April 2003 concerts

A classic date

Sir Andrew Davis
Sir Andrew Davis, conductor
Jacques Israelievitch, violin
David Hetherington, cello
Richard Dorsey, oboe
Michael Sweeney, bassoon

Haydn: Sinfonia concertante
(Apr. 2, 3)
Bruckner: Symphony No. 7
Wed. Apr. 2 at 8 pm
Thurs. Apr. 3 at 2 pm
Sat. Apr. 5 at 7 pm

James Ehnes
Quebec Symphony Orchestra
Yoav Talmi, conductor
James Ehnes, violin
José Evangelista: Iris
Saint-Saëns: Violin Concerto No. 3
Dvořák: Symphony No. 8
Wed. Apr. 9 at 8 pm

Magic Horn of Youth
Manfred Honeck, conductor
Matthias Goerne, baritone
Mahler: Songs from Des Knaben Wunderhorn
Tchaikovsky: Symphony No. 5
Wed. Apr. 23 at 8 pm
Thurs. Apr. 24 at 8 pm
Sat. Apr. 26 at 7 pm

Apr. 23 sponsored by:
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Apr. 24 is a Universal Music artists mini series concert:

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Stephen Hough
Philippe Jordan, conductor
Stephen Hough, piano
Berlioz: Le corsaire Overture
Saint-Saëns: Piano Concerto No. 4
Schumann: Symphony No. 2
Thurs. May 1 at 8 pm
Sat. May 3 at 7 pm

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Anton Kuerti performs Beethoven

**Violin**
Midori performs Mendelssohn
Hilary Hahn performs Spohr
Ilya Gringolts performs Mozart

**Vocal**
Isabel Bayrakdarian performs Mozart

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Wed. Dec. 17, Thurs. Dec. 18 & Sat. Dec. 20 at 8 pm
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Bramwell Tovey
ODR 9324
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General Inquiries, Advertising and Membership:
Allan Pulker, Karen Ages, Ken Larone
ph 416-323-2232, fax 416-926-7539

Editorial:
David Perlmutter ph 416-603-3786 fax 416-603-3787

Features:
Paul Steenhuisen, Wayne Gooding, Iain Scott, Phil Ehrensai

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CIRCULATION

CCAB QUALIFIED CIRCULATION: 21,665 copies (March 2003)
Additional copies printed and distributed this month: 9,845
Total copies printed and distributed this month: 31,500

Printing by Couto Printing and Publishing Services
Canadian Publications Product Sales Agreement 125294
ISSN 1488-8785 WHOLENOTE
We acknowledge the financial support of the Government of Canada through the Canadian Magazine Fund toward our editorial costs
There has never been a better time to be doing opera in Ontario. This is the general consensus of eight heads of opera companies canvassed on the topic in mid-March.

Yes, perennial questions of funding and governmental commitment to the arts remain, further clouded by new concerns over what effect a war will have economically. And cutbacks to music education have also had negative effects. Despite this, the outlook of those leading opera in Southern Ontario into the 21st century is almost uniformly upbeat.

The unprecedented numbers of gifted Canadian singers, the dedication and enthusiasm of Ontario audiences, and the willingness on the part of companies and audiences to explore unfamiliar repertoire make this, they say, the most exciting time opera in Ontario has ever seen.

One large part of this excitement is the growing sense of confidence that the Canadian Opera Company's dream of a new opera house will now become reality. Ground-breaking for the Four Seasons Centre for the Performing Arts at the corner of Queen Street and University Avenue is slated for April 11. And if all goes as planned, the new opera house should open in the summer of 2006, after an agonizingly prolonged struggle.

This is a great victory for the COC and its General Director Richard Bradshaw. "A new opera house and Wagner’s Ring on the horizon" he says. "It’s all any company in the world could wish for."

The new opera house will also provide an occasional new venue for the Canadian Children’s Opera Chorus, who produce shows independently as well as performing with the COC and occasionally with the National Ballet. But, quite independent of the issue of use of the facility, other companies see benefit in whatever cements the reality of opera in the public consciousness. As Guillermo Silva-Marin, Artistic Director of the Toronto Operetta Theatre and Opera in Concert, declares, "What benefits one of us benefits us all."

A second factor making this time particularly special for Canadian opera is the incredible wealth of Canadian singing talent that has emerged over the past few years. Russell Braun, Frances Ginzer, Ben Heppner, Richard Margison, Brett Polegato, Michael Schade already have international careers. But others like Isabel Bayrakdarian, Adrienne Pieczonka and Daniel Taylor have joined them and many more are waiting in the wings.

When he spoke to me, Guillermo Silva-Marin had just returned from auditioning 106 applicants for 34 spots in his third enterprise, the Summer Opera Lyric Theatre, overwhelmed by the talent he encountered. "Fully half of those [I] heard, an incredibly large number, were deserving of a career." He feels privileged to head three organizations that provide showcases for the talent that is out there, a view shared by Dan Sherman, chairman of Toronto Opera Repertoire and Daniel Lipton, Artistic Director of Opera Ontario, who is proud that all his singers (with two exceptions) for the entire 2002-03 season are Canadian.

Also, Ontario opera companies are clearly benefitting from a continent-wide burgeoning of interest in opera. According to the (U.S.) National Endowment for the Arts, from 1992-97 "opera’s share of the total arts audience grew by 12.5%, more than any other art form." During the same period "opera had the only arts audience whose median age decreased."

A case in point is the newest of the eight companies I surveyed, Opera Mississauga, that became a fully professional company under Artistic Director Dwight Bennett in 1994. Over the past three seasons its subscriber base has grown by an astonishing 394%.

While the sheer numbers are impressive, opera leaders in Ontario are even more impressed by their audience’s attitude. The COC’s Richard Bradshaw came to Toronto from the San Francisco Opera, where the star system reigns. He sees a great
advantage in Toronto in the audience’s willingness to view an opera as a complete experience not merely as a vehicle for stars.

Marshall Pynkoski, Co-Artistic Director with Jeannette Zingg of Opera Atelier, talks about how his company’s rise from its humble beginnings to become the foremost producer of Baroque opera in North America would never have been possible without the dedication of an audience that has steadily grown primarily by word-of-mouth. Pynkoski feels the OA audience has a strong sense of “ownership” regarding the company.

And over at Tapestry New Opera Works, artistic director Wayne Strongman sees his company as “a bridge between creative artists and the audience.” To that end Strongman encourages audience involvement in all stages of Tapestry’s intricate process of developing new works.

Encouragingly, companies are taking advantage of the current boom in opera without taking it for granted. All are working to ensure there is an audience in the future. At Opera Mississauga, of the six performances of each opera, one is earmarked for students. Toronto Opera Repertoire provides 500 free tickets per opera to music students. At the COC the Programme “18-29: Opera for a New Age” sponsored by the TD Financial Group has had dramatic success. For some operas like “Erwartung/Bluebeard’s Castle” and “Salome” more than 40% of all single-tickets buyers were from that 18-29 age group.

Bringing in star directors like Robert Lepage and Atom Egoyan provides some explanation for those startling numbers, but not for the equally impressive 30% for “Il Viaggio a Reims” or the 29% for both “Jenufa” and “Un Ballo in maschera.” Perhaps it’s true, as Bradshaw says, that opera has suddenly become “cool”. He mentions cases where young people after seeing an opera have encouraged their parents to come.

Arguably, the current boom is also giving companies the confidence to extend the range of work they present. Guillermo Silva-Marin through the TOT, Opera in Concert and Summer Opera Lyric Theatre has long been

CONTINUES ON PAGE 28
February 24, 2003: Like so many contemporary music concerts, tonight's programme by the Esprit Orchestra was very much a mixed bag: the music was banal and engaging, novel and clichéd, direct and inscrutable. (For me, the best piece on the programme was André Ristic's purposeful score Information). But however an Esprit concert unfolds, the orchestra can be relied upon for the best post-concert schmooze in the city.

As usual, Toronto's new-music community was well represented: James Montgomery, who runs the Music Gallery, was present, as were OAC Music Officer David Parsons, David Olds from New Music Concerts and, of course, composer Alexina Louie (who, in case you didn't know, is married to Esprit conductor Alex Pauk.)

Although many in the crowd were deeply involved in the esoteric world of contemporary music, the post-concert conversation wasn't particularly esoteric. There was nothing here for the lay-person to fear: no debates about stochastic aleatorism or pitch-class analysis. Rather, there were thought-provoking exchanges amongst interesting people and tidbits of intriguing news about the music world. I chatted briefly with a poet and opera librettist who, in his retirement years, has decided to take up musical composition. I learned that Toronto's Evergreen Club Gamelan Ensemble is now twenty years old. Perhaps the most unexpected topic of conversation came from a local film-maker, who is currently producing a film about Beethoven's hair. (Yes, that's right - Beethoven's hair.)

March 23, 2003: Tonight, New Music Concerts chose to honour three of Toronto's senior composers: John Weinzweig (who is now 90!); Harry Freedman and John Beckwith. Once again, the concert was all over the map in terms of style and effectiveness:...
the most successful new work, I believe, was Freedman’s moving new string quartet, *Phoenix*.

But if the concert was rather uneven, the post-concert reception was an unqualified success: a festive birthday celebration with two kinds of cake and a merciful absence of speeches. The “usual suspects” were in attendance, but also a few notables from beyond the confines of the new-music world: writer/producer Mavor Moore and visual artist Charles Pachter, whose recent portrait of the three featured composers was on display. I chatted with a composer who is currently writing an opera about a Jewish artist killed in the Holocaust. And I joined a group of people discussing the politics of the complimentary ticket list. (It turned out that only one person in that small group had actually purchased a ticket for this concert - the others had managed to get themselves invited.)

Attending a contemporary music concert is much like panning for gold: listeners should be prepared for lots of mud and just a little gold. For the adventurous, the nuggets of gold make the whole experience worthwhile: new-music devotee and arts patron Roger Moore - a presence at almost every new-music concert in the city - seems to fall into this category. But even on those dark nights when a concert offers only a few bleak hours of luckless prospecting, there’s always a chance that a good post-concert reception with the colourful new-music cognoscenti will raise the spirits and make the evening worthwhile.

Colin Eatock (eatock@thewholenote.com) is a composer and writer in Toronto who contributes to the Globe and Mail and other publications. His T.O. Musical Diary is a regular monthly feature of WholeNote magazine.
March 6, 2004, 8 pm
A Breath of Fresh Air
Leslie Newman, Flutist

BENDA Sinfonia in C
BRUGE Forgotten Dreams
MERCADANTE Flute Concerto
ARUTUNIAN Sinfonietta
BEETHOVEN Quartet op. 95, "Serioso"

April 3, 2004, 8 pm
Spring Romance

ELGAR Serenade
ROSENBERG Swedish Folk Melodies
BARTOK Rumanian Folk Dances
RESPIGHI Ancient Airs and Dances
DVORAK Serenade

May 8, 2004, 8 pm
Mozart Forever
Etsuko Kimura, Violinist
Eric Paetkau, Violist

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November 30, 2003, 3 pm
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March 28, 2004, 8 pm
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Salon Concerts

The 19th Century Salon appears, at least from our perspective, to have been a hotbed of culture and intelligent discourse, whose disappearance was probably one of the many negative social/cultural changes resulting from the First World War.

The “rosy glow” that surrounds the salon even to this day originated in the idea that “culture” and “life” could be intertwined— that culture need not be confined to the concert hall, theatre, lecture hall and art gallery but could and in fact did become part of people’s homes and daily lives.

The dream persists that this can once more be so, and there are those among us who are making the dream a reality. One such person is Jan Narveson in Kitchener, whose Kitchener-Waterloo Chamber Series has for years presented an 80-seat extraordinary both for quantity and quality in his home.

A more recent “salon” arrival is Marilyn Gilbert, in a loft at 1153 Queen St. West, Suite 211. April 26 features a performance by Trio Norte—jazz violinist, Lenny Solomon, accordionist, Sasha Luminsky and guitarist, Bill Bridges. (On April 6 Trio Norte will also be performing at the Heliconian Hall, part of the Chrylark Arts and Music Series, where they will play works from their new CD as well as A Night at Heaven’s Gate by the late Srul Irving Glick.)

And a third “salon-style” event takes place this month in the elegant drawing rooms of One Eleven Avenue Road, where the Toronto Sinfonietta Strings with soprano, Yana Ivanilova will captivate the audience with music by Johann Strauss, Luigi Arditti and Sergei Rachmaninoff. There will also be an art exhibition and afternoon tea. Toronto Sinfonietta artistic director, Matthew Jaskiewicz described Ivanilova, who came to Canada from Moscow only a year ago, as “versatile with a beautiful full round voice.”

Unusual chamber combinations

How often does one hear a flute/percussion or a harp/percussion ensemble? Not very often. Well, this month you can hear both those highly unusual ensembles and several other rarely heard ensembles as well. On April 6 flautist, Susan Hoppe, and percussionist, Beverley Johnston, will perform a varied program in the Arts Newmar-

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kett series at the Newmarket Theatre. On Sunday afternoon, April 20, the harp/percussion duo, Arpatambora, will perform at the Royal Ontario Museum.

Still on the subject of the harp, three well-known Toronto musicians, harpist, Lori Gemmell, flautist, Carol Ann Savage, and violinist, Anthony Rapoport, will perform music for their combination of instruments on April 25 at the Music Umbrella Concert that evening.

And a concert came in too late for the listings is a recital on April 5 at Thornhill Presbyterian Church by 15-year old harp virtuoso, Annabelle Taubl, presented by the Toronto Chapter of the American Harp Society — call 416-967-4277 for more information. Ms. Taubl made her Carnegie Hall debut at the age of 13 and represents not only great talent, but artistry as well. She is truly remarkable and you won't need any convincing to go to this event. If you haven't heard it yet, you will probably be able to pick up a copy at the recital, so you have two good reasons to be there!

An instrument you don't hear in recital every day is the saxophone. However, there will be not one but two saxophone recitals this month: on April 9 OnStage at Glenn Gould Studio presents tenor saxophonist, Seamus Blake, and pianist, John Sketch, in recital. Soprano saxophonist, Lynne Kamackey, and pianist, David Rosevear, will play music by Handel, Mozart, Schumann, Lunde and Villa-Lobos at Trinity United Church in Newmarket on April 26.

Indian classical
Neeraj Prem, the youngest of a long line of musicians and now resident of Canada will give a sitar recital on April 12 at the Hamilton Conservatory for the Arts. And sitar master Ravi Shankar, whose 83rd birthday is on April 7, performs with his daughter, Anoushka, on April 25.

Vocal Recitals

Showcasing Canadian Singers
Some of Canada's best singers will be onstage this month. The young and talented baritone, James Westman, will appear with soprano, Elizabeth McDonald, in Off Centre's April 6 concert with pianists, Inna Perkins and Boris Zarankin. On April 26 Calyx Concerts will present Puccini's Tosca in concert with Opera in Concert founder, Stuart Hamilton, acting as host and narrator at Humbercrest United Church. The same evening Arcady Productions presents five masterpieces for solo and combined voices at St. Jude's Church in Oakville on April 27.

There is lots more chamber action this month. Flautist, Virginia Markson, violinists, Wendy Rose and Virginia Wells, violist, Susan Lipchak, and cellist, Marie Gillinas, all members of the Toronto Symphony Orchestra, will play chamber music by Mozart and Haydn in the Associates of the Toronto Symphony Orchestra concert on April 28.

Another TSO musician, Simon Fryer, will give a solo recital at the Royal Conservatory of Music on May 2. If you have Mr. Fryer's CD, Music of a Life So Far you won't need any convincing to go to this event. If you haven't heard it yet, you will probably be able to pick up a copy at the recital, so you have two good reasons to be there!

If you plan to attend this one, reserve your ticket now as it is unlikely there will be any available at the door. Also on the 27th, tenor Tom Leadbeater will sing at another St. Jude's, this one in Scarborough. Still on the 27th, the Music Gallery hosts a concert of operatic arias by four young singers. And at Trinity-St. Paul’s Fine Young Classicals presents an intriguing program that includes Samuel Barber’s Hand of Bridge and Davies' Miss Donnithorne’s Maggot.

On May 2, tenor Benjamin Butterfield will join Via Salzburg in a

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Performed by Doppura Skala, Helsinki, Finland
Performed in English
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Public shows: April 25, May 1 & 3
School shows, April 30 & May 1
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Performed by Moguleikhusi, Iceland • Performed in English
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Festival Passes (all 5 events): Adults $90/Youth $56
Pick 3 Pass (any 3 events): Adults $60/Youth $39
Family 4 Pack (4 tickets to one event*): $56
Individual tickets:
A Midwinter Night's Dream $28/Youth $22
All other performances $18/Youth $15
Youth (16 & under at all performances): $13
Student group tickets: $11.25
* A Midwinter Night's Dream not eligible.
performance of Benjamin Britten’s *Serenade for Tenor, Horn and Strings Op.31.*

**Classic Meets Cabaret**
If the music of Weill, Barber, Piazzolla and other composers of art music with populist roots appeals to you, there are several concerts to consider. On April 12 at Victoria-Royce Church, soprano Geneviève Proulx and pianist Jenny Crober will present a program entitled *Voyage à Youkali,* which will include songs by Kurt Weill and Samuel Barber.

One of the best-known names in this genre, Ute Lemper, will perform at the Premiere Dance Theatre on April 17. And Canadian singer Patricia O’Callaghan performs three times, April 16 at the Markham Theatre, April 17 at the Heritage Theatre in Brampton, and April 26 at the Living Arts Centre in Mississauga.

**Two very different Viennas**
On April 4 Amici brings us *A Night in Vienna,* music by Alban Berg, Alexander Zemlinsky and Franz Schubert plus the world premiere of James Rolfe’s *Dust* for soprano & cello. Guest artists at this concert will be soprano, Barbara Hannigan, and pianist, Linda Ippolito.

Later, the Vienna of Von Suppé, Lehár, Haydn, Brahms and Johann Strauss II will be the focus of a concert by the North York Concert Orchestra, April 30 at the York Woods Public Library.

**Rarely heard orchestral works**
Ernst Ansermet said of Swiss composer, Frank Martin, that he “…had the courage to tackle face on the problem […] of musical language possible in our time in all its generality and transience…his feat is of universal consequence.” University of Toronto Symphony Orchestra conductor, Rafi Armeilian, includes Martin’s rarely played Concerto for Seven Winds on his April 12 concert program. An even less well-known composer is Octoen Partos (1907-1977) whose highly-charged composition, *Vizor (In Memoriam)* for Viola & Strings, will be performed on April 6 by Sinfonia Toronto with the winner of the orchestra’s Concerto Competition, Sharon Wei as soloist. Partos was born in Budapest where he studied violin with Hubay and composition with Kodaly. He was Director of the Rubin Academy of Music in Tel Aviv from 1951 until his death. Toronto violist Sharon Wei graduated from the University of Western Ontario under Lorand Fenyves, with distinction. She is currently at the Curtis Institute of Music where she recently premiered a new concerto with the Curtis Symphony Orchestra.

Two major international artists will be performing with the Toronto Symphony Orchestra in concerts listed in this issue of the magazine: German baritone, Matthias Goerne, will perform songs from Mahler’s *Des Knaben Wunderhorn* in the orchestra’s concerts on April 23, 24 and 26; and English pianist Stephen Hough, will be playing Saint-Saëns’ *Piano Concerto #4* in the May 1 and 3 concerts.

**Canada Pops w/ Louise Pitre**
On April 24 the Canada Pops Orchestra will present *The Pops on Broadway* at Massey Hall with guest artist, singer Louise Pitre. An Ontario native, Pitre modestly describes herself as “an overnight success after twenty-five years.” A graduate of the music education program at the University of Western Ontario, she moved to Toronto in 1980 to pursue a career in musical theatre. By 1990, she was a favourite — playing Fantine in *Les Misérables* to critical acclaim in Montreal (bilingual production), Toronto, and Paris, and appearing on the Paris cast recording of the long-running musical. In 1992 she portrayed legendary French singer Edith Piaf in three different productions of *Piaf,* and later earned a Dora Mavor Moore Award for her feisty portrayal of Donna Sheridan in *Mamma Mia,* the role that, in October 2001 took her to Broadway.

April 10 is the Annual High School Showcase at Massey Hall Why not hear a few stars before they become famous — and support the cause of music education in this province? Every spring the Toronto school music teachers put together a fine concert — also an organizational tour de force — of their school orchestras, bands and ensembles.

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EARLY MUSIC
by Frank Nakashima

Duo L’Intemporel (Mylène Guay, baroque flute, and David Sandall, harpsichord) will be joined by baroque violinist Cristina Zacharias, Montreal soprano Anne L’Esperance, and local tenor David Nortman in a program which will include 17th and 18th century songs and duets. Oh, look, they’re playing some of my favourite composers - Henry Purcell, André Campra, Claudio Monteverdi and Antonio Vivaldi (April 5).

How often does one have a chance to celebrate a 30th Anniversary Renaissance Gala (April 4, 5)? For the finale of their 30th Anniversary Season, the Toronto Consort present a celebratory concert at the heart of their repertoire – music of the High Renaissance. Violinist (hey, I thought he was a fiddler?) David Greenberg will be the special guest, and together they will take you on a

CONTINUES

Women’s Musical Club of Toronto presents its 106th season of Music in the Afternoon

Gerald Finley, baritone Thurs. Oct. 23, 2003
The Kungsbacka Piano Trio Thurs. Dec. 11, 2003
Camerata Köln, Thurs. Feb. 26, 2004
baroque ensemble
David Jalbert, piano Thurs. Mar. 25, 2004
Barry Shiffman, violin & viola Thurs. Apr. 22, 2004
Micah Yui, piano
Marianne Bindig, mezzo-soprano

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www.thewholenote.com
Tafelmusik premiere of Handel's newly discovered Gloria (April 9, 10, 11, 12, 13). The Gloria, unearthed in March of 2001, is an exciting and sparkling soprano showcase, and there are very few who can sing it like Ms. Kirkby can. Other little known choral masterpieces on the programme include Mondoville's Dominus Regnavit and works by Zelenka.

Website: www.tafelmusik.org

Anton Stadler’s soft, sweet clarinet tone, and his friendship with Mozart, inspired some of Wolfgang’s most beautiful chamber works and opera obbligati. Anton and his brother Johann performed together for years as the clarinet section in the court and opera orchestras. This program, affectionately referred to as “The Stadler Brothers Show,” in the Baroque Music Beside the Grange series, will feature music for two clarinets and fortepiano by Mozart, Stadler, Vanhal, and a virtuoso Konzertstücke by Mendelssohn for clarinet and bassoons. With Colin Savage & Peter Shackleton, clarinets; Michael Jarvis, fortepiano (April 13).

One of the most beautiful settings of the Stabat Mater text: from Good Friday is composed by Domenico Scarlatti, for 10-part choir, soloists and continuo. It is definitely one of the great masterpieces of the Italian Baroque, filled with lush harmonies and rich sonorities. The Toronto Chamber Choir will be performing this on April 18, along with two of J.S. Bach’s finest motets, Jesu, Meine Freude, and Komm, Jesu, Komm. The TCC’s website: www.geocities.com/toronto-chamberchoir

A Musical Banquet, a songbook by Robert Dowlald, published in 1610, contains works by some of the great poets of the Renaissance (especially the pastoral verse of Sir Philip Sidney) set to music by English song composers. This collection also contains the only surviving songs of celebrated composers such as Robert Hales, the favourite singer of Queen Elizabeth I, as well as music by the author’s father, John Dowland, and French and Spanish popular airs. Now is your chance to hear the Musicians in Ordinary (soprano Hallie Fishel and lutenist John Edwards) perform music of the original Musicians in Ordinary, who were composers in the Stuart courts and who also absorbed and adapted musical styles from France, Italy and Spain (April 26). Their website is: www.musiciansinordinary.ca

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It’s David Fallis’ turn to conduct Opera Atelier’s period production of the beloved tragi-comedy, The Marriage of Figaro (May 1, 3, 4, 6, 7, 9) by Wolfgang Amadeus Mozart (sung in English) by singers Dan Belcher, Nathalie Paulin, Curtis Sullivan, Monica Whicher & others. The Tafelmusik Baroque Orchestra will be in the pit.

Website: www.operaatelier.com

In their final concert of the season, “Ballare e cantare,” Sine Nomine Ensemble for Medieval Music explores an extraordinary collection of music from northern Italy (now in the British Library) around 1400 and the rich musical culture of Tuscany at the close of the Middle Ages, through songs, dances, and engaging readings (May 2).

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

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Choral Scene
by Larry Beckwith

A great number of special choral concerts take place this month, including the traditional feast of Passion concerts across the city on Good Friday (April 18).

The superb VocalPoint Chamber Choir do their part in mending Canadian-American relations on April 6 with a concert of choral works largely by American composers. The program is centred around Copland’s In The Beginning, a difficult piece that seems to be gaining in popularity as it’s appearing on choral programs regularly these days.

Editor’s pick: the only Canadian choir dedicated to the extraordinary and sometimes startling harmonies of Georgian music, Darbazi tunes up May 3 (musically and hopefully financially as well) for their summer’s adventure: an appearance at the Mtl International Choral Festival.

Also on the bill are the oft-heard Frostiana settings by Randall Thompson and other works by Barber, Bernstein, Gershwin and Ives.

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April 9 is the first of a five-night run featuring the Tafelmusik Chamber Choir and their special guest, the legendary English soprano Emma Kirkby. With the orchestra, she’ll sing the newly-discovered Handel solo setting of the Gloria. The choir performs strong works by lesser-known Baroque composers: the Bohemian Jan Dismas Zelenka and Jean-Joseph Cassanéa de Mondeville, who lived in the shadow of Jean-Philippe Rameau.

Halyna Kondracki’s wonderful Vesnivka Choir teams up with the Toronto Ukrainian Male Chamber Choir on April 11 to celebrate the 125th Anniversary of the birth of Mykola Leontovych. Leontovych is known to most of us as the composer of the Carol of the Bells, one of the classier Christmas ditties. The anniversary concert will explore his impressive list of works, including a one-act opera entitled The Feast of the Water Nymphs and selections of liturgical and folk music.

Several performances of J.S. Bach’s St. John Passion take place in or around Toronto this month including Pax Christi Chorale’s intriguing semi-staged version at Grace Church on-the-Hill on April 16 and 18. The British director Jonathan Miller made an impact several years back with a film version of the St. Matthew Passion featuring character interaction and confrontation, picking up on the idea that Bach’s passions are indeed sacred operas. Local director Graham Cozzubbo tries a similar approach with the Pax Christi folks. The performances, which are in English, should be intriguing.

The choir of Metropolitan United Church carries on its proud tradition of Good Friday concerts – the whole city used to show up for Melville Cook’s annual performances in the good old days. Their performance of the St. John Passion features the redoubtable Albert Greer as evangelist.

The Toronto Mendelssohn Choir introduces a new choir to its family on April 18, with the Mendelssohn Singers’ performance of Bach’s Mass in B Minor. I had a chance to speak with conductor Noel Edison the other day about this new choir. “I’m so heartened and humbled by the progress of the Mendelssohn Choir,” Edison said, “It gets better and better and I felt that we needed to introduce a new vehicle to broaden the core of the choir. So, there are 60 choristers in the Mendelssohn Singers and they’re all singing at a very high standard.” Edison went on to say that the smaller choir gives him the flexibility to perform Baroque works with a little more clarity of sound and to explore more chamber repertoire. “It’s all about widening the scope and repertoire of the organization. It’s a hot-sounding group. I’m thrilled with it.”

The Metropolitan Washington Baha’i Chorale stops in at the Living Arts Centre in Mississauga on April 19 with a program entitled “If we ever needed peace”. They’re an acclaimed gospel choir whose message is one of fellowship, racial harmony and world peace. Those sound to me like the core values of almost every choir I know!
On April 26, The Toronto Children's Chorus welcomes the Gondwana Voices, Australia’s national children's choir. The program includes a world premiere, entitled Kungala Rainbird by well-known Australian composer, cellist and choral conductor Stephen Leek. As well, the choirs will perform music by Hungarian György Ligeti and Canadians Imant Raminsh, Keith Bissell and Harry Freedman.

We too often take Jean Ashworth Bartle’s choir for granted. As they head toward their 25th anniversary next year, they remain dedicated to high standards, rigorous music education and are Canada’s musical ambassadors, forging human connections and friendships with children’s choirs all around the world.

Next month, in WholeNote’s special Choral Edition, I’ll have a slightly expanded column, taking a look at a sensational three-choir performance of Berlioz’ Requiem, talking with Ruth Watson Henderson as she reaches a life milestone and examining the role of choral music in the lives of Torontonians.

Larry Beckwith can be reached at beckwith@thewholenote.com

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B Minor Mass

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April 1 - May 7 2003
www.thewholenote.com
Having just returned from the very successful Montreal Nouvelles Musiques, the countdown is on for another interesting festival of new art music, this one Kitchener’s Open Ears (www.openears.ca, May 7-11). While the Montreal festival concentrated primarily on a balance of international and Canadian notated repertoire, with excellent performances from all of the ensembles involved, Open Ears also involves some improvisation, live electronics, and the influence of DJ culture.

Prior to this, however, numerous significant performances will take place, including the premiere of composer Linda C. Smith and librettist Don Hannah’s new opera Facing South. The composer writes that “The score is built around an orchestra of 20 musicians and four solo singers. I think of the orchestral score as creating a kind of abstract or essential landscape - both the Polar landscape as well as a more interior terrain.” Tapestry New Opera Works presents the preview on April 2 at Cherry Beach Sound, The Factory. See listings for complete run.

Who is Georges Aperghis?

Of course I know - but based on the small number of performances of his work in this area, most listeners won’t be particularly familiar with this Greek/French composer. Unfortunately, considering his substantial oeuvre. Not coincidentally, “Who is Aperghis” also happens to be the title of the 1996 Banff festival that spawned this event by the same group of collaborators, now called the “Aperghis Project.”

Born in 1945, Aperghis is an autodidact, an outsider on the Paris scene. In 1970, he began to develop his own form of music drama, exploring musical gesture, repetition, and the relation between physical and musical gesture, and social ritual.

The repertoire to be performed on April 10 includes selections from Aperghis’ classic vocal work Recitations (check out the recently re-released recording featuring Martine Viard, not to mention the cleverly notated score), Les Sept crimes de l’amour (theatre musicale pour un film de Michel Fano), Requiem furitif, Les Secrets Elementaires, and 2 works for solo percussion: Graffiti and Corps à corps. Also included are selections from Cinq Couplets, Tourbillons, Monomanies, Conversations, which were composed for his own group, ATEM.

Aperghis has said that Requiem furitif (1998) (violin, claves/hyoshigi) gives substance to one of his previously forgotten dreams, about walking in a graveyard, haunted by the sound of the barren branches of the trees knocking together. The violin plays primarily ephemeral sounds, using harmonics, pizzicato, rapid light bowstrokes and sul ponticello, in counterpoint with the sound of the claves.

Touch is difficult.

Touch is the revolution (Anne Sexton, Letters to Dr. Y.)

On April 26, the “earsshot” collective of Canadian composers producing concerts of new Canadian music presents earsshot #8, entitled Accord - new music for accordion (More information at www.earsshotconcerts.ca.)

Acclaimed accordionist Joseph Petric is joined on stage by a group of chamber musicians to perform Sticheration by Larry Lake, Chatette by Keith Denning, God’s Tree by Nick Akers, Divertimento by Ben Heaslip, Sonet a Tatarach by Lidia Zielinska, Orbiting Garden by Chrigs Hatris, and a new work by Michael Hynes.

The night before (April 25), Esprit Orchestra presents Touch, a multi-media, multi-disciplinary concert. The world premiere of Alex Pauk’s Touch Piece is presented with an integrated multi-screen video composition created with collaborator Colm Caffrey.

The work also includes a digital soundtrack incorporating environmental sounds created by a team of film soundtrack designers, David McCallum, and David Rose, as well as a digital electroacoustic layer, created by composer Darren Copeland. The digital soundtrack and electroacoustic playback for Touch Piece will be performed in 12-channel sound surround, and the Jane Mallett Theatre, St. Lawrence Centre, will be transformed into a giant multi-screen theatre.

Touch Piece aims at capturing both the spiritual and earthly nature of mankind in a work that connects nature, music, and a variety of cultural references. In many parts orchestral music blends with an attempt to produce an imagined music of the spheres in a kind of “universe symphony.” The concert also includes a new choreography set to the music of Colin McPhee’s Nocturne created and danced by Peter Chin. Esprit’s concertmaster Fujiko Imajishi is featured in the Violin Concerto by Gyorgy Ligeti, and José Evangelista’s O Jovem, for which Chris Clifford is also creating a video interpretation. Opening the programme is a screening of Larry Weinstein’s film Inspired by McPhee shot in Bali and using as its soundtrack Esprit’s recording of McPhee’s Nocturne.

On the tree, Future, we build our nest; and in our solitude eagles shall bring us nourishment in their beaks! (Friedrich Nietzsche)

QUICK PICKS


April 02 7:00: Art Gallery of York University. John Gowers in Concert. New microtonal compositions.

April 06 2:30: University of Toronto Faculty of Music. Electro-
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- Canadian author Paul Quarrington on National Steel guitar/vocals
- Charles Chais Elliot of Toronto Symphony Orchestra on electric and acoustic bass
- Martin Worthy on drums, rhythm and backing vocals

For comprehensive detailed new music listings visit the WholeNote’s new music site at www.torontohearandnow.com

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Programme:

George Crumb (USA, 1929) — Quest (1994)
guitar, soprano sax, harp, double bass, percussion

George Crumb — Federico’s Little Songs for Children** (1986)
soprano, flutes, harp

George Crumb — An Idyll for the Misbegotten (Images III) (1986)
amplified flute, 3 drummers

George Crumb — Unto the Hills** (2002)
folk singer, percussion quartet, amplified piano

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April 1 - May 7 2003 www.thewholenote.com 21
INTERVIEW WITH
GEORGE CRUMB
MARCH 2003
by Paul Steenhuisen

George Crumb was born on October 24, 1929, the Black Thursday of the great stock market crash. Throughout his career, he has composed numerous mysterious, introspective, and distinctively orchestrated works that are part of the post-1950 musical canon, including his Ancient Voices of Children, Black Angels, Night of the Four Moons, and Vox Balaenae (Voice of the Whale), among others. On Sunday April 13, at the Glenn Gould Studio, New Music Concerts brings him to Toronto for a concert entitled "The Unknown Crumb." In an affiliated event, students of the Glenn Gould Professional School will perform other of his works on Friday April 11 at the Royal Conservatory. Since first learning about this concert, I’ve looked forward to talking with this renegade American composer.

STEENHUISEN: You’ve written that “the truly magical and spiritual powers of music arise from deeper levels of our psyche, and that every composer, from his or her formative years, has acquired a ‘natural acoustic’ that remains in their ear for life.” How did your sense of time and place, and your environment in the Appalachian river valley influence you as a composer?

CRUMB: I was influenced by the popular acoustic of the Kanawha river valley in West Virginia. You would hear echoing effects from sounds that were across the river, and it had a kind of crooked effect, because sound travels very well over water. I think this just became part of my hearing. My music is involved with echoing effects and this is precisely the acoustic of such a place. I love instruments that appear not to ever want to die out, like tam-tams and gongs - the sounds just keep reverberating. When I write for piano, usually the damper pedal is depressed, so the strings keep ringing almost to infinity. Of course, I was also influenced by composers like Debussy, whose music seems to reflect that same obsession with the slow decay of sounds and reverberation.

STEENHUISEN: Did your early musical experience and geography affect your unique sense of instrumental timbre as well?

CRUMB: Well, I’m not sure really. I had a classical background because my parents were primarily classical musicians. To fill out the family budget, they would play occasional light music and the pop music of the day. My father would play in combos and he conducted a theatre orchestra in the days of silent film. Later, he also conducted a Masonic band, and a concert band - these were all the sounds I heard then - orchestral sounds, sounds of the band. I also heard a lot of chamber music in the house, played by our family. The radio was blanketed with a layer of the country music of that time, and I heard some folk music early on, as well as gospel music.

STEENHUISEN: I’ve always imagined you tinkering away in a laboratory, as a sound inventor, an instrument builder, although building with conventional instruments.

CRUMB: I’ve known a lot of musicians, and I’ve gotten a lot from them. I’ve never really owned many percussion instruments - just a few that I happened to inherit. But I learn a lot from being around players. When I was writing Black Angels I worked out a good many of those very special extended string techniques myself. I play a minimal amount of viola, but enough to play around with the sound. I don’t think I actually invented any instruments in the sense of Harry Partch, but I tend to dabble with instruments and to borrow instruments from non-western cultures, in the tradition of people like John Cage. I’ve continued that, and maybe gone beyond Cage in a way, at least with regard to African instruments.

STEENHUISEN: Your pieces often carry with them reflections of other music or quotations or veiled references. Why do you quote other music?

CRUMB: Philosophically, I think of all music as being one thing. I wrote that I was haunted by the thought that all the many musics of the world are coming together as one. Well, I think that’s happened. The earliest music that I know is quite as contemporaneous as any very recent thing in my thinking. That also extends geographically - through time and through space - so that the instruments or the music of other cultures is a possible source for me as a composer, and the sources can be almost anything at all. Composers would find their own use for them, in just the way the contemporary Japanese composer would adapt western instruments to their own thought.

STEENHUISEN: How has music from other cultures influenced your work?

CRUMB: Certainly in the borrowing of instruments. I’ve used things like the sitar in my Lux Aeterna. I’ve used any number of African instruments, and so many oriental instruments. That’s one level. Another way is maybe more aesthetic. The suspension of time that came into my music, probably its purest form is in certain Asian musics, where there is almost no sense of harmonic movement - it’s so suspended.

STEENHUISEN: Given that your work references music from other cultures, and the late romantic, early 20th century period, as well as containing material written exclusively by you, how do you maintain stylistic consistency? Is that important to you?

CRUMB: The intention is to create an organic style in which all the elements are assimilated, so that the music projects not as a mishmash, but as a direct artistic statement. I think examples of similar things might be in Mahler’s music, or in Debussy. Charles Ives combines things sometimes incredibly, like the jazz elements in Central Park in the Dark. You have opposite musics there. A composer like Bela Bartok uses all the technical systems, plus folk music, and the whole tradition of western music. So, it’s up to the composer to take all those elements and create a unified style. If the music doesn’t project that way, then the composer fails. All the different things in the music are subservient to the expressive intent of the music.

STEENHUISEN: The composers you mentioned like Debussy, Mahler, Ives, and Bartok – you’ve referred to them as anti-purist, or composers with an anti-purist approach. What did you mean by that?

CRUMB: I meant that they didn’t reduce their technique, their system or their aesthetic to one very narrow way of looking at things, like Anton Webern. Their music is open to diverse influences, almost contradictory things. The way Mahler uses klezmer in the First Symphony, or how he refers to Beethoven or Bach in the Kindertotenlieder. He uses Chinese poetry as a source of inspiration, and sounds that aren’t really converted into orchestral brass sounds. All those things become structural elements in his piece.

STEENHUISEN: How do you grapple with the contradictions of these materials?

CRUMB: It intrigues me that those were the composers who were all grouped at the last turn of
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“Touch Piece aims to capture both the spiritual and earthly nature of man in a work that
connects nature, music, and a variety of cultural references. In many parts, orchestral music blends
with an attempt to produce an imagined ‘music of the spheres’ in a kind of ‘universe symphony.’”
- ALEX PAUK

Touch Piece (2003)
World Premiere
Alex Pauk (Canada)

O Java (1993)
José Evangelista

Concerto for Violin and Orchestra
György Ligeti (Hungary)
the century, and now again I think they’ve become more and more relevant because our age is typically like that; that influence is coming from everywhere. All the popular musics, the ethnic musics, the whole tradition of Western music, there are collisions all over the place. I really can’t see any kind of a purist way of approaching music given the staggering array of various influences.

STEENHUISEN: When you’re referring to other music, you’re tapping into larger frameworks, of societies, belief systems, etc. Is this associateness important to you?

CRUMB: I think one has to reinvent it. I must say that there are two ways of dealing with other music – let’s say in this case with respect to traditional folk music. One of the ways that just about everybody does is by making arrangements of it, like Aaron Copland did, decorating it somewhat. The other way interests me much more, and that’s the way Charles Ives did it. He completely absorbed – the way Bela Bartok did the ethos of the folk idiom into his musical bloodstream. The spirit, the genuine spirit of folk music, rather than just putting it as some sort of genre/style that is easy to treat.

In this way, I’m looking forward to seeing how people in Toronto might react to the folk song settings Unto the Hills, because I’m doing another one of those. I’ve almost finished one that is involved with spirituals, and may even do a third set. (Laughing) I’ve become a composer of American songbooks.

STEENHUISEN: How did you work with the folk songs?

CRUMB: These are treatments of tunes, it’s not so literal-minded. People tell me that they came away from it knowing that it was still my own music, although I’m starting with materials that are borrowed. With this one, I really had in mind not a trained voice, but that particular genre of voice that one associates with folk music. It will be sung by my daughter, and she does that really well.

STEENHUISEN: Do you wish that the listener would tap into the context surrounding the music? That he/she would recognize the disparate origins?

CRUMB: Yeah, that’s nice when it happens. Of course, I’m thinking of Stravinsky now and those early ballets, most of the thematic materials are Russian folk tunes. We don’t recognize those particularly as folk music. Nor do we in the ones Tchaikovsky uses: themes of the B-flat minor Piano Concerto are folk tunes from the Ukraine. But nobody knows that, and we respond to them as interesting thematic ideas. Either one way or another, the music will have its effect, even if one doesn’t realize the other connection that has existed in another life, so to speak, before it was incorporated.

STEENHUISEN: Do you remain aware of when quoted material stops and your own invented material begins?

CRUMB: When I think of it consciously, I’m aware of when I’m quoting. But I usually cut in and out, like a film technique I could cut right at any point or I could cut out of it before a cadence or something. I feel completely free to distort a quotation in a hundred different ways. It’s never a literal quotation in my music. Something is always changing. The timbre is different, or the instrumentation, or there is an overlay of some kind that has nothing to do with the original music. All kinds of things can happen. Much of all music is borrowed, whether subconsciously or consciously. There’s probably only 5-10% of original thought in most composers’ music.

STEENHUISEN: If we deconstruct our intuition and take it apart according to influence and its effect on us as composers.

CRUMB: I believe that’s true.

STEENHUISEN: Psychological­ly, your music has a duality that is always present, a polarity of light and dark, of life-affirming and deathly forces.

CRUMB: There are opposites like that, yes. I’ve always liked music that has the quality of presenting opposites. Not only music, but poetry, like Lorca’s – so dark at times, and yet it can be joyous. I feel Mahler’s music can be the same. It has qualities of irony that are reflected from this duality. It has an ironical cast too.

To me, Mozart is one of the most ironical of all composers. His music is just loaded with undercurrents, the most innocuous little beginning of a piano sonata seems to run very deep psychologically. A lot of his music is vocal, and the text itself shows opposition of a kind. I’m trying to treat that also, with oppositions of things – to have the most lowest and softest music side-by-side. I love contrasts of extreme register, contrasts of timbre, etc.

STEENHUISEN: Despite this polarity and plethora of sources informing your work, at the same time it’s not contrapuntal music.

CRUMB: I don’t use counterpoint. I wrote my hundred Bach fugues when I was a student. I followed Schumann’s advice and play a little Well-Tempered Klavier each day, and that’s almost my favourite music, but I find no need for counterpoint. I guess I’m influenced by composers who never used it much – Debussy’s almost has no counterpoint whatsoever. Asian music doesn’t have counterpoint. They get along without it. How much counterpoint is there in Mussorgsky, or Chopin? It seems like the fringe people that were tremendously inventive in certain directions excluded counterpoint – they found other ways.

I think my music is so highly infused with timbral nuance that to lay that over contrapuntal lines would be overkill. Besides, I like open space and utter simplicity. I can never get my music simple enough. To me, even a two-part counterpoint defeats a sense of openness. I love it in other composers’ styles, but I don’t hear it myself.

STEENHUISEN: I noticed that the score to Black Angels was finished on Friday March 13th, 1970. This was the height of conflict in Vietnam, almost precisely 33 years ago. The piece was conceived as a parable on our troubled contemporary world. And, here we are, on the 18th of March, about 24 hours away from... Given the range of international influence in your music, I feel the need to consult with you in some way about this, to know what you think.
CRUMB: This is a frightening moment in history. I don't like the way things have developed.

STEENHUISEN: What is the relation or can be the relation between music and politics?

CRUMB: Normally, it's not such a close relation. I don't think it ever was. The modern thing called political music is a really very small item of effort on composers' parts. If you think of the past, is Beethoven's Eroica Symphony a political work? It had Napoleon's name on it to start with, but it became much more universal. It's almost absurd to think of Napoleon in connection with Eroica, because it's a testament that goes way beyond politics. It applies to all ages. I guess Survivor from Warsaw of Schoenberg would be a modern example of a kind of political music. It's effective on a certain level I guess, but it diverges. It's just on the very edge of what music can accomplish. Music is more comfortable with very generalized themes. You make your reference in a program note or something, but the actual music can't become so terribly topical. It loses something.

STEENHUISEN: Yet at the same time, psychically it seems to be part of the repertoire of influences that you're working with.

CRUMB: Oh yes, I agree that music will pick up resonances. In the contemporary world that is almost unavoidable — the tensions of a time, the aspirations of a time. Music maybe reflects the new astronomy in a sense. As for all the tension in the world right now, things go in cycles. Here we go again with what's really an unnecessary military adventure.

JAZZ NOTES
by Jim Galloway

April Fuel

April is here and, with any luck, we are out of the deep freeze that has been the long winter of our discontent. It is a big month for showcasing local talent in the clubs with Jake Langley, the Rob McConnell Tentet, Don Thompson Quartet with featured guest, vocalist Norma Winstone and the Jean Benoit Trio all appearing at the Top O'The Senator.

Meanwhile, over at The Montreal Bistro, Don Thompson, who seems to be the flavour of the month, can be found, followed by an array of home town talent including Graham Howes, Denny Christianson, Rob Pilch-Lorne Lofsky Duo, the Ian Bargh Trio, the Ted Quinlan Quintet and Gene DiNovi with Dave Young. Add to all of that the consistently local programming at The Rex, which this month ranges from singer Melissa Stylianou to the John Cheesman Big Band via Chris Gale, Michael Occhipinti, the Bebop Brothers and Club Django and you have some idea of the impressive depth of talent we have available in this city.

There is, however, one significant visitor to town this month whose name comes to mind every time I am asked about my favourite saxophone players. On April 16 the great Phil Woods will be at Humber College giving a master class followed by an evening concert accompanied by a group led by Don Thompson. Not to be missed if you are a serious student of the jazz saxophone.

This is also a month when there is an interesting crop of birthdays - Billie Holiday, Carmen McRae, Bessie Smith, Charles Mingus, Ella Fitzgerald, Lionel Hampton, Randy Weston and Gerry Mulligan to name only a few.

It is an impressive list but there is one name to add that towers above even those. On the 29th of April we celebrate the birth in 1899 of Edward Kennedy "Duke" Ellington. No one has had a bigger impact on the world of popular music than he and never a day passes without his music being played. It seems only natural that he would engender appreciation groups - I suppose you might call them high class fan clubs - and fitting that one of the first of these Duke Ellington Societies was formed in his home town of Washington DC in 1959.

It is also significant that in the same year, the Toronto chapter of the Ellington Society was formed.

CONTINUES
The moving forces here were Ron Anger, a lawyer and son of an Ontario Supreme Court judge, and his mother Rhea. In its early years, they held monthly meetings in the homes of members, alternating history sessions with record presentations, featuring the band, or focussing on individual members of the group.

The Angers were close personal friends of Ellington and passionate lovers of his music. Both have passed on, but they were familiar figures on the local jazz scene for many years. Ron’s other great love was film and he was, from the early fifties, a member of the Toronto Film Society. After the death of Rhea, Ron, something of a non-conformist character in his appearance and life style, remained a loyal supporter. I always knew that he would show up if I was playing in a club, and sit quietly at a table, usually at the back of the room, listening to the music and smiling appreciatively.

The band was formed 25 years ago, guitarist Martin Loomer has contributed almost 300 transcriptions, and, guess what, a huge chunk of the book is from the world of Duke Ellington and “Sweet Pea”, the affectionate nickname of Billy Strayhorn, Ellington’s friend and collaborator for many years. There are a lot of the familiar themes in our library, but also a large number of lesser known, seldom heard compositions, some of which will be included in the programme for the Society. I only met him once, but for me, certainly, Duke Ellington was a man of immense charm and charisma. He positively exuded magnetism, especially around women and had that particular talent of making anybody in the room feel just a little bit special.

That he could maintain his orchestra throughout his long career and produce such a body of work is nothing short of astonishing. The world is a better place for his having been among us.

At time of writing a few tickets for the Ellington Society concert were still available by contacting Alan and Judy Shiels at 416-239-2683. Alan is currently president of the Ellington Society in Toronto.

If you go by subway, it means you can of course Take A Train, Eh?

Happy listening.

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**Band Stand**

by Merlin Williams

April is shaping up to be a fun month for the members of the Brampton Concert Band. The group is travelling to Halifax to play at the Atlantic Band Festival (www.bandfest.net). As well as competing, the BCB will be the featured performer for the Friday evening concert. Other groups performing for the evening include the University of Maine Symphonic Band and The True North Brass.

I guess at least a few people have been reading this column. In the last month I’ve talked to several band contact people who are working on getting Trillium grants, commissioning music and making plans to record.

The Markham Concert Band is celebrating its 25th Anniversary with a concert at the Markham Theatre on Sunday, May 4th. Doug Manning has recently taken charge of conducting duties for the band. The concert program will feature a mix of pops and classics (including the infamous “Godzilla Eats Las Vegas”), as well as “Here’s To The Dreamers”, a piece composed by Vern Kennedy especially for the MCB. Tickets can be obtained from the Markham Theatre.
Northdale Concert Band

Theatre box office (905-305-7469) and you can find more information on the band and its anniversary concert at the MCB website (www.mcb.on.ca).

One of my favourite places to hang out on the net lately is the Sax On The Web Forum (http://forum.saxontheweb.net/). This discussion area has a membership of about a thousand saxophonists from all over the world. There are topic areas covering saxes, mouthpieces, accessories, reeds, music of all genres, and much more. Sax On The Web also has downloadable lessons by several eminent players. If you're a saxophone player, you really owe it to yourself to check this place out.

The first weekend of April has a great opportunity for band fans. Three great bands playing on three consecutive days. The Northdale Concert Band leads off with a benefit concert at Wilmar Heights United Church on Friday at 8 p.m. The U of T Concert Band follows on Saturday with a concert of the music of Henry Brant and John Barnes Chance at the MacMillan Theatre. The Mississauga Pops Concert Band rounds out the weekend with a Sunday matinee at the Meadowvale Theatre featuring soloists and ensembles from the band.

On the following weekend, you can take in the Weston Silver Band with guest artists the Brampton Festival Singers at Central United Church in Weston. The concert is on Apr. 12, and starts at 7:30.

Fans of all things Scottish, large and loud, will want to be at Massey Hall on April 25. The Simon Fraser University Pipe Band will be there, complete with a dance team and Celtic musicians. This group is a four-time World Championship band. You can find out more about them, and hear some samples at their site, www.sfupipeband.com.

The Hannaford Street Silver Band rounds out the month's band offerings in style on April 27 with their All That Jazz concert. Guest soloists are the two Al's, Alex Dean on reeds, and Alastair Kay on trombone. Both are phenomenal players, and they're playing with what is acclaimed by many as the top brass band in the world. This is an afternoon concert (3:00 p.m.) with a pre-concert chat at 2:15 p.m. If you have a young woodwind or brass musician in your household who needs some inspiration, take them to this concert. They (and you!) won't be disappointed.

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

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Opera Old and New

CONTINUED FROM PAGE 7

providing audiences the chance to hear, and singers the chance to sing, otherwise seldom-performed repertoire.

Opera Atelier’s Marshall Pynkoski recalls that the idea of a company devoted to Baroque opera was laughed at when he tried to promote it in the early 1980s. Now the company presents the best-known works of the period like their upcoming “The Marriage of Figaro,” but has also mounted major revivals of works by Lully and Charpentier. Other rarities, he says, are on tap in the future.

Tapestry New Opera Works, by definition dedicated to new work, also pushes the notion of opera presented in non-traditional settings. “Facing South,” Tapestry’s latest offering, takes place in an industrial building as part of the World Stage Festival in April. Wayne Strongman says that he and producer-partner Claire Hopkinson have at least six more projects at hand in various stages of development. He believes that in the near future Tapestry will be able to present one new work per year -- a dream brought significantly closer to reality by the company’s move to the Gooderham and Worts complex, which will give it its first permanent home and rehearsal studio.

Dwight Bennett of Opera Mississauga says his company’s avowed goal is to pioneer a new venue for the presentation of traditional productions of the operas most popular in North America. But recently the company has extended that notion to presenting works popular in other countries but unknown in North America. The success of their production of a Croatian opera earlier this season will lead to similar explorations in the future.

Meanwhile, Daniel Lipton of Opera Ontario, who has always tried to balance the familiar with the less familiar, has had a recent string of successes with French repertoire, otherwise neglected in Ontario, that he plans to continue. Because of this, Opera Ontario has already become the foremost showcase for Quebecois opera singers outside Quebec.

Ann Cooper-Gay, Artistic Director of the Canadian Children’s Opera Chorus is also pushing her company resolutely forward. Not only will the CCOC present Harry Somers’ dazzlingly intricate “A Midwinter Night’s Dream” as part of the upcoming Soundstreams Musicals Festival, but the company has secured the operatic rights to one of the world’s hottest literary properties—“The Hobbit”. Deanurry has been commissioned to write the opera, and work is well under way. If all goes as planned, The Hobbit will premiere next year and then tour Atlantic Canada, with local children’s choruses in every town swelling the hobbit ranks.

Inevitably, not all the news is good. In February this year the Toronto District School Board announced it would no longer offer recreational courses as part of its Continuing Education Department. For 35 years Toronto Opera Repertoire under Artistic Director Giuseppe Macina has operated under the aegis of the CED, giving professional soloists the chance to perform major roles, and young singers the opportunity to gain stage experience, all while providing audiences the chance to see fully staged productions at a very low cost. The decision of the TDSB has jeopardized this enterprise. At present Macina and TOR chairman Dan Sherman are in active negotiation with Hart House at the University of Toronto to try to restart the TOR.

Looming in all our minds as we spoke in mid-March was the spectre of war and its consequences. As Daniel Lipton points out, “Historically, in times of war, governments withdraw their support for the arts.” The irony is, as all agreed, that times of uncertainty are precisely when the arts are needed most. As Wayne Strongman says, “We need to be engaged by spectacle.” But because this spectacle is on a human scale and celebrates what is human, it cannot be simply regarded as an escape. As Marshall Pynkoski emphasizes, “Opera deals with real-life issues—love, betrayal, forgiveness. It reminds us of our humanity, of who we are. Engagement in an operatic performance lifts us out of ourselves and that experience can become a catalyst in our lives.” Particularly in times of iniquity “opera shows us that people are also capable of beauty. What could be more important than this?”

Two Views

As part of our expanded coverage of opera in this issue, WholeNote invited two long-time observers of the local scene to contribute their thoughts on the state of opera here today.

Built on good beginnings

by Wayne Gooding

Toronto’s taste for opera and music theatre, it seems, is almost as old as the city itself. In her book, Look at the Record, the late Joan Parkhill Baillie tracked some of the earliest recorded performances to 1825 in the Assembly Rooms of Frank’s Hotel, located near the present St. Lawrence Market. Baillie follows a surprisingly rich history of lyric theatre, including that glorious September in 1874 when two houses—the Grand Opera House and the Royal Opera House—opened within a week of each other. About a decade later came the Toronto Opera House, which, among other presentations, gave the city’s opera lovers their first complete performances of Wagner’s Der Fliegende Holländer and Lohengrin. All three houses eventually burnt down, though the tradition of opera-going in the city continued elsewhere—from the Royal Alexandra Theatre and Massey Hall to Hart House and the Hummingbird Centre.

Even the most cursory scan of the performance listings for the next couple of months shows Toronto has lost none of its taste for opera, and has arguably

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emerged as one of the leading opera centres in North America. Through April and May you can, by my count, take in almost 20 different works mounted by locally based companies. While the Canadian Opera Company is our largest company, it is emphatically not the only game in town. There’s also Opera Mississauga, Opera Ontario (though not Toronto-based, it is part of the local scene), baroque specialists Opera Atelier, Opera in Concert and Toronto Operetta Theatre, Soundstreams Canada, Tapestry New Opera Works, The Canadian Children’s Opera Chorus, Autumn Leaf Performance and the newly minted Amphion Opera. All of these have something on stage over the next two months, though the roster of Toronto-based companies is actually longer. There’s Queen of Puddings Music Theatre, for example, as well as the University of Toronto’s Opera Division, which mounted the first complete performance of John Beckwith’s Taptoo! in March, and the opera unit of the Royal Conservatory of Music’s Glenn Gould School, which mounted a version of Mozart’s Die Zauberflöte at the end of the month.

The latest productions of the city’s two opera schools, encompassing classical European and contemporary Canadian works, are also symptomatic of the vitality of the local scene. There’s plenty of traditional opera in upcoming performances, of course, but there’s also a great deal that’s new and innovative. Soundstreams Canada, for example, has organized a mini-festival of operas, aimed at young people, that come from as far away as Finland. Tapestry New Opera Works is mounting Facing South, a new opera about the explorer Robert E. Peary, as part of the Harbourfront World Stage series. Autumn Leaf is mounting Kafka in Love in the University of Toronto’s Hart House swimming pool, also as part of the World Stage program. Amphion Opera harks back to ancient Greece when it presents the premiere of a newly composed chamber opera, Cassandra.

This brief survey only covers works that are formally dubbed opera, presented by companies that largely consider themselves opera companies. If you broaden the scope to other forms of music theatre, the argument that Toronto is an especially vibrant centre just becomes stronger. Why not, for example, Canadian Stage Company’s production of Stephen Sondheim’s Sweeney Todd (a written-for-Broadway musical that increasingly figures in opera-company repertoire, including, this season, Lyric Opera of Chicago)? Or the music theatre of another World Stage presentation, Broomhill Opera and Wilton’s Music Hall, which will meld the vocal traditions of South Africa in a retelling of both the Chester Miracle Plays and Bizet’s Carmen. Come to think of it, why not even add recitals, such as that of tenor Michael Schade at Roy Thomson Hall or the Aldeburgh Connection series, to the realm of music theatre? Under the sway of singers who are equally at home in opera, after all, the concert stage can be just as dramatic as the opera house.

Ah yes, the opera house. Come the spring thaw, the COC will be breaking ground at Queen and University, perhaps the best indicator of the way the tradition of opera-going thrives in the city, the better part of two centuries after those performances in the Assembly Rooms of Frank’s Hotel. It will be a few years before we can enjoy the already much-anticipated premiere Canadian staging of Wagner’s epic Ring cycle in the new house, though when open, it will inevitably become the most visible testament to Torontonians’ taste for opera. But given the current level of activity, it clearly won’t be the only focus for lyric theatre in the city.

Wayne Gooding is the editor of Opera Canada magazine

T.O. Opera:

BUILT ON GOOD BEGINNINGS

CONTINUED FROM PAGE 28

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April 1 - May 7 2003
Two Views

FIRST, THE GOOD NEWS ...

by Iain Scott

How healthy is opera in Toronto these days? Superficially, it is vigorous, vibrant and blooming. An optimist could credibly assert that the range of opportunities for audiences and the variety of viable careers for professionals in the field has never been more appealing. Look deeper, however, and some latent symptoms give cause for concern.

First, the good news. Both dimensions of the most important measure, audience support - ticket purchasing and donations support - are clearly on the rise. The appetite of Torontonians for all forms of opera appears to be getting stronger every year, a trend mirrored across North America and Europe. In any market, the rise or fall of demand and supply is interrelated. In Toronto, audience numbers, the key indicator of demand, are steadily increasing -- paralleling the increase in supply and variety of performances available.

Even more encouraging are the demographic trends revealed when the demand statistics are segmented and disaggregated. In contrast to some other art forms, the fear that opera audiences are graying appears to be unfounded. There is a healthy influx of new blood. Opera is one of the two fastest growing segments of the cultural map among 18-35 year olds - the other is museum-going - perhaps a reflection of their inherently multi-media tastes.

Here in Toronto, our competitive ability to both attract and retain key talent is impressive. We have developed two large, engaged and committed communities, of performers and of supporters. Their interaction creates one of the most energetic and demanding creative hot spots on the continent. The elements of a positive spiral appear to be in place. Which other city, outside of New York, supports well over a dozen established performing companies? I believe we are well ahead of Chicago and San Francisco.

Leading the pack is Richard Bradshaw's Canadian Opera Company, excited by the imminent prospect of a new performing space, confident of its ability to raise the necessary capital in a fiercely competitive fund-raising environment, and acutely conscious of the challenge of adapting to the augmented scope and scale of more frequent performances. Opera Ontario, led by Ken Freeman, Opera Mississauga, led by Dwight Bennett and Marshall Pynkoski's Opera Atelier, the three mid-sized professional performing companies, have each developed a core of support within their geographic or temporal communities. The first two CONTINUES NEXT PAGE
FIRST, THE GOOD NEWS ...

are blessed with warm-sounding and intimate-feeling halls. Opera Atelier, with its strong focus on visual elements, draws committed niche support from the ballet and early music crowds. Other niche players, including John Hess’ Queen of Puddings and Wayne Strongman’s Tapestry in the contemporary music segment, Guillermo Silva-Marin’s Opera in Concert in the historical rarities segment, and Giuseppe Macina’s Toronto Opera Repertoire in the adult education area, add greatly to the rich variety of experiences available to both performers and audiences in our city.

Feeding these and other companies is the prodigious talent pool of the University of Toronto’s wonderful Opera School. Each year, one of the greatest pleasures of Toronto opera-lovers is watching the stars of the future develop. The 20 hand-picked post-graduate students in the School are supplemented in performances by the more senior members of the vocal performance undergraduate body. Productions in the University’s capacious and custom-built opera house also showcase the talents of the University’s student orchestra. The opportunity to spot rising stars and then follow their development through the School, into the C.O.C.’s Ensemble program, onwards to the local recital circuit and upwards into an international career, is one of the inestimable privileges of life in this city.

Does this rosy picture of variety, range and opportunity have a darker side? Yes, without doubt. All these companies need money - and many of them need it in three simultaneous forms - their capital, endowment, and operating support campaigns. Opera in any form is exotic, irrational, extravagant, and very expensive. Every opera company knows that box office revenues can at best cover a third of their costs. In what other business do you lose money every time the curtain goes up? Opera lovers are constantly reminded that they must also be donors as well as consumers for their chosen art form to survive. These demands for financial support, however, are cumulatively burdensome. The pressure is inexorable.

Although their ranks are growing, the number of enthusiasts is finite. I believe this community can and will rally to the call to build a new house for the C.O.C. but there remain many other smaller and worthy companies which will need ongoing support and they must continue to receive that assistance.

Iain Scott teaches a variety of “introductory” and “insight” opera courses and organizes opera tours, particularly to Italy. His website is www.opera-is.com.
WORLD MUSIC
There’s always so much happening at the biennial World Stage that it can be daunting to figure out what there is to see, and this edition is no exception. However, if you narrow your choices to music theatre offerings, it becomes a little simpler.

One of the highlights of this year’s World Stage is “Indaba, A Celebration of South African Culture”. Under this heading are two pieces by Broomhill Opera (UK) and Wilton’s Music Hall (South Africa), both South African reimaginings of European stage works. *The Mysteries* is a retelling of the Chester Mystery plays, while *Carmen* is a new English and Xhosa translation of the Bizet

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General Auditions 2003-2004 Season
Saturday, April 12, 2003

The Boys from Syracuse
(Summer Music Theatre Workshop)
Der Corregidor by Hugo Wolf
(Opera in Concert)
Tom Thumb the Great
(A New Opera by Gerald Berg)
The Merry Wives of Windsor
(Winter Workshop Production)
Das Rheingold
(Opera in Concert)

Please call 416 763-5066 or email info@tryptych.org to book an audition

There's no shortage of Toronto music theatre talent at World Stage either. Tapestry New Opera Works is premiering Facing South, a work by composer Linda Catlin Smith and librettist, Don Hannah. It uses 18 musicians and three female voices to tell the story of Robert Peary's explorations of Greenland and the North. In particular, it examines some of the cultural assumptions that are exemplified in the relationships of Peary to the people he encountered on his travels - especially in an episode in which Peary brought a group of six Greenlanders to New York City as an "exhibit".

The always groundbreaking Autumn Leaf Performance is presenting its previously postponed "water opera" Kafka in Love, now scheduled for the Hart House Pool at the University of Toronto, and, in the "Future Tense" series, Sandra Caldwell presents her original one-woman show The Guide to being Fabulous after You’ve Skinned your Knees, with music by debonair local crooner John Alcorn.

Thefestival runs from April 1 to 27, mainly at Harbourfront, but on other stages as well. For complete information and tickets, call 416-973-4000 or visit www.harbourfront.on.ca.

African Rhythms
Apart from World Stage programming, two other upcoming shows take their inspiration from African politics. On April 5 the Freetong Players perform Wuomi, based on the story of Sierra Leone's civil war. Then from April 10 to May 18, Lorraine Kimsa Theatre for Young People presents In the Freedom of Dreams: The Story of Nelson Mandela by Michael Miller, with Dora-winner George Seremba (Come Good Rain) as Mandela himself. Choreography is by the also-Dora-winning Vivine Scarlett (Adventures of a Black Girl in Search of God), with musical direction by Welcome Ngozi.

Five from Soundstreams
Soundstreams Canada and CBC Radio Two have come up with Musicools, "A Festival for Young Audiences with a northern twist." It includes five shows by

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Richard Valdez, tenor; Lloyd Dean, baritone
Herb Brown, baritone; Al Kynes, bass

Saturday, May 3, 2003 at 7:30 pm
The Church of St. Augustine of Canterbury
1847 Bayview Ave. (north of Eglinton)
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An evening of fun.

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Apr 11 | Kitchener-Waterloo | 519.578.1570
Swing Band: Burn the Floor

circumpolar creators, inspired by northern themes. Three of the productions are by Canadian companies: the Canadian Children's Opera Chorus's A Midwinter Night's Dream by Harry Somers and Tim Wynne-Jones; Pacamambo by Zack Settel and Wajdi Mouawad of Montreal, and Caribou Song by pianist and playwright Tomson Highway. Two visiting productions round out the festival: Thorarin Eldjarn's The Prophecy from Reykjavik, Iceland, and Nuts about Nosh by Kirstro Lintinen, Karla Loppi and Paivi Pujanen from Helsinki, Finland.

The shows take place at the Isabel Bader Theatre and the Bluma Appel Theatre between April 28 and May 11. Call 416-366-7723 for tickets and details.

BURN THE FLOOR

No Blundstone boots this time, but we're getting another big dance show out of Australia. This one's called Burn the Floor, and anyone who's seen Baz Luhrman's film Strictly Ballroom will be on solid ground with it, as it's built out of the routines of some of the world's best champion ballroom dance couples.

In fact, the Ice Capades are to competitive figure skating what Burn the Floor is to "Dancesport" - as the discipline is known by its aficionados. Peta Robb, who's been with the show since its inception four years ago, explains that the form is most popular in England, Germany and Russia. She says that the transition from competition to entertainment has been good for Robby and her dance partner Jason Gilkison, who's now the show's director/choreographer.

"As a competitor, you can go a long way without any gratification," she says. But for the performers, the show is "like winning every night."

"On a personal level," she continues, "Jason and I have spent our whole lives in the competitive industry. Our dream has been to bring it out to the general public."

Burn the Floor runs from April 22 to 26 at the Hummingbird Centre. Call 416-872-2262 for tickets or visit www.ticketmaster.ca.

GOT IT ON THE LIST?

And finally, in early May, Toronto Operetta Theatre presents The Mikado, one of the best loved of the G&S operettas, in a lavish production with Elizabeth DeGrazia as Yum Yum, Eric Shaw as Nanki Poo and Keith Savage as KoKo. It runs from May 2 to 11 at the Jane Mallet Theatre.


THE SECOND CENTURY OF OPERA ON SCREEN

by Phil Ehrensjoft

Opera is now three years into its second century of performance on screen. Early good fortune for permanently capturing opera as a total art arrived in the form of Thomas Alva Edison. Alongside his invention of the phonograph and the cinema, Edison was totally seized and enchanted by opera. The biographical entry for Edison in Ken Wlaschin's Opera On Screen, the indispensable reference work in the field, offers the following job description: "opera film visionary."

Back in 1893, the New York Times interviewed Edison about this dream of creating "kinetoscopes of operas with phone." Edison expressed his intention "...to have such a happy combination of photography and electricity that a man can sit in his own parlor, see depicted upon a curtain the forms of the players upon a distant stage and hear the voices of the singers." Now we're there, and things can only get better.

The pioneering step took place in 1900, when Edison filmed 15 minutes of an opera dear to the hearts of both Caruso and turn-of-the-century audiences: Friedrich von Flotow's Martha. Edison's promotional literature suggested that local church singers be engaged to sing the parts behind the screen. Alternatively, promoters could hire a quartet of singers to travel along with exhibitions of this new wonder of the world. Paraffin followed Martha in 1904 and six other titles by 1912. Combining these silent films with corresponding hi-tech restorations of historical recordings yields us some inkling of the glories of the Met stage during the age of Caruso. Oh for H.G. Wells' time machine!

The philosophy underlying Wlaschin's labour of love is one that I entirely share: "Though audio has dominated the home experience for the past 100 years, video is likely to dominate the next 100. As opera has always been as much theater as music, this change should make the art more popular."

Opera on Screen, published in 1997 by Beachwood Press, is available both as a book and searchable CD-ROM (beachwoodpress @earthlink.net). Since most opera DVDs' are remasterings, the book still catches the bulk of what is available in the new format.

Wlaschin, director of creative affairs at the American Film Institute, took four years to assemble this exhaustive encyclopedia of operas, operettas, zarzuelas, singers, composers, writers, and conductors in opera and film from the earliest days onwards, plus biographies, documentaries on producing operas and the use of operatic music in films.

Entries are usually descriptive but can take a wry turn. I'll bet you didn't realize that our own Teresa Stratas' first film was "an American-style Canadian Western" whose "...plot is basically just pitting the Moomies against the Sioux.

Highly informed and witty subject entries complement the mix. The best way to approach this book is to first take the introduction's list of twenty-four subject entries and then read each gem. My favourite is the "Worst Opera on Film."

I won't give it away: get the book!

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**Parent Power: Time to Act**

From Cynthia Dann-Beardsley of the Toronto District Music Coalition, a timely reminder:

If you have kids in the Toronto District School Board, particularly in the elementary schools, now is the time to act if you want the situation in Toronto public schools next year to improve. Because right about now is when principals are putting their "staffing model" for next year in place. It's our best shot as parents, school by school, to advocate for a music teacher on staff.

We've got a very strong case. The province requires music be taught as a core subject, not a lunchtime or after-four frill. But without parent pressure, principals will take the easy route of getting all teachers, qualified or not, to give music a token wave once in a while during the course of the regular day.

Put the pressure on! And if you need help in formulating a case for your principal (or beyond the principal to his or her superintendent if necessary) e-mail the coalition at Tdmusic@sympatico.ca.

We'll be glad to help.

Note: the Toronto District Music Coalition is a group of parents from all former boards in the "old" Toronto, working to preserve the place of music in our schools' core curriculum.

**Arraymusic's renovated website:**

Acadia Calling
February's Education Front introduced Arraymusic's renovated website at www.arraymusic.com — "interactive new media intended to provide students, teachers, and members of the music community with access to online educational content".

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April 1 - May 7 2003
Comprehensive Concert Listings
For concerts "furthest west" (just outside the GTA) see page 56
For "full run" musical theatre and opera listings, see page 57.
For Jazz and concert club listings, see page 58.
Readers please note: presenters' plans change & we occasionally make mistakes. Please always use the phone numbers provided to call ahead.

Music TORONTO

LOUISE BESSETTE pianist

April 1 at 8 p.m.

Tuesday April 01

- 1:00: St. James' Cathedral, Lunch Hours at St. James' Ministries: Lackl. organ, 65 Church St. 416-394-7665. Free.

JOHN GOWSKI

Wednesday, April 2 at 7pm

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The Art Gallery of York University is pleased to host a performance of microtonal music by Toronto-based musician and composer.

performers: Julian Reynolds, conductor.
- 8:00: Markham Theatre for Performing Arts. Randy Bachman. 171 Town Centre Boulevard. 905-305-7489. 449-60.

Wednesday April 02


The new LUNCH HOURS
at St. James' Cathedral
corner King & Church Streets

FREE TUESDAYS, 1:00pm-1:40pm
- The Cathedral Organists: Chamber Music
1 April: English works for voice & piano
Greg Cooper, tenor; Matthew Larkin (SJC)
8 April: Winchester College Choir, UK
Christopher Tolley, director
15 April: BACH:Passacaglia, Lenten Preludes
Brent Fidt, organ
22 April: Ton Van den Berg, organ
Our Lady of the Assumption, Kamps, NL
29 April: Music for Viola and Organ
Kevin James, viola; Karen Holmes, organ
6 May: VIERNE: Symphonic #1
Christopher Dawes, organ (SJC)
(416) 364-7865 stjamescathedra1on.ca

April 1 - May 7 2003

www.thewholenote.com
Serge Arcuri & Ingram Marshall
The Gryphon Trio and Friends
At Glenn Gould Studio
April 3, 2003 at 8 pm
250 Front St. W.
Co-produced with Music Toronto & Two New Hours CBC Radio Two

Gryphon Trio: Annalee Patipanakoon, violin
Roman Borys, cello
Jamie Parker, piano

With guest artists: Lawrence Cherney, oboe d'ambre
Robert Cram, flute

Arcuri and Marshall have both extended the communicative power of chamber music through imaginative electronic techniques. Marshall’s journey has also led him to explore the music from the dawn of the world, studying the music of Bali and Indonesia extensively. The sounds of the Balinese gamelan have found their way into Marshall’s palette in dark tones and the percussion of another world. Arcuri has often been inspired by the other side of consciousness - the world of dreams - and he brings a world premiere to this concert of works by composers intrigued by both technology and primal consciousness.

Arcuri:
- Migrations
- Fragments
- Les Furieuses Eclumineuses
- Des Torrents D’Étoiles

Marshall:
- Fog Tropes II
- Holy Ghosts
- In My Beginning Is My End
- Fast Falls The Eventide

Pre-concert Young Artist Overture, doors open at 7:00 pm

Tickets: Adults $22 | Students $15
Available at Glenn Gould Studio Ticket Office — CALL 416-205-5555
Box office hours: Mon-Fri, 11-6 & 2hrs prior to performance

www.soundstreams.ca

Thursday April 03
- 12:10: University of Toronto Faculty of Music, Student Chamber Ensembles. Walter Hall. 80 Queen’s Park. 416 978-3744. Free.
- 2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Apr 2. 416-965-5010.
- 7:30: Jarvis Collegiate Institute. Once On This Island. Musical by Lynn Ahrens & Stephen Flaherty. Jennifer Baines, director; Keith Reid, music director. 456 Jarvis St. 416 393-0140 x20102. $7.50. For complete run see music theatre listings.
- 8:00: Encore Entertainment. Class. By Anderson, Ulvaeus & Rice; Aria Moore, musical director. In concert. Studio Theatre. Toronto Centre for the Arts. 5040 Yonge St. 416-733-0558. $5. For complete run see music theatre listings.
- 8:00: Scarborough Choral Society. Anything Goes. Lyrics & music by Porter; Judy Scott-Jacobs, musical director. 495 Jarvis St. 416-978-2452. Free.

Friday April 04
- 8:00: Northdale Concert Band. Stephen Chenette, conductor. Wilmar Heights United Church, 963 Pharmacy Ave. 416-767-0826. $8, children under 12 free.
- 8:00: Scarborough Gilbert & Sullivan Society. H.M.S. Pinafore. Brian Farrow, music director; Ruth Lamberti, artistic director; Stan Farrow, piano accompanist. David & Mary Thomson Collegiate, 2740 Lawrence Ave. East. 416-893-9411. $15, $12. For complete run see music theatre listings.

“Beau Soir”
An evening of French Music by Debussy, Fauré and Ravel
Featuring:
Yuri Zaidenberg, violin
Mary Kenedi, piano
Saturday, April 5, 2003 at 8 pm
Victoria College Chapel, 91 Charles St. W.
Tickets: $20, Seniors/Students $15; children under 12 free
For information phone 416-488-2588

Concert Series
Academy

Impressions of France
Christine Mahler (violin/cello), Nicolai Terechov (arabes) and Glenn Hodgins (piano) explore the works of Debussy and his contemporaries.
Saturday, April 5th 8 p.m., 310 Donforth Avenue ( Emmanuel United Church), 8:15/9:15
Tickets: 416-889-5414

Trio Con Brio
Sunday April 06

- 1:30: CAMMAC/McMichael Gallery, Sunday Concert: Michael Cole Jazz Ensemble. 10035 Islington, Kleinburg. 905 833-1121, $12, $9, family rates.
- 1:30: Royal Ontario Museum. ROM Sunday: Toronto Sinfonietta: Classical Romance. Yana Ivanilova, soprano; Regar

Saturday, April 5, 8pm
Concerto Competition Winner

Serenades and songs to celebrate our next exciting discovery.

Forsyth - Serenade
Winner - Concerto TBA
Nielsen - Bohemian Danish Folk Song
Rossini - Sonata No. 6
Reinecke - Serenade

Saturday, May 3, 8pm
Romantic Russians

Stefan Arman, Violinist

Tour Russia's emotional soundscape, from paradise in Borodin's Ksnet to Schnittke's lyric delirium, and thrill to heart-stopping violin virtuosity.

Rachmaninov - Schnittke
Mizroyan - Borodin
Glazunov

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Sonata for Violin and Orchestra
Perpetuum Mobile for Violin
Sinfonia, after Quartet No.2
Les Vendredis Polka

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www.sinfoniatoronto.com

Saturday, April 4
- 8:00: University of Toronto Faculty of Music, Concert Band: Angels and Devils - the Wind Music of Brant and Chance. Brant: Angels and Devils; Chance: Elégie & Variations on a Korean Folk Song: Coalkey: Cantus; Martin: Canzona; Jeffrey Reynolds, conductor. MacMillan Theatre, 80 Queen's Park. 416 973-3744, $12.
- 8:30: Sierra Leone Global Education Partnership Project. Wsraa. Re-telling the story of Sierra Leone's civil war through theatre, song & drumming. Free: Tafelton Players, Ethiopian Orthodox Church Hall, 80 Tyndale Drive. 416-245-5857, $20, $10, children under 18.

Saturday April 05

- 12:00 noon: Royal Conservatory of Music. Community School - Lobby Concert Series. RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-408-2824 x24. Free.
- 2:00 & 6:00: Mecca City Church. It's Show Time. Guests: North Metro Chorus. Mississauga Living Arts Centre, 411 Living Arts Dr. 416-225-5301. $30, $25.
- 7:30: Royal Conservatory of Music. Young Artists Performance Academy: Academy Showcase Concert 1. Ettore

Mozzarelli Concert Hall, 273 Bloor St. West. 416-408-2824 x21. $10.
- 8:00: Heritage Theatre, Amy Sky and Oscar Lopez, 86 Main St. $25.
- 8:00: Massey Hall/Paul Meets Concerts. George Jones, country singer. 15 Shuter St. 416-872-4256. $39.50-$69.50.
- 8:00: Sinfonia Toronto. And The Winders in... Forsyth: Serenade; Teleman: Violin Concerto in G; Partos: Vizkorr (in Memoriam) for Violin & Strings; Nielsen: African Danish Folk Song Paraphrase: Rosario: Sonata #2; Rainacker: Saramade; Sharon Wei: vioila: Nuneh Arman, conductor. Glenn Gould Studio, 250 Front St. W. 416-205-5555. $32, $28, $18 ($adult).
- 8:00: Toronto Consort, 30th Anniversary Renaissance Gala. Trinity St. Paul's Centre.

Saturday, April 7

- 9:00: University of Toronto Faculty of Music. Concert Band: Angels and Devils - the Wind Music of Brant and Chance. Brant: Angels and Devils; Chance: Elégie & Variations on a Korean Folk Song: Coalkey: Cantus; Martin: Canzona; Jeffrey Reynolds, conductor. MacMillan Theatre, 80 Queen's Park. 416 973-3744, $12.
- 8:30: Sierra Leone Global Education Partnership Project. Wsraa. Re-telling the story of Sierra Leone's civil war through theatre, song & drumming. Free: Tafelton Players, Ethiopian Orthodox Church Hall, 80 Tyndale Drive. 416-245-5857, $20, $10, children under 18.

Sunday April 06

1:30: Royal Ontario Museum. ROM Sunday: Toronto Sinfonietta: Classical Romance. Yana Ivanilova, soprano; Regar

Saturday, April 5

Concerto Competition Winner

Serenades and songs to celebrate our next exciting discovery.

Forsyth - Serenade
Winner - Concerto TBA
Nielsen - Bohemian Danish Folk Song
Rossini - Sonata No. 6
Reinecke - Serenade

Saturday, May 3

Romantic Russians

Stefan Arman, Violinist

Tour Russia's emotional soundscape, from paradise in Borodin's Ksnet to Schnittke's lyric delirium, and thrill to heart-stopping violin virtuosity.

Rachmaninov - Schnittke
Mizroyan - Borodin
Glazunov

Romance and Scherzo
Sonata for Violin and Orchestra
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Sinfonia, after Quartet No.2
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April 1 - May 7 2003

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Duo L'Intemore

Mylene Guay - baroque flute
David Sandall - harpsichord

2002/2003 Season - Part II

April 5 "Songs, Sonatas and Solos"

Anne L'Esperance - soprano
David Nortman - tenor
Cristina Zacharias - baroque violin
Mylene Guay - baroque flute
David Sandall - harpsichord

May 10 "Le Rappel des Oiseaux"

A Celebration of Spring in Music and Poetry
Mylene Guay, David Sandall with reader

8:00pm
Trinity College Chapel
6 Hoskin Ave. TTC Museum/St. George
Tickets $15/$10
Info and reservations: 416-657-0076

Saturday, May 3, 8pm

Romantic Russians

Stefan Arman, Violinist
VocalPoint Chamber Choir
Ian Grundy, conductor

*Songs of America*

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Grace Church on the Hill (Londonderry Ave. and Russell Hill Rd.)

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Toronto Symphony Orchestra

**SUNDAY APRIL 6, 2:00 PM**

George Weston Recital Hall, Toronto Centre for the Arts

**CONCERTS**

**8:00 OnStage at Glenn Gould Studio**


**WEDNESDAY APRIL 9**

**12:30 Yorkminm Park Church**

Monday Recital: Jennifer Goddard, organ. 1585 Yonge St. 416.925.7312. free.

**7:30 Tafelmusik Baroque Orchestra**

Handel: Gloria, with Enrico Kähler. Program also features Mondonville: Dominus Regnivit; works by Zelenka. Tafelmusik Chamber Choir, Trinity-St. Paul’s Centre, 427 Bloor St. West. 416.964.6337.

**7:30 Monday night recital**

Light the Silence: Beethoven; music from Bach to bluegrass on 4 double basses. Sunderland Hall, First Unitarian Congregation, 175 St. Clair West. 416.870.8000. $22.

**7:30 St. Paul’s Foundation for the Arts**


**8:00 OnStage at Glenn Gould Studio**

Seamus Blake, tenor saxophone; John Stachi, piano. 250 Front St. West. 416.205-5555. $30.

**8:00: Queens Symphony Orchestra**

Toronto Symphony Orchestra. Evangelista: new work; Saint-Saëns: Violin Concerto #3; Dvorak: Symphony #9; Gary Kulesha’s The Gates of Time; George Sherman, Conductor; Elgar’s Cello Concerto in E minor, Op. 85. Sibon’s Symphony No. 2

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**KPMG YAMAHA**

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**SUNDAY APRIL 6, 4:00 PM**

Sine Nomine Ensemble for Medieval Music

‘A Medieval Lenten Meditation’

Hanging sounds of the Middle Ages for the season of Lent

St. George’s on-the-Hill Anglican Church

4600 Dundas St. W. (just east of Islington)

Information: 416.463.9284

$12/$10
Music Toronto presents

Thursday April 10, 8:00 pm

at the Glenn Gould Studio

Music Toronto April 10 at 8 p.m.


8:00: Tafelmusik Baroque Orchestra. Handel: Gloria, with Emma Kirkby, Trinity St. Paul's Centre. See Apr 9.


Friday April 11


12:30: Living Arts Centre Mississauga. Blue Grassy Kneel. Bluegrass from Australia with Buster Keaton silent film. 4141 Living Arts Dr. 905-308-6000. $12.50.5.


Saturday April 12

12:00 noon: Royal Conservatory of Music. Community School Lobby Concert Series. RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-498-2824 x231. Free.


7:00: St. Andrew’s Presbyterian Church. An Evening of Music in Support of Community-based Orphan Care in Malawi. Vocal choir, handbell ringers and music groups directed by Joanne McManus and David Keith. 115 St. Andrews Rd., Scarborough. 416-436-7400. $10.


7:30: Royal Conservatory of Music. Young Artists Performance Academy: Academy Showcase Concert 2. Yorkminster Park Church, 1585 Yonge St. 416-408-2824 x231. Free.


8:00: Acoustic Harvest Concert. Cullen Houlihan & Olaf Whitney. 33 East Rd. 416-264-2235. 12.

World Youth Day Choir
and
Sinfonia Sacra
present F.J. Haydn's
Creation
Sunday April 13


- 7:00: Choirs of St. Timothy's Church. Spring Sing. Choral music by J. Anthony Dawson; works by Mendelssohn & Faust; music for oboe & piano and piano four-hands. Brainerd Blyden Taylor, music director; Michael Tansey, organ, Church of St. Timothy, 100 Old Orchard Grove. 416-489-0079. Free-will offering.

- 7:30: Christ Church Deer Park. Palestinian: Stubat Mein; Final Sacrifice, the final sacrifice. Followed by compline. Choir of Christ Church Deer Park; Bruce Kirkpatrick Hill, music director. 1570 Yonge St. 416-620-5211. Admission by donation.

- 7:30: Trio Allegre, Benefit Concert. Guest: Robert McHeyl, violin; Heather Dunham, Alexandre and James Loh, piano; Warren Nicholson, guitar; Grant Gullard, voice; Anita LeBlanc-Domachevsky, director. St. Simon's Church, 1450 Lithcliff Rd., 416-324-7497. www.stsimonschurch.ca

JOHN STAINER
The Choir of Men & Boys of St. James Cathedral
Matthew Lawrin, director
Christopher Davies, organist
Glen Carpenter, tenor
Robert Stewart, basso
St. James' Cathedral, King & Church Streets
(416) 364-7665
www.stjamescathedral.on.ca

CRUCIFIXION
Palm Sunday, 13th April 2003

8:30pm: Organ Recital: Marcel Dupre
Symphonic Passion: Op. 23

7:00pm: STAINED GLASS WINDOW:
A Choral Meditation on the Passion

TICKETS: $20 ($15 in advance)
Call: 1-877-MY-COHRE
Merciful Redeemer Church
2775 Erin Centre Boulevard,
Mississauga

www.thewholenote.com
April 1 - May 7 2003
FRIDAY, APRIL 25, 8:00 PM
THE ROYAL CONSERVATORY ORCHESTRA
ALAIN TRUDEL conductor
Trudel: Big Bang
Messiaen: Couleurs de la cité
Debussy: Iberia
Ravel: La Valse & Bolero
LOCATION: Glenn Gould Studio, the Canadian Broadcasting Centre,
250 Front Street West, Toronto
TICKETS: Glenn Gould Studio Box Office (416) 205-5555
ADMISSION: $15 adults, $12 students & seniors

FRIDAY, APRIL 11, 7:30 PM
THE MUSIC OF GEORGE CRUMB
Black Angels
for Electric String Quartet
Vox Balaenae (Voice of the Whale)
for Three Masked Players
Music for a Summer Evening
for Two Amplified Pianos and Percussion
LOCATION: Mazzoleni Concert Hall,
The Royal Conservatory of Music,
273 Bloor Street West, Toronto
TICKETS: The RCM Box Office
(416) 408-2824, ext. 321
ADMISSION: $10 adults, $5 students & seniors

SATURDAY, APRIL 12, 7:30 PM
ACADEMY SHOWCASE CONCERT
Featuring Toronto's finest young musicians
from the Young Artists Performance Academy
LOCATION: Yorkminster Park Baptist Church,
1981 Yonge Street, Toronto
TICKETS: The RCM Box Office
(416) 408-2824, ext. 321
ADMISSION: $10 adults, $5 students & seniors

FRIDAY, MAY 2, 8:00 PM
CELLODRAMA
SIMON FRYER AND FRIENDS
J.S. Bach: Suite No. 3 for unaccompanied cello,
Xenakis: Ketos
Gudmundsen-Holmgren: Plateaux pour deux
Beethoven: Symphony No. 5
(arranged for two cellos)
Metallica: Various Songs
(arranged for four cellos)
Klengel: Hymnus for twelve cellos
LOCATION: 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
Canadian Infinietta

8:00: New Music Concerts. The Unknown Cumb. Cumb: Quest; Federico’s Little Songs for Children; An Idyll for the Middleaged (Images III); On the Hills (2002). Guests: George Cumb; composer; Anne Cumb; folksinger; Teri Dunn.

8:00: Curtain Call Players.

12:00: St. Olave’s Church. In Concert with Ute Lemper.

10:30am: St. Olave’s Church. Concerts.

410-3655. $20, proceeds to: Mary Gardiner: Stringed Music for Violin, Cello and String Orchestra (1996)


300 Lonsdale Rd. 416-494-7889. $15.$12.$30.$20.


416-239-2381

Everyone Welcome

Good Friday Evening, April 18 @ 7:30 p.m.

The Chancel Choir

Melvin J. Hurst, Director of Music and Organist

Kingsway Baptist Church

Etobicoke, Ontario

(Choral Festival, April 18, 7:30 p.m.)

416-239-2381
Music at Metropolitan presents

The Passion According to St. John
by Johann Sebastian Bach

Good Friday, April 18 7:30 p.m.

The Metropolitan Festival Choir and Orchestra
Patricia Wright, Conductor

Soloists:
Janet Obmeryer, Christina Stelmachovitch, Eric Shaw, Michael Thomas

Evangelist: Albert Greer
Christus: Paul Grindlay

Admission: $20/15

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

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Sunday April 20

- 7:30: Music at Metropolitan, Bach: St. John Passion. Janet Obmeyer, Christina Stelmachovitch, Eric Shaw, Michael Thomas, Albert Greer & Paul Grindlay, soloists; Metropolitan Festival Choir and Orchestra; Patricia Wright, conductor, Metropolitan United Church, 56 Queen St. East. 416-363-0331. $15, $10, children under 13.

Saturday April 19

- 7:30: Grace Christian Reformed Church, Ten van den Berg, organ in Recital, 25 Charnel Nire Court, 416-293-0373. Free.
- 7:35: St. Christopher’s Choir, A Time for Alleluia, Musical of the seasons in the life of Christ with choir, dancers & narrators, St. Christopher’s Church, 925 Guelph Line, Burlington. 905-634-1865.
- 8:00: Metropolitan Washington Bahá’í Chorales, If We Ever Needed Peace, International Gospel Choir; Siobhan Duffy; John El华南, accompanist; Van Gilmer, director, Mississauga Living Arts Centre, 4141 Living Arts Dr. 905-306-6000, $20.

Monday April 21

- 1:00: St. James’ Cathedral, Lunch Hours at St. James’ Timothy Pyper, organ, Bach: Prelude and Fugue in C, BWV 547; Widor: Andante Sostenuto (Symphonic Gohrique); Reubke; Sonata on the 94th Psalm. 65 Church St. 416-364-7865, Free.
- 8:00: Continuum Contemporary Music, Distillation—The Water Project, Interdisciplinary project including video installation by Ramona Ramlochand and music by Perle, Smith and Tabash, Anne Thompson, flute; Peter Stolk, clarinet; Perina Attriwalla, violin; Paul Widner, cello; Christopher Foscy, piano; Ryan Scott, percussion; Rosemary Thomson, conductor. DeLeon White Gallery, 1036 Queen St. West. 416-487-4954, $20, $10, $5 (cheapest).

Tuesday April 22

- 1:00: St. James’ Cathedral, Ten van den Berg, organ in Recital, Works by Pastors, Andriessen, Bartelmek & Alain. 6S Church St. 416-394-7885. Free.
- 5:00: Continuum Contemporary Music, Distillation The Water Project. See April 21.
- 8:00: University of Toronto Faculty of Music, Felix Galimir Award Gala Concert. Performances by annual award recipients. Fundraiser for the Faculty’s Ensemble-in-Residence program. Walter Hall, 50 Queen’s Park. 416-977-3744. By donation.

Wednesday April 23

- 12:30: Yorkminster Park Church, Noonday Recital: Andreas Meisner, organ.
2002-2003
FELIX GALIMIR
CHAMBER MUSIC AWARD

Gala Concert

Tuesday, April 22, 2003
8 pm. Walter Hall

Showcasing the recipients of the annual chamber music award in memory of the late violinist Felix Galimir, one of the most revered and influential chamber musicians and teachers whose legacy has blessed the world with several generations of world-class chamber musicians.

2003 AWARD RECIPIENTS

TOKAI STRING QUARTET
Amanda Goodburn, violin | Csaba Koczó, violin | Javier Portero, viola | Rafael Hoekman, cello
SCHUBERT Quartet-Eight in C minor D. 703
CHAN KA NIN Quartet no. 3

DOWNTOWN QUARTET
Christian Robinson, violin | Jennifer Burford, violin | Alex McLeod, viola | Alexandra Lee, cello
MENDELSSOHN Quartet in F minor Op. 80

GEMINI STRING QUARTET
Akemi Mercer, violin | Victoria Lindsay, violin | Caitlin Boyle, viola | Nadia Klein, cello
SMETANA Quartet no. 1 in E minor “From My Life”

Tickets at the door • Suggested admission: $10
Additional donation welcome

Proceeds from this concert will benefit the Felix Galimir Chamber Music Fund.
Walter Hall, Edward Johnson Building, 80 Queen’s Park
Box office: 416-978-3744
Thursday April 24

Friday April 25
- 12:00 noon: Roy Thomson Hall. Carnival - 8:00: Justus & Friends. Live on Stage. The Animals. William O'Meara, organ; 2003. Celebrating 25 Years of Broadway. $100 (opening night gala). To benefit Casey House. For complete run see music theatre listings.
- 8:00: Angela Park, piano. Master's Choir; Archbishop Jordan Catholic High School Choir; Mary Ward Catholic Secondary Choir; Children's Chorus of Washington; Lawrence Academy of Music Girl Choir & other performers. Barbara From Ariam, 250 Front St. West. 1-800-267-8526. Free.

Toronto Premiere - The Silent Movie
"KING OF KINGS"
Biblical Epic of the life of Jesus
Cecil B. DeMille, 1927
with William O'Meara, organist
one of Canada's premiere silent movie accompanists
April 25 at 7:30 pm
$10.00 Admission 416-239-2381
Kingsway Baptist Church, Etobicoke, Ontario
(Bloor Street at Montgomery Road, 2 blocks west of Royal York Subway)

"Pitre is simply magnificent, musically and dramatically!"
(Variety)
"Pitre makes the audience hers and hers alone."
(Los Angeles Times)

David Warrack and the Canada Pops Orchestra take you to
Broadway & Beyond
with special guest:
Louise Pitre Star of Broadway's MAMMA MIA!
Thursday, April 24th
Massey Hall 8PM
Tickets at (416) 872-4255
www.masseyhall.com

Barbara Beito, oboe. 60 Simcoe St. 416-872-4255. Free.
- 12:30 noon: Toronto International Choral Festival. Greenwich Public Schools Honors Choir; Archbishop Jordan Catholic High School Choir; Mary Ward Catholic Secondary Choir; Children's Chorus of Washington; Lawrence Academy of Music Girl Choir & other performers. Barbara From Ariam, 250 Front St. West. 1-800-267-8526. Free.

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(Bloor Street at Montgomery Road, 2 blocks west of Royal York Subway)

"Pitre is simply magnificent, musically and dramatically!"
(Variety)
"Pitre makes the audience hers and hers alone."
(Los Angeles Times)


8:00: Royal Conservatory of Music. Royal Conservatory Orchestra. Trustel: Big Bang; Messiaen: Couleurs de la Clé; Debussy: Image No. 2 – Barrie; Ravel: La Valse; Beolke, Alain Trudel, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $15, $12.

8:00: Toronto International Choral Festival. Children's Chorus of Washington; Lawrence Academy of Music Girl Choir; Cedarbrook Middle School Grade Vocal Ensemble; Boyan Choir, Islington United Church, 25 Burnhamthorpe Rd. 1-800-267-8526. $10.

8:00: Toronto Mendelssohn Youth Choir. Spring Concert. Ron Ke Ming Cheung, conductor. St. James' Cathedral, 65 Church St. 416-598-0422. $20.

8:00: University of Toronto Faculty of Music. O'Keefe and Musical Theatre. MacMillan Theatre, 80 Queen's Park. 416-978-3744. $12, $15. For complete run see music theatre listings.

8:00: Village Harmony. Traditional music from Bulgaria & Caucasus Georgia. First Unitarian Congregation of Toronto, 175 St. Clair West. 416-537-2626 x2. $12, $16 (students).

Saturday April 26


7:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Apr 23.


7:30: Toronto Children's Chorus. Goebbels: Voices: Leos: Kargel Reinhard (world premiere); Ligeti: Matraszentimrei Dalok; Hatfield: La Llull; Raminishi: in the Beginning; Bissel: Canto Di Dome; music by Patriciu, Peterson & Friedman. Guests: Gondwana Voices; Jean Ashworth Barde, Lyn Williams & Mark O'Leary, conductors. Metropolitan United Church, 58 Queen St. East. 416-332-8886 x111, 325, 118.

8:30: ArcadiAst. Jude's Celebration of the Arts. Mendelssohn: Te Deun; Schütz: Magnificat; Gluck: Da Profundis; Telemann: Missa Brevis in G; Bach: Quodlibet; Purcell: O Give Thanks. Gabrielle McLaughlin & Jenni Hayman, sopranos; Richard Cunningham, counter tenor; Shawn Oakes, tenor; James Baldwin, baritone. St. Jude's

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calyx concerts

Puccini's Tosca

Tosca in concert - sung in Italian

Stuart Hamilton
Narrator

Narelle Martinez
Tosca

Peter Barca
Scarpia

James O'Farrell
Caravadosi

Saturday, April 26, 2003 - 8:00
Humbercrest United Church
16 Baby Point Road, Toronto
Tickets $25 - Call 416.531.3668

Accord
new music for accordion

with Joseph Petric performing works by
Akers, Denning, Hatzis, Heaslip, Hynes, Lake, Zieminski

April 26, 2003 at 8:00
Music Gallery
Church of St. George the Martyr
197 John Street
Tickets: $18/$12/$5 (Cheapsheets)
(416) 204-1080
www.carshotconcerts.ca

Canada Council for the Arts
Conseil des Arts du Canada

Music Gallery
April 1 - May 7 2003

Cathedral Bluffs Symphony Orchestra
Robert Rains Principal Conductor Music Director

Stephen Leacock Collegiate
2450 Birchlmount

515 92 students/seniors

For tickets call:
416 879 5566
8 pm Saturday April 26, 2003

CBSO/Optimist Club of Scarborough Award recipient
Fabian De On Fulsom playing:
Addinsell Warsaw Concerto
Also on the program: works by Liszt, Mussorgsky,
Mozart and Mahler

ontaroartscouncil as a sponsor of the city
Toronto Children's Chorus
Jean Ashworth Bartle, C.M., O.Ont. Founder/Music Director

"Impressive...superbly trained children's chorus."
ERICA JEAL, THE GUARDIAN (U.K.)

GONDWANA VOICES

TORONTO CHILDREN'S CHORUS TRAINING CHORUS I, II, III & PREPARATORY CHOIR
Mitsi Bondy, Terri Dunn, Marie Claire Gervais & Zimfar Pavlov, conductors
With special guest, GONDWANA VOICES
Lyn Williams & Mark O'Leary, conductors

Experience a choral event like no other as Australia's national children's choir joins the TCC for its North American debut! Featuring a stellar program of Australian & Canadian works by STEPHEN LEEK, DANIEL WALKER, STEPHEN HATFIELD, HARRY FREEDMAN, OSCAR PETERSON ...and more

SATURDAY, APRIL 26, 7:30 PM, METROPOLITAN UNITED CHURCH TICKETS: ADULTS $25, STUDENTS/SENIORS $19

PLUS... Auditions now on for our 2003-2004 season!

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

The Musicians In Ordinary for the Lutes and Voices present:
A Musicall Banquet
the 1610 Songbook with music of Dowland, Caccini and others
Saturday April 26, 2003 @ 8pm
Church of the Redeemer
Bloor Street and Avenue Road
416-603-4950 www.musiciansinordinary.ca


QUEEN STREET CONCERTS

Ben Woolfitt and Marilyn Gilbert present a relaxed concert series in a spacious downtown Toronto loft.
April 26, 2003 at 8 pm
TriloNorte - Lenny Solomon (violin), Bill Bridges (guitar), Sasha Luminsky (accordian) - international styles and colours (Canada)

June 7, 2003 at 8 pm
Dave Restivo, jazz pianist (Canada)

St. Jude's Celebration of the Arts presents:
Arcady
An ensemble dedicated to the performance of Baroque music and contemporary Canadian works.
Mendelssohn, Schütz, Gluck, Telemann, Bach, Purcell
St. Jude’s Church, 160 William Street, Oakville
Tickets: $20/18 Phone: (905) 844-3972
Saturday, April 26 at 8pm
www.stjudeschurch.net www.arcady.ca

Opera Celebration
Featuring
Wendy Dobson, soprano; Sarah Hallyburton, mezzo-soprano
Colin Ainsworth, tenor; Marek Konarkowski, baritone
José Hernandez, piano

Opera favorites by Mozart, Rossini, Donizetti, Delibes and more
Sunday, April 27, 7pm
Music Gallery, 17 John Street (north of Queen at Stephanie)
Tickets $15 adults, $10 students/seniors
Box office: 416-204-1080

www.thewholenote.com
Flute and String Quartets by Mozart and Haydn

**Monday, April 28, 2003 7:30pm**

Trinity-St. Paul's United Church
427 Bloor Street West

**Mozart**
- String Quartet in D K575
- Flute Quartet in D K285

**Haydn**
- London Trio No. 3 & 4
- String Quartet No. 6

*Arranged for Flute Quartet*

**Virginia Markson** - Flute
**Wendy Rose** - Violin  **Virginia Wells** - Violin
**Susan Lipchak** - Viola  **Marie Gélinas** - Cello

(Musicians from Toronto Symphony Orchestra)

Tickets $15/$12 (Seniors/Students)
For more information and tickets, call 416-893-9953

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The Southern Ontario Chapter of The Hymn Society in the United States and Canada

"A Celebration of Wesley 300 in Song and Drama"

with Bill Lamb, Canadian Methodist Historical Society, and John Bedell, originally from the British Wesleyan Church.

**Monday, April 28th, 2003**

7:00 refreshments
7:30 presentation

Kingsway-Lambton United Church
(The Kingsway at Prince Edward Dr., Etobicoke)

"Silver-plated music making all the way"

William Littler, The Toronto Star

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The Hannaford Street Silver Band present

All That Jazz

**Sunday, April 27, 2003, 3 p.m.**

Jane Mallett Theatre

HSS8 Artistic Director Curtis Metcalfe will direct our annual afternoon of jazz classics and improvisational pyrotechnics as we are joined by two of Canada's most remarkable jazz artists, Reedman Alex Dean and Trombonist Alastair Kay. With this lineup of musicians, add some interesting arrangements, the occasional humorous remark from Alex Dean and you have a combination of great music and a lot of relaxed fun.

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

www.hannafordband.com

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2021, $20.
- 2:30: Aldeburgh Connection. Sunday Series: Catherine Robbin and Friends: Nancy Argenzio, soprano; Catherine Robbin, mezzo; Benjamin Butterfield, tenor; Daniel Licht, baritone; Stephen Reaum & Bruce Okubista, artistic directors. Walter Hall, 8 Queen's Park. 416-444-3976. $40.

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Monday April 28

- 7:30: Associates of the Toronto Symphony Orchestra. Flute and Strings. Mozart: String Quartet in D K575; Flute Quartet in D K285; Haydn: London Trio #3 &
8:00: Toronto Organ Club. Dan MacLaughlin. Hammond XK6 organ. Christ Church, 529 Royal York Rd. 905-631-1664. $10, children under 10 free.

Tuesday April 29
- 19:00: Musica Aeterna. Central Place, 436 Church St. 416-368-7425. Free admission. For more info, call: 416-967-2649.
- 19:00: Toronto Symphony Orchestra. Elgin Theatre, 506 Yonge St. 416-870-8000. $20-$44. For more info, call: 416-965-5828.
- 22:00: Toronto Symphony Orchestra. Elgin Theatre, 506 Yonge St. 416-870-8000. $20-$44. For more info, call: 416-965-5828.

Sine nomine Ensemble for Medieval Music
Ballare et cantare:
Music from the Medieval Tuscany
Friday, May 2, 8 p.m.
St. Thomas's Church, 383 Huron Street
Tickets $14/$9 students, seniors
For information and reservations, call 416-963-4945

SFBM 8PM SATURDAY MAY 3, 2003
WILLOWDALE UNITED CHURCH
439 KENNEDY AVENUE, NORTH YORK
ADULT $20 SENIOR/STUDENT $15
FOR MORE INFORMATION AND TICKETS CALL 416-225-2255
WWW.ALLTHEKINGSVOICES.CA
SUPPORTED BY THE CITY OF TORONTO THROUGH THE TORONTO ARTS COUNCIL

Alexander's Feast
GEORGE FREDERICK HANDEL

Back from the Georgian Republic with exciting new repertoire!
3 May 2003, 8 p.m.
Holy Trinity Church
(by the Eaton Centre)
$20 at the door
$15 Seniors, Students
416-537-2526
www.darbazi.com

Darbazi
Back from the Georgian Republic with exciting new repertoire!
3 May 2003, 8 p.m.
Holy Trinity Church
(by the Eaton Centre)
$20 at the door
$15 Seniors, Students
416-537-2526
www.darbazi.com

For information and reservations, call 416-963-4945

All The King's Voices
David J. King, Conductor

Darbazi
Back from the Georgian Republic with exciting new repertoire!
3 May 2003, 8 p.m.
Holy Trinity Church
(by the Eaton Centre)
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416-537-2526
www.darbazi.com

For information and reservations, call 416-963-4945
Elmer Iseler Singers
LYDIA ADAMS, CONDUCTOR

present

Celebration
Ruth Watson Henderson

A 70TH BIRTHDAY TRIBUTE
Choir, Organ and Piano selections include
Magnificat, In Memoriam Elmer Iseler,
Make Me A World, Shades of Love, Song My Paddle Sings, Five Ontario Folk Songs, Psalm 150

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

TICKETS: $30, $25 Seniors/Students
Lufthansa
For Tickets Call 416-217-0537
Monday-Friday 9 am-5 pm

Ruth Watson Henderson

A 70TH BIRTHDAY TRIBUTE
Choir, Organ and Piano selections include
Magnificat, In Memoriam Elmer Iseler,
Make Me A World, Shades of Love, Song My Paddle Sings, Five Ontario Folk Songs, Psalm 150

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

TICKETS: $30, $25 Seniors/Students
Lufthansa
For Tickets Call 416-217-0537
Monday-Friday 9 am-5 pm

Concerts at St. George’s on-the-Hill
Spring 2003

Sunday May 4, 2003 - 4:00 pm
The Amarilli Singers (women) – Karen Rymal, director
Penthalia Singers – Mary Legge, director
Jacqueline Goring, harp

‘Sopranos and Altos Times Two’
works by Holst, Cécile Chaminade, Randall Thompson and others
St. George’s on-the-Hill Anglican Church
4600 Dundas St. W. (just east of Islington)
Information: 416 463 9284
$12/$10

Chrzalk Arts & Music Series

Sunday, May 4, 2003
3:00pm
Alexander Tselyakov

Featuring works by
Chairman and Raminish

Silent Auction Preview Begins at 2:30pm

Grace Church on-the-Hill
300 Lonsdale Road at Russell Hill
Toronto, ON M4Y 1X4

Tickets: $15; Seniors/Students: $12
Web site: www.torontocamerata.org
For information call: 416-88-7845 Ext.21

Russians: Rachmaninov: Romance and Scherzo; Schnittke: Sarata #1 for Violin & Chamber Orchestra; Mizrayim: Introduction and Moto Perpetuo (Canadian premiere); Borodic: Sinfonia after Quartet #2; Stefan Arman, violin; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416 205 5555. $32, $28, $18 (lsf).
- 6:00: York Symphony Orchestra. Last Night of the Proms. Brahms: Variations on a Theme of Haydn. Saint-Saëns: Piano Concerto #2; Edgar: Nínard, from Enigma Variations; Pomp and Circumstance #1; Walton: Crown Imperial; other works. Roberto De Clara, conductor. Trinity Church, 79 Victoria St., Aurora. 416 410 0860. $23, $15, $9 (lsf).

Russians. Rachmaninov: Romance and Scherzo; Schnittke: Sonata #1 for Violin & Chamber Orchestra; Mirzoyan: Introduction and Moto Perpetuo (Canadian premiere); Borodic: Sinfonia after Quartet #2; Stefan Arman, violin; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416 205 5555. $32, $28, $18 (lsf).
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- 2:00: Chamber Music Society of Mississauga. Honoraque. Works by Bach, Beethoven, Bartók/Mozart, Glère, Glika and Molinari. Piggy Hills McGuire, violin; Lisa Griffiths, bassoon; Christian Sharpe, contra bassoon; Rob Wolinski, double bass. Royal Bank Theatre, Mississauga Living Arts Centre, 4141 Living Arts Dr. 905-308-6000. $24, $18 (lsf).

- 2:00: Toronto Sinfonietta String Quartet. Spring at One Eleven Avenue Road. Works by Vivaldi and others. One Eleven Avenue Rd. 416-410-4379. $15.

Trinity, 10 Trinity Square. 416-966-1406.
Free.
- 3:00: Canadian Music Competitions, North Toronto Concert, CMC new and past winners. North Toronto Alliance Church, 11221 Bayview Ave., Richmond Hill. 416-441-1335. $10, $15.
- 3:00: Chrylark Arts and Music Series. Alexander Tootla, cello. Music by Glick & others. Heliconian Hall, 35 Hazelton Ave. 416-664-0877. $15.
- 3:00: Mississauga Choral Society! Chorus Niagara/Collar Singers. Berlioz: Requiem. Albert Greer, tenor; Three Choirs Festival Orchestra; Robert Cooper, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-305-6000. $15-$35.
- 3:00: Music at Metropolitan. Annual Spring Concert of the Metropolitan Silver Band. Guests: Cantabile Choral of York Region, Metropolitan United Church, 96 Queen St. East. 416-302-0331. $10, $15.
- 4:00: Concerts at St. George’s on the Hill, 3590 Sheppard Ave. West. 416-463-9294. $12, $10.
- 7:00: Royal Conservatory of Music. Academy Music Festival. Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2524 x321.
Free.
- 7:30: Church of St. Simon the Apostle, Handel: Caradon Anthems: Choir of Gentlemen, Boys and Girls; members of Mississauga Children’s Choir; orchestra, Martin Bazarian, concert master; Maurice White, organ; Thomas Bolt, director of music. 525 Bloor St. East. 416-923-6714. $15 reductions for children.
- 7:30: York Symphony Orchestra. Last Night of the Proms. Markham Theatre, 171 Town Centre Blvd. 905-305-7469. See May 3.

Puccini
Messa di Gloria

Sunday, May 4, 2003 at 4:00 p.m.
Christ Church Deer Park, 1570 Yonge Street,
(Heath St. W. at Yonge St.)
Tickets: $20 Adults, $15 Student/Seniors

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St. Catharines | Saturday, May 3 | 7:30PM
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Mississauga | Sunday, May 4 | 3:00PM
Living Arts Centre, 4141 Living Arts Drive
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Barrie | Saturday, May 10 | 8:00PM
Fisher Auditorium, Barrie Central Collegiate
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Monday May 05

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

Tuesday May 06

- 1:00: St. James’ Cathedral. Lunch Hours at St. James’ Cathedral, organ. Verdi: Symphonic No. 1 in D. 656 Church St. 416-364-7865. Free.
- 7:00: Royal Conservatory of Music. Academy Music Festival. Young musicians from the Young Artists Performance Academy, Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. Free.

Wednesday May 07

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

FURTHER AFIELD

(in this issue: Cobourg, Georgetown, Hamilton, Kitchener, Lindsay, Milton, Oshawa, Springdale, St. Catharines)

Saturday April 05


Saturday April 11

- 8:00: Opera on the River. "Le Fils de Regime". Tracy Dale, Bruce Sedge, Odette Beaufre, Peter Strummer, Sarkis Barabazian, performers; Hamilton Philharmonic Orchestra; Daniel Lipton, conductor. Centre in the Square, Kitchener. 519-578-1570.

Saturday April 26


Sunday April 27

- 2:00: Lindsay Concert Foundation. Stars of Tomorrow 2003. Chamber ensembles of the Young Artists Performance Academy of the Royal Conservatory of Music. Glenn Crombie Theatre, Sir Sanford Fleming College, Lindsay. 705-328-0587.

Friday May 02

- 8:00: Harlequin Singers. Love Notes. Music from Broadway, the big band era, jazz & pop. John Parker, music director; Laura Pin, accompanist. Studio Theatre, Hamilton Place, 1 Summer Lane. 905-572-5885. $17.

Saturday May 03

- 7:30: Mississauga Choral Society! Chorus Niagara/Cellar Singers. Berlioz: Requiem. Albert Greer, tenor; Three Choirs Festival Orchestra; Robert Cooper, conductor. Lake Street Armoury, 91 Lake Street, St. Catharine’s. 905-689-5550 x3257. $15-$35.
- 8:00: Harlequin Singers. Love Notes. Studio Theatre, Hamilton Place. See May 2.

Sunday May 04


Brampton Music Theatre. The Sound of Music. Directed by: Eleonore Callas. April 10-12, 15-19:00: $40; April 13-19:00: $40, 2:00; Easter B. Hart House Theatre, 7 Hart House Circle. 416-978-8688. $40.00 (standing room night gala), $25-$50 (regular run). To benefit Casey House.


null
and a study of scores and recordings that feature these techniques.

The Arraymusic web-based instrumentation tutorials will add a new dimension to the course. The tutorials provide specific information on a particular instrument’s scoring considerations and possibilities while providing a demonstration of various traditional and extended playing techniques. The website also allows Acadia students to have instant access to some of Canada’s best performers of contemporary music as they demonstrate the possibilities of their instruments.

One example: inviting Rebecca van der Post to rural Nova Scotia to lecture on composing for the violin would be completely unfeasible. Through the Arraymusic web-based tutorials, students can watch while she demonstrates the traditional and contemporary performing techniques of her instrument, and listen while she performs contemporary Canadian solo and chamber-ensemble works.

And a footnote from Arraymusic’s Stephen Vocal Teacherogra: Our immediate plans are to expand the website’s educational content, by adding a video documentary of the annual Young Composer’s Workshop, and also adding the recorded performance of ArrayLive, the organization’s recent concert which was broadcast in real time over the internet to five locations across North America.

ENCORE BAYVIEW! A win-win story

Encore Symphonic Concert Band was established in 1986 by a group of Toronto Musicians’ Association members who had retired from their day-time employment and needed a way to play music during the day.

Many of the founding members are still with the Band – the legendary Eddie Graf is their senior member – and the original conductor, Bernie Clark, continues to visit and conduct on occasion. Currently the band is led by John Liddle and consists of nearly fifty men and women from all walks of life – professional musicians, retired teachers, medical doctors, civil servants, engineers, business executives and police officers, performing at venues such as The CNE, Stage West Theatre, The Oakville Centre For The Performing Arts, City TV, Toronto City Hall and Roy Thomson Hall.

Less well known is the fact that for several years the band has rehearsed at Bayview Fairways Public School in Thornhill and does a concert each year with the kids at the Vaughan Playhouse. “The kids are blossoming” according to the band’s Laurie Brookes.

Thursday April 10th, at 7pm, at the City Playhouse Theatre in Vaughan the school and the band will present their fourth annual ‘Intergenerational’ concert. We’re calling it “Tell Me a Story” says school music teacher Susan Baskin. “It will feature a wide variety of choral and instrumental music, including two original songs by Lenny Graf (son of Eddie), and two new arrangements by Eddie himself, including a jazz number, specially created for 13 year old school cellist, Kimberley Jeong, who will solo with the Band.

The concert will also feature a brief Shadow Puppetry play with original Gamelan style music prepared in collaboration with David Powell of Puppet-mongers and Nur Intan Murtadza, world music consultant.

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ANNOUNCEMENTS

*April 1 8:00: Tafelmusik. 3rd Annual Fundraiser: Fool's Rush In... Performances by Tafelmusik Baroque Orchestra under music director Jeanne Lamon; silent auction; catered by EnVille Catering and Event Design; Alex Petrenko, host; Capilene Event Theatre, 2492 Yonge. 416-964-8337; $75.

*April 3 8:00: Mississauga Symphony. 10th Annual Wine Tasting and Fine Wine Auction. Includes hot and cold hors d’oeuvres; classical chamber ensemble & ongoing silent auction throughout the evening. Living Arts Centre, 4141 Living Arts Drive. 805-615-4401; $20.

*April 25 7:30: King’sway Baptist Church. King of Kings. Silent movie Cecil B. DeMille biblical epic of the life of Jesus, accompanied by William O’Maara, organ. 41 Birchview Blvd. 416-338-2381. $10.**

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ANNOUNCEMENTS, LECTURES, ETCETERA


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ANNOUNCEMENTS CONTINUED

* April 27 9:30am: Alliance for New Music Projects/The Running Room. 5km Musical Run. Run or walk in support of young student musicians. Live music along the route. Coronation Park, Lakeshore Blvd. West at Strachan Ave. Register at The Running Room, 2029 Yonge St. 416-963-5937, 1-25.

* April 27 1:00: Amici. Spring Fundraiser Celebration. Music, wine, food, silent auction, Guest: Mary Lou Fallis, Grano, 2035 Yonge St. 416-388-8743, $50 (appropriate tax receipts issued).


* May 4: CAMMAC. Special Anniversary Recital. For all those who have attended its summer music programs at Lake Rosseau, Cedar Glen, and/or Appleby College, to celebrate the 25th anniversary of CAMMAC music centres in Ontario and the 50th anniversary of the founding of CAMMAC. 2:00. Music reading (see below). 4:45 dinner followed by concert. Calvin Presbyterian Church, 26 Delisle. 416-822-8708, $10 (dinner/concert).


* April 28 7:30: Hymn Society of Toronto. ASPRINCE. Waist Church, 330 Danforth Ave. 416-487-9261.


* April 11 8:30: Merriam School of Music. Vocal Department Masterclass with Catherine Arcand Pinette and Karen LaRose. 2359 Bristol Circle, Oakville. 905-829-2020. $5 (participants), Merriam students free.

WORKSHOPS


* April 11 8:00: University of Toronto Music Graduate Students' Association Conference. Electronic Intuitions. Evening exploring the range and diversity of electronic music today. St. George the Martyr Church, 197 John, 416-284-1030.

* April 14 1:30: Toronto Early Music Players' Organization, Spring Workshop with Lucie Laneville; Music from the European Travels of Josquin, di Lasso, Arcadelt and Schütz. Focus will be on musical skills such as phrasing, tuning & basic Renaissance ornamentation. St. George the Martyr Church, 197 John St., 416-487-9261.

* April 20 1:00: Colourmark Productions. Irish Fiddle Workshop with Kevin Burke. For experienced fiddlers. Guild Room, Christ Church Deer Park, 1570 Yonge St. 805-201-7697, 1-45.


* April 24 7:00: Village Harmony. Workshop in choral traditions of eastern Europe, Bulgaria & Balkans. First Unitarian Congregation of Toronto, 175 St. Clair West, 416-537-2526 x2. $12 (adults).

* April 28 8:00: Toronto Folk Singers Club. Bring your voice and musical instrument (optional) to share songs. Tranzac, 292 Brunswick. 416-537-7422.


* April 29 9:30am, 12:30 & 7:30: Alliance for Canadian New Music Projects. Choral workshop with clinician/conductor/composer Stephen Hatfield, Eastminster United Church, 310 Danforth Ave. 416-393-5937, 9-10.


* May 4 2:00: CAMMAC. Musical Reading. Singers and instrumentalists are invited to participate in a reading of Mendelssohn's Elijah with Howard Dyck. Director, Christ Church Deer Park, 1570 Yonge. 416-421-0779. $5 (non-members).

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WholeNote's Special Editorial Focus
and Publication Schedule to March 2004

MAY 1 TO JUNE 7, 2003
Editorial Focus: Choral Celebration
Published: Tuesday, April 29, 2003
Count Your Choir in! WholeNote Magazine invites all choirs in Southern and Southwestern Ontario to participate in Choral Celebration, a special feature which will appear in May 2003. WholeNote's Choral Celebration will include a free directory entry for every participating choir, telling readers who you are, how often you rehearse and perform, how to get in touch, and where and when to audition or apply. Deadline for directory entries is Friday, April 4. To count your choir in, e-mail choralscene@thewholenote.com or call 416-603-3786.

JUNE 1 TO JULY 7
Editorial focus: Overview of Summer Music Festivals
Published: Thursday, May 29, 2003
Festivals that were in The WholeNote last June will be contacted. If your festival is new or was not in the magazine last year, please contact us to be added to the summer festival list.

JULY 1 TO SEPTEMBER 7
Editorial focus: Detailed Listings of Summer Music Festivals
Published: Friday, June 27, 2003

SEPTEMBER 1 TO OCTOBER 7
Editorial Focus: Community Bands
Published: Thurs., Aug. 28, 2003

OCTOBER 1 TO NOVEMBER 7
Editorial Focus: WholeNote Members, 2003-04
Published: Fri., Sept. 26, 2003

NOVEMBER 1 TO DECEMBER 7
Editorial Focus: New Music
Published: Thurs., Oct. 30, 2003

DECEMBER 1, 2003 TO FEBRUARY 7, 2004
Editorial Focus: TBA
Published: Thurs., Nov. 27, 2003

FEBRUARY 1 TO MARCH 7, 2004
Editorial Focus: Music and Health
Published: Thurs., Jan. 28, 2004

MARCH 1 TO APRIL 7, 2004
Editorial Focus: Summer Music Education
Published: Thurs., Feb. 28, 2004

DEADLINES: (All dates refer to the month prior to publication of the magazine. Holidays may alter the schedules shown below.)

Listings: 15th of the month
Advertising Reservations: 18th of the month B&W (Colour, 13th)
Advertising Material Delivery: 20th of the month

CONTACTS:
Listings: Simone Deslacs listings@thewholenote.com 416-323-2232
Advertising Reservations: Allan Pulker or Karen Ages 416-323-2232
Editorial: David Periman 416-603-3786 editorial@thewholenote.com

With a monthly circulation of 31,500 copies, WholeNote provides reliable monthly live concert listings to an enthusiastic circle of readers in Southern Ontario, many of whom are also active participants in choirs, ensembles and orchestras.
add only exceptional pieces to music history's long list of works. Crumb acquits this responsibility admirably. In 1962, at the age of thirty-three, he produced his first work combining unprecedented extensions of sonority using numerological structures for organizing harmony, rhythm, and form. Sometimes the sonorities come from virtuosic stretching of familiar instruments and voice. Other times they come from unusual instrumentation played in unusual ways: sitar, electric bass, carillon, and more.

A second assumed responsibility is never standing still. Crumb aims to make each work unique. The forces range from works for solo instrumentalists to the mammoth Star-Child (Volume 3, Bridge 9095) with its multiple orchestras, chorus and children's chorus, trombone and solo soprano. From the first measures you know that you are entering a new sonic world.

The best place to start in this superb set from Bridge (manufactured and distributed in Canada by Verge Music) is the recent Volume 6 (Bridge 9127), which has a good sampling of Crumb's wares. You get the Pulitzer-winning Echoes of Time and the River, Gnomic Variations featuring a solo piano played like nothing you've heard before, the aural Drone for organ and the intimate Four Nocturnes for violin and piano.

Sandwiched between these 19th century stumbles are a trio of popular modern selections, beginning with Bartók's 1917 Romanian Folk Dances. Quebec is well represented by Claude Champagne's tried-and-true Danse villageoise and François Dompierre's recent Les Diableries for violin and orchestra. The flashy Dompierre work, with its echoes of the same Québécois fiddling traditions that inform Champagne's work, is incisively performed by OSQ concertmaster Darren Lowe.

The recorded sound achieves both great depth and clarity, with the violins distributed to the left and right in the 19th century manner. As enjoyable as these performances may be, I find it frustrating that this narrowly focused sequence of dance tracks gives little sense of what this venerable orchestra might achieve in weightier repertoire.

Daniel Foley

Concert Note: Yoav Talmi leads the Quebec Symphony Orchestra in some weightier fare at Roy Thomson Hall.

Angela Gheorghiu

A new Carmen for a new century!

The brilliant Romanian soprano is a stunning Carmen

Carmen is arguably the most famous opera ever written. This month EMI Classics releases a magnificent new recording with a superb all-star cast. Angela Gheorghiu as Carmen trifles with the affections of husband Roberto Alagna and Toreador Thomas Hampson. Michel Plasson, the leading French conductor of our time leads the Orchestre National du Capitole de Toulouse.

Concert Note: Students of the Glenn Gould School perform well-known works by George Crumb including Black Angels on April 11 at 7:30 at the Royal Conservatory of Music. New Music Concerts presents "The Unknown Crumb" (including Quest and Federico's Little Songs) on April 13 at Glenn Gould Studio.
Beethoven: Piano Trios Op.1
Gryphon Trio
Analekta FL 23170

Last month the Gryphon Trio celebrated its tenth anniversary with a Music Toronto performance that included the North American premiere of a recently discovered trio by the Romanian composer George Enescu. That the Gryphons were chosen for this honour by the eminent Quebec group's fourth CD for the Analekta label featuring two trios from Beethoven's Piano Trios Op.1 is performed with supple, elegant phrasing and a sense of delicate intimacy.

An excerpt from Blow's Ode on the Death of Henry Purcell displays White's broad palette of sound and great expressive capacity. Some exquisite instrumental music by Biber, Thomas Simpson, Purcell, Talis and Holborne is played by Les Voix Baroques with thoughtful attention to detail, sweetness of sound, and energetic abandon, as befits each particular work. Despite some tempos which feel slightly too hurried, a few missed opportunities for instrumental word-painting, and momentary lapses in tuning, this is a delightful CD which I will enjoy again many times to come.

David Olds

Editor's Note: As we go to press it has come to my attention that Analekta will indeed release a CD of works written especially for the Gryphon Trio later this year.

Concert Note: The Gryphon Trio is featured in the Soundstreams/Music Toronto/CBC Radio Two presentation of music by Serge Arcuri and Ingram Marshall at Glenn Gould Studio on April 3.

Elegia
Matthew White, alto & Les Voix Baroques
Analekta AN2 9902

I have always admired Matthew White's musicality as well as the intelligence and honesty of his singing, and so jumped at the chance to review this CD. White performs here with a small, Montreal-based instrumental ensemble of which he is the programming director.

The program, comprising laments and elegies by German and English composers of the 16th to 18th centuries, features some of the true gems of the genre. Byrd's Ye Sacred Muses receives an almost magical rendition here, and J. S. Bach's Ich habe genug (BWV 82) is performed with supple, elegant phrasing and a sense of delicate intimacy.

An excerpt from Blow's Ode on the Death of Henry Purcell displays White's broad palette of sound and great expressive capacity. Some exquisite instrumental music by Biber, Thomas Simpson, Purcell, Talis and Holborne is played by Les Voix Baroques with thoughtful attention to detail, sweetness of sound, and energetic abandon, as befits each particular work. Despite some tempos which feel slightly too hurried, a few missed opportunities for instrumental word-painting, and momentary lapses in tuning, this is a delightful CD which I will enjoy again many times to come.

Alison Merville

Concert Note: Trombonist Alain Trudel is featured as both conductor and composer with the Royal Conservatory Orchestra on April 25 at Glenn Gould Studio.

Nino Rota
Jennifer Swartz; Alain Trudel
Orchestre Metropolitain;
Yannick Nezet-Seguin
ATMA ACD2 2294

Though composer Nino Rota (1911-1979) is justly celebrated for his contributions to the films of Zeffirelli, Coppola, Visconti, and above all, Fellini, his extensive catalogue of concert music (some 100 scores in all) is little known outside his native Italy. The present album celebrates both sides of this prolific artist.

The sprawling Suite from La Strada was the result of a commission from La Scala of Milan for a ballet based on the renowned 1954 Fellini film of that name. It incorporates music from several of his most successful film scores along with music especially composed for the full-length ballet. Conductor Yannick Nezet-Seguin does his best to bring cohesion to this cornucopia of sources, though it is no easy task.

Stylistically, Rota was a musical chameleon, and the Suite is little more than a string of memorable melodic pearls loosely bound together by the most fleeting of transitions.

Rota's 1947 Harp Concerto shows a much finer sense of form, employing the neo-Baroque formulas that were the height of French fashion at the time. It remains a highly attractive, deftly orchestrated work. The highly ornamented harp part is charmingly performed by Jennifer Swartz. The 1966 Trombone Concerto is an equally appealing work, expressed in a listener-friendly neo-classical vernacular. Canada's singular trombone soloist, Alain Trudel, delivers an effortless interpretation of this important addition to the limited repertoire. Montreal's alternative orchestra is an impressive one, though one not inclined to play as romantically as they might in this repertoire.

Daniel Foley

Concert Note: Trombonist Alain Trudel is featured as both conductor and composer with the Royal Conservatory Orchestra on April 25 at Glenn Gould Studio.

Scarlatti - Sonatas for clavecin, Vol.2
Luc Beauserjeur
Analekta FL 23163

Relentless charm, wit that catches you off guard, subtlety - well every
now and then, entertaining - always. Scarlatti was a remarkable composer for the keyboard. You would think that after the first 2 or 3 hundred sonatas, there would be a limit to what a composer could do that was not a re-hash. It’s like dim-sum for the harpsichord. An incredible variety and even when you’ve tried them all, there are other cooks who can make it the same, but different.

Luc Beauséjour is a great cook, well, interpreter, when it comes to Scarlatti. He even has a kind of tongue-in-cheek grin with the sonatas that are “serious”. The raucous ones bounce along with a care in the world. What happy music! The wonderful keyboard technique is transparent. Yup, some of these are a real workout, but they just fly from his fingers. Beauséjour gets great sounds out of the Wm. P, Ross harpsichord, after Boffo, 1574. Rather an early design for Scarlatti, but quite successful for these sonatas.

You would think that all this excitement would wear one out - nope. I hope that Luc goes on to make more. I hope that Luc goes on to make more.

Den Clay

Actus Tragicus
Theatre of Early Music
Daniel Taylor
Atma ACD2 2288

This handsome disc features the brilliant Canadian counter-tenor Daniel Taylor’s bold experiment called the “Theatre of Early Music”. The group has some high ideals, including “bringing back the sacredness” to the “creative” process of making music. The instrumentalists hail from Montreal and the singers are soprano Suzie LeBlanc, Taylor, tenor Ian Homye man and the renowned English bass Stephen Varcoe.

With the Bach and Telemann cantatas recorded here an interesting question arises: does one need a conductor/leader to - if not explicitly conduct - at least synthesize and streamline the excellent musical ideas from all involved? I don’t have a definite answer, but it’s clear from these recordings that while Taylor is the founder of the Theatre of Early Music, he’s encouraging all of the musicians to express their own ideas and responses to the music. This works most of the time, but with the Actus Tragicus (BWV 106), one gets the sense from the outset that the performances are too self-indulgent. The tempo of the opening Sonatina is really too slow, though I readily admit that the harmonies and sonorities of the gambas and recorders are heart-breakingly beautiful. All of the vocalists sing beautifully, but it’s only Varcoe who seems to bring a refreshing forward-motion to his singing. He knows where and when to relax to great effect, but most of the time he keeps things moving and takes the listener’s breath away with his remarkable phrasing.

I can’t get enough of Daniel Taylor’s singing - it’s an absolute marvel - but I think he needs to take better control of this group. The raw material he has access to is extraordinary and the potential for memorable, profound music making is clearly there. Long live the Theatre of Early Music.

Larry Beckwith

Editor’s Note: Taylor’s earlier disc of Bach Cantatas with the Theatre of Early Music has been nominated for a JUNO award. See “Discs of the Month” for full details.

A Jazz Celebration
The Marsalis Family
Rounder Records/Marsalis Music
1166133022

The juggernaut that is the Marsalis family of New Orleans seems to dominate the ‘official’ jazz scene these days. Consider trumpeter Wynton’s considerable activities with the Lincoln Center in New York and Ken Burns’ Jazz on PBS; saxophonist Branford’s performances and productions; and the younger Delfeayo, trombonist and producer. The youngest is the drummer Jason, thought of by the other family members as probably the best of the lot.

The paterfamilias is pianist Ellis Marsalis, until recently teaching at University of New Orleans, and always gigging. It was his retirement from that school that caused the clan to reassemble in the home town in the summer of 2001 for a concert taped for PBS, a DVD and this CD release. The bassist was Roland Guerin, and there are guest appearances by Harry Connick, Jr. and trombonist Lucien Barbarin, heard on the traditional Saint James Infirmary. (Connick also sits in at the piano with Ellis on another track.)

This release offers a nice wide range of easy-to-hear jazz, mostly in a middle-of-the-road contemporary style, with features for each of the players. Ellis himself sparkles on The Surrey With The Fringe On Top (featuring some tasty drum work by Jason), and contributes four original compositions.

While this is not the most challenging music you’ll listen to this year, it certainly bears repeated hearings, and offers a nice range of styles and groupings, giving the earlier jazz sounds of Saint James and Struttin’ With Some Barbecue the on-stage respect the music deserves.

Ted O’Reilly

We buy your classical LP collection
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We travel anywhere for good collection
includes a B&W recording from 1961 with Pierre Moneux conducting the LSO in Dukas’ L’Apprenti Sorcier. Interesting, but offering barely a hint of that conductor’s exceptional interpretive skills. Still, better to have it than not.

Other DVD-Vs in the same release were the Beethoven Cello Sonatas with Rostrinovich and Richter; Menuhin playing concertos by Beethoven, Mozart and Bruch; and a recital by Regine Crespin with bonus tracks by Denise Duval.

Mengelberg conducts Wagner, Humperdinck, Richard Strauss and Mahler
Concertgebouw and New York Philharmonic-Symphony Orchestras
NAXOS Historical 8.110855

For examples of pure orchestral power, which doesn’t necessarily mean volume, you must listen to this exemplary new release from Naxos Historical. The Preludes to Dukas’ Antithese and at the College Of The Pacific in December of 1953, the same concert that produced the original Jazz at the College Of The Pacific (Fantasy 3223/oJCCD-047-2). It wears well and is, I believe, one of the best-recorded performances by his long-time musical companion, Paul Desmond. His delicate, introspective playing on Stardust, is a thing of beauty. Desmond’s phrasing is full of unexpected delights, twists and turns. His harmonic sense is unmatched by any other horn player I can think of, but there is no simple running the changes here; this is a melodically inventive mind running on all cylinders. And bassist Ron Croty and drummer Joe Dodge propel things along very nicely, thank you.

Brubeck’s classical training is evident in Let’s Fall in Love. He studied at Mills College with Darius Milhaud and like his teacher, the use of polyrhythms and polytonality (playing in two keys at once) are hallmark of Brubeck’s music. There are those who find his approach too “scholarly” and even unswinging, but the musical joys of this CD far outweigh any of that criticism. It is clear from their obvious rapport that he and Desmond were two musical minds destined to find each other. This was one of the great musical marriages in jazz.

The Three C’s
Benny Carter, Bill Coleman, Henri Chaïx
Sackville SKCD2-2058

Genuine small group swing music is a too-rare commodity these days, and the release of some new material by master musicians is welcome. Visiting American jazz giant Benny Carter, and the expatriate under-recognized great Bill Coleman, each share the stage with Swiss pianist/trombonist Henri Chaïx (pronounced ‘shock’es) on “The Three C’s”.

Altoist/composer Benny Carter was 61 years old, re-establishing himself as a performer, rather than as a composer/orchestrator which had occupied him for decades. Concert producer Arild Wideroe signed him for concerts with Chaïx’s octet in Lausanne, Geneva and Baden. This last event on November 9, 1968 was taped in stereo by Swiss radio, and the results are finally out of the vaults, offering 43 minutes of swing sounds.

Four of the seven selections are delightful Benny Carter originals, and he is featured with just the rhythm section on two standards; I Can’t Get Started and Body and Soul. The other standard, ‘5 Wonderful, uses the whole band. While the visitor is of course centre stage, Henri Chaïx, a formidable musician, shines as both soloist and accompanist: his Baskan-like support work with bassist Alain Du Bois and drummer Romano Cavicchiolo are world class. Tenor man Michel Pilet is solid, too.

Trumpeter Bill Coleman was twice a member of Benny Carter’s big band, in the mid- ‘30s and again in the early ‘40s, but he preferred life in Europe, living in France in the last half of the 1950s and again from 1948 until his death in 1981. As a result, he is less well known on this side of the Atlantic than he should be.

The thirty minutes of his Geneva studio recordings for Swiss radio included here should gain some attention for his elegant, yet swinging trumpet, and his comfortable vocals (one in French!). On these ‘57 and ‘58 mono recordings Chaïx’s quintet is heard. With a four-piece rhythm section, and Michel Pilet’s big tenor, Coleman’s light tone, often with mute, smoothly glides along.

Tunes featured include Wrap Your Troubles In Dreams, Blue Turning Grey..., When My Sugar Walks Down The Street and the French blues! N’Embrassez Pas Ma Femme. Ted O’Reilly

Jazz at the College of the Pacific, Vol. 2
Dave Brubeck Quartet
Fantasy OJCCD-1076-2

Creative jazz and popular success can go together and Dave Brubeck is living proof - an artist who never watered down or altered his music in order to gain a wide audience. Creative booking - he had one of the first groups to play regularly on college campuses - and the necessary spot of luck here and there, resulted in one of the few jazz groups to achieve great popularity and to this day it is one of the few household names in jazz.

This album of previously unreleased performances is from one of those early campus concerts, recorded at the College Of The Pacific in December of 1953, the same concert that produced the original Jazz at the College Of The Pacific (Fantasy 3223/oJCCD-047-2). It wears well and is, I believe, one of the best-recorded performances by his long-time musical companion, Paul Desmond. His delicate, introspective playing on Stardust, is a thing of beauty. Desmond’s phrasing is full of unexpected delights, twists and turns. His harmonic sense is unmatched by any other horn player I can think of, but there is no simple running the changes here; this is a melodically inventive mind running on all cylinders. And bassist Ron Croty and drummer Joe Dodge propel things along very nicely, thank you.

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Mystery Theatre
Erosonic
Victo cd 085

Erosonic’s new release “Mystery Theatre” illustrates that when two

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INDIE LIST
Mystery Theatre
Erosonic
Victo cd 085

Erosonic’s new release “Mystery Theatre” illustrates that when two
virtuoso instrumentalists combine their talents, magic can happen. Baritone saxophonist David Mott and accordionist Joseph Petric have created a musical journey ranging from quiet contemplation to feverish technical prowess to a plethora of musical colours.

Established in 1994, the duo's CD features three works by David Mott, two by Mott and Joseph Petric, and an electro acoustic composition by David Keane. The compositions, which feature scored and/or improvisational elements with contemporary music, free improv and jazz leanings, reflect the composers' solid understanding of the instrumentation. From the challenges each work presents, the interpreters create a fascinating world of sound. Worth noting is the title track Mystery Theatre by David Mott, which the liner notes explain is an exploration of "vast sonic spaces and deep emotional terrain". The two instruments seem to melt together as phrases overlap, dynamics shift and effortless rapidly moving lines intertwine to display Erosonic at its best.

The high production values have only occasional mixing and intonation miscalculations while the extensive liner notes could be adjusted to allow listeners to make more of their own musical responses. Both seasoned and first time new music listeners will find Erosonic's "Mystery Theatre" a worthwhile recording to check out.

Tiina Kik

Concert Note: Joseph Petric is featured in the Music Gallery's Composer Now series concert presented by Earshot! on April 26.

The Soul of Pipa Vol. 2
Liu Fang
Philmultic PMPC001-2

This CD is a veritable feast of alluring sounds, ranging from the eloquent and lyrical to the flamboyant and percussive. The varied soundscape produced by one player and one instrument is quite dazzling. Liu Fang's mastery technique (e.g. tremolo, delicate harmonics, lyrical tunes, and boisterous percussive effects), as well as the music itself — which is based on short sections characterized by ever-changing tempos and dynamics — all evoke an improvised and exciting quality.

The pipa has for a long time been one of the most popular instruments of Chinese classical and folk music. Dating back as far as the T'ang dynasty (618-907), it is a pear-shaped, fretted, short-necked lute with a bent neck which is both a solo and ensemble instrument. Liu Fang studied pipa from the age of six, and is a graduate of the Shanghai Conservatory. She has been based in Montreal since 1996 and has clearly made great inroads in the Canadian and European market.

This CD is the second in a set of three featuring music for the solo pipa. Unfortunately, the liner notes give us no information about the music itself, other than titles and composers. Considering this is aimed at a general Canadian audience, some background would have enhanced most people's understanding of the form, techniques, and programmatic song titles. The eight featured pieces range from traditional, e.g. The Ambush which depicts an ancient battle scene, to more recent works by composers of the late 19th/early 20th centuries such as Liu Tianhua.

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Annette Sanger

Russian Album: Tchaikovsky, Scriabin, Rachmaninoff, Prokofiev, and Samuel Dolin

Alexander Tselyakov, piano

Golomb Records GLDC 5701-3

Russian-Canadian Alexander Tselyakov lives in the Toronto area, has a pedigree from the Moscow Conservatory, and is definitely someone worth hearing if you like Russian pianists playing traditional bravura Russian repertoire.

Here is a grab-bag of the familiar and less familiar, Romantic and modernist works that are now tender, now fiery, now diaphanous, now spiky. Tselyakov’s playing throughout this recital-flavoured release offers command and directness.

Great to be reminded of the impressionist flavours of Rachmaninoff, when so often we just put him in that has-been-virtuoso box. The Prelude in G Major Op. 32, No. 5 and famous G-sharp Minor Prelude, Op. 32 No. 12 shimmer with atmosphere. Tchaikovsky’s F-Major Variations are conservative yet quite wonderful: a simple yearning theme, followed by a clutch of Schumann-esque portrayals. Prokofiev’s affable Fifth Sonata, and several short pieces by Scriabin round out the CD, recorded in Germany. In addition the disc includes the world-premiere performance of a driving Toccata by Canadian Samuel Dolin recorded live at the George Weston Recital Hall by CJRT-FM in 1999.

Philosophy professor and impresario Jan Narveson contributed the stealthy entrance of the soloist and orchestra, in the traditional three movements. Bernardi and the CBC Radio Orchestra are worthy accomplices in this recording. The clear acoustic environment of the Chan Centre in Vancouver makes its subtle contribution. A veritable who’s who of CBC personalities, including Karen Wilson, David Jaeger and Don Harder, are credited with this production. At 67 minutes running time, this is one great CD.

John S. Gray

DISCOVERIES. followed by a clutch of Schumann-Liszt’s and Hua Yanjun.

Of ladies and love...

Michael Schade, tenor

Malcolm Martineau, piano

Hyperion CDA67315

This lovely recording of lieder makes it clear why Canadian tenor Michael Schade has had such success internationally, not only on opera stages but equally in recital halls. Surprisingly, although he has made so many recordings, this is his first solo disc.

Schade goes right to the heart of these texts about “ladies and love.” It’s not just the beauty and resonance of his tone, but his tenderness and impetuousness that make his voice so suitable for this repertoire, from the descriptiveness of Beethoven’s Adelaide to the full-throated drama of Schubert’s Laura am Klavier and the arduous of Fauré’s Nell. In Ravel’s Cinq mélodies populaires grecques, pianist Malcolm Martineau contributes an exciting array of orchestral colours to the texture.

Schade’s supple phrasing makes Liszt’s Tre sonetti di Petrarcha a memorable highlight. By exposing the lyrical soul of these ultraromantic works Schade reveals why Liszt is at his most moving in his songs.

In Richard Strauss’s Morgen, Schade weaves a long, flowing line, and manages to sustain intensity without raising his voice beyond a restrained dynamic level. His stealthy entrance into Martineau’s evocative introduction is especially thrilling.

With its fine performances, intelligent programming, trustworthy sound quality and comprehensive booklet, this disc upholds the standards set by Hyperion’s bold, obsessive founder, Ted Perry, who died in February.

Pamela Margles

J.S. Bach: Concerto No. 2;

Max Bruch: Scottish Fantasy

James Ehnes, Violin

Orchestre symphonique de Montreal

Mario Bernardi, conductor

CBC SMCD 5222

The late Romantic German composer Max Bruch is primarily known for his nine pleasant yet challenging works for violin, including three concertos and the Scottish Fantasy for violin and orchestra. The Canadian violin sensation James Ehnes tackles the Fantasy and the second concerto in his second Bruch recording with the OSM for CBC Records, this time under guest conductor Mario Bernardi.

As with earlier discs of Bach, Paganini, Debussy and Ravel, Ehnes’ remarkable technique and musicality make the recording a delight to listen to from start to finish. Especially impressive is the sense of subtlety that Ehnes brings to Bruch’s rather bombastic use of traditional Scottish tunes in the Fantasy. Ehnes seems to find and emphasize the lyrical side of this piece, while the pyrotechnics are glossed over and played down. In short, Ehnes doesn’t fall into the trap of making it sound even more difficult than it is. His priority is clearly the direct communication of musical ideas. One wishes he had more to work with in terms of the music.

Now that this 27-year-old marvel has put a lot of the warhorses of the violin repertoire on record, we eagerly await his tackling of more challenging fare.

Larry Beckwith

Editor’s Note: This disc is nominated for JUNO in the category: “Classical Album of the Year, Vocal or Choral Performance.”

Concert Note: Michael Schade and Malcolm Martineau give a recital at Roy Thomson Hall on Wednesday, April 30.

This is the Colour of My Dreams

Shauna Rolston, cello

CBC Radio Orchestra;

Mario Bernardi

CBC Records SMCD 5214

There are no superlatives adequate to apply to Shauna Rolston nowadays. The Canadian cellist and University of Toronto instructor has gone from strength to strength since she eclipsed rival Ofra Harnoy in the early 1990’s, and this recent CBC records release continues the procession of excellent work.

Four prominent Canadian composers are featured on this disc, leading off with Kelly-Marie Murphy’s title track. Murphy described this work akin to a dream where scenarios become less comfortable as they progress, with the cello representing the dreamer and the orchestra the scenarios. It’s nearly ten minutes of masterful writing. Chia Ka Nin’s Soulmate, in its third arrangement, this time for cello and orchestra, receives its definitive reading.

Confessional by Christos Hatzis, based on a Byzantine chant, is another superb work from this composer. Fluid lines caress the listener so that the ending seems to come all too soon. Heather Schmidt’s Cello Concerto is a tour de force for both soloist and orchestra, in the traditional three movements.

Bernardi and the CBC Radio Orchestra are worthy accompanists in this recording. The clear acoustic environment of the Chan Centre in Vancouver makes its subtle contribution. A veritable who’s who of CBC personalities, including Karen Wilson, David Jaeger and Don Harder, are credited with this production. At 67 minutes running time, this is one great CD.

Shauna Rolston

John S. Gray

DVDs OF THE MONTH

Completing our JUNO Roundup

Almost certainly lost from view on the CTV JUNO Awards special, Sunday April 6, will be the classical and post-classical nominations — twenty in all — most relevant to our readers. DISCoveries is proud to note that, including the five CDs reviewed below, we have covered all nineteen commercially available nominees this year. We invite you to visit our website at www.thewholenote.com for a complete list of the classical nominations, along with quick links to all our previously published reviews.

Annette Sanger

Dana and Shira Ackerman

Scriabin, Rachmaninoff, Prokofiev, and Samuel Dolin

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Let us take you there!
Editor’s Note: Heather Schmidt's Cello Concerto is one of the five JUNO nominees in the category “Best Classical Composition”.

J. S. Bach: Cantatas 131, 152, 161
Suzie LeBlanc; Daniel Taylor; Jan Kobow; Stephen Varcoe
Theatre of Early Music
ATMA ACD2 2279

These “early cantatas,” written before he moved to Leipzig, already display strong evidence of Johann Sebastian Bach’s compositional genius.

In the “non-stop” Cantata 131 Aus der Tiefe rufe ich, Herr, zu dir, the Theatre of Early Music’s one-to-a-part approach (used throughout) reveals the intricate counterpoint through a crystalline, detailed and nuanced performance. Even with the intensity of the energetic final chorus (perhaps like a conference call in your car during rush hour?), the musical information does not go unnoticed. In fact, the clarity is almost startling. Try listening to this with headphones!

Cantata 152 Tritt auf die Glaubensbahn differs from the other cantatas in that this one has no choruses, uses only two voices (soprano and bass), and is accompanied by only a few instruments. Washington McClain provides an exquisite oboe d’amore obligato to Stephen Varcoe’s richly expressive singing which is frequently challenged by the music’s low range.

Countertenor Daniel Taylor and tenor Jan Kobow are the featured soloists in Cantata 161 Komm, du süsses Todesstunde. Their singing is both sensitive and refined. One rarely hears this music sung as beautifully as this. The music-making throughout this recording sparkles and tingles. Highly recommended.

Liszt: Paganini Studies & Schubert Transcriptions
Marc-André Hamelin
Hyperion CDA 67370

Once again, Marc-André Hamelin has demonstrated complete mastery over some of the most fiendish piano music ever written: the Six Grandes Études de Paganini of 1851, and a rarely heard set of three Schubert marches arranged by Liszt in 1846.

Hamelin throws himself into the Paganini arrangements with panache and style, unabashedly treating these études as the showpieces that they are. No. 1 (Tremolo) boils and roils with energy like a living creature. No. 2 (Octave) is, by contrast, all poise and elegance. The famous No. 3 (La Campanella) is an astounding display, building relentlessly to its thundering conclusion. No. 4 (Arpeggione) is all effervescence, and Hamelin artfully exploits the narrative qualities of No. 5 (La Chasse). Finally, with No. 6 (Theme and Variations) we return to the “Campanella” theme for a dazzling exploration of wildly contrasting textures. The Montreal-born pianist makes it all sound easy, while at the same time giving the impression there is nothing he cannot do.

The Schubert march transcriptions are remarkable works - but I find the contrasts between Liszt’s brilliant pianism and Schubert’s more intimate music somewhat problematic. I can’t help thinking that Liszt made the Viennese saloniste into something he was not. For Hamelin, this is a practical as well as a philosophical problem - is he to approach these arrangements as works by Liszt or Schubert? His solution seems to be to offer us a mixture of the two: Schubertian simplicity and sentimentality combined with Liszt’s drama and power. The results are perhaps more interesting than satisfying.

Colin Etatock

Editor’s Note: This disc is nominated for a JUNO in the category “Classical Album of the Year, Solo or Chamber Ensemble”.

Concert Note: Marc-André Hamelin is featured in the OnStage series at Glenn Gould Studio on April 8.
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