessibility of the church through Building for the Future Campaign.
- 7:00: Massey Hall. *Tango Buenos Aires - The Golden Age of Tango*. Argentine company of 12 dancers and 6 musicians. 15 Shuter St. 416-872-4255. \$35-\$65.
- 7:00: Roy Thomson Hall. *Sarah Chang*, violin, and *Lars Vogt*, piano. Works by Brahms, Beethoven and Franck. 60 Simcoe St. 416-872-4255. \$35-\$65.
- 7:30: Elmer Iseler Singers. *Cathedral Grandeur*. Music for double choir by Sanders, Brahms, Strauss & Barber. Guests: Vancouver Chamber Choir; Jon Washburn & Lydia Adams, conductors. St. James' Cathedral, 65 Church St. 416-217-0537. \$30, \$25, group rates.
- 8:00: Ensemble Noir. *Diversity Project: Orunmila's Voices*. Music by Euba, Ndodana, Ho, Scherzinger & Tamusuza. Bev Spotton, viola; Sanya Eng, harp; Shelley Brown, flute; Ryan Scott & Alan Hetherington, percussion; Dawn Padmore, soprano; Bongani Ndodana, conductor.

7:15: Pre-concert discussion with artists. St. George the Martyr Church, 197 John. 416-204-1080.
- 8:00: Victoria Scholars. *True North Strong and Free*. Works by Cable, Chatman, Glick, MacMillan, Raminsh, Ryan and Willan. Michael Colvin, tenor; Daniel Neff, baritone; David Hetherington, cello. Our Lady of Sorrows Church, 3055 Bloor St. West. 416-761-7776. \$25, \$20.

Monday March 03

- 8:00: Jazz.FM91. *Sounds of Toronto Jazz: 80th Birthday Tribute To Phil Nimmons - 50th Anniversary of Nimmons N Nine*. Mike Cado, director. Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.
- 8:00: Toronto Theatre Organ Society/Kiwanis Club of Casa Loma. *Wurlitzer Pops at Casa Loma*. Bill O'Meara, organ; film: Buster Keaton *Our Hospitality*. Casa Loma, 1 Austin Terrace. 416-870-8000. \$15.
- 8:00: Tryptych Productions. *Verdi: Falstaff*. Workshop performance. Alexander Wiebe, Henry Irwin, Erin Bardua, Nadia Khalil, Ashley Bedard & other performers; Edward Franko, director; William Shookhoff, music director. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-763-5066. \$20, \$15. For complete run see music theatre listings.

Tuesday March 04

- 1:00: St. James' Cathedral. *Lunch Hours at St. James': Christopher Dawes*, organ. Widor: *Symphonie #6* in g. 65 Church St. 416-364-7865. Free.
- 6:00: U of T Scarborough Campus. Traditional Arabic music. George Sawa, director. Meeting Place, 1265 Military Trail. 416-287-7076. Free.

T.O.R.O.N.T.O. CAMERATA

Melva Treffinger Graham, Director

Toronto Camerata Chamber Choir presents:

LIFE'S MYSTERY Songs of Death and Life Sunday, March 2nd at 3:00pm

- *Vittoria's Requiem and the rarely-heard Howells Requiem*
- *Toronto premiere of Sprueche von Leben und Tod (Sayings of Life and Death) by Leonhard Lechner*
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SCHUBERT

MASS IN B



Sunday, March 2, 2003, 4:00 p.m.

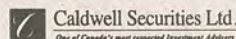
Christ Church Deer Park, 1570 Yonge St., Heath St. W. at Yonge St.

Tickets: \$20 Adults, \$15 Student/Seniors

MARY BELLA, SOPRANO
ELAINE ROBERTSON, ALTO
LEONARD WHITING, TENOR
BRUCE KELLY, BARITONE
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Music TORONTO



THE GRYPHON TRIO

March 4 at 8 p.m.

– 8:00: Music Toronto. *The Gryphon Trio*. Beethoven: Trio in E flat Op. 1 #1; Enescu: Trio in A; student composers: mini trios; Dvorak: Trio in F Op. 65. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43, \$39.

Wednesday March 05

– 12:30: York University Department of Music. *Chinese Orchestra*. Classical Chinese music performed on traditional instruments. Kim Morris, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

– 12:30: Yorkminster Park Church. *Noonday*

Recital: Angus Sinclair, organ. 1585 Yonge St. 416-925-7312. Free.

– 8:00: Mozart Society. *Small Chamber Harmony Trio*. Works for flute, cello & soprano by Handel, Mozart, Pergolesi & Boccherini. First Unitarian Congregation, 175 St. Clair Ave. West. 416-201-3338. \$10 (non-members).

– 8:30: University of Toronto Faculty of Music. *Small Jazz Ensembles*. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday March 06

– 10:30am & 7:00: Hummingbird Centre for the Performing Arts. *Sesame Street Live*. Musical adventure for children. 1 Front St. East. 416-872-2262. \$19-\$29. For complete run see Music Theatre listings.

– 12:00 noon: CBC Music Around Us Young Artist Series. *Ensemble Noir*. Tamuszu: Ekiwulu Ky' Endere (An African Festival of the Flute); Euba: Six Yoruba Folk Songs; Ndodana: Rainmaking in Memoriam Queen Nodjadj; Scherzinger: Those Who Enter Stamping. Shelley Brown, flute; Sanya Eng, harp; Alan Hetherington, Ryan Scott, percussion; Beverley Spotton, viola; Bongani Ndodana, director. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

– 12:10: St. Paul's Church. *Noon Hour Recital*. Eric Robertson, organ. 227 Bloor St. East. 416-961-8116. Free.

– 12:10: University of Toronto Faculty of Music/Canadian Music Competitions. *Darrett Zusko, piano in Recital*. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

– 12:30 & 5:00: York University Department of Music. *Student Recital*. Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin

College, 4700 Keele St. 416-736-5186. Free.

– 8:00: Brampton Music Theatre. *A Taste of Broadway*. Cabaret. Heritage Theatre, 86 Main St. North, Brampton. 905-874-2800. For complete run see Music Theatre listings.

– 8:00: Living Arts Centre Mississauga. *Michael Burgess in Concert*. 4141 Living Arts Dr. 905-306-6000. \$37-\$47.

– 8:00: Music Gallery. *Duo Sheppard-Lanza*. Works by Schwartz, Gandini, Santaro & Lanza. Meg Sheppard, actress/singer; Alcides Lanza, piano/electronics. St. George the Martyr Church, 197 John. 416-204-1080.

– 8:00: Toronto Symphony Orchestra. Berlioz: Roman Carnival Overture; Walton: Violin Concerto; Tchaikovsky: Symphony #6. Maxim Vengerov, violin; Eiji Oue, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

Friday March 07

– 12:00 noon: Roy Thomson Hall. *I Will Lift Up Mine Eyes*. Nathaniel Dett Chorale; Brainerd Blyden-Taylor, conductor; Chris Dawes, organ. 60 Simcoe St. 416-872-4255. Free.

– 12:00 noon: Royal Conservatory of Music. *Fridaymusik*. Artists from the Glenn Gould School. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. Free.

– 7:30: Amnesty International. *Light the Silence*. Debussy: Prélude à l'après-midi d'un faune; Elgar: Chanson de Matin; Salut d'Amour; Buhr: Danses Abstraites; Rota; Sonata for flute

and harp; Lieberman: Sonata; Schaposchnikov: Sonata for flute and harp. Norah Shulman, flute; Judy Loman, harp. Sunderland Hall, First Unitarian Congregation, 175 St. Clair West. 416-363-9933 x33. \$22.

– 8:00: Oakville Centre for the Performing Arts. *Molly Johnson*. Blues, jazz, rock vocalist. 130 Navy St. 905-815-2021. \$33.


– 8:00: Orpheus Choir of Toronto. Haydn: Missa in Tempora Belli (Paukenmesse); Handel: Utrecht Jubilate; Howells: Take Him, Earth, For Cherishing. Norman Reintamm, conductor. St. James' Cathedral, 65 Church St. 416-530-4428. \$20, \$15.

– 8:00: Sine Nomine Ensemble for Medieval Music. *Minstrels and Minnesinger: German Music of the Middle Ages*. Saint Thomas's Church, 383 Huron. 416-638-9445. \$14, \$9.

– 8:00: Tafelmusik Baroque Orchestra. Haydn: *The Seasons*. Ann Monoyios, soprano; Rufus Müller, tenor; Locky Chung, baritone; Bruno Weil, conductor. Massey Hall, 15 Shuter St. 416-872-4255.

– 8:00: University of Toronto Faculty of Music. *John Beckwith: Taptot!* Sandra Horst, conductor; Michael Patrick Albano, director. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25, \$15. For complete run see Music Theatre listings.

FURTHER AFIELD
See next page



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MUSIC DIRECTOR

WILLIAM O'MEARA
ACCOMPANIST

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Michael Colvin, Tenor
David Hetherington, Cello
William O'Meara, Accompanist
Jerzy Cichocki, Conductor

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Sunday, March 2, 2003 at 8pm
Our Lady of Sorrows Church
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TICKETS: 416-761-7776
\$25; Students & Seniors \$20

Orpheus Choir OF TORONTO

Handel: *Utrecht Jubilate*
Haydn: *Missa in Tempora Belli*
(Paukenmesse)

Howells: *Take Him, Earth, For Cherishing*

Norman Reintamm, Conductor

Friday March 7, 2003, 8.00 p.m., St James' Cathedral
Tickets: \$20 (\$15 for students, seniors)
Call 416 530-4428 for tickets or further information

Sine nomine Ensemble for Medieval Music

Minstrels and Minnesinger
German Music of the Middle Ages

Friday, March 7, 8 pm

Saint Thomas's Church, 383 Huron Street
Tickets \$14 / \$9 students, seniors
Information and reservations 416-638-9445

Concerts further afield

(in this issue: Aurora, Hamilton, Kitchener, Lindsay, Oshawa, Schomberg, Waterloo)

Saturday February 08

– 7:30: Oshawa-Durham Symphony Orchestra. *1001 Arabian Nights*. Rimsky-Korsakov: Scheherazade; works by Sarasate and Saint-Saens. Susanne Hou, violin. Marco Parisotto, conductor. Calvary Church, 300 Rossland Rd. East, Oshawa. 905-579-6711. \$25, \$10.
– 8:00: Lindsay Concert Foundation.

Stéphane Lemelin, piano in *Recital*. Glenn Crombie Theatre, Sir Sandford Fleming College, Lindsay. 705-328-0587.

Sunday February 09

– 3:00: Caskey School of Music, Hamilton. *For the Love of Jazz*. Valentine's Day concert. Daniel Rubini, saxophones; David Braid, piano. First Unitarian Church, 170 Dundurn St. South, Hamilton. 905-389-2439.

Tuesday February 11

– 8:00: Continuum Contemporary Music. *Souvenir*. Registry Theatre, 122 Frederick St.,

Kitchener. 416-487-4354. *POSTPONED TO MAY 2003*

Wednesday February 12

– 12:00 noon: University of Waterloo Recital Series. *Celebrate Canada!* Daniel Rubini, saxophone; Gloria Saarinen, piano. Conrad Grebel College Chapel, University of Waterloo. 519-885-0220. Free.

Saturday February 15

– 8:00: Durham Region Concert Association. *Michael Kim, piano in Recital*. Salvation Army Temple, 570 Thornton Rd. North, Oshawa. 905-430-0815.

Saturday February 22

– 7:30: York Strings Chamber Orchestra. Works of Barber, Britten, Corelli & Dvorak. Tony Browning, director. Trinity Church, Aurora. 905-727-9009. \$10, \$5.

Sunday February 23

– 2:30: Emerging Artists. Music by Clarke, Beethoven, Strauss & Weber. Caitlin Boyle, viola;

other performers include Sonia Vizante, Lita Classen, Rebecca Morton & Allan Behan. First Unitarian Church of Hamilton, 170 Dundurn St. S., Hamilton. 905-528-6237. \$15 (advance), \$18 (door), child & family rates.

Saturday March 01

– 2:00 & 8:00: Theatre Aquarius. *The Four Stars – A Musical Reminiscence*. By Sandy Winsby. Studio Theatre, 190 King William St., Hamilton. 905-522-7529. \$26, \$20 (mat). For complete run see music theatre listings.
– 8:00: Symphony Hamilton. *Celebrating Beethoven*. Beethoven: Violin Concerto in D, Op.61; Symphony #4 in B flat, Op.60. Corey Gemmell, violin; James McKay, conductor. Studio Theatre, Hamilton Place, Summers Lane. 905-527-7666. \$22, \$17, \$5 (child under 12).

Sunday March 02

– 2:00: York Strings Chamber Orchestra. Works of Britten, Corelli & Bach. Wayne Irschick, piano; Schomberg Choir. St. Mary Magdalene Church, Schomberg. 905-939-9890. \$10, \$5.

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Sunday, March 9, 2003 at 7:30 pm

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Passion Motets by Victoria & Vivaldi
In Remembrance: Eleanor Daley
Celtic Prayer: Barry Peters

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

Saturday March 29
8:00 P.M.

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tickets \$15, \$10 seniors & students
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in honour of
Christ's passion,
dedicated to those who
live on in our memories

IN GOD WE TRUST

February 16: 1:00. Brigantine Room, 235 Queens Quay West. 416-973-4000. \$8.

Harry Gadsby Theatricals. *This Could Be Love - A Comical Musical.* Book, music & lyrics by Brock Simpson; Jim Clayton, musical director; starring Jonathan Wilson & Krista Sutton. Previews Feb 11 & 12: 8:00; regular run Feb 13-March 1. Mon-Fri: 8:00; Wed matinee: 2:30; Sat: 7:00 & 10:00. Poor Alex Theatre, 296 Brunswick Ave. 416-343-0011. \$25(Tues-Fri), \$30(Sat), Mondays 1/2 price. **Hummingbird Centre for the Performing Arts.** *Sesame Street Live.* Musical adventure for children. March 6-9. Thurs & Fri: 10:30am & 7:00; Sat: 10:30am, 2:00 & 5:30; Sun: 2:00. 1 Front St. East. 416-872-2262. \$19-\$29.

Lost Carnival. *War - The Musical.* Feb 1, 7 & 9: 8:00; Feb 2 & 8: 2:00. Church of the Holy Trinity, 10 Trinity Square. 416-532-8176. \$10(sliding scale).

Mirvish Productions. *Mamma Mia!* Musical based on the songs of ABBA. Music & lyrics by Benny Andersson & Björn Ulvæus; book by Catherine Johnson; directed by Phyllida Lloyd. To June 29. Tues-Sat 8:00; Wed, Sat & Sun 2:00. Royal Alexandra Theatre, 260 King St. West. 416-872-1212. \$26 to \$94.

Mirvish Productions. *The Lion King.* Stage musical of Disney's 1994 animated feature. To June 29. Wed-Sat: 8:00; Wed & Sat: 2:00; Sun: 1:00 & 6:30. Princess of Wales Theatre, 300 King St. West. 416-872-1212. \$21 to \$116.

Music Theatre Mississauga/Meadowvale Music Theatre. *Into The Woods.* Book by James Lapine; music & lyrics by Stephen Sondheim. Feb 21, 22, 27, 28, Mar 1: 8:00; Feb 23: 2:00. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090.

Music Theatre Mississauga/Theatre Unlimited. *Forever Plaid.* Book by Stuart Ross. Feb 1: 8:00. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090.

North Toronto Players. *Gilbert & Sullivan: The Pirates of Penzance.* 1950s version of the classic. Denise Norman, Pat Elia, Daniel Cipollone, Michael Harms, Julius Fulp & other performers. Feb 21, 22, 28, March 1: 8:00; Feb 23, March 2: 2:00. Leah Posluns Theatre, 4588 Bathurst St. 905-727-2209. \$18(opening night adult special), \$20(regular adult), \$16(sr), \$10(children under 12).

Oakville Centre for the Performing Arts. *Fiddler on the Roof.* Music by Jerry Bock; lyrics by Sheldon Harnick. Feb 13-15, 19-22: 8:00; Feb 16: 2:00; Feb 22: 1:00. 130 Navy St. 905-815-2021. \$19; \$17, \$12(matinees).

Opera in Concert/Aradia Ensemble. *Rameau: Castor et Pollux.* Joshua Hopkins, Colin Ainsworth, Meredith Hall, Monica Whicher, Giles Tomkins & other performers; Kevin Mallon, conductor. Pre-concert chat with Iain Scott 45 minutes prior to each performance. Feb 8: 8:00; Feb 9: 2:00. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$55, \$35.

Opera Mississauga. *Rossini: The Barber of Seville.* Alessandra Palomba, Filippo Pina Castiglioni, Domenico Balzani, Alessandro Busi & other performers; Dwight Bennett, conductor. Feb 22, 25, 27, Mar 1: 8:00; Feb 23: 3:00. Hammerson Hall, 4141 Living Arts Centre Dr., Mississauga. 905-306-6000. \$11-\$99, \$9-\$90(st/sr).

Opera Ontario. *Delibes: Lakmé.* Jane Archibald, Stuart Howe, Alfred Walker, Anita Kraus, Marie Ann Kowan & other performers; Yannick Nézet-Séguin, conductor. Feb 18:00 at Hamilton Place, 1 Summers Lane. 905-526-6556. Feb 7 8:00 at Centre in the Square, Kitchener. 519-578-1570.

Ryerson Theatre School. *Cabaret.* Michael Shamata, director; David Walden, musical director. Feb 10: 8:00 (preview), Feb 11-16, 18-20. Tues-Sun: 8:00; Sat & Sun: 2:00. Ryerson Theatre, 43 Gerrard St. East. 416-979-5118. \$16, \$12, group rates.

Scarborough Music Theatre. *Falsettos.* By Finn & Lapine. Michael Jones, director/music director. Feb 6-8, 13-15, 20-22: 8:00; Feb 9, 16: 2:00. Scarborough Village Theatre, 3600 Kingston Rd. 416-396-4049. \$21, \$18(st/sr Thurs, Sat).

Solar Stage Children's Theatre/ Theatricality Plus. *Mother Goose.* Musical storytelling adventure. Feb 16, 22, 23: 11:00am & 2:00. 4950 Yonge St. 416-368-8031. \$12.

Solar Stage Children's Theatre. *Stories My Grandmother Told Me.* Musical & storytelling collage based on folklore from Africa and the Caribbean. Emerita Emerencia, performer. For ages 3 to 8. Feb 14: 7:00; Feb 15: 11:00am. 4950 Yonge St. 416-368-8031. \$12.

Spotlight Musical Productions. *Working.* Music by Stephen Schwartz & James Taylor. Based on Terkel's best-seller. February 13, 14, 15: 8:00. Fairview Library Theatre, 35 Fairview Mall Drive. 416-489-6268. \$18.

Tarragon Theatre. *Little Mercy's First Murder.* By Brebner, Sportelli & Turvey; Eda Holmes, director. Musical noir. To Feb 23. Tues-Sat: 8:00; Sat & Sun mat: 2:30; Wed mat 1:30. Tarragon Extra-Space, 300 Bridgman Ave. 416-531-1827. \$16-\$26, Sundays PWYC (suggested minimum \$10).

Theatre Aquarius. *The Four Stars - A Musical Reminiscence.* By Sandy Winsby. Mar 1, 3-8: 8:00; Mar 1, 8: 2:00. Studio Theatre, 190 King William St., Hamilton. 905-522-7529. \$26(Sat eve), \$22(Wed-Fri eve), \$20(Mon, Tue & matinees).

Toronto Consort. *Monteverdi: Orfeo.* Opera in concert. Charles Daniels, tenor; Meredith Hall & Katherine Hill, sopranos; David Dong Qyu Lee, countertenor. Feb 21 & 22: 8:00. Trinity-St. Paul's Centre, 427 Bloor St. West. 416-964-6337. \$20-\$44, \$15-\$36(st/sr).

Toronto Opera Repertoire. *Cavalleria Rusticana & The Impresario.* One-act operas by Mascagni & Mozart. Giuseppe Macina, music director. Feb 12, 15, 21, 26, March 1: 8:00; Feb 23: 2:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20, \$12.

Toronto Opera Repertoire. *Puccini: La Bohème.* Giuseppe Macina, music director. Feb 14, 19, 22, 28: 8:00; Feb 16, March 2: 2:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20, \$12.

Toronto Operetta Theatre. *Roig: Cecilia Valdez.* In concert. Dana Alison Campbell, Gisèle Fredette, Annalisa Loizzo, performers; José Hernández, music director and pianist. Feb 15: 8:00; Feb 16: 2:00. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$35, \$28.

Tryptich Productions. *Verdi: Falstaff.* Workshop performance. Alexander Wiebe, Henry Irwin, Erin Bardua, Nadia Khalil, Ashley Bedard & other performers; Edward Franko, director; William Shookhoff, music director. March 3, 4, 5 & 7: 8:00. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-763-5066. \$20, \$15.

University of Toronto Faculty of Music. *John Beckwith: Taptot!* Sandra Horst, conductor; Michael Patrick Albano, director. Mar 7, 8, 14, 15: 8:00. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25, \$15.

JAZZ: CONCERT QUICK-PICKS

Feb 01: 7:30: Toronto Sinfonietta. *Chopin, Gershwin...and All That Jazz.*

Feb 02: 1:30: CAMMAC/McMichael Gallery. *Sunday Concert: Ken Adcroft; 4:30: Christ Church Deer Park. Jazz Vespers: Mike Murley, saxophone & Friends; 8:00: RCM Community School. RCM Jazz Ensemble.*

Feb 03: 8:00: Jazz.FM91. *Sounds of Toronto Jazz: Hazel Walker.*

Feb 04: 8:00: TSO. *Salute to the Duke.*

Feb 05: 2:00 & 8:00: TSO. *Salute to the Duke; 8:00: Heritage Theatre. Nathaniel Dett Choral; 8:00: Humber Music Jazz Series. Paquito d'Rivera artist in residence; 8:30: U of T Faculty of Music. Small Jazz Ensembles.*

Feb 06: 8:00: Heritage Theatre. *Haden and the New Orleans Connection; 8:00: Markham Theatre for Performing Arts. Nathaniel Dett Choral.*

Feb 11: 8:00: Fiddles & Frets Music. *Marc Atkinson Trio.*

Feb 13: 9:30am: Mississauga Music Education Foundation/RCM Mississauga.

Feb 15: 8:00: Music on the Downway. *For the Love of Jazz; 8:00: OnStage at Glenn Gould Studio. The Christine Jensen Ensemble.*

Feb 16: 1:30: CAMMAC/McMichael Gallery. *Sunday Concert: Masi with Norm Amadio; 3:00: Hart House Music Committee. Sunday Concert: Kalabash; 4:30: Christ Church Deer Park. Jazz Vespers: Celebrating the Music of Eubie Blake.*

Feb 17: 8:00: Jazz.FM91. *Sounds of Toronto Jazz: Steve Wallace & Lester-days - A Tribute to Lester Young.*

Feb 22: 8:30: Living Arts Centre Mississauga. *Rik Emmett.*

Feb 23: 2:00: CAMMAC. *Concert by Members; 2:00: City of Toronto Culture Division. Celebrating Black History Month; 7:30: Toronto Youth Wind Orchestra. Rhapsody and Blues.*

Feb 24: 8:00: Massey Hall/House of Blues Concerts. *Ellis Marsalis & Sons.*

Feb 26: 8:00: Oakville Centre for the Performing Arts. *Michael Kaeshammer, piano; 8:30: U of T Faculty of Music. Small Jazz Ensembles.*

Feb 27: 8:00: Oakville Centre for the Performing Arts. *Nathaniel Dett Choral.*

Feb 28: 8:00: U of T Faculty of Music. *American Jazz Songbook.*

Mar 01: 3:00: Oakville Children's Choir. *Sweet Sounds for a Saturday Afternoon; 8:00: Ensemble Noir. Diversity Project: Let the Wind Cry; 8:00: Heritage Theatre. Michael Kaeshammer.*

Mar 02: 3:00: The Liturgically Hip. *Soaring with the Spirit; 8:00: Jazz.FM91. Sounds of Toronto Jazz: 80th Birthday Tribute to Phil Nimmons.*

Mar 05: 8:30: U of T Faculty of Music. *Small Jazz Ensembles.*

Mar 07: 8:00: Oakville Centre for the Performing Arts. *Molly Johnson.*

FURTHER AFIELD

Feb 09: 3:00: Caskey School of Music, Hamilton. *For the Love of Jazz.*

Feb 12: 12:00 noon: University of Waterloo Recital Series. *Celebrate Canada!*

JAZZ: CLUBS

Alleycatz 2409 Yonge St. 416-481-6865.

Every Sun.: "Jam Session" w/ Tony Springer.

Every Mon: Kenny MacLean, Every Tue:

Christopher Plock Trio, Every Wed (Except Feb 12): Vivian Clement & Co. Every Thu: The Flow w/ Carlos Morgan, Feb 1 Soul Mothers w/ Corey Brannigan, Feb 7 Soular, Feb 8 May Cromwell Band, Feb 12 Love Orchestra, Feb 21 Mischief, Feb 22 Soular, Feb 26 Love Orchestra, Feb 28 Soular

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Liberty St. Café 25 Liberty St. 416-533-8828

Lisa's Café 245 Carlaw Ave. 416-406 6470.

Feb 1 Kevin Laliberte, Feb 2 Jonathan Marks Trio, Feb 8 Mike Freeman Group, Feb 9 Aura Borealis, Feb 14 Valentines Day Special Dinner, Feb 15 Ulana, Feb 16 The Silken Lawmen, Feb 23 Jazz Jam, Feb 22 Mardi Jayde & Gad Folty, Feb 23 Eduardo Lis Trio

Lula Lounge 1585 Dundas West. Call 416-588-0307 for more information. Feb 1 *Son Aché*, Feb 2 (2pm) *Escola De Samba Presents Bateria*, (8pm) *The Swing Gang*, Feb 6 *Soul to the 7 - da Luv'n*, Feb 7 *Hilario Duran w/ Horacio "El Negro" Hernandez*, Feb 9 *The Swing Gang*, Feb 13 *Bossa Balads and Boleros: Una Noche Romanica w/ Eliana Cuevas Quartet*, Feb 14 *Valentines Day Sexyfiscious Cabaret*, Feb 15 *Caché*, Feb 16 (2pm) *Escola de Samba Presents Bateria* (8pm) *The Swing Gang*, Feb 19 *RED: A night of live performance*, Feb 20 *Braslian Pre-Carnival w/ Quarenta Graus, Escola de Samba and Friends*, Feb 21 *7th Annual Swampscapes Macabres Gras*, Feb 22 *Caché*, Feb 23 (2pm) *Escola de Samba Presents Bateria* (8pm) *The Swing Gang*, Feb 27 *TBA*, Feb 28 *D'Talle 8-Piece All Female Cuban Salsa Dance Band.*

Mezzetta 681 St. Clair Avenue W. 416-658-5687. "Wednesday Jazz Concerts in a Café". Sets at 9:00 and 10:15 pm. \$6 cover. Reservations for first set recommended.

Feb 5 Kye Marshall Duo (cello), Feb 12 Valentine's day show - sets at 8:30 and 10 pm - Tim Boyle (vocals) Kevin Barret (guitar), Feb 19 Peggy Jane Hope (vocals) Dave Restivo (piano), Feb 26 Martin van de Ven (clarinets), Brian Katz (guitar, piano) featuring selections from their new CD *Collected Stories* - \$8 cover.

JAZZ: CLUBS

CONTINUED

Mezzrows 1546 Queen W. 416 535 4906. Parkdale neighbourhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Montreal Bistro 65 Sherbourne 416 363 0179. Feb 1 **Mark Eisenman Trio** w/ John Sumner & Steve Wallace, Feb 3 (special 8:30 start time) **The Ron Davis Trio** and featuring Lori Cullen - CD release, Feb 4-8 Cedar Walton Trio w/ Barry Elmes & Dave Young, Feb 10 Marc Atkinson Trio, Feb 11-15 Jim Galloway/Doug Riley Quartet w/Lorne Lofsky and Don Vickery, Feb 17 Adi Braun and the Doug Riley Quartet, Feb 18-22 Joanne Brackeen Trio w/ Terry Clarke & Don Thompson, Feb 24 Norman Marshall Villeneuve Quintet, Feb 25-March 1 **The Dave McMurdo Quintet** featuring Mike Malone w/ Pat Collins, Kevin Dempsey @ Tues - Thurs Reg Schwager.

N'Awilins Jazz Bar and Dining 299 King St. W. 416 595 1958 Cajun style cooking and New Orleans style jazz.

Oasis 294 College St. 416-975 0845 Occasional jazz. Call for details.

Orbit Room 580A College St. 416 763 3470

Pilot Tavern 22 Cumberland 416 923 5716. One of Toronto's oldest watering holes, established in 1944 with a tradition of live jazz every Saturday afternoon.

Quigley's 2232 Queen E. 416 699 9998

Reservoir Lounge 52 Wellington 416 955 0887. Live jazz of the swing variety Monday through Saturday with the emphasis on good time music in an intimate, casual background.

Rex Jazz & Blues Bar 194 Queen St. W. 416 588 2475. Feb 1 (3:30) John Chesman Orch. (7pm) Amanda Martinez (9:30pm) Jake & the Blue Midnights, Feb 2 (12:30pm) Ronley Teper (3:30pm) Beverly Taft (7pm) The Bots Bros. (9:30pm) Vincet Wolfe Quartet, Feb 3 (6:30pm) Carey West (9:30pm) Katherine Bates Quintet, Feb 4, 11, 18 & 25 (6:30pm) Swing Street, (9:30pm) Classic Rex Jazz Jam, Feb 5 (6:30pm) The Downing Brothers, (9:30pm) Nick Fraser, Feb 6 (7pm) Kevin Quain (9:30pm) Sean Bray, Feb 7 (6:30pm) Melissa Stylianou (9:30pm) Bonnie Brett Quartet, Feb 8 (3:30pm) Swing Shift Big Band (6:30pm) Manda Martinez (9:30pm) Roberto Occhipinti Trio, Feb 9 (12:30pm) Ronley Teper (3:30pm) Holly Clark (7pm) The Botos Bros. (9:30pm) From Montreal: The Gods of Taste, Feb 10 & 17 (6:30pm) Carey West (9:30pm) Humber College Student Jazz Ensembles, Feb 12 (6:30pm) The Downing Brothers (9:30pm) Ernesto Cervini Trio, Feb 13 & 20 (6:30pm) Zoot Jones Trio, Feb 14 & 21 (6:30pm) Melissa Stylianou, Feb 13 (9:30pm) Duncan Hopkins Quintet + 1, Feb 15 (3:30pm)

Laura Hubert Band (7pm) Murley/Turcotte, Feb 16 (12:30pm) Ronley Teper, (3:30pm) Club Django, (6:30pm) The Botos Bros. (9:30pm) From Paris: Karl Jannuska, Feb 19 (6:30pm) The Downing Brothers (9:30pm) Patrice Barbanchon, Feb 20 & 21 (9:30pm) Kirk Macdonald Quartet, Feb 22 (3:30pm) The Jazz Mechanics Big Band (7pm) Amanda Martinez (9:30pm) Geoff Young Trio, Feb 23 (12:30pm) Ronley Teper, (3:30pm) Freeway Dixieland, (7pm) The Bots Bros. (9:30pm) Artie Roth Quintet, Feb 24 (6:30pm) Carey West (9:30pm) John Macleod's Rex Hotel Orchestra, Feb 26 (6:30pm) The Downing Brothers (9:30pm) Kevin Brow, Feb 27 (6:30pm) Kevin Quain (9:30pm) Quinsin Nachoff, Feb 28 (6:30pm) Melissa Stylianou (9:30pm) Kirk Macdonald Quartet.

Rhodes Restaurant 1496 Yonge St. 416 968 9315. Feb 1 Lorne Lofsky (guitar) Kirk Macdonald (sax), Feb 5 Lee Wallace (guitar), Feb 6 Fred Dulgal (sax) Ian Bargh (piano), Feb 7 Bill McBirnie (flute) Bernie Senensky (piano), Feb 8 San Murata (violin) Neville Barnes (guitar), Feb 12 Danny McLain (piano), Feb 13 Norman Amadio (piano) Duncan Hopkins (bass) Feb 14 Frank Wright (vibes) Ian Bargh (piano), Feb 15 Gary Benson (guitar) Duncan Hopkins (bass), Feb 19 Lorne Lofsky (guitar), Feb 20 Bob George (piano) Tony Quarrington (guitar), Feb 21 Shawn Nyquist (sax) Reg Schwager (guitar), Feb 22, Simone Johnson (vocals), Jim McBirnie (piano), Feb 26 Mark Zaret (piano), Feb 27 Tony Quarrington (guitar) Kirk Macdonald (sax), Feb 28 Ken Fornetran (sax) David Occhipinti (guitar).

Rockit 120 Church St. 416 947 9555.

Sassafras 100 Cumberland 416 964 2222.

Sat. Sun brunch w/Roy Patterson Duo

Top O' the Senator 253 Victoria St. 416 364 7517. Feb 1-2 Kollage, Feb 4-9 Carol Welsman Quintet, Feb 11-16 George Evans Quintet, Feb 18-22 Scott Hamilton, Feb 25-27, David Occhipinti Quartet, Feb 28 Lina Allemano Four.

The Tranzac 292 Brunswick Ave. 416 923 8137. Every Wed. 9pm: Grande Bouche Swingtette (gypsy swing jazz, free); Every Fri. 9pm Dixieland music (free)

Victory Café 581 Markham St. 416 516 5787. Located beside Honest Ed's this spot is the Thursday night home of Club Django.

Whistlers 995 Broadview Ave. 416 421 1344

Sunday 9am-12:30pm Pat Carrey's Jazz Navigators

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ANNOUNCEMENTS, LECTURES, ETCETERA

ANNOUNCEMENTS

*February 7 6:00: Toronto Homes for the Aged/Knights of Columbus/Bendale Acres Volunteers. Night of Knights. Gala evening of dining & entertainment with the Mississauga Big Band Jazz Ensemble. Delta Toronto East Hotel, 2035 Kennedy Rd. 416-392-2700. \$115(gala ticket), \$55(entertainment ticket). Proceeds to the Bendale Acres bus campaign.

*February 8 6:00: Toronto Children's Chorus. GALA 2003: Sharing The Love of Music. TCC Chamber Choir, Jean Ashworth Bartle, conductor; dinner, dancing & auctions. Marriott Hotel Eaton Centre, 525 Bay St. 416-932-8666 x111.

*February 14 7:00: Beach Arts Centre. Valentines Dinner and Dance. Dinner, entertainment, silent auction, draw, door prizes & dancing. 17 Musgrave St. 416-690-4552. \$25. Fundraiser for the BAC.

*February 14 7:00: Galaxy All-Star Orchestra. Valentine's Day Big Band Lovers' Ball. Music from Glenn Miller to Tom Jones & more. Ian Jutsun & Robin Lea, vocals; Eddie Graf & Ross Wooldridge, leaders. Dinner 7:00-8:00; dancing 9:00-midnight. Toronto Colony Hotel, 89 Chestnut St. 416-861-0288. \$29(dance only), \$59(dinner/dance).

*February 15 6:00: Toronto Sinfonietta. Have a Heart. Reception, dinner, silent auction, Valentine music in the pops tradition performed by members of the Toronto Sinfonietta, followed by music for dancing. George Jonescu, Master of Ceremonies. Le Parc, Markham, 8432 Leslie St., Thornhill. 416-410-4379. \$75. In support of Columbus Boys' Camp & Toronto Sinfonietta.

*February 17 6:00: Fine Young Classics. Fundraising Event. Mary Lou Fallis, speaker; best-loved opera arias performed by FYC collective members; Bar Mercurio, caterer. Trinity-St. Paul's Church, 427 Bloor St. West. 416-707-1446. \$30. All proceeds in support of the artists & composers of the FYC second season.

*February 21 & 22 6:45: Toronto Consort. Midwinter Marvel Silent Auction. Drop by before the performance of Monteverdi's Orfeo to enjoy light refreshments & bid on a variety of items. Place final bids during the concert intermission & redeem your won item at the end of the concert. Gymnasium, Trinity-St. Paul's Centre, 427 Bloor St. West. 416-530-4735.

*February 22 8:00: Cantabile Chorale. Fabulous Fifties Fundraiser. Nostalgia disk jockey service; silent auction; light buffet supper; surprise guest appearances. Bayview Hills Community Centre, Spadina Road &

Weldrick Rd. East, Richmond Hill. 905-731-8318. \$25.

*February 23 7:30: Toronto Youth Wind Orchestra. Rhapsody and Blues: Dinner, Concert & Silent Auction. Wine, dine and dance the evening away. Le Parc Convention Centre, 8432 Leslie St., Thornhill. 416-712-6582. \$60(dinner/concert), \$15(concert only - see daily listings).

*March 1 6:30: Exultate Chamber Singers. Fund-raising evening. Refreshments, entertainment, silent auction, balloon pops & more. Arts & Letters Club of Toronto, 14 Elm St. 416-971-9229.

*Exultate Chamber Singers. Choral Composition Competition. Canadian composers are invited to submit sacred a cappella choral works of 3-6 minutes in length, to be performed on May 9, 2003. Deadline: February 14, 2003. 416-971-9229, www.exultate.on.ca

LECTURES

*Feb 5 12:10: U of T Faculty of Music. Symposium on John Beckwith's opera Taptoot! with the creative team & composer John Beckwith, and excerpts performed by members of the cast. Chaired by Iain Scott. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

*February 17 6:00: Toronto Reference Library. Performing Arts Lecture Series: Anton Kuerti, pianist. 789 Yonge St. 416-393-7131. Free.

*February 25 7:30: Ensemble Noir. Diversity Project: Meet the Composer. Seminar by Nigerian composer, scholar & ethnomusicologist Dr. Akin Euba on new trends in African music. Room 330 Edward Johnson Bldg. 80 Queen's Park. 416-923-9400. Free.

*March 3 6:00: Toronto Reference Library. Performing Arts Lecture Series: Paula Citron, arts writer & broadcaster in classical music, dance & theatre. 789 Yonge St. 416-393-7131. Free.

*March 7 7:30: Gilbert & Sullivan Society of Toronto. The Golden Age of Operetta. Lecture with soloists & group singing. Cody Hall, St. Paul's Church, 227 Bloor St. East. 416-221-4864. Free.

*Return to Learn. The Genius of Four Masters: Haydn, Mozart, Beethoven and Schubert. 6-part lecture series that will explore the individual genius of each composer and the role that each played in creating a new world of musical thought and sound. Mila Filatova, lecturer. Tuesdays from March 4-April 8, 1pm-3pm. North York Central Library, 2nd floor, 5120 Yonge St. 905-764-7168. \$120(pre-registration required).

CONTINUES ON PAGE 44



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Parent Power

by Cynthia Dann-Beardsley

"What do you do?" somebody asked me the other day. "What do I do about what?" my brain snapped back. I trapped the thought in my head before it became words. I was, after all, at my child's swim practice—not at a political forum. At least not on that day.

Swim practice, the schoolyard, the streetcar and the doctor's office are all great places to be. I am an advocate—doing my best to put my mouth where my passion is: on children and music. Parents are *always* talking and, sooner rather than later, they are on to their child's education. I casually steer things towards music.

My passion for children and music brought me together six years ago with a committed group of parents from across the city. Aptly named the Toronto District Music Coalition, we

represent parents from all former boards of the now Toronto District School Board. Our position paper states that every child in the TDSB must have access to a quality core music program presented sequentially from the start of elementary school to completion of secondary school.

We are resolved that music be taught by specialists during the regular school day. Music is *not* a frill; it is a government-mandated subject just like Mathematics, Science and English. Our children are not taught Spelling at lunchtime by someone—either a teacher or a parent—who happens to like words. The same standards shall be applied to our children and music. Music is a performance-based subject and all students must have the opportunity to sing and play in the classroom, the auditorium, at festivals, camps and TDSB concerts.

Members of our executive meet regularly with the TDSB Music Advisory Committee as well as with our membership at large. We also talk to parent groups, teacher groups and school councils. For further information, please e-mail us: TDmusic@sympatico.ca

Arraymusic on-line ed!

continued from page 24

response that would take into consideration instrumentation, technique, and theoretical issues such as dissonance and improvisation.

Useful questions to consider:

In what ways do these musicians use their instruments differently than you are used to? What techniques do these musicians use to achieve "anti-harmonic" or dissonant sounds? Having listened to the various excerpts of new music provided on the site, describe what you hear. What do you notice about the use of sounds? How do these pieces compare to those you've heard and played earlier in the year?

THE WEBSITE WILL BE LAUNCHED officially at a media event in early February, where Arraymusic will also unveil a new website make-over (complete with interactive sound programming and extensive new content) by web designer Arturo Parada, also known as Durothird (www.vengeance9.com). Arturo has recently been featured on City TV as a graffiti artist who, while

continuing to create large scale murals in cities across the world, has moved into the world of multimedia.

To attend ArrayLive on Feb 22 at Glenn Gould Studio or have a group view the live webcast of the concert, ArrayLive, contact Christina Loewen at 416-532-3019, send email to info@arraymusic.com, or visit the website and have a look around. Things are changing fast.

Rick Sacks, proprietor

Rik's Cafe Canadian,

<http://www.vex.net/rikscafe>

Stephen Voyce, Arraymusic

info@arraymusic.com

A note to PC users: those with PC technology will be required to de-activate ActiveX, install Quicktime (version 5 or later) and then reactivate ActiveX (see easy to use instructions provided on our website). Moreover, you will also need a high speed connection (cable or dsl) to view the video.

It's summer in March in WholeNote

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our readers pursue their musical interests widely within the province, out of province, and indeed out of Canada.

Organizations with summer 2003 programs and activities which fit the criteria for our annual March SUMMER MUSIC feature are hereby invited to participate. There is no cost to you for this listing.

Information must be received by us no later than February 15. For details, inquire by e-mail to summer@thewholenote.com or by phone to David Perlman at 416 603 3786.

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MASTER CLASSES

***February 2 1:30: Ontario Registered Music Teachers' Association.** Master class with piano teacher & examiner Daryl Irvine, for advanced piano students. 1:00: Registration. Noel Ryan Auditorium, Mississauga Central Library, 301 Burnhamthorpe Rd. West, 416-742-6429. \$10-\$20.

WORKSHOPS

***February 2 1:30: Toronto Early Music Players' Organization.** *Variations on a Ground from the Middle Ages to the Baroque.* Open to recorder, viol, flute, lute & guitar players. Avery MacLean, leader. Lansing United Church, 49 Bogert Ave. 416-487-9261. \$20(non-members).

***February 9 2:00: CAMMAC.** Music reading of Early Music for singers and instruments, conducted by David Klausner. Instrumentalists please bring music stand. Christ Church Deer Park, 1570 Yonge St. 416-421-4184. \$5(non-members), \$3(members).

***February 12 7:00: Fiddles & Frets Music.** *The Parlour Sessions: Intimate and Interactive Swing Guitar Workshop.* Concentrating on the beginning stages of Swing and Gypsy style, exploring rhythm, some Gypsy chords, timing, form, changes & melody. For beginners & advanced players. Advance registration required by Feb 2. Location TBA. 416-264-2235. \$30.

***February 26 7:30: Toronto Early Music Centre.** *Vocal Circle.* Recreational reading of early choral music. Ability to read music desirable but not essential. 166 Crescent Rd. 416-920-5025. \$5(non-members).

***February 27 8:00: Tranzac.** *Toronto Song*

Circle. Bring your voice and musical instrument (optional) to share songs. 292 Brunswick. 416-532-0900.

***March 1 9am-5pm: 9th Annual Unionville Wind Conductors' Symposium.** Featured clinicians: Donald Hunsberger & Richard Floyd. Open to all music educators & university students interested in improving their knowledge of the wind band literature and their skills as effective musical leaders. 201 Town Centre Blvd., Unionville. 905-479-2787 x549. \$70(teacher), \$50(st).

***March 2 1:30: Toronto Early Music Players' Organization.** *Mostly Baroque.* Workshop focusing on elements of Baroque style - phrasing, tempo, dynamics, ornamentation. Composers include Schmelzer, Boismortier & Handel. Recorders, viols, continuo instruments, lute & harp welcome. Colin Savage, leader. Lansing United Church, 49 Bogert Ave. 416-487-9261. \$20(non-members).

***March 6 1:00 & 7:00: City of Toronto.** *Marketing for Artists.* Workshop to assist artists in marketing themselves. 2 sessions, 1pm-4pm & 7pm-10pm. Scarborough Civic Centre, 150 Borough Dr. 416-396-5230. \$10 each session.

***Peter Smith Jazz Workshops.** Topics include improvisation, repertoire & ensemble skills in a small combo setting. Anyone welcome. February 3, 17, March 3, 17, 31: 7:30. Japanese United Church, Dovercourt south of Bloor. 416-785-8609. \$10.

***Sue Crowe Connolly Singing Workshop.** Focus on vocal production and small ensemble singing. February 1, 8, 15, 22: 10am-12 noon. Church of the Holy Trinity, 10 Trinity Square. 416-429-7658. \$60.

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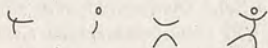
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DISCOVERIES

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

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

David Olds
Editor, **DISCOVERIES**

CONCERT PREP



Johann Sebastian Bach:
Goldberg Variations
Pierre Hantaï, harpsichord
Opus 111 OPS 30-84

This month, Tafelmusik presents Bach's *Goldberg Variations* in a performance by one of today's finest interpreters, French harpsichordist Pierre Hantaï. His splendid recording, which won a number of awards when it was first released in 1992, has recently been re-released. It offers a convincing argument for hearing this work on the instrument for which Bach wrote it, the double-manual harpsichord.

No matter how entrancingly pianists like Gould and Perahia perform this work, it sounds quite different on a piano. Since harpsichord strings are plucked, harpsichordists rely on detailed articulation to express nuances like dynamics, phrasing and accents. As well, Bach wrote many of the variations specifically for two manuals, which offer a greater variety of colour combinations and voicings. Pianists need to use octave doublings and transpositions to accommodate a single keyboard.

Hantaï's sound is unmatched for

its beauty, expressiveness, and sparkle. He takes almost all Bach's repeats, offering subtle shadings of ornamentation and colour. The Aria is exquisitely poetic, the Giga buoyant and graceful, the Overture brilliantly dramatic. In the anguished chromaticism of the monumental Variation 25 he achieves poignancy without sacrificing momentum. In the famous Quodlibet built on two popular folksongs, Hantaï conveys the limitless inventiveness of Bach's imagination.

The recording quality is superb, providing room for Hantaï's spacious textures. No one needs to give up a treasured piano version, but anyone who is interested in Bach's masterwork will enjoy Hantaï's magnificent recording.

Pamela Margles

Concert Note: Pierre Hantaï performs Bach's *Goldberg Variations* February 13-16 at Trinity-St. Paul's Centre.



The Aldeburgh Connection's
20th Anniversary Collection
Various artists
Independent
(www.aldeburghconnection.org)

To celebrate its twentieth anniversary, the Toronto-based Aldeburgh Connection has compiled over sixty selections from the numerous concerts it has presented during the past ten years. The importance of the texts is underlined by the inclusion of readings from related poems, letters and anecdotes, which remain an important component of Aldeburgh Connection concerts.

This extraordinary project is as much a tribute to founding directors Bruce Ubukata and Stephen Ralls, who share duties as supportive and stylish accompanists, as to the remarkable singers involved.

The collection contains over sixty selections, from Catherine Robbin's expressive Purcell (arranged by Britten, of course, since the Connection grew out of Britten's festival in Aldeburgh, England) through Nancy

Argenta's characterful and Michael Schade's ardent Schubert, Adrienne Pieczonka's and Susan Platts' resplendent Strauss, Russell Braun's beguiling Wolf, James Westman's impassioned Rachmaninov, Brett Polegato's stylish Poulenc, Nathalie Paulin's scintillating Debussy, Daniel Neff's scene-stealing Gilbert and Sullivan, Valdine Anderson's incisive Webern, and Linda Maguire's witty Schoenberg, to moving Britten from Gerald Finley and eloquent Beckwith from Monica Whicher.

Given the recording circumstances, the sound quality is unsurprisingly variable. But the two-disc set is well packaged, with full texts and translations, and provides rich and pleasurable listening.

Pamela Margles

Concert notes: The Aldeburgh Connection's roster is a veritable who's who of Canadian vocalists and many of them will perform in Toronto in upcoming months. Opera in Concert is producing Rameau's *Castor et Pollux* on Feb. 8 and 9 with Colin Ainsworth and Benjamin Butterfield. Butterfield also sings with Off-Centre Music at Glenn Gould Studio on Sunday February 23. Susan Platts sings with the COC orchestra under Richard Bradshaw at Glenn Gould Studio on Tuesday, February 11. On February 22, Catherine Robbin joins pianists Stephen Ralls and Bruce Ubukata for a celebration of the lieder of Hugo Wolf with young artists and alumni of the Faculty of Music, University of Toronto, at Walter Hall. Nancy Argenta joins Daniel Taylor and the Theatre of Early Music for a concert on Sunday, March 9 at Trinity-St. Paul's Centre. On Sunday, March 16, Norine Burgess sings Gershwin, Porter and Coward with The Aldeburgh Connection in Walter Hall. The Aldeburgh Connection also presents Monica Whicher and Russell Braun in Wolf's *Italienisches Liederbuch* with accompanists Ralls and Ubukata at Glenn Gould Studio on Tuesday, March 25. James Westman sings Sharpless in Puccini's *Madama Butterfly* March 28 to April 19 with the Canadian Opera Company at the Hummingbird Centre. Nathalie Paulin sings Elvira in the COC production of Rossini's *The Italian Girl in Algiers* April 1 to 17 at the Hummingbird Centre. James Westman gives a recital in the Off-Centre Music Series at Glenn Gould Studio on Sunday, April 6. On April 27 The Aldeburgh Connection presents Catherine

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Robbin and Friends, which includes Nancy Argenta and Benjamin Butterfield, at Walter Hall. Colin Ainsworth sings with The Aldeburgh Connection's Schubertiad on May 7 at Glenn Gould Studio. Catherine Robbin gives her farewell concert on Monday, May 12 with members of Tafelmusik lead by Jeanne Lamon and on June 3 Colin Ainsworth sings with The Talisker Players at Trinity-St. Paul's Centre.



Verdi: Un ballo in maschera
Beniamino Gigli; Maria Caniglia; Gino Bechi; Fedora Barbieri
Chorus & Orchestra of the Rome Opera House;
Tullio Serafin
Naxos Historical 8.110178-79.

If you listen to one album of *Un ballo* before attending a COC performance, there's no better choice than this magnificent new release by Naxos Historical. Gigli (1890-1957), the worthy successor to Caruso as the great Italian tenor of the first half of the twentieth century, sings the lead role. I regarded the expression "golden voice" as an irritating cliché until I caught Gigli's performances properly restored. Serafin (1878-1968), a giant in the history of opera conducting, leads the forces of the Rome Opera House in this 1943 recording. A young Barbieri is superb beyond her years as the sorceress Ulrica. *Un ballo* is a high point of Verdi's middle period, an ultimate Italian opera. Why it got shunted to the sidelines of the standard repertoire until recently is curious indeed.

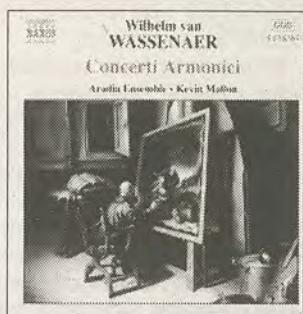
Just as much a real star of this Naxos set, however, is Wayne Marston: a blind jazz musician who, in the eyes of many aficionados, is THE wizard of historical opera restoration. Two previous restorations of this 1943 Ballo are available on CD. This one however is in a class by itself, with Naxos prices to boot. Marston combs the world for prime 78's, and then combines hi tech with his musician's ear to achieve sound quality that is beyond

belief. Gigli started his career when opera still meant new music eagerly awaited by people of all social classes. Thanks to Marston, you get sound quality more than sufficient to capture the excitement and musical excellence rarely matched in 24-bit stereo.

Phil Ehrensaff

Concert note: The Canadian Opera Company presents *A Masked Ball (Un ballo in maschera)* at 2 p.m. on Feb. 2 and at 8 p.m. on Feb. 5 & 8, at the Hummingbird Centre for the Performing Arts.

NEW RELEASES



Wilhelm van Wassenauer:
Concerti Armonici
Aradia Ensemble; Kevin Mallon
Naxos 8.555384

"Wassen-who?" you ask? This is not the first time that the question has been posed over the past 250 years or so. Because Wilhelm van Wassenauer (1692-1766) wished to remain anonymous (and took active steps to preserve this anonymity), the six concerti recorded on this CD have only recently been ascribed to him. He is certainly a composer of accomplished, if modest, proportions, and this repertoire provides the perfect vehicle for Toronto's Aradia Ensemble to display its talent.

These concertos for four violins (Kevin Mallon, Geneviève Gilardeau, Krista Buckland Reisner, and Julia Wedman) are written in an idiomatic Baroque Italian style not unlike Corelli or Pergolesi. The writing is richly textured and joyful.

The spirited, stylish, and rhythmic playing of Aradia does much to compensate for occasional lack of refinement in tuning. At times, the trills seemed coldly calculated and measured. In contrast, the warm, lyrical playing of Allen Whear's cello in the first concerto offered a wonderful model of musical sensitivity. At other times, the playing

was perhaps too subtle and delicate to impart the vigour and excitement that one associates with this kind of music. In other words, one might have wished for a more impassioned approach.

Having said that, I'm thankful for the opportunity to hear this beautiful music.

Frank T. Nakashima

C.P.E. Bach: Flute Concertos
Patrick Gallois, flute
Toronto Camerata; Kevin Mallon
Naxos 8.555715-16

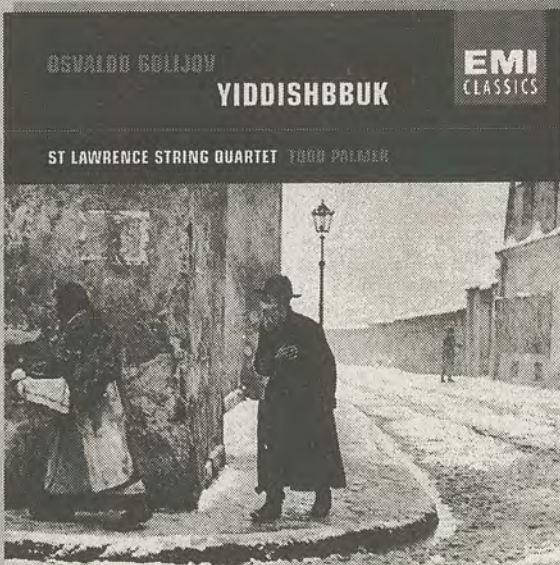
Though he laboured at the court in Berlin for three decades, Carl Philipp Emanuel Bach (1714-1788) was a relatively minor figure in the elaborate musical entourage of the dilettante flautist Frederick the Great. To describe Patrick Gallois' performances of these five concertos

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as highly mannered is, in this instance, intended as a compliment. He swells, sighs and surges his way through these performances in a near hysterical frenzy of timbral modulations and microtonal inflections more commonly heard in contemporary music. Gallois' radical interpretations are not without justification, as Bach was a strong advocate of the Doctrine of Affections (*Affektenlehre*), which promoted the use of forceful rhetorical contrasts.

Bach's demanding concertos met with such a lack of enthusiasm from his Monarch that he arranged a number of them for other instruments. In his transcription of the A major concerto for harpsichord, for example, one may find many more ornaments than are present in the original version. Though it may

simply be that they were added due to the harpsichord's relative deficiency in projecting a sustained tone, Gallois has incorporated these later embellishments in his performances. He does not go so far however as to replicate Baroque pitch standards. The unidentified musicians of the virtuoso pick-up ensemble known as the Toronto Camerata respond with commendable alacrity to the interventions of Kevin Mallon, though occasionally unsteady tempos (quite noticeably so in the D minor concerto) hint at some editorial prestidigitation behind the scenes.

Daniel Foley

Ovation, Volume 2:
Archer; Morawetz; Papineau-Couture; Forsyth; Schafer
CBC Records PSCD 2027-5 (5 CDs)

CBC's companion set to the second installment of the Canadian Music Centre's Canadian Composer Portrait series (reviewed in the November 2002 issue of *Whole-Note*) is now available. Featuring shorter or excerpted works spanning three, four, and in some cases five, decades in the careers of these



distinguished composers, *Ovation 2* goes a long way in fleshing out the portraits. The set includes some familiar works, such as Morawetz' *Overture to a Fairy Tale* and Forsyth's *Three Métis Songs from Saskatchewan*, but I am particularly happy to see the inclusion of a number of works in historic recordings that were not previously available on compact disc.

Of particular note are Violet Archer's playful *Divertimento for Saxophone Quartet* (performed by the Swinging Bovines?!) and the meditative and virtuosic finale from *Sonata for Unaccompanied Cello* (written for and performed by Shauna Rolston); Oskar Morawetz' *Four Contrasting Moods* (with pianist Francine Kay, who was chosen by the composer to premiere

the work); Jean Papineau-Couture's *Trois Caprices* (with Steven Staryk and Lise Boucher), *Quatuor à cordes No. 2* (Orford Quartet) and the late (1997) *Trio* (in an unfortunately low-fidelity recording of the premiere performance by the Hochelaga Trio just a few months before Papineau-Couture's death at the age of 83); Malcolm Forsyth's *Jubilee Overture* (Edmonton Symphony/Uri Mayer); and three orchestral works by R. Murray Schafer, *In Memoriam Alberto Guerrero* (Vancouver Symphony/Mario Bernardi), *Son of Heldenleben* (Montreal Symphony/Franz Paul Decker) and *East* (National Arts Centre/Mario Bernardi).

Modestly priced as a double this box of 5 CDs is essential for anyone with an interest in Canadian concert music.

David Olds

Listen to the Lambs
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fitting that the repertoire on this first commercial recording is devoted to the choir's namesake, R. Nathaniel Dett, born in 1882 in Drummondville (later Niagara Falls) Ontario, which had earlier in the century been a key destination for those escaping slavery. Dett received several degrees in European-based classical music in the United States and also studied with Nadia Boulanger in Paris, but he was able throughout his career as a composer to skillfully harmonize these compositional forms with the traditional music of his heritage.

Many of the selections on this CD are based on spirituals, some set in the form of motets or anthems, such as the title track, *Listen to the Lambs*, in which the composer juxtaposes musical passages with dynamics that

convey the sharp sting of grief, with a contrasting middle section imparting a sense of soothing comfort. The choir handles these emotional contrasts deftly, alternating between biting attacks and a human warmth that shines through the suffering. Another piece, *The Chariot Jubilee* is a unique setting of *Swing Low, Sweet Chariot* with many variations that keep returning to the anchor of the familiar tune with a solid foundation provided by Christopher Dawes on organ. *Baptism* has a lovely, soulful tune, which Dett learned at the knee of his maternal grandmother and adapted for choir with the rhythm of a lullaby.

Thanks to Brainerd Blyden-Taylor, for introducing and interpreting these works so beautifully.

Dianne Wells

Benny Green and Russell Malone
Jazz At The Bistro
Telarc CD-83560

One of the highlights of the recent International Association for Jazz Education Conference held here in Toronto was a duo performance by pianist Benny Green and Russell



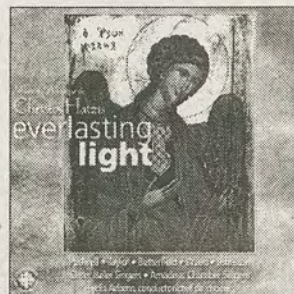
Malone on guitar.

Benny Green first came to attention when he worked with Betty Carter for four years and with Art Blakey from 1987-89. It was Betty who taught him not only to think about the chord changes, but also to relate the lyrics of the song to his own experiences and tell his story through the music. Russell Malone grew up playing a variety of music, but eventually jazz became his main focus. In 1988, at age 25, he was hired by organist Jimmy Smith, went on to back Harry Connick Jr. from 1990-1994, after which he spent four years working with Diana Krall before branching out on his solo career.

These two musicians obviously enjoy each other and the duo setting is ideal, allowing them the freedom

to play off against each other without constraint. The CD was recorded at The Bistro - no, not the one in Toronto, this one is in St. Louis - and is a nicely balanced set of familiar and not-so-familiar treasures. The interplay between Green and Malone has that sense of urgency, intimacy and spontaneity that is one of the supreme joys to be found when two musicians playing at the top of their game come together.

Jim Galloway



Music of Christos Hatzis:
Everlasting Light;
Footprints in New Snow
Various Artists
CBC Records MVCD 1156-2

This latest recording of Christos Hatzis' music is really a "Two for One" special, containing two CDs

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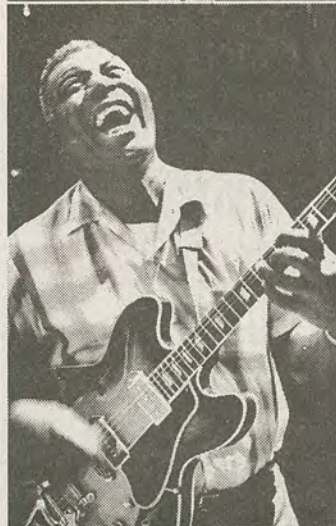
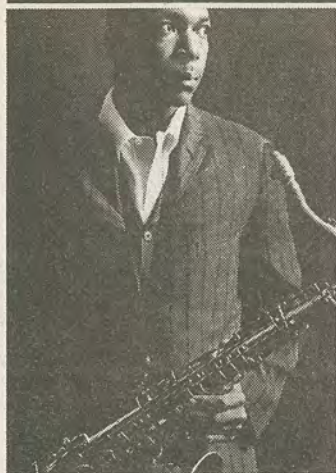
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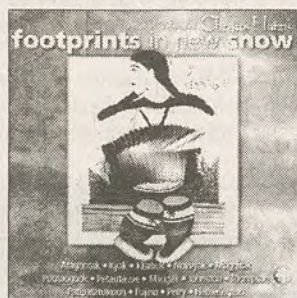
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that even come with separate booklets. *Everlasting Light* features two major choral works, *De Angelis* and *Everlasting Light*. The first, for mezzo-soprano (Laura Pudwell), choir and offstage voices, is based on the 12th Century antiphon *O gloriosissimi lux vivens angeli* by Hildegard of Bingen. This is a very beautiful piece that uses light textural layers and has very limited or cautious dissonances that are tempered by the use of vocal drones.

The title piece was written for the Elmer Iseler Singers and is dedicated to the memory of its founder. So for countertenor, tenor, baritone, marimba, crystal glasses, and choir the EIS are joined by Daniel Taylor, Benjamin Butterfield, Russell Braun, percussionist Beverley Johnston and the Amadeus Chamber Singers for this performance. There is a sense of continuous melody but it appears that Hatzis was very careful to make the text extremely clear throughout. The sound is very spatial as is most of Hatzis' music.



The second CD, *Footprints in New Snow*, centres around the culture of the Inuit, in particular in the newly created territory of Nunavut. This is a compilation of works influenced by a unique form of music called throat singing. It is a technique, usually practiced by Inuit women,

that involves two people singing or vocalizing tones directly into each other's mouths. The effect is truly fascinating.

Hatzis incorporates actual recordings of *katajjaq* into these various works, sometimes untouched but sometimes, as in *Hunter's Dream*, various studio effects are applied. The name of the CD comes from a radio documentary of the same name in which Hatzis combines throat singing and electronic samples from Western Civilization. For example, the sounds of jet airplanes and electronic keyboards creating an aura of space that symbolizes the invasion of Western Culture on the North. The blend is truly profound.

Troy Milleker

WORTH REPEATING

**Timeless
Savoy 60th Anniversary
(sampler)
Savoy Jazz SVY 17133**

**Timeless
Charlie Parker
Savoy SVY 17107**

**Best of The Complete Live
Performances on Savoy
Charlie Parker
Savoy SVY 17112**

**Timeless
Miles Davis
Savoy SVY 17116**

While World War Two raged in Europe and the Pacific, a sort-of war was underway in the United States itself. It was the Musicians' Union (James C. Petrillo, President) versus the Recording Industry. The union was demanding that the labels treat their members more fairly, with standard session fees, royalties, and the like. The major record companies wanted none of that, so

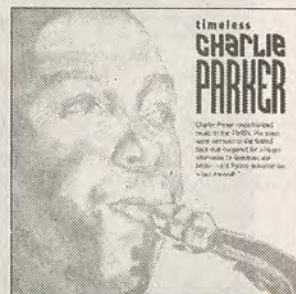
musicians withdrew their services.

For a couple of years, the only product being released was stockpiled material, or vocal-sans-instruments. Radio became the major source of new music for listeners, but as there was no capture mechanism for most fans, personal disc recorders being rare in those days, there was a major vacuum in the music business.

Into the gap jumped the independent (read *small*) labels which recognized that signing with the Union and paying approved fees would allow them the markets the hard-headed majors were giving up. For jazz fans, the Savoy Records label became a major source of material, especially in the burgeoning be-bop market.

Over the last 60 years there have been ups and downs for Savoy as the label changed hands and became more-and-less available. It's current again, and that's a great opportunity to get your hands on some seminal jazz sounds.

A two-disc sampler is a good starting point: *Savoy 60th Anniversary-Timeless* is an overview of the label's jazz material, with an occasional nod



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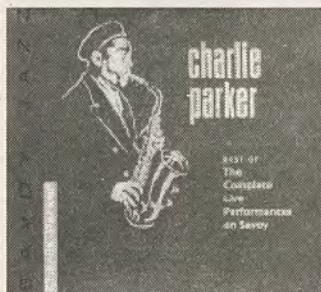
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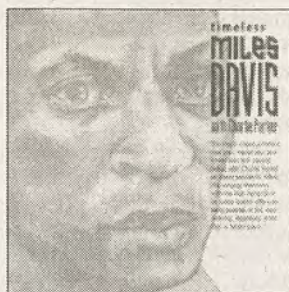
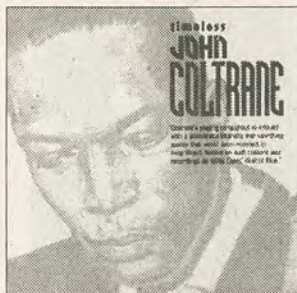
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to the emerging R&B urban black market of the '40s. You'll find important jazzers like Charlie Parker, Stan Getz and Miles Davis. While the programming might seem a bit disjointed, the variety on offer offsets any awkwardness.

Savoy's greatest jazz artist was undoubtedly Charlie Parker, the lead character of Be Bop jazz, and some of his masterpieces are included in the series called *Timeless*. Savoy SVY17107 is a 17-track compilation of Bird masterpieces such as *Koko*, *Donna Lee*, *Steeplechase* and that great blues *Parker's Mood*. The 1945-48 period of Parker's career was consistently brilliant, and the group's personnel relatively stable. The very young Miles Davis is on all the tracks, and other greats include Max Roach, Bud Powell and John Lewis. Transfers of the original 78s are very good and straight-ahead honest, with no electronic gimmickry. Every music fan should have some Charlie Parker material, and this package of studio recordings is a good start.



Parker's radio performance material from the Royal Roost in NYC in 1948 and the next couple of years was recorded off the air by hobbyist Boris Rose, and after Parker's 1955 death was released by Savoy. A good sample of that work is heard on *Best of The Complete Live Performances on Savoy*. Miles is again on the earliest of these airchecks, replaced by the under-appreciated Kenny Dorham on the last half of the CD, and most of the piano work is by Al Haig, one of the seminal bebop pianists. Disc



jockey 'Symphony Sid' Torin's chatter is held to a minimum, but does add authenticity. Even more than half a century after the fact, these audacious chance-taking performances are thrilling

There's more Charlie Parker on display in a release under Miles Davis' name in that *Timeless* series (SVY 17116). Davis was but a potentially great trumpeter when Bird took him under his wing in the mid-40s and helped him develop his latent talent. Of the 13 tracks here, only three were actually recorded under Miles' name, on which Parker played tenor sax, rather than his familiar alto. With no overlap of material from the Parker *Timeless* CD mentioned earlier, this one is a good companion, with titles such as *Salt Peanuts*, *Yardbird Suite* and *Groovin' High* highlighting the evolution of Miles Davis.

Ted O'Reilly

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Deutsche Grammophon has issued the first five boxes in what is to be a series of limited editions each devoted to significant performances by a single artist. They are gathered from the vaults and re-mastered in DG's Emile Berliner Studios.



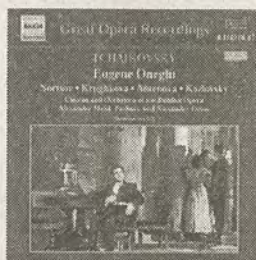
Arguably the greatest Wotan of his day, the timbre of Hans Hotter's sonorous bass-baritone voice was unmistakable. His lieder, too, was exemplary and here are some beautiful examples. His sensitive *Winterreise* (1961) and *Schwannengesang* (1973) and lieder by Wolf, Strauss, Loewe, and Brahms is followed by arias by Verdi, Leoncavallo, Bizet and Wagner. "A love of lieder and the joy of interpreting them are emotions that have accompanied me my whole life like

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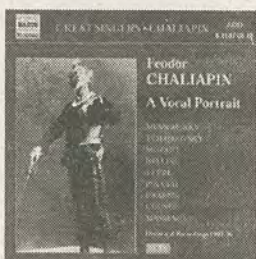
Wagner: Flying Dutchman
Hotter, Varnay, Svanholm, Met Opera, Fritz Reiner; recorded 1950 8.110189-90 (2 CDs)



Tchaikovsky: Eugene Onegin
Norstov, Kruglikova, Kozlovsky, Bolshoi Opera, recorded 1937 8.100216-17 (2 CDs)



Wagner:
Götterdämmerung
Melchior, Lawrence, Schorr, Metropolitan Opera, Artur Bodansky; recorded 1936 8.110228-30 (3 CDs)



Chaliapin: A Vocal Portrait
Feodor Chaliapin, bass; recorded 1907-1936 8.110748-49 (2 CDs)



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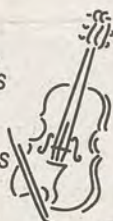
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two loyal friends." An inexpensive but priceless collection. Let me say right off that the Beethoven concertos with Kempff, van Kempen and the Berlin Philharmonic (1953) are my very favourite versions.



Although well prepared, these performances convey an atmosphere of spontaneity and high spirits with Kempff articulate and vital. These mono recordings are crystal clear, dynamic and models of the recording art. Add the superior versions of the Brahms *First*, the Schumann, Mozart's k.271 and k.450, and both Liszt concerti and this box can be declared a necessity.

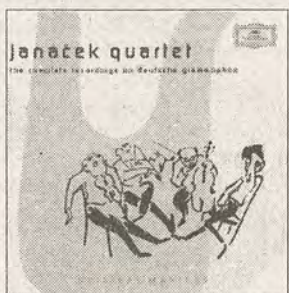


I remember my disappointment with the Philips Jochum/Concertgebouw Beethoven (late 1960s) cycle because it fell short of the earlier DG versions. These performances are never idiosyncratic but characterized by the meticulous attention to details, the turn of a phrase, and nuances within a tempo without ever losing the arch of each work. When actually *listening* to these recordings the listener is aware of Jochum's special way with Beethoven and the conductor's unjaded thoughts. These performances bring an appreciating smile. Two orchestras are involved here, the Berlin Philharmonic (2, 3, 4, 6, 7 and 8) and Jochum's own orchestra, the Bavarian Radio Symphony. Symphonies 3, 6, 7 and 9 are mono recordings. This set will be most appreciated by a knowledgeable listener.

Furtwangler's disciples will be delighted with these 18 live recordings dating from the passionate October 1944 Bruckner *Eighth* from Vienna to the broad



reading of the usual two *Tristan* excerpts from Berlin in April 1954. Included is a Tchaikovsky *Sixth* from Cairo! Every selection is stamped with Furtwängler's distinguishing quality of viewing a score's notation as a point of departure. The mono sound is variable from good to adequate.

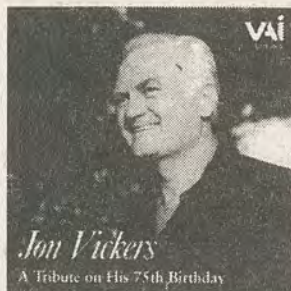


Founded by Brno Conservatory students in 1947 the original Janáček Quartet changed with the death, in 1973, of the first violin, Jiri Travnicek. Over time all the originals were gone. DG honours that first quartet by gathering together their recordings from Westminster, Decca, and the DG archives. Most music lovers will never have heard any of the recordings of this outstanding group. Unfailingly expressive, their original interpretations more than hold their own with the current favourites. The repertoire comprises Haydn, Mozart, their incandescent Mendelssohn Octet with the Smetana Quartet, Beethoven, Brahms and Dvorak piano quintets with Eva Bernathova, Smetana, and Janáček. A treasure-chest for appreciative chamber music devotees.

Bruce Surtees

Jon Vickers: A Tribute on his 75th Birthday
Jon Vickers, tenor
VAI Audio VAIA 1201

Canadian tenor Jon Vickers brought to the stage an electrifying intensity that could never be captured in studio recordings. It wasn't just his ringing fortissimo, heart-breaking pianissimo and extraordinary range of



shades and colours in between. Audiences knew he would risk anything — including his exceptionally beautiful sound — for dramatic effect.

Even though the sound quality is inevitably uneven, there are many reasons to cherish this remarkable collection, compiled from various recordings of live performances. Where else, after a particularly impassioned *Sweeter than Roses*, would you hear Vickers comment to an audience: "That must have been some kiss!"

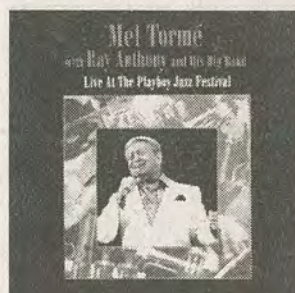
Included are three selections from Schubert's *Die Winterreise*, which, when I heard it some twenty years ago at the Guelph Spring Festival, was wild and outsized. But it was indescribably moving, and remains unforgettable.

The *Tristan* I heard in Montreal in 1976 (also available from VAI) was transcendent perfection. Included here is a mesmerizing performance from the Teatro Colón with the incomparable Isolde of Birgit Nilsson.

A second disc contains a fascinating interview from 1999, in which Vickers shares his passion for music, his identification with his characters, and the religious conviction that underlies his extraordinarily generous interpretive spirit.

Pamela Margles

Concert note: On Tuesday, April 8, Marc-André Hamelin, who accompanies Vickers in *Enoch Arden* by Richard Strauss on the VAI disc, gives a recital at Glenn Gould Studio.



Live At The Playboy Jazz Festival

Mel Torme with Ray Anthony and his Big Band
Playboy Jazz PBD-7508-2

Made in 1993, six years before his death, this recording from the Playboy Jazz Festival serves as a reminder of just what a musical singer Mel Torme was. The phrasing, the overall musicality of the man, his voice which, although perhaps not quite so smooth as when he was first known as The Velvet Fog, is nevertheless a wonderful instrument - all of these things combine to make it an album that should be required listening for every aspiring jazz singer. Without question, Mel Torme was one of the greatest jazz vocalists of all time. Born on September 13, 1925, Torme's show business career began early - at the age of four when he sang *You're Driving Me Crazy!* at Chicago's Blackhawk club.

The album is a tribute to the big band era. Along the way he acknowledges Tommy Dorsey, Harry James, Duke Ellington and Benny Goodman. Torme's phrasing is immaculate and his built-in sense of swing sits right in the slot with the band; they spark each other and the result is an inspired programme of tried and true material from the 30's the exception being *I'm Gonna Go Fishin'* from the 1959 film "Anatomy Of A Murder" for which Duke Ellington wrote the music. The members of Torme's own trio, pianist John Colianni, bassist John Leitham and drummer Danny Osborne, get a chance to show their paces on a burning version of *It Don't Mean A Thing*. The band is a little rough in places, especially on *Sing, Sing, Sing*, but I'll take the electricity of a live performance and a few clams any day over a flawless but dry studio recording.

Jim Galloway



Modeste Mussorgsky - Boris Godunov
George London; Orchestra and Chorus of the State Academic Bolshoi Theater, USSR;

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Joaquin Valdepeñas

Miguel Harth-Bedoya, conductor
Joaquin Valdepeñas, clarinet

Programme includes:
Rimsky-Korsakov: *Capriccio espagnol*
Weber: Clarinet Concerto No. 1
Piazzolla: *Tangazo*

Sat. Feb. 8 at 7 pm
Sun. Feb. 9 at 3 pm

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Barbara Hannigan

Oliver Knussen, conductor
Barbara Hannigan, soprano

Programme includes:
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from *Where the Wild Things Are*
Stravinsky: *Petrouchka*

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Thurs. Feb. 13 at 8 pm

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Jeffrey Kahane, conductor
Lang Lang, piano

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Beethoven: Symphony No. 7

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Sat. Feb. 22 at 7 pm

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John Estacio: *Frenergy*
Mozart: Piano Concerto No. 14 in
E-flat Major, K.449
Franck: *Symphonic Variations*
Brahms: Symphony No. 2

Wed. Feb. 26 at 8 pm
Thurs. Feb. 27 at 2 pm

Naida Cole

Keri-Lynn Wilson, conductor
Naida Cole, piano

John Estacio: *Frenergy*
Beethoven: Piano Concerto No. 4
Brahms: Symphony No. 2

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Alexander Melik-Pashaev
Sony S3K 52571

The number of Canadian opera singers who have made their mark in international opera surpasses what one would expect from the size of our population, and bass-baritone George London ranks among the greatest. "London" was actually George Burnstein, born in Montreal, 1919, to Russian-Jewish parents. He became the star bass-baritone of the Metropolitan Opera during the 1950's. Serious illness during the mid-1960's ended his stage career, but London commenced two decades as a distinguished artistic director.

London was THE Boris of his time, to the extent that the Bolshoi invited him to perform the star role of Russia's star opera in 1960. In 1963, London returned to perform Boris and also participate in an absolutely quirky recording project. The Soviet label Melodiya issued a fine performance of Boris in 1959, with sound quality equivalent to Russian cars and miking as subtle as Kruschev pounding his shoe at the U.N. The cast was a who's who of Russian opera. The Bolshoi decided to have London re-record all of Boris' parts, orchestra and chorus included. When the Party says go into the studio for a week, no overtime, you go! The new tapes were spliced into the 1959 masters with all the subtlety of a cop who wants to let you know that your phone is tapped. With such magnificent singing and conducting however, you forget about the quirky sound in no time flat. If the 11 year-old in my life, Nadja, was ready for opera, her evaluation would be unambiguously "awesome". Thank you Sony.

Phil Ehrensaft

INDIE LIST



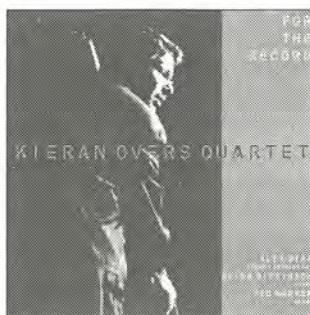
**Flowers of Forgiveness
Mernie!**
Independent (Festival
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When Toronto had less than a million people I was one of them, finding the Folkways label at the public library to satisfy the urge for scratchy rhythms and the thoughts of distant people. Rare delights like imperfect pitch, cross-generational voices, sounds that make the throat work like a canyon. Songs that last more than two minutes, from continents that dwelt in the imagination where Pygmies sang to the forest as if it were their deity. Songs from the solitary herdsman who would end up on the plains far from his homeland and wail. World music was a kind of intelligence shared either through indigenous performance or with the help of nerds and their tape recorders.

Several spasms of world shrinking later, world music exists as a sorting system for various audio cargos. Enter Mernie, who are Maryem and Ernie Tollar and their talented entourage. Mystically, with the assistance of the Toronto and Ontario Arts Council, *Flowers of Forgiveness*, a new, charming CD presents itself. Therein is heard a world ominous by association with belly dancing – peaceful, but not without lamentation, as in the tune *Infant*

Sorrow that borrows William Blake's verse and melds it with Arabic refrain. More like a self-help seminar is the title track but the mood elsewhere has the feel of Rumi's poetry, a North African bizarre or a Bulgarian wedding. Or you may be taken to the private world of new parents whose joy explodes into dance beats, on the three tracks called *Omneya*. The little bundle of joy herself makes her new self heard on the last track.

Deborah Rosen



For The Record
Kieran Overs; Alex Dean;
Brian Dickinson; Ted Warren
U/P Records (Page Publications)
Page 1513CD

Bass player Kieran Overs has backed a who's who of the jazz world as well as leading and composing for his own Toronto-based ensembles. The list includes Chet Baker, Kenny Barron, Dizzy Gillespie, Sonny Greenwich, Barry Harris, Junior Mance, Harold Mayberr, Don Pullen, Dewey Redman, George Shearing, Zoot Simms, Sonny Stitt, Mel Torme and Kenny Wheeler. Not bad.

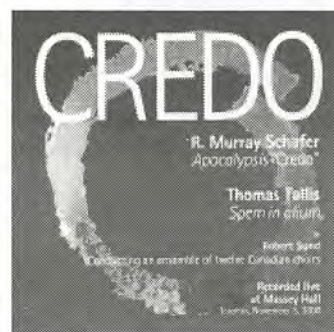
For The Record was recorded right after a successful week by Over's quartet at the Senator in November 1998. Page Publications' U/P label has done us the favor of getting this session onto one of Toronto's first new jazz CD's in the year 2003. The quartet works on

seven compositions penned by a spectrum ranging from the Duke, to fellow bassist Steve Swallow. Overs' economical, intense bass provides the backbone for a wonderful blowing session by Alex Dean. The round, warm tone of Dean's soprano sax is knockdown gorgeous. Ditto for his not-too-heavy, not-too-light tenor. The selected compositions are of moderate tempo, which, I think, places higher demands on the quartet's improvisations than barreling ahead with the foot on the accelerator. Thoughtfulness and tight interaction provide the passion here. If you want to hear why Toronto has become a leading North American centre for jazz, this CD, Over's fourth, is a good start.

Phil Ehrensaft

DISCS OF THE MONTH

**CREDO (R. Murray Schafer,
Thomas Tallis)**
Robert Sund, twelve Canadian
choirs
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gathered in Massey Mall to perform Schafer's *Credo* (from his 1978 *Apocalypse*) and *Spem in alium* by Thomas Tallis. By all accounts, this was an unforgettable afternoon of music.

Now, thanks to Opening Day, that not-to-be-repeated performance is on CD. I am reminded of old (CBC Radio announcer) Bob Kerr's words: "the hand of God was upon those people, when they made this record..."

Credo shows Schafer in his period of glorious excess. His subtle background of sonic manipulations is haunting, increasing in prominence towards the end. It is music into which you can and should completely submerge. Uncompromisingly good equipment is *de rigueur* for appreciation of the sound. And in that uncompromising spirit (producer) David Jaeger and (engineer) 'Stretch' Quinney captured every nuance of the performance.

Thomas Tallis' forty-part motet *Spem in alium*, recently infamous for its deconstructivist arrangement in Ottawa's National Gallery, is here in the spectacular original version. Robert Sund deserves high praise for his deft marshalling of the vast forces. If only Opening Day hadn't edited out the thunderous applause at the end, and included a photograph of the event somewhere. Otherwise, a perfect recording.

John S. Gray

**In Recital at Chautauqua
New Arts Trio
Fleur de Son Classics
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As if his duties at the TSO didn't keep him busy enough, in 1999 concertmaster Jacques Israelievitch joined one of North America's most distinguished chamber groups, the New Arts Trio, founded in 1974 by pianist Rebecca Penneys. The third



member of the group, cellist Arie Lipsky, is a long-time collaborator with Israelievitch and was heard in Toronto during Israelievitch's tenure as artist in residence at the Gardiner Museum in the 1990s. Since 1978 the New Arts Trio itself has been in residence at the Chatauqua Institution, a 750-acre educational centre in southwestern New York State.

What impresses me most about this recording is not the ensemble playing, which is impeccable, but the programming. Beethoven's familiar "Ghost" trio establishes the mood and confirms the trio's reputation as well deserved. This is followed by Arvo Pärt's haunting contemporary arrangement of the adagio movement from a Mozart piano sonata and Ernst Bloch's *Three Nocturnes*, written in 1924. These gentle pieces gradually build to a rollicking, if somewhat dark, finale that seems to lead us naturally to a brief tango-inspired movement by Astor Piazzolla. While this last might have seemed just a novelty in a more traditional program, it works quite well in this context. The recital is brought to a marvelous conclusion with Brahms' later-life reworking of the youthful B Major trio. Israelievitch is well known for his affection for Brahms and in the New Arts Trio he has obviously found kindred spirits. Highly recommended!

David Olds

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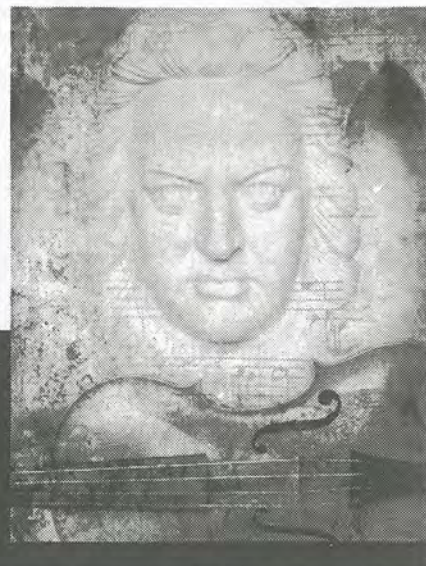
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