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Linda Hall - piano @ 8 pm

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Norman Carey - piano @ 8 pm

Saturday, May 17
Manhattan String Quartet #2
Norman Carey - piano @ 8 pm

Sunday, May 18
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The Trans Canada Airway, 2 PM
(pre-concert talk) Dinner

The French Connection, 8 PM
(pre-concert talk)

SUNDAY July 6
The Best of Brahms, 2 PM
(pre concert talk)
Closing Celebration, 2 PM

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info@tryptych.org
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After his move to Leipzig in 1723, the years 1724 and 1725 were especially creative ones for the new Kantor of St Thomas'. Bach had decided to write a complete cycle of chorale cantatas, thus producing a body of work that went far beyond the expectations of his employers. The target he had set himself now offered an unparalleled laboratory for musical experimentation. These three cantatas for the Sundays after Trinity, which begin the liturgical year, date from this period.

J.S. Bach “O Ewigkeit, du Donnerwort”, Cantates BWV 2, 20 & 176
Collegium Vocale, Philippe Herreweghe

After his move to Leipzig in 1723, the years 1724 and 1725 were especially creative ones for the new Kantor of St Thomas'. Bach had decided to write a complete cycle of chorale cantatas, thus producing a body of work that went far beyond the expectations of his employers. The target he had set himself now offered an unparalleled laboratory for musical experimentation. These three cantatas for the Sundays after Trinity, which begin the liturgical year, date from this period.

The Royal Lewters
Paul O'Dette
Music of Henry VIII and Elizabeti I’s favourite lutenists
“A consummate master at the height of his powers” Fanfare

Corelli Violin Sonatas, Op. 5
Andrew Manze, violin
Richard Egarr, harpsichord
“This is baroque violin-playing without peer today.” The Sunday Times, London

Extremore II
Orlando Consort, Perfect Houseplants
“Remarkable and utterly absorbing.” BBC Music Magazine (review of Extremore I)

Darkness into Light - Tavener The Bridegroom & other works
Anonymous 4, Chilingirian Quartet

Medieval & modern - a mystical journey
“Mesmerizing” San Francisco Chronicle (concert review)
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Editor: David Perlman
Production Manager: Peter Hobbs
CD Review Editor: David Olds
Jazz Listings: Simon Desilets, Karen Ages
Jazz Listings: Sophia Perlman
Webmaster: Colin Pulker
Web Technician: Lee Weston
Layout & Design: David Perlman, Verity Hobbs, Mike Busija
Cover by Rocket Design
Advertising: Allan Pulker, Karen Ages, Ken Laronne
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PAC SUSCRIPTIONS (90C/yr + GST):
Sheila McCoy ph 416-628-6991

All E-mail: info@thewholenote.com
Website:
www.thewholenote.com
www.torontohearandnow.com

DATES AND DEADLINES
Next issue is Volume 8 #9,
June 1, 2003 to July 7, 2003

DEADLINE FOR EVENTS LISTING:
covering period June 1 to July 7
6pm Thursday May 15

DEADLINE FOR DISPLAY AD RESERVATIONS:
6pm Monday May 19

DEADLINE FOR UNCLASSIFIED ADS:
6pm Monday May 19
(90c per word; $18 minimum)

PUBLICATION THURSDAY MAY 29

CIRCULATION
CCAB QUALIFIED CIRCULATION: 21,655 copies (March 2002)
Additional copies printed and distributed this month: 6,845
Total copies printed and distributed this month: 31,500

Printing by Coutu Printing and Publishing Services
Canadian Publications Product Sales Agreement 125304
ISBN 14884-4765 WHOLENOTE

We acknowledge the financial support of the Government of Canada through the Canada Magazine Fund toward our editorial costs

May 1 - June 7 2003  www.thewholenote.com
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.
Deadline for editorial inclusion is Monday, May 12, 6 pm. To count your festival in, e-mail summer@thewholenote.com or call 416-603-3786.

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

EDITORIAL

SNIDER

1. That your festival is new or was in The WholeNote last year.
2. That you have added some events.
3. That you have dropped some events.
4. That you need to have a contact person assigned.

Henderson

Singing in the Moment with Ruth Watson Henderson

by Larry Beckwith

"I am amazed at how the choral scene in Toronto has just blossomed and flourished. There are so many fine choirs out there now,"

Composer and pianist Ruth Watson Henderson is relaxing for a few minutes before a weekday rehearsal at Lawrence Park Community Church, home of the Toronto Children's Chorus. She's been their regular accompanist since they were founded in 1978. If anyone were qualified to speak on the recent history of choirs in this city, it would be her. Children's, church, youth, chamber and mass choirs: Ruth has played and written for them all, since returning to Toronto in 1998.

Ruth studied in Toronto and New York City as a concert pianist and spent her early career as a soloist with Canadian orchestras and as a church organist in Winnipeg and Kitchener. She came back to Toronto to take a job as the accompanist of the Festival Singers, conducted by Elmer Iseler and remained in that position for 11 years. The experience taught her a great deal about composing and Iseler encouraged her to develop her obvious gifts for writing music.

Indeed, Iseler gave the first performances of her Peter Nastor and Missa Brevis, two of Ruth's earliest and most popular works for choir. The former work was described early on as a "serene little piece of chaste beauty."

"Elmer really opened the door for everything. I wouldn't be doing what I am doing today if I hadn't hooked up with him."

When the Toronto Children's Chorus came into being, Ruth's daughter showed an interest in joining. "I began as a choir mother," Ruth says. "And now my granddaughter is the head chorister, so we have three generations with a strong connection to this organization."

She speaks admirably of TCC conductor Jean Ashworth Bartle and the grand institution that the choir has become.

"Jean has a philosophy and style that is all her own and when she start-
ed there was really nothing. If you look around now, there is an abundance of fine children’s choirs, including several right here in the Toronto area. I’m certain this is due to Jean’s hard work and influence, not to mention the high standards that she sets for her choirs.”

Over the years, Ruth has written many works for the Toronto Children’s Chorus, including Musical Animal Tales, Barnyard Cards, Come Ye Makers of Song and the well–loved Christmas cantata The Last Straw. As her stature as a composer grew steadily in the 1980s and 90s, the commissions abounded. She’s written for the American Guild of Organists, the Elora Festival, the Bach Children’s Chorus, the Amadeus Choir, the Toronto Mendelssohn Youth Choir, the Oriana Singers and many choirs from the United States.

Ironically, one of the only major Toronto-area choirs not to have commissioned a piece from Ruth is the Elmer Iseler Singers, though she wrote In Memoriam Elmer Iseler in 1998, a work that’s been in the choir’s repertoire ever since.

Ruth turned 70 last November 23 and she’s been enjoying a season full of birthday concerts in her honour. She shows no signs of slowing down her hectic pace of writing, accompanying and touring and while she enjoys telling stories of past experiences, she clearly and profoundly lives in the moment.

“My favourite piece of music is the one I’m working on or with at any given moment. I enjoy working with the children… they’re so inspiring, so confident and positive. Still, I think it would be boring to work with one choir or just to write for one choir, which is why I’m glad to get commissions for different types of choirs.”

She gives examples of recent works she’s written, including To Every Thing There is a Season for the Ottawa Regional Youth Choir, Five Fat Fleas for the Children in Harmony Festival at Disney World (“like Spem in Alium for children!”) and Make Me a World, a piece with a text from the story of creation by the early important black American writer, James Weldon Johnson.

This last work will be on the program on May 4 when the Elmer Iseler Singers pay tribute to Ruth with performances of many of her compositions. They will subsequently record the program for CBC Records, the first complete CD of Ruth’s works.

The following week, on May 10, the Amadeus Choir performs her Voices of Earth alongside Orli’s oft-performed Carmina Burana with Ruth herself and Eleanor Daley performing the piano parts in both works.

When asked to describe her compositional style and considerable craft as a composer, Ruth cites some pretty impressive models.

“To me, it’s a language that helps me express myself naturally. I’m steeped in Palestrina and Willan, and Bach is still my desert island composer. I have to admit that I get bored with strictly homophonic writing, so I love a good contrapuntal workout! A lot of it depends on the choir you’re writing for.”

And she’s written for many. As she departs for her rehearsal, she lets me peruse several scrapbooks of memories, cards and pictures she’s collected over the years. Two recent birthday cards from young choristers exemplify her impact on the young singers of the TCC. One reads: “thank you for being an accompanist.” The other says “your music has really inspired me to fulfill my musical dreams and reach my goals.”

Ruth Watson Henderson has made a unique double impact on the choral life of Toronto. As an unassuming and consummate accompanist, she’s personally come in contact with and touched the lives of many generations of singers. And as a composer, she’s built an enviable catalogue of approachable and direct works of varying degrees of difficulty that stay with you long after you’ve sung or listened to them.

For 53 years, through much change and growth, the choral community of Toronto has enjoyed the talents, dependability and good nature of a great lady. Ruth Watson Henderson continues to enjoy “the moment” and look forward to the next rehearsal, next concert and next inspiration for the next piece.
“Classical” music and related art-forms are bursting their boundaries all over town these days – with performers showing a willingness to experiment with untraditional venues. In the Fall, cellist Matt Haimovitz performed Bach suites at the popular C’Eat What bar on Front Street. This winter, the St Lawrence Quartet and Gryphon Trio played at the Lula Lounge, a nightclub on a not-yet-trendy strip of Dundas St. W. And in April, I attended two music-theatre productions in very unlikely places.

April 9, 2003: On the subway, I met a local cellist, and mentioned that I was on my way to an opera down by the docks. “It’s all Murray Schafer’s fault,” he replied, offering his interpretation of the trend towards alternative performance venues. And he had a point: for many years now, most Schafer works have taken place outside standard theatres and concert halls. But while Schafer tends to avoid big cities, many of the unusual spaces used in Toronto openly embrace the urban environment.

The opera I was going to – Linda Catlin Smith’s Facing South – was an excellent example. Produced by Tapestry New Opera Works, it was presented in as bleak a patch of Toronto as one could hope to find – under the Gardiner, over the Cherry St Bridge, across the railroad tracks and left at the cement works. There, an old industrial building had been ingeniously transformed into a theatre with bleachers and special lighting. But for all this, the place bore little resemblance to a traditional theatre: no plush seats, uniformed ushers or glamorous crowds in evening dress. “We wanted to keep it really raw,” Tapestry Artistic Director Wayne Strongman told me.

Yet, ironically, the rawness of the surroundings served to underscore the delicacy of Smith’s score, written in a careful musical language that is neither consonant nor dissonant. The libretto (by Don Hannah) was a strange tale of race relations at the North Pole – and in the best operatic traditions, most of the words were unintelligible. Yet somehow the glacial tempi, subtly shifting harmonies and a warehouse that’s seen better days all conspired to take listeners on a journey beyond the conventions of everyday theatre.

April 26, 2003: Thom Sokoloski’s Kafka in Love is the only “opera” I’ve ever seen that required a lifeguard on duty during performance. It opened tonight at Hart House pool (or, more accurately, in Hart House pool, at the University of Toronto. Instead of live singing – or even much spoken dialogue – there was synchronized swimming to a wide variety of recorded musics (everything from Shostakovich to Sephardic chant), and a silent film about Franz Kafka’s brief romance with a Swiss woman in a sanatorium.

The overall effect was at times inscrutable: the swimmers’ Star of David formation in the pool was clear enough; but why, in the film, was Kafka’s lover making shadow-puppets with her hands? Was there supposed to be some connection here? Yet if Kafka in Love flirted with preciousness, it also achieved moments of arresting beauty, often through very simple devices: candles floating on the waves, or water gently poured down into the pool from watering cans in the galleries above.

Would either of these shows have been the same in conventional theatres? Certainly not – Kafka in Love would be unthinkable anywhere except a swimming pool (and ideally Hart House pool: the filmed portion of the piece was obviously shot at Hart House, and this lent a sense of unity to the piece). And while Facing South could perhaps be mounted in a “soft-seat” venue, its meaning might well change: possibly it would “thaw out” – losing some of its remote, icy edge.

There are probably many people in Toronto who have no intention of going to a show that isn’t a “proper” theatre. Too bad for them. While the use of non-traditional venues can, at its worst, be simply a gimmick, at its best it can serve as a catalyst for fresh insights into music and theatre.

Colin Eatock 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 The WholeNote. He can be reached at eatock@thewholenote.com
2003-2004 5th Anniversary Season
Glenn Gould Studio

October 25, 2003, 8 pm
Very Violin
Corey Cerovek, Violinist
HARMAN Fantasia
SCHUBERT Rondo
WIENIAWSKY Faust Fantasy
ROSSINI Sonata No. 4
MENDELSSOHN Sinfonia No. 7

November 22, 2003, 8 pm
The Khachaturian Centenary
Movses Pogossian, Violinist
MIRZOYAN Poem: Epitaph
KHACHATURIAN 'Nocturne' from Masquerade
ARUTUNIAN Violin Concerto
SHOSTAKOVICH Sinfonia, Op. 118a
KHACHATURIAN Gayane Suite

December 7, 2003, 3 pm
A Baroque Christmas
Jonathan Tortolano, Cellist
Lawrence Park Community Church
SCHIASSI A Christmas Symphony
TORELLI Christmas Concerto
BOCCHERINI Cello Concerto in B-flat
LOCATELLI Christmas Concerto

February 7, 2004, 8 pm
Four Centuries of Melody
David Jalbert, Pianist
CORELLI Suite
BACH Piano Concerto in d minor
AGER Intermezzo
ROSSINI Sonata No. 5
ELGAR Introduction and Allegro

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. 96, "Serioso"

April 3, 2004, 8 pm
Spring Romance
ELGAR Serenade
ROSENBERG Swedish Folk Melodies
BARTOK Rumanian Folk Dances
REPSHIGI Ancient Airs and Dances
DVORAK Serenade

May 8, 2004, 8 pm
Mozart Forever
Etsuko Kimura, Violinist
Eric Paetkau, Violist
MOZART Cassation No.1
MOZART Sinfonia Concertante
MOZART Symphony No. 29

Young People's Concerts
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Four one-hour concerts with narration and demonstration.
Sundays at Lawrence Park Community Church.

October 19, 2003, 3 pm
Rhythm and Melody
November 30, 2003, 3 pm
A Baroque Christmas

February 1, 2004, 3 pm
Meet A Composer
March 28, 2004, 8 pm
Music and Dance

Main Series $150 adults, $125 seniors, $90 students
Young People’s Series $60 adult/senior; $30 child/youth
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GASSANDRA

Ian McAndrew, the composer of the new opera, Cassandra, (Hamilton on May 23, Toronto on May 25) has been smitten by the story of Cassandra and the idea at the centre of this myth of being given a gift by the gods and denying it.

"For me this was very important because of being all my life on the edge of music, and yet I felt that I had a musical gift that I was not using." Finally after five years ago he decided "to give composition a serious shot." He composed choral settings for five songs from Shakespeare's As You Like It, which were given their world premiere in March by the Victoria Scholars. He went on to write a 22 minute opera, Benjamin Braun, "the world's first tonal children's opera"! About two years ago he began thinking about composing a full-length opera based on the Cassandra myth.

In January 2002 after a workshop production of a play by his friend Gordon Portman he shared his opera idea with Portman who was so excited about it that he began work on the libretto on the streetcar that very night and by April gave McAndrew the first act. The libretto was finished last September and Ian finished the music in March. Rehearsals begin on May 12, and a week after the performances a commercial CD will be made.

"We're following the Broadway model of the original cast recording - it is so difficult for Canadian opera as to get a second performance, and a CD of the first performance could make a big difference." The original cast recordings of Stephen Sondheim's musicals, he noted, gave people a chance to hear the music on CDs and the contact with living exemplars of "all music." So here are some opportunities that made it into our listings this month:

VOCAL RECITALS

I found several vocal recitals in the listings between May 1 and June 1 worth investigating. The Aldeburgh Connection's annual Greta Kraus Schubertiad on May 7 will present the master's music sung by four exciting young singers, soprano Shannon Mercer, mezzo Kristina Szabo, tenor Colin Ainsworth and baritone Alexander Dobson with pianists Stephen Rallus and Bruce Ubukata.

Best-known as a trumpeter, Guy Few is also an accomplished pianist, and will perform in that capacity in a CD release concert with soprano Maria Piazza at Metropolitan Community Church on May 10 and 11.

And Catherine Robbins, one of Canada's best-loved mezzo-sopranos, is joined by members of Tafelmusik in an already sold-out farewell concert at Glenn Gould Studio May 12.

PIANO RECITALS

The piano highlight of the month must be Murray Perahia's recital at Roy Thomson Hall on May 6. A three-time Grammy winner, Murray Perahia has been described as "the world's subtlest keyboard conjurer" by BBC Music Magazine, and by The London Times as "one of the piano's most lyrical contemporary poets." If you are interested in experiencing an informal encounter with Mr. Perahia you might consider attending a master class given by him from 10am to 12 noon at the Royal Conservatory of Music on May 7.

Speaking of the RCM, the RCM Community School presents veteran piano teacher, Frank Tetreau in recital on May 15. And Glenn Gould Professional School scholarship student Andrew Aarons whom I wrote about in the April 2002 WholeNote is giving a solo recital on May 22 and is also performing Saint-Saëns Piano Concerto #2 with the York Symphony Orchestra on May 3.

And on May 24, Brigette Poulin, a well-respected interpreter of the music of John Cage and other 20th Century composers, will perform music by Morton Feldman at the Music Gallery.

SCHOOL OF PHILOSOPHY

MUSIC-ON-THE-LAKE FESTIVAL

Does a mid-May weekend in Niagara-on-the-Lake sound appealing, with lots of live music and surroundings that make you feel as if the clock has been turned back a century or so? If you can make time for such an interlude, why not head across or around the lake the weekend of May 15-18, or even for only part of the weekend if you can't afford to be away that long. It promises to be a restorative excursion.

LATE CANCELLATION: READERS PLEASE NOTE, THE BOSTON SYMPHONY CHAMBER PLAYERS MAY 6 CONCERT, HAS BEEN CANCELLED
The MUSICOOLS Festival includes 27 performances from April 29 to May 11, 2003

Pacamambo
Story by Wadji Mouawad | Composed by Zack Settel
Performed by Chants lllbres, Montreal, Canada | Performed in French
The secrets of the dream of Pacamambo are more than a clue to a mysterious disappearance of a child, they are the legacy of a dying grandmother and the gift that helps a young child.
Public shows: May 7 & 8 • School shows: May 8 & 9
Isabel Bader Theatre • Recommended for ages 8 & up.

Caribou Song
Story by Tomson Highway | Composed by Rick Sacks
Performed by Red Sky Performance, Toronto, Ontario
Award-winning writer Tomson Highway's delightful story of two Cree children who follow the thundering herd of the caribou is brought to life with music, storytelling and dance.
Public shows: April 30, May 2, 3 & 4 • School shows: May 1 & 2
Isabel Bader Theatre • Recommended for ages 6 and up.

Nuts About Noah
By Kimo Limthada, Karl Loggi, & Päivi Loponen
Performed by Doppera Kielo, Helsinki, Finland
Performed in English
A pine cone war between the woodsman and the forest animals results in hilarious mayhem, and it's going to take some special magic to make peace!
Public shows: April 29, May 1 & 3
School shows: April 30 & May 1
Isabel Bader Theatre • Recommended for ages 6 and up.

A Midwinter Night's Dream
Story by Tim Wynne Jones | Composed by Harry Somers
Conductor: Ann Cooper Gay
Director: Todd Hammond
A story rife with wit and humour, set to mesmerizing music, featuring a cast of over sixty young artists, adult soloists and dancers and drummers from Nanavut.
Public shows: May 8, 10 & 11 • School show: May 9
Bluma Appel Theatre • Recommended for ages 6 and up.

The Prophecy
Story by Thórarinn Einarsson | Composed by Gudni Frámsen
Performed by Míuguður Hjaltadóttir, Iceland | Performed in English
In this simple musical telling, an actor/storyteller and cellist together illuminate the Norse myth about the great god Odin and his quest for knowledge.
Public shows: May 5, 10 & 11 • School shows: May 5, 6
Isabel Bader Theatre • Recommended for ages 6 and up.

Tickets:
Festival Passes (all 5 events): Adults $90/Youth $56
Pick 3 Passes (any 3 events): Adults $68/Youth $39
Family 4 Pack (4 tickets to one event): Adults $60/Youth $34

Ticketing Information:
For tickets and information, call 416-368-7728 or 1-800-708-3754 or www atol.com
Group Tickets: 416-597-0965 or 1-866-824-4422

* A Midwinter Night’s Dream not eligible.
EARLY MUSIC
by Frank Nakashima

MAKING A TORONTO DEBUT this month (May 10) in the Academy Concert Series is the brilliant young fortepianist Kristian Bezuidenhout, currently a student of Malcolm Bilson (heard recently as a soloist with Tafelmusik) at Eastman School of Music, recent winner of the early music competition in the Festivals Musica Antiqua at Bruges. Mr. Bezuidenhout will perform Beethoven's Sonata in D major, op. 10, no. 3, as well as join Toronto-based historical clarinet and bassett-horn player Nicolai Tarasov and historical flute expert Helen Valenza of Rochester (New York) in Beethoven's Duo, op. 43, no. 14, Franz Danzi's Grande Sonate for fortepiano and bassett-horn, op. 62; Ignaz Pleyel's Flute Sonata in G Major, op. 16, no. 2, a Nocturne by Christian Rammel and François Devienne's Trio Concertante.

ALWAYS A MAGICAL AND MUSICAL DELIGHT, Opera Atelier's period production of Mozart's beloved trag- tomy, The Marriage of Figaro (sung in English), at Toronto's historical Elgin Theatre (May 1, 3, 4, 6, 7, 9, 10), is sure to please. There is more on their website: www.operaatelier.com

A NORTH ITALIAN MUSICAL MANUSCRIPT from about the year 1400, now in the British Library, preserves a remarkable repertoire of instrumental dances, as well as brilliant secular and sacred vocal music. In their presentationBALLARE E CANTARE: MUSIC OF TUSCANY (May 14), Sine Nomine Ensemble for Medieval Music explores this extraordinary collection and the rich musical culture of Tuscany at the close of the Middle Ages, through songs, dances, and readings.

TWO DAYS LATER, the Toronto Early Music Centre's "Musically Speaking" series continues with the cappella quartet "Voices Past" (May 4) - Karen Elkin, Perny Sparling, Michele DeBoer, Saba Sukanran. Their program will highlight Renaissance and some Canadian contemporary works. It will take listeners on a musical and historical journey through treble-voice music. This lecture-demonstration will focus on the search for music written for women's voices and the available alternatives. The TEMC website is at www.interlog.com/~temc

LAST I HEARD, a Monteverdi weekend was being planned for May 9th to 11th, highlighted by a recital by Roberto Micconi, the current organist of the church of San Marco in Venice, where Claudio Monteverdi (1557-1643) worked for much of his life. The Toronto Chamber Choir will present its second "Kaffemusik" in conjunction with this special weekend. Some of the music being performed: Ecco moritor Ponde, Sichio vorrei morire, Lamento d'Arriana, Zefro toma. Website: www.geocities.com/torontochamberchoir.

Meanwhile, the choirs of Christ Church Deer Park & Calvin Presbyterian Church are joining forces to perform Monteverdi's Vespro with Gabrielle McGlaughlin (soprano) and Michael Schrey (tenor), and the TIFUSSI CHAMBER ORCHESTRA, all under the direction of Bruce Kirkpatrick Hill.

And on May 9th, Roberto Micconi gives his organ recital including works by Andrea Gabrieli, Giovanni Gabrieli, Merulo, Marcello, Gaurupi & Vivaldi. Sad, but true, you have missed hearing Catherine Robbin's Farewell Concert May 12 (because it is sold out); the much-loved and admired Canadian mezzo-soprano has decided to bring her 30-year singing career to an end with this final program for CBC Radio's OnStage. This historic event will feature some of Ms. Robbin's personal favourite arias by composers such as Bach, Handel, Purcell and others, accompanied by members of Tafelmusik, under the direction of Jeanne Lamon.

AFTER A HIGHLY SUCCESSFUL CONCERT of Albinoni's music in 2001, Baroque Music Beside the Grange presents Albinoni's Pimpinone (May 17) as they delve further into his much-neglected work with this humorous intermezzo on domestic rivalry, in tandem with other scintillating chamber works for strings. Featured performers include Christine Stelmackovich (mezzo-soprano), Giles Tomkins (baritone), Kevin Mallon and Genevieve Gilardeau (violas), Anthony Rapoport (viola), Allan Wehr (cello), and Paul Jenkins (harpsichord).

There is no doubt that the concertos for one, two, and four violins (count 'em) that make up L'Estro Armonico represent Vivaldi at his most ingenious and energetic. Led by guest director and violin soloist, Elizabeth Wallfisch (replacing Andrew Manze), this makes a thrilling season-ender for Tafelmusik Baroque Orchestra (May 21-25, 27).

AMONG SEVERAL EARLY MUSIC offerings in the 36th Guelph Spring Festival (most of which were, unfortunately, last month) is the program featuring the Grand River Baroque Ensemble with mezzo-soprano Kimberly Barber, "Viva Italia!" (May 11), with works by Monteverdi, Vivaldi, and Corelli. You might recognize some of the members of the ensemble, among them, John Mason, Principal Oboe of the Kitchener-Waterloo Symphony; Julie Baumgartel, violin, formerly with Tafelmusik; Mary Katherine Finch, cellist with the Aradia Ensemble and Arbor Oak Trio; Borys Medicky, harpsichord, a doctoral candidate at SUNY at Stony Brook; Terry McKenna, theorbo, lute, guitar, member of the Toronto Consort. Mezzo-soprano Kimberly Barber’s singing career has taken her to major opera houses throughout the world (Opéra de Paris, Lyric Opera of Chicago, New York City, to name a few), where she has carved out a niche for herself as a highly respected singing actress. Website: www.guelphspringfestival.org

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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Describing his work as "composed interpretation", Zender also describes the performer as coauthor of the work. "I believe we haven't really understood the task of the performer. We have always seen the performer as a medium."

"The piece is built from a simple melody, layered into different textures that are made from superimposing it at different tempi, as well as through the use of such devices as vacuuming and phasing. The suling (bamboo flute) states a very ornate melody, a kind of traditional music that may be composer/software wizard Zack Settel's Pacamambu, on a story (in French) by Mouawad, performed by Montreal's Chants Li­bres. Settel writes that "the most important aspect of the piece, and it's one that was only obvious once it was presented, is that it's a work for all ages, and not just for 'young audiences', as it was originally intended to be. The electronics are fairly subtle (as opposed to the Enfant des Glaces) and are mostly for accompaniment, with a couple of momentary exceptions." Most, but not all, performances during the Musicools festival take place at the Isabel Bader Theatre - see listings for complete information.

An interesting related listening experience for children would be James Rolfe's Mechanical Danny if there were a CD of it yet - there isn't but there should be), as well as a work like Berio's Ora Number Zoo.

Our comprehensive new music concert listings
CD reviews and interviews are all on the web at www.torontohearandnow.com

HEAR AND NOW
May 1 - June 7 2003

Kafka's work (the Katka-Fragmente, op. 24. En route to Zender's goal, the Open Ear Festival (Kitchener, May 7-12) is a must-see. The lineup includes

David Lang narrating his Hendrix-inspired piece Are You Experienced, pieces by John Oswald and Ronald Bruce Smith, Melissa Hui, Francois Houle, John Sherlock, Pamele Artariwala, Cam McKittrick, Gordon Monahan, and the hardcore Bang on a Can All Stars playing Nancarrow, Kline, Andriessen, and others.

Regarding his Schubert Re-mix!, Zender's work based on Schubert's Die Winterreise, Zender has said, "I love that Schubert work a lot. As a conductor I have read a great deal of Schubert, and I really like to hear other interpretations, of the songs, for example. The desire to incorporate and redevelop these Schubert lieders just came out of the blue. In other words, it is a kind of intellectual discussion I am conducting with a great composer from our tradition. It gives rise to a third level between classical models and modern commentary."

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May 1 - June 7 2003
News from Toronto's Coalition of New Music Presenters

A SYMPOSIUM FOR NEW MUSIC IN CANADA was held from March 9 to 11 in Montreal. It was organized as a series of Round Tables, each addressing an aspect of the overall mandate, Communication and Networking. Round Table chairs included Phillip Blackburn, Director, American Composers Forum, John Rea, Composition area Chair, McGill University, Jean-Francois Denis, founder of La Liste, Tim Brady, composer and guitarist, and Jim Montgomery, Artistic Director, Music Gallery. More than 100 people participated, with representation from six provinces. A preliminary report of the proceedings is due out in June.

This was by far the most representative, and the most convivial, of the many events of this type I've attended. I believe that a real spirit of national collaboration has been enlivened.

And real progress was made. A national New Music Network was proclaimed and a planning committee was struck and charged with bringing concrete proposals to the full community by September. The proposals are in the areas of information dissemination, education and touring. A proprietary discussion list has been set up (to subscribe, contact me at jim@musicgallery.org or 416-204-1080) and another national meeting is being planned for Winnipeg in 2004.

The symposium's opening remarks by Blackburn (US) and Jean-Dominique Marco, General Manager of the Festival Musica de Strasbourg (France), were instructive. M. Marco works in a European context in which the support and promulgation of art are public priorities; Mr. Blackburn's situation is very different. Since the savaging of the National Endowment for the Arts under the first Bush, public support for the arts in the US continues to decline, along with the quality of what is made and who makes it. I should make it clear that Mr. Blackburn didn't say this; he can't. The evidence, however, is there to hear. We need to insist that public support of the arts remains a priority in this country. I know I'm beating a sick horse, but it's our horse and we should do what we can to keep it healthy.

Recognition and thanks are due to all the following for making a wonderful and possibly historic event happen: Conseil des Arts du Canada / Canada Council for the Arts; Conseil des arts et des lettres du Québec; Patrimoine canadien / Canadian Heritage; Chapelle historique du Bon-Pasteur; Ligue canadienne de compositeurs / Canadian League of Composers.

Special recognition and thanks to Françoise Bonnin, who kept the entire event on track and on time. If you ever need anything organized, she's your woman.

Jim Montgomery

HELP SUPPORT NEW MUSIC ON CIUT 89.5FM. New management at the station has decreed that all CIUT programmers must meet minimum quotas during their twice-annual fundraising campaigns. The cash that comes in is seen as a direct indication of the community's support, or lack of it, for their program. Whether you agree with the philosophy or not, the price for non-compliance is high - no quota, consider your show cancelled.

You can keep the New Music coursing through the airwaves by coming out to the CIUT Fundraiser at the Music Gallery on Tuesday, May 6, 8pm. Details at www.musicgallery.org. Oh, and don't forget to listen ...


PROMO, PROMO, PROMO. Now through June, watch your local cafés, galleries and performance hot spots for a spring New Music brochure (it’s a bright pink and says "Try something New" on the front) which includes a coupon for $5 off the regular ticket price of selected concerts/events presented by 12 Coalition member organizations. Look out, too, at New Music performances throughout May for your chance to win free concert tickets.
HATCH: It can be. I love that kind of thinking, and I thought it would be neat for the percussionist to speak the text instead of playing. That was the first time I employed text that way. It’s also tied to my interest in instrumental theatre and expanding what performers do. With instrumental theatre you have to be very careful about what you can ask of people and what their capabilities might be, but speaking is something that everybody does, and can relate to.

HATCH: So you would do that to dislocate?

HATCH: If I were to ask you about it, and does it connect to your other, early 20th century literary interests and their application to your music?

HATCH: I can’t say that I’ve really investigated rap in a thorough way, but I’ve enjoyed it, and my students keep me up on what’s interesting. I think the use of spoken text came more from the percussion piece I was talking about. At one point in the piece, I thought it would be neat for the percussionist to speak the text instead of playing. That was the first time that I employed text that way. It’s also tied to my interest in instrumental theatre and expanding what performers do. With instrumental theatre you have to be very careful about what you can ask of people and what their capabilities might be, but speaking is something that everybody does, and can relate to.

HATCH: Speaking in an instrumental piece is a tremendous disruption of the concert drama, isn’t it?

HATCH: It can be. I love that kind of shock. That’s the kind of thing I pursue in my music. That’s the “Oh, wait a minute, when are we? What’s going on here?” I thought we were in a classical music concert.”
the second or third repetition that some people even knew it was being repeated, that they figured it out... It is interesting what that says about our attendance to things and assumptions we make.

STEEHUISSEN: Jung wrote that nightmares repeat until one recognizes their reason.

HATCH: There's also a cabal influence. I love the idea of multiple perceptions of the same object. People have said that about my music - it's like you hold this thing up and slowly turn it. It was actually the English composer Christopher Fox who said, "It's like the twisting and turning of gathered evidence." The only time maybe I consciously tried to do that was years ago in a piece called Blunt Music. There were these units - six or seven of them - that simply get repeated over and over again, but each one is just in a slight variation. And sometimes, it goes back to the original one. So you get the idea of basic cells, but exactly what that cell is, is hard to define because it's a combination of all the variations. All of them together produce what that thing is. I also don't think it's any coincidence that cubism arose at the same time as psychology was more or less being invented. Freud was absolutely at the forefront, with the idea of looking at more subconscious perceptions as being valid or very real. Picasso wasn't necessarily out studying Freud, but it was definitely in the air.

STEEHUISSEN: You once quoted from Stein's Lectures in America saying, "The business of art is to live in the actual present, and to completely express that actual present." How would you define the concept of actual present?

HATCH: That's very hard. When I discovered Stein years ago, it came at the same time as I had an incredible epiphany, something that is still working its way through me. One of the things I was discovering was Joyce's concept of the epiphany, but also tied into it was an interest in eastern philosophy and the idea of the present moment and the eternal now. I had just studied the first part of Heidegger's Being and Time, and the concept of Dasein (being there). I can almost picture the camping trip where they all came together at one point and hit me like a thunderbolt, in the way that Hollywood likes to depict the way these things hit us. Suddenly everything clicked and made sense. They all went together. The actual present to me is reflected in all of those kinds of things - a definite sense of the immediate and the present moment. Of course, Stein was after, more than anything, what she called the continuous now. That's something that I, both in my music and my life, am trying to pursue, that sense of always being in the moment, being there.

STEEHUISSEN: What is the present tense of contemporary music today?

HATCH: We're in a very interesting time, where things are shooting off in all directions at once. I think there's a sense of openness right now. Multi-directionality and pluralism is really fascinating. I get the feeling that we're kind of bunched up at the same thing now, and I think it's a wonderful thing. There's nothing really settled about what's going on - there are things that are settled, but I'm not sure that they are the most interesting things going on. I align myself with the classical music tradition, as many of us do, and think the whole position of the composer within the classical music tradition is really at a turning point right now - for the better. Right now living composers are more or less invisible to the general public and the classical music world. There is an increasing visibility going on, which is pretty interesting, because at the same time what's going on is affected by many influences outside that tradition.

STEEHUISSEN: Is that a specifically Canadian situation, or North American?

HATCH: Obviously, all of this stuff is at some level, international, but there are differences. We feel the American influences obviously very strongly, but at the same time, there is more of a tie to European traditions, especially in Quebec, but also across the rest of Canada. I think it really does make a difference that our general approach is multi-cultural as opposed to melo-pot. We're a particularly interesting place in this whole spectrum.

STEEHUISSEN: You've got your ear to the ground. You're aware of the street-level musical making, as well as the conventionally considered classical music. How does this broad knowledge base affect you as artistic director of a major Canadian new music festival?

HATCH: Hopefully it's good. With the Open Ears festival, the basic idea is that anyone with open ears, with an openness, from any kind of background, can appreciate what's going on. As long as you're open, you can come and appreciate it. We can all say that, but I think Open Ears tries to actually push that idea to the forefront. We have pretty eclectic mixes of things, and aren't pigeonholed. There's quite a bit of crossover, but always in the sense of considered listening. It's not about making a connection to a broader audience, it's about looking at a wide spectrum of what's going on, and playing what's interesting to listen to. I think the connecting thing is that they are considered listening. There are people coming from the background of rock and electronics and so on, who are listening well and coming up with quite interesting and sophisticated ideas, if you really sit down and listen to them. It's trying to break past preconceptions and say, "Look, this is interesting to listen to. Listen."
you could call it a remix of Schubert. And immediately following that, we’re presenting Paul Miller, or DJ Spooky, That Subliminal Kid, which is how he’s best known. He’s doing a remix of Pierre Boulez’s PL Selon PI. Spooky is known mainly to the hip-hop or electroacoustica crowd, yet he’s investigated Xenakis and Boulez, and just had an installation based on the work of Marcel Duchamp. Those two concerts, in all aspects, from who these people are, what backgrounds they are from, the spaces they’re in, I think is an interesting juxtaposition. And then you get this connecting point in the idea of a remix.

STEEHUISE: We can identify the influence of popular culture on a lot of recent art music. Do you think there’s any reciprocity to that influence?

HATCH: Yeah, I think you can get people like Spooky, the electroacoustica people, who are acknowledging the importance of things that were going on in the fifties, sixties, and seventies. There are remixes out of Pierre Henry, Steve Reich and Verve label jazz musicians. You get Spooky doing installations based on Marcel Duchamp, or remixing Boulez. They grew up in this tradition of a more commercial approach, but there are people that are doing things that are not commercially driven. Also, these divisions are breaking down, and it’s all getting harder to define in some ways. The whole musique concrète scene in Montreal is a mix of jazz, rock, electroacoustics, classical... People like David Mott, François Houle and the Montreal band kappà all come from jazz-influenced backgrounds but it often is a stretch to call what they do jazz. Then there is electroacoustics versus electronic/dj culture. Both sides are looking at each other very closely. Sometimes it’s simplistic, sometimes with good results. It’s all up in the air right now.

STEEHUISE: When you’re spinning records, you’re dealing with the past. When you’re remixing Schubert, you’re dealing with the past. What happens when every record has been scratched and spun, when everything has been referred to? Is there an affine point?

HATCH: I don’t think so. It gets back to what we talked about earlier, where you hold that object up one more time, and it looks different. It will never be the same because the perceivers are always changing. Even if that sonic or visual object is the same, the perception of it never will be. If it doesn’t look the same, then the problem is with the perceiver.

Jazz Notes

by Jim Galloway

May 16 will be the 50th anniversary of the "the greatest jazz concert ever", at Massey Hall. The anniversary concert, featuring Herbie Hancock, Roy Hargrove, Kenny Garrett, Dave Holland and Roy Haynes promises to be a sold-out event to celebrate what was in May 1953 almost a non-event. Just getting the five musicians, Charlie Parker, Dizzie Gillespie, Bud Powell, Charles Mingus and Max Roach to Toronto for the concert was a daunting challenge for the four members of the New Jazz Society of Toronto who one day piloted into a car and set off on their odyssey to New York City in search of their own holy grail — an epic de-dedicated to jazz. It has since become one of the most famous recordings in jazz, having attained an almost legendary status. Some critics have Benny Goodman at Carnegie Hall — be-boppers have Jazz at Massey Hall. Growing up in Scotland, I knew about Massey Hall long before I knew about Toronto Maple Leafs.

On that evening in 1953, the volatile nature of five such individuals made for some inevitable personality clashes. A local big band, led by Graham Topping, started the evening, and while playing could hear the sounds of raised voices backstage. Nobody was sure, but to some players on stage it sounded like arguing. The main sub-plot, however to "the world’s greatest jazz concert", is well-known. Rocky Marciano and Jersey Joe Walcott were fighting for the world heavyweight championship that same night - and the match was being shown on home television. Ticket sales, not great to start with, dried up and the promoters braced themselves to "take a bath". The bout lasted less than three minutes, or about as long as an average solo at Massey Hall that night, but there is no doubt that the boxing match did nothing to improve attendance at the concert.

Parker and Gillespie, in fact, were reluctant to tear themselves away from the tv across the street at the Silver Rail where they headed at intermission to catch at least some of the fight, due to start at ten o’clock.

The second half of the concert began without them, as an extended drum solo from Max Roach; this was followed by a trio set with Powell and Mingus, before the two horn players reappeared on stage. The evening ended with Graham Topping’s big band again, joined, on the final number, by Gillespie, Parker, Mingus and Roach. Then came the inevitable after concert showdown when there was not enough money to pay everybody. But the tapes, commandeered by Mingus that night, remained to become one of the most famous documents in recorded jazz. It is some kind of statement that the two boxers that same night shared a purse more than 200 times larger than the fees for all the musicians who played at Massey Hall.

The events surrounding the original concert, which presented five true giants of the jazz world to a less than half-filled hall offer a fascinating contrast to the well-oiled machine behind the presentation of the anniversary concert. It is not unlikely to say that the five musicians appearing this month, great though they may be, will not have the same significance in the story of jazz as Charlie Parker, Dizzie Gillespie, Bud Powell, Charles Mingus and Max Roach. Who could? But this month’s event will be recorded for Verve Records and filmed by CBC, who incidentally turned down the first concert. A sell-out and guaranteed success, it is, like the original date, a rare opportunity to hear five outstanding musicians playing together.

And yes, there will be a local big band, under the direction of Phil Nimmons, to open the evening. Not only that, three members of the Nimmons band, Gordon Evans, Ralph Fraser and Hart Wheeler, played on that same stage exactly 50 years ago with Graham Topping’s band. And even if there were a heavy-weight boxing championship fight on the same date again, who, this time round, would care?

PS. No it’s not the only event in town. See our jazz listings on pages 43-44. Happy live listening!
**BANDSTAND**

by Merlin Williams

THE COMPUTER IS A WONDERFUL THING! Thanks to this marvel of the silicon age, I can refer instantly to every column I’ve ever written for WholeNote in the blink of an eye. A useful thing indeed, as I can make sure I don’t repeat myself. Or at least try not to do so to excess.

As I perused my May columns past, I noticed that this is the “dirt warning” month. Every spring it seems there has been some threat to music programs, or job actions by unions in the education system. So it shouldn’t come as a surprise when I tell you that school spring concerts could take quite a hit this year. As of this writing, the elementary and secondary teachers federations in Toronto are stepping up their work-to-rule campaigns. This means no extra-curricular activities.

Oh well. Maybe next year I’ll be able to do the May column without bad news...

Well I’m sure I’ve made mention of “themed” concerts before, but the idea is worth mentioning again. An interesting theme for a concert can be a great way to attract audience members and unify the program. Good programming is very important, but seemingly quite scarce these days.

The Toronto Youth Wind Orchestra is putting on a concert built around a theme this month. “Around the World in 80 Minutes” will feature Tchaikovsky’s “Capriccio Italian”, Mussorgsky’s “Pictures at an Exhibition” and Alfred Reed’s “El Camino Real” among others. If you haven’t heard this group yet, I urge you to take this opportunity. The concert is on May 10, at the MacMillan Theatre, with conductors Colin Clarke and David Lunn.

The Hannaford Street Silver Band is also taking the theme approach this month. “Principals” will feature Phillip Smith, trumpeter and Joe Alessi, trombone. Both are principal players in the New York Philharmonic. The concert is at the Jane Mallett Theatre on May 25 at 3:00 p.m. Be sure to catch the pre-concert chat with conductor Brian Tovey at 2:15pm. Tovey recently captured the Juno award for best Classical composition of the year. As far as I know that’s the first time that award has ever been given for a work for band. Congratulations! And if for some reason you haven’t heard the winning work, “Requiem for a Charred Skull”, the HSSB usually has CDs on sale at their concerts.

The Pickering Community Concert Band is presenting “The Essence of Spring” on May 24 at the Dunbarton-Fairport United Church. The program includes “Hounds of Spring” by Alfred Reed, and “Ontario Pictures” by Howard Cable.

There are several other band concerts worthy of your attention this month; make sure you check the main listings for complete details.

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**Hannaford Street Silver Band**

Merlin Williams is currently using his copious spare time attempting to master the tambourine part from Capriccio Italian.

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. And if you want to be sure your concert appears in our free concert listings, e-mail the information to listings@thewholenote.com by the 15th of the previous month.
ON OPERA
by Christopher Hoile

For the 20th anniversary of Soundstreams Canada, Artistic Director Lawrence Cherney has created a special edition of its circumpolar music festival Northern Encounters called Musicools, focusing on opera for children. The target audience is children aged 4 to 12, but the productions are certain to please all ages. The festival, the first of its kind in North America, started April 28 and runs till May 11.

The centrepiece is A Midwinter Night’s Dream (May 8-11) by Harry Somers to a libretto by Tim Wynne-Jones, co-presented by the Canadian Children’s Opera Chorus. The opera, first produced in 1988, concerns an Inuit boy who feels life in the North will be dull after his visit to Edmonton. After a shaman sends him on a quest he experiences a revelation. The show features a troupe of Inuit Drummers and Dancers as well as adult soloists Michael Colvin, James Westman and Allyson McHardy. CCOC Artistic Director Ann Cooper Gay conducts and Todd Hammond directs.

Two other Canadian operas are on the Musicools playbill — Caribou Song by Richard Sacks to a libretto by Tomson Highway based on his own children’s book, and Pacamambo by Zack Settel to a libretto by Wadji Mouawad from his own play, Caribou Song (April 30-May 4), produced by Toronto’s Red Sky Performances, focusses on one northern Cree family’s relationship to the caribou. Sacks has scored the work for percussion and electric guitar with each representing a different image in the action.

Pacamambo (May 7-9), produced by Chans Libres of Montreal, is in the form of a memory play in which a psychiatrist tries to persuade little Julie to explain how she came to be waiting by the body of her dead grandmother for three weeks following her death. The title is Julie’s name for the afterlife. Settel’s score is electroacoustic with flute, percussion and singers miked and mixed live.

Joining these works are Nuts About Nosh (April 29-May 3) by Kirmo Liberi from Finland and The Prophecy (May 5-11) by Thorarin Iddjarn from Iceland. Nuts About Nosh, produced by Opperas Skaala of Helsinki, deals with a battle between a squirrel and a woodman over the contents of a lunchbox. The Prophecy, presented by The Possible Theatre of Reykjavik, is based on the Völuspá in the Elder Edda in which the Norse god Odin visits the seeress Vala to learn about the future. Odin gains the painful knowledge of the death of his favourite son and of Ragnarök, the end of the world, when both gods and men are destroyed.
The work is for only two musicians, a singer playing a myriad of characters and a cellist. Performances of A Midwinter Night's Dream take place at the Bluma Appel Theatre in the St. Lawrence Centre. Performances of the other four operas take place at the Isabel Bader Theatre. Pacamambo is sung in French, all the others in English. To purchase tickets call the St. Lawrence Centre Box Office at 416-366-7723 or 1-800-708-6754. You can also order your tickets online at www.stlc.com. For further information visit the Musicles website at www.soundstreams.ca/musicles.html.

IN THE SWIM
In other news, Autumn Leaf has added more performances of Kafka in Love on May 3 and 4. The "water opera" staged at the Hart House Pool with synchronized swimmers and water puppets incorporates György Kurtag's song-cycle based on texts from Kafka journals. For tickets call the Harbourfront Centre Box Office at 416-973-4000.

And May 23 and 25, in Hamilton and Toronto respectively, there are concert performances of Cassandra by Ian McAndrew, the inaugural production of his company Amphion Opera (416-962-7137). The chamber opera features such well-known singers as Carolyn Sinclair (Cassandra), Eric Shaw (Apollo/Pyrros), Andrew Trees (Agamemnon) and Jane Archibald (Andromache/Electra).

Also on hand in May are two old favourites, Toronto Operetta Theatre's The Mikado (May 3-11) in a new production and Opera Atelier's The Marriage of Figaro (May 1-11) in a revival of its popular production. The Mikado, conducted by Derek Bate, features Elizabeth DeGrazia (Yum Yum), Eric Shaw (Nanki Poo), Keith Savage (Koko) and Gregory Dahl (the Mikado). For tickets call 416-366-7723.

Figaro, conducted by David Fallis, features Dan Bekher (Figaro), Marie Lenormand (Cherubino), Nathalie Paulin (Susanna), Laura Padwell (Marcellino) and Monica Whitcher (the Countess). For tickets call 416-872-5555.

To end on an ominous note, Opera Mississauga has had to cancel its production of Il Trovatore that was to have run from April 26-May 3. The reason given is that the singers decided to heed the advisory against travel to Toronto because of SARS. Let's pray that this is not a sign of things to come.

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WEBSCHERZO
May 1 - June 7 2003
www.thewholenote.com
by Sarah B. Hood

**There’s a Distinctly Dynastic Theme in the Air This Month**

With musicals taking the stage in Korea, Siam, Japan, Egypt, and Nubia on the boards, we can witness a fascinating cross-cultural celebration of music and drama.

**ELTON’S EGYPT**

Not for the first time, *Aida* and her ancient Egyptian friends are descending upon the stage. This time it’s not the familiar Verdi version, but the Elton John/Tim Rice collaboration that has been such a hit in New York, coming to the Canon Theatre from May 7 to 31.

Perhaps the first question one might ask is simply: Why? If you’ve already got music by Verdi, why do you need a new score? “The story is so powerful and moving, I think what they’ve done is make it much more accessible,” says Paulette Ivory, who played Nala in the London production of *The Lion King*, and who’ll portray the captive Nubian princess Aida in Toronto. “I saw the opera, and I struggled keeping up with the story; now a child could follow it,” she adds.

“Also, it includes so many different musical styles: rock, pop, gospel... There’s even a bit of reggae. That makes it much more appealing,” she says. This show is definitely set in the Egypt of Joseph and the Amazing Technicolor Dreamcoat rather than someplace a real pharaoh would recognize. One of the show-stoppers features Egyptian princess Amoris belting out a song about her fashion fetish (“My Strongest Suit”) in the midst of a fantasy runway with models dressed in outrageous couture-type outfits. Oh yes, and former Monkee Mickey Dolenz plays Zoser, father of Aida’s lover Radames.

“The music has the essence of Elton John written all over it,” says Ivory. “When asked about the songs she gets to sing, she singles out the big gospel-soaked first-act closer “The Gods Love Nubia”, pointing out that “I have more vocal freedom in that one, and audiences tend to be very moved by it, so that would probably be my favourite, if I had to pick.”

On May 5, Ivory finds out whether she’s the winner of this year’s Helen Hayes Award for Outstanding Lead Actress in a Non-Resident Production. The awards, which are presented at the Kennedy Center, honour professional theatre in the Washington, D.C. area. The other nominees in Ivory’s category include the formidable Barbara Cook (the original Marion the Librarian in *The Music Man*) and Marjette Hartley. (A few Canadians are also represented among the nominees; Len Carou is up for the Outstanding Lead Actor prize, while Toronto’s Mary Ellen McKeon is nominated in the Supporting Performer category for her role in *Mamma Mia!*)

**TONY TIME**

On the subject of awards, Broadway’s Tony Award nominations will be announced on May 12. The Great White Way has seen a year heavy with revivals: *Man of La Mancha*; *Rodgers & Hart’s The Boys from Syracuse*; a Flower Drum Song rewritten by Henry David Hwang and starring Lea (Miss Saigon) Salonga; Baz Luhrmann’s *La Bohème*; Nine with Antonio Banderas, Mary Stuart Masterson and Chita Rivera, and Gypsy with Bernadette Peters, directed by Sam Mendes. Among the few new musicals have been Hair Spray, based on the film by John Waters; *Movin’ Out*, with the songs of Billy Joel and the choreography of Twyla Tharp, Dance of the Vampires with Brian Pigott, and a “play with music” called Imaginary Friends, about Lilian Hellman and Mary McCarthy. The hip-hop/performance poetry show Def Poetry Jam is a likely Tony winner, although it’s not exactly a musical. The awards will be handed out at Radio City Music Hall on Sunday, June 8, and are broadcast by CBS.

**SHAW AND STRATFORD**

In 1978, five Tony Awards went to the musical *On the Twentieth Century*, which was based on a 1932 non-musical show by Ben Hecht and Charles MacArthur. The Betty Comden/Adolph Green/Cy Coleman show - set on board a train - is the Shaw Festival’s big musical season-opener. It runs from May 22 to November 2 in the Royal George Theatre.

Stratford is leading off with two of the best loved of all Broadway shows. Rodgers and Hammerstein’s *The King and I* plays from May 28 to October 12 at the Festival Theatre. Lucy Peacock takes on the role of Anna Leonowens, while Victor Talmage plays the Siamese King. Then from May 31 to October 4, Lerner and Loewe’s *Gigi* runs at the Avon Theatre. Jennifer Gould takes the title role, with the likable and listenable Dan Chameroy as Gaston (not to be confused with his Beauty and the Beast role of... ummm... Gaston). Dominì Blythe plays the worldly-wise Inez Alvarez, and James Blendeck (as Honore Lachailles), gets to inquire - on the subject of little girls - “without them what would little boys do?”

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**Music at Metropolitan presents**

**JOSEPH AND THE AMAZING TECHNICOLOUR DREAMCOAT**

A fully-staged production by the Metropolitan family

**Thursday, Friday, Saturday**

June 5, 6, 7 at 7:30 p.m.

**Narrator:** Anne Thomson

**Joseph:** Benjamin Stein

**Pharoah:** Malcolm Sinclair

Directed by William Martyn; Music Direction by Patricia Wright; Produced by Marlene Smith

**Admission:** $20 adults; $10 children 12 and under

For tickets: 416-363-0331 Ext. 51

**Metropolitan United Church**

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**Music Theatre SpotLight**

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A fully-staged production by the Metropolitan family

**Thursday, Friday, Saturday**

June 5, 6, 7 at 7:30 p.m.

**Narrator:** Anne Thomson

**Joseph:** Benjamin Stein

**Pharoah:** Malcolm Sinclair

 Directed by William Martyn; Music Direction by Patricia Wright; Produced by Marlene Smith

**Admission:** $20 adults; $10 children 12 and under

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**www.thewholenote.com May 1 - June 7 2003**

For their annual foray into Gilbert and Sullivan, the Alexander Singers and Players have chosen *The Gondoliers*. Featuring one of the loveliest and most liltinmg scores (and songs like “Take a Pair of Sparkling Eyes”), the show doubles the sopranos and tenors in a romantic tale of mixed-up infants that provides just enough substance to weave a satisfyingly wispy cotton-candy cone of a plot. The Gondoliers runs from May 17 to 25 at the Leah Posluns Theatre. (Meanwhile, Toronto Operetta Theatre’s production of the always-pleasing *The Mikado* continues until May 11 at the Jane Mallet Theatre of the St. Lawrence Centre.)

**Epic Empress Falls Victim**

Finally, the Hummingbird was to be importing a rare specimen from May 29 to June 14. Titled *The Last Empress*, it’s a full-out, big cast musical with lots of visual splendour, originating in Korea. With music by Hee Gap Kim, lyrics by In Ja Yang, book by Mun Yol Yi and direction by Ho Jin Yun, the show retells the true story of Korea’s beloved Queen Min of the Chosun Dynasty. SARS-related concerns have, at least temporarily, derailed the show.

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Where the Music Begins.

May 1 - June 7 2003  
www.thewholenote.com
TDSB MUSIC BLUES

Last month I pointed out that this is the time of year when school principals put together their “staffing models,” so therefore a very good time for parents to ask questions about where music will fit into your child’s next school year.

Well, by now most staffing models are in—class size, the number of split grades, and the number and nature of teaching positions are, if not cast in stone, at least set in rapidly drying cement. Judging by the evidence coming in from around the Toronto District School Board, it seems that this year it was open season on music.

Music in Ontario is a Ministry-mandated subject just like Math, Science and French. It wouldn’t matter if every parent in a school said “We don’t think music is important.” The curriculum must be delivered in full: That is the purpose of legislatively-mandated curriculum. Children’s achievement cannot be linked to the value that music has in the hearts and minds of their parents, their principals or their Boards. They must achieve what the Ministry says they must achieve.

You can download the music curriculum for Grades 1-8 from TheArts document on the Ministry of Education’s website: www.edu.gov.on.ca/eng/document/curricular/arts/arts.html. Look at the document and you will see that it is impossible for classroom teachers without music specialist qualifications to deliver that curriculum unsupplied. Hence, if there is to be no music specialist on staff to teach children, it is up to the principal to implement a specific alternative delivery model for the music curriculum.

As we know in these days of newly empowered School Councils, principal must have the right to know exactly how the curriculum is being delivered to their child. So, here are some guidelines to making sure your child is getting the music education he/she is entitled to.

1) Ask your principal how the music curriculum is being delivered. If there is a music specialist on staff, ask if it is a full-time position or part-time. Ask if the specialist teaches all children in the school.

2) How many minutes of in-class instruction are there per week? (You know that all government document, and government doesn’t count.)

3) What are the performance opportunities—music nights, assemblies, camps and festivals?

4) If there is no specialist, or just a part-time one, how is the principal ensuring the complete delivery of the curriculum and ensuring proper assessment of student achievement? Refer to the above-mentioned government document, and look for details: e.g. how will Grade Fives “create musical compositions that show appropriate use of various elements of music (e.g. tempo, dynamics, melody...) and perform them.”

Parents must be the watchdogs for their children’s education. When the music position at our local school was downsized, I asked what the plans were to ensure curriculum delivery. When the principal didn’t know, I asked the superintendent, and kept asking. I still haven’t had a satisfactory reply, so I will keep asking. So should you.

Need more information or support? E-mail us: TDmusic@syrupco.ca. 
Cynthia Dann-Beardsley

ELSEWHERE

Tell us. Is the music-in-the-schools scenario Cynthia paints here true of your school, different in your school board? E-mail us at efront@thewholenote.com.

EDUCATION ... BACK!

WholeNote’s education-related coverage and advertising continue on page 41, following the concert listings.

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www.thewholenote.com
The Choral Scene

SOME SING FOR EVERYONE
by Pattie Kelly

Whether you love to sing, like to sing or merely consider yourself an avid singer in the shower, there has never been a more opportune time to breathe new life into those pipes. Now is the time to consider and reconsider what you are doing with your voice or what you might like to do with it.

Singing is a profoundly satisfying activity. It is as intensely personal as it is social. All people at all levels and ages can enjoy this engaging and uplifting experience. Exploring and opening our voices brings us in touch with a deeper level of our humanity and provides us with a very practical vehicle for self-expression. There are multitudes of reasons why people love to sing and the most compelling one is the sheer joy of it.

This issue of Wholenote offers a very special and valuable feature. The index of choirs and vocal groups contained in these pages is a fairly comprehensive representation of organizations in the GTA and beyond. Do yourself a great favour and take the time to peruse these listings. There surely is bound to be some sing for everyone!

Those of you who have no formal experience with a choir may be surprised to discover that you really are capable of raising your voice in song along with other folks. Just remember that we all have the same muscles sitting in our throats; the same vocal equipment. It may be true that some people’s voices are in better shape than other’s but that by no means precludes a person from opening up and exercising their own voice through the act of singing itself. There are a vast number of community choirs that welcome newcomers and beginners (of all ages). These organizations provide wonderful and fulfilling social and musical outlets, as well as offering some basic education in choral singing. And best of all, there are NO AUDITIONS!

Apart from anything else, community choirs are what they sound like – a community. To that end, there is quite a variety: women’s choirs, seniors, gay and lesbian groups. There are also mixed choirs, large and small (say). The Etobicoke Centennial Choir offers a larger taste of the classics with orchestra. The newly-formed Davenport-Perth, a modest community choir, embraces music from various vocal traditions and sings at community events. If you do a bit of shopping, you’re sure to find the group that’s right for you.

One must not forget that one of the best places to find music and community is in church! You will find listing upon listing of wonderful music programs and parish choirs. Associated with this are the junior choirs for the children. These programs often offer rudimentary musical training. If you are considering enrolling your child in a vocal music program, this may be a great place to start.

As for children’s and youth choirs, there are at least 10 in the GTA alone, and many more associated with churches. These groups encourage, train and develop children from ages 5 to 17. Some of these, the most renowned being the Toronto Children’s Chorus, can be exceedingly demanding but the results do speak for themselves. Do have a look in Toronto (including Riverdale and York Region), Etobicoke, Mississauga, and Oakville. There’s bound to be something that suits.

If you’ve been singing for some time and would just like a change or a new challenge, you might consider auditioning for one of the numerous chamber choirs around the city. Groups like the Vocal Point Chamber Choir and the North 44th Vocal Ensemble offer a variety of music – from the more standard repertoire to the eclectic. For the women, there are a number of fine chamber groups to consider: Cantores Celestes and Pentheia Singers being only a couple. If it’s time for a bigger leap, you may even give the likes of the Tafelmusik Chamber Choir or the Elmer Eisler Singers a shot! As for the larger choirs offering the choral classics with orchestra, don’t forget to check out the Toronto Mendelssohn Choir and the Amadeus Choir. Jurgen Petrenko’s Toronto Classical Singers is also a tempting choice, with 100 voices. Slightly smaller but equally attractive is the Pax Christi Chorale.

I’d like to point out that there are also a number of ethnic choirs that specialize, for example, in music from the Ukraine and Russia, Armenia, China, Georgian Republic and more. It is impossible to make reference to all the fine offerings in this choral index (and I’ve exceeded my word count!). So please have a good look at what the GTA has to offer. It’s very impressive. If you’re still not convinced that you’d like to join a choir, perhaps you would just like to have a few singing lessons. I’m sure someone would be happy to accommodate you!! Happy Singing!
Introducing WholeNote’s Choral Scene

The choral scene in southern Ontario is vast—the choirs in this supplement are just the tip of the iceberg! Church and temple choirs abound, some with ambitious concert seasons. Our supplement only covers choral groups that responded to our invitation and sent in submissions. (Choirs in educational settings weren’t listed because the general public can’t join them.) All descriptions were written by the respondents themselves, in their own words. For those choirs that did not make a submission, it is not too late! This special Choral Scene supplement will be placed on our website at www.thewholenote.com, as a community resource. If your choir is not now represented, you can e-mail your listing to choralscene@thewholenote.com. Using a maximum of 125 words, describe your organization, including the name, contact information, philosophy, performances, rehearsal place and times, expertise of the singers and plans for the future. (Not longer...please!) Just read the listings to get an idea of how you should present your choir. Choral organizations outside our regular distribution area are free to send in their entries too; you can’t always know who may be about to move into your area.

Choirs are presented in alphabetical order, as indicated in the list that follows. Additionally, in the list of choirs by category that begin on this page, we have grouped participating choirs under headings that may be useful to people looking for a choir to join. If we failed to place your choir in every pertinent category, let us know and we’ll fix it on our Website.

ALPHABETICAL LIST OF CONTRIBUTING CHOIRS

- Alexander Singers
- All The King’s Voices
- Amadeus Choir
- Anglican Church of St. Clement, Eglington
- Annex Singers
- Bach Children’s Chorus
- Bach Chamber Youth Choir
- The Bell’Arte Singers
- Brampton Festival Singers
- Bravado!
- Burlington Civic Choir
- Calvin Choir
- Canadian Children’s Opera Chorus
- Canadian Singers
- Cantores Celestes Women’s Choir
- Cellar Singers
- Chinese-Canadian Choir of Toronto
- Chorus Niagara
- Christ Church Deer Park
- Common Thread Community Chorus
- Coro San Marco
- Darbazi
- Davenport Parish Community Choir
- Echo Women’s Choir
- Elmer Iseler Singers
- Elora Festival Singers
- Etobicoke Centennial Choir
- Etobicoke Youth Choir
- Exultate Chamber Singers
- Fairlawn Heights Choirs
- Georgian Bay Children’s Choir
- Georgetown Bach Chorale
- Grace Church on-the-Hill
- Hart House Singers
- High Park Choirs of Toronto
- Humber Valley United Church
- JCC Community Choir
- Jubilate Singers
- Kammermusik Toronto
- The King Edward Choir, Barrie
- Komitas
- Metropolitan United Church Choir and Festival Choir
- Mississauga Children’s Choir
- Mississauga Choral Society
- Mississauga Festival Youth Choir
- Music at St. Patrick’s, Markham
- Nathaniel Dett Choral
- North 44 Ensemble
- Oakville Children’s Choir
- Ontario Presbyterian Chorus
- Oriana Singers
- Orpheus Choir of Toronto
- Pax Christi Chorale
- Penthelia Singers
- Peterborough Singers
- Quodlibet
- Renaissance Singers
- Riverdale Youth Singers
- Sacred Music Society

CATEGORIES OF CHOIRS

CHILDREN & YOUTH

- Bach Children’s Chorus
- Bach Chamber Youth Choir
- Canadian Children’s Opera Chorus
- Etobicoke Youth Choir
- Georgian Bay Children’s Choir
- High Park Choirs of Toronto
- Mississauga Children’s Choir
- Mississauga Festival Youth Choir
- Pax Christi Chorale
- Riverdale Youth Singers
- Sacred Music Society

CHURCH CHOIRS

- Calvin Choir
- Christ Church Deer Park
- Fairlawn Heights
- Grace Church on-the-Hill
- Humber Valley United Church
- Metropolitan United Church Choir
- Metropolitan United Festival Choir
- Music at St. Patrick’s, Markham
- St. James’ Cathedral

WOMEN’S CHOIRS

- Cantores Celestes Women’s Choir
- Echo Women’s Choir
- Oriana Singers
- Penthelia Singers
- Vesiinka Choir

NON-AUCTIONED CHOIRS

These choirs specifically state they are non-auditioned. Many community choirs and church choirs may ask prospective members to “audition” to determine vocal range, tone and ability to carry a tune, without requiring a full audition.

- Annex Singers
- Common Thread Community Choir
- Davenport Parish Community Choir
- Hart House Singers
- Scarborough Gilbert & Sullivan Society Choir
- Singing Out
- Tempus Choral Society
- Toronto Choral Society Community Choir
- Toronto Choristers
- University Settlement Community Choir
- Vox Huronia Chamber Choir

Choral Scene 2

www.thewholenote.com

May 1 - June 7 2003
**SATB CHOIRS**

Alexander Singers  
All The King’s Voices  
Amadeus Choir  
Anglican Church of St. Clement, Eglington  
Annex Singers  
Bell’Arte Singers  
Brampton Festival Singers  
Bravado!  
Burlington Civic Chorale  
Calvin Choir  
Canadian Singers  
 CELLAR SINGERS  
Chinese-Canadian Choir of Toronto  
Chorus Niagara  
Christ Church Deer Park  
Common Thread Community Chorus  
Coro San Marco  
Darbazi  
Davenport Perth Community Choir  
East York Choir  
Elmier Iseler Singers  
Elora Festival Singers  
Eltibocoke Centennial Choir  
Exultate Chamber Singers  
Fairlawn Heights Choirs  
Georgetown Bach Chorale  
 Grace Church on-the-Hill  
Hart House Singers  
Humber Valley United Church  
JCC Community Choir  
Jubilate Singers  
Kammermusik Toronto  
King Edward Choir, Barrie  
Komitas  
Metropolitan United Church Choir  
And Festival Choir  
Mississauga Choral Society  
Music at St. Patrick’s, Markham  
Nathaniel Dett Chorale  
North 44th Ensemble  
Ontario Presbyterian Chorus  
Orpheus Choir of Toronto  
Pax Christi Chorale  
The Peterborough Singers  
Quodlibet  
The Renaissance Singers  
Sacred Music Society  
St James’ Cathedral  
Scarborough Gilbert and Sullivan Society  
Serenate Singers  
Shevchenko  
Singing Out  
Teleforsmus Chamber Choir  
Temple Choir  
Tempus Choral Society  
Toronto Camerata Chamber Choir  
Toronto Chamber Choir  
Toronto Choral Society Community Choir  
Toronto Oratorio Society  
Toronto Mendelssohn Choir  
Toronto Singers  
University Settlement Community Choir  
Village Voices  
Vocal Point  
Vox Huronia Chamber Choir  
William Byrd Singers  
**COMMUNITY CHOIRS**

All The King’s Voices  
Annex Singers  
Brampton Festival Singers  
Common Thread Community Choir  
Davenport Perth Community Choir  
Eltibocoke Centennial Choir  
JCC Community Choir  
Schneider Male Chorus  
Serenate Singers  
Singing Out  
Toronto Choral Society Community Choir  
University Settlement Community Choir  
Village Voices  
Vox Huronia Chamber Choir  
**CHOIRS OUTSIDE 416 AREA**

Brampton Festival Singers  
Bravado!  
Burlington Civic Chorale  
Cellar Singers  
Chorus Niagara  
Elora Festival Singers  
Georgetown Bach Chorale  
Toronto Mendelssohn Choir  
Toronto Singers  
University Settlement Community Choir  
Village Voices  
**CHOIR PORTRAITS**

**THE ALEXANDER SINGERS**  
Alexander Singers  
All The King’s Voices  
Amadeus Choir  
Anglican Church of St. Clement, Eglington  
Annex Singers  
Bell’Arte Singers  
Brampton Festival Singers  
Bravado!  
Burlington Civic Chorale  
Calvin Choir  
Canadian Singers  
 CELLAR SINGERS  
Chinese-Canadian Choir of Toronto  
Chorus Niagara  
Christ Church Deer Park  
Common Thread Community Chorus  
Coro San Marco  
Darbazi  
Davenport Perth Community Choir  
East York Choir  
Elmier Iseler Singers  
Elora Festival Singers  
Eltibocoke Centennial Choir  
Exultate Chamber Singers  
Fairlawn Heights Choirs  
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Temple Choir  
Tempus Choral Society  
Toronto Camerata Chamber Choir  
Toronto Chamber Choir  
Toronto Choral Society Community Choir  
Toronto Oratorio Society  
Toronto Mendelssohn Choir  
Toronto Singers  
University Settlement Community Choir  
Village Voices  
Vocal Point  
Vox Huronia Chamber Choir  
William Byrd Singers  
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All The King’s Voices  
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**CHOIRS OUTSIDE 416 AREA**

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Bravado!  
Burlington Civic Chorale  
Cellar Singers  
Chorus Niagara  
Elora Festival Singers  
Georgetown Bach Chorale  
Toronto Mendelssohn Choir  
Toronto Singers  
University Settlement Community Choir  
Village Voices  
**CHOIR PORTRAITS**

**THE ALEXANDER SINGERS**  
is the summer choir that never stopped! Sixteen years later we have flourished into a concert choir rehearsing from September to December, with approximately 35 enthusiastic members, and an equally enthusiastic and loyal audience. We present one major classical work such as Mendelssohn’s Elijah, Haydn’s Creation and Handel’s Messiah. Repertoire also includes everything from spirituals to folk songs, with opportunities for solos, duets, trios and quartets.

Our membership includes all levels of experience. Since The Alexander Singers has an educational mandate, our Musical Director, Angela Hawashela, helps members to become high quality choral singers. If you are interested either in singing with us or attending our concerts please call The Alexander Singers at 416-785-0333.

**ALL THE KING’S VOICES**  
is a mixed-voice community choir dedicated to giving amateur singers an opportunity to experience the joy of singing works from a wide variety of choral genres. The choir’s Founder and Conductor, David J. King, assisted by a highly trained Accompanist and Section Leads, provides professional leadership. Sight-singing courses are offered annually to assist choristers to improve their musical skills. The choir presents its own eclectic concert series annually and is often invited to perform at other venues. On May 3rd the choir will present Handel’s “Alexander’s Feast”.

All The King’s Voices rehearse on Tuesdays 7:15 – 10 pm at Willowdale United Church, 349 Kenneth Avenue, Toronto. For more information or to arrange an audition, please contact David King at 416-225-2255, visit our website www.allthekingsvoices.ca or e-mail allthekingsvoices@canada.com.

**AMADEUS CHOIR**  
Lydia Adams, Conductor and Artistic Director  
The Amadeus Choir with Lydia Adams, Conductor and Artistic Director, is the 110-voice, semi-professional, Choir-in-Residence at the Toronto Centre for the Arts. Rehearsals are Tuesday evenings in the Don Mills Road / Lawrence Avenue area. Performances take

**Auditions**  
This dynamic, 100-voice choir will hold auditions in May and June 2003. There are openings in all sections, especially Tenors and Basses. Next season’s repertoire includes works by Fauré, Bach, Rossini, Scarlatti, Palestrina, Raminsh and Chatman. Singers must have choral experience and strong sight singing ability, and be willing to commit to a full concert season.

To book an audition please contact Joan Andrews at 905-642-8706, joan.andrews@telus.on.ca, or the Amadeus Choir office at 416-446-0188, amechoir@idirect.com.
place at the TCA and downtown churches.

The season includes a five-concert series, single performances, run-outs and recording sessions. The repertoire features traditional masterpieces and new works by Canadian giants such as Daley, Glick, Henderson and Raminis, often with orchestral accompaniment.

Membership is by audition, and those wishing to join may contact Joan Andrews at 905-642-8706, email joan.andrews@tel.tdsb.on.ca, or the choir office at 416-446-0188, email amachoir@idirect.com. Auditions for Director Thomas Fitches at 446-0188, 416-693-0678.

Arthur Bristow, conductor

The Psalms of David Choir is a treble voice choir for boys and girls 6-16. Choristers rehearse on Thursdays at 4:30 pm. The Choir prepares music for the 9:30 am. Liturgy on Sundays, and sings special concerts and services. The repertoire is wide, and ranges from Latin motets to contemporary music. Detail is given to developing sight-reading skills. To join, contact the Choir Director or choir mother, Robin Harmer at 416-485-0561. The Parish Choir is an auditioned mixed-voice choir performing a wide range of sacred repertoire from plainsong and 16th-century motets to music of the 21st century. Rehearsals: Thursdays, 7:30 pm - 9:30 pm. The Choir sings for the 11 am Sunday liturgies; Choral Evensong once a month at 4:30 pm; and special services, concerts, and more.

The Anglican Church of St. Clement, Eglinton features two choirs under Choir Director Thomas Fitches at 416-483-6664 ext.26 The Psalms of David Choir is a treble voice choir for boys and girls 6-16. Choristers rehearse on Thursdays at 4:30 pm. The Choir prepares music for the 9:30 am. Liturgy on Sundays, and sings special concerts and services. The repertoire is wide, and ranges from Latin motets to contemporary music. Detail is given to developing sight-reading skills. To join, contact the Choir Director or choir mother, Robin Harmer at 416-485-0561. The Parish Choir is an auditioned mixed-voice choir performing a wide range of sacred repertoire from plainsong and 16th-century motets to music of the 21st century. Rehearsals: Thursdays, 7:30 pm - 9:30 pm. The Choir sings for the 11 am Sunday liturgies; Choral Evensong once a month at 4:30 pm; and special services, concerts, and more.

Annex Singers of Toronto The 23-year-old Annex Singers of Toronto, one of the friendliest mixed choral groups in the city, presents two concerts (with post-concert tea) and a cabaret annually at St. Thomas Anglican Church, just below Bloor on Huron St. Rehearsals are held at St. Thomas on Mondays, 7:30 - 9:30. Concerts are well attended and usually present a complete classical choral work and an eclectic medley of pieces. Programs might also include pageantry and elements of drama, such as the contemporary musical Mystery Play by director and composer Lawrence Goudge, premiered in April. Weekly activities extend beyond rehearsals to homes of individual members for sectional and social gatherings. Voice training is included. Auditions and ability to read a music score are not required to join. For information, email Mare Britton at marebritton@sympatico.ca or telephone Lawrence Goudge at 416-693-0678.

Bach Children's Chorus and Bach Chamber Youth Choir

Founder and Music Director: Linda Beaupré

Administrator: Jane Greenwood

Tel: 416-431-0790

Fax: 416-431-7554

Email: greenwud@interlog.com

Website: www.bachchorus.org

The Bach Children's Chorus totals 200 singers, aged 6 and up in four choirs (three treble choirs and one mixed-voice youth choir). They have developed a reputation throughout Toronto for their beautiful, musical sound and professional approach. The Bach Chamber Youth Choir is a choir for boys with changed voices and girls aged 16 and older. This choir performs high quality SATB music and rehearses Sunday evenings.

The BCC performs two concerts per season at the Toronto Centre for the Arts and appears regularly as a guest choir for many Toronto events. Each choir participates in weekend excursions involving festivals, workshops and concerts with other youth choirs. Auditions for next season are held April through June.

The Bell'Arte Singers

The Bell’Arte Singers is one of Canada’s finest community choirs, founded in 1988 by Dr. Lee Willingham. The 50-voice choir has distinguished itself in all genres of repertoire and styles through concerts, recordings and broadcasts. The choir presents an annual subscription series as well as several guest performances with notable ensembles, including the Elmer Iseler Singers, the Scarborough Philharmonic, the Hannaford Street Silver Band and the Tallis/Noval Players. Contact the choir manager for information or to arrange an audition at t.wright@sympatico.ca.


Brampton Festival Singers

Founded in 1985 to celebrate St. Paul’s United Church’s 100th anniversary, the community choir, Brampton Festival Singers is dedicated to bringing the best of choral music to the City of Brampton. In addition to a three-concert season, the choir performs for benefits, civic functions, retirement homes and other special events, both in Brampton and neighbouring communities. A focus on Canadian works is important to the choir, as is performing a wide range of music, from Handel’s Messiah to Gilbert and Sullivan to Simon and Garfunkel. Rehearsals are Tuesdays, from 7:30 pm to 9:45 pm, at St. Paul’s United Church, 30 Main St. S., Brampton. For more information, contact Brent Paulkner 416-278-3784.

Bravado!

Edwina Douglas, Conductor

Berrie, OH

Bravado is an auditioned show choir consisting of 23 mixed voices. Repertoire includes classical, jazz, swing, pop, gospel, and even rock’n’roll. Rehearsals are on Mondays 7-10 pm and occasional Fridays. Performances include 2 major shows each year and also take bookings to perform many times a year. To arrange an audition, contact Edwina Douglas at 705-728-1978. For info and booking, contact Mike Douglas at 705-722-1770. E-mail: bravado.mail@rogers.com

Burlington Civic Chorale

The Burlington Civic Chorale, founded in 1994 under the direction of Dr. Gary Fisher continues to present an exciting variety of classical, baroque and operatic concerts throughout the year. This 25 voice SATB choir is now entering its 10th season of presenting high-quality performances from its home base at St. Christopher’s Anglican Church on the Guelph Line in Burlington. The choir’s repertoire is often accompanied by professional soloists and a chamber ensemble of area musicians. Auditions are held twice a year. Rehearsals are Tues-

AUDITIONS
For the Joy of Singing
An open invitation to children and youth aged 5 through university age

The Bach Children’s Chorus and The Bach Chamber Youth Choir
Linda Beaupré, conductor

• Winner of the Elmer Iseler Award for Best Choir at the Toronto Kiwanis Music Festival 2001 and 2003

• A balanced programme of concert performances, travel, retreat weekends, workshops with world renowned conductors

• Educational programmes including theory and sight-singing to enhance choral skills

For more information go to www.bachchorus.org
To book an audition, call 416-431-0790

BACHCHILDREN’S CHORUS

Choral Scene 4 www.thewholenote.com May 1 - June 7 2003
day evenings 7:15 to 9:30 pm at the church. There are three concerts per season; November, February and May. Please call Mary Jane Price at 905-634-1809 for more information.

CALVIN CHOIR
Stephanie Martin, conductor
www.calvinpc.com 416-923-9030
The lively Calvin Choir sings every Sunday at Calvin Presbyterian Church 26 Delisle Ave, Toronto. We also undertake concerts, international tours, recordings, and have been broadcast by CBC and CJRT radio. We love to sing the finest historical sacred music, and have also commissioned new Canadian works. In 2000 Calvin choir was honoured to win second prize in the church choir category in the national CBC Radio Amateur Choir Competition. Our unforgettable concert tour of Scotland in July 2002 included performances in Glasgow, Oban, Iona Abbey and St. Giles’, Edinburgh. This spring the choir performs Monteverdi: Vespers in concert, and tours Newfoundland in August 2003. Look for our new CD of Renaissance motets, reformation psalms, and sixteenth-century dances.

CANADIAN CHILDREN’S OPERA CHOIRS
Artistic Director: Ann Cooper Gay
General Manager: Carol Austin
Tel: 416-366-0467 Email: info@canadianchildrensopera.com
Web: www.canadianchildrensopera.com
In its 35th season, the CCOC consists of five choirs: Main (ages 10-16), Youth (ages 14-19), Apprentice II (ages 9-11), Apprentice I (ages 7-9), and Ruby (ages 5-7). It is the only permanent children’s opera chorus in Canada to regularly commission and produce operas for children. The programme prepares young people for the complex, vibrant world of opera, while offering excellent musical and dramatic training. Members regularly perform with the Canadian Opera Company, and also with the Toronto Symphony Orchestra, the National Ballet of Canada, and the University of Toronto’s Opera School. Auditions: May/June; for additional information, please check the CCOC website or call 416-366-0467.

THE CANADIAN SINGERS
have just released their third CD, entitled My Canada, My Love. It contains such Canadian favourites as Put Your Hand in the Hand, What a Friend We Have in Jesus, Swingin’ Shepherd Blues, Canadian Sunset and Song of the Land, as well as a number of new compositions including Go Train, Night Wind, Blues Alley and My Canada, My Love.

The Singers are readying the 2003 version of their musical revue Will the Real Canada Please Stand Up? (Or the Proof Is the Proof and When There Is Proof, It Is Proven), in which they take a lighthearted look at our country’s search for its identity. For more information about the CD and The Singers’ activities, check out our website at www.thecanadiansingers.com.

CANTORES CELESTES
Women’s Choir
Director: Kelly Galbraith
Tel: 416 236 1522
www.cantorescelestes.com
Founded 14 years ago, this 40 voice women’s choir produced 3 CDs to terrific reviews, performed LIVE on CBC Radio, and performs for audiences of over 600 plus. The choir always donates some of the proceeds of their concerts to local charities. Cantores Celestes does not rely on government grants to subsidize its activities. Audience attendance and corporate sponsors are truly responsible for the continuing success of this highly trained and enthusiastic choir. Repertoire includes von Bingen, Pergolesi, Vivaldi, Faure, Holst, contemporary Canadian & American composers, Gospel and Celtic music. Rehearsals are held on Tuesday evenings from 7:00 - 9:00 pm at Runnymede United Church in Bloor West Village from September to May.

THE CELLAR SINGERS
Artistic Director, Albert Greer
200 Cedar Island Road, Orillia, ON L3V 1L1
Tel: 705-325-4024
Blair Bailey, Accompanist
E-mail: albert.greer@ Rogers.com
Founded in 1968 in Bracebridge, The Cellar Singers is an 85-voice choir in the Huronia - Muskoka district chosen by audition. Albert Greer, the artistic director since 1997, was winner of Choirs Ontario Special Leadership Award in 2002. Repertoire includes both major oratorios and choral pieces, both traditional and modern. Four major concerts are performed in Orillia from September to May, with some concerts in two performances, accompanied by professional soloists and orchestra. Rehearsals are Tuesday evenings 7:30 - 9:30 pm at Calvary Baptist Church, Gravenhurst, from September to February 1, and in Orillia until May at St. James’ Anglican Church.

THE CHINESE-CANADIAN CHOIR of Toronto, with Music Director Mr. Yan-Qiao Wang, is a non-profit organization formed in 1983 to promote both western and Chinese music in Toronto and surrounding communities. Besides holding regular concerts and seminars, the choir also performs at invitations of community organizations, and is a vital part of Toronto’s multicultural activities. The choir has participated regularly in concerts performing such major works by Chinese composers as The Yellow River Cantata and The Song of Everlasting Sorrow Cantata. It has won gold at Toronto’s 1994 and 1995 Kiwanis Music Festivals. In June 1997, the choir participated at the Gala Concert organized by the Chinese community to celebrate the return of Hong Kong to China. As well, the choir participates in the annual Chinese New Year Celebrations. Auditions: Saturday, April 5th, 10:00 to 2:00 pm at the Chinese Cultural Centre of Toronto. Please call Yan-Qiao Wang at 416-599-5718 or 416-925-6866 for details.

AUDITIONS
Between the ages of 5 and 19?
Interested in the opportunity to develop your vocal and dramatic talents?
Come and check us out!

The Canadian Children’s Opera Chorus will be holding auditions for our 2003-2004 season during May and June 2003.

Please visit our website www.canadianchildrensopera.com or call 416.366.0467 for more details.

Canadian Children’s Opera Chorus
227 Front Street East, Toronto, ON M5A 1E8
Phone: 416.366.0467
Fax: 416.366.9204
Net: www.canadianchildrensopera.com

Burlington Civic Chorale
Dr. Gary Fisher, Director

Audition Call for Experienced Singers
A 30-voice SATB choral ensemble performing a variety of classical, baroque, operatic and contemporary music.

Call for Audition Appointment:
905-634-1809

May 1 - June 7 2003
www.thewholenote.com
Choral Scene 5
Niagara, please visit our website DARBZI

seas arts organization in the region, is of Robert certs each season from
a Chorus CHORUS Contact:
ough. For auditions call 416-597- Community Centre
annual
fat standard of excellence. Chorus and established an
40'h transformed by great choral
Artistic Director, Robert Cooper
Niagara is not only celebrating its
South Drive, St.Catharines. To book
from 7 to
auditions call
at Glenridge School,
100-voice
choir performing
auditions call Pam at 905-357-1616.
For more information on Chorus
Niagara, please visit our website at
www.chorusniagara.ca Email:chorusniag@becon.org For
tickets call 905-688-5550 x3237. 

CHRIST CHURCH DEER PARK
is home to both a Senior and a Jun-
ior Choir: Bruce Kirkpatrick Hill is
Organist and Director of Music
(since 1997), and he is assisted by
Stephanie Martin (Junior Choir
Director since 2001) and Dermot
Muir (Assistant Organist since
2001). The Junior Choir is for boys
and girls age 7 - 15; they sing once
or twice a month at the 9:15 Sun-
day service. The Senior Choir has
eight paid leads and twenty vol-
unteer singers; they sing every
Sunday at 11:00, as well as feast
days and concerts. Their first CD
recording, Be merry therefore, was
released in 2001. They present two
or three concerts each year. Those in
December & March focus on rais-
ing awareness and funds in sup-
port of grassroots social issues (e.g.
literacy, daycare, human rights).
The third concert is on Saturday
May 31 this year (see listing). Our
commitment to accessibility in-
cludes welcoming all voices and
providing barrier-free rehearsal and
concert venues. We also offer
cildcare, musical help and fee
subsidies. We are currently recruit-
ing singers for September, espe-
cially tenors & basses.

COMMON THREAD COMMUNITY

CHORUS OF TORONTO
Conductor: Isabel Bernau
Phone: 416-410-5022

Email: cchorus@interlog.com
www.interlog.com/~cchorus
Common Thread is a 70-voice,
non-auditioned choir that cele-
brates and promotes community,
diversity and social justice through
the performance of rep-
ertoire rooted in folk music tradi-
tions from around the world. In
addition to singing at rallies & com-
munity gatherings, we present
three concerts each year. Those in
December & March focus on rais-
ing awareness and funds in sup-
port of grassroots social issues (e.g.
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subsidies. We are currently recruit-
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cially tenors & basses.

CORO SAN MARCO consists of
about 50 auditioned members, has
a vast repertoire of different types
of music, performs at public
concerts and private events, 10 per
year on average. It performed
during the closing ceremony for
Toronto's 2008 Olympic bid, at Roy
Thompson Hall. Other per-
formances are co-productions
with local and foreign performers,
including several North American
premieres. President: Mr. David Tse;
Contact: Ms. Maria Tse.

Choral Scene 6 www.thewholenote.com May 1 - June 7 2003

The biggest thing in Choral Music since the invention of the throat lozenge!

Choirs Ontario will be launching a new website on May 15th and is relaunching Dynamic Magazine with a special information insert in the June issue that will tell you everything you need to know about Choirs Ontario and world of choral music, including:

- Membership Information
- Ontario Youth Choir/Junior & Teen Choir Camp
- Dynamic Magazine Submission Guidelines for Articles and Advertisements
- Website Contact Information
- Choral Conducting and Composition Competitions

So visit the site today at www.choirsontario.org or call (416) 923-1144 for your copy of Dynamic and the free information supplement.

CHORIRS ONTARIO

112 St. Clair Ave. W., Suite 403 Toronto, Ontario M4V 2Y3
Tel: (416) 923-1144 Fax: (416) 929-0415
Darbazi offers at least two concerts a year in Toronto and performs en masse or in small groups at other events. The choir promotes contact with folk musicians from Georgia and has benefited enormously by their generosity. The passion and song Georgians bring to all aspects of their lives is reflected in our repertoire: songs to work, travel or harvest; for love, courting and marrying; for healing, mourning, or worship. Many of these are accompanied by Georgian folk instruments.

For more information visit www.darbazi.com or phone Alan Gasser: 416-537-2526.

Davenport Perth Community Choir

The choir, a non-audition community choir for mixed voices, is now in its second season. We sing all types of music from around the world. Rehearsals are on Wednesday evenings at 6:00 - 7:30 pm from October to June at Davenport Perth Community Church & Neighbourhood Centre, 1900 Davenport Road, Toronto (2 1/2 blocks west of Lansdowne Ave.). We have performed primarily for local events, including an arts festival. For more information, or to register, please call the choir director: Sue Crowe Connolly 416-657-1558 (Wednesdays & Thursdays).

East York Choir

Since its founding 15 years ago, the East York Choir has been a vibrant organization dedicated to the performance of quality repertoire. Performing two seasonal concerts and at numerous senior centres, the choir strives to combine musical excellence with community service. Conducted by William Graham and accompanied by Jenny Crober, both experienced and skilled professionals, the choir rehearses on Tuesday evening from 7:30 to 9:30 pm at Prestige Woodbine United Church on St. Clair Ave. E. This auditioned choir, which has performed Handel’s Messiah, Mozart’s Requiem, and Orff’s Carmina Burana, welcomes new members every September at the beginning of the season. Yearly dues are $75.00. For further information, please call 416-421-5891.

ECHO Women’s Choir

Conductors Alan Gasser and Becca Whita
Accompanist: Becca Whita
Phone: 416-537-2526
E-mail: info@echowomenschoir.ca
www.echowomenschoir.ca
From 16 original members in 1991, this non-affiliated, community-based choir has expanded fivefold to 80 rambunctious women of all ages, backgrounds, and walks of life. The diversity is reflected in the repertoire, which exploits the powerful capabilities of women’s voices. From original Canadian compositions to traditional songs from the Balkans, Ukraine, Republic of Georgia, South Africa, Latin America or North America, Echo performs with passion and elan.

Rehearsals are Tuesdays, 7-9:15 at the Church of the Holy Trinity, behind the Eaton Centre. Besides May and December concerts, Echo also sings at grass-roots events around the city. The choir has capped its membership and has a waiting list.

Elmer Iseler Singers

Conductor/Artistic Director:lydia Adams
Accompanist: Claire Preston
Manager: Jessie Iseler
2180 Bayview Avenue, Toronto, ON
M4N 3X7
Tel: 416 217-0537
Fax: 905 880-3482
Email: info@elmeriselerusersingers.com
Web: www.elmeriselerusersingers.com

The Elmer Iseler Singers is a twenty-voice professional chamber choir based in Toronto. Founded in 1979 by the late Dr. Elmer Iseler and now under the artistic direction of the acclaimed Lydia Adams, the Singers are known for their flawless technique and wide interpretive range. They are highly valued for their contributions to master classes and workshops for schools and community choirs. The Singers are the professional Choir-In-Residence at the Univer­sity of Toronto’s Faculty of Music.

Annual auditions are held in April/May (call 905-680-1889). Weekly rehearsals, a Toronto concert series, touring and recording make the Elmer Iseler Singers one of Canada’s most illustrious choral ensembles.

Florence Farmer Singers

Conductor: Noel Elisha
Tel: 519-846-9994 Fax: 519-846-5947
E-mail: info@Florencefarmersingers.org
Website: www.florencefarmersingers.org
Florence Farmer Singers is an ensemble of the world’s finest professional chamber choirs. Only men, the Florence Farmer Singers was founded by Noel Eidson in 1980 as the principal vocal ensemble for the Florence Farmer Festival. Since then, the choir’s activities have expanded to include the premiere of several new works and the recording of the Florence Farmer Festival, which has been released on CD.

Florence Farmer Singers recordings with Vox Luminos include the acclaimed Mystery of Christmas and a Vaughan Williams CD. Now in the works is a recording of Part’s Choral music.

EtoBicoke Centennial Choir ("ECC") is a mixed-voice community choir that annually presents three concerts including a broad spectrum of choral repertoire, from classical masterworks to Broadway show tunes. The 60-member choir is completing its thirtieth year of sharing choral music and participating in community events. The ongoing goals for the choir are to experience the love of music and learning while refining musical skills and choral techniques.

ECC is currently expanding its choral outreach and forming a smaller ensemble of singers to perform a wider range of repertoire. Additional singers are being sought to expand our capabilities and broaden our musical spectrum. We welcome interested vocal musicians and enthusiastic singers to contact the membership committee at 416-621-0409 or visit our website: www.etobicoke­sings.com

The EtoBicoke Youth Choir

In its 26th Season and directed by Louise Jardine for the past 9 years, performs an eclectic repertoire at Christmas and Spring concerts, at a Cabaret night featuring individual talents, and at several community appearances. The choir home is Humberside United Church, Royal York Road, 2 blocks north of Bloor. The choir rehearses Tuesday evenings from September to June. Two overnight workshop weekends are enjoyed during the season as well as other socializing opportunities for cho­rists and families. Open to boys and girls ages 7 to 17, the choir holds voice-placement auditions in January and June. To learn and enjoy choral singing, to experience the art of performance, and to have fun, call Gloria MacLean, Manager: at 416-231-6668.

Exultate Chamber Singers

383 Haron Street, Toronto ON M5S 2G5
exultate@on.aol.com
Tel: 416-971-9229

Over a 21-year history, the Exultate Chamber Singers has garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire. Exultate’s third CD, The Present Time, was released in 2001. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group. To contact Exultate, visit www.exultate.on.ca or call 416-971-9229.

Fairlawns Heights Choirs

Renowned composer Eleanor Daley has been Music Director at Fairlawns Heights United Church in Toronto since 1982. During this time, she has established a thriving choral programme for which much of her music has been composed, thanks to the continuing support and talent of her choirs. The 35-member auditioned Senior Choir is responsible for weekly service music and performs wide-ranging larger works, including the Bruckner Missa Solemnis, Laus­risen Lux Aeterna, and Daley Re­quiem. Their most recent CD re-
lease, Canticle to the Spirit: the Choral Music of Eleanor Daley, is to be followed by a CD of Eleanor’s Christmas music, due out Autumn 2003.

Children’s programmes include Junior, Boys, and Intermediate Choirs, which perform at services on a regular basis. Contact: 416-481-6848 (church).

**Georgian Bay Children's Choir**, conducted by Linda Hawkins, is a community treble choir for children and youth aged 6 through 18, drawing its members from the southern Georgian bay region of Ontario, with Owen Sound (population 21,000) as the major centre. It was founded in 1986. Choristers are given a vocal assessment prior to joining the choir. Georgian Bay Children’s Choir concerts are held twice a year in December and September to June.

**Children's choirs** include boys trebles aged 7 to 14, as well as tenors, and basses. The St. Cecilia Choir includes girls aged 7 to 18 as well as adult women’s voices. Both professionally-led choirs sing regularly in service, but also sing concerts and travel periodically. People of all faith traditions are welcome. Contact the music office at 416-488-7884, ext. 17 for information or an audition.

**Humble Valley United Church**
76 Angleside Blvd., Etobicoke
Music Director Deborah Bradley
Humber Valley United Church welcomes singers of all ages and abilities to its choral program. We sing a diverse sacred repertoire from Renaissance to rock in support of worship that balances the contemporary and traditional. Rehearsals times: Junior Choir (ages 7 - 11) on Sundays, noon - 1:00 pm; Revelations (vocal/instrumental ensemble for teens) - Thursdays 6:15 - 7:15 pm; Senior Choir - Thursdays 8:00 - 10:00 pm. Call (416) 231-2263 or e-mail humbervalley@on.aibn.com for more information.

**Jubilate Singers Auditions**
Director Isabel Bernaux leads a chamber choir with an eclectic, challenging, multilingual repertoire (Cuban, Latin American, Italian, Baroque) and a season of 3 concerts. Jubilate Singers has openings in all sections. Auditions: June 10, 5:45 - 7:15 pm, at St. Leonard’s Church, 25 Wanless (near Yonge & Lawrence). Phone 416-615-3120 or e-mail Charles at cpnrc.smith@sympatico.ca to arrange a time.

Please come to our next concert, “Gloriana,” featuring music of the British Isles, June 7 at 8 pm, Eastminster Church, 310 Danforth Ave.
The JCC Community Choir began in 1997 with 25 members. Since its inception, it has grown to 60 auditioned members. The repertoire is eclectic and very diverse, including Folk, International, Hebrew & Yiddish, jazz, blues, gospel, Canadian, classical, worldbeat, African, Broadway, and Celtic.

The JCC Community Choir is dedicated to building community through the creation of great music. We have become a strong family to one another, and perform throughout the year at street festivals, concerts, benefits and health care facilities, most recently at Convocation Hall for the Dream Team Benefit in 2003.

JUBILATE SINGERS
The Jubilate Singers is an auditioned chamber Choir that has been established in Toronto for more than 25 years. Performances number three each year. Our director, Isabel Berna, has a natural rapport with the singers who enjoy exploring all facets of the choral repertoire under her energetic direction. Plans for next year include works by Pärt, Tavener, Gorecki, an evening of Cuban and Latin American choral works, and an exploration of the Italian Baroque.

The choir rehearses at 7:30 on Tuesday nights at St. Leonard's Church on Wanless Avenue, near Yonge & Lawrence. There are openings in all sections. Anyone interested in an audition can contact Charles Smith at 416-615-3120.

KAMERMUSIK TORONTO
Artistic Director: Keith Müller
Tel: (416) 778-1898
E-mail: keithmuller@rogers.com
Established in 1997 as The Millennium Singers, Kamermusik Toronto is a not-for-profit chamber choir and orchestra dedicated to promoting and performing eclectic music. This SATB chamber ensemble includes between 25 and 30 singers who rehearse once a week on the campus of the University of Toronto. The choir performs a wide range of music from medieval to modern in concerts held in December, March and May each year. Most concerts are held at Eastminster United Church on Danforth Avenue. Auditions will be held in May for the fall term starting September 2003. Contact the Director by e-mail for more information or to arrange an audition. Join us for our spring concert: Sumer Is Iaumen In on May 31 at Eastminster United Church.

THE KING EDWARD CHOIR
Barrie, Ontario
Singing together since 1952, the King Edward Choir of Barrie is proud to share its continuing success story. Since its inception in 1952, over 500 members have been privileged to spend Monday evenings rehearsing together and performing three sell-out concerts each year. Barbara McCann is our accomplished conductor and Jim Leonard, our versatile accompanist. Most concerts are performed in Collier Street United Church with its fine organ and excellent acoustics. Experienced choristers, with a love of challenging classical and contemporary music, are invited to contact Barbara McCann at 705-726-2095, to discuss membership. For further information, please contact our President, Jacqueline Ryckman, at 705-726-1229.

KOMITAS CHOIR
The Komitas Choir was founded in 1973 and has brought the music of Armenia to a Canadian audience. The repertoire includes Armenian folk and classical selections, as well as opera choruses sung in Italian and French. Under the direction of David Varjabed, a renowned baritone, the choir has performed to great critical acclaim in both Toronto and Montreal. This highly diversified choral group looks forward to many more successful seasons of performing both Armenian and Western music for the enjoyment of Canadian audiences. There are also opportunities for members to learn vocal technique with David, a highly skilled vocal teacher and voice pedagogue. There are currently openings in all categories (SATB). To arrange for an audition or vocal lessons, please phone 905-889-2094.

METROPOLITAN UNITED CHURCH CHOIR AND FESTIVAL CHOIR
Dr. Patricia Wright, Conductor
56 Queen St. E. Toronto, ON M5C 2C3
416-363-4331 ext. 26
patriciw@metunited.org
The Metropolitan Choir consists of 24 volunteer members and 8 lead singers, rehearsing on Thursdays from 7:30-9:30 p.m. for the Sunday day service at 11a.m. Performing repertoire from the Renaissance to 21st century, the choir also presents concerts and has recorded several CDs, the most recent being the Christmas recording Gaudete. The Metropolitan Festival Choir rehearses six weeks prior to presenting a Good Friday concert. These programmes have included Bach's B Minor Mass, and St. John Passion, Requiem settings by Gubert, Mozart, Durufle, and Fauré, and a variety of motets and cantatas by Bach and Buxtehude. Currently, a bass lead singer is required (please see ad).

MISSISSAUGA CHILDREN'S CHOIR
Music Director Thomas Bell
P.O. Box 41047, 414 Dixie Road
Mississauga, ON L4W 5L9
Tel: 905-674-9704 Fax: 905-674-4693
email: mc@edl.ca
www.mississaugachurchchildrenchoir.com
Founded in 1981, the Mississauga Children's Choir is comprised of 120 children. Rehearsals are weekly at Westminster United Church: Mondays for the Children's Chorus (8 - 12) and Tuesdays for the Youth Chorus (12 - 17). The MCC is adding a third ensemble, Training Chorus (8 - 12). Performances number 8 -10 per season with principle performances at Mississauga's Living Arts Centre. Auditions occur March - May. Highlights of this season include the release of a CD entitled Sweet Songs of Christmas, the premiere of a commissioned work by Henry Kucharzyk at our June 14th concert at the Living Arts Centre and participation in Festival 500-Sharing the Voices.

THE MISSISSAUGA CHORAL SOCIETY
was founded in 1975 by a group of enthusiastic amateur musicians at the University of Toronto's Brindale College campus. Under the artistic direction of Chrys A. Bentley for the past 26 years, the Society has blossomed into a well-respected, semi-professional

AUDITIONS
Kamermusik Toronto
chamber choir & orchestra
Performing eclectic work from Byrd to Cage.
All voices welcome.
Open rehearsal May 14, 7pm
Emmanuel College Chapel.
Contact Keith Müller for details or to arrange an audition: 416-778-1898
keithmuller@rogers.com
Kamermusik Toronto

Call for Auditions
Mississauga Festival Youth Choir
Auditions are held during June for enthusiastic singers ages 9 - 19 for next season (September). Our program is open to young people of all backgrounds, both treble and changed voices. Rehearsals are relaxed and encourage music learning at the highest standards. To book an appointment call (905) 276-5732.

MUSIC DIRECTOR WANTED
Knox United Church in Agincourt, Ontario is looking for a Director of Music. The successful candidate for this part time position shall be proficient in organ, piano and choral direction. Duties to commence Sept. 2003. Please direct resumes to Knox United Church, (attention George Clark) 2569 Midland Ave., Agincourt, ON. M1S 1R3; fax: 416-293-6128; or e-mail to know@comnet.ca
ensemble of seventy auditioned voices. The Mississauga Choral Society rehearses every Tuesday evening in Port Credit from September to June and presents at least three concerts each year at the Living Arts Centre in Mississauga. The 2002-2003 season marks the Mississauga Choral Society's 28th season of choral music-making.

For an audition appointment call 905-278-7059 or visit our website at www.missichorsoc.com

THE MISSISSAUGA FESTIVAL YOUTH CHOIR (MFYC) was founded by Deborah Bradley in the summer of 1997 as a choral music education program for Mississauga youth ages 9 to 19. The choir performs two major concerts per year, as well as other community performances. The MFYC recently received a First Prize adjudication in the April 2000 Peel Music Festival. The choir participated in the Choral Music Experience Institute at the University of Toronto, July 21 - 27, 2000. Rehearsals are at the Mississauga Seniors Centre. Auditions, by appointment only, are in June and early September. Call Deborah Bradley at 905-276-5732 for information.

Our next concert “From Sea to Sea to Sea” will be held on Sunday June 8 at 7:30 pm in the Royal Bank Theatre at the Living Arts Centre in Mississauga. Tickets: 905-276-5732.

MUSIC AT ST. PATRICK’S, MARKHAM
St. Patrick’s Choir, Markham, is a sixty voice SATB choir that assists at Sunday Mass and other liturgical services during the church year. They sing traditional repertoire from medieval plainchant to twentieth-century works. The choir has participated in numerous services outside the parish in venues including St. Michael’s Cathedral, the Martyr’s Shrine, Midland, and the Slavic Cathedral of the Transfiguration. The choir tours regularly and has been to Italy, Germany and Austria, Great Britain, and the Caribbean. The choir released a CD in 1989 and recently began singing joint concerts with Toronto church choirs. For more information on this or one of the other choirs at St. Patrick’s, please contact Esteban Cambre, Director of Music, at 905-294-5955 or visit www.stpatrick.on.ca

THE NATHANIEL DETT CHORALE
Braineder Blyden-Taylor, Artistic Director
Tel: 416-340-7000 Fax: 416-340-0333
info@nathanieldettcchorale.org
www.nathanieldettcchorale.org

The Nathaniel Dett Chorale is comprised of classically trained, multi-faceted vocalists whose work stretches beyond the traditional expectations of a classical chamber choir, and challenges us to broaden our vision of Afrocentric choral music. It performs all styles and genres of music, from classical to jazz, folk, blues and popular music as appropriate to African traditions.


NORTH 44° ENSEMBLE
under the Directorship of Geoffrey Butler is a 22 member auditioned vocal group dedicated to excellence and eclecticism in choral music. Performances include two major concerts per year - a concert for Remembrance Day and a spring concert, as well as a number of special engagements. The Ensemble was recently featured on a soon-to-be-released CD entitled, “Children of Life” by the Loretto Reid Band. North 44° rehearses once a week on Tuesday evenings in the Toronto core. For more information, please call 905-764-5140 or email North 44° at n44vocalensemble@hotmail.com.

THE OAKVILLE CHILDREN’S CHOIR was formed in 1994 by its Music Director Glenda Crawford and has achieved tremendous success in 9 years. It is a comprehensive music education program for over 150 auditioned choristers ranging in age from 4 through 17 years providing theory, vocal coaching and workshops with professional artists. The choir presents three annual concerts, workshops and guest appearances at community functions and collaborates with other musical groups. Rehearsals: Cherub Choir - Mondays, 4:45-5:45 pm; Intermediate Choir - Tuesdays, 6:00-7:15 pm; Senior Choir - Mondays, 6:15-8:15 pm; Chamber Choir - Mondays, 7:30-9:00 pm; Tuesdays 7:30-9:00 pm.

Auditions for the 2003-2004 Season will be held April 25th and 26th and May 16th and 17th. Call 905-337-7104 for an appointment. E-mail: info@oakvillechildrenschoir.org Web: www.oakvillechildrenschoir.org

ONTARIO PRESBYTERIAN CHORUS
This choir was formed in 1989 as a consolidation of the Presbyterian Men’s Choir (1972) and the Covenant Singers (1984) to promote choral singing from the rich mosaic of sacred music from the 1600s to the present. Using vocal & instrumental our repertoire consists of music from the classical era, anthems, hymn arrangements and gospel songs. The Chorus performs regularly throughout Southern Ontario and has toured extensively in Eastern, Western & Northern Canada in and Scotland, Northern Ireland & Eire. Although Presbyterian in origin, the Chorus is transdenominational in membership and concert schedule. Director of the Chorus is Alastair McCallum and accompanist Mina Park ARCT (perf.) New members are most welcome. For further information please call Sheila Bailey (Secretary) at 905-731-0136.

THE ORIANA SINGERS
WOMEN’S CHOIR
Artistic Director: William Brown
E-mail: theoriansingers@hotmail.com
Website: www.oriansingers.on.ca
Phone: 416-973-3123
The Oriana Singers, one of the first

THE NATHANIEL DETT CHORALE
Braineder Blyden-Taylor, Founder/Artistic Director

AUDITIONS
The Nathaniel Dett Chorale is Canada’s first professional choral group dedicated to Afrocentric music of all styles.

AUDITION REQUIREMENTS:
• Prepare 2 works to perform at your audition: one classical (operatic aria or art song); the other, a popular Afrocentric piece (jazz-blues-gospel-pop)
• Accompanist will be provided. Provide 2 extra copies of chosen works in correct key, for accompanist and conductor.
• Demonstrate professional level sight singing, improvisational and musicianship skills
• Provide Performance Resume
• Provide Photo - black and white 8x10 glossy
FOR FURTHER INFORMATION & TO BOOK AN AUDITION CALL: 416-340-7000 or auditions@nathanieldettcchorale.org

Choral Scene 10
www.thewholenote.com
May 1 - June 7 2003
all-female choirs in Canada, was formed in 1972. It endeavours to achieve and maintain high levels of vocal and musical excellence. Great care is taken to choose music suited to the female voice, to present music that has already earned its lasting position in the repertoire, and to introduce audiences to contemporary music including new Canadian works. The choir presents concerts in November, March and May, which are held at Grace Church on-the-Hill. Auditions for next season will be held in August 416-923-3123. Rehearsals are on Wednesday evenings 7:30-9:45pm. We are currently seeking a new Business Manager - deadline May 9/03. Visit Choirs Ontario's website for more information at www.choirs.onto.io.

**ORPHEUS CHOIR OF TORONTO**

Artistic Director: Robert Cooper
Accompanist: Ted Moroney
Administrator: Helen Coxen
Tel: 416-538-4428
e-mail: coxen.spencer@sympatico.ca
Website: www.orpheus.on.ca

The Orpheus Choir of Toronto, which will celebrate its 40th Anniversary in 2004, looks forward to a period of growth and renewal under the direction of newly-appointed Artistic Director, Robert Cooper. The 50-voice choir presents programmes which combine familiar choral repertoire with less well-known or less often performed pieces, from Palestrina to contemporary composers, and from a capella pieces to works with full orchestra. Rehearsals are Tuesday evenings 7:30-10.00 pm at Yorkminster Park Baptist Church. There are four concerts per year, plus occasional outside hires. Auditions are held in May/June. Please call or e-mail for further details or to arrange an audition.

**PAX CHRISTI CHORALE**

Toronto's Mennonite Choir
Stephanie Martin, artistic director & conductor
Bruce Kirkpatrick Hill, accompanist
127 Song Meadowway, Toronto ON M2H 2T7
416-494-7869
paxchristichorale@hotmail.com

Pax Christi Chorale has maintained a tradition of fine choral singing for fifteen years, performing some of the great masterpieces of the choral literature with orchestra. Many of the choristers are local Mennonites, but the choir boasts members from many faith traditions and cultures, all of whom gather for weekly rehearsals because of their common love of singing. A new children's choir offers wonderful learning opportunities for younger singers.

Membership in both choirs is open to anyone interested in serious choral singing. Adult rehearsals are on Monday nights in North York. For information or to arrange an audition, call us or visit www.paxchristichorale.org.

**THE PENTHELIA SINGERS**

founded in 1997 under the direction of Mary Legge, is an 18-voice young women's choir performing challenging repertoire in a variety of styles and periods; contemporary Canadian material frequently highlights our programmes. The choir, recent semi-finalists in the CBC competition for amateur choirs presents two concerts each year in December and May in its home base, Rosedale Presbyterian Church, Ml. Pleasant Road at South Drive. Rehearsals are on Wednesday evenings from 7:30 to 9:30 pm at Rosedale. Join us for our “Salut Printemps” concert with garden party and silent auction on Saturday, May 31, at 3:00 p.m. (See listing)

Penthelia Singers: Artistic Director: Mary Legge, 196 Elmwood Ave., Toronto, ON, M2N 3M6 Tel. 416-229-0522; e-mail: legge@interlog.com; Web: www.penthelia.org

**THE PETERBOROUGH SINGERS**

founded in 1993 and directed by sydney Birrell, has grown into a highly regarded ensemble of some ninety members. Its reputation is such that many world-class Canadian soloists including Gary Relyea, Mark Dubois, Sally Dibblee and Measha Bruggergosman, have come back time and again to perform with the choir. For the last 10 years, the choir has presented four or five concerts per year, incorporating a blend of repertoire from gospel to sacred to pop to oratorio. The Peterborough Singers rehearse Wednesday evenings, September to May, from 7:30 to 9:30pm. To audition, e-mail us at singers@peterboroughsingers.com and for more information, visit our website at www.peterboroughsingers.com.

**QUODLIBET**

The Quodlibet chamber choir, founded in 2001, comprises sixteen experienced and versatile singers committed to spending Friday evenings experiencing the joy of making music together under the direction of Arthur Wenk. The group rehearses and performs at St. Leonard's Anglican Church, an intimate setting known for its outstanding acoustics. The name Quodlibet, or “whatever you like”, refers to a Renaissance genre consisting of either a catalogue of items on a given topic or a juxtaposition of themes old and new. The spirit of the quodlibet engenders thematic programming that brings together familiar and lesser-known choral music.

For further information, including audio clips from performances and biographical sketches of the members, visit Quodlibet's website at www.quodlibet.org.

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**Come to England this summer with... **

**The Renaissance Singers**

We start near Hadrian's Wall in ancient Carlisle Cathedral with four days of singing and sightseeing, then its on by steam train to Lancaster priory in the Lake District. Next stop Yorkshire for a week of singing services in historic Ripon Cathedral and then on to magnificent Lincoln Cathedral for another week. Approximate cost is $3,800, which includes air fare, all taxes, deluxe accommodation, transportation, all breakfasts and some gourmet meals.

**Interested? Call Kathy at 519-725-4397 for more information.**

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**AUDITIONS**

In September 2003 the Orpheus Choir will begin rehearsals with newly-appointed Artistic Director, Robert Cooper. We invite experienced singers in all voice parts to join us for this exciting new era in the history of Orpheus.

**Highlights of the season include the Dvorak Stabat Mater with Chorus Niagara, Orff's Carmina, and a programme of contemporary choral works.**

Auditions will take place on May 20 and 28 (a June date may also be possible.) For further information or to book an audition, please call 416 530-4428 or e-mail coxen.spencer@sympatico.ca
singers, please visit our website, www.quodlibet.ca or telephone Arthur Wenk, 416-488-6235.

THE RENAISSANCE SINGERS
under the direction of Richard Cunningham, are a mixed cham-
ber choir performing music of the 15th to 20th centuries. In its 30-
year history, the choir has per-
formed widely throughout sou-
thern Ontario and the United King-
dom. The Singers are based in
Kitchener-Waterloo and perform a series of 4 concerts yearly in both
Kitchener and Cambridge.

The current repertoire includes
music from the masters of all cen-
turies, including many commis-
sioned works of leading Canadian
composers such as Barrie Cabena,
Leonard Enns, Robert Evans, Eleanor Daley and Imant Ramin-
sh. The Singers have been fea-
tured frequently on local and na-
tional television and have several
recordings available. The choir is
planning a 2003 tour to Britain in-
cluding performances in Lincoln,
Ripon and Carlisle Cathedrals and
Lancaster Priory. If interested in
touring with us please call 1-519-
745-0675.

RIVERDALE YOUTH SINGERS
Conductor: Mark Bell
Accompanist: John Govedas
Manager: Theresa Hobbard
415 Broadview Avenue, Toronto, ON
M4K 2M9
Tel: 416-875-1587 Fax: 416-778-0796
Email: conductor@riverdaleyouthsingers.org

www.riverdaleyouthsingers.org

Founded in 1999, the 60-member
Riverdale Youth Singers (RYS) is com-
mitted to making the experi-
ence of learning and performing
fine choral repertoire accessible to
interested children/youth from all
races, cultural, economic and mu-
sical backgrounds. We have par-
cipated in five concerts so far this
season. Our Annual Spring Con-
cert “A World of Music” is on Mon-
day June 2 at 7:30 pm. Member-
ship is open to any student, 7 and
up. Simple auditions are held May/June for our upcoming season (call
416-875-1587). Rehearsals are
Mondays: Children (ages 7-9) 4:30-
5:15pm; Youth (10 and up) 6:30-
8:15pm - at St. John’s Presbyterian
Church Auditorium, 415 Broad-
view Avenue.

THE SACRED MUSIC SOCIETY
with Uwe Lieflander, Musical
Director, presents three concerts
during the season, featuring the
Chamber Choir, the World Youth Day Choir and the full cast of the Sacred Music
Society including the Sinfonia
Sacra, the symphony orchestra.

The organization is committed
to perform great sacred repertoire
in the context of unity, friendship
and charity. Rehearsals are on Tues.
and Thurs. from 8-10 pm at St. Ce-
cilia’s Church in Toronto. The World Youth Day choir rehearses
from 7-9 pm at St. Vincent de Paul
Church in Toronto.

Auditions include sight reading,
ability and vocal range; applicants
must come prepared to sing a sa-
cred piece of his or her choice.
Anyone wishing to audition may
attend a rehearsal and be pre-
pared to audition afterwards.
For information, call the Sac-
red Music Society at 905-276-
9546 or email us at info@
sacredmusicsociety.com

ST. JAMES’ CATHEDRAL
Conductor: Christopher Dawes, FRCCO,
Organist & Director of Music
Matthew Larkin, Music Associate

Phone: 416-965-3100
Email: music@stjamescathedral.on.ca

SJC’s is Canada’s largest church
music program, comprising at least
three weekly choral services,
50 concerts a year, and the 120
professional and amateur
musicians from the GTA. Dedi-
cated to sacred music in the
Anglican tradition at the highest
possible standard, it holds a place
for choirmasters of every age and
ability.

Men & Boys: the Boys rehearse
Tues. 4:30-6 pm and Thurs. 4:30-
6:30 pm; the Men Thurs. 5:30-7:00
pm. Choir sings Sundays 11 am,
4:30 pm, and evensong twice a
month, and at special services,
concerts etc.

Parish Choir: a volunteer mixed-
voice choir for adults and children
rehearsing Thurs., 6:30-8 pm and
sings the 9 am Sunday service.

Choral Society: a 60-member high school choir that dedicates itself
to performing major sacred works,
rehearses Tues. 6-7:30 pm, and prepares a season of concerts.

Pilgrim Singers: a 20-member semi-
professional mixed-voice
choir dedicated to performing
sacred music of every age.

Singing Out!
now in its 11th season, is Toron-
to’s oldest and largest Lesbian
and Gay chorus. This non-auditioned
choir performs two major concerts each season, in
December and June, as well as
staging a number of shows and
music@stjamescathedral.on.ca

THE SHEVCHENKO CHOIR
founded in 1951, has a rich history
of performance and artistic
achievement, including per-
formances at prestigious venues
such as Massey Hall, Ontario Place,
and the National Arts Centre; concert tours of western
Canada and Ukraine; and pre-
mieres of commissioned
Canadian compositions.

The choir is an integral part of
the Shevchenko Musical Ensemble,
which also includes the Toronto
Mandolin Orchestra and Kaniv
Dancers. The Shevchenko Choir
boasts a diverse repertoire of
works by Ukrainian and Russian,
many nations and languages,
Canadian folk songs, and operatic
choruses. Led by Alexander
Yevpinsky, a conservatory-trained
conductor/arranger hailing from
Lviv, Ukraine, the Shevchenko
Choir rehearses each Sunday
morning at 10:00 am at Columbus
Centre (901 Lawrence Ave W at
Dufferin) and has regular stage
appearances.

TAFELMUSIK CHAMBER CHOIR
specializing in baroque perfor-
manence practice and vocal tech-
nique was formed in 1981 under
the direction of Ivars Taurins. In
1991 the choir was awarded the
Healey Willan Prize “for its consis-
tently high level of artistic achieve-
ment and for its unique contribu-
tion to choral art in Canada.” The
Choir has much critical acclaim:
“More and more, the Tafel-
musik Chamber Choir is looking
like the best period-performance
choir anywhere in the world.”
(China and Mail, 2000). In January
2003, the Tafelmusik Chamber Choir's first a cappella CD was released. Tafelmusik's annual Messiah and Sing-Along Messiah, featuring the Tafelmusik Chamber Choir, have become an established part of Toronto's holiday tradition. Auditions are held each summer. For more information, contact info@tafelmusik.org or 416-964-9562. 

**The Tallis Choir**

looks forward to its 26th season under newly-appointed musical director, Peter Mahon. It is a semi-professional chamber choir specializing in, but not restricted to, music of the Renaissance. Next season the choir will offer a joint subscription series in conjunction with the William Byrd Singers, (details tba). Rehearsals are held in Trinity College Chapel, on the U. of T. campus on Wednesday evenings. The choir performs in the church of St. Martin's in The Fields, 151 Glenlake Ave. Toronto. To date, the choir has made 3 recordings: Splendours of the High Renaissance, a Tudor Pageant and Music of Palestrina and Victoria. For further information or to arrange an audition, call: 416-691-8621. 

**Tempus Choral Society**

was formed in 1999 with a membership base from Hamilton to Toronto. It is a SATB Adult Choir 18+, under the direction of Brian L. Turnbull Mus. Bac (Hons), B.Ed., Mr. Turnbull is an accomplished musician with several published works and has been the organist at St. Johns United Church in Oakville for 30 years. The repertoire is wide-ranging including Broadway, swing, jazz, inspirational and contemporary. There are two major concerts per year, with additional performances at various venues throughout the province. Voice assessment for section placement is required, no auditions. Membership calls are September and January but anyone interested may call throughout the year. Rehearsals are Tuesday evenings at 7:30 at St. John's United Church, 262 Randall St. (downtown) Oakville. Contact us at 905-510-5713 or visit our website www.tempuschoralsociety.com 

**Torronto Children's Chorus**

Founder/Music Director: Jean Ashworth Barlow
General Manager: Heather Wood
2180 Bayview Ave., Toronto, ON M4N 3K7
Tel: 416 932-8666; Fax: 416 932-8669
E-mail: info@torontochildrenschorus.com
www.torontochildrenschorus.com

Founded in 1978 and celebrating its 25th Anniversary in 2003-2004, the Toronto Children's Chorus offers musical training and performance experiences that enhance the lives of children, ages 7-17, annually. The TCC presents two concert series each season, in addition to regular events for schools and the community. The Premiere Series features the Chorus in fall, Christmas and spring performances ranging from Renaissance works to contemporary compositions from diverse cultures. The Training Choirs Series in October and February highlights younger choristers and repertoire suitable for the whole family. Auditions are held January - June for the upcoming season; call 416-932-8666 ext. 231. Afternoon and evening rehearsals take place at Lawrence Park Community Church, 2180 Bayview Avenue.

**Toronto Camerata Chamber Choir**

The Choir, founded in 1990, is a 20-voice vocal ensemble specializing in an exciting variety of a cappella music. The choir sings music of all periods and styles, with emphasis on excellence and integrity, and particularly repertoire that is rarely performed. The choir performs at Grace Church on-the-Hill, 300 Lonsdale Road, Toronto, and
The Toronto Choral Society Community Choir is an inclusive, non-auditioned choral group dedicated to enhancing the Toronto community by providing an opportunity for enthusiastic choristers to serve Torontonians with performances of local history and tradition. Proud of our diversity, our eighty-plus members represent a range of ethnicities, ages and musical experience. Individually, members wish to accomplish their peak musical abilities, and, as a team to produce an enjoyable experience for patrons. Led by the dynamic Geoffrey Butler, Artistic Director, and William O’Meara, Accompanist, this June we proudly present, “Songs of Toronto”, a portrayal of Toronto’s history from the eyes of its newcomers of First Nations, French, British Isles, and Black ancestry, through narrative, dance, musical and choral performances. New members and patrons are always welcome. 416-410-3509.

The Toronto Choristers is an SATB choir made up chiefly of retired employees of the former Toronto Board of Education. In existence for 11 years, we perform mainly in retirement and nursing homes, at school functions during the year. Rehearsals are on Thursdays at 1:00 pm at Wilkinson Public School; they begin in October and culminate with an annual concert in May. Repertoire is light and varied. There are no voice tests for singers; membership is held to around 100. Women wishing to join add their names to a waiting list; there is no restriction for men at the moment. The choir is conducted by Jim Maen and accompanied by Marg Deeth. Further information is available from Daphne Stewart at 416-284-2647.

Toronto Classical Singers One of Toronto’s most vibrant choirs, the Toronto Classical Singers combines dedicated choristers, great repertoire, and dynamic leadership to bring season after season of choral classics to Toronto audiences. Under the baton of CBC’s Jurgen Petrenko, this lively 100-voice choir performs with the Talisker Players and Toronto’s most accomplished soloists. Highlights of TCS’s eleven seasons: Mozart’s Requiem, Handel’s Messiah, Haydn’s Creation, masses by Beethoven and Schubert, Elgar’s Coronation Ode, and opera and Christmas classics. Each season features three concerts at Christ Church Deer Park, 1570 Yonge St near St. Clair. In 2003, the choir also performs at Roy Thomson Hall. Prospective members who love music, can sight-read and have fun should call TCS Hotline 416-443-1490; rehearsals are Mondays 7:30 pm at CCDR. Sept-May. Ticket/member info: www.torontoclassicalsingers.org

Toronto Jewish Folk Choir Conductor: Alexander Wepinsky Accompanist: Lina Zemelman Phone: 416-489-7681 E-mail: b.shuk@utoronto.ca Web: www.winchervskycentre.org/choir.html Started 75 years ago by immigrant needle-trade workers, the 40-member SATB choir keeps its founding spirit alive, performing beloved Yiddish folk songs, excerpts from the classics on Jewish themes, contemporary music by Jewish composers in Yiddish, Hebrew, Judeo-Spanish (Ladino), English, and music of other lands and cultures. Its annual spring concert features excellent guest artists (including a klezmer band this year, at Lawrence Park Collegiate May 25). The choir also performs Chanukah and other concerts around Toronto, and takes part in the annual Warsaw Ghetto Uprising Commemoration. Rehearsals: Wednesdays, 7:30-10 pm at the Winchefsky Centre, 585 Cranbrook Avenue.

Toronto Mendelssohn Choir Artistic Director: Noel Edison General Manager: Steven W. Foster Accompanist: Chris Bowes 60 Simcoe Street, Toronto, ON M5J 2H5 Tel: 416-598-0422 Fax: 416-598-2992 E-mail: admin@tmchoir.org The Toronto Mendelssohn Choir family has three outstanding choirs: The Toronto Mendelssohn Choir, The Mendelssohn Singers and the Toronto Mendelssohn Youth Choir. The TMC is Canada’s world-renowned large vocal ensemble, maintaining a tradition, since 1894, of performing and commissioning the finest choral repertoire. The Choir is comprised of over 160 volunteer singers and the Elora Festival Singers, who form its professional core. Under the direction of Noel Edison, the TMC presents its own series and appear frequently with the TSO. Its repertoire stretches from early Baroque to premieres of commissioned works. Rehearsals are Monday evenings from 7:00-9:30 pm and auditions are held in June and September.

Toronto Mendelssohn Youth Choir Conductor: Ron Cheung Accompanist: John Stephenson Tel: 416-598-0422 Fax: 416-598-2992 E-mail: tmyc@tmchoir.org The Toronto Mendelssohn Youth Choir was founded in 1977 to provide training and performance opportunities for young singers (15-23) from diverse racial and socio-economic backgrounds. Each season appears frequently with the TSO. Its repertoire stretches from early Baroque to premieres of commissioned works. Rehearsals are Monday evenings from 7:00-9:30 pm and auditions are held in June and September.

Toronto Mendelssohn Choir

Upper Canada Children’s Chorus (Brian Rawlins, musical director) is comprised of 150 singers ranging in age from 6-17 years. UCC is committed to providing York Region with a world class children’s chorus. The choral season includes several concerts, workshops, masterclasses, retreats and tours. UCC rehearses at Thornhill Presbyterian Church (on Centre St. between Yonge and Bathurst). Rehearsals are either on Sunday afternoon or Monday evening depending on the age of the singer. Auditions are currently being scheduled for the 2003/2004 choral season. Call 416-733-0615 for more information or email us at michellerawlins@ Rogers.com

Vesniuka Choir Artistic Director: Halyna Volkh Kandozki Accompanist: Olya Tsinkovych Administrator: Nykola Perzai
JUNE AUDITIONS
CHILDREN’S CHOIR

excellent opportunities for singers ages 5-19
National Ballet’s ‘Nutcracker’,
musicals, performing arts camp
$400-$600/yr tuition
Bloor & Spadina location
to book your audition or find out more www.vivayouthsingers.com 416 788-8482 or vivayst@rogers.com
Coronation Gala Celebration

Friday, June 6, 8:00 pm
7 pm: Pre-concert discussion with CBC Radio’s Rick Phillips
Roy Thomson Hall, 60 Simcoe Street

Join the pageantry of the Golden Jubilee of the Coronation of Her Majesty Queen Elizabeth II! Featured works include Elgar’s Coronation Ode and Handel’s Coronation Anthems as well as other Proms favourites.

The Toronto Mendelssohn Choir & Toronto Classical Singers
one magnificent 300-voice choir

The Toronto Mendelssohn Choir Orchestra, Master of Ceremonies, Dr. Giles Bryant
Laura Whelan, Soprano • Susan Platts, Mezzo-Soprano • Kevin MacMillan, Tenor
Gary Relyea, Bass-Baritone • PLUS Pipers and military band in full regalia!

Tickets are on sale now! 416 872-4255  www.tmchoir.org
Thursday May 01

- 8:00: Music Gallery. Composer Now: Toneology. Works by Brady, Abram, Vivier, Kate Chernin, Rodgers & Davidoson. John Babbage, soprano & baritone sax; Christa Powell, violin; Bernard Hoey, viola; Kylie Davidson, piano; Robert Davidson, double bass. St. George the Martyr Church, 197 John. 416-204-2200, $20-$5.
- 8:00: Scarborouh Music Theatre. Jesus Christ Superstar. Music by Andrew Lloyd Webber; lyrics by Tim Rice. Scarborouh Village

Seventh annual series of LUNCHTIME CHAMBER MUSIC at CHRIST CHURCH DEER PARK

May 1: Andres Gerhardt, flute; Nata Belkin, cello; Paul Jenkins, harpsichord. Sonatas by Bach, Handel, Telemann and Michel Blavet.
May 8: Cori Gemmel, violin; Elspeth Thomson, viola; Mary-Katherine Finch, cello; Ron Greidanus, piano. Piano quartets by Faure and Mahler.
May 15: Daniel Rubinoff, Saxophone; Christopher Dawes, organ. Music by Gluck, Bozza, Bizet and Denis Bédard.
May 22: Carin Yu, violin; Melody Law, piano. Faure's Violin Sonata and works for unaccompanied violin by J.S. Bach.
May 29: Vicki Blecha, flute; Gerald Robinson, bassoon; Cecilia Ignatitze, piano. Music by Beethoven, Villa Lobos, and Max Bruch.

1570 Yonge St. (at Heath), Toronto

INTRODUCING THE NEW ENSEMBLE-IN-RESIDENCE OF THE ROYAL CONSERVATORY OF MUSIC

THURSDAY, MAY 8, 8 PM
THE YOUNG STRAUSS
a concert of Richard Strauss’s early works

Enoch Arden, op. 38
Colin Fox narrator; Leslie Kinton piano

Seven songs
- Ann Moneyhos soprano. Dianne Werner piano
Piano Quartet in C minor, op. 13
Erika Raum, violin; Yoel Tamil, viola;
Bryan Epperson, piano. David Louie, piano

MADDOCKS IN BRAHMS
a concert of Brahms Connections

Busoni: Suite for Clarinet & String Quartet
Manning: Piano Trio, op. 11
Fuchs: Sonata for Double Bass and Piano
Bruch: String Octet, op. 20

MAZZOLENI CONCERT HALL
The Royal Conservatory of Music, 273 Bloor St. W.

ADMISSION
Adults: $25 adults, Students & Seniors: $12

RCM BOX OFFICE
416.408.2824 ext. 321
JYAFEST:
-8:00: Royal Concert Hall, and others.
by Gudmundsen-Holmgreen, Beethoven, *CANCELLED*
Queen's Indian
-8:00: Toronto Concert.
Serenade
5040 Yonge St. 416-870-8000. $32-$47.
Concerto
Le
Andante
Theatre, $21, $18 (si/sr Thurs, Simon
Overture;
Nomine Ensemble for Medieval
Regent, 416-408-2824
Xenakis: Kollos; works
#2.
Concerto
Ettore
Mazzoleni Concert Hall, 4700 Keele St. Concerto
Ettore
Mazzoleni, conductor. Accorded by Bach,
Liszt & Hesse. Deer

DON'T MISS THE CHORAL EVENT OF THE SEASON!
Requiem
Robert Cooper, Conductor | Albert Greer, Tenor
Chorus Niagara, the Mississauga Choral Society and The Cellar Singers join forces for three rare performances of this colossal and dramatic work. Performed with a chorus of 250 and an orchestra of 80!

St. Catharines | Saturday, May 3 | 7:30 PM
Lake Street Armoury, 81 Lake Street
Box Office: 905.688.5550, ext. 3257

Mississauga | Sunday, May 4 | 3:00 PM
Living Arts Centre, 4141 Living Arts Drive
Box Office: 905.306.6000

Barrie | Saturday, May 10 | 8:00 PM
Fisher Auditorium, Barrie Central Collegiate
Box Office: 705.326.2619

Generously supported by

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Box Office: 705.326.2619

Generously supported by
-8:00: Music Gallery, Piano Series: Heather Schmidt. Schmidt: Preludes and Fugues; Spirit (world premiere); Murphy: Star-Burning Eyes; Forsyth: Je répondei... St. George the Martyr Church, 179 John. 416-204-2080. $10, $5.

-8:00: Sinofonie Toronto: Romantic Rachmaninov. Rachmaninoff: Romance in C-sharp minor; Schubert: Sonata No. 1 for Violin & Chamber Orchestra; Mizryan: Introduction and Moto Perpetuo (Canadian premiere); Bodice: Sinofonie after Quartet No. 2; Glazunov: Les Vendredis Polka. St. James United, 11221 4th Ave., Richmond Hill. 416-441-3235. $10, $5.

-8:00: Toronto Opera Theatre. Gilbert & Sullivan: The Mikado. Gregory Dahl, Elizabeth De Gracia, Eric Shau, Keith Savage, performers; Derek Bate, conductor; Giuliano Silve Marin, stage director. 350 Mallett Theatre, 27 Front St. East. 416-386-7732. $28, $15. For complete run see music theatre listings.

-8:00: York Symphony Orchestra. Last Night of the Proms. Brahms: Variations on a Theme of Haydn; Saint-Simon: Piano Concerto No. 2; Vaughan Williams: Folk Song Suite; Walton: Crown Imperial Concerto; other works. Andrew Aaron, piano; Roberto De La Costa, conductor. Trinity Church, 79 Victoria St., 416-410-0860. $20, $15, $12 (under 12).


Sunday May 4


-2:00: Chamber Music Society of Mississauga. Humoresque. Works by Bach, Beethoven, Baroque, Glise, Glass, and Mozart. Peggy 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. 905-308-5000. $12, $18 (2jr/sj). See music theatre listings.


-3:00: Canadian Music Competitions, North Toronto Concert. CMS new and past winners. North Toronto Alliance Church, 11221 4th Ave. Richmond Hill. 416-441-3235. $10, $5.


-3:00: Mississauga Concert Orchestra. Hirsch/Chorale Niagara/Uniter Singers. Selcuk/Rogut. Albert Greer, tenor; Three Choirs Festival Orchestra; Robert Cooper, conductor. Hamburger Hall, 4141 Living Arts Drive, Mississauga. 905-898-6000. $15, $13.

-3:00: Music Alive in Concert. Spring Fundraiser. Bach Chamber Youth Choir; East York Concert Band Brass Quintet; Ron Kirk, organ; Etiako Ikumu, violin; Andreas Weber, celli; Heidi Breier, soprano. Cirlifted United Church, 1 McEwan Rd. 416-210-1451. $12, $5, children.

-3:00: Music Gallery. Fresh Ear Family Series: Papa Vega. Music from the Cuban salas / son traditions and other South American styles. Jarge Arista, bass; Marcus Chomsky, percussion & vocals; Neil Gardner, piano, accordion, trumpet & vocals; Larry Lewis, guitar; Yosvin Lobz Rivera, vocals. St. George the Martyr Church, 179 John. 416-204-2080. $15 + $5 for each additional family member.


-4:00: Concerts at St. George’s on the Hill. Soprano and More Times Two. Spring program for female voices & harp. Amanda Singers women; Penthesilias Singers; Jacqueline Greene, harp; Karen Yam and Mary Leger, directors. 4500 Dundas St. West. 416-463-9284. $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. 416-498-2284 x221. Free.

-7:30: Toronto Symphony, The Prophecy. By Therapian Edinagan; performed by MykiaKunitz. Ancient Nordic myth told in story and music. Recommended for ages 8 & up. Isabel Bader Theatre, 93 Charles St. West. 416-593-7223. $11, $7, $3 (under 16) & under. For complete run see music theatre listings.


Monday May 5

-10:00: St. James’ Cathedral. Leach Hours at St. James’. Christopher Dowes, organ. Vierne Symphonie No. 1 in D. 65 Church St. 416-384-7865. Free.


-8:00: Music Gallery. CIUT Fundraiser. Improvisations by Mortgaffine (Harry Simpson, drums; Victor Bokan, bass; Guy Leblanc, bass clarinet; trombone; Arnd Jurgensen, guitar; Bill Grove, vocals; Bob Fenton, piano). Saint Clair Elementary School with guest Bob Brough, tenor sax. St. George the Martyr Church, 179 John. 416-204-2080. $10.


Wednesday May 7


-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. 416-498-2284 x221. Free.

May 2 CONTINUES
Thursday May 08


-12:30: Christ Church Deer Park. Noonday Chamber Music: Coryn Genell, violin; Espeth Thompson, violin; Mary-Katherine Finch, cello; René Grenier, piano. Mahler: Quartet in a; Faure: Quartet in e Op. 15 # 1. 1570 Yonge St. 416-920-5213. Donation.


-8:30: Oakville Centre for the Performing Arts. Barra MacNeils. Celtic music, Concert to benefit the Oakville & District Humane Society.

-10:00: Mississauga Symphony Orchestra. 150th Anniversary Gala. 150 years. Orchestra, conducted by Rosseau, soloists. Theatre Royal. 700 Queen St. East. 416-870-8000. $25, $20.


-11:00:j: Measure. Donway West. 70 Donpark Ave. 416-394-6910. $50.


-8:00: Toronto Jazz Orchestra. Under A Tree. All-Canadian, all-original program including world premieres. Live CD recording session. Josh Grossman, artistic director. Location to be announced. 416 899 5269, 10. 45.

Friday May 09

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


-7:30: Exultate/Exultate School of the Arts. Music Showcase 2003. See May 08.

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-7:30: Exultate/Exultate School of the Arts. Music Showcase 2003. See May 08.
-7:30: Humberside Collegiate Institute. 


-8:00: John Stampings. Group rates. For complete run see music theatre
Edward Liddle, music director. Silverthorn-8:00: Clarkson Dr., Mississauga.

-8:00: Micconi, organ in Recital
Franklin, the Chordettes. Soloists; Darryl Burton, G.Gabrieli, Merulo, Marcello, Galuppi & Vivaldi.

-9:00: von Weber: Grand Duo Concertante. $1
1570 Yonge St.

-8:00: Exultate Chamber Singers. All-Night Vigil. Roche and Wilman. All-Night Vigil (Vespers) Op.37; Hymn of the Children (various settings); winning work in Choral Composition Competition.
John Turtle, conductor. St. Patrick's Church, 141 McCaul St. 416-971-9229. 120, $17, $12 (s/r).


-8:00: Harbourfront Centre. Toronto Table Ensemble. Innovative works blending sophisticated South Asian rhythms with music from around the world. du Maurier Theatre Centre, 231 Queen Quay West. 416-973-4600. $75, $25, $12.

-8:00: Lawrence Park Community Church. Fridays at Eight: The Peaceable Kingdom: Lauridsen: Lux Aeterna; works by Bernstein, Gershwin & Schaefer. Choir & soloists of LCC; Mark Toews, director. 2180 Bayview Ave. 416-848-1501. 128, $20, $15.

-8:00: Living Arts Centre Mississauga. The Beery Goodman Tribute. Jorg Mengenthaler, clarinet; Carol McFarlane, vocals; Peter Appleyard, vibraphone/leader, Hammond Hall. 4141 Living Arts Dr. 905-305-8000. $23-40.


-8:00: Royal Conservatory. It
By the lake.

-8:00: Toronto Jazz Orchestra. Under A True Location TBA. See May 8.

-8:00: University of Toronto Gospel Choir. Gospelfest 2003. Stone Church, 45 Davenport Rd. 416-614-4872. $10 (fr., $12 (d.), $7 (c. 12 & under).

FRIDAYS AT EIGHT

An Evening of American Music

with Kimberley Briggs, soprano
Jo-Anne Bentley, mezzo soprano
Glyn Evans, tenor
Peter Fisher, baritone

&

The Choir of Lawrence Park Community Church
Mark Toews, conductor
Ronald Jordan, organ & piano

Lux Aeterna by Morton Lauridsen
Spirituals & Musical Theatre Selections
Friday, May 9, 2003, 8:00 p.m.

Tickets: $20 & $15 (Students/Seniors)
Information: 416-489-1554 ext.21

After the concert, Art show & sale by "The Studio Group" (under the direction of Lynda Bryden)

Lawrence Park Community Church
2180 Bayview Avenue, Toronto
(south of Lawrence Avenue East)
(ample free parking)
Italian Connection

The Music of Sunny Italy

featuring the music of Rossini, Tchaikovsky, Vivaldi and Mendelssohn, with violin soloist Marta Krechkovsky

Saturday, May 10, 2003, 8:00 p.m.
Birchmount Park C.I.
3683 Danforth Rd., Scarborough

For tickets call
416-429-0007

Sponsors for the evening are Pitzer Consumer Group, Friends of The Scarborough, Bell, McCa and Ogden Funeral Homes.

www.spo.ca

The Scarborough Philharmonic Presents

Mendelssohn, with

Vibrant Music

The Music of

For tickets call

The Ama divus Choir celebrates the birthday of beloved Canadian composer Ruth Watson Henderson, by presenting her enchanting Voices of Earth, set to texts taken from Canticle of the Sun by St. Francis of Assisi.

And Carl Orff’s popular Carmina Burana, based on medieval poems on the nature of fortune.

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Eleanor Daley and

Carol Orff

Ruth Watson Henderson

Carmina Burana

Lydia Adams, Conductor and Artistic Director

Voices of Earth
Saturday, May 10, 2003 at 7:30 p.m.
Pre-concert chat at 6:45 p.m.
with Ruth Watson Henderson
George Weston Recital Hall
Toronto Centre for the Arts, 5040 Yonge Street
Tickets $30 & $35 Students and Seniors $25 & $30
416-872-1111 or 416-870-8000

Voices of Earth

Ruth Watson Henderson

Carmina Burana

Eleanor Daley and

Ruth Watson Henderson

Sharla Naftziger

Darryl Edwards

Andrew Tews

The Bach Children’s Chorus,

Linda Beaufre

Lydia Adams

Pianists

Soprano

Tenor

Baritone

Director

Conductor

Easter by Puccini, Verdi, Strauss, Mozart, de Falla, Barber & Duparc. Metropolitan Community Church, 115 Simpson Ave., 416-934-0542. $20 (advanced), $25 (door).


416-408-2204-22.


416-288-0373. $10, $15 child.

-8:00: Academy Concert Series, Bassett-Horn Delights: Solo works and duets; works by early romantic composers. Nicolai Tarasov, bass-tenor; Helen Valenza, historical flute; Kristin Beuzenbush, historical piano.

Eastminster United Church, 310 Danforth Ave. 416-889-8414. $18, $12.


-8:00: Canadian Orphans Male Choir. Annual Concert. David Davis, music director. Park Bible Church, 1900 Kerri Rd., Burlington. 905-333-4522. $20, $18.


-8:00: Due L’Intemperie. Le Rappel des Oiseaux. Celebration of spring in music by Vivaldi, Couperin & Rameau and poetry by Sieke, Shakespeare & others. David Coldicott, reader; Mylène Guy, baroque flute; David Sundell, harpsichord. Trinity College Chapel, 6 Hoskin Ave. 416-857-0076. $12, $10.

-8:00: Flying Cloud Folk Club. Tanglefoot Recording Live. Tranzac. See May 9.

-8:00: Harbourfront Centre. Toronto Festival of Music Ensemble du Musée Théâtre Centre. See May 9.

-8:00: Mississauga Symphony. Classic Hollywood. Korgóld; Violin Concerto; Royer: Overture to an Unscripted Movie; works by Prokofiev, Walton, and Williams. Ronald Royer, host; Marc Fewer, violist; Joan Emam, conductor. Hammarskjold Hall, 4141 Living Arts Drive, Mississauga. 905-336-6000. $45, $35.


-8:00: Oakville Symphony Orchestra. Last Night of the Proms. Includes Rub Brittanica,

THE TORONTO YOUTH WIND ORCHESTRA

presents

“Around the World in 80 Minutes”

featuring

Tchaikovsky’s Capriccio Italiano

Clarke’s Samurai

Mussorgsky’s Pictures at an Exhibition

Saturday, May 10 @ 8 pm
MacMillan Theatre @ U of T
Tickets $20/$15
416-712-6582

Sunday May 11
-2:00: Oakville Symphony Orchestra. Last Night of the Proms. Oakville Centre for the Performing Arts. See May 10.
-3:00: Choirs of Christ Church Deer Park & Calvin Presbyterian Church. Monteverdi Vespers. Gabriele McLaughlin, soprano; Michel Schrey, tenor; Fesrissi Chamber Orchestra; Bruce Kirkpatrick Hill, director. 1570 Yonge St. 416-920-5211. $25, $20.

Weekly Events
-3:00: Rudolph Family Players. Works by Schuchert's Winterreise.
-7:30: Rudolph Family Players. Works by Schuchert's Winterreise.

Schuchert's Winterreise
Canadian Chamber Ensemble
Saturday, May 10 at 8 PM
The Centre In The Square, Kitchener
Martin Fischer-Dieskau, conductor
Luca Martin, tenor
Hans Zender's colourful interpretation of Schuchert's epic song cycle Die Winterreise will certainly be recognized as one of the musical events of the year.
And, will be conducted by the son of one of the most famous interpreters of Schuchert's lieder.
Sponsors:

THE CENTRE IN THE SQUARE
1-800-265-8977 or 519-578-1570
Order tickets online at www.centre-square.com

Music on the Donway
Trio Lyra
Suzanne Shulman, flute
Mark Childs, viola
Erika Goodman, harp
Music of Mozart, Ravel and Mozetich
Saturday, May 10, 8:00 p.m.
Donway Covenant United Church
230 The Donway West (at Don Mills Rd/Lawrence Ave. E.)
Tickets: $15.00, Students $10.00
For ticket information, please call Donway Covenant United Church at 416-444-8444.

Duo L'Intemporel
Mylène Guay - baroque flute
David Sandall - harpsichord

Le Rappel des Oiseaux
A Celebration of Spring in Music and Poetry with reader
David Calderisi
Music by Vivaldi, Rameau, Couperin and poems by Wordsworth, Shelly and others.
Saturday May 10
8:00pm
Trinity College Chapel
6 Hoskin Ave. TTC Museum/St. George
Tickets $15/$10
Info and reservations: 416-657-0076
Tuesdays May 13

- 7:00: Sir Ernest MacMillan Senior P.S./Sir Sam Steele P.S. Annual Spring Concert. Works from Bach to Les Misérables for choir, bands, jazz ensemble & recorder group. 148 Haultain Blvd. 416-396-6975. Admission by donation to the food bank.

Wednesdays May 14

- 8:00: Toronto Symphony Orchestra, Vendi: Requiem. Measha Brueggergosman, soprano; Jill Grove, mezzo soprano; Massimo Giordano, tenor; Andrea Silvestrelli, bass; Toronto Mendelssohn Choir. Roy Thomson Hall, 80 Simcoe St. 416-593-4923. 428-455-50.

Thursdays May 15

- 2:00: Northern District Library. From the Studio of Lawrence Pilchin. Works for solo piano and voice and piano. 140 Orchard View Blvd. 416-393-7610. Free.
- 8:00: Massey Hall. Jazz at Massey Hall - 50th Anniversary Concert: The Désirée, Herbie Hancock, pianos; Roy Haynes, drums; Roy Hargrove, trumpet; Dave Holland, bass; Kenny Garrett, saxophone. Massey Hall All-Star Band. 15 Shuter. 416-872-4255. $60.50-$100.
- 8:30: Toronto Symphony Orchestra. Roy Thomson Hall. See May 14.

Friday May 16

- 8:00: Music Toronto/Lakeshore Arts. Unravel/Ravel: Cyprien Trio. Gary Kulesha, Assembly Hall, 3121 Lakeshore Blvd. West. 416-201-7083. 420, $12,$15, 45 (student, accompanying adult 15).

Saturday May 17

- 8:00: Alexander Singers and Players. The Goonville: By Gilbert & Sullivan. Angela Hawesbleak, director and musical director. Leah Possum Theatre, 4585 Bathurst St. 416-785-0333, $25, $18. For full listing, see May 16.
- 8:00: Baroque Music beside the Grange. Albino’s Pimpinone. Christine Steinmacovich, mezzo-soprano; Gils Tarkians, baritone; Paul Mallon and Genevieve Girardau, violins; Anthony Rapoport, viola; Allan Waver, cello; Kevin Jenkins, harpsichord. St. George the Martyr Church, 179 John St. 416-588-4301. 416-814.
- 8:00: Samantha Chang, My Flute and I. Mozart: Flute Quartet in D; Doppler: Airs Valetes; Reimeeck: Concerto in D Op. 283; Bach: The Musical Offering; Ibert: Duos Interludes; Taftanee: Mignon Fantasy. Samantha Chang, flute; Emily Fan, piano; Samantha Fan, violin. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-293-3974. $15.

Tuesday May 19

- 1:00: St. James’ Cathedral. Lunch Hour at St. James’: Jeremy David Tarrant. Works by Langaláis and Liszt. 45 Church St. 416-364-7865. Free.

Wednesday May 21


RUDOLPH FAMILY PLAYERS

flute, viola, percussion
with guest Peter Longworth, piano
Monday May 12, 2003, 7:30 pm
Sunderland Hall, First Unitarian Congregation
175 St. Clair West.
416-322-9914 Free
Music at Metropolitan presents

Bless the Children
Saturday, May 24 7:30 p.m.
A concert in benefit of Kathy Langston's Romanian orphans mission
Lucy Carrick-Wedel and Gisele Kulak, sopranos; William Shookhoff, piano

ADMISSION BY DONATION

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331, Ext. 26  www.metunited.org

Friday May 23
-8:00 & 10:30pm: New Adventures in Sound Art, Deep Wireless: Radiio-a-Mock 1 & 2, Experimental sound and radio art performance that creates the world of radio on stage. Gregory Whitlead, Jim Metcalf, Reena Katz, Susanna Hood, Zev Asher & other performers; Kristiana Cerners, host; Rivoli, 334 Queen St. West, 416-610-7231. $15.
-8:00: Acoustic Harvest. Sara Grey. 33 East Rd. 416-264-2236. $12.
-8:00: Roy Thomson Hall/Attila Glatz Concert Productions, The Glenn Miller Orchestra, 60 Simcoe St. 416-672-1255.
-7:45pm: St. Andrew's Choir, Annual Spring Concert. Linda Beaupre, director. George Weston Recital Hall, 5040 Yonge St. 416-670-8000. $22.00.

Thursday May 22

The Glenn Miller Orchestra, Composers at Work. Programme includes Pachelbel Canon; Beethoven: excerpt from Symphony #5; Gershwin: excerpt from An American in Paris; Smith: Mr. Smith's Composition, Greg Smith, composer and narrator; Marin Alsop, conductor. Roy Thomson Hall, 60 Simcoe St. 416-563-4828. $20. - 2:00 & 7:00: Toronto All-Star Big Band/The Serenadeers. "Swoon!" Salute to the great crooners of the Big Band era. Guest: Tommy Amaranos, vocals; Michael Mares, bandleader; Zygmunt Jodrzik, artistic director. Jane Mallet Theatre, 27 Front St. East. 416-369-7723. $29.

May 21.
-8:00 & 10:30pm: New Adventures in Sound Art, Deep Wireless: Radiio-a-Mock 1 & 2, Experimental sound and radio art performance that creates the world of radio on stage. Gregory Whitlead, Jim Metcalf, Reena Katz, Susanna Hood, Zev Asher & other performers; Kristiana Cerners, host; Rivoli, 334 Queen St. West, 416-610-7231. $15.
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-8:00: Acoustic Harvest. Sara Grey. 33 East Rd. 416-264-2236. $12.
-8:00: Roy Thomson Hall/Attila Glatz Concert Productions, The Glenn Miller Orchestra, 60 Simcoe St. 416-672-1255.
-7:45pm: St. Andrew's Choir, Annual Spring Concert. Linda Beaupre, director. George Weston Recital Hall, 5040 Yonge St. 416-670-8000. $22.00.

May 24.
-7:45pm: St. Andrew's Choir, Annual Spring Concert. Linda Beaupre, director. George Weston Recital Hall, 5040 Yonge St. 416-670-8000. $22.00.

World Premiere in Concert

Cassandra

libretto by: GJ Portman
music by: Ian McAndrew
Carolyn Sinclair  Jane Archibald
Jo-Anne Bentley  Jon-Paul Décousse
Eric Shaw  Andrew Teens
conducted by: Michael Jarvis
$40  $30
Students/Seniors $20
Reservations: 416.962.7137
amphionopera@interlog.com

AMPHION OPERA

World Premiere in Concert

Cassandra

libretto by: GJ Portman
music by: Ian McAndrew
Carolyn Sinclair  Jane Archibald
Jo-Anne Bentley  Jon-Paul Décousse
Eric Shaw  Andrew Teens
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$40  $30
Students/Seniors $20
Reservations: 416.962.7137
amphionopera@interlog.com

Friday 23 May 2003
8:00 pm
St. Joseph’s Catholic, Hamilton

Sunday 25 May 2003
8:00 pm
St. Anne’s Anglican, Toronto

www.thewholenote.com

May 1 - June 7 2003

33
May 24 (continued)
-7:30: Brampton Festival Singers, Arraval Cabaret: A Blast From The Past. From the swingin’ big bands to the groovy 70’s. Stéphane Petelin, director. Junior Farmers Bldg, Brampton Fairgrounds, 12684 Heartlake Rd, 416-574-5558, 415-48, Supporting the Canadian Cancer Society.
-7:30: Music at Metropolitan. Bless the

The Toronto Sinfonietta directed by Matthew Jaskiewicz presents Splendid Strings
Three generations of string players...two virtuoso double-bassists...a unique musical experience guaranteed to electrify!

Toronto Sinfonietta Strings
University of Toronto String Ensemble
Etobicoke Suzuki School of Music

Saturday, May 24 at 7:30 pm
Tickets: Platinum $60 (including reception)
Isabel Bader Theatre

The Bach Children’s Chorus and The Bach Chamber Youth Choir
Linda Beaupré, Conductor
Eleanor Daley, Pianist

The Music in Me
Saturday, May 24, 2003 at 7:30 pm
George Weston Recital Hall

Tickets: $20 and $22
at the Toronto Centre box office or TicketMaster at 416-870-8000

For more information about the Bach Children’s Chorus call 416-431-0790 or visit our website at www.bachchorus.org

The Village Voices
The Elm Quintet (a woodwind ensemble), will join the choir to perform a potpourri of sacred and secular music from the 16th to 20th centuries, including popular madrigals, established choraes and more contemporary choral music.

-7:30: Pickering Community Concert Band. Essence of Spring. Programme to include Houdas of Spring, Ontario Pictures, Georgia (for horns and trombones), Dunbarton Fairport United Church, 1066 Fairport Rd, Pickering. 905-567-1785. $7, $15, $20 (child under 12).
-8:00: RCM Community School-Music Theatre Workshops: Music from Kiss Me Kate. In concert. Linda Eymon, director. Etienne Mazzoleni Concert Hall, 273 Elgin W. 416-408-2824 x321.
-8:00: The Village Voices. A Musical Mélange. Sacred & secular music - 16th to 20th century, including madrigals. Guest: Elm Quintet (woodwind ensemble). Joan Andrews, director. Markham Baptist Church, 110 Church St., Markham, 905-

The High Park Choirs of Toronto

“GREAT BIG SEA -
A Celebration of the Canadian Mosaic”
Saturday May 24, 2003 7:30 PM
Runnymede United Church 432 Runnymede Rd
Guest Artist: Janet Gadeski, Celtic harper
Dr. Gary Fisher, Music Director

Tickets at the door or by calling 416-762-0657

AUDITIONS
for students ages 9-18 are being held in early June.
Details available at: www.highparkchoirs.org

The Village Voices
The Elm Quintet (a woodwind ensemble), will join the choir to perform a potpourri of sacred and secular music from the 16th to 20th centuries, including popular madrigals, established choruses and more contemporary choral music.

The Village Voices
Saturday, May 24, at 8:00 PM
Markham Baptist Church, 110 Church Street, Markham

Tickets $12, children 12 and under admitted free.
Tickets are available at the door or by calling 905 294-8687.
For more detailed information on the choir and its performances, visit our website: www3.sympatico.ca/villagevoices

The Village Voices
The Elm Quintet (a woodwind ensemble), will join the choir to perform a potpourri of sacred and secular music from the 16th to 20th centuries, including popular madrigals, established choruses and more contemporary choral music.

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For more detailed information on the choir and its performances, visit our website: www3.sympatico.ca/villagevoices

www.thewholenote.com

May 1 - July 30, 2003

4:30: Christ Church Deer Park. Jazz Ensemble: Celebrating the Music of Miles Davis! Steve McCreadie Quartet. Steve McCreadie, trumpet; David Redise, piano; Scott Alexander, bass; Brian Belong, drums. 1570 Yonge St. 416-920-5211. Donation.

5:00: RCM. Young Artists Performance Academy: Ensembles Concert 2. RCM Baroque Orchestra; RCM Chamber Ensemble; RCM Junior Orchestra; RCM Preparatory Orchestra; Academy Choir, Jonathan Craig, Jonathan Deri, Kelly Parkinson-Lindstrom, Marcus Howard, conductors. Etienne Mazzoleni Concert Hall, 273 Elliot St. West. 416-408-2924 x321. $10, $15, $20.


8:00: Trinity Presbyterian Church. Presents an afternoon of short organ preludes by Canadian composers. Featuring organist Stephen Howard. 733 Bayview Avenue, just south of the 401. Free parking. Tickets $10 and $15. 416-763-5066 or info@trypych.org

The Hannafor Band presents Principals

Sunday, May 25, 2003, 3 p.m.
Jane Mallett Theatre

Our season comes to a spectacular conclusion as we are joined by Philip Smith, Principal Trumpet and Joe Alessi, Principal Trombone of the New York Philharmonic in glorious combination with the HSSB under distinguished baton of Bramwell Tovey. Philip Smith will perform Joseph Turin’s Chronicles and Joe Alessi will perform Derek Bourgeois’ Trombone Concerto. Together they will perform Joseph Turin’s Fandango and a new work by Bramwell Tovey. It’s sure to be a sellout!

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

TryPych - Canada's Passionate Advocate of the Vocal Arts

Canadiana Sweet

May 25 - 8 PM

Choral Music by Canadian Composers with pianist, William Shookhoff Featuring Ensemble TryPych

Including:
Duo West - Stephen Chatman
Un Canadien Errant - Mark G. Strett
Alleluia - Victor Tochi
In Remembrance - Eleanor Daley
Pax - Andrew Ager and more...

LEONARD WHITING, MUSIC DIRECTOR

Trinity Presbyterian Church
273 Bayview Avenue
Just south of the 401 - Free Parking
Tickets $20 and $15
416 763-5066 or info@trypych.org
An Evening of Latin Rhythms

- featuring -

Ariel Ramírez
Misa Criolla

Artistic Director - Geoffrey Butler
Assistant Conductor - Jenny Crober
with special guest

Cassava
8:30 p.m. – Sunday, May 25, 2003
Hugh's Room
2261 Dundas Street West (Dundas, south of Bloor)

www.hughroom.com

Admission price: $20.00
For dinner reservations and priority seating, please call 416-531-6804
Friday May 20
-7:00: Merriam School of Music, Benefit, 2002. A Night of Rockin' Entertainment, Variety of musical styles including rock, pop, jazz, blues, & hip-hop. Students from the Dan Sheaspe program; Ten Mice, Paul Cousew & Dave Field, performers; Mike Graza & host, Walt Hall, St. Paul's United Church, 454 Rebecca St., Oakville. 905-829-2020 x200. 17.50.
-7:00: Solar Stage Children's Theatre. Daniel & Craig Domb, call/guitar duo. For ages 3-6. 4850 Yonge St. 416-366-8031. $12.
-8:00: Cathedral Bluffs Symphony Orchestra. Pops Classics Fundraiser. Gershwin.

Thursday May 29
-12:30: Christ Church Deer Park, Noonday Chamber Music: Vicki Eleksha, flute; Gerald Redekop, bassoon; Cecilia Ignatoff, piano. Music by Beethoven, Villa Lobos & Bruch. 1570 Yonge St. 416-920-6211, Donations.
-12:00: Northern District Library, Talkshop Players. Selections from their June 3 concert.
-2:00: Northern District Library, Talkshop Players. Selections from their June 3 concert.
-2:00: York University, Tabler Players. Selections from their June 3 concert.
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Artistic Director: Keith Müller

SATURDAY, MAY 31, 8:00 PM
EASTMINDER UNITED CHURCH
310 DANFORTH AVENUE

Adults $15.00
Students & Seniors $10.00

SUNDAY, JUNE 2, 8:00 PM
The Music Gallery
197 John Street, Toronto
416.532.3019

TALISKER PLAYERS
CHAMBER MUSIC

Patricia O’Callaghan soprano
Colin Ainsworth tenor
Peter Longworth piano
The Talisker Players

Music for voice, strings, harp, piano

New and old settings of poetry by
Ovid, Sappho, Herrick, Shakespeare

World premiere of Love’s Labours, a new work by Ronald Raver

TUESDAY, JUNE 3, 2003 • 8:00 PM
TRINITY ST. PAULS CENTRE
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TICKETS: $25 • $20 • $10
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Toronto Choral Society
Community Choir Presents:

**Toronto: A Musical Mosaic**

*Part 1 of 3: The Beginnings - Pre-history to 1867*

**Portraying Our history through Narrative, Song, and Dance; from First Nations, to the first immigration waves from France, the British Isles and the escape of African American Slaves along the Underground Railroad**

**Director: Geoffrey Butler**

**Featuring:**

Fort York Regency Dancers & Special Guests

**Wednesday June 4, 2003 8:00pm**

Eastminster United Church,

310 Danforth Ave.

(1 Block West of Chester Subway)

**Tickets $20**

*Call 416-410-3509 For Infor Reservations*

Visit Our Website

www.torontochoralsociety.org

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**Thursday June 05**

- 7:30: Music at Metropolitan. Joseph and His Amazing Technicolor Dreamcoat. Fully staged production. Benjamin Stine, Anne Thomson, Malcolm Sinclair, performers; Bill Martyr, director; Patricia Wright, conductor. Metropolitan United Church, 50 Queen St. East. 416-593-031 x 101, $20, 10 child $12 & under. For complete run see music theatre listings.
- 8:00: Toronto Symphony Orchestra. Schumann: Overture to Genoveva; Bartok: Violin Concerto. conductor: George Weston. Roy Thomson Hall. See June 4.

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**Friday June 06**

- 8:00: Orpheus Choir of Toronto. The English Are Coming! Folk songs and anthems by Elgar, Parry, Stanford, Vaughan Williams & others. Norman Reinstein, conductor. St. James' Cathedral, 65 Church St. 416-520-4428. $40, $115.
- 8:30: Toronto Mendelssohn Choir. Coronation Gala Celebration: British Pomp & Circumstance. Elgar: Coronation Ode; other works. Soloists and Orchestra; Toronto Classical Singers; military band; pipers; City of Toronto Police Guard; Dr. Giles Bryant, master of ceremonies; Noel Edson, conductor. 7:00: Pre-concert chat with Rick Phillips. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $38-190.
- 8:00: Via Salzburg. Saxon Final. Mozetich: Concerto for Bassoon & Strings (world premiere); Schubert: German Dances; Wolf: Italian Serenade; Brahms: Quintet in G Op.111.

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**Saturday June 07**

- 7:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 4.
- 8:00: Acoustic Harvest. Allan Rhody, 33 East

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**THE ENGLISH ARE COMING!**

Join the Orpheus Choir for an evening of anthems and folk songs by English composers, including

**Parry - I was Glad**

**Ireland - Greater Love**

**Balfour Gardiner - Evening Hymn**

**Vaughan Williams - O Clap Your Hands**

plus pieces by Sumson, Finzi, Walton and more

8:00 p.m. Friday June 6, 2003 at St James' Cathedral

Tickets $20, $15. Call 416 530-4428
Aradia is pleased to announce its involvement in a new edition of The Norton Anthology and History of Music. To launch the project the Aradia Ensemble will present a concert exploring the early symphony. Symphonies by William Boyce, Giovanni Sammartini and concerti grossi by George Frederic Handel will be performed.

Concerto grosso opus 6, nos. 7 & 10 by G.F. Handel

Saturday, June 7 at 8 pm  *  Glenn Gould Studio
* Adults $25, Seniors $22, Students $13
Please contact Glenn Gould Box Office for tickets
416-205-5555
(Visa, Mastercard, American Express)
**Friday May 16**


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**Saturday May 17**

- **8:00**; School of Philosophy. Music on the Lake Festival: Schubert: String Quintet in B-flat major; Bartok: Quartet #1; Brahms: Piano Quintet. Guest: Norman Carey, piano, Randwood Estate, 176 John St. East, Niagara-on-the-Lake. 416-960-4833. 25.

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**Sunday May 18**

- **2:00**; School of Philosophy. Music on the Lake Festival: Concert of Young Performers. Simon & Olivia Ng, piano; Nathaniel Andersen; Frank, viola; Stefan Tru, soprano; Elena Gorachev, flute & other performers. Randwood Estate, 176 John St. East, Niagara-on-the-Lake. 416-960-4833. 25.

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**Friday May 23**

- **8:00**; Amphion Opera, Cassandra, Opera in concert. By G.J. Portman & Ian McAndrew. Carolyn Sichel, Jamie Archibald, Je Anne Bentley, Jon Paul Deacon, Eric Shaw & Andrew Tees, singers; Michael Jarvis, conductor. St. Joseph’s Church, 260 Harker St., Hamilton. 416-962-7137. $30-40, $20/student. For complete run see theatre listings.

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**Saturday May 31**


- **8:00**; Cathedral Bluffs Symphony Orchestra. Pops Classics. Cersei: Cuban Overture; Vaughan Williams: English Folksongs; Sondheim: Chorus Line selections & other music. Karen James, flute; Robert Raines, music director. Collingwood Collegiate Institute, 6 Cameron St., Collingwood. 416-879-5568.

- **8:00**; Renaissance Singers. In Honour of Her Majesty: Music written to celebrate great moments in English Royal history. Andrew Showchenko, countertenor, Nota Bona.

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**Music at Port Milford**

Chamber music on the north shore of Lake Ontario

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**Cedar Glen Summer Music Centre**

**Plan the perfect musical vacation!**

- **friendly, non-competitive atmosphere**
- **daily instruction in group instrumental and vocal music**
- **early, classical, contemporary, jazz, world music**
- **band, orchestra, choir, chamber ensembles**
- **plus swimming, tennis, squash, volleyball**
- **at beautiful Appleby College, Oakville**

**Week 1: JULY 27 - AUGUST 3, 2003**

and/or **Week 2: AUGUST 3 - 10, 2003**

Appleby College, Oakville

38 minutes west of downtown Toronto

over 20 years of music making programs for adult amateur singers and instrumentalists of all levels

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Website: www.cammac.ca

Canadian Amateur Musicians/Musiciens Amateurs du Canada

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**for Adult Amateur Musicians**

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**for String Players ages 12 to 18**

Outstanding faculty ~ Supportive community

**Session I: July 12 - 26, 2003**

**Session II: July 27 - August 16**

**Full Session: July 12 - August 16**

Meg Hill, Director 
Tel. 914-769-9046
www.mpmcamp.org

Established 1987

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**The Renaissance Singers**

**In Honour of Her Majesty**

Come and celebrate the 50th anniversary of Her Majesty.

**SUNDAY, MAY 31, 1**

**ST. ANDREW’S PRESBYTERIAN CHURCH**

4 Queen St. N.

Kitchener, 9 pm

**CONCERT STARTS AT 8PM**

Andrew Showchenko countertenor and the Nota Bona Orchestra join us with music written to celebrate great moments in English Royal History.

Tickets at Twelfth Night Music Stores in Waterloo and Guelph, Kelly Greens Flowers in Galt, Etcetera Unique Gifts in Preston or at the door.
**CONCERTS FURTHER AFIELD, CONTINUED**

Orchestra; Richard Cunningham, director. St. Andrew’s Church, 54 Queen St. North, Kitchener. 519-745-0675.

**Sunday June 01**

- 3:00: Renaissance Singers. In Honour of Her Majesty. See May 31, Wesley United Church, 6 Cambridge St., Cambridge.
- 7:00: Georgetown Bach Chorale. Handel: Zadok the Priest; Cantos for organ and strings in G Op. 7 No. 6; Bach: Cantata No. 20. String quartet; Ronald D. Gridman, organ/conductor. St. James Church, Old Church Rd. Caledon East. 905-800-2445, 15.,110.

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**OPERA & MUSIC THEATRE**

May 17,22-24: 8:00; May 18,25: 2:00; May 21: 1:00. Leah Pedota Theatre, 4588 Bathurst St. 416-785-0333, 325,118.


**Friday June 06**


**Sunday June 07**


**Michael Rubinstein. Side By Side By Sundheim.** Songs from Company, Follies, *A Little Night Music,* A Funny Thing Happened On The Way To The Forum, Anyone Can Whistle & other musical theatre works. May 7 8:00 (preview); May 8,10,13,17, 8:00; May 10,11,17; 2:00. Pear Arts Theatre, 296 Brunswick. 416-870-8000, 125.


Marilyn Productions. *The Lion King,* Stage musical of Disney’s 1994 animated feature. To June 25. Wed-Sat: 8:00; Wed & Sat: 2:00; Sun: 1:00 & 8:00. Princess of Wales Theatre, 300 King St. West. 416-872-1212, 211 to 916.

Music at Metropolitan. *Joseph and His Amazing Technicolor Dreamcoat.* Fully staged production. Benjamin Stein, Anne Thomson, Malcolm Sinclair, performers; Bill Martin; director; Patricia Wright, conductor. June 5,6,7; 7:30. Metropolitan United Church, 56 Queen St. East. 416-363-0331 x151, 20. $10 ($12 12 & under).


Opera Encore. *Voices of Spring.* Music from Mikado, Gondoliers, Student Prince, D’Ijig, Kismet & others. Barbara Firs, soprano; Linda Sullivan, Monica Whitcher & other performers; Tatjana Baroque Orchestra; David Fallis, conductor. May 1,3,6,7,9,10: 7:30, July 4: 3:00. Elgin Theatre, 180 Yonge St. 416-872-5525, 169.

Hummingbird Centre. *The Last Empress - An Epic Musical.* Story of the Korean Queen Min. May 29-June 14. Tues-Sat: 8:00; Sat & Sun: 2:00. 1 Front St. East. 416-872-2282. 455,456. **CANCELED**

Living Arts Centre Mississauga. Canadian Opera Company: Cinderella. Recommended for ages 3-7. May 10: 2:00, 4141 Living Arts Dr. 905-306-6000, 118,118.

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**Summer Music By The Lake**

**July 28 - August 10, 2003**

An Unforgettable Chamber Music Experience!

Musicians & Composers ages 8 - 25

- 1 or 2 weeks at the Adamouson Estate
- Intensive chamber rehearsals
- World-Class faculty
- Lunches and snacks provided
- $500/1 wk, $895/2 wks + reg. fee

Register Today. 905.891.7944

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**Toronto Music Camp**

July 14 - 19, 2003 5350 Yonge St.

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**Creative Hum**

**Ages 10 - 17**

Carina Reeves. Artistic Director

Please call 416-535-9749

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**www.thewholenote.com**

May 1 - June 7 2003
JAZZ: CLUBS, etc.

Distillery Jazz Festival
The Distillery Historic District, 55 Mill St.
May 22-29. Tickets available through TicketKing.
146-872-1212 or toll free at 1-800-461-5333
For specific concert information, please go to www.distilleryjazz.com

Alleycatz
2409 Yonge St. 416-481-6865
Every Mon

Jazz Nort1111111111
Arnadio.
Grossman's 279 Spadina Ave.
David Carin Redman Jazz Duo, May 24

Vokurka VJO in Jazz
Every Sunday

Kllflji
Saturday
Ben Wicks 424
Small Lady Fisher jm.
May 1 - 416·872·1212
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performers; Derek Bata, conductor; Guillermo Silva Marin, stage director. May 3, 8, 10: 8:30; May 7, 11, 20: Jane Mallett Theatre, 21 Front St. East. 416-388-7723. $28-459.

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1. “Concert prep” – CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine. Many discs in the other categories also relate to upcoming events as noted;

2. New and Recent Releases – newly released CDs relevant to our magazine's coverage of the music scene;

3. “Worth repeating” – CD newly re-issued, or previously released but still generally available, deemed particularly noteworthy by a member of our editorial panel;

4. “Indie list” – Small label and independent release CDs, often featuring individuals or groups active on the local music scene.

5. “Disc(s) of the month” – Discs of special interest, often with a particular connection to the month's concert activities or editorial focus.

We think DISCovers is a logical and exciting extension to The WholeNote's coverage of the Toronto music scene. We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to The WholeNote, 60 Bellevue Avenue, Toronto ON M5T 2N4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, DISCovers

Prestigious awards are not unusual for British pianist Stephen Hough. But the piano concertos of Saint-Saëns don't usually rate such attention.

Hough, who gave a memorable recital at the St. Lawrence Centre last year, has an intense yet vivid style, combining intellectual rigour with fleet, elegant fingers. He handles Saint-Saëns's brisk tempo markings and formidable technical demands with ease. What makes these performances stand out is that they emphasize the transparent clarity of the works. The music of Saint-Saëns has a direct communicative power that eludes many of his more innovative contemporaries. One of the greatest pianists of his day, he used the piano most effectively.

These are large-scaled virtuosic works in the nineteenth century romantic tradition. Concerto No. 4 in C minor, which Hough plays with the Toronto Symphony Orchestra this month, was written the same year as Saint-Saëns's great dramatic opera Samson & Delilah. Hough's rhapsodic performance of this concerto is grandly dramatic itself. But Hough proves that there is more here than gorgeous melodies and dazzling textures, especially in passages like the meditative Andante section of the first movement, where Oramo and the City of Birmingham Symphony Orchestra back him up with exquisite woodwinds and eloquent strings. They develop a real dialogue, creating an intimate balance between piano and orchestra.

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Pamela Margles

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May 1 - June 7 2003
Monteverdi - Vesper della Beata Vergine Tragicomedia; Concerto Palatino; Stephen Stubbs ATMA Baroque ACD2 2304/05

Carissimi - Historia di Jephte; Damnatorum; Lamento Le Parlement de Musique; Marta Gester Opus 111 OP 30296
Here are two exceptional discs featuring repertoire of the first half of the 17th Century. The first, Tragicomedia’s performance of Claudio Monteverdi’s famed 1610 Vespers, recorded in the Pieterskerk in Leiden, The Netherlands. The second recording, performed by Le Parlement de Musique is centred around Giacomo Carissimi’s most moving oratorio, Jephte. Both of these recordings are spartan in terms of vocal forces, wisely adhering to the aesthetic of one voice per part. This creates a clarity that allows the emotive qualities of the compositions to clearly shine through. And nowhere are these “affects” so moving as in the final chorus of Jephte, a lament mourning the imminent death of the ruler’s beloved daughter as the unexpected sacrifice for his victory in war. Framing this work on the disc are two more of Carissimi’s oratorios, polar opposites Damnatorum (Damnation) lamentatio et Felicitas beatorum (The Happiness of the Blessed). Also included are motets by Girolamo Frescobaldi and sinfonias by Leilio Colista.

The Concerto Palatino cornets and trombones join forces with Tragicomedia for the Monteverdi Vespers. Otherwise the ensembles are performed by Stephen Stubbs & Le Parlement de Musique led by Martin Gester have almost identical instrumentation. In the Carissimi disc, we have the opportunity to hear a solo partita for baroque harp by Frescobaldi. Included on the Vespers disc are organ works by Heinrich Scheidemann, a North German contemporarysty of Monteverdi and pupil of Jan Pieterszoon Sweelinck. The works by Scheidemann, a composer known for his “cheerful sweetness” are admirably performed by Leo van Doeselaar. And speaking of sweetness, the Vespers “Pulchra es” is performed at its sweetest by Suzie LeBlanc and Barbara Bordien.

Concert Note: Montevedri concerts: May 10, 4 pm/Toronto Chamber Choir; May 10, 8 pm/Burlington Civic; May 11, 3 pm/Church Deer Park/Calvin perform the Vespers.

Le Mozart Noir
Music of Joseph Boulogne, Chevalier de Saint-Georges Tafelmusik; Jeane Lamoun CBC Records SMCD 5225

Already the soundtrack of an international film, Le Mozart Noir, produced by Toronto-based Media Headquarters in collaboration with Tafelmusik, this story of one Joseph Boulogne, Chevalier de Saint-Georges, a composer and violinist working at the time of Mozart, a black man in the aristocratic society of 18th-century France, is one that might easily be converted into a Hollywood film script. Considered to be one of the most important musicians in Paris during the pre-Revolutionary period, also the finest swordsman in Europe, it is not a coincidence that his compositions are compared to Mozart’s. This recording offers ample evidence of his skill, particularly when performed by Tafelmusik.

Le Mozart Noir includes both of Saint-Georges’ two extant symphonies and works by two of his mentors, Jean-Marie Leclair and François-Joseph Gossec. Linda Melsted is the featured soloist in the Violin Concerto in D Major, op. 3, no.1 by the “black Mozart”, and Geneviève Gilardeau in the excerpt from Leclair’s Violin Concerto in F Major, op. 10, no. 4.

It’s not hard to imagine what a fine player this Chevalier was, and how his extraordinary technical gifts must have ruled his writing, particularly for the solo violin. The ardent listener is rewarded with many moments of exquisite beauty.

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Robert Alagna
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BERLIOZ
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La Chapelle Royale
Collegium Vocale
Orchestre des Champs Elysees
Philipp Herreweghe, conductor
Harmonia Mundi
HMX2901632.33

These two recordings offer a great way to celebrate the 200th anniversary of the birth of Hector Berlioz – a disc (the first, to my knowledge) devoted solely to arias from Berlioz’s operas and concert works, sung by one of the leading tenors of our day, Roberto Alagna, as well as the release of Philipp Herreweghe’s radiant recording of Berlioz’s only oratorio, L’Enfance du Christ. Aeneas’s first appearance in Berlioz’s five-and-a-half-hour masterpiece Les Troyens, “Du peuple et des soldats”, has to be one of the most unusual and demanding entrances of a lead character in an opera. Alagna describes Laocoon’s death with convincing horror. In the

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May 1 - June 7 2003
www.thewholenote.com
extended aria “Inutiles regrets” he conveys Aeneas’s emotional torment with a vivid range of conflicting emotions. While Alagna doesn’t have the versatility and reserves of power of the more heroic Ben Heppner or Jon Vickers, he has a thrilling urgency, a ringing intensity, and beautifully detailed phrasing.

Bertrand de Billy confirms himself as a most exciting young opera conductor. He sets moods brilliantly, leading the orchestra through Berlioz’s precisely detailed markings, idiosyncratic orchestrations, and unexpected harmonic paths. The thrilling Angela Gheorghiu has been brought in for the ravishing Aeneas’s emotional torment unfortunately cut off before the final section. The disc presents some fascinating items, such as Mephistopheles’s Serenade from the early Huít Scene de Faust, written before Berlioz transformed him into a baritone. The informative notes and annotations by Berlioz scholar Hugh Macdonald are valuable.

Herreweghe’s live recording of L’Enfance du Christ from 1997 convinces us that something special is happening here. Herreweghe, who produces some of today’s finest recordings of liturgical works, captures the deeply spiritual atmosphere. His soloists are among the best available: Paul Agnew an ardent, expressive narrator, Veronique Gens a tender, transfixing Mary, Larent Nouri a powerful, terrifying Herod. His two choirs, La Chapelle Royale and the Collegium Vocale are flexible and eloquent. And the Orchestre de Champs Elysées, on period instruments, provide especially vibrant colour, contributing to the profound sense of mystery.

Pamela Margies

Concert Note: The Mississauga Choral Society performs Berlioz’ Requiem under Chris Bentley’s direction at 3:00 on May 4 at Ham­merson Hall.

Debussy - Melodies
Sandrine Piau;
Jos van Immerseel
Naive V 4932

The French soprano Sandrine Piau is more commonly known for her affiliation with Baroque theatre music, notably her long association with William Christie and his Les Arts Florissants ensemble. This album of Debussy appears to bring some of the sensibility of her “period practice” experience to the Romantic repertoire with the assistance of an 1897 vintage Erard baby grand piano in the possession of her estimable accompanist, Jos van Immerseel. This instrument boasts a far greater differentiation of registers and a range of pastel tones that make our modern, overly homogenized keyboards seem vulgar by comparison.

As the astute liner notes by François Le Roux anest, Debussy was an intimate of the frebille literary salon of his time and an accomplished author in his own right. Song was central to his thought, and his contributions to the genre were profound. The album provides a chronological overview of his songs, opening with five selections from his Métoles de jeunesse, proceeding through the Ariettes oublies and Proses tyriques of his maturity, and concluding with the late Trois poèmes de Stéphane Mallarmé.

The partnership of Piau’s agile, somewhat slender voice and Immerseel’s elegant pianism is impressive. Though many singers have brought a greater level of languor and intimacy to these songs, few have been as successful in articulating the complex architecture of these intricately wrought mélodies.

Daniel Foley

Buxtehude - Sacred Cantatas
Emma Kirkby; Suzie LeBlanc
Peter Harvey
The Purcell Quartet
Chandos CHAN 0691

Bach - Cantatas 2, 20 & 176
Philippe Herreweghe;
Collegium Vocale
Harmonia Mundi HMC 901791

These two recordings feature cantatas by two of the German Baroque’s leading musical luminaries, presenting a kind of mini-history of the genre. Dietrich Buxtehude (c.1637-1707) spent his working life in Sweden, Denmark and finally in Lubeck at the Marienkirche, one of the most significant musical posts in northern Germany, where he worked from 1660 until his death. The cantatas recorded here may well have been performed at Buxtehude’s famous “Abendmusik” concerts, to one of which the young Johann Sebastian Bach is known to have traveled on foot. The program presents various cantatas of three types: biblical texts, Lutheran chorales and texts from two or more sources. The programming is brilliant: the orchestrations are highly varied, the general atmosphere of the pieces also, so let nobody be daunted by the prospect of seventy-five minutes of 17th-century Teutonic pew-sitting!

“Ich habe Lust abzuscheiden” (Bux­WV 174), a delightful marriage of gigue and fugue. Emma Kirkby and Peter Harvey also sing beautifully, and the members of the Purcell Quartet play with profound expressiveness without resorting to any of the excesses heard in some period string ensembles.

J.S. Bach’s three cantatas for Trinity, recorded by the Collegium Vo­cale Gent, date from 1724/25, Bach’s busiest years after his move to Leipzig’s Thomaskirche in 1723. BWV 2 and 20 form part of his first yearly cycle of chorale cantatas, begun in 1724. BWV 20 features an extraordinary opening chorale set in the form of a French overture; its performance here is dazzling. BWV 2, with its similarly remarkable opening chorale and the delightful oboe playing in the ari “Durchs Feuer wird das Silber rein,” also makes for inspiring listening. Throughout this CD, the orchestral playing is beautifully unified and full of character, the choir is equally praiseworthy, and the soloists are exemplary. This is another in a long line of wonderful music-making by Philippe Herreweghe and his crew.

If you can only afford one of these discs, I’d vote for the Buxtehude. But make sure someone buys you the Bach for your birthday.

Alison Melville
Chatham Baroque is the baroque ensemble-in-residence at Chatham College in Pittsburgh, PA, and maintains a busy touring and recording schedule. Their two violins, gamba and lute are joined by special guest violinist Scott Metcalfe (a former regular with Tafelmusik) for a charming recording of Purcell’s chamber and theatre music for strings. Purcell’s trio sonatas and sonatas in four parts are the culmination of the great English renaissance tradition of writing for viol consort: melismata, harmoniously dicing writing inspired by the early experiments in instrumental writing; canzonas and passacailles abound and are delivered with technical flair and a lively sense of abandon by the performers. This repertoire is juxtaposed brilliantly with two lengthy suites from Purcell’s theatre music of the 1690s. This is entertaining, dance-based music with Purcell’s unmistakable popular style. The performances are fully appealing today. What makes this disc work so well are her ornaments. They flow and sparkle seamlessly, varied in speed and timing to create maximum expression. Hewitt is attuned to every nuance of these short, caracteristic pieces, capturing the wit, melancholy, grandeur, tenderness, gayety, social commentary and sentimentality that make these works so powerfully appealing today.

Hewitt’s own booklet notes are always, a most welcome pleasure, as is the recorded piano sound. With this delightful disc, and the two more projected, Hewitt could well bring Couperin’s Pièces de Clavecin back into the piano concert repertoire.

Howard Cable - Seasons’ Celebration
Symphony Nova Scotia; Howard Cable
CBC Records SMCD 5226
The Halifax-based orchestra continues its tradition of high quality recordings under the venerable Howard Cable. The 14 selections all pertain to Canada’s traditional celebrations. Cable sticks to his forte as an arranger of light orchestral bon-bons here, and the orchestra delivers a smooth well-balanced sound.

Rogders and Hart’s My Romance (for Valentine’s Day) is a most apt vehicle for Cable’s skills, and the track displays the considerable talents of oboist Suzanne LeMieux. Opening Night is a broad arrangement of themes from Anne of Green Gables, with a much grander orchestra than you’re ever likely to see in the pit at the Festival Theatre in Charlottetown. Youthful singer Chilina Kennedy makes a delightful appearance here. Cable’s treatment of Wassail, Wassail is exceptionally sumptuous, and bound to raise a few eyebrows among the purists.

The real gem among the disc is Cable’s own Point Pelee Reverie (for Thanksgiving Day), which features an impressive solo passage for David Parker on the horn.

There is something for just about everyone on this CD. The reverberant sonic environment of All Saints Cathedral in Halifax, previously home to SNS for their award-winning Delius CD (under the late Georg Tintner) serves ably for this repertoire.

The accompanying booklet is well designed and easy to read. CBC Producers Karen Wilson and Adrian Hoffman can be proud of this product.

John Gray

François Couperin:
Keyboard music - 1
Angela Hewitt, piano
Hyperion CDA67440
If Bach’s keyboard music can work on the piano, why not Couperin’s? Both wrote for the harpsichord. But, unlike Bach, Couperin wrote out all his ornaments, and specified not just mood and tempo, but also instrumental technique. He even begged performers to play his music just as he had written it. Today, with the prevalence of period instruments, it’s a rare and brave musician who performs these works on the piano.

The intrepid Angela Hewitt, whose recordings of Bach have had a great success, manages to adapt Couperin’s highly specific style of ornamentation, rhythm and shading to the demands of the piano, although, with the strings being hit rather than plucked, not all her intentions can be realized. In Les Bar­barodades Mistériouses, the piano action creates a texture more different from the desired effect of a lute, in spite of Hewitt’s meticulous clarity.

But what makes this disc work so well are her ornaments. They flow and sparkle seamlessly, varied in speed and timing to create maximum expression. Hewitt is attuned to every nuance of these short, caracteristic pieces, capturing the wit, melancholy, grandeur, tenderness, gayety, social commentary and sentimentality that make these works so powerfully appealing today.

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Pamela Margles

Qigang Chen – Iris Dévoilée
Various soloists; Orchestre National de France

Muhai Tang, Charles Dutoit, Didier Benetti, conductors

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It is rare to find a disc devoted entirely to the orchestral works of a living composer on a major label, so kudos to Virgin Classics for taking a chance with a relative newcomer like Qigang Chen. This is not to say that Chen lacks credentials—Olivier Messiaen's final student, his works have been performed by such prestigious groups as the Ensemble Intercontemporain, l'Orchestre Philharmonique de Radio France, the BBC Scottish and San Francisco Symphony Orchestras.

Chen's blending of Eastern and Western cultures is highlighted in the works included here. Iris dévoilée (Iris unveiled) is scored for 3 female voices, 3 traditional Chinese instruments and orchestra. The sketchy program notes for this powerful, haunting and somewhat disturbing work tell us that it is intended as a depiction of "the eternal feminine and its multiple facets". The texts are given in translation, but unfortunately without explanation. It is somehow not enough to tell us "these words have no real significance except in the particular language of the traditional Beijing opera."

Reflets d'un temps disparu (Reflection of a vanished time) for cello and orchestra draws on an ancient song by third century musician/philosopher Huan Yi. We are not told what the song is about, but the music performed by Yo-Yo Ma is positively riveting.

These two live performances are supplemented with a studio recording of Wu Xing (Five Elements). Here the intention is to depict not "the traditional physical substances but... the cyclical movements which... constitute the Universe"—quite a lofty aspiration, but one which I must say is convincingly achieved.

Highly recommended.

David Olds

Gavin Bryars - A Portrait (60th Birthday Celebration) Various artists

It's hard to categorize. This music challenges both the listener and any pre-conceived notions of "Classical" and "Jazz." Bryars surprises with I have heard it said that a spirit it enters, three songs written for the Vancouver Jazz Festival sung by Holly Cole, and another jazz commission, By the Vaar featuring Bryars on the double-bass. The solo part is very interesting in that it starts out fully written down and gradually shifts to improvisation. I know and know of many remarkable double-bass players, from Serge Koussevitzky to (here) Gavin Bryars. Is there something about an instrument that you can stand up and hug all day that attracts interesting, complicated people?

I really appreciate the sense of what-has-gone-before in Bryars' music. The violin concerto The Bulls of Basham, performed by Gwen Hoebig, is a lyrical work for solo violin and string orchestra, which alludes to Vivaldi's Four Seasons. The Porazzi Fragment uses an odd bit of unpublished Wagner as its point of departure. Bryars clearly understands and appreciates the thread of musical history. He adds his threads to the great weave.

Den Clad

Nouveaux Territoires Ensemble Contemporain de Montreal

ATMA ACD2 2208

With the second disc in their Nouveaux Territoires series, the Ensemble Contemporain de Montreal solidify their place as a top-tier new music group. Led by conductor Véronique Lacroix, ECM delivers dynamic, spirited performances of music by Quebecers Sean Ferguson, Yannick Plamondon, and André Ristic. Each piece originated as part of ECM's multimedia event Unions Libres - involving dance, film, and text, respectively. While in many cases, the autonomous presentation of multimedia components reveals their shortcomings, Nouveaux Ter-

Nouveaux Territoires confirms the merits of each as a concert piece.

While intellectually Ferguson's Apocryphal Graffiti exists within the framework defined by the title, providing cleverly veiled, measured references and borrowings like the letters of a wall-painter's 'tag', it does so with subtlety, and not the 'flat' rawness and colour implied by his graffiti inspiration. Plamondon's Posit is a 'poetic study on the notion of entropy', concerned with artist Robert Smithson's relations between geology and the mind - mental rivers, cliffs of thought, erosion. Plamondon traverses his conceptual terrain with layered references, in superposed, relatively strict, jazz-ish rhythmic strata - progressive, but distinctively beat- oriented. Ristic's Catalogue des bombes occidentales employs a broad, heterogeneous approach to the ensemble, with interjections from the enchanting mezzo-soprano Marie-Annick Béliveau. While idiosyncratically mapping out and treating lists of musical objects "in the manner of large department stores", Ristic confidently balances his political, emotional, and musical concerns in a gloriously diverse (yet unified), special, and sometimes humorous composition. All three works are performed with great commitment, accuracy, and energy from the ECM.

Paul Steenhuisen

Lento

Schnittke - Klavierquintett; Shostakovich - String Quartet No.15

Keller Quartett; Alexei Lubimov, piano

ECM 461815-2

The late Alfred Schnittke (1934-1998) first came to our attention with the 1980 recording of Beethoven's Violin Concerto with Gidon Kremer. The long cadena in the first movement was Schnittke's, and what overtures of righteous indignation it caused.

I confess to be somewhat in the outskirts of enthusiasm about his music but what he says in the piano quintet is clear and profound. In-
spired, if that is the right phrase, by the death of his mother, grief is realized in the Schnittke’s postmodern language... stark and tender. A deeply felt and unusual work.

The mood of the Shostakovich which follows does not break the spell. This beautifully played and recorded disc should not be missed.

Bruce Surtees

Concert Note: Sinfonia Toronto’s May 3 performance at Glenn Gould Studio includes Schnittke’s Sonata No. 1 for violin and chamber orchestra with soloist Stepan Arman.

Jazz At Massey Hall
The Quintet
Debut DCD-124-2

There was only one time that Charlie Parker, Dizzy Gillespie, Bud Powell, Charlie Mingus and Max Roach shared the same stage, and that was on May 15, 1953 at Toronto’s Massey Hall. The event, extraordinary in every way, has become the stuff of legend. Not that everything went off without a hitch.

Scheduled the same night as a televised boxing match between Rocky Marciano and Jersey Joe Walcott, the concert drew a small audience and the band members, as a result, were never paid in full. We can assume that they recouped their losses with the release of the recordings later that year on Debut Records, but even here there were problems.

The masters were poor. The bass was so under-recorded that Mingus ended up overdubbing his part in a recording studio. There was tape hiss. The balance was bad. Nevertheless, the tapes were doctored up and any problems that remained paled when weighed against the music. The records became classics, frequently reissued. in North America, Europe and Japan.

The band never rehearsed for the concert, and the evening has the loose feel of a jam session. At times it’s white hot. Salt Peanuts, with Parker playing off Dizzy’s wild shouting, is scintillating. Ditto Wee. Roach’s propulsive drumming is perfection throughout, but perhaps the big surprise is Bud Powell. Ill and in need of assistance to walk to his instrument, he is inspired when seated at the piano and technically dazzling.

With the concert’s golden anniversary comes the latest reissue, a 20-bit remastering that invests the recording with a new clarity and presence. The horns are brassier; the cymbals more vibrant; the piano less muddily. The brilliance of this music has never shone brighter.

Stewart Hoffman

Concert Note: On May 15 at 8:00 Massey Hall remembers “the greatest jazz concert ever” with The 50th Anniversary Jazz Quintet featuring modern-day jazz giants Herbie Hancock, piano, Roy Haynes, drums, Roy Hargrove, trumpet, Kenny Garrett, sax and Dave Holland, bass. While the CBC All-Stars opened for the quintet in 1953, this concert will open with a local 17-piece big band, 2003 Massey Hall All-Stars, featuring the top local players and members of the original 1953 ensemble.

The outstanding conductor of our day joins with one of the great orchestras of all time in the music that defined the symphony.

The great Vienna Philharmonic is more closely associated with Beethoven than any other orchestra, and their performing tradition goes back to musicians who worked closely with the composer. Six years ago they asked Sir Simon Rattle to lead them in a new cycle of the complete Beethoven Symphonies to launch the 21st Century. Together they did a number of Beethoven concerts to prepare for this, followed by the performances and recordings last Spring, that are included in this beautiful new box set. 5 CDs for the price of 3.

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A couple of issues back, I surveyed some recordings from the hundredstrong “Jazz In Paris” series from Gitanes/Universal. Earlier, we looked at some fine French saxophonists; here, we’ll look at a couple of Americans who were active in Paris in the ‘50s. The French capital was a welcoming place socially for black Americans still feeling racial pressures at home post-WW Two, and while the general musical level may have been a little lower, there were some excellent native jazzmen to play with, as well as other expatriates and visitors.

One restless man who found the scene inviting was Lucky Thompson. He paid a visit in early 1956 and immediately found his way into the studios, making some six albums in two months! A big-toned tenor man of the Hawkins/Webster school (though his sound became more astriegent in later years), he walked the line of swing/bop more effectivly than almost anyone else, defying labels. He had already achieved musical success in America, but was frustrated by the ‘business’ of music, and sought a less-stressful ambiance.

Modern Jazz Group finds Thompson in March of ’56 with two groups featuring the fine pianist/composer Henri Renaud (who died just last year) and bassist Benoît Quersin, stalwarts of the Paris jazz world. Thompson of course is the main soloist, but there’s also a strong baritone saxist, William Bocaya, and trumpeter Roger Guerin has several good spots.

Lucky Thompson with Dave Pochonet All Stars also comes from two sessions, with drummer-leader Gerard (Dave) Pochonet, a fine player and promoter of jazz. The session from April of 1956 has Thompson’s tenor with trombone and baritone sax in the front line, and a four-piece rhythm section featuring pianist Martial Solal (still one of France’s best jazz musicians) and the excellent guitarist Jean-Pierre Sasson. Highlights include the interesting Fascinating Blues, and a lovely Lullaby of the Leaves.

The May session features as many as 10 musicians, and has a definite West Coast Jazz flavour, especially on Thompson’s originals Home Free and Easy Going, and on Neil Hefti’s Bluebird Blues.

Lucky Thompson’s flexibility and deep roots are on display in Paris Blues from July 1957, by which time he had become a French resident. It’s really a Sammy Price session, with the blues pianist/singer up front on the blues (and a couple of standards), Thompson’s right at home here and the release, which never takes itself too seriously, is great fun.

While I should point out those three discs are relatively short by CD standards, about 40 minutes each being straight copies of LPs, Laura combines two 10-inch Blue Star LPs and runs close to an hour. It features Don Byas, a monster musician who was in Don Redman’s 1946 band when it was the first American group to visit France after the war, and who simply never returned to the U.S.

A harmonically sophisticated player of the Hawkins school, Byas’s every note (Johnny Griffin called him the “Tatum Of The Saxophone”) allowed him to work comfortably alongside younger boppers, but it was his prowess as a ballad player that the French seemed to like. The eighteen tracks here are from small group sessions, with just rhythm sections, and are indeed dominated by late-night interpretations of standards like the title tune, Georgia On My Mind (before Ray Charles did it), and Summertime. The flame is turned up a bit on Night And Day, A Pretty Girl Is Like A Melody and the only original, Byas’s Riviera Blues.

Three different groups back him, and all acquit themselves well, but the six selections with fellow Americans Art Simmons, piano; Joe Benjamin, bass; and Bill Clark on drums, are the most relaxed.

Ted O’Reilly

Nature Boy
Bill McBirnie Extreme Flute EP03

Nature Boy is a welcome addition to my collection. Flutist McBirnie is just that: a Flutist, not a saxophone player doubling on the instrument. You can tell from the full-bodied tones on the opening track that this is a guy who has serious flute chops.

McBirnie’s accompanists on this recording are no slouches either – the Mark Eisenman Trio is one of the hardest swinging groups I’ve ever heard, live or on record. Recorded in two sessions, straight to tape with no overdubs and few takes, Nature Boy gives listeners an honest portrayal of the musicians’ skills and imparts an energy that’s lacking on many jazz recordings these days.

McBirnie’s selection of tunes would appear at first to be somewhat quirky: the opener is What A Friend We Have In Jesus. The performance here though is full of the warmth and gospel feel that this tune so often lacks. The eleven selections include tunes by Thelonious Monk (Monk’s Dream and Bye Ya), John Coltrane (Lazy Bird) and Lester Young (Blue Lester). My personal favourite on the recording is the wonderfully languid, stretched out version of Poinciana.

I highly recommend this recording; the music is joyous and energetic throughout. I’m just itching to play it for some classical flutists I know. I can’t wait to see the expressions on their faces when they hear Bill practically turn the flute inside out on Tea Leaf.

Colin Eatock

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It was not Simon Rattle’s idea to make new recordings of The Nine but it was the Vienna Philharmonic’s wish to have a Rattle/VPO cycle of the most often recorded oeuvre in the catalogues. To that end, between April 29 and May 17 of last year EMI recorded live performances in the Vienna’s Großer Musikvereinssaal. These are not the first recordings using the recent Urtex edition prepared by Jonathan Del Mar but the best played, the most dynamic and certainly the most sensitive. Over the past weeks I have listened to, not just heard, each symphony many times and each time new felicities, meaningful accents, small and large differences in the tempo of familiar passages reveal Beethoven anew. The lines of each group are heard in natural balance without any spotlighting, a tribute to Rattle, the orchestra and a triumph for Beethoven.

There can be no mistaking the acoustic of the Musikverein, where EMI has been making recordings since before most of us were born. This set is their crowning achievement. Unfortunately evaluating these from FM will miss the dynamics of these extraordinary performances.

Once again I am overwhelmed by Beethoven. How did he do it? Where did it all come from? Certainly his musical genius has, as yet, not been equaled. This set is neither about new editions nor about Rattle or the VPO. This is about Beethoven. It is for Beethoven that, all things considered, this would be the desert island version.

Bruce Surtees

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