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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 have 17 musicians for the Monteverdi Orfeo (February 21 & 22) — that’s in concert. But Ben Grossman plays lute 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. Telefusik 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 straightforward — 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 in 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 Orfeo. You know Charles Daniels, the English tenor? He’s singing Orfeo, 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.

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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 Luthers — 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 — 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 chins-tests 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 “I’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 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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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 in the way of its other “concert milieu,”) 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, Mörké 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 Irena Perkins & 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, Karin Mattila will give a recital with pianist, Martin Kaz, 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 Siiren, pianist, Cecilia Ignatieff, and cellists, Stefan Glick (the composer’s son) will perform music by Glick, Sibelius and Brahms in a recital at the Heliconian Hall (March 2). Ms. Siiren 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 Julian Patenaude, baritone.

And there’s more: violist Laura Wilson, 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 Valdez, performing, among other things, the difficult and beautiful Opus 43
Quinet by Carl Nielsen, with Amiel 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 Lorman 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 subordination with martyrdom, continues 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 celebrates romantic love; a concert for beloved violin teacher, Lorand Fenyves’ 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 Nurhan 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!**

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**STRANGELY, for a bilingual country such as Canada, there are not many opportunities, at least in Toronto, to hear French Baroque opera.** Thank goodness for the OIC’s *Castor and 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 Jaim 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**

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

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

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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 Feb 3 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 Byldey-Taylor, has recently released its debut recording on the Marquis label. It’s Dorninus. Written in Rome, early in the first third of the 17th century, the motet sets Psalm 110, Dixit Dominus. Written in Rome, early in his career, Handel’s first major choral work combines sublime solo numbers with virtuoso, 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 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 Choir, The Palastrina Choir, the Lamm’s and the Amadeus Choir.

If George were around today, he’d play a Jensen in Messiah.

**DAVID JENSEN**

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February 1 - March 7 2003

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Peter Mahon

The Children’s World Music Chorus

is looking for talented singers ages 8 to 19.

Repertoire includes Bulgarian, African, Spanish and Georgian styles of music.

Andrea Kuzmich

Choir Master

Call the Cabbagetown Art Centre for Auditions at 416-925-7222

Orpheus Choir

The Orpheus Choir of Toronto is pleased to announce the appointment of Robert Cooper as its new Artistic Director, effective July 1, 2003. Mr Cooper will be the 6th Artistic Director of the choir, which was founded in 1964 by John Sidgwick, and celebrates its 40th anniversary next season.

For further information, please visit the choir’s website at www.orpheus.on.ca, or call 416-530-4428.

The Palestrina Chamber Chorus

Invites altos, tenors, baritones and basses to audition.

The choir offers the opportunity to perform both in Canada and in Italy.

Please call 416-789-4970 during business hours or e-mail music@centroscuola.ca for more information.
More 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’s (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 redistricting 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
February 20 8:00: U

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 webcast/CD recording concert.

"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 person."

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 Reid Thomas.
February 12 8:00: TSO. Britten, Knussen, Strawinsky.
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 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, Janacek, and Steve Reich's masterpiece Tehilim.

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 repertoire. 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), or the websites of the coalition's constituents, yields a bumper crop of background information, resources, e-newsletters and supplementary information.

CONTINUES ON PAGE 24

ACHILLA ORRU

Sunday February 16
Fresh Ears family series
3pm $15 + $5 each additional family member

The third in our series of Sunday family concerts features Achilla Orru - an artist born among the Karimunjawa people of northeastern Uganda and now based in Canada - and his band Baana Afrique. Orru is the undisputed master of the lukembe (thumb-piano). True to his roots, his music combines poetry, chants and the melodic sound of the lukembe, 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 Levinkovitch and Sarah Feldin, as well as P.I. Tchaikovsky's essential Piano Trio.

The Music Gallery, 197 John St. at Stephanie
416-204-1080 • www.musicgallery.org
Interview by Paul Steenhusen 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.

STEHNUISEN: 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. In my youth I had 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.

STEHNUISEN: You’ve also said that it’s in part because no one else is doing it.

BECKWITH: I recently read an interview in which the composer Denys Boulia said “Oui sont les musiciologues?” I’ve often felt the same way, not only with musicologists but also with music theorists. They are very happy to produce 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.

STEHNUISEN: Why do think that is?

BECKWITH: I think we’ve got a certain pride in literature and in visual art and film, but, goiah, 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 HABITANTS) which were written in Canada, in what is now Canada, even before Shakespeare wrote The Tempest.

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

BECKWITH: In the 80s I worked with Lawrence Chenery 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 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.

STEHNUISEN: 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, Profesor 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.

STEHNUISEN: What was your intention in focusing 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.

STEHNUISEN: 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 Forster. I think they thought I was going to do songs in French and English — I did songs for Maureen Forster in five languages and they were all Canadian, they were all songs 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.

STEHNUISEN: 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.

STEHNUISEN: 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.

STEEHUISSEN: 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 elements. It’s a combination of 18th and 19th century popular and sacred tunes, treated in a late 20th century vein.

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

BECKWITH: Yeah. Sometimes you draw from that kind of leitmotif 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 tarblished 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. Partially it is to distinguish things like that class, but also to distinguish where they are in history.

STEEHUISSEN: 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.

STEEHUISSEN: 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.

STEEHUISSEN: 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,
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 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 giving yourself to. It’s exciting, and some of the new pieces coming along are interesting.

STEENHUISEN: The last thing I wanted to talk 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.


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.”

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 Grooves and who admit to pirating music.
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 "noodle" 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!

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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 playbill 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 Észer Sünegi 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 arc former Ensemble Studio sopranos 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 Ginzler is Brunnhilde 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 production from the San Francisco Opera.


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.
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 Jenůfa 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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St. Joseph's Catholic, Hamilton

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St. Anne's Anglican, Toronto
Spotlight Music Theatre

by Sarah B. Hood

Death and the Devil

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 Contortionists), 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 photograph a dead woman as the composer Jay Turvey has imagined the night when Weegee is called to bring the viewer face to face with Coney Island, the seedy Sammy’s.

Little Mercy’s First Murder, starring Melody Johnson, Peter Millard, Neil Barclay, Jane Johnson, 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 secund flow of wordplay, in which multiple meanings abound. Last June, Montrealers Eli Batalion and Jerome Saibil extemporized performance forms during 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 Saphire (Lucifer) battle over the little guy Job Lowe/Joe Blow.

“It appeals to a lot of different age groups,” Saibil told Kevin Prokosch 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 bestselling 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 Ryerson 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.

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www.thewholeno...
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 44007302999*) 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 strict 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.

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**OPERA Dvd watch**

by Phil Ehrensdorf

Colin Saunders and Janacek fur 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 compartiments 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 1990s, 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 D0065*) Andrew Davis leads the forces of the London Philharmonic and Glyndebourne Festival in this superb 1989 performance of the original Brno version.

---

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Umberto vocal concepts such as ‘artificial vs natural harmonics’ (see the double bass or seeing "how it's today's music. The advantages of music performance, composition, or musicology sounds in a context of brilliant video, for example. features an more performer of double bass player Peter Pavlovsky, clarinetist Robert Stevenson, violist 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 violin videos) or ‘uses of microtunings’ (watch Stephen Clarke play a James Tenney piece on a re-tuned 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 Phihik, 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 plain speak, 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 INCENTIVES: 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 Wilcoxon on February 13 and the versatile Penderecki Quartet on the 20th.

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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CONTINUED ON PAGE 43
Mendelssohn Double Concerto

GLEUSTEEN & ORDRONNEAU
SINFONIA TORONTO
NURHAN ARMAN Conductor
GLENN GOULD STUDIO
Saturday, Feb 1, 8 pm

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164 Queen's Park, Toronto, Ontario.
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at St. James' Cathedral
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For concerts “FURTHER AHEAD” (just outside the GTA) see page 40
For “full run” music theatre and opera listings, see page 41-42.
For jazz concerts 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. ROM
  students of all ages and experience. RCMP 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
  Helen B. Beresin, Karen Quinlan & Tanya
  Tkachenko.
- 4:00: Banjo Theatre, 93 Bloor St. West. 416-410-3655.

Sunday February 02

- 8:00: Flying Cloud Folk Club.
- 7:30: Northern District Library, Piano
  Recital From the Royal Conservatory of Music.
  Various works performed by advanced students of
  Helen B. Beresin, Karen Quinlan & Tanya
  Tkachenko. 40 Orchard View Blvd. 416-393-7810. Free.
- 7:00: Royal Conservatory of Music.
  Academy Music Festival. Young musicians from
  the Young Artists Performance Academy. Etore
  Mazzoleni Concert Hall, 273 Bloor St. West.
  416-408-2824 x321. Free.
- 7:30: Royal Conservatory of Music.
  Martina: The Frescoes of Piero della Francesca; Barték:
  Piano Concerto #3; Beethoven: Symphony
  #3. Edricc Viklund, piano. Jiri
  Baldekev, conductor. Roy Thomson Hall, 60
  Simcoe St. 416-533-4029. $26-$85.50.
- 7:30: Toronto Symphonietta. Chopin
  Eschenhain... and All That Jazz. Chopic. Andante
  Spianate and Grande Polonaise Brillante Op.22;
  Chopin arr. Glazunov; Les Syplices - Chopinalna
  Sulto; Makowicz: Jazz reflections on Chopin
  themeic. Gershwin Piano Concerto in F. Adam
  Makowicz & Roger Yu, soloists. Matthew
  Janklevitz, director. Isabel Bader Theatre, 83
  Charles St. West. 416-410-4379. $33, $29.
- 7:30: William Byrd Singers. Regina Cantil;
  Renaissance motets by Palestina, Byrd & Tallis.
  Peter Mahon, conductor. St. Basil's Church. 50
  St. Joseph St. 416-533-0179, $15, $10.
- 8:00: Flying Cloud Folk Club. String
  Entertainers. Chris Coyle, Annie Taiman, Brian
  Gaheny & Chris Quinn, performers. Tranczec, 282
  Brunswick Ave. 416-410-3655. $14, $12.
- 8:00 Opera Mississauga. Tales from the Vale
  Woods - Operetta & Opera Favourites. Music from
  Die Riedermaus, Merry Widow & more. Mark
  DeBete, tenor; Donna Bennett, soprano.
  Hammerson Hall, 1411 King West. 905-
  306-6000. $11-16.

Monday February 03

- 6:00: Sinfonia Toronto, Double Tcht.
  Hoovans: American Rhapsody #5;
  Mendelssohn: Concerto for Violin and Piano in D;
  Rossini: Sonata #1 in G. Jonach: Kyli. Kai
  G,ikas, violin; Catherina Oronneau, piano;
  Nurhan Arman, conductor. Glenn Gould Studio,
  250 Front St. West. 416-205-5555. $32,
  $28, $20 (st.), $18 (st.).
- 6:30: University of Toronto Faculty of Music.
  U of T Symphony Orchestra. Baricls.
  Roman Carnival Overture; Sibelius: Symphony #1.
  Raffi Armenian, conductor. MacMillan Theatre,
  80 Queen's Park. 416-978-3744. $16, $8.

Wednesday February 05

- 11:00am & 2:00: Markham Theatre for
  Performing Arts. Shares, Born and Friends.
  Children's entertainers. 171 Town Centre Blvd.
  905-306-7469. $18.50, $17.00.
- 1:00: Musicians of Ontario Toronto
  Harpoorman. Central Canadian: Cleve
  Chickennchen. Dibley. twin pan & other
  percussion. Barbara Webb, host. Scarborough
  Town Hall, 235 Queens Quay West. 416-673-4000. $8.

- 1:30: CMMAC/MeMichael Gallery,
  10350 Islander, Mississauga. 905-884-1211.
  $25, family rates.
- 1:30: Royal Ontario Museum. ROM
  Sunday: Hart House Chapel. English & Italian
  madrigals. 100 Queen's Park. 416-586-8000.
  Free with gallery admission. $18.50, $12(st/dt),
  $10.50-14.95.
- 2:30: Royal Conservatory of Music.
  Faculty Concert - The Magic Flute. The Royal
  Conservatory Orchestra; singers from The Glenn
  Gould School guest artists fromlearning

U of T Symphony Orchestra
Sponsored by MFINA Canada
Raffi Armenian, conductor. Liszt Piano Concerto No. 1.
(Eldon Ng, piano. Sibelius Symphony No. 1. Berlioz Romani
Camus Overture (Adine Mitz, conductor)
Sat, Feb 1, 8:00 pm. MacMillan Theatre. $16 (s/s)

Wind Ensemble/Concert Band
Jeffrey Reynolds and Denise Grant, conductors.
"The People's Music: Folk Song and Dance" featuring
Phil Miners, clarinet solo
Millhau Suite Francais. Jacob Old Wine in New Bottles.
Tchieli Postcard, Wann_zip! Out of the Blues
Sat, Feb 1, 8:00 pm. MacMillan Theatre. $12 (s/s)

The Things We Do For Love
CHORAL CONCERT!
Mackin Count, 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 (s/s)

Lorand Fenyves 85th Birthday Celebration
Debussy Violin Sonata, Beethoven Violin Sonata No. 9
(Brecker), Scherbert 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 Braud, piano, Pat Collins, bass.
Fri, Feb 26, 8 pm. Walter Hall. $20 ($10)

U of T Chamber Orchestra
Sponsored by MFINA Canada
Raffi Armenian, conductor. Hinderim. Fire for Strings for Strings,
Janacek String, Steve Reich. Tehran (Dina Mitz, conductor)
Sun, Mar 1, 8:00 pm. Walter Hall. $16 (s/s)

Taptoo! OPERA PRODUCTION
Sponsored by Bank of Montreal
Music by John Beckwith. Libretto by James Reaney
Sandu 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

2:00: University of Toronto Faculty of Music. Musical Chairs: Schurman; Frauenliebe und Liebes: Arias by Purcell & Rossini; Songs by Schubert, Bernstein, Floyd & Moore. Lorna MacDonald, soprano; William Aide, piano. Walter Hall, 80 Queen’s Park. 416-978-3744.

2:10.

2:30: Choral Society of the Church of St. Mary Magdalene. Music for Candlemas: Britten: Ceremony of Carols; Victoria: Benedictus; Lübeck: Willkommen, Süsser Brügeltisch; Jacqueline Goring, harp; Jonathan Ingham, cello; Victoria Hathaway & Gillian Howard, oboes; Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7965. 11, 10.


8:00: RCM Community School. RCM Jazz Ensemble. Etienne MacMillan Concert Hall, 273 Bloor St. West. 416-468-3924 x474. 45, 43.

Monday February 03

8:00: Jazz FM91. Sounds of Toronto Jazz. Hazel Walker. Ontario Science Centre, 770 Dan Milne Rd. 416-989-1000. $10.

Tuesday February 04

12:00: St. James’ Cathedral. Lunch Hour at St. James’ Matthew Larkin, organ; Bache Prelude and Fugue. 4:30: Florraine Duthie, 0 Henry Great; Franck: Grand Prise Sonatine Op. 17, 65. Church St. 416-364-7665. Free.


8:00: Les AMIS Concerts. Music by Lai, McConnell & Hua. Sonya Eng, harp; Joyce Li, violin; Anna Guo, cello; Canadian Serenettes. Tak Ng Lai, conductor. Massey Hall. 416-877-3100. $18 (w/students).


Wednesday February 05


2:00: RCM Community School. RCM Jazz Ensemble. Etienne MacMillan Concert Hall, 273 Bloor St. West. 416-468-3924 x474. 45, 43.

5:00: RCM Community School. RCM Jazz Ensemble. Etienne MacMillan Concert Hall, 273 Bloor St. West. 416-468-3924 x474. 45, 43.

Thursday February 06


2:00: Northern District Library. Tallker: Playson. Selections from their Feb 1 concert. 40 Orchard View Blvd. 416-393-7610. Free.

2:00: Heritage Theatre. Hadade and the New Orleans Connection. American jazz, swing and Dixieland. 85 Main St. N., Brampton. 905-874-2800. 43.

8:00: Living Arts Centre Mississauga. Martin Dukli. Comedic singer. Pavarotti to the Bee Gees. 411 Living Arts Centre. 416-935-3600. 25, 44.

8:00: Markham Theatre for Performing Arts. Nathaniel Dett Choral. Classical, spirituals, gospel, jazz, folk, blues. Stained Glass Theatre, 171 Town Centre Blvd. 905-305-7469. 432.

8:00: Music Gallery. Composer New Series: The Mudfish at 60. Musical celebration of Jim “Mudfish” Montgomery’s 60th birthday. Performers include John Farhi, Jonice Jackson, Paula Sparidans & Gayle Young. St. George the Martyr Church, 197 Jarvis. 419-204-1080. 119, 45 (list cheque).


Friday February 07


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Pierre Hantai, harpsichord

Feb 1 - March 7, 2003

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Sun, Feb 16 at 3:30PM
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Trinity-St. Paul’s Centre - 427 Bloor Street West, www.tafelmusik.org

Saturday February 08
- 12:00 noon: Royal Conservatory of Music. Community School Choir dressed in Concert. RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-408-2824 x321. Free.
- 6:00: Oakville Symphony Orchestra, Eternal Repose, Chopin Piano Concerto #1; Berlioz: Rumanian Carnival Overture; Haydn: Concerto in C. Overture; Tchaikovsky: 1812 Overture. Oakville Centre for the Performing Arts, 150 Crescent Dr. 905-662-0060. 445 x 535.

Sunday February 09
- 2:00: City of Toronto Culture Division. Celebrating Black History Month: Jette Salye and Tie Band. Music from Africa. St. Andrew's Greek Orthodox Church, 1500 Bloor St. W. 416-531-7500.

Monday February 10

February 1 - March 7, 2003
www.thewholenote.com

Great Dames Productions

Theatre of the Fine Arts, 309 Front St. W. 416-977-6835. Wheelchair Access

Ticket Info: 416 957 7708
greatdames.productions@sympatico.ca

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The Talisker Players

Music for voice, strings, flute and piano by Ludwig van Beethoven, Ralph Vaughan Williams, Rebecca Clarke, Ernest MacMillan, Diane Chouinard, Miesczyslaw Kolinski and Gilbert Patenaude.

Readings from the letters and diaries of Marc Lescarbot, Catherine Parr Traill, Susanna Moodie, Fr. Paul LeJeune.

Monday, February 10, 2003 at 8 p.m.
Trinity St. Paul’s Centre, 427 Bloor Street West.
Tickets: $25/$20/$40
Information: 416-466-1800
taliskeristar.ca
www.taliskerplayers.ca
Wednesday February 12
- 7:00: University of Toronto Scarborough Campus. UTSC Musical Collaboration. Performances by students & faculty including the Concert Choir, Lanard Wilson, director. 1265 Military Trail. 416-287-7076. Free.

new music for trombones!
by antonio casiano, keith denning, scott good, gavin quinl, jeff vidow and others
performed by slide rule trombone ensemble
Thursday, February 13, 2003, 8:00
Music Gallery at St. George the Martyr 107 John Street, Toronto.
Tickets: $15/$10 (s/s) $5 (Cheap Seats)
(416) 294-1080
www.earshotconcerts.ca

The Silverstrov Group in Concert
A series exploring 20th and 21st century Music, Poetry and Dance
presents
"Love, Love and More Love!!!" feat. guest artists:
Peggy Baker internationally renowned dancer
Shauna Rolston internationally renowned cellist
Virna Indra Vitols soprano, Canadian Opera Company
Mariana Humetska Piano - Winner of the Tchaikovsky Piano Competition
The Tokai Quartet
Programme includes:
Chan Ka Nin's String Quartet No. 3
Valentin Silvestrov's Postscriptum
Chan Ka Nin's Soulmate
Kurt Weill's Berliner Suite (arr. Alexander Levkovitch)
Alxie Gabriel's Tony's Fool
Gustav Mahler's Adagietto (from 5th Symphony)
Alexander Levkovitch's Three Songs

February 14 at 8 pm
The Heliconian Hall
35 Hazelton Avenue, Toronto
Tickets $40 416-241-0382
All proceeds go to "Babes with Babes" Project at "The Evergreen" Yonge Street Mission.

Music Toronto
February 14 at 8 p.m.
- 8:00: Music Toronto. Laura Wilcox, violist. Barbara Hannigan, soprano; Oliver Knussen, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-6828, 428-1050.
- 12:00 noon: CBC Music Around Us Young Artist Series. Tracey Smith Bassett, soprano; Gregory Oh, piano. Songs by Debussy, Harrison, Wall, Britten, Purcell, Mitchell and others. Glenn Gould Studio, 250 Front St West. 416-205-5555.
- 2:00: Northern District Library. Cecilia Kang, clarinet in Recital. Weber: Clarinet Concerto #2, Schubert: Shepherd on the Rock; other works. Leonor Crisci, soprano; Ruby Mar, piano. 40 Orchard View Blvd. 416-393-7610.
- 8:00: Oakville Centre for the Performing Arts. Fiddler on the Roof. Music by Jerry Bock; Lyrics by Sheldon Harnick. 130 Navy St. 905-815-2621. $15. For complete run see music theatre listings.

Laura Wilcox violist
February 13 at 8 p.m.
- 9:00: TSQ. Roy Thomson Hall. See Feb 12.
- 12:00 noon: University of Toronto Scarborough Campus. Kyoshi Nogami Ensemble. Meeting Place, 1265 Military St. 416-297-7076. Free.
- 7:00: Solar Stage Children's Theatre. Stories My Grandmother Told Me. Musical & storytelling college based on folklore from Africa and the Caribbean. Emerita Emerencia, performer. For ages 3 to 8. 4950 Yonge St. 416-366-8031, $12. For complete run see music theatre listings.
- 8:00: Etobicoke Philharmonic Orchestra. Scottish Lovers. McFieany on Scottish Melodies; Brevis; Violin Concerti; Mendelssohn: Symphony #3; Schottish; traditional Scottish fiddle music; Nancy Dahn, violin; Tak Nak Li, cellist, Hunter Valley United Church, 76 Anglesey, 416-293-5853, $20, $15.
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 LAPIANTE
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, ERIN HOM violin,
RENNIE REGEHR viola, BRYAN EPPERSON cello
Music by Schubert and Brahms
LOCATION: Ettore Mazoleni Concert Hall,
The Royal Conservatory of Music
273 Bloor Street West, Toronto
TICKETS: The RCM Box Office (416) 408-2824, ext. 321
ADMISSION: $35 adults, $12 students & seniors
The Academy Concert Series Presents

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 concerto by The Scarborough Philharmonic featuring the music of Handel, Albimoni, 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 416-429-0007

The orchestra will donate $5 from the sale of each subscription ticket sold.

www.spo.ca

Toronto Wind Orchestra

Guest Conductor
Dr. Denise Grant

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

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

The King's Voices present

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

www.thewholenote.com

February 1 - March 7, 2003
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 416-444-8444.

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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 416-444-8444.
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 and Patrick Wedd, organist
plus music of Bach, Bolcom, Eben & Vierne

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)

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 Kohei Nishikawa, flutes ~accident~rient)


The Plus Music of Bach, Bolcom, G. Peletier, flutes

Tickets:
$20, $15

Canadian Centre (Toronto Centre)

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:

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

Hiroyuki Yamamoto (Japan 1957)
Le dieu de Samuel (2002)

Guy Pelletier/Julien Grégoire (Canada 1954/1955)
Occident (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

Canada Council for the Arts
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Toronto Arts Council
The SOCAN Foundation

$20/10/5 • Reservations 416-204-1080 • Info 416-961-9594

www.thewholenote.com
www.MooredaleConcerts.com

Cellissimo!
The lavish sound of eight cellos singing and dancing to the tune of Villa-Lobos will entertain you.

Kristine Bogyo • Clare Carberry
Mary Fisher • Jonathan Tortolano
plus
Young cellists:
Desirée Abbey
Lydia Helsdon
Rafael Hoekman
Rafael Knerl
Young Artist:
Jennifer Rasor, soprano

Sat. Feb. 22 at 8 pm - Willowdale United
Sun. Feb. 23 at 3 pm - Walter Hall, U of T
Affordable tickets! $20, ($15 St./Sr.) 416-922-3714 x103
Lydia Adams, Conductor and Artistic Director

Coronation Splendour

Saturday, February 22, 2003 at 7:30 p.m.
Yorkminster Park Baptist Church
1585 Yonge Street, north of St. Clair Avenue

General Admission Tickets $40
Students and Seniors $35
416-446-0188 www.amadeuschoir.com

Coronation Mass
W.A. Mozart

Zadok the Priest
G.F. Handel

Dixit Dominus
G.F. Handel

With orchestra and guest artists:
Rebecca Whelan
Soprano

Andrea Ludwig
Mezzo Soprano

Stephen Harland
Tenor

Nelson Lohnes
Bass

The Amadeus Choir celebrates the Golden Jubilee of the coronation of Queen Elizabeth II with a glorious musical tribute featuring some of the best-loved works of the British choral repertoire.

vocalists: Robert Raines, conductor, Heritage Theatre, 86 Main St. N., Brampton. 905-874-2900. $15, $10.

8:00: Duo L’Intemporel, Music by the Bach family, Telemann & others. Mylene Guay, baroque flutes; David Sandall, harpsichord; guest: Christopher Wennet, baroque violin. Trinity College Chapel, 8 Heisler Ave. 416 867-3078. $15, $10.

8:30: Evening for Bachianas Brasileiras #5; Bachianas Brasileiras #1; Klangset: Innuendo for Four Colossi: Iberia; Carmen Fantasia for Five Cellos; music by Bach opera. Eight cellists; Jennifer Ross, soprano; Julian Kuez, conductor. Willowdale United Church, 349 Kenneth Ave. 416 622-3714. $20, $15.

10:00: Music After Bachianas Brasileiras #2; Music After Bachianas Brasileiras #4; Bachianas Brasileiras #3; Klangset: Improv for Four Colossi: Iberia; Carmen Fantasia for Five Cellos; music by Bach opera. Eight cellists; Jennifer Ross, soprano; Julian Kuez, conductor. Willowdale United Church, 349 Kenneth Ave. 416 622-3714. $20, $15.

10:30: Music Garden; Stark Trio; Feign. Elegie in Memory of Violinist Rазвий, piano & cellos; Reflections on a Negligee for violin & piano; Levkovitch: Holocaust; Tocq: Chalkovski: Piano Trio; Alexander Stark, violin; Nata Belkin, cello; Bella Steinbock, piano. St. George the Martyr Church, 157 John. 416 294-1060. $15, $10.

10:30: Bella Vista; Ravel; Almirante de Villa; Rejala; Beethoven: Symphony No. 5. Wind Ensemble, St. George the Martyr Church, 157 John. 416 294-1060. $15, $10.

11:00: Opera Mississauga; Rossini; The Barber of Seville; Alessandra Palomba, Filippo Piro Castiglioni, Domenico Sabatini, Alessandro Busi & other performers; Bennett & Well; conductor. Hammersen Hall, 414 Living Arts Centre Dr., Mississauga. 905 306-6000. $15, $9. $15. $90(st/sr). For complete run see music theatre listings.

11:00: toneART ensemble; Works by Gneissera, Bok, Ho, R Strauss, Careg Gannett, violin; Danielle Cumming, piano; Kathleen Tremlons, violin. Hahkon Hall, 35 Hazelton Ave. 416 745-3621. $10-$20.

11:00: Toronto Consort; Monteverdi: Orfeo. Trinity St., Paul’s Centre. See Feb 21.

11:30: Living Arts Centre Mississauga; All Eminent: Jazz; 411 Living Arts Dr. 905 306-6000. 905 306-6000. 411-490(st/sr). For complete run see music theatre listings.

11:30: Opera Mississauga; Rossini; The Barber of Seville; Alessandra Palomba, Filippo Piro Castiglioni, Domenico Sabatini, Alessandro Busi & other performers; Bennett & Well; conductor. Hammersen Hall, 414 Living Arts Centre Dr., Mississauga. 905 306-6000. $15, $9. $15. $90(st/sr). For complete run see music theatre listings.

2:00: CAMMAC, Concert by CAMMAC; Members: St. George the Martyr Church, 187 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, Ber Wemler, director; Pan Fantasy Steelband, Scarborough Civic Centre, 150 Borough Drive, 416 369-5230. 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. Guest: Molly Johnson, Andrew Craig, Ken Whiteley, Six High Leg & others; host: Erika Rittman. Convocation Hall, 51 King’s College Circle. 416 564-3010. x33. $15. Proceeds to The Dream Team.

2:00: Living Arts Centre Mississauga; Eremeta Emmerentia: Stories My Grandmother Told Me. Storyteller, dancer and musician. Recommended for ages 3-6. 4141 Living Arts Centre Dr. 905 306-6000. $15, $10.

2:00: Off Centre Music Salon; 7th Annual Schubertiad; Benjamin Butlerfield, tenor; Anne Grimm, soprano; Inna Perkis & Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. West. 416 205-5555. $35. $25. $20.

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2:00: Toronto Youth Wind Orchestra. Rhapsody and Blues. Cornish: Requiem in Blue; other works: TYZW and TV 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 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 wonderland.

Tickets $35; $25 seniors/students
Glenn Gould Studio, CBC, 250 Front St. W. 416 205-5555
Ernesto Dervis, piano; Colin Clarke, David Lum, conductors. Le Parc Convention Centre, 9432 Leslie St., Thornhill. 416-712-6828. Concert only $15.

- 8:00: Espirit Orchestra, New Waves.

Freeman: Suburban Medley; Priest & Information;
Harmon: From the Cradle to the Grave; Bolto: Incidental Music of my Mind; Alex Paul, conductor. 7:15; pre-concert talk. Jane Mallet Theatre, 27 Front St. East. 416-385-7723. $28, $15, $10.


Monday February 24

- 7:30: Associates of the Toronto Symphony Orchestra. Chamber Ensembles from the Toronto Symphony Youth Orchestra. Ivor: Woodwind Quintet; Eliss: Brass Fanfare; Gabriel: Brass Sonata; Shostakovich: String Quartet #8. 8:00: Toronto Symphony Orchestra. Ernesto Cervini, piano; February 1- March 7. 8:00: Massey Hall/House of St. George the Martyr Church, 197 John St. 416-920-5211. $20, $15, $10.

- 8:00: College of Hospitality, Food and Entrepreneurship. Delfayo Marsalis, saxophones; Jay Morehead, oboe; Akin Shuter West. 416-205-5555. $25, $18, $10 performers.

- 8:00: University of Toronto Faculty of Music, Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-878-7444. Free.

- 8:00: North York Concert Orchestra. Humphreidicke: Prayer, from Hansel and Gretel; Blaz: selections from Carmen; Schubert: Symphony #4. 8:00: University of Toronto Faculty of Music. Choir; 8:00: Toronto Symphony Orchestra. Ericato: Fanfare; Mozart: Piano Concerto #14 in E flat, K.449; Franck: Symphonic Variations; Brahms: Symphony #2. 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-878-7444. Free.

- 8:00: Errol Garner Club. Colin Cousins. Humperdinck: Piano Concerto #14 in E flat; K.449; Franck: Symphonic Variations; Brahms: Symphony #2. 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-878-7444. Free.


Tuesday February 25


- 8:00: University of Toronto Faculty of Music. Artistic Director: Ford. 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-878-7444. Free.


- 8:00: North York Concert Orchestra. Humphreidicke: Prayer, from Hansel and Gretel; Blaz: selections from Carmen; Schubert: Symphony #4. 8:00: University of Toronto Faculty of Music. Choir; 8:00: Toronto Symphony Orchestra. Ericato: Fanfare; Mozart: Piano Concerto #14 in E flat, K.449; Franck: Symphonic Variations; Brahms: Symphony #2. 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-878-7444. Free.
8:00: University of Toronto Faculty of Music, American Jazz Soiree. Standards from the songbooks of Garthwin, Porter and others. Lisa Martell, vocals; Kevin Tuerotte, trumpet; David Braid, piano; Pat Collins, bass. Walter Hall, 80 Queen's Park. 416-978-3744. $20, $10.

Saturday March 1

- 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. Estacido: Finale; Beethoven: Piano Concerto #4; Brahms: Symphony #2. Nadia Cole, piano; Karin Wilson, conductor. Roy Thomson Hall, 80 Simcoe St. 416-833-8432. $89-129, $50.

- 7:30: Concertsingers. Sing Joyfully, Handel. Dini Dominus; works by Byrd, Elgar, Henderson, Ives and Overblin; Janet MacFarlane Peaker, organ; St. Thomas's Church, 383 Huron St. 416-788-7981. $16-12.


- 8:00: Bell Arts Singers. Brahms: Ein Deutsches Requiem. Other works. The Tafelmusik Players; Laura Schutz, soprano; Michael Donovan, bass. 7:15: Historical background tour on Group of Seven with Roy Schwartz. St. Anne's Church, 270 Gladstone Ave. 416-699-5878. $20, $12.


- 8:00: Heritage Theatre. Michael Kaeberlemer. 85 Main St. N., Brampton, 905-974-2800. $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. $15-19, $5 (children under 12).

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.

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Eastminster United Church, 310 Danforth Ave. 416-461-6681. $15-19, $5 (children under 12).
Glelin Gould Studio, 250 Front St. West. 416-205-5555. $32, $26, $18 (sr/st).

- 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. 416-978-8931. $15.

- 8:00: University of Toronto Faculty of Music. Choral Ensemble. Performers include: Kathleen Somor, Rick Summers, Jeannette Roberts, David McCarthy, and others. Central YMCA, 20 Grosvenor. 416-978-8931. $15, family rates.

- 8:00: Hart House Chorus. Choral Concert. Howells: Requiem; Britten: Choral Dances from Gloriana; Palestrina: Missa Papae Marcelli (selections). John Tuttle, conductor. Calvin Church, 26 Delisle Ave. 416-965-3877. $15.


- 9:00: CAMMAC/McMichael Gallery. Sunday Conta: Peter Stal, clarinet. 10365 Islington, Kleinburg. 905-893-1121. $12, family rates.


- 10:00: University of Toronto Faculty of Music. Choral Ensemble. Performers include: Kathleen Somor, Rick Summers, Jeannette Roberts, David McCarthy, and others. Central YMCA, 20 Grosvenor. 416-978-8931. $15, family rates.


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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, Reapproaches 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: Choral, 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

G.F. HANDEL
DOTTING THE DEVIN
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
Lenard Whiting, tenor
Bruce Kelly, baritone
The Talisker Players

Conductor

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416.443.1490

February 1 - March 7 2003

www.thewholenote.com
Music TONRO

B:OO: Music T
8:00: Brampton Music Theatre. Mozart
10:30am & 7:00: Hummingbird Centre for
12:30:
12:40: University of Toronto Faculty of
Music. Student Concerts. Walter Hall, 80
Queen’s Park. 416-578-3744. Free.

Thursday March 06
- 10:30am & 7:00: Hummingbird Centre for
the Performing Arts. Sesame Street Live.
Musical adventure for children. 1 Frnt St. East.
416-672-2262. $19-29. For complete run see
Music Theatre listings.
- 12:00 noon: CBC Music Around Us Young
Artist Series. Ensemble Nor. Tamaraa:
Elisaveta Ky’ Endere (An African Festival of
the Flute); Six Yoruba Folk Songs; Minstrels:
Rainmaking in Memoria Queen Nodjde;
Schwinger: Those Who Enter Stamping. Shelley
Brown; flute; Sonyie Erg, harp. Alain Hetherington,
Ryan Scott, percussion; Beverley Spotton, viola;
Borgari Ndoemwa, director. Glenn Gould Studio,
- 12:10: St. Paul’s Church, Noon Hour Recital.
Eric Robertson, organ. 227 Queen St. East.
- 12:10: University of Toronto Faculty of
Music/Candian Music Competitions.
Damir Zupa, piano in Recital. Walter Hall, 80
- 12:30 & 5:00: York University Department of
Music. Student Recital. Student solists in the classul
performance program. McLaughlin Performance Hall. 050
McLaughlin College, 4700 Keele St. 416-738-5186. Free.
- 6:00: Brampton Music Theatre. A World of
Broadway. Cabaret. Heritage Theatre, 80 Main
St., North, Brampton. 905-674-2300. For
complete run see Music Theatre listings.
- 8:00 Living Arts Centre Mississauga.
Michael Burgess in Concert. 4141 Living Arts
Dr. 905-368-6000. 437-847.
- 8:00 Music Gallery. Duo Sheppard Lanza.
Works by Krebiel, Gandini, Santorino & Lanza.
Meg Sheppard, accordion; Austin Lanza,
piano/electronics. St. George the Martyr Church,
- 8:00: Toronto Symphony Orchestra.
Berlioz: Roman Carnival Overture; Watcr; Violin
Concerto; Tchaikovsky: Symphony #5. Maxim
Vengerov, violin; Eric Robertson, organ. Roy
Thomson Hall, 60 Simcoe St. 416-593-4828.
428 496-50.

Friday March 07
- 12:00 noon: Roy Thomson Hall. I Will Lift Up
Mine Eyes. Handel: Messiah. Ivan Dead Chorus;
Brannor's Taylor; conductor; Chris Dawes, organ.
60 Simcoe St. 416-872-4255. Free.
- 12:00 noon: Royal Conservatory of Music.
Friday Night Music: Artists from the Glenn Gould
School. Etara Mozoloni Concert Hall. 273 Bloor
St. West. 416-408-2224 x321. Free.
- 7:30: The Guild. International. Light the
Silence. Debussy: Prélude à l’après midi d’un
faune; Gis: Chanson de Minuit; Sait d’Amour;
Buru: Danzas Arábicas; Rota: Sonata for flute
and harp; Lieberman: Sonata; Schapochnikov;
Sonata for flute and harp; Neela Sahan, flute;
Jody Leeman, harp. Simulator Hall, First
Unitarian Congregation, 175 St. Clair Ave. West.
416-353-9933 x222.
- 8:00: Oakville Centre for the Performing
130 Navy St. 905-815-2021. $33.
- 8:00: Orpheus Choir of Toronto. Hayde.
Missa in Tempora Belli (Paunkenmesse). Handel:
Utrecht Jubilate. Howells: Take Him, Earth, For
Cerishing. Norman Reintamm. conductor. St.
James’ Cathedral, 65 Church St. 416-530-4428.
920 915.
- 8:00: Stile Nuovo Ensemble for
Medieval Music. Minstrels and Minnesingers:
German Music of the Middle Ages. St. John
Thomson’s Church. 383 Bloor St. 416-638-9445.
14 419.
- 8:00: Tafelmusik Baroque Orchestra.
Hayde’s: The Secret. Class Manoyloy, soprano;
Rafael Moll, tenor. Locky Chong, baritono.
Bruno Wall. conductor. Massey Hall, 15 Shuter St.
416-872-4255.
- 8:00: University of Toronto Faculty of
conductor; Michael Patrick Albono. directora.
MacMillan Theatre, 80 Queen’s Park. 416-978-
3744, 425, 415. For complete run see Music
Theatre listings.

FURTHER AFIELD

Handel: Utrecht Jubilate
Haydn: Missa in Tempora Belli
(Paunkenmesse)
Howells: Take Him, Earth, For Cerishing
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 Minnesingers
German Music of the Middle Ages

Friday, March 7, 8 pm
Saint Thomas’ Church, 383 Bloor Street
Tickets $14. $9 for students, seniors
Information and reservations 416-638-9445

Victoria Choir

10th ANNIVERSARY SEASON

True North
Strong & Free

Daniel Neff, Baritone
Michael Colvin, Tenor
David Hetherington, Cello
William O’Meara, Accompanist
Jerzy Cichocki, Conductor

A celebration of Canadian Choral Music including
works written specifically for the Victoria Scholars.

Sunday, March 2, 2003 at 8pm
Our Lady of Sorrows Church
3065 Bloor St. W., Etobicoke
(3 block west of Royal York subway)

TICKETS: 416-761-7776
$25; Students & Seniors $20

February 1 - March 7, 2003
www.thewholenote.com
Concerts further afield

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

Saturday February 08
- 9:00: Lindsay Concert Foundation.

Sunday February 09
- 3:00: Caskey School of Music, Hamilton. For the Love of Jazz. Valentine’s Day concert. Daniel Rubinstein, saxophone; David Brad, piano. First Unitarian Church, 170 Dundurn St. South, Hamilton. 905-583-2493.

Tuesday February 11
- 8:00: Continuum Contemporary Music. Saint-Saens. Registry Theatre, 122 Frederick St., Kitchener. 416-487-4354. “POSTPONED TO MAY 2003”

Wednesday February 12

Saturday February 15

Saturday February 22
- 7:30: York Strings Chamber Orchestra. Works of Barber, Britten, Corelli & Gavriil. Free. St. Mary Magdalen Church, Schomberg. 905-593-0860. $10, $5.

Sunday February 23

Toronto Early Music Centre
Nancy Argenta
Daniel Taylor
and Theatre of Early Music
In Concert

Program includes Pergolesi’s most celebrated motet dedicated to the Virgin Mary, “Stabat Mater Dolorosa”.

Sunday, March 9, 2003 at 7:30 pm
(NOTE EARLY START TIME)
Trinity St. Paul’s United Church
427 Bloor Street West (just west of Spadina)

Tickets: $40.00, $30.00 and $20.00
through Roy Thomson Hall Box Office, 60 Simcoe Street.
Phone 416-872-4255 or visit www.roythomson.com.
(Service charges apply to phone/fax/internet orders.)

Women’s Musical Club of Toronto
AFTERNOON CONCERT

AMSTERDAM LOEKI STARDUST QUARTET
Recorder Ensemble
Toronto Debut
A Day in Four: medieval to contemporary music
March 20, 1:30 p.m.
Walter Hall
Tickets $28, call 416-923-7052
Supporters: Shell Canada Limited
Consulate General of The Netherlands - Toronto

Toronto Early Music Centre

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Consulate General of The Netherlands - Toronto

A Time for Remembrance

Anno Domini
Chamber Singers

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

David Jafelice, conductor
Irene H.J., soprano
David Smith, organ

Saturday March 29
8:00 P.M.

Our Lady of Perpetual Help
Catholic Church
78 Clifton Rd.
at St. Clair Ave. E., east of Yonge St.
one block west of Mt. Pleasant

tickets $15, $10 seniors & students
info (416) 696-0093

A special Lenten concert
in honour of
Christ’s passion,
dedicated to those who
live on in our memories

O P E R A  A N D  M U S I C  T H E A T R E

Brampton Music Theatre, A Taste of Broadway
Cabaret. March 6 & 8:00, March 8: 2:00. Heritage Theatre, 85 Main St. North, Brampton. 905-874-2800.

Canadian Opera Company, Ladzek: Jana. Helen Field, Eva Urbanova, Miranov Divokny, John Mac Maser, John Avey & other performers; Richard Bradshaw, conductor. Feb 4: 7:00; Feb 6: 8:00; Feb 8: 2:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East, 416-872-2262. 430-140, $15-50 (adult), $5-12.50 (child).

Canadian Opera Company, Verdi: A Masked Ball. Mitchell Agerov, Zvetelina Todorova, Pina Kim, Shannon Mancer, Timothy Nolde & other performers; Nicola Lulic, conductor. Feb 5, 8:00; Feb 6: 2-2:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East, 416-872-2262. 430-140, $15-50 (adult), $5-12.50 (child).


www.thewholenote.com

February 1 - March 7, 2003
JAZZ:
CONCERT QUICK-PICKS
Feb 01: 7:30: Toronto Sinfonietta, Oqoh, Gershwin...and All That Jazz.
Feb 02: 1:30: CAMMAC/Michael Gallery.
Feb 03: 6:00: JazzFM11 Sounds of Toronto Jazz: Hazel Walker.
Feb 04: 8:00: Salsa to the Duke.
Feb 06: 7:30 & 8:00: Salsa to the Duke.
Feb 08: Heritage Theatre, Nathaniel Dett Chorale, Humber Music Jazz Series.
Feb 10: 8:00: U of T Faculty of Music, Small Jazz Ensembles.
Feb 12: 8:00: Heritage Theatre, Hennedy & the New Orleans Connection.
Feb 13: 8:00: Markham Theatre for Performing Arts, Nathaniel Dett Chorale.
Feb 15: 8:00: Fiddlers & Frets Music, Marc Antico Trio.
Feb 17: 8:00: JazzFM11 Sounds of Toronto Jazz: Steele Wallace & Lester Days - A Tribute to Lester Young.
Feb 22: 8:30: Live Arts Centre Mississauga, Nick Emmett.
Feb 23: 2:00: CAMMAC. Concert by Members.
Feb 24: 7:30: City of Toronto Culture Division, Celebrating Black History Month.
Feb 25: Toronto Youth Wind Orchestra, Rhapsody and Glass.
Feb 26: Ottawa MuziekHalfe/v/h Bluestones.
Feb 28: 8:00: oatsville for the Performing Arts, Nathaniel Dett Chorale.
Feb 28: 8:00: U of T Faculty of Music, Small Jazz Ensembles.
Feb 28: 8:00: oatsville for the Performing Arts, Nathaniel Dett Chorale.
Feb 28: 8:00: U of T Faculty of Music, Small Jazz Ensembles.

JAZZ: CLUBS
Alleycats 2-40 Yonge St. 416-481-8685.
Every Sun: "Jazz Session" with Tony Springer, Every Mon: Kenny MacLeod, Every Tue: Christopher Pink Trio, Every Wed: Excelsior Bop, Every Thu: The Flow w/Carlos Morgan, Feb 1 Soul Mothers w/ Corey Branan, Feb 7 Songbird, Feb 8 May Cromwell Band, Feb 12 Love Orchestra, Feb 21 Mischief, Feb 22 Songbird, Feb 28 Love Orchestra, Feb 28 Songbird.

Arthur 1214 Queen W. Small room in the converted Gladstone Hotel w/ intimate atmosphere and mood lighting featuring Toronto performers. Closed Sundays.
Cameron House 401 Queen St. W. 416-703-0811. One of the last bastions of old world Queen St. W.
Cest'what @7 Front E. 416-867-9495 Sat, afternoon traditional jazz w/ The Hot Five Jazzmakers.
Gate 403 400 Roncesvalles 416-588-2390
Gilded Spiral 275 Spadina Ave. 416-877-7000
Every Sat Mnt, Every Mon, Legendary Toronto club - deftly funky. The Saturday afternoon jazz sessions w/ Kid Bastien and the Happy Pigs have been going on for 30 years and will almost convince you that it's a New Orleans bar.
HotHouse Cafe Market Square 416-366-7600 Sun., 11am-3am Alternating weeks: Ken Charles Quartet, Big Joe.
Hugh's Room 2281 Dundas W. 416-531-6004
The Artie bar and Gallery. 416-535-3181
Liberty St. Cafe 25 Liberty St. 416-533-8828
Lina's Cafe 245 Carlaw Ave. 416-406-6470. Feb 1 Kevin Laliberte, Feb 2 Jonathan Marks Trio, Feb 3 Mike Freeman Group, Feb 9 Aura Borealis, Feb 14 Valentines Day Special Dinner, Feb 15 Ulano, Feb 16 The Silver Linemen, Feb 23 Jazz at the House Feb 23 Mike & Judy & God Fathy, Feb 23 Edwards Lift Trio.
Lula Lounge 1565 Dundas West. Call 416-588-0337 for more information. Feb 1 Soul Ace, Feb 2 (2pm) Esco da Samba Presents Batera, (8pm) The Swing Gang, Feb 5 to 7 (5pm) Joe's Bar, Feb 9 Cachoeiro, Feb 14 Valentines Day Storytellers Cabaret, Feb 16 Cachoeiro, Feb 16 (2pm) Esco da Samba Presents Batera.
Markham Art & Cultural Centre 1801 Haggart Ave. 416-967-5800.
McGee's 3225 Dundas St. W. 416-566-7838.
Mint Leaf 296 Queen St. E. 416-965-3403.
Mr. Ceramic 219 Berkeley St. 416-595-3219.
Muddy Waters 97 Bloor St. W. 416-965-3403.
Olah Jazz 512 College St. 416-585-7700.
Parkette 1142 Queen St. E. 416-566-7838.
The Regal 293 Spadina Ave. 416-965-3403.
The Red Light 79 Bloor St. E. 416-967-5800.
Tin Pan Alley 400 King St. W. 416-965-3403.
Trinity Square 416-532-8176.

LISTINGS CONTINUE

 yelling director and pianist. Feb 58:00, 8:30: Toronto Sinfonietta, Oqoh, Gershwin...and All That Jazz.
Feb 02: 1:30: CAMMAC/Michael Gallery.
Feb 03: 6:00: JazzFM11 Sounds of Toronto Jazz: Hazel Walker.
Feb 04: 8:00: Salsa to the Duke.
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Parent Power

by Cynthia Dam-Boardsley

“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.

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@symphatico.ca

Continued from page 24

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 create "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 Durothethird (www:hover.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 Christine Loewen at 416-522-3019, send email to info@arraymusic.com, or visit the website and have a look around.

It’s summer in March in WholeNote

continued from page 24

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 Perelman at 416 693 7866.

CLAIM YOUR VOICE

Organic and functional vocal training to gain access to your full range, resonance and vocal freedom. For singers, public speakers, teachers, clergy or if you just want to enjoy using your voice!

Sue Crowe Connolly
416-429-7658

www.thewholenote.com
ANNOUNCEMENTS, ETCETERA, CONTINUED FROM PAGE 42

MASTER CLASSES
THE ADVOCATS BIG BAND needs players! We are an eighteen piece jazz band that performs five or six times a year. We rehearse twice a month at a central downtown location. If you are interested, please call Henry at 416-973-2313 or visit the web page: www.patesmote.ca/advocats.html

TORONTO ACCOLADES OF HARMONY, Inc. A women's 4-part barbershop chorus, seeks tenor singers and a tenor section lead. Contact Ellyn @ 416-281-7925.

QUEEN WEST FELDENKRAIS STUDIO

how you move is how you live and how you play

• enhance quality of expression
• recover more quickly from playing injuries
• group classes and private sessions
• Feldenkrais-style classes in harmonic overtoning

Lynette Reid PhD GCFP 416.703.8850
www.queenwest-feldenkrais.ca

FOOD COACH Hazel Newton RNCP

• Optimize your Health
• Raise your Immunity
• Maximize your Performance

A well-nourished body is your best defense against illness, stress, and low energy. Bring your health up to the level it should be!

Nutritional Counselling
Broadview and Danforth 416-462-8907 hazelnutton@sympatico.ca


WHY NOT PLACE YOUR AD HERE? It costs as little as one-and-a-half cents per thousand readers, per word. Call 416 323-2232.

Dance, dine, look & listen! STRAUSS & SWING SOIRÉE Saturday, March 29, 2003 Arcadian Court

Dance the night away under the soaring arches and crystal chandeliers of Toronto’s most elegant, authentic ballroom

Dine in sparkling turn-of-the-century splendour in the beautifully restored Arcadian Court, the hidden jewel on the 8th floor of Hudson’s Bay, at Bay and Queen.

Enjoy superb continental cuisine, then listen and dance to Viennese waltzes and polkas with Sinfonia Toronto.

Watch thrilling demonstrations by award-winning couples from Toronto Dance.

Reserve a table with a group (up to 10) or come meet new friends who share your love of fine music and dancing.

Celebrate your business! Book a corporate table with special identification & pre-reception.

Reservations: $100 (790 pp for table of 10)
$30 pp tax-deductible receipt
416-499-0403 sinfoniatoronto@sympatico.ca
www.sinfoniatoronto.com

Want to brush up? Complimentary lessons for Soirée guests will be offered on several dates in March by
DISCoveries is a CD review section designed to complement and enhance our pre-eminence 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" - Disc 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

Johann Sebastian Bach:
Goldberg Variations
Pierre Hantai, 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 Hantai. 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 enthrallingly 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.

Hantai'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 Ouverture 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, Hantai conveys the limitless inventiveness of Bach's imagination.

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

Pamela Marges

Concert Note: Pierre Hantai 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 Robbins' expressive Purcell (arranged by Britten, of course, since the Connection grew out of Britann's festival in Aldeburgh, England) through Nancy Argenta's characterful and Michael Schade's ardent Schubert, Adrienne Pieczonka's and Susan Platt's resplendent Strauss, Russell Braun's beguiling Wolf, James Westman's impassioned Rachmaninov, Brett Rosegato's stylish Poulenc, Nathalie Paulin's scintillating Debussy, Daniel Nef's scene-stealing Gilbert and Sullivan, Valdine Anderson's incisive Wehren, and Linda Maguire's witty Schoenberg, to moving Britten from Gerald Finley and eloquent Beckwith from Monica Whitcher.

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 Marges

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 Atkinson and Benjamin Butterfield. Butterfield also sings with Off-Centre Music at Glenn Gould Studio on Sunday February 23. Susan Platt sings with the COC orchestra under Richard Bradshaw at Glenn Gould Studio on Tuesday, February 11. On February 22, Catherine Robbins 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 Whitcher and Russell Braun in Wolf's Italianisches 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...
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 his 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.

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. 3 & 8, at the Hummingbird Centre for the Performing Arts.

Wilhelm van Wassenaer: 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 Wassenaer (1652-1766), 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, Genevieve Gilardeau, Krista Buckley Reisner, and Julia Wedman) are written in an idiom richly textured and joyful. The spirited, stylistic, 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 Weir’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
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 clarity 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 WholeNote) 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

Nathaniel Dett Chorale

Marquis Classics 7 74718 12932 1

The Nathaniel Dett Chorale was founded in 1998 by Brainerd Blyden-Taylor for the “dissemination of Afrocentric choral music”. It is
fitting that the repertoire on this first commercial recording is devoted to the choir's namesake, R. Nathaniel Dett, born in 1882 in Drummonville (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 duet 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 Gallaway

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
that even come with separate booklets. *Everlasting Light* features two major choral works, *De Angeli* and *Everlasting Light*. The first, for mezzo-soprano (Laura Pudwell), choir and offstage voices, is based on the 12th Century antiphon *O glorióssimi fac vivum angelí* 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. Set 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.

**WORTH REPEATING**

**Timeless**

*Savoy 60th Anniversary (sampler)*

*Savoy Jazz SVY 17133*

**Timeless**

*Charlie Parker*  
*Charlie SVY 17107*

*Best of The Complete Live Performances on Savoy*  
*Charlie Parker*  
*Charlie 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...
Donna Lee, of Bird masterpieces such as of his masterpieces are included in the character of Be Bop jazz, and some a bit disjointed, the variety on offer offsets any awkwardness.

The very young Miles Davis is on John Lewis. Transfers While the programming might seem 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. A good sample of Live appreciations Kenny Dorham on the hobbyist Boris Rose, and after years was recorded off the air by SVY 17107 is a 17-track compilation of 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 SVY 17107 is a 17-track compilation of Bird masterpieces such as , and at that time was recorded off the air by the under - 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 stylist 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

The complete 1950’s concert recordings
Wilhelm Kempff
DG 474024-2 (5CDs)

The Nine Beethoven Symphonies and four overtures
Eugene Jochum
DG 474015-2 (5CDs)

Live recordings 1944-1953
Wilhelm Furtwängler
474030-2 (6CDs)

Complete DG recordings
Janaček Quartet
474010-2 (7CDs)

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 interpretations of Winterreise (1961) and Schwarzes Gesang (1973) and lieder by Wolf, Strauss, Loewe, and Brahms is followed by duets 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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Tchaikowsky: Eugene Onegin
Nordst, Kruglikova, Kozlovsky, Bolshoi Opera, recorded 1987 8.100216-17 (2 Cds)

Wagner: Göttterdammerung
Melchoir, Lawrence, Schorr, Metropolitan Opera, Artur Bodansky; recorded 1936 8.110228-30 (3 Cds)

The Opera Store – Remenyi House of Music
210 Bloor St. W.

www.naxos.com
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 Bayerian 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 Furtwangler'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 Janacek 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 Janacek. A treasure chest for appreciative chamber music devotees.

Bruce Surtees

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 musicianship 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 Colliani, bassist John Leatham and drummer Danny Osborne, get a chance to show their faces 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

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.

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 Sweet than Roses, would you hear Vickers comment to an audience: "That must have been some kiss!"

Included are three selections from Schubert's The 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 Colon 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
Brilliant Artists, Musical Giants

February 2003 Selected Concerts

Joaquin Valdepeñas
Miguel Harth-Bedoya, conductor
Joaquin Valdepeñas, clarinet
Programme includes:
Rimsky-Korsakov: Capriccio espagnol
Weber: Clarinet Concerto No. 1
Piazzolla: Tango Argentino
Sat. Feb. 8 at 7 pm
Sun. Feb. 9 at 3 pm
Feb. 8 sponsored by:
Toronto Symphony Voluntary Committee

Barbara Hannigan
Oliver Knussen, conductor
Barbara Hannigan, soprano
Programme includes:
Oliver Knussen: "Songs and a Sea Interlude" from Where the Wild Things Are
Stravinsky: Petrouchka
Wed. Feb. 12 at 8 pm
Thurs. Feb. 13 at 8 pm

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Keri-Lynn Wilson, conductor
Emanuel Ax, piano
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
Sat. Mar. 1 at 7 pm
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Toronto Symphony Orchestra
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, to Russian-Jewish parents. He became the star bass-baritone of the Soviet label Melodiya issued a greatest.

The number of Canadian opera singers who have made their mark 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 Ehrensfa

DISCS OF THE MONTH

CREDO (R. Murray Schafer, Thomas Talis)
Robert Sund, twelve Canadian choirs
Opening Day OD 9325

Soundstreams Canada and the CBC will long be remembered for their ambitious undertakings in the late 1990’s, culminating in the Massey Hall New Music Festival. November 2000 saw perhaps the biggest project in that series: twelve university choirs from across the country...
gathered in Massey Mall to perform Schafer's *Credo* (from his 1978 *Apocalypsis*) 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.

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In Recital at Chautauqua
New Arts Trio
Fleur de Son Classics
FDS 87957

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 Chautauqua 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!

John S. Gray

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