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Bach Cantatas and Concerti

Saturday, July 5 starting at 2 p.m.
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Sunday, July 6 starting at 11 a.m.
Brunch with Bach and B-minor Mass

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COVER STORY

2003 SUMMER MUSIC FESTIVALS

by Allan Pulker

There are two concert seasons: fall-winter-spring which comes to an end this month, and the summer, which starts in June and takes place mostly in rural areas and small towns, the one major exception being the Ottawa festival. The following overview of the summer season is an attempt to reveal the incredible variety, creativity and resourcefulness that characterize this amazing summer season by bringing into focus one person or theme related to each festival. It was not possible to cover every festival, but we can be sure there are equally fascinating stories and individuals behind all of those not touched upon in this article.

PARTS WEST

GRAND RIVER BAROQUE FESTIVAL

Last summer at the Symphony in the Barn, soprano, Donna Ellen Trifunovich's artistry elevated every one of the six performances of Gluck's opera, Orfeo ed Euridice.

Donna is one of the many Canadian singers (she grew up inergus, Ontario and studied at Wilfrid Laurier University) who have almost disappeared from the Canadian scene into a highly successful European career. For ten years she was the lead coloratura soprano of the Linz Opera House and more recently has been engaged to sing the lead soprano role in Intolleranza by Luigi Nono, in Saarbrücken, Germany. The experience last summer at the Symphony in the Barn was extremely positive, both for Ms. Trifunovich and for her husband, Ernst Dunshim, who conducted Orfeo. The good news is that both Donna and Ernst will be back this summer. Donna will be one of several fine singers performing in concerts, including Bach's Mass in B Minor, at the Grand River Baroque Festival.

SYMPHONY IN THE BARN

A few weeks later in July Ernst Dunshim will be conducting an ambitious and imaginative series of orchestral concerts at the Symphony in the Barn. The orchestra he will conduct will be composed of young professionals between the ages of twenty and thirty, who will not only play but will be taking on an experiment in communal living in a tent city, growing much of the food they eat and preparing their own meals. The experiment, an outgrowth of last year's festival, will bring to life the Symphony in the Barn's motto, "Where culture meets agriculture." For many of the young musicians who performed last summer there
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QUARTETS

Oct. 16  Kodály Quartet
Nov. 6  Brentano Quartet
Nov. 20  Zehetmair Quartet
Jan. 15  St. Lawrence Quartet
Feb. 5  Berlin Philharmonic Quartet
Mar. 18  Vogler Quartet
          with pianist Angela Cheng
Apr. 1  Petersen Quartet
Apr. 15  Tokyo Quartet

PIANO

Oct. 14  Richard Goode
Nov. 25  Claire-Marie Le Guay
Dec. 9  Marc-André Hamelin
Jan. 20  Duo TURGEON
Mar. 2  Simon Trpceski

ENSEMBLES-IN-RESIDENCE

Oct. 21  Music Toronto Chamber Society
Dec. 2  Gryphon Trio
Feb. 17  Music Toronto Chamber Society
Mar. 23  Gryphon Trio

DISCOVERY

Jan. 29  Barbara Hannigan, soprano
Feb. 12  Lara St. John, violinist
Mar. 11  Berenika Zakrzewski, pianist

CONTEMPORARY CLASSICS

Nov. 6  Brentano String Quartet
Jan. 20  Duo TURGEON
Jan. 29  Barbara Hannigan, soprano
Mar. 23  Gryphon Trio

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May 8, 2003: A curious crowd shows up at the Royal Conservatory of Music for the inaugural performance of ARC (Artists of the Royal Conservatory). Before a note is played, Conservatory President Peter Simon offers some prophetic words. “This is the first step in what we believe will be a very successful ensemble,” he announces. “We have the finest artists of any music faculty in the world.”

ARC, I soon learn, is an ensemble of variable instrumentation, made up of teachers at the Conservatory and organized around theme-based chamber concerts. This evening’s concert is a mixed program dedicated to lesser-known works by Richard Strauss. Pianist Leslie Kinton and guest actor Colin Fox give a heartfelt performance of Enoch Arden—a fascinating but fortunately unique work for piano and narrator. The other major piece on the program, an early piano quartet (op. 13) is played with alacrity by Erica Raum, Yosef Tamir, Bryan Epperson and David Louie. Soprano Ann Monoyios’ modest rendition of seven early songs, accompanied by pianist Dianne Werner, is sandwiched between the two larger works.

As I listen I am reminded of another chamber concert I attended, at the University of Toronto’s Faculty of Music back in March. On that occasion, violinist Scott St. John announced a new initiative to make the U of T a major centre for chamber music, with prestigious ensembles in residence, high-quality instruction, and lots of concerts. Could this be the beginning of a “chamber music war” between these two institutions, located just a stone’s throw from one another near Bloor and Queen’s Park Crescent? At a reception following the ARC concert, I hear more about the Conservatory’s new ensemble: already they’ve been engaged to play in New York City, with more concerts scheduled for Toronto in December. And I can’t help noticing a detailed scale-model of the Conservatory’s planned expansion discreetly tucked in the corner of the room.

May 14: I arrive at the offices of Kuwabara Payne McKenna Blumberg Architects for a press conference officially announcing the Conservatory’s expansion. Now the balsa-wood model is front and centre, as architects explain exactly what they are proposing to build. Foremost in their plans is a 1,000-seat concert venue—much like woefully underused George Weston Recital Hall up Yonge Street—to be constructed behind old McMaster Hall. As well, there will be 60 new studios and a multimedia centre.

Peter Simon points out that the new facility is intended not just for the Conservatory, but also for the city’s musical organizations: he mentions Tafelmusik and the CBC as possible users. He also explains that about 60 percent of the $50 million required for the project has already been pledged, and that he hopes to break ground in about a year. As the meeting comes to an end, I manage to ask Simon about other plans in the Conservatory’s future. “We’re going to try to get degree-granting status in the next two years,” he says.

Degrees? Isn’t the U of T’s Faculty of Music in the business of handing out those pieces of paper? If the Conservatory can also award degrees, one of the main reasons for post-secondary music students to attend an institution like the U of T—to obtain a degree, rather than a diploma—may simply evaporate. It’s tempting to view the ongoing competition between the U of T and the Conservatory for students, programs, facilities and of course money as an example of poor cultural planning—maybe even a little un-Canadian. But even though these two institutions do sometimes seem to dance on each other’s feet, we shouldn’t forget that competition can be a good thing. If we let a hundred chamber musicians bloom and a hundred music schools contend, might we not all be better off for it in the long run?

Time may tell.

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.
October 25, 2003, 8 pm
Very Violin
Corey Cerovsek, 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
BOCELLINI Cello Concerto in B-flat
LOCATELLI Christmas Concerto

February 7, 2004, 8 pm
Four Centuries of Melody
David Jalbert, Pianist

CORELLI Suite
BACH Pianono 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 G
BRUGE Forgotten Dreams
MERCADANTE Flute Concerto
ARUTUNIAN Sinfonietta
BEETHOVEN Quartet op. 95, "Serioso"

April 3, 2004, 8 pm
Spring Romance

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

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

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MOZART Symphony No. 29

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November 30, 2003, 3 pm
A Baroque Christmas

February 1, 2004, 3 pm
Meet A Composer

March 28, 2004, 8 pm
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In June the musical torrent slows down a little before the out of town summer season gets under way. There are still plenty of interesting concerts however. Here are a few “highlights” to help get you going.

Royal Conservatory of Music World Music Festival
The RCM has announced that it will be offering instruction in a wide variety of “world music” disciplines starting in September. The rationale for this radical development is, according to Jeff Metzner, Dean of the RCM’s Community School, that “with world music now an integral part of our musical vocabulary, we want...our students to be...well-rounded musicians...[with] a thorough overview of different types of music...” To launch the new initiative, the RCM will present four June concerts of music from different cultures.

Avahang Duo
World music performances can be found in other Canadian cities as well. On June 20 the Avahang Duo, one of Iran’s most distinguished percussion ensembles, will make a rare Canadian appearance at the River Run Centre in Guelph, Ontario, just a little more than an hour away from Toronto.

Music Mondays
Of Music Mondays’ five June concerts I will single out one — June 2, the 22 year old Canadian flutist, Conor Nelson. After studies in Canada as a teenager with Susan Hoeppner he went to New York to study with Ransom Wilson at Yale University as a full scholarship graduate student. He sounds like the next James Galway to me. Get out and hear him before he is “discovered.”

Aram Khachatryan
June 6 marks the 100th anniversary of the birth of Armenian composer, Aram Khachatryan. The Komitas Musical Association will celebrate the occasion on June 28 with a concert at Ryerson Theatre, with the Canadiana Symphony Orchestra and Komitas Choir conducted by David Varjed and soloists, violinist Haik Davitian, soprano Yana Ivanilova and tenor Sarkis Koundakjian. Just six days after the composer’s birth date the TSO will also feature Khachatryan’s work.

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- Jazz Canada Weekend, July 26 & 27
- Tokyo String Quartet, July 28
- Piano Gala Celebration, July 29
- Penderecki String Quartet, July 31
- St. Lawrence String Quartet, August 1
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Toronto's Aradia Ensemble, under the direction of Kevin Mallon, have arranged to record musical examples from the Baroque period for the new edition of The Norton Anthology and History of Music. Their June 7 concert launches this venture with a program of unusual concerti grossi by Handel, as well as the different styles of the early Baroque/Classical symphony by Sammartini and William Boyce.

This season's final Toronto Early Music Centre free presentation of "Musically Speaking," features the music of John Dowland (June 8), performed by tenor Yan-Chuen Lee, and mezzo-soprano Elaine Robertson, accompanied on the harpsichord by Judith Lavin.

The Tafelmusik Baroque Summer Institute (June 18-30) is an intensive residence in period orchestral and choral performance, taught by Tafelmusik musicians. Auditors are welcome, and tickets for most concert events are available through Tafelmusik at (416) 964-6337.

New to the institute this year are daily continuo (harpsichord and organ) classes with Charlotte Nediger and Olivier Fortin. Marshall Pynkoski of Opera Atelier will lead workshops on baroque theatre and opera, including classes in baroque gesture. There will even be a mini film festival (viewing and guided discussion) featuring a selection of films with a baroque theme. Also new this year will be informal reading sessions of chamber music and concertos.

The Institute's opening concert is June 20, with the Tafelmusik Baroque Orchestra and Chamber Choir. The "faculty," that is, members of Tafelmusik perform again at the RCM on June 24; students get their turn, again at the RCM, June 27; and for the Grand Finale, Tafelmusik (Orchestra and Choir) joins forces with the Summer Institute orchestra and choir in a spectacular final concert at Grace Church-on-the-Hill (June 30).

For more details, check out www.tafelmusik.org

In the spirit of Pride Week, the I FURIOUSI Baroque Ensemble presents music from the Baroque Period written by composers with "colourful" pasts. They'll perform Handel, Corelli and Quantz with special guest, traverso player Jed Wentz (June 27), a Swiss native, now living and teaching in Amsterdam, who has performed and recorded with such groups as Musica Antiqua Köln, Les Musiciens du Louvre, Capriccio Stravagante Paris, and the Gabrielli Consort.

Not too far from Toronto, The Grand River Baroque Festival takes place at the Buehlow Farm near Ayr, Ontario, 20 minutes southwest of Kitchener.

On the evening preceding the official opening, Tafelmusik violinist Linda Melsted leads a baroque performance masterclass (July 3). The Buehlow Barn doors officially open July 4 with a concert "Incomparable Bach" that sets the tone for the Festival's odyssey through the works of J.S. Bach. Highlights include the Mass in B minor (July 6), conducted by Victor Martens with guest soloists Donna Ellen Trifunovich (soprano), Laura Pudwell (mezzo-soprano), Benjamin Butterfield (tenor), and Daniel Litchi (baritone); a late night Saturday presentation of The Goldberg Variations (July 5), featuring harpsichordist David Louie; and a Sunday morning (July 6) "Brunch with Bach" with Lichn, Trifunovich, Jarvis, James Mason, and Margaret Gay.

It's not all Bach either. July 5, actor Colin Fox helps bring alive the aesthetic rivalry between 17th century France and Italy in a captivating narrative written by Patrick Jordan - "The Muses' Struggle". Before the concert, at 2:15, Patrick Jordan presents the "French vs. Italian" lecture. The concert itself includes the prelude from the piece that started it all, Monteverdi's Ooffee, as well as an excerpt from Luigi Rossi's Orfeo, Corelli's La Follia Variations, Lully's Thés pour le Coucher du Roy and Couperin's friendly commentary on the French-Italian rivalry, L'Apollonise of Lully. The Muses' struggle that day reaches a climax with two dramatic cantatas - Orphée by Clément de Jonghe and Orfeo by Pergolesi.

It promises to be an intensely interesting festival—well worth the drive to Ayr.

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.
Mark your calendar now!

**THURSDAY, JULY 3**
8 PM
VAUGHAN WILLIAMS: Serenade to Music
ANDREW AGER: Campfire of the Sun
LISZT: Mazeppa
GLEN BUIR STRING QUARTET #1

**FRIDAY, JULY 4**
All Day
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2 PM
The Trans Canada Airway
BERG: Vanity Suite
DANIEL FOLEY: The Bells
JEAN COULTHARD: Irish Poems for Maureen
COLGRASS: Memento for 2 pianos
8 PM
The French Connection
FRENCH - CANADIAN SONGS:
ROBERT EVANS LIONEL BAUNAIS RAYNOLD ARSENAULT MAURICE DELA
MILHAUD: Scaramouche
LISZT: Songs on Texts by Victor Hugo

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June 1 - July 7, 2003
choir has done research and - I hope - the choir will perform rarely-heard gems from Canadian composers of the 18th and 19th centuries. It's certainly one of the more interesting choral programs I've heard about for quite some time.

June 6, 2003 is the 50th anniversary of Queen Elizabeth's coronation and the Mendelssohn Choir is going overboard to celebrate. (They will also participate later in the month in yet-another Last Night at the Proms with the Toronto Symphony full of pulp and happenstance, conducted by Barry Wordsworth. Apparently a very fine conductor, let's hope he comes back soon to conduct them in something substantial.

On the anniversary evening however, they're conducted by their Maestro - and joined by the Toronto Classical Singers in an all-out nostalgia-fest. Allan, I have no doubt the tickets will be hard to find.

Three of Toronto's gay choirs give concerts this month. On June 7, Toronto's Male Chorus Forte present "Steamed Heat", a musical journey based on significant events for the gay community, with narrative, pop songs & show tunes from the 60s, 70s & 80s. The following evening, the Rainbow Voices of Toronto, directed by Michael Bouzane offer "Love is in the Air". And Singing Out serves up their annual pride program "Keep it Gay!" on June 14 with selections from The Producers and music by Norman Dello Joio.

The Mississauga Children's Choir give a concert on June 14 on the rainbow theme, featuring Henry Kucharzyk's "Super Cool Rainbow Special" and Bob Chilcott's "Like a Rainbow". The Victoria Scholars delve into the operatic repertoire on June 15 with everything from Beethoven ("O Welche Lust! 1 bett) to Copland (something from The Tender Land!). Jerzy Ciocki's consistently good choir has had another banner year. If you haven't heard them in a while - and even if you have - I urge you to go.

If last month's WholeNote choral special (still available on our website) inspired you to think of joining a choir, now's the time to do it (there are four additional choral profiles that missed last month's feature on this page.) It's a great mental, physical and social activity and it will get you closer to that indescribable, incredible, powerful force we call music.

That's all for now.

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Forte - The Toronto Men's Chorus, founded in 1997, is a non-profit, auditioned group of individuals dedicated to highlighting the talents of the gay community and building bridges to other communities through performance of a diverse repertoire of music and theatrical presentation.

The 34-member TTBB Chorus mounts annual Holiday and Spring productions as well as performs at many community events. The choral season runs from the first week of September until after the annual Toronto Pride Week activities. Auditions are held in September and January. Rehearsals are held every Monday from 6:45 p.m. - 9:30 p.m. at St. Andrew's United Church, 117 Bloor Street East.

The North York Choraliers are a 40 member, non-profit volunteer choir performing for the infirm and senior's groups in Toronto. The choir is a member of the North York Arts Council and have been singing for senior's and shut-ins since 1962. We are a 'non-auditioned' SATB fun choir singing show tunes and popular songs. It is not compulsory that you be able to read music, but this skill helps.

Our Director, Alan Wyand will be assisting members with reading and voice-shaping skills. In addition to monthly concerts for shut-ins, we present an Annual Concert for the community at Earl Bales Community Centre in June. Rehearsals take place Tuesday evenings from 8:15-10:15 p.m. at Earl Bales Park Community Centre Room 2, (Bathurst St. & Sheppard Ave.). Please contact Judy Gordon @ 416-221-3161 or Faye Cohen @ 416-633-7233, if you are interested.

Rainbow Voices of Toronto is a non-auditioned community choir and the only chorus in Toronto whose aim is to build bridges between the straight and gay communities through music. We invite gays and lesbians, together with their family and friends, to come out and sing. Presently in our fourth year, Rainbow Voices of Toronto has already made a splash by appearing on the Showcase television series Queer as Folk, singing on the main stage at PRIDE Day celebrations, and appearing at numerous GALA festivals on top of our two annual concerts (Dec and June).

We rehearse Wednesday evenings under the baton of Artistic Director Michael Bouzane. For more information: 416-944-2611 or www.rainbowvoicesoftoronto.com.

Scarborough Bel Canto
John Watkins - Music Director and Conductor, 905-831-8887 - jw88871@rogers.com
Choir's e-mail, sbcc@rogers.com and website - http://members.rogers.com/sbcc
Rehearsals: Tuesdays, 7:30pm at St. Dunstan of Canterbury Church, 56 Lawson Rd, West Hill; Season: September through May; Christmas Concerts, Nov. 30th, 2003, 2:30pm and 7:30pm (also at St. Dunstan's.)

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Scarborough Bel Canto is a mixed auditioned choir of about 40 voices singing an eclectic programme from swing to opera. The choir's schedule provides for two major concerts annually, but the choir has also made guest appearances with other musical organizations, provided choral entertainment for fund-raising events, presented concerts for Seniors' homes and has just released its second CD. The choir is self-supporting via ticket sales and has been able to make charitable donations each year.

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.

Robert Cooper, Artistic Director
AUDITIONS
The acclaimed Orpheus Choir of Toronto will hold auditions in June for the 2003-2004 season, NEW HORIZONS. This 60-voice chorus has openings in all sections for experienced singers with good sight-reading skills.

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Please direct resumes to the Rev. Kevin Flynn, Church of St. Stephen-in-the-Fields, 103 Bellevue Avenue, Toronto, ON M5T 2N8; fax 416-921-6350; or e-mail to rector@saintstephens.on.ca

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(416) 696-0093
It may seem obvious that music by a composer whose primary work is with recorded media will be found on CD. In the case of John Oswald, however, actually obtaining that CD can sometimes be another story, riddled with dupe corporate legal wranglings and artless proprietary issues. When his own label Pony wasn’t able to obtain all the necessary copyright permissions to release the 2-CD retrospective box set 69/philanderphonic 96, it was “hijacked” by the American label Seeland, and can be found in what he calls “braver” record stores. By press date, Empeerines Digitales will also have just released the CD of his one note piece Apartahed, and shortly the sound art publisher Avatar will release their first DVD, entitled Moving Stills (Census Q).In what context of thought process is going on when you’re playing?Oswald: I think improvising comes naturally out of an interest in communication between people, particularly conversation. What’s intriguing about the dance and music improvisation I do is that it’s more polyphonic than your average verbal conversation, which is usually taking turns - call and response. If you really start contemplating the ideas that are both part of and behind most conversations, it can seem much more polyphonic than it is in actuality. In both the improvised dance and music that I do they don’t have an initial score to incite or control some sort of activity. Usually, it requires more than one person to be simultaneously involved in making noise or movement; or by my analogy, making conversation. That complex kind of interaction and simultaneous activity is the thing that really fascinates me.Steenhuijsen: What sort of planning is going on when you’re playing?Oswald: I think in the best of times, thought processes that are by and large if not exclusively based on language are shut down to a large extent. There are visceral responses using other sensory intake, and other internal response mechanisms.Steenhuijsen: Is it a type of deep listening and immediate response, without obfuscation? Being “in the moment”?Oswald: A moment for me is approximately a thirtieth of a second. Conveniently, it’s also what they use as a frame rate in video. When you make things faster than that, depending on whether it’s coming in your eyes or ears, things blend together in funny ways. When you’re dealing with articulation in music, it can break down to a hundredth of a second. So, let’s say that a moment is between a thirtieth and a hundredth of a second. Anything beyond that has to do with prediction and retrospection, things that are definitely involved in improvising too. I have a poor memory, so I perhaps toil more in moments than I would choose to if I had a different set of intellectual equipment.Steenhuijsen: In what context do you play your free improvisations?
OSWALD: I play with the CCMC on a weekly basis in Toronto. Michael Snow is the remaining member from the founding of this group back in the early seventies. The most recent thing I’ve played was last weekend in John Zorn’s game piece Cobra. That was a bit of an unusual case for me, accepting something other than a free playing situation. There are generally all sorts of rules amongst improvisers, but they never seem to be agreed upon by the participants, either before or after the event. The CCMC will sometimes sit around before playing and say, “We should do this. We should do that.” Inevitably, we never do those things. I think it’s Mike in particular who tends to make these suggestions, but his personality being what it is, he likes to set up rules in order to break them. So, quite likely, if he suggests something, it’s the opposite of what’s going to happen.

STEHUHISEN: What’s the relation between your improvisations and your other composition work?

OSWALD: The sense of dynamics. I mean both temporal and spectral dynamics in improvisatory performance and the sense of the dynamics of momentum in improvisatory dance. Contact has a lot to do with people leaning on each other and wrestling, and I’ve to some extent internalized that dynamic which influences the more sedentary activity of composing. When I’m working on music, it’s hardly ever in real time, it’s usually the equivalent of drawing or painting. I spend a long time making something that can then be apparent in a short time. I don’t, as a rule, use any of the kinds of gestures that I use in real time improvised music in creating a composed piece of music. I do, however, recognize those dynamics again in listening to them, which is an important part of my composing: the direct empirical reflection of what I’m doing. So, I recognize those dynamics and tend to encourage those things, the complex give and take of various elements. It’s a bit like responding to your dreams. The same way a dream you’ve had the night before can flavour your whole day, even if you can’t put your finger on the details of it. Keeping my foot in this improvised activity, ongoing, flavours everything else I do. It also gives me the opportunity just to play, which I find an invaluable part of composing.

STEHUHISEN: Man Ray said, “To create is divine, and to reproduce is human.” Where are you situated in that, artistically?

OSWALD: (Laughing) Eye Magazine said I was a “god-like being.” What comes to mind from the Man Ray quote is that one of my prevalent activities, the whole category of ‘plunderphonics’ endeavours, comes of out reproduction - it’s completely dependent upon recorded music. The image activity I’m also doing now, which entirely involves photographing people, again is a reproducing activity. The photographs are taken under fairly strict parameters and most of the creative activity happens after the photographs are taken, in post production. In a way it seems like it’s parallel to the “plunderphonics” activity, where I’m taking familiar music. Now I’m taking familiar images of people I know, and working with those. Hopefully, I can be seen as being human, as opposed to, let’s say, inhuman, in this activity. I don’t have to make any claims for divinity.

STEHUHISEN: What’s your definition of ‘plunderphonics’?

OSWALD: I should find the one I just wrote. (“Shuffles through papers…” “Plunderphonics” is a term I’ve coined to cover the counter-cov­ert world of converted sound and retrofitted music where collective melodic memories of the familiar are mined and rehabilitated to a new life.”

STEHUHISEN: In the last few years, there’s been an avalanche of change. ‘Plunderphonics’ is by no means unusual now.

OSWALD: Oh yes, I agree with that, independent of whether some people think it’s okay or it’s not okay. In fact, my next interview this afternoon is about a particular category of popular music that seemed to have gained a couple of different monikers in England. The one that seems to have stuck is mash-up. People keep asking me about mash-ups, since several of the pieces I did over the last thirty years seemed to flow directly into that category. I guess I’m a mash-up pioneer, although as far as I know none of the mash-up people have heard of me.

STEHUHISEN: What do you view as the precedents for your ‘plunderphonics’?

OSWALD: There were very definitely distinct pieces by Luciano Berio and Karlheinz Stockhausen that first come to mind. Berio’s Omaggio a Joyce, which was a fantasy elaborated from a reading of a text from James Joyce’s Ulysses - the bar scene, which is also the sound scene. Also, Stockhausen’s pieces, particularly the Hymnen, but also Tele­musik. Those two pieces in particular, used direct audio musical quotes, as opposed to writing out musical quotations to be replayed - an approach that has been around since music has been written down.

STEHUHISEN: There’s also Louis Andriessen’s In Memoriam, made just after Stravinsky’s death in 1971, where he took a Mozart symphony and the Rite of Spring, and spliced silence from one into the other.

OSWALD: More recently, I’ve found other pieces from that period, like Luke Ferrari’s take on Beethoven, but I keep going back to those Berio and Stockhausen pieces. Also, Xenakis’ Concret ph.

STEHUHISEN: How so with Xenakis?

OSWALD: There’s a larger category of my ‘electroacoustic’ activities that has the ‘plunderphonics’ angle - the idea of taking familiar sounds from the environment and excerpting the same processes on them - which goes right back to ‘musique concrete’. There’s something about the simple materials in the Xenakis piece, which are just the embers of a fire, and made into things that, for instance, sound like bells. It’s done in a very concentrated and bold way, as is almost always the case with Xenakis.

STEHUHISEN: To what degree do you feel that your ‘plunderphonics’ work is dependent on the listener’s knowledge of the recorded source material?

OSWALD: Someone can have a very successful listening experience without ever having heard the source material before - if, for instance, one
years. This is from speaking to people who are of a generation a year or two younger than me, and have what seems to me a very narrow sense of history. A lot of people have absolutely no sense of anything that's happened outside their lifetime, and sometimes within the range of their lifetime. I mentioned Bing Crosby's 'White Christmas'. I use that one specifically because for close to 50 years it was the most popular recording, in terms of sales and airplay, but there's a whole generation of people who seem not to recognize it now. That requirement we talked about before, of recognizing the source in the transformation, in some cases just isn't there. I didn't expect it would disappear so quickly from generation to generation. Perhaps there is a life span in those pieces, although I think the appeal might be with a narrower portion of the population than I've always thought was possible. I've always thought that these are potentially popular pieces in themselves, partly because of their close proximity to pieces that have proven to be popular.

STEENHUISEN: As the source material fades, is it, in fact, your technique that emerges, or what you do with materials?

OSWALD: It might be possible because I think there's some interesting things that go on, not independent of the source, but as a result of the source material, that end up probably being interesting on their own.

STEENHUISEN: Ultimately, we're highlighting the fact that they're layered. Over time, I think it's inevitable with any music, but in some way it's more pronounced with years, how some layers subside and others emerge more clearly.

OSWALD: I think with my 'plunderphonics' oeuvre in particular, it's less likely to be identified with an era. There's something less timely about most of the pieces I've made. 'Plunderphonics' in particular, it's about 50 years down to the decade. There's something less timely about most of the pieces I've made. I think it's much more concerned with what's relevant in today's world.

STEENHUISEN: Why do you use Beethoven and the Beatles as sound sources so often?

OSWALD: I don't know. The facetious answer is that I start going through the alphabet and get them.

STEENHUISEN: Why not Boulez then, or Berio? Don't enough people know their music?

OSWALD: Well, there is that. I was very conscious of it when I was working with Webern's music. It hadn't risen to the level of any sort of familiarity with the public. I knew that having grown up with this isolation of the 20th Century composer from any sort of popularity in classical musical circles, in order to make music that I thought was... let's say, useful... it was necessary to create bridges. One of the most obvious was Beethoven because he's probably the most pervasive composer in this society. If I made pieces that sounded like Beethoven, by the advantage that I am using Beethoven's music, I end up sounding like Beethoven. Perhaps then I wouldn't immediately be branded a 20th Century composer and not experience those kinds of things that happen where people leave the hall before the piece begins. Having said that, I have no particular great attachment to Beethoven, and I rarely, if ever, sit down to listen to Beethoven when I don't have to. It just pops up all over the place. He's obviously on the same level as the Beatles by the fact that some of his music is so easily recognizable by the broad populace. Tchaikovsky is up there too. It's easy to say you like Beethoven, a bit harder to say you like Tchaikovsky. Very exciting. When I got around to doing this on tape recorders it was definitely octave transpositions.

STEENHUISEN: Why?

OSWALD: Out of curiosity in part. That's the initial impetus for all these things, wondering what they sound like under different conditions. Quite surprisingly, given the way the record industry tries to legislate listener activity, there've never been commandments printed on records that say "Do not play this at the other speeds on your record player." Back in the old days, when you did have those choices, to change the speed, I did.

STEENHUISEN: We listen a very specific way to the 'plunderphonics' pieces. Listening to them can be very concrete, very comparative and mnemonic. Is there an element of the abstraction in your other music that you wish were in the digital?

OSWALD: Very definitely the primary interest of listening, say, in my improvised music activity, is to engender conversation. I have never really cared too much about how listeners may hear an improvisatory performance, and I don't really care if there are listeners or not. I've got some kind of allegiance with Milton Babbitt here. But I do care in the extreme what the person might be playing with their ears. And how they're responding, and their sense of what's going on can only be read in the way they're playing. So, it's a direct feedback circuit that gives me some sort of impression of a listening activity.

STEENHUISEN: In the midst of all the samples, transpositions, transformations, progressions through scale and frequency, the recognized materials (borrowed or stolen), where are you?

OSWALD: I'm on the other side of loudspeakers along with everybody else.

STEENHUISEN: Where is your imprint?

OSWALD: It's something I never really found appealing in talented people - that they have a distinct personality and can only play one way, although some people do that one thing quite wonderfully. I think I've been able to be quite amorphous in this production role. If you think of me in the traditional record producer's role - the person that cultivates and brings along the personality in the recording, whether it's a particular character or conglomerate of characters or style - in that respect I think I manage to be somewhat transparent. At first, I was dismayed when people would say, "Your music always has quirky rhythms." I've got so many different rhythmic characters I've incorporated into these pieces that I'm disappointed to be categorized that way. So, the short answer to the question of where am I in these things is - I'm invisible. I don't think people picture me while they're listening to my music in the same way that they'd be picturing Glenn Gould slouch over the piano while listening to the Goldberg Variations or even a swooning Boulez hovering over his score. I don't know if I'm invisible, but at least I'm appreciably invisible.
JULY 1 - JULY 7, 2003

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June offerings from Toronto's Coalition of New Music Presenters

ARRAYMUSIC presents FUTURE LAB
Young Composers' Workshop
Sat., June 1, 8pm, Music Gallery
future lab features new works by the artists selected for this year's Young Composers' Workshop, now in its seventeenth year, who worked directly with the Arraymusic ensemble throughout the development of the new work. This year's Young Composers are: Jennifer Butler (Roberts Creek, BC), Hector Bravo Bernard (Mexico City, Mexico), Colin Clark (Toronto, ON), Eric Clark (Victoria, BC) and Sabrina Schroeder (Victoria, BC).

COLLABORATIONS:
A Chamber Arts Experience presents PRISONMS
Wednesday, June 11, 7:30pm, du Maurier Theatre Centre
In this chamber arts experience, vocal, chamber, and electro-acoustic music are combined with dance, computer-generated imagery and the spoken word in an exploration of the human struggle to find meaning and beauty in an environment ruled by science and technology.
The music of Canadian composers Jeffrey Ryan, Peter Hatch, Leonard Cohen, Hildegard Westerkamp, and Michael Colgrass will be featured. Performing artists include vocalist Jasmine Baird, dancer Ryan Boone, and CBC radio broadcaster Tom Allen.

CONTACT contemporary music presents AMOUR the language of...
*An official event of Pride Toronto* Tuesday, June 24, 8pm with 7pm pre-concert talk, Music Gallery
The issue of same sex love and its place in history is addressed in this concert featuring compositions by Barry Truax (Vancouver), Michael Gifroer (Toronto), Michael Parker (Halifax), Lou Harrison (US), and the world premiere of a new work by Ann Southam. Performed by Peter Pavlovsky, double bass, Michael Morgan, baritone, and the CONTACT contemporary music ensemble: Alyko Hattori, clarinet; Michael Gifroer, piano; and Jerry Pergolesi, percussion.

MUSIC GALLERY presents technot v.2 - ARTISTS INVITED
Saturday, June 28, doors at 8pm

CHECK MORE OUT HERE! http://www.arraymusic.com
JAZZ NOTES
by Jim Galloway

We are into the festival season once more, but there is yet another phenomenon in the jazz world which is much less in evidence in Canada, but which exists largely in the States - the Jazz Party.

So, what is a jazz party? The concept is quite simple. Bring together a group of players who speak a common musical vocabulary and mix them together for a few days, sit back and enjoy the results. The idea was the brainchild of Dick Gibson, a New Yorker who moved to the open spaces of Colorado in 1960. He was a huge jazz fan, accustomed to the lively club scene in New York and things were just a bit too peaceful after he moved. Then, in 1963, he hit upon the idea of inviting a group of about a dozen musicians to Aspen for the weekend, selling tickets to jazz fans and playing mix and match with the performers in a series of informal jam sessions. The jazz party was born.

Enter Dr. O.A. (Jimmy) Fulcher, or, as he is often referred to, "Doc" Fulcher, from Odessa, Texas. He attended Gibson parties and decided there should be one in his home town; so in 1967 the Odessa Jazz Party was launched with some of the greatest names in jazz.

The location was the beautifully named Inn of the Golden West and for five nights the old Terrace Room was home for some of the world's best. That first year drew 124 jazz fans, but within five years attendance had grown to around 350 enthusiasts from all over the country and Odessa was home to a significant event on the jazz calendar.

In 1977 the adjacent sister town of Midland also started up a similar party and the Midland Jazz Classic was born. Those were the days when the oil industry was enjoying boom times and Midland/Odessa was right up there with the prosperity that went with them - two towns, side by side in the heartland of the Lone Star State, with an international airport standing, literally, between them, and on the face of it an unlikely place to find great jazz!

Fiercely proud, open-hearted, generous and independent are all appropriate adjectives to describe the locals and it is fair to say that there was a degree of rivalry between the two, a bit like it used to be with the Dodgers and the Giants, but for 35 years a veritable who's who of American jazz history as well as jazz greats from around the world brought their music to West Texas for the Odessa event in May and Midland in the fall.

In the intervening years, changes in the economy and stiff competition from other jazz parties and festivals which sprang up all over, caused a downturn in attendances and in 1998 the two organisations merged under the banner of the West Texas Jazz Society, presenting one 3-day jazz party a year alternating between the two towns. The original Dick Gibson party is now gone, leaving Odessa/Midland as the oldest floating jazz event in America. My first invitation was in 1988 and although neither Odessa nor Midland will ever win awards as natural beauty spots, the hospitality and warmth I have enjoyed there over the years could hardly be bettered. This year's edition took place last month with some of the best jazz musicians on the scene today and jazz lovers from throughout the United States. Of course, many of the greats who appeared there have passed on - names like Ralph Sutton, Milt Hinton, Billy Butterfield, Buck Clayton, Flip Phillips and Joe Venuti - but a new crop of musicians, dedicated to the concept that 'It Don't Mean A Thing. If It Ain't Goin' That Swing', such as Randy Sandke, Ken Peplowski and John Allred, to name only a few, are carrying on the tradition.

But what is a jazz party? The idea was with Ron Davis, Drew Birston, Lawrence Odessa, Mark Lawrance, Mariash Toronto Downtown Jazz Choir and friends for a relaxing evening of good food, sparkling music, door prizes, silent auction and more. Tickets $50. Call 416 530-4428 for tickets or further information.

This is a fundraising event for the Orpheus Choir. Tax receipts available for balance of ticket cost (approx $25.)

AN EVENING TO REMEMBER
featuring classic jazz performed by
Adi Braun
with Ron Davis, Drew Birston, Mark Mariash
Thursday June 19, 2003
St Lawrence Hall, King & Jarvis
Doors open 7:30 p.m.

Join the Orpheus Choir and friends for a relaxing evening of good food, sparkling music, door prizes, silent auction and more. Tickets $50. Call 416 530-4428 for tickets or further information.

Christ Church Deer Park presents
Jazz Vespers
Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Cieri
Sunday, June 8 - 4:30 p.m.
RICHARD WHITEMAN TRIO
RICHARD WHITEMAN, piano
NEIL SWAINSON, bass
REG SCHWAGER, guitar

Sunday, June 29 - 4:30 p.m.
In Co-operation with the Toronto Downtown Jazz Festival!
CHRIST CHURCH DEER PARK
PHIL D'WYER, piano
PAT COLLINS, bass
BRIAN BARLOW, drums

Christ Church Deer Park, 1570 Yonge Street (north of St. Clair at Heath St.) 416-920-5211
Admission is free. An offering is received to support the work of the Church, including Jazz Vespers.

CONTINUES ON PAGE 30

22 www.thewholenote.com
June 1 - July 7 2003
The City of Pickering is presenting concerts at Esplanade Park in the Pickering Civic Complex this year. June 18 will feature the Pickering Concert Band. The Lydian Wind Ensemble plays on June 25. Both presentations are free of charge and start at 7 p.m.

The Encore Symphonic Concert Band is presenting a concert salute to trumpeter/conductor/arranger Bobby Herriot on June 28 at the Fairview Library Theatre. Bobby, for those few band fans who may not be familiar with him is a cornerstone of the music scene in Canada. I've had the pleasure of working with him on a number of occasions, and his consummate musicianship and wonderful rapport with audiences make each gig a learning experience.

For more information on these concerts, and many others, check the Main Listings section of WholeNote.

Saxophonist Merlin Williams is an Artist/Clinician for Jupiter Music Canada. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin by e-mail, merlinw@attcanada.ca; on the web, http://members.attcanada.ca/~merlinw/.

The Festival Wind Orchestra are presenting "Summer Serenade", a concert of classical, jazz and contemporary music with instrumental solos conducted by Gennady Gefter on June 17 at the Fairview Library Theatre.

Aqua Theatre starts up for the summer on June 1 - 20 in Toronto, 9pm - 10pm. Admission for both performances is free.

The Festival Wind Orchestra are presenting "Summer Serenade", a concert of classical, jazz and contemporary music with instrumental solos conducted by Gennady Gefter on June 17 at the Fairview Library Theatre. Tickets are $10.

The Sunday evening band concert series at Couchiching Beach Park's Aqua Theatre starts up for the summer on June 22, and runs through until the end of the summer. Unfortunately I didn't get a list of the groups performing yet. The series is generally quite good, and well attended; it seems a lot of people would rather relax and watch a band concert rather than fight their way back through traffic back to the city. Be sure and take a lawn chair; the bench seating is not quite comfortable.

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On May 21 the nominations for the Dora Mavor Moore Awards were announced. In the past opera, when included, has found itself in the "Outstanding Musical" division. This year opera has a division all to itself.

In the category "Outstanding Production of an Opera" the nominees are: "Facing South", "Jenufa", "Canadian Opera Company; "Medee", "Opera Atelier"; "Oedipus Rex/Symphony Of Psalms", COC, and "The Queen Of Spades", COC.

In the category "Outstanding Performance in an Opera" the nominees are: Eva Urbanova, "Jenufa"; Michael Schade, "Oedipus Rex/Symphony Of Psalms"; Ewa Podles, "Oedipus Rex/Symphony Of Psalms"; Judith Forst, "The Queen Of Spades"; Xi We Sun, "Madama Butterfly". Winners will be announced June 23 at the Princess of Wales Theatre.

While the nominees above are all worthy candidates, the list is a question of numbers. The "General Theatre" division has separate nominations for Best Musical and Best Play, and separate nominations for Best Director, Best Male Performance and Best Female Performance in each of these "General Theatre" categories. There are also nominations for Best Feature Role, Best Set, Costumes and Lighting, combining the two. Shouldn't all these categories also be recognized in Opera?

The reality is that a far greater number of different operas are produced in the city than musicals. In any given year we can count on seven productions from the COC, two each from Opera Atelier and the Toronto Operetta Theatre and variable numbers from the numerous alternative companies such as Autumn Leaf, Tapestry New Opera Works; "Jenufa", Canadian Opera Company; "Medee", Opera Atelier; "Oedipus Rex/Symphony Of Psalms", COC, and "The Queen Of Spades", COC.

In any given year Toronto is lucky to see half that number of professional, fully staged opera productions. The reason is simple. The greatest emphasis on the production of operas occurs at the out-of-town summer festivals, which, of course, are out-of-bounds for the Doras. Henson in "Facing South", "Oedipus Rex", "Symphony Of Psalms"; Michael Schade could be Cyril Auvity for his wonderfully natural portrayal of the morally ambiguous Jason in "Medee". Daniel Belcher for his wonderfully natural portrayal of the title character in "The Marriage of Figaro", Peter Collins for his eerie portrayal of Laca of "Jenufa".

While the nominees above are all worthy candidates, the list is a question of numbers. The "General Theatre" division has separate nominations for Best Director, Best Male Performance and Best Female Performance in each of these "General Theatre" categories. There are also nominations for Best Feature Role, Best Set, Costumes and Lighting, combining the two. Shouldn't all these categories also be recognized in Opera?

Music Theatre Spotlight

Summer Season Takes Off

HIGH-FLYING HIT

He's one of Hollywood's biggest stars these days, but back in 1986 Tom Cruise was only beginning to show his full potential when he followed up 1985's popular teen flic Risky Business with his role as Lt. Pete "Maverick" Mitchell in the full-throttle 1986 air force drama Top Gun. The Giorigo Moroder theme song "Take My Breath Away" and a cast that included Kelly McGillis, Val Kilmer, Tim Robbins and a young Meg Ryan probably didn't hurt Top Gun's success. However, it was about as far away from the musical comedy-romance it as they come.

Nonetheless, in 2002 Denis McInerney and Scott White's Top Gun! The Musical became the most successful box office draw of the Toronto Fringe, beating out even the record-holding The Drowsy Chaperone. The satirical show, which imagines one writer's struggle to stage a Top Gun musical adaptation against many, many odds, went on to score a hit at Houston's Theater Lab.

Now it's returning to Toronto for a full run from June 4 to 22 at Factory Theatre with a cast that includes Drew Carnwath, Dmitry Chepovsky, David Collins, Steven Gallagher, Alison Lawrence, Rachael McCaig and Mary Francis Moore.

HERE'S TO THE LADY WHO SINGS

We get a rare chance to see an unquestionably accomplished Broadway star when Elaine Stritch turns up at the Elgin Theatre from June 23 to 28 with her autobiographical one-woman show Elaine Stritch at Liberty. Her last appearance here was in 1994, as Pardhy Hawks in the Livent revival of Show Boat that opened the then North York Centre for the Performing Arts. Over the course of her show, Stritch reminisces about such colleagues as Ethel Merman (whom she understudied in Call Me Madam) and Noel Coward (who wrote Sail Away for her). She also performs some of the great Coward material, like "Why Do the Wrong People Travel?", "I've Been to a Marvelous Party" and "If I Love Were All", alongside memorable
tunes like the Gershwins’ “But Not For Me”, Sondheim’s “I’m Still Here” and her landmark song, the world-weary “Ladies Who Lunch” from Sondheim’s 1970 hit Company.

ASTRO-NUTS
It’s just about time to take off for the country and take in a little summer theatre. Already, June offers at least a dozen musicals, ranging from Broadway chestnuts to original Canadian plays. Among the latter is The Pertinous Pirate’s Daughter, a musical romp of redcoats and rebels on Lake Ontario and the St. Lawrence. Written by Ann Chislett and David Archibald, it’s based on the career of real-life Upper Canadian pirate Bill Johnston and his daughter Kate. It runs at the Blyth Festival (www.blythfestival.com) right through the summer, from June 16 to August 9.

Also made in Canada are Vaudeville, which runs at the Huron Country Playhouse II (www.huroncountryplayhouse.com) from June 17 to August 23, and Menopause’s The Musical, from May 27 to June 14 at the Victoria Playhouse Petrolia (www.victoriaplayhousepetrolia.com).

The first of these is a revue by veteran music theatre director Alan Lund, featuring some of the great songs of the Vaudeville era made famous by the likes of George M. Cohan, Fanny Brice, Eddie Cantor and Al Jolson. (The same theatre is also offering Big River, based on Mark Twain’s iconic tale of Huck­leberry Finn, from June 10 to 28).

The second, written by J.J. McColl and Rueben Gurr, stars beloved songstress Catherine McKinnon in a comic look at four women’s “change of life.”

Fans of classic Broadway can choose between My Fair Lady (June 18 to August 2 at the Thousand Island Playhouse in Brockville) and Annie Get Your Gun (May 6 to June 7 at the Drayton Festival Theatre). Also on offer are Joseph and the Amazing Technicolour Dreamcoat (June 3 to 28, King’s Wharf Theatre, Penetangushene); The Fantasticks (June 5 to 21, Sunshine Festival Theatre Co., Orillia); I Love You, You’re Perfect, Now Change (June 5 to 21, Port Hope Festival Theatre); The Pirates of Penzance (June 12 to 28, St. Lawrence Stage Co., Brockville); Lead Me A Tenor (June 12 to 29, Upper Canada Playhouse in Morrisburg); and Forever Plaid (May 22 to June 7, Port Stanley Festival Theatre).

For complete information about sum­mer theatre, contact the Association of Summer Theatres ‘Round Ontario (ASTRO) at 416-408-4556 or visit www.summertheatre.org, where you can request one of their comprehensive brochures online.

MUSIC IN THE COUNTRY
And then there are the summer mu­sic festivals. Westben Arts Festival Theatre (www.westben.on.ca) presents a full summer season of musical events on rolling farmland near Campbellford. This June they team up with Opera Mississauga and the UBC Opera School to present four evenings of music theatre. First, on June 7, it’s Gloriana, a performance of Vivaldi and favourite opera classics with Opera Mississauga. On June 21 and 22, it’s a full-scale production of The Merry Widow with UBC’s Opera School. On June 24 the Opera School presents an encore: a Spring Cabaret of opera and Broadway hits.

SARS STORY CONTINUES
A casualty of the SARS outbreak is The Last Empress, the big imported Korean musical that was slated to play at the Hummingbird Centre from May 29 to June 14. (It’s been postponed until 2004.) Meanwhile, the Hummingbird has announced a promotion called “Out on the Town”. Anyone who presents a ticket stub from any show running between now and July 31 will receive discounts at participating locations, including a roster of downtown hotels, the Keg Steakhouse, Benihana, Shopsy’s, HotHouse Café, Planet Hollywood, Rain, Mackenzie House and Fort York. Eligible shows include a touring production of the ever-popular Grease, starring Frankie Avalon (running July 15 to 20), as well as a variety of music performances.

Watch for Sarah B. Hood’s upcoming book Toronto: The Unknown City, co-written with Howard Alder, to be published by Arsenal Pulp Press in Fall 2003.
June’s issue of WholeNote is a hectic hybrid of city, country, concerts and festivals, almost squeezing this little column out of the picture altogether. But not quite.

BSS Erin Gilmour among the summer’s best
Our March "Summer Camp" special is still available online at www.thewholenote.com and many courses still have openings. One we didn’t give its due (goofed on running an ad they placed) is the BSS Erin Gilmour Arts Workshops, July 2-August 15. Courses in music, theatre, improv, sketching, film, dance and much more, taught by recognized professionals, for arts-mad students, 7-17. Financial scholarships are available. Tapestry’s Wayne Strongman heads their new Voices in Song choral workshop. OCAD is involved with visual art courses. Ian Guenther teaches strings, Tabby Johnson teaches the Musical Theatre class this year leading up to a student production of The Me Nobody Knows, the 1970s hit rock musical in which Tabby made her professional theatre debut. Brochures are available from www.bss.on.ca or by calling 416-483-4325.

Tip of the hat to TDSB’s teachers in the trenches
A TDSB teacher (I’ll withhold her name because I didn’t have time to clear publishing this with her) writes - "I am a secondary school music teacher in the TDSB... Yes, there is a work to rule campaign in place at the elementary and secondary levels this spring. Yes, it seems that there is always some kind of trouble brewing in the education system these days (since about 1995 in fact). However, I would like to make it perfectly clear that extra-curricular activities have not been affected by the current campaign. My school just finished presenting a three night run of a musical, a performance at Massey Hall, a Junior Spring Concert, Senior Spring Concert, a performance at the George Weston, a music banquet, ... still to come a music festival at Canada’s Wonderland. I know several others doing the same. No one is more sick and tired of all the political nonsense (government, board or union) than my colleagues and I. But we do a pretty fine job with our hands constantly tied behind our back. Let’s hear the positive about an already much maligned profession."
Music Mondays

Presents our 12th season
All concerts start at 12:15 p.m. and take place at Church of the Holy Trinity, (19 Trinity Square beside the Eaton Centre). $5 suggested donation.

May 26
Daniel Kushner, Stephanie Martin & Sue Crowe Connolly
Viola, Piano, and Contralto

June 2
Conor Nelson & Marie-Therese Gummer
Flute & Piano

June 9
Boyd McDonald
Piano

June 16
Alan Gasser, Mark Rogers & Becca Whitta
Tenor, Oboe & Piano/violin

June 23
Julian Knight & Peter Tiefenbach
Viola & Piano

June 30
Alexander Jacob
Piano

July 7
Oriana Singers
Classical Women's Choir

For more info contact 998-4521 x222
torontartstbncil

Summer Sundays at Spadina Museum

• Music in the Orchard
Sundays in June 12:30 to 2:30 p.m.
Bring a blanket. Bring your family. Sit back and enjoy the music in the orchard. Admission to concert is Free.

• Spadina Strawberry Festival
Sunday June 22, 2003
Noon to 4 p.m.
Games, contests, music and of course, strawberry shortcake. Admission is $3 per person. Refreshments are extra.

285 Spadina Road
next door to Casa Loma
416-392-6910
www.toronto.ca/culture

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WORLD MUSIC FESTIVAL

Single Tickets $20, $15; Subscription $70, $50
Box Office 416.408.2824 ext.321 All concerts 8p.m., The Royal Conservatory of Music, 273 Bloor St. W.
Tuesday June 03


Wednesday June 04

- 7:15: International Children's Festival of Mississauga. Gallery Festival Launch. Excerpts from The Stroller's Bag; The Gruffalo; Maker and the Tengu. Chamber Music Society of Mississauga; Wendy Wen Zhao, piano; Uzanne Taiko; Jack Grunsky & guests; Tall Stories Theatre Company: Njisako Becco, emce; Hannam Hall, 4141 Living Arts Drive, Mississauga. 605-308-6000. $10 or 4 for $30.
- 8:00: Factory Theatre Mainstage. Top Gun! The Musical. Drew Carnawath, Dmitry Chigovskyt, David Collins, Steven Gallinger, Alton Lawrence & other performers. 125 Sunburth St. 416-954-9971. $20. For complete run see music theatre listings.
- 8:00: Toronto Symphony Orchestra. Scrumman: Overture to 1001 Ways; Brahms: Violin Concerto; Copland: Symphony 3; Joshua Bell, violin; Joseph Swenson, conductor. Roy Thomson Hall, 60 Simcoe St. 416-393-6429. 429-550.

Thursday June 05

- 7:30: Music at Metropolitan: Joseph and the Amazing Technicolor Dreamcoat, fully staged production. Julian Stein, Anne Thomson, Malcolm Sinclair, performers; Bill Martyn, director; Patricia Wright, music director. Metropolitan United Church, 50 Queen St. East. 416-363-3331 51; 410(12) & under. For complete run see music theatre listings.
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall, See June 4.
- 9:15pm: Millarado Deo, Etroa Mazellers. Concert Hall. 416-925-0321. "CANCELLED".

Friday June 06

- 7:00: TOSDB Staff Arts. Oliver! Musical by Lionel Bart. Carter Centre Academy for the Arts, 38 Greenfield Ave. 416-222-9222 x2787. 07, $50, $15. students $10. For complete run see music theatre listings.
- 8:00: Orpheus Choir of Toronto. The English Are Coming! Folksongs and anthems by Elgar, Parry, Finzi, Stanford, Vaughan Williams & others. Norman Reinhardt, conductor. St. James's Cathedral, 65 Church St. 416-530-4220. 120, 115.
- 8:00: Toronto Mendelssohn Choir! Toronto Classical Singers. Coronation Gala Celebration: British Pump & Circumstance. Elgar: Coronation Ode; other works. Sibolz and Orchestra; military band; pipers; City of Toronto Police Guard; Dr. Gilles Bryan, master of ceremonies; Neiz Eo, conductor. 7:00: Pre-concert chat with Rick Phillips, Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 35, $45.
- 8:00: VIA Salzburg. Season Finale. Mozart: Concerto for Bassoon & Strings (world premiere); Schober; German Songs: Wolf; Italian Sereboda; Brahms: Quintet in C Op. 111, Michael Sweeney, harp; Sweeney: Chamber Orchestra; Mason Sweeney, viola;fantastic director. 7:15: Pre-concert chat with Mayara Sailer, Marjan Mozetich & Michael Sweeney. Glenn Gould Studio. 250 Frontier St. West. 416-862-9134, 48, 45, $25 each.
- 8:00: Hugh's Room, Bill Ennsman CD Release Concert. 2261 Dundas West. 416-531-6604. 422, 425(loose), 25(fixed).

Saturday June 07

- 7:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 4.
- 8:00: Acoustic Harvest, Alan Rhody. 33 East Rd. 416-294-2235. $12.
- 8:00: Aradia Ensemble. Boyce:

A MIDSUMMER NIGHT'S SYMPHONY

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

Parry - I was Glad
Ireland - Greater Love
Balfour Gardner - 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

www.thewholenote.com

AARADIA ENSEMBLE presents

# A MIDSUMMER NIGHT'S SYMPHONY

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 Symphony JC 9 & JC 37 by Sammartini Symphony nos. 1 & 3, from opus 2 by William Boyce

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

June 1 - July 7 2003
Symphonies 1 & 3; Sammartini:
8:00—CMMAC 50th Anniversary Chorus. MacMillen: Celtic Mass for the Sea. Choir, orchestra & celtic harp; Pierre Pann, conductor. Eglington St. George’s Church, 35 Lytton Blvd. 416-241-5080, #20, #515/CMMAC members/str.
8:00—Counterpoint Community Orchestra. Forestry of Music from Classical Master: Beethoven: Coriolanus Overture; Piano Concerto #3; Mozart: Divertimento K.131; arias from Don Giovanni; Sinfonia Da Caccia. Glenda Esclairente del Monte, piano; Terry Kowalczyk, conductor. Church of the Redeemer, 162 Bloor St. West. 416-825-8872 x2089. #1afterwork, #17.
8:00—Forte: The Toronto Men’s Chorus. Stream Heat. Musical journey based on significant events for the gay community, with narrative, pop songs & show tunes from the 60s, 70s & 80s. Lorraine Kimsa Theatre, 165 Front St. East. 416-404-4334, #16/advance, #20/door. For complete run see music theatre listings. Benefit for the DBT Award.
8:00—Jubilante Singers. Gloriana: Britten: Choral Dances from Gloriana; Rutter: Five Traditional Songs; songs by Morley, Sullivan, Holst & Warlock. Isabel Berman, music director. Eastminster United Church, 310 Danforth Ave. 416-222-6517. #15, #12.
8:00—Queen Street Concerts. Dave Reesrnt, jazz piano. 1153 Queen St. West, Ste. 211. Reservations: 416-410-8224, #28. Proceeds to Dewson Street Junior Public School Arts Program.
8:00—Riverdale Ensemble. Sunset of Empire. Ireland: Trio in E for clarinet, cello & piano; Sextet for clarinet, horn & strings; Bowen: Phantasy Quintet for bass clarinet & strings; Holbrook: Nocturne for clarinet, viola & piano. Ellen Meyer, piano; Stephen Fer, clarinet/bass clarinet; Darrian Rivers-Moons, horn; Helaina Likeworth, cello; Ian Clarke, viola, Joyce Lai, Andrew Dughe, violins. The Chapel, Victoria University, 91 Charles St. West. 416-737-0748. #15, #10.
8:30—Hugh’s Room. Sona Tyrell. 2261 Dundas West. 416-531-6804. #25.

**Sunday June 8**

12:00 noon & 4:00: Markham Concert Band. Unionville Festival Concert. Main Street, north of Hwy 7 & west of Kennedy Rd., Unionville. 416-332-4639. Free.
2:00—Scarborough Civic Centre. George Lake Big Band. 150 Borough Drive. 416-956-5253. Free.
3:00—Caroline Potter, Allan Shantz, Dora Krimzmiarz. Trios for clarinet, cello & piano by Fruhlhold and Farnocco. Morningside High Park Church, 4 Morningside Ave. 416-694-6810. #16, #15.

**Monday June 9**

7:30: St. Lawrence Hall. Re-creation of the 1897 Jenny Lind Concert in the Great Hall. Utku Mijrnder, soprano; Samuel Skilesberg, piano. 158 King St. East. 416-447-4454. #25.
8:00—Michael Sweeney. Charms: Demure and Otherwise. Mozart: Concerto for Bassoon. Welsh: Serenade for bassoon, harp and strings (premiere); Kromowicz: Demure Charm for bassoon, flute and strings. Wolf; Italian Serenade; Schubert: German Dances. Erica Goodman, harp; Camille Watts, flute; Michael Sweeney, bassoon; Sellar Strings; Mayumi Sellar, viola/leader. Glenn Gould Studio, 250 Front St. West. 416-205-5555. #40, #25/st, #45/st.

**Tuesday June 10**

1:00—St. James’ Cathedral, Lunch Hours at St. James’ Annual Request Recital. Program of requested works. Christopher Dawes and Matthew Larkin, organ. 65 Church St. 416-394-7898.
8:00—Toronto Symphony Orchestra, Last

**Recital**

by

John Allin, bass-baritone and

Adolfo De Santis, piano

Songs by Scarlatti, Caldera, Schubert, Vaughan-Williams, Finzi, Ibert and Mozart

**Sunday, June 8, 3pm**

Arts and Letters Club

14 Elm Street

(at Yonge and Dundas subway)

**Tickets $15**

**Riverdale Ensemble**

“Sunset of Empire”

Ireland - Sexet
Ireland - Clarinet Trio
(first performance since 1914)
Bowen - Phantasy Quintet
Holbrook - Nocturne

Saturday, June 7th, 8:00 p.m.
The Chapel, Victoria University
(905) 737-0748

**Michael Sweeney**

and

The Seiler Strings

A Concert of Music for Bassoon and Ensemble

Mozart: Concerto for Bassoon
Welsh: Serenade for Bassoon (premiere)
Sharanm: Nocturne for Bassoon (premiere)
plus
Schubert: Five German Dances
Wolf: Italian Serenade

**Monday June 9 8:00 p.m.**

Glenn Gould Studio

250 Front Street W. (East of John St.)

Tickets: 416-205-5555

or www.glengouldstudio.cbc.ca

Information: www.michaelsweeney.com

“...full of imagination and character.”
– The Globe and Mail
Wednesday June 11


- 2:00 & 6:00: Toronto Symphony Orchestra. Last Night of the Proms. Roy Thomson Hall. See June 10. Matinee Sam Brown et al. $27-$80. 416-937-4000.

Thursday June 12

- 6:00: NOCC. A Special Night of “Apotheocoffe”. Lighthearted look at coffee, pharmacy & the music business in 3 one-act comic vocal works of the 18th century: Bach: Kaffekantate; Haydn: Der Apotheker (Toronto premiere); Mozart: Der Schauspieltodirektor. Miles Filatova, artistic & music director. Arts & Letters Club, 14 Elm St. 416-964-1567. $20, $18. For complete run see music theatre listings.
- 8:00: Soundstreams Canada/Dance Theatre David Earle/Pierrot Ensemble. Sources: Theerman of Oxford. David Earle, choreographer; Robert Cram, music/artistic director. Buddies in Bad Times Theatre, 12 Alexander St. 416-975-6555. $25, $20. For complete run see music theatre listings.

Friday June 13

- 8:00: House of Blues Concerts/Masssey Hall. Lee/Reed, vocals. 15 Shuter, 416-672-4256. $35-$45. Free.
- 8:00: Marie Anne Kowon, mezzo and Steven Philcox, piano. Music of Berg, Poulenc, Rossini & Harbison. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. $15, $12.
- 8:00: Silverstrey Group. The Age of Aquarius. Helenkhan Hall. 416-241-0362. $25. *CANCELLED*

Saturday June 14

- 12:30: St. George’s Parish Church. The King’s Singers. Free.
- 8:00: Don Mills United Church. The King’s Singers. Free.
- 8:00: St. Paul’s Church. Moon Hour Recital. Mark Tovns, organ. 227 Bloor St. East. 416-861-8118. *CANCELLED*

Prisonms

Chamber, vocal, and electro-acoustic music combined with dance, computer-generated imagery and the spoken word.

Artists:

Choreographer:
Roberto Campanella

June 11, 7:30 p.m
du Maurier Theatre Centre
231 Queen’s Quay West
Tickets $25 – $20
416-973-4000 or 416-484-9338
www.collabarts.com

THE NEW OPERA & CONCERTS CENTRE presents

A Special Night of “Apothecofee”

Three one-act comic vocal works of the 18th century:
J.S. Bach: Kaffekantate
J. Haydn: Der Apotheker (Toronto premiere)
W. Mozart: Der Schauspieltodirektor

Sung in German with spoken dialogues in English.

Stage Director, Penelope Cookson
Artistic and Music Director Milla Filatova

Performances: June 12 & 14 at 8 pm and June 15 at 2 pm
Arts and Letters Club (14 Elm St, west of Yonge, north of Dundas)
Tickets: $20 and $18

Tel: 416-604-1557 E-mail: the_noce@hotmail.com

www.thewholenote.com
Sonata in D; Sonata in C; Lidov; Phases of Courtship II; Little Study of Love, Nostalgia and Vain Regret; Slow Song in Memory of the Olive Groves, Trinity-St. Paul’s Centre, 427 Bloor St. West. 416-633-2785.

Admission by donation to the Jerusalem Link Coalition of Israeli and Palestinian women’s organizations.

- 8:00: Voices. From Sea to Sea. Klein: Ithaka - A Life’s Journey (world premiere).
- Willam Liturgical Motets; music by Canadians from coast to coast. Sanya Eng, Erica Goodman, harps; Ron Ka Ming Cheung, artistic director. St. Thomas’s Church, 383 Huron St. 416-428-7740; $15, $10. (dusk).

Sunday June 15

- 2:00: Scarborough Civic Centre. Island Accent. 150 Borough Dr. 416-386-5263. Free.

Monday June 16

- 12:15: Church of the Holy Trinity. Music Mondays Concert: Alan Gasser, tenor; Mark Rogers, oboe; Decca White, piano/organ. 10 Trinity Square. 416-598-4521 x222. $5 suggested donation.

Voices presents...

From Sea to Sea

Saturday, June 14, 2003 8:00 p.m.
Pre-concert talk: 7:30 p.m.
St. Thomas Anglican Church
383 Huron Street
(south of Bloor, east of Spadina)

Tickets $15, $10 S/S
Available at the door.
VOICES
50 Glebeumont Avenue
Toronto, Ontario M4C 3R6
Tel: (416) 423-7740
http://voiceschoir.tripod.com

An All-Canadian concert, featuring a world premiere:
Ithaka: A Life’s Journey
by Dr. Lothar Klein

with harpists
Erica Goodman and Sanya Eng

Conducted by
Ron Ka Ming Cheung

TICKETS: 416-761-7776
$25; Students & Seniors $20
Festival Wind Orchestra
Gennady Gefter, conducting

Tuesday, June 17 at 8pm
Fairview Library Theatre (behind Fairview Mall)
Hwy 404 & Sheppard E.

Funded in part by the City of Toronto, through the Toronto Arts Council

Music for all ages: jazz, contemporary, classics and more!

All seats $10 each

For tickets, call (416) 491-1683 or email FWOTickets@rogers.com

Queen of Angels
A Festival of Marian Song

Saturday, June 21, 8:00 P.M.
Holy Name Catholic Church

Tickets: Regular $15, Senior/Student $10
For info, (416) 696-6093

Opera Everywhere Productions
Proudly Presents

"Come Together" with Rhapsody Junction
Jason Hales, Phil Carmichael, Marianna Sass & Jennifer Au-Tung

Friday June 20, 2003 at 7:30
Christ Church Deer Park
On the NW corner of Yonge St & Heath St, 2 Blocks North of St Clair

Tickets $20/$15 and may be purchased at the door.
For more information, please call 416-910-3482 or email us at operaeverywhere@gosympatico.ca

Movement (LTM) Panoptome Company,
Miss Annie, Jamaican story with pantomime, original music & dancing. By Barbara Gloudon & Robert Clarke. Grub Cooper, Iboa Cooper, The Fabulous Five Band & other performers. Main Stage Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-798-1301.


- 7:30: Cantabile Chorale, Strawberries and Song. Robert Richardson, director. Thornhill Presbyterian Church, 271 Centre Street. 905-731-8318.

Tuesday June 17
- 7:30: Cantabile Chorale, Strawberries and Song. Thornhill Presbyterian Church. See June 18.
- 8:30: Copenhagen New Philharmonic Chamber Orchestra, Vivaldi: The Four Seasons Sumner; Bach: Concerto #1 in E flat violin & orchestra BWV 1041.


Monday June 23

Tuesday June 24
8:00: Contact
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7:00: City
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7:00:
8:00:
46x391
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46x364
music, sing-along & puppetry.
John Edward
Homestead, 450 The West
Concourse level,
classics,

- 7:00: Harbourfront Centre/City of
Toronto, Summer Music in the Garden:
Cellodance II. Music for cello ensembles
by Villa-Lobos, Rappoport, Bizet & others. Guest:
John Watson, horn; Les Violoncelles de la
République; Simon Fryer, director. Toronto
Music Garden, 475 Queens Quay West. 416-
973-4000. Free.
- 8:00: Roy Thomson Hall. The Mormon
Tabernacle Choir. 60 Simcoe St. 416-872-
4258, 425-8480.
- 8:30: Hugh's Room. Red Shoes CD
Reception. Bill Garrett, sax; Leith Liddle,
Leighton, Don Reed, Dave Clarke & Curly
Boy Stubbins, performers. 2261 Dundas West.
416-531-6604.

Friday June 27
- 7:00: High Park Choral, Serenade to
Newfoundland Community Concert. Solo
performances by members of the High Park
Choir. Dr. Gary Fisher, music director.
Ryerson United Church. 432 Ryerson Rd.
- 7:00: PURISI Baroque Ensemble. The
Pelle of Baroque. Music of Corelli, Handel &
Dunsta. Guest: Jed Wentz, violoncello. Calvin
Church, 28Delisle Ave. 416-252-8740. 416-510.
- 7:30: Church of St. Mary Magdalene.
D. Wilde Noble, organ in Recital. Music of
William (part of the Healey Wilton Week). 477
Wanning Ave. 416-531-7955. 10, 15p.
- 8:00: Hummingbird Centre for the
Performing Arts. Ray Charles. jazz, gospel,
country & western. 1 Front St. East. 416-872-
2262, 445-945.
- 8:00: Royal Conservatory of Music
Community School. Darabja. Traditional
Georgian folk music: Teteo Mazzoleni Concert
Hall. 275 Bloor St. West. 416-408-2221 x21.
$20, $15.
- 9:00: Hugh's Room. The Nylons.
2261 Dundas West. 416-531-6604. $28(advance), $32(door).

Saturday June 28
- 8:30: Encore Symphony Concert Band.
A Salute to Bobby Herriot. John Edward
Liddle, conductor. Fairview Library Theatre,
35 Fairview Mall Dr. 416-233-6639. $20.
- 8:30: Komitas Musical Association.

Wednesday June 25
- 7:00: City of Pickering. Lynden Wind
Ensemble. Esplanade Park, Pickering Civic
Carpark, 1 The Esplanade. 905-420-4820.
Free.
- 7:00: Etobicoke Community Concert
Band. Twilight Concert in the-Park. Light
classics, showtunes & jazzy favourites.
John Edward Liddle, conductor. Applewood
Hammestead, 450 The West Mall. 416-411-

Thursday June 26
- 11:00am & 2:00: Really Little Theatre
Co/Solar Stage Children's Theatre. / Hear A Story. Stories from many cultures
with music, sing along & puppetry.
Concourse level, Madison Centre, 4950
York St. 416-368-8031. 412. For complete
run see music theatre listings.
- 12:10: St. Paul's Church. Noon Hour
Recital. Angus Sinclair, organ. 227 Bloor St.
East, 416-518-1166 Free.* CANCELLED*
- 7:00: Harbourfront Centre/City of
Toronto, Summer Music in the Garden:
Cellodance II. Music for cello ensembles
by Villa-Lobos, Rappoport, Bizet & others. Guest:
John Watson, horn; Les Violoncelles de la
République; Simon Fryer, director. Toronto
Music Garden, 475 Queens Quay West. 416-
973-4000. Free.
- 8:00: Roy Thomson Hall. The Mormon
Tabernacle Choir. 60 Simcoe St. 416-872-
4258, 425-8480.
- 8:30: Hugh's Room. Red Shoes CD
Reception. Bill Garrett, sax; Leith Liddle,
Leighton, Don Reed, Dave Clarke & Curly
Boy Stubbins, performers. 2261 Dundas West.
416-531-6604.

Toronto Children's Chorus
Jean Ashworth Bartle, C.M., O.Ont. Founder/Music Director
A Great CELEBRATION
FEATUREING THE TCC CHAMBER CHOIR IN THE PREMIERE OF
"Christos Hatzis' LIGHT (ARCTIC DREAMS 2)"
with NORA SHULMAN, flute & BEVERLEY JOHNSTON, percussion
AND WORKS BY ELEANOR DALEY, HARRY FREEDMAN,
SRUL IRVING GLICK AND RUTH WATSON HENDERSON
TUESDAY, JUNE 24, 7:30 PM — GLENN GOULD STUDIO
TICKETS: ADULTS $25, STUDENTS/SENIORS $18

ENCORE SYMPHONIC CONCERT BAND
CONDUCTOR - JOHN EDWARD LIDDLE
SOLO PERFORMANCES BY
Russ Little, Trombone
Alistair Kay, Trombone
Harvey Koen, Saxophone
HOST: Jim Paulson of AM 740 Radio
SATURDAY, JUNE 28, 8 p.m.
FAIRVIEW LIBRARY THEATRE
35 FAIRVIEW MALL
TICKETS: $20
BOX OFFICE: 416-233-6639
**Brampton. 905-974-2800, $22.**  
- 6:30: Hugh's Room. The Nylons. See June 27.

**Sunday June 29**

- 4:30: Christ Church Deer Park/Toronto Downtown Jazz Festival. Jazz Vespers: Phil Dwyer, piano; Pat Collins, bass; Brian Badov, drums. 1570 Yonge St. 416-920-5211. Donations appreciated.

**Monday June 30**


**Tuesday July 01**

- 8:30: Hugh's Room. Alison Brown Quartet. 2261 Dundas West. 416-531-6604. $16 (advance), $18 (door).

**Wednesday July 02**

- 7:00: Harbourfront Centre/City of Toronto. Summer Music in the Garden: GROVE. Evening of dance and music inspired by Celtic mythology. Kirk Ectok, violin/composer; Tertill Mageira, dancer/choreographer; Helen Jones, dancer. Toronto Music Garden, 475 Queen Quay West. 416-973-4000. Free.
- 8:30: Hugh's Room. The Cottars. 2261 Dundas West. 416-531-6604. $18 (advance), $20 (door).

**Thursday July 03**

- 7:00: Harbourfront Centre/City of Toronto. Summer Music in the Garden: Victoria. Music written to celebrate great moments in English royal history. Andrew Shawchenko, countertenor; Nata Bane Orchestra. Richard Cunningham, director. Wellesley United Church, 5 Cambridge St., Cambridge. 519-745-0675. $20 (door).
- 7:00: Georgetown Choral Ensemble. Handel: Zadok the Priest; Concerto for organ and strings in G Op. 7. 65 West; Cantata #29. String quartet; Ronald D. Greidanus, organ/conductor. St. James Church, Old Church Rd. Caledon East. 905-880-2445. $15, $10.

**Saturday July 05**


**Sunday July 06**


**Monday July 07**


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**CONCERTS FURTHER AFIELD**

*(In this issue: Blyth, Breckville, Caledon East, Cambridge, Canton, Gananoque, Grand Bend, Gravenhurst, Guelph, Hamilton, Kincardine, Millbrook, Milton, Morrisburg, Orillia, Penetanguishene, Port Hope)*

**Sunday June 01**

- 3:00: Renaissance Singers. In Honour of Her Majesty. Music written to celebrate great moments in English royal history. Andrew Shawchenko, countertenor; Nata Bane Orchestra. Richard Cunningham, director. Wellesley United Church, 5 Cambridge St., Cambridge. 519-745-0675. $20 (door).

**Friday June 06**

- 7:00: Ariana Singers (Northumberland). Come To My Garden. Garden-themed music. Marie Anderson, conductor; Robert Grandy, accompanist. B.C. Memorial United Church, 400 King St., Port Hope. 905-885-7878. $10. Group rates. For complete run see music theatre listings.

**Saturday July 05**


**Monday July 07**


**Thursday June 05**


**Tuesday June 06**

- 8:00: St. Lawrence Stage Company, Pirates of Penzance. By Gilbert & Sullivan. Brockville Arts Centre, 235 King St. West, Brockville. 1-877-342-7122. $18-$29. For complete run see music theatre listings.
- 8:00: Upper Canada Playhouse. Lend Me a Tenor. By Ken Ludwig. 12320 County Rd. 2, Morrisburg. 613-543-3713. $22, $15 (student & group rates). For complete run see music theatre listings.

**Saturday June 14**


**Monday June 16**


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**AYAHANG DUO**

A rare performance by Iran’s most distinguished percussion ensembles

**Darush Zarabian** & **Bruno Talavera**

**Friday, June 20 - 8:00 pm**

**Tickets $20**

**River Run Centre**

35 Woolwich Street, Guelph

To order tickets, call Toll Free (877) 520-2408

Order online

www.riverrun.guelph.on.ca

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**JUBILEE**

and the Present

**Centennial Jubilee**

**KHANDATURIAN**

Musical Director and Conductor: David Varjabed

Guest Violinists: Halk Davtian

Invited from France.

With Participation of

**CANADIANA Symphony Orchestra & KOMITAS Choir**

Solist: Yana Ivanlova & Sarkis Roundakian

**Saturday, June 28, 2003**

8:00 p.m.

River Run Centre

43 Gerrard St. East, Toronto

Admission: $20 (age 65) or $30 (age 20-64)

For tickets please contact:

416-498-6019

905-888-3657

Same day at the box office

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**www.thewholenote.com**

June 1 - July 7, 2003
FESTIVAL LISTINGS: JUNE 1 - JULY 7

BRITT SUMMER MUSIC FESTIVAL
Hamilton, ON
Tel: 604-273-3575/1-888-475-8377
tickets@brittsummermusic.com
www.brittsummermusic.com
Tickets: $15-$35. Subscription packages avail.
Venues: HP Hamilton Place, 1 Summers Lane
BB Royal Botanical Gardens
DM du Muzeret Centre, 190 King William St.

June 7: 3:00: Beethoven: Symphonies #1 & 9
Lesley Anderson, soprano; Stuart Hinds, tenor; Daniel Licht, bass; National Academy Orchestra; Boris Bert, conductor. 244-212
8:00: Mozart: Sinfonia Concertante
DM du Muzeret Centre, 190 King William St.
June 8: 3:00: Chopin's Mysterious Hunt
DM du Muzeret Centre, 190 King William St.
June 10: 8:00: Mozart: Piano Concerto #24
DM du Muzeret Centre, 190 King William St.

FESTIVAL ALEXANDRIA
The Barn, Second Concession of Kenyon, s
of Alexandria ON.
June 4-14: 9:00: Beethoven: Symphonies #1 & 9
Lesley Anderson, soprano; Stuart Hinds, tenor; Daniel Licht, bass; National Academy Orchestra; Boris Bert, conductor. 244-212
8:00: Mozart: Sinfonia Concertante
DM du Muzeret Centre, 190 King William St.
June 8: 3:00: Chopin's Mysterious Hunt
DM du Muzeret Centre, 190 King William St.
June 10: 8:00: Mozart: Piano Concerto #24
DM du Muzeret Centre, 190 King William St.

FESTIVAL DE LAUAUDEIRDE
Adelaide, OJ.
www.lauaudierde.com
For your convenience, please do not rely on this document.
Saturday Night, Raygwood Jazz Band; John Yates’ Reggae Piano; Toronto Megacity Big Band. $10 (free for June 14 concert ticket holders), SG 19:00: Community church service. Music provided by Peterborough Temple Salvation Army Band. LL 15:00: Central Band of the Canadian Armed Forces; Clarington Concert Band; Hannonfield Youth Band; Classic Swing Orchestra; Bonaventure High School Band. IL: SG

HUNTSTVILLE FESTIVAL OF THE ARTS
Huntstville, ON: 505-883-2783; 705-786-2278
www.festivalarts.on.ca

Venues:
DG Delta Grandview Resort, 933 Hwy 60
TU Trinity United Church, corner Main and West Streets
TH Thatchville Town Hall, Main and West Streets
SA St. Andrew’s Presbyterian Church, corner High and West Streets

Free daytime events not listed; please see website, or call for info.

July: 08:00: The Colics. Colics quartet! $10 $25
08:30: Rising Stars. Huntstville Festival of the Arts scholarship winners and alumni. Classical, jazz, Broadway, $15, DG 07:00: Duo Concertante, Mozart, Beethoven, J.S. Bach, Nathan Chan. $20, DG 07:30: Piano concert. $20, DG

Events continue beyond July 7. See WholeNote’s July/August issue.

ORANGEVILLE BLUES AND JAZZ FESTIVAL
Baba Ghanoush Restaurant; 225 Broadway St., Orangeville, ON 505-940-2393; 519-941-7875

For more events see website.
June: 06:30: Trouble & Strife Blues Band. Classic 50’s Chicago-style and Delta blues. Guest: Maureen Brown, drums; Bruce Ley, guitar; vocals Larry Kurtz, harmonica/vox. $10
07:00: Pete Smith Trio. $5
09:00: Festival Closing Concert. Rick Finns, Rick Finns, guitar/songwriter/vox; Bill Phillips; piano; Richard Simpleigh, upright bass.

PEACE OF VOICE: A CELEBRATION OF VOCAL MUSIC
Sharon Temple National Historic Site, 18974 Leslie St., Sharon, ON 905-478-2289
info@sharontemple.ca; www.sharontemple.ca
June: 06:20: Marian Kingsley & Amanda Bell, soprano. $20
22:00: Inez Le, soprano; Jeff Reynolds, trumpet. $20

Events continue beyond July 7. See WholeNote’s July/August issue.

GREAT CANADIAN TOWN BAND FESTIVAL
Orono, ON: 905-633-9949
www.townbandfestival.com

Venues:
FG Orono Fair Grounds
LL Orono Library Lawn
SG Silvanus Gardens
14:11:00am Central Band of the Canadian Armed Forces; True North Brass; Alan Trudel and Kizouque a Musique; Slidos Riles; Whitey Brothers. $15, SG 14:50: Dance under the stars at Big Band Department. Free. For Shaw Festival musicals, see music theatre listings.

Events continue beyond July 7. See WholeNote’s July/August issue.

STRAWBERRY FESTIVAL
Festival Theatre, Stratford, ON 519-371-5000
orders@strawberryfestival.ca
www.strawberryfestival.ca
June:
23:7:00: It’s Sure Beats Apples. Baroque musical setting of four short stories. Henry Zielinski & Karen Zielinski, violins; Arturo Janssen, viola; Ian Bolt, marimba, cello. $20
30:7:00: Music in Common. Sonatas. Evening of words & music. Heather Morrison, piano; Peter Sheednet, clarinet; Daniel Condon, horn; Sharon Kahan, flute; Edward Attanasio, actor. $20.
July:
Events continue beyond July 7. See WholeNote’s July/August issue. For Festival Festival musicals, see music theatre listings.

SYMPHONY IN THE BARN
Concession 2 W; if of Durham ON: 519-368-3941
info@symphonyinthebarn.com
www.symphonyinthebarn.com
tickets: $35, $25; Gala & Reception: $35, $40, Passes available.
06:30: $8:00: Gala: Music of Three Continents. Vaughn Williams, Agar, Buhr, Smith, Kutowski, Mozart, Fisher. Piano Duo Kutowski; Penderecki Quartet; other performers.
04:00: Free concert, Mal Lastman Square.
04:00: $8:00: Summer on the Stage. Spanishfied; Der Fanmeneria, Mosiek Lieder; Italian Serenades; other works. Penderecki Quartet, Nina Scott Stoddard, Ensemble Tryptich, Lanard Whiting, other performers. Pre-concert talk.
05:00: The French Connection. French Canadian Songs works by Ravel, List, Chausson. Pre-concert talk.

WESTERN ARTS FESTIVAL THEATRE
The Barn, 3 km NW of Campbellford, ON on County Rd. 30 705-653-5068, 877-883-5777
www.westa.on.ca; www.westben.on.ca

subscriptions available online.
01:30: Le Jeunees Girls Choir of Northumberland. $15 $25
07:30: Vitalis; Glimp opera classics. Opera Mississauga. $15 $25
21:00: The Merry Widow. UBC Opera Schools. $15 $25
22:30: See June 21
24:00: Spring Cabaret. Opera & Broadway music. UBC Opera Schools. $15 $25

28:00: Music for the Royal Festival. Bach: Brandenburg Concerto #2; Jesu Joy of Man’s Desiring; Handel: Royal Fireworks. Western Festival Orchestra, Chorus & soloists. firework. $20 $55.
July:
01:00: Beethoven, Faschmann, Thomas Weis; Open; Brian Finlay, piano, $15 $20.
05:20: October 8. Strings quartet, Mendelssohn Octet, Stephen Siwak; Sophie Draw; Douglas Perry, Thomas Webe and other performers. $15 $20.

29:08: See July 5.

Events continue beyond July 7. See WholeNote’s July/August issue.

27:8:30: Joshua Rodman Electric Band. $27 $50.
28:8:30: David Clayton-Thomas with Blood, Sweat and Tears. $30
30:10:30pm: Toronto Symphony Orchestra. $18.

Phoenix Concert Theatre.
experience was profound. I will let them tell it in their own words:

"[My time on your] farm was one of the most satisfying experiences in a long time. The levels that we were playing on were incomparable to anything I have ever done. I had the privilege of sitting beside Christie as a stand partner and playing chamber music with 8 string players, all very proficient at their instruments but at the same time great people that I felt comfortable playing with."

"Musically, the most incredible thing for me was the amount of creative energy all of the musicians had. The jam sessions that lasted late, late, late into the night, the drum circles, this stuff gave blood back to my musical soul. If anything can be preserved [in the 2003 festival] it should be the space and time that allows that creative energy to flow."

**ELORA FESTIVAL**

Jim Mason and Julie Baumgartel, whose photograph appears on the cover of this issue, co-artistic directors of the Grand River Festival, are also the artistic directors of the "Elora Festival Within a Festival," five imaginatively programmed concerts in mid and late July and early August in Elora. It is interesting that they are one of four couples working together in the

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**16th ANNUAL Brott Music Festival 2003**

*Hamilton*

The Brott Summer Music Festival celebrates its 16th anniversary as one of Canada's most acclaimed orchestral music festivals. The Brott Summer Festival continues to be the centrepiece of Hamilton's vibrant arts scene in July and August each year, and its Autumn season runs through to the holiday season with its acclaimed Handel's Messiah at Hamilton Place in December.

The Festival features Classical, Chamber, Jazz, Pops, Education concerts. The 2003 will feature mini-festivals: Mostly Mozart and Russians Rule.

Venues range from traditional indoor theatres (Hamilton Place, Theatre Aquarius) to outdoor tents and "rooms with views" at Dundurn Castle, Ancaster Old Mill, Royal Botanical Gardens to name a few. Canadian soloists of the highest calibre are invited to every Festival, and over the years have included Valerie Tryon, Pinchas Zukerman, Anton Kuerti, Oliver Jones, Martin Beaver, James Ehnes, Lara St. John, Louis Quilico, Angela Cheng, Denise Djokic, to name a few.

2003 Soloists include: Anton Kuerti, piano; Lara St. John, violin; Michael Kaeshammer (jazz) piano; Chan Hon Goh & Rex Harrington (National Ballet of Canada dancers); Valerie Tryon, piano; Daniel Licht, bass; Daniel Cabena, countertenor; Laura Whalen, soprano to name a few.

Artistic Director Boris Brott has an international reputation as an innovative programmer and charismatic conductor.

The Festival's Orchestra-in-residence is the young and exuberant National Academy Orchestra which comprises top graduating music students from across Canada and players from the country's finest orchestras who act as "mentor musicians" in the stands. The NAO is the only orchestral programme of its kind in Canada.

Single tickets range from $15 to $38. Subscription packages available.

For info call 905-525-SONG or toll free 1-888-475-9377.

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**Collingwood Music Festival**

**Fourth Fabulous Season!**

The Collingwood Music Festival is proud to announce our exciting summer season of classical and world music. The festival gets off to a beautiful start on Friday, July 11, with the Westminster Ensemble Flute & Guitar duo, performing music by Faure, Tedesco and Bach. The electrifying borealis String Quartet will perform on Thursday, July 17, "four of the biggest young talents in Canadian music."

On Saturday, July 19, we welcome back The Nylons, Canada's favourite a cappella singing sensation. Everyone loves The Nylons, so be sure to get your tickets early! On Wednesday, July 23, we are proud to present singer Kiran Ahluwalia. What better music for a summer evening than the exotic melodies of South Asia, accompanied by guitar and tabla? On Thursday, July 24, we are thrilled to present classical pianist extraordinaire David Jalbert.

Peter Stoll's Clarinet Quintet will perform some beautiful music on Thursday, July 31, including the Brahms Clarinet Quintet. Canadian cello prodigy Denise Djokic will wind up the festival on Saturday, August 2. The Collingwood Festival is very excited to be presenting this classical music star.

All concerts take place at 8:00 p.m. at the Trinity United Church, 140 Maple Street, Collingwood.

Tickets are available by phone at 1-519-599-5461, secure on-line at www.collingwoodmusicfestival.com, or at The Crow's Nest Bookstore, 239 Hurontario Street, Collingwood. (705)445-1900.
Elora Festival. The others are tenor, Benjamin Butterfield, and soprano, Anne Grimm, who will perform songs and duets by Fauré, Kurt Weill, Messiaen and Randy Newman on July 12; on July 18 another couple, baritone, Russell Braun, and pianist, Carolyn Maule, will perform George Butterworth’s 1911 six song settings from A.E. Houseman’s A Shropshire Lad; the fourth couple, French Horn player, James Sommerville and soprano, Annette Betanski, will perform a romantic program of music by Schumann, Schubert and traditional Irish songs.

**KINCARDINE FESTIVAL**

Another musical couple, cellist, Simon Fryer, whose CD, “Music of a Life So Far,” is among those offered as prizes to readers who send us a completed survey form (see ad on page 61), and pianist, Lydia Wong, are two of the outstanding faculty of the Kincardine Summer Music Festival, which takes place in the first two weeks of August. A school by day and a summer music festival by night, this festival on the shores of Lake Huron is one that I hope to “discover” this summer.

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**Festival of the Sound**

**Announces Gala Opening Season**

Charles W. Stockey Centre for the Performing Arts

**July 18 to August 10, 2003**

The first music heard in the Charles W. Stockey Centre for the Performing Arts in Parry Sound, Ontario will be sung by the Elmer Iseler Singers and choir members from the Parry Sound community. Eleanor Daley, a native of Parry Sound, has been commissioned to write this new choral work. The first words, *A song is born in Georgian Bay*, are appropriate for a moment that represents the realization of dreams and the hope and potential present at every birth.

The Festival of the Sound started in 1979 with three concerts in the Parry Sound High School gymnasium, presented by Anton Kuerti and Kristine Bogyo. They were soon joined in their vision of a classical music festival held annually on the shores of Georgian Bay by the first of hundreds of volunteers who have worked to make the dream a reality. Under the artistic directorship of Canadian clarinetist James Campbell since 1985, the Festival has grown to a 3½-week season with over 60 events, recognized as a destination for serious music lovers from far and wide.

With the opening of the *Charles W. Stockey Centre for the Performing Arts*, the Festival of the Sound proudly steps onto the world stage with a performance facility worthy of the organization it has grown to be. Natural stone and wood is showcased in the Charles W. Stockey Festival Performance Hall, an intimate 480-seat hall, with the warmth and feel of a Georgian Bay cottage. Architect Keith Loffler has worked with Artic, the renowned New York acoustical firm, to achieve an ideal environment for the performance of chamber music.

Located right on the shores of Georgian Bay with an expansive view of its famous sunsets from all levels of the lobby, the centre also provides an ideal setting for weddings or corporate events. In true Canadian fashion, the building will also house the Bobby Orr Hall of Fame in tribute to Parry Sound’s most recognized native son.

For a brochure or tickets, 1-866-364-0061
info@festivalofthesound.on.ca 
www.festivalofthesound.on.ca

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**Elora Festival**

**A Celebration in Song**

**July 11–August 3, 2003**

Performances by classical English superstar Emma Kirkby and Canada’s leading countertenor Daniel Taylor mark two highlights of this summer’s Elora Festival in the scenic Village of Elora, Ontario. The Festival enters its 24th season under the direction of Noel Edison. The foundation of the Festival’s programming centers on the human voice, one of the most expressive and direct forms of musical communication. The voice speaks directly to the heart in a unique and powerful way.

The 2003 Elora Festival presents some of the most inspiring music and performers ever to be heard at the Festival. The concerts take place over four weekends. The classical vocal programmes boast the finest voices, including the international superstar, soprano Emma Kirkby who performs with countertenor Daniel Taylor, baritone Russell Braun, and soprano Karina Gauvin. The Festival is equally excited to welcome such names as Carol Welsman, Jimmy Rankin and the dynamic young pianist David Jalbert.

Opening Night includes the rarely heard *Magnificat* by J.S. Bach’s gifted son Carl Philipp Emanuel and Josef Haydn’s well-loved *Nelson Mass*. Additional performances include Benjamin Britten’s *Saint Nicolas*, and the music of other composers such as Fauré, Bruckner, Brahms, Mendelssohn, and Martinu. Hear the music of Benjamin Butterfield, Amici Duo, Art of Time Ensemble, Dan Chameroy and Jackie Richardson, Maza Meza, The Emperor Quartet, The Maplewood Artists Collective, and members of the Penderecki Quartet. Included as always this year is the well-loved and renowned Elora Festival Singers. Hailed as one of the world’s finest chamber choirs, the hallmark of the Singers’ style is their rich, warm sound and clarity of texture, as well as their ability to perform an amazing range of repertoire.

Visit us on-line at www.elorafestival.com to view our complete programme, or call 519-846-0331 to order a brochure.

We invite you attend this intimate marriage of song and scenery at the 24th Elora Festival.
I give this festival top marks for the way it celebrates its connection with the two main attractions of the area in which it is located - grape growing/wine making and the Shaw Festival. Four of the festival's venues are wineries and several concerts are built around the theme of wine and music. The connection with the Shaw Festival is made by three concerts at which some of George Bernard Shaw’s music reviews are read aloud and the music reviewed in them is performed – a brilliant piece of programming in my opinion.

**Stratford Summer Music**

The other summer music festival “in the shadow of” a much larger theatre festival is Stratford Summer Music, which is celebrating Glenn Gould’s first performance 50 years ago at the Stratford Festival with a music drama “Glen Gould Meets Bach” starring Chris Dawes and Peter Tiefenbach. This production, originally commissioned by the Glenn Gould Foundation for its Symposium in 2000 revolves around a fictional encounter between Gould and Johann Sebastian Bach himself. Exploring not only Gould’s prodigious musical abilities and his relationship to the organ but also his highly developed sense of humour, these elements come together, according to Christopher Dawes, in an organ fugue, written by Tiefenbach, based on the song, “Downtown” by Petula Clark, popularized when Gould was still a young man. This will be the first time this drama has been presented publicly, the first performance having been only for delegates to the Gould Symposium.

**Mill Race Festival**

This Friday evening and all day Saturday festival (August 1-2) in Cambridge, Ontario, presents a spectacular selection of traditional folk music from around the world. Folk music is evidently alive and well and thriving, despite the challenges of mass “culture” and pop music.

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**Grand River Baroque Festival**

Great music, delicious food and a pastoral setting make Grand River Baroque Festival the place to be on July 4-6. Six concerts, a dinner and a brunch will be held in the rustic barn on the Buehlow farm near Ayr, Ontario. Friday night’s opening concert, an all-Bach program, continues the cantata odyssey begun last summer. Performances of BWV 199 and 187, featuring soloists Daniel Lichti, Laura Pudwell and Carolyn Sinclair, and the program are Harpsichord Concerto #2 and Brandenburg Concerto #4. Saturday, focusing on the aesthetic struggle between France and Italy, will offer pre-concert talks and feature works by Monteverdi on up to Pergolesi, performed on period instruments. Soloists are Kimberly Barber and Karen Baumgartel. The Muses’ Respite, an elegant five-course dinner, will be served in the barn between the afternoon and evening concerts. At 10pm guests will be invited up to the hayloft to delight in hand made cream puffs and succulent nipples of Venus. The day will end with an 11 pm “moonlight” performance of the Bach Goldberg Variations, performed on harpsichord by David Louie. On Sunday at 11am, “Brunch with Bach” features German baroque chamber music, and the Festival will conclude with Bach’s Mass in B minor with soloists Donna Ellen Trifunovich, Laura Pudwell, Benjamin Butterfield and Daniel Lichti. Adult ticket prices for concerts range from $15 - $25/ students from $10 - $25. Saturday Dinner - $35

Check out our website at www.grbf.ca
Phone: 519-273-2908
E-mail: grbf@golden.netGrandRiverBaroqueFestival

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Come and celebrate 200 years of brass and woodwind bands in Canada in the village of Orono on the weekend of June 13, 14, & 15.

Enjoy a Spectacular Military Tattoo on Friday evening June 13th featuring the Central Band of the Canadian Armed Forces. Queens York Rangers, Toronto Scottish Regiment, and Band of the Royal Marines Association, Cobourg.

On Saturday June 14th start the day with a pancake breakfast in the park with a concert by the Central Band of the Canadian Armed Forces, The True North Brass Quintet, Musique a Kiosque from Montreal with Alain Trudel. Finish the evening dancing under the stars with the Ragweed Jazz Band and the Megacity Swing Band.

Sunday begins with an outdoor Church service featuring the Peterborough Temple Salvation Army Band followed by afternoon concerts featuring the Central Band of the Canadian Armed Forces and the Hannaford Youth Band.

Ticket prices or festival pass:
$20 Friday, $15 Saturday, $10 Sunday
The Village of Orono is in Clarington, just east of Oshawa.

For info visit our website: www.townbandfestival.com
Phone # 1-800-294-5518 E-mail climenha@oix.com
MUSIC AT SHARON

The history of Sharon Temple and the “Children of Peace” who built it is a fascinating but little known bit of local history. Take a look at the Sharon Temple website to learn more.

The site is currently operated by the Sharon Temple Museum Society, which opens it to the public on Sundays, beginning on June 8, for tours, picnics and concerts. I don’t suppose the idealistic builders of the Temple had the benefit of an acoustical consultant, but its wood interior and high ceiling give it a resonance that makes it ideal for music. Look in our listings for details of these concerts and make a date with this remarkable chapter in Canadian history.

TORONTO INTERNATIONAL CHAMBER MUSIC FESTIVAL

The Tryptych directorial trio of William Shockholf, Lenard Whiting and Edward Franko, have taken on the challenge of mounting a summer festival for Toronto, the Toronto International Chamber Music Festival.

HUNTSVILLE FESTIVAL OF THE ARTS

July 4 to 19

The Huntsville area in the summer is a wonderful place to be. In addition to the beautiful lakes, world class resorts, Algonquin Park, and some of the finest golf courses in the country, the Huntsville Festival of the Arts, for the past ten years, has provided top notch local, national, and international artists on their stage. From its early beginnings as a classically based music festival based at Deerhurst Resort, the Festival has grown and diversified to present artistic offerings in the fields of jazz, pop, choral, Celtic, country, orchestral, and classical music as well as theatre, written word, poetry, and the visual arts.

2003 will see a continuation of this successful schedule with the return of Jesse Cook (for a third straight year) as well as Jeff Healey and his Jazz Wizards. Also on the bill this season are jazz piano wizard Michael Kaeshammer, country legends Prairie Oyster, and pop/jazz award winner Alfie Zappacosta. For the eleventh straight season Maestro Kerry Stratton will conduct the fully professional Festival Orchestra over two evenings, the first featuring the works of Sondheim, Lerner & Lowe, and Rodgers & Hammerstein, and the second an offering of classical choral works by Richard Strauss as interpreted by celebrated soprano Pamela Hoiles.

Classical music will be well represented on the program with the presentation of the husband and wife violin/piano team Duo Concertante, the award winning Borealis String Quartet, and the choral sounds of the Bel Canto Chorus, touring from Milwaukie, Wisconsin.

For tickets and information phone: 705-788-2787, go to the website at www.huntsvillefestival.on.ca or E-mail: info@huntsvillefestival.on.ca

Jazz and Classical musicians head to the beach for the Kincardine Summer Music Festival

August 3 to 16

Fabulous Jazz and Chamber Music concerts combined with daytime classes have made KSMF a preferred summer music destination.

Our staff and volunteers are dedicated to providing the opportunity to work with some of North America’s top musicians and teachers. We remain committed to the personalized coaching methods and quality programming in a casual setting that have built our reputation over 12 years.

Jazz and Chamber Music Artists

Gwen Hoebig, Erika Raum, Livia Sohn, Roger Chase, Jasmine Schnarr, Simon Fryer, David Hetherington, Peter Shackleton, David Moroz, Lydia Wong, Jerry Bergonzi, Alex Dean, Mike Malone, Dave McMurdo, Brian Dickinson, Pat Collins, Barry Elmes, Lorne Lofsky, Lisa Martinelli

The festival includes a Jazz week and a Festival week with specialized programs in Jazz, Chamber Music, Band, Strings, Choir, Guitar and Music for Young People.

The Kincardine Summer Music Festival has programs for all ages and abilities.

- Beginners of all ages can rent and learn to play the instrument of their choice.
- Experienced students are provided with the opportunity to develop their skills.
- Advanced students can challenge themselves in the Jazz, Chamber music or Vocal programs.

Are you a beginning musician, a young professional interested in refreshing your skills or an advanced student looking for an opportunity to expand your horizons?

The Kincardine Summer Music Festival is an ideal and unforgettable summer music experience.

Register on-line at www.ksfm.ca early and save.

Kincardine Summer Music Festival
P.O. Box 251, Kincardine ON, N2Z 2Y7
The Mill-Race Festival of Traditional Folk Music
Downtown Cambridge and Mill Race Park
Friday, August 1, 7 - 11 pm
Saturday, August 2, noon - midnight

Join us in celebrating traditional forms of folk music and dance from various world cultures. Set in the historic architecturally significant surroundings of the 19th century downtown core, this festival is inspired by events in the UK and Europe. There are five stages: a concert stage in an amphitheatre created from the ruins of a stone mill overlooking the Grand River, two dance stages, plus the Main Street Stage and the new Civic Square Stage, a Children’s Stage and Arts and Crafts vendors. The festival features approximately thirty acts, representing a wide array of musical traditions. This year’s festival includes both local and international performers from England, Scotland and Ireland as well as bands from Greek, East Indian, and Japanese cultures. Irish, First Nations, Sicilian, Portuguese and English Morris dance groups will be performing throughout the day. All of this is within easy walking distance of this attractive, historic setting. Admission is free and rain venues are available in case of inclement weather. For information regarding directions, accommodation etc., please contact Cambridge Tourism at visit@cambridgetourism.com or phone 800-749-7560.

Phone: 519-621-7135  E-mail: mill_race@yahoo.com
www.millracefolksociety.com

SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE

This festival could be described as heaven for string players and those who love music for stringed instruments. The Penderecki String Quartet will be in residence in the first week, and will perform on Thursday, August 14, the Borealis String Quartet in the second, performing on Thursday, August 21. The Borealis String Quartet is not as well known here as the Penderecki, but it has firmly established itself in Western Canada as one of the best quartets around. Now Quartet-in-Residence, the first ever, at the University of British Columbia, the ensemble has played for the last two summers at the Vancouver Chamber Music Festival, played in the finals of the CBC’s Great Canadian Music Dream and embarked on a 32 concert tour of Western Canada and Ontario. Next season the quartet will tour Eastern Canada. SOCMI is providing a welcome opportunity to hear another top Canadian string quartet.

FESTIVAL DE LANAUDEIÈRE
June 27th to July 27th

The most highly acclaimed classical music event in Canada
Amphithéâtre de Lanaudiere at Joliette
35 minutes from Montréal (Québec)

HIGHLIGHTS from our 24 CONCERTS:

July 4  A Conversation With Mozart
3 piano concertos by Mozart
LES VIOLONDS DU ROY
Jean-François RIVEST, conductor
Anton KUERTI, piano

July 5  A Seasonal Concert
Glazunov's ballet The Seasons
ORCHESTRE SYMPHONIQUE DE MONTRÉAL
Jacques LACOMBE, conductor
Alexander MELNIKOV, piano

July 11  The Magic of Nature
Beethoven’s Pastoral Symphony
ORCHESTRE SYMPHONIQUE DE QUÉBEC
Yoav TALMI, conductor
Geneviève COUILLARD, mezzo-soprano
Renee LAPIONTE, contralto
Nils BROWN, tenor
Joshua HOPKINS, baritone

July 19  Romantic gems
Tchaikovsky’s Violin Concerto
ORCHESTRE SYMPHONIQUE DE MONTRÉAL
JoAnn FALLETIA, conductor
Baiba SKRIDE, violin
I got to one event at last year's Brott Festival, an "organ crawl" which ended in a stirring performance by the National Academy Orchestra with soloist, Felix Hell, of Guillmant's Organ Symphony #1. If you can, get to Hamilton this summer to hear the current "edition" of the orchestra, composed of seasoned professionals and energetic young professional players. Hamilton itself is a charming city that feels both big and old at the same time.

Music at Port Milford
Chamber Music Festival and Summer School
July 12-August 16, 2003
Visit Prince Edward County and experience the 17th annual Port Milford Chamber Music Festival in a location known for its exquisite beaches, historic homes, bike tours, antiques, local artists and exciting new vineyards.

July 18, 8 p.m.
Angelique Toews, Jenny Thompson, Katharine Rapoport, John Marshall perform Haydn, Mendelssohn and Webern at St. Mary Magdalene, Picton

July 19, 2 p.m.
Students perform choral, chamber and orchestral works in "The Barn" at MPM

July 25, 8 p.m.
Arden String Quartet perform Mozart, Ravel, Schumann at St. Mary Magdalene, Picton

July 26, 2 p.m.
Students perform choral, chamber and orchestral works at South Bay Church, Milford.

August 1, 8 p.m.
Arianna String Quartet perform Haydn, Borodin, Shostakovich at St. Mary Magdalene, Picton

August 2, 2 p.m.
Students perform choral, chamber and orchestral works in "The Barn" at MPM

August 8, 8 p.m.
Students perform choral, chamber and orchestral works at St. Mary Magdalene, Picton

August 15, 8 p.m.
Marie Berard, Rohan Gregory, Angela Rudden, Susan Gagnon, Roberta Janzen perform Haydn, Dvorak, Beethoven and Brahms at St. Mary Magdalene, Picton

August 16, 2 p.m.
Students perform choral, chamber and orchestral works at South Bay Church, Milford.

Phone: 613-476-7735
Email: director@mpmcamp.org
Website: mpmcamp.org

Muskoka Lakes Music Festival
Welcome to our 7th Season
It has actually been ten years since we started presenting concerts in a little church in the village of Windermere, Ontario. Back then we were known as the Windermere Music Festival, and we provided a series of classical concerts featuring some exceptional talent from around the world sharing the stage with promising young students, many of whom are now achieving great acclaim.

We now have a wonderful new venue in Port Carling, Ontario, to call home, where we present Classical Tuesdays, Jazz Wednesdays and Variety Thursdays from mid-July to mid-August. Michael Burgess opened our 2001 Season there, and Carol Welsman closed our 2002 Season.

The Port Carling Memorial Community Centre also hosts our Flavours of Muskoka culinary extravaganza on July 3rd from 5:30 - 8:30 p.m., featuring 20 of Muskoka's finest chefs and a wide variety of Ontario vintners and breweries.

Our new Kaleidoscope in the Schools arts-in-education program has been very successful, and our popular Kaleidoscope Children's Festival, June 14th from 9:30 a.m. - 1:30 p.m., offers hands-on activities and showcases some of the highlights of the in-school programs.

Port Carling is the hub of the three main Muskoka lakes, and features three steamships, a museum, shops and restaurants on the water, an adventure playground, hiking trails, B & B's and beautiful resorts. The Muskoka Lakes Music Festival is sure to be the highlight of your visit.
MUSKOKA LAKES MUSIC FESTIVAL

As I looked at the web site for the Huntsville Festival and the Muskoka Lakes Festival I was struck by the emphasis placed on the relationship of these festivals to the communities in which they are located. In addition to the cultural enrichment it provides for area residents, cottagers and visitors alike, the Festival plays an important role in the rural economy and vitality of Muskoka. For example, this was taken from the Muskoka Lakes Music Festival’s web site:

“It has a very positive impact on quality of life in Muskoka. Many people have been introduced to world-class classical music and other art forms that would otherwise not have been through local availability and low ticket prices. We have provided music for many art shows and for other local fundraising groups, in the area of arts and heritage specifically and other not-for-profit groups. As the Festival grows it is attracting audiences from all over the province and beyond, significantly increasing tourism and adding immeasurably to the local economy.”

If this is true of a single summer music festival, think of the impact of the 300+ concerts a month occurring in Toronto—is anyone listening?

FESTIVAL OF THE SOUND

Many of you will have heard “the four Jims” on the radio, clarinetist, Jim Campbell, oboist, Jim Mason, bassoonist, Jim McKay and horn player, Jim Sommerville. Even though they are “all over the map” in the winter—Campbell is a professor of clarinet at Indiana University’s famous music school, Mason is the first oboist in the Kitchener-Waterloo Symphony Orchestra, McKay is the conductor of the Faculty of Music Symphony Orchestra in London, Ontario and Sommerville is first horn in the Boston Symphony Orchestra—the four convene every summer in Parry Sound, where they perform as the “Festival Winds.” Witty as they are, their work is truly world-class and consummately Canadian. So, it is fitting that they are the Festival Winds.

Niagara International Chamber Music Festival

July 29 - August 20, 2003

Daily Concerts in intimate and acoustically superb venues in historic Niagara-on-the-Lake with renowned artists from across Canada, the U.S. and around the world.

The Niagara International Chamber Music Festival will present 34 concerts, each programmed to suit its venue and provide a unique musical experience.

Venues include four historic churches in Niagara-on-the-Lake, four wineries (Peller Estates, Chateau des Charmes, Stonechurch and Strewn), the old Court House and the Museum.

With this range of venues, the Festival offers a broad spectrum of chamber music: • Glenn Gould and Chamber Music (4 Gould concerts, performed by his associates Robert Silverman and Peter Tiefenbach) • G.B. Shaw on Music (3 concerts with Shaw’s reviews read by Christopher Newton and Jamie Mainprize) • Wine and Music (cabaret-to romance, harpsichord to clarinet, Mozart to Weill. Don’t miss “Wine and Violin or Cello Tasting.”) • Church Concert series (including Vocal Night, Art of the String Quartet, Madrigals Olde and New, and Stand Up Music) • Words and Music (poetry and music - free admission) • Harp Extravaganza (with Nora Bumanis), Open Master Classes (Strings and piano) and Open Rehearsals.

For details visit the Niagara International Chamber Music Festival web site: www.niagarachamberfest.com

Tickets: Adults $20, Students $15 (Galas $10 extra) Tickets available at the door 30 minutes before each concert. Advance tickets available at the Niagara-on-the-Lake Chamber of Commerce at 1-905-468-1950 or on the Internet at www.niagaraonthelake.com/TicketEvent.jsp VISA and MasterCard accepted.

World’s largest chamber music festival

10th ANNIVERSARY!

This summer the Ottawa Chamber Music Society will celebrate the 10th anniversary of the Ottawa International Chamber Music Festival from July 26 to August 9, 2003 with 110 concerts and over 250 musicians in what has become a vibrant summer showcase of the world’s best chamber music.

2003 Festival highlights:

• Gala opening with Ten Pianos
• Ten string quartets including the Borodin, Tokyo, Emerson, St. Lawrence and Juilliard String Quartets
• Renowned early music soprano Emma Kirkby
• Legendary violinist Ida Handel, the Gryphon Trio and violinist Andrew Dawes
• A Tour of the World through chamber music
• Cabaret concerts
• Young People’s Concerts
• Concerts at 10 am, noon, 8 pm and 11 pm

613-234-8008 www.chamberfest.com
are talented, the four have with some regret had to stop performing this year in their namesake, “The Gym” and have understandably adopted St. James’ Church as their performance venue.

The big news from the Festival of the Sound this year, of course, is the opening of The Charles W. Stockey Festival Performance Hall, described in the Festival’s brochure as an intimate 480-seat hall, with the warmth and feel of a Georgian Bay cottage...with a view of Georgian Bay sunsets...at

**EASTERLY**

**OTTAWA CHAMBER MUSIC FESTIVAL**

I asked Ottawa Chamber Music Festival director, Julian Armour, how he is able to combine an active musical career with the demands of organizing the Festival, which now also mounts a major winter concert series as well. “It is the big challenge, but there’s no secret to it other than hard work. The temptation is always to let something slip by, like practising. I never let that happen. I will stay up until two if necessary to learn notes.” He went on to say how he is always learning from the musicians he works with professionally, and to be doing many different things every day gives him energy whereas doing the same thing all day would be fatiguing.

He also shared with me the big news that Ottawa developer, William Teron, is donating the funds to build an 800-seat concert hall for the Ottawa Chamber Music Institute.

**BOREALIS STRING QUARTET**

The Southern Ontario Chamber Music Institute focuses on the intensive in-depth study of chamber music in the quest for complete musicianship. The internationally acclaimed faculty provides student participants with expertise and guidance through a unique mentoring experience at Appleby College in Oakville. The fourteen day session includes at least two ensemble coachings per day, individual lessons, public master classes, and guest lectures. In addition to the standard repertoire; a musical piece from the resident Canadian composer, Ronald Beckett, will be studied.

As part of the Institute’s mandate, a series of concerts are presented to the general public. On Thursday, August 14 the Penderecki String Quartet performs; on Thursday, August 21 the Borealis String Quartet performs; and on Saturday, August 23, at the close of the Institute, the Student Showcase is presented.

905-842-5885
admin@socmi.on.ca www.socmi.on.ca
Festival in downtown Ottawa - Incredible!... more about this in a later issue.

WESTBEN FESTIVAL
Donna Bennett and Brian's Finley's Westben Festival seems to get bigger and better each year. Unlike many of the festivals it has a number of very interesting events in June, so make sure you read their listings. Last summer I drove out there early in the afternoon to rendez-vous with friends for a picnic, attended a

Stratford SUMMER MUSIC

July 23 to August 3

Music now complements drama and the visual arts in Canada's festival city, Stratford, Ontario. With 47 concerts and events, Stratford Summer Music presents its third season with special programming to welcome Canadian tenor Ben Heppner in the premiere of his new solo show and to celebrate the 50th anniversary of Glenn Gould's first appearance in the city. From its five performance sites downtown and within the beautiful parks system comes a variety of vocal, instrumental, classical, celtic, and even Broadway-based programs.

Opening night along the waterfront offers the music of J.S. Bach played by the Festival Bells and a gigantic fireworks display to the music of composer Berthold Carriere. Featured artists include Canada's Primadonna Mary Lou Fallis, Bach organist Ullrich Bohme from St. Thomas Church in Leipzig, Germany, the music drama Glenn Gould Meets Bach with Christopher Dawes and Peter Tiefenbach, Norway's Oslo String Quartet, baritone James Westman and bass Robert Gedew in recitals, pianists Ian Parker and Ilya Poletaev, National Youth Orchestra of Canada, plus company members of the Stratford Shakespearean Festival in after-theatre cabaret at the famous Church Restaurant. At noon from the floating stage along the Avon River enjoy free concerts by the Cape Breton Symphony and Ballybogs.

Premieres include The Piano Man's Daughter, a song cycle by Laura Burton based on Timothy Findley's novel, sung by James Westman in the Maureen Forrester Young Artists series which opens the festival. Complete information on the Stratford Summer Music Organ Academy with Ullrich Bohme also available by phone. Many events free. Tickets: $20, $25

1-866-288-4313

Symphony In The Barn
Where Culture Meets Agriculture

At the heart of Symphony in the Barn is an organic/biodynamic farm in Durham, Ontario. In the summer Glencolton Farms transforms into a diverse cultural centre where talented, young, adult artists from around the world, farm and perform in the barn. Attending a concert at the Symphony Barn is not like attending any other concert hall. The Symphony Barn is a real working barn, where the cows are milked just prior to show time. Where animal life and nature abound, the Barn rests peacefully, warm and adorned with flowers, accompanied by birds chirping in the rafters, and the aroma of baking bread. In its setting the Barn offers a unique experience of country life combined with world-class performance. From gentle breezes, the soft warm lustre of the evening sun, or even the northern lights, the Symphony Barn is a concert hall in a league of its own.

This summer, Symphony in the Barn is entering a new era. An orchestra of highly trained Canadian and International professionals between the ages of 20-30, will perform chamber music concerts, orchestral concerts and more. Not only will the orchestra be responsible for the music, the musicians will also be sustaining their own garden, baking, cooking, cleaning, and preparing the Barn. At Symphony in the Barn, the nature of the farm will be incorporated with the orchestra, thus providing musicians with an experience to cultivate the soil, and captivate the spirit.

In its eighth season, Symphony in the Barn is thriving. Attracting international attention and leadership from Maestro Ernst Dunsheim of the Vienna State Opera, and creating sensational Gourmet Operas—the ultimate experience in food and music, with world-renowned chef Michael Stadtlander, Symphony in the Barn is establishing Durham, Ontario as a Canadian cultural centre.

The theme for this year's festival is music and nature. While the rhythms of nature and the changing of the seasons drive life on the farm, they have also inspired and motivated artist and composers throughout the ages. Through our performances we hope to show the independent relationship between 'cultivating the soil and captivating the spirit.' (Please consult concert dates and programmes on the inside back cover of this magazine.)
concert and then drove home afterwards. It is a longish drive but certainly possible.

**MUSIC AT PORT MILFORD**

Music at Port Milford, like the Southern Ontario Chamber Music Institute, is a summer string program for intermediate to advanced students by day and a concert series by night. Concerts take place in an old church with a balcony, sort of like Trinity-St. Paul's, large enough to accommodate even more people than usually attend. If you were to arrange overnight accommodation it is not a long way from the Westben barn, so these two festivals might combine well into a single trip.

**QUÉBEC**

If you can venture beyond Ontario this summer, why not get a real change of pace and language and go to Québec. The Festival de Lanaudière, north of Montréal, is unlike any of the Ontario festivals in that it has a large outdoor amphitheatre with a permanent outdoor stage large enough to accommodate a symphony orchestra. A number of its concerts are by the Montreal Symphony Orchestra and the Québec Symphony Orchestra, plus there are performances by many fine performers and ensembles, both local and from abroad. North of the City of Québec you will find another music school and summer festival combined at Domaine Forget, and in the Eastern Townships the Orford Arts Centre Summer Music Festival. There are unexpected Toronto connections with these last two festivals: violinist, Douglas McNabney is the artistic director of Domaine Forget while Agnes Grossman is the artistic director of the Orford Arts Centre.

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**The Toronto International Chamber Music Festival**

**Toronto Centre for the Arts**

(George Weston Recital Hall, and Studio Theatre)

**July 3 to 6, 2003**  
**416 763-5066**

The highlight of the festival is the appearance of the Penderecki String Quartet, one of the world’s most acclaimed chamber ensembles.

Also featured in this international line-up of talent are the exciting Piano Duo Kutrowatz from Austria, violinists Eva Grossman (Germany) and Rohan Smith (Australia), vocalists Lenard Whiting, Nina Scott-Stoddart, Edward Franko, plus Ensemble TrypTych in music ranging from Brahms and Chausson to Quenten Doolittle and Andrew Ager. The Festival will also include the performance of the winning composition from the Festival’s Young Composers’ Competition.

One of the only classical music celebrations to be held in Toronto during the summer months, the Festival provides a real feast of delights for instrumental chamber music lovers who also enjoy vocal music.

TrypTych Music Director William Shookhoff believes the quality of the performers will establish the Festival as an annual event that will attract the same kind of enthusiastic audiences enjoyed by chamber music festivals in other cities such as Ottawa. “The Penderecki String Quartet is a real coup for the start of the Festival” said Shookhoff. “We expect many people will find this and other events at the Festival a truly memorable experience.”

Tickets are available by calling Ticketmaster at 416-872-1111, at any Ticketmaster outlet or are available at the Centre’s box office.

**info@torontochambermusic.com**  
**http://torontochambermusic.com**

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**WESTBEN ARTS FESTIVAL THEATRE**

**“World-Class Music in Wide Open Countryside”**

The sun is shining. The air is sweet. From a timber-frame barn amidst Northumberland’s rolling hills wafts the magnificent sound of music.

Campbellford, Ontario - The Westben Arts Festival Theatre presents Concerts at The Barn 2003: 70 internationally-acclaimed Canadian musicians offering world-class music in wide open countryside. With repertoire from Bach to Broadway and full orchestral, chamber and solo concerts, Westben presents Gerald Finley, Gary Relyea, Stephen Sitarski, Thomas Wiebe, Stuart Laughton, Richard Dorsey, Michael Burgess, Philip Thomson, Mark DuBois, Douglas Finch, as well as the Boréalis String Quartet, Hannaford Street Silver Band, members of the Kitchener Waterloo Symphony and its own Westben Festival Chorus.

In June Westben welcomes the Royal Opera Canada Chorus under Dwight Bennett, Then UBC’s Opera Ensemble presents Lehár’s *The Merry Widow*. An orchestral gala weekend in July with real fireworks following Handel’s *Music for the Royal Fireworks*, and Mr. Bach himself in Coffee & Suites. Weekend concerts in July are complimented by Westben’s Music of the Night series - classical performances accompanied only by crickets & bullfrogs! The last two weeks in September are An Autumn Feast for the Ears featuring pianists Robert Silverman, Brian Finley and David Jalbert, along with the Emperor Quartet. William O’Meara accompanying a Charlie Chaplin film, and Cantabile Choir.

Co-founded by Donna Bennett (soprano) and Brian Finley (piano), Westben is 3 kilometres NW of Campbellford. Visit www.westben.on.ca or call (877) 883-5777.
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<th>TYPE OF MUSIC</th>
<th>LOCATION</th>
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<td>Sundridge ON</td>
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<td>Beaches International Jazz Festival</td>
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<td>Toronto ON</td>
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<td>Classical/Jazz/Dance</td>
<td>Charlevoix PQ</td>
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<td>Fiesta Del Sol</td>
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<td>Mariposa Folk Festival</td>
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<td>Peace of Voice: A Celebration of Vocal Music</td>
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<td>Toronto Downtown Jazz Festival</td>
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**GET PROGRAM DETAILS FROM OVER 50 WEBSITES**

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<td>705-382-5864</td>
<td><a href="mailto:musicfes@onlinkec.com">musicfes@onlinkec.com</a></td>
<td><a href="http://www.onlinkec.com/%E2%80%94musicfes/">www.onlinkec.com/—musicfes/</a></td>
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<tr>
<td>416-698-2152</td>
<td><a href="mailto:beachejsjazz@rogers.com">beachejsjazz@rogers.com</a></td>
<td><a href="http://www.beachejsjazz.com">www.beachejsjazz.com</a></td>
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<tr>
<td>905-874-2936</td>
<td><a href="mailto:bramptonfolkfestival@sympatico.ca">bramptonfolkfestival@sympatico.ca</a></td>
<td>www3.sympatico.ca/bramptonfolk</td>
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<tr>
<td>888-475-9377</td>
<td><a href="mailto:festival@brottymusic.com">festival@brottymusic.com</a></td>
<td><a href="http://www.brottymusic.com">www.brottymusic.com</a></td>
<td>$15 to $38. SubscriptionS</td>
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<tr>
<td>519-485-6337</td>
<td><a href="mailto:ejc@execulink.com">ejc@execulink.com</a></td>
<td><a href="http://www.canterburyfolkfestival.on.ca">www.canterburyfolkfestival.on.ca</a></td>
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<td>613-230-8234</td>
<td><a href="mailto:festival@ottawafolk.org">festival@ottawafolk.org</a></td>
<td><a href="http://www.ottawafolk.org">www.ottawafolk.org</a></td>
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<td>519-599-5461</td>
<td><a href="mailto:info@collingwoodmusicfestival.com">info@collingwoodmusicfestival.com</a></td>
<td><a href="http://www.collingwoodmusicfestival.com">www.collingwoodmusicfestival.com</a></td>
<td>$30,$25; also Series</td>
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<tr>
<td>416-452-8111</td>
<td>info@domaing aggressive.com</td>
<td><a href="http://www.domaing">www.domaing</a> aggressive.com</td>
<td>$26,$32</td>
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<tr>
<td>705-437-1666</td>
<td><a href="mailto:dougmac@sympatico.ca">dougmac@sympatico.ca</a></td>
<td><a href="http://www.eagletwood.com">www.eagletwood.com</a></td>
<td>Before July $35 (Weekend); Higher at gate</td>
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<tr>
<td>800-265-8977</td>
<td><a href="mailto:info@elora7estival.com">info@elora7estival.com</a></td>
<td><a href="http://www.elorafestival.com">www.elorafestival.com</a></td>
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<td><a href="http://www.lanauadie.org">www.lanauadie.org</a></td>
<td>$15 - $42</td>
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<tr>
<td>866-364-0061</td>
<td><a href="mailto:info@festivalofthesound.on.ca">info@festivalofthesound.on.ca</a></td>
<td><a href="http://www.festivalofthesound.on.ca">www.festivalofthesound.on.ca</a></td>
<td>Various; Festival Passports available</td>
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<tr>
<td>519-672-1522</td>
<td><a href="mailto:info@sunfest.on.ca">info@sunfest.on.ca</a></td>
<td><a href="http://www.sunfest.on.ca">www.sunfest.on.ca</a></td>
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<tr>
<td>519-524-8221</td>
<td><a href="mailto:celtic.festival@huronel.on.ca">celtic.festival@huronel.on.ca</a></td>
<td><a href="http://www.celticfestival.ca">www.celticfestival.ca</a></td>
<td>Before Jul $45, $40 (wknd); Gate higher.</td>
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<tr>
<td>519-273-2908</td>
<td><a href="mailto:gbf@golden.net">gbf@golden.net</a></td>
<td><a href="http://www.gbf.ca">www.gbf.ca</a></td>
<td>Various; Festival Pass: $90</td>
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<tr>
<td>905-983-9494</td>
<td><a href="mailto:climenha@oizx.com">climenha@oizx.com</a></td>
<td><a href="http://www.townbandfestival.com">www.townbandfestival.com</a></td>
<td>$10-$20</td>
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<tr>
<td>519-763-4952</td>
<td><a href="mailto:info@guelpjhazzfestival.com">info@guelpjhazzfestival.com</a></td>
<td><a href="http://www.guelpjhazzfestival.com">www.guelpjhazzfestival.com</a></td>
<td>Various; passes available</td>
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<tr>
<td>416-972-4000</td>
<td><a href="mailto:info@harbourfront.on.ca">info@harbourfront.on.ca</a></td>
<td><a href="http://www.harbourfront.on.ca">www.harbourfront.on.ca</a></td>
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<tr>
<td>519-763-6396</td>
<td><a href="mailto:hillside@hillside.on.ca">hillside@hillside.on.ca</a></td>
<td><a href="http://www.hillside.on.ca">www.hillside.on.ca</a></td>
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<tr>
<td>519-432-4310</td>
<td><a href="mailto:info@homecounty.ca">info@homecounty.ca</a></td>
<td><a href="http://www.homecounty.ca">www.homecounty.ca</a></td>
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<tr>
<td>800-663-2787</td>
<td><a href="mailto:info@huntsville7estival.on.ca">info@huntsville7estival.on.ca</a></td>
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<tr>
<td>866-453-9716</td>
<td><a href="mailto:info@ksmf.ca">info@ksmf.ca</a></td>
<td><a href="http://www.ksmf.ca">www.ksmf.ca</a></td>
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<tr>
<td>705-329-2333</td>
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ANNOUNCEMENTS, LECTURES, ETCETERA

* June 1 12:00 noon-5pm: Amadeus Choir. Amadeus Antiques Fair: Memories & Music. Bring your treasures & collectibles to be appraised by an eclectic assembly of dealers & appraisers. Wine & cheese, silent auction, entertainment by members & friends of the Amadeus Choir. Latvian Canadian Cultural Centre, 4 Credit Union Drive. 416-446-0188. $20, appraisals $10 per piece.

* June 1 2:00: Toronto All-Star Big Band. Performance at Glenhyrst Art Gallery Family Day. 20 Ave Rd., Brampton. 416-231-5095. Free.


* June 7 1pm-7pm, June 8 11am-5pm: Tundra Music/Canadian Musician Magazine. 11th Annual Canada's Vintage Guitar Show. Collectors, players, retailers, manufacturers, wholesale dealers from around the globe. Thornhill Community Centre, 7755 Bayview Ave. 416-222-6222 x110. Free.


* June 14 10am-2pm; Ontario Registered Music Teachers' Association, Central Toronto Branch. Sale of Used Music, Sheet music, collections, texts, books & musical white elephant articles. Calvary Baptist Church, 72 Main St. 416-894-5698. Proceeds to support Branch activities such as student recitals & scholarships.

* June 14 7:00: Great Canadian Town Band Festival. Big Band Saturday Night. Dance under the stars. Featuring The Ragweed Jazz Band; John Yates' Ragtime Piano; Toronto Megacity Big Band. Silvurus Gardens, Orono. 905-883-9494.

* June 20 8:00: Scarborough Arts Council. Summer Solstice Festival. Concert of live "nuevo Latin" music with Toronto group Borg & Yells; flamenco dance performance; live & silent auctions; gallery exhibition; food & drinks. 1859 Kingston Rd. 416-698-7322. $20 (advanced), $25 (door), children's & couples' rates.

* June 22 7:00: Mississauga Big Band Jazz Ensemble. Summertime Swing II. Dance to your favourite classic jazz and swing music. Royal Bank Theatre, 4141 Living Arts Dr. 416-505-6000. $25.


* June 27 8:00: Downtown Jazz Toronto! Chris Daniels Ent. New Orleans Dance Party. Performers include The Happy Pals, Magnolia Street Band, Climax Jazz Band & others. Grand Carina Reeves, Artistic Director. Please call 416 535-9749

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**WORKSHOPS**
- June 1 1:30: Toronto Early Music Players’ Organization. Dancing and Playing Renaissance Dance. Workshop with Shannon Purves-Smith. Either dance or play or both. Lansing United Church, 49 Douglas Ave. 416-667-9201.
- June 26 8:00: Toronto Folk Singers Club. Bring your voice and musical instrument (optional) to share songs. Transac, 252 Bloor St. W. 416-537-7422.
- All the King’s Vowels. Sight-Singing Workshops. Parts 2 & 3 (providing an opportunity to strengthen vocal technique & sight-reading: Continues June 3, 10, 17 7:15pm-8:45pm. Part 1 (providing a grounding in basic vocal technique & sight-reading: July 21-July 24 7:15pm-8:45pm. David J. King, instructor, Westwood United Church, 349 Kenora Ave. 416-225-2265.

**LECTURES/SEMINARS**
- June 17 7:00: Toronto Reference Library. Explore Music, Theatre, Dance and Film. Introduction to the extensive resources of the Performing Arts Dept. Tour the collections of music scores, scripts, sound recordings & more. 709 Yonge St. Registration: 416-533-7226.
- June 26, 27, 28: Church of St. Mary Magdalene. A Heather Willan Festival. Seminars, workshops, recital & closing service featuring Willan’s choral, service & organ music. Program leaders: Dr. Willis Noble, Dr. Giles Bryant, Judith Young. 477 Manning Ave. 416-531-7655. 765.

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2. “New and Recent Releases” - newly released CDs relevant to our magazine’s coverage of the music scene;
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David Olds
Editor, DISCoveries

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**CONCERT PREP:**

Marjan Mozetich - Affairs of the Heart
Juliette Kang; Nora Bumanis & Julia Shaw; CBC Vancouver Orchestra; Mario Bernardi
CBC Records SMCD 5200

The liner notes to this album suggest that among Marjan Mozetich’s colleagues, composing music which aspires to touch people on a purely emotional level is considered as anarchistic as sporting a top hat and spats. A musical palette restricted to consonant intervals, intonation, and comprehensible harmonic progressions have led others to place Marjan Mozetich among the monotonous minimalists. In fact, he is closest in spirit to the fervent ecstasies of Tchaikovsky.

Genteel and constantly undulating, his music creeps in and out on little cat’s feet. Indeed, the first two works of this album flow so effortlessly into each other that they may as well be one piece. Affairs of the Heart is a passionate concerto for violin and string orchestra sensitively performed by the young Juliette Kang. The evocative Postcards from the Sky for string orchestra follows quite nicely as an appendix.

The Passion of Angels is a remarkable double concerto featuring harpists Nora Bumanis and Julia Shaw. This page to “longing, desire and ecstasy” makes the comparison with Tchaikovsky explicit with a quotation from his “Pathetique” symphony. There are exceptional splashes of colour in Mozetich’s writing for full orchestra that are reminiscent of the American exuberance of John Adams’ works. Mario Bernardi provides a highly sympathetic interpretation of these works, and the recorded sound is first rate.

Daniel Foley

Concert note: Michael Sweeney will give the premiere performance of Mozetich’s Concerto for Bassoon & Strings with Mayumi Seto and the Seiler Strings Chamber Orchestra in the Via Salzburg series at Glenn Gould Studio on June 6.

Seven Last Words of Christ
Ottawa Chamber Music Society
Andrew Dawes, Julian Armour et al
CMS Classics CMS-560201

As a string quartet? Apparently so, and this is just one of four different settings that also include orchestral, choral, and solo piano. Haydn produced this version right after his original orchestral score, commissioned for a Lenten service in the Cathedral of Cadiz.

Benefiting from the fine acoustics of Ottawa’s Christ Church Cathedral this recording is well balanced and remarkably clean. Artistically, it offers a rare glimpse of how Haydn, “father” of the string quartet form, used the ensemble in service of a sacred program.

The players assembled for this project by the Ottawa Chamber Music Society faced two major hurdles: sustaining a 64-minute work in which all the movements except the last one are slow, and projecting an interpretation that reaches beyond the sombre boundaries of the Seven Last Words.

The quartet: Andrew Dawes, Manuela Milani, Guylaine Lemaire and Julian Armour offer a performance of satisfying depth and agility. They allow Haydn’s masterful quartet writing to guide them through chameleon-like harmonic shadings, rhythmic pulses and pizzicato passages that frequently tempt one to forget the Lenten theme. Perhaps McLuhan had a point about the “medium” being the “message”?

CMS Classics is a new Canadian label with just two recordings to date. Their first CD, Schubert’s C Major Quintet, was a critical success. This disc offers the promise of a superb catalogue. Chamber music lovers will want more – and soon.

Alex Baran

Concert Note: The 10th Ottawa Chamber Music Festival runs from July 26 to August 9, check www.chamberfest.com for full details.

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**NEW RELEASES**

**Vivaldi - La Stravaganza**

Rachel Podger; Arte Dei Suonatori
Channel Classics CCS SA 19503

It had to happen eventually! Ever since the 1960’s, pioneers such as Nikolaus Harnoncourt and a host of English specialists, have brought performances on “period instruments” into the mainstream. Canada’s own Tafelmusik and groups like the Philharmonia Baroque Orchestra in San Francisco have flown the flag in North America. In recent years a new generation of perform-
Experience counts. Case in point: the ad-hoc quintet heard in this live recording sounds more like an established working group. In spite of their diverse backgrounds these players speak a common musical language. Cornetist Bob Barnard, visiting from his native Australia, sounds right at home with reedman Jim Galloway and guitarist Reg Schwager, Torontonians who came to this country from Scotland and Holland respectively, and bassist Keter Betts and drummer Jackie Williams, American musicians who’ve worked with many of the jazz greats.

The pianless rhythm section plays with an open, buoyant feeling that inspires the front line. Bob Barnard is a confident, full-toned cornetist whose inspiration would appear to be the great melodic brass players of the 1930s and 40s. But the nice thing is he has his own personal sound and conception. Jim Galloway is heard on alto and baritone saxophones as well as his regular soprano. On the former he evokes the jump style of the swing era. And his baritone playing is, as always, a joy.

The group’s choice of tunes is another big plus. There are no overplayed mainstream warhorses here. Selections include Taps Miller, a piece Buck Clayton wrote for Count Basie, and Wholly Cats, a number seldom played by anyone outside the Benny Goodman sextet. There’s also an original from the pen of the great Scottish clarinetist Sandy Brown. Six standards and a Galloway/Barnard original complete the program which was recorded last fall during an engagement at the Montreal Bistro. It should be noted that the superb engineering puts the CD listener front and centre.

Don Brown

Czech “Degenerate Music”
Vol. III · Viktor Ullmann
Kocian Quartet; Radoslav Kvapil
Praga Digitals PRD 250 180

In 1942 the Czech composer Viktor Ullmann was arrested by the Nazis and deported to the Terezin concentration camp. Joining a remarkable group of fellow-prisoners - artists, writers and musicians - he wrote his best-known work, the expressionist opera Der Kaiser von Atlantis, as well as the four pieces on this disc.

The harrowing circumstances of the creation and survival of these works make this disc especially poignant, since Ullmann was murdered two days after being transported to Auschwitz on Oct. 16, 1944.

Although he was a student of Schoenberg, Ullmann rejected the strictures of a rigorously atonal harmonic language. Directly communicative, his style can be humorously ironic or delicately poetic. But in the light of his tragic situation it is difficult to resist looking for suggestions of impending catastrophe in these works. In the exquisite Largo of the String Quartet No. 3, a passage marked “senza espressione” reveals the searing emotional devastation of the composer’s horrific situation. In the Piano Sonata No. 7, with its heart-breaking dedication to Ullmann’s three children, an elymill march veers off into a menacing parody. His quotations - a Czech hymn, a Hebrew folk song, a Lutheran chorale - become cries for freedom.

The elegant Kocian Quartet gives a heartfelt and eloquent performance of Ullmann’s only surviving quartet.

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Masterful Czech pianist Radoslav Kvapil colours the varied moods and characters of Ullmann’s final piano sonatas with detailed articulation and spirited expressiveness.

Pamela Margles

Future Concert note: On December 6 and 7 the Royal Conservatory of Music is presenting Music Reborn: Celebrating Jewish Composers of the Nazi Era, which will include lectures, concerts by the Artists of the Royal Conservatory and students of the Glenn Gould School, as well as a screening of the BBC documentary The Music of Teresín.

Mahler: Symphony No.5; Adès: Asyla
Berlin Philharmonic; Simon Rattle
EMI DVD 72434 9032699
(Recorded live in the Philharmonie, September 7-10, 2002. 125 minutes, stereo or 5:1 surround sound. Includes a second disc, a DVD-A of the Mahler.)

This programme chosen by Rattle for his opening concerts as Berlin Music Director is quite logical. The Mahler comes from the very start of the last century, 1901, and the Adès from the close, 1997. Think of all that went on between those two works.

Asyla, for those who have forgotten their Latin, is the plural of asylum. Is this the asylum of a Bedlam or a sanctuary? Take your pick. I wish I hoped he would have received more serious consideration for a North American conducting post ... i.e. the TSO. From his extended tenure as leader of one of the world’s best new music chamber orchestras (the Ensemble InterContemporain), and conducting traditional symphony orchestras worldwide, his knowledge is broad and current. As a former dancer, his skill and energy on the podium is clearly evident, as is some of the influence of this CD’s featured composer, Pierre Boulez.

With near-impeccable intonation, Robertson leads the Orchestre National de Lyon through Boulez’s Rituel in memoriam Maderna (1974-75), five selections from Notations (1945, revised and orchestrated 1980-98), and Figures-Doubles-Prismes (1963-68). Rituel, for orchestra in 8 groups is actually individualized chamber music, 25 minutes of relentless, serialized unpulsed percussion ostinati lypenchanting a smoothly orchestrated, seemingly rhythmic melody. Reminiscent of Berio’s surface lines, the more diverse Notations (the orchestral proliferation of an earlier piano piece) maintains the linear gestural foundation, with less restraint. Like Rituel, Figures works with spatial distribution of orchestral instruments, displacing them into subgroups underscored by structural principles of the work. While the melodic motifs and infrequent time-point rhythms, Figures is in part the synthesis of the preceding two works.

Bruce Surtees

On this recent recording, conductor David Robertson demonstrates why he is an outstanding leader of one of the world’s best new music ensembles. He’s extremely prolific, often-performed, and obviously skilled, yet his music has seemed histrionically written, or more generically automatic. At the same time, it’s often orchestrally overcoiffed, with attention to surface detail perhaps better spent on structural considerations. It’s colourful, clearly and confidently pitch-oriented, yet frequently subject to peculiar, oddly or awkwardly placed musical gestures. While these qualities may be the residual style effects from his teacher-consultants Xenakis and Donatoni, others have become elements of his gradually distinguishing personal voice.

Walt (1994), for trombone and orchestra, is wondrfully performed by Canadian trombonist Alain Trudel, and strikes me as Dusapin’s best piece to date. Inspired by the Beckett novel of the same name, Walt is colourful and fluid, yet unpredictable containing subsections of significant beauty, particularly the duet with piccolo. The other two works (Galin and Celo) also succeed, almost well enough to make one forget the inflated grandeur of the liner notes.

Paul Steenhuisen

WORTH REPEATING:

Jim Hall Live!
Jim Hall, Don Thompson, Terry Clarke
Verve 440 065 428-2

My college class recently held its 40th anniversary reunion, and an amazingly large number of those fine people turned up, well and healthy, and looking pretty much the way I remembered them. A grand time was had by all.

Well, Jim Hall Live! turned up almost 28 years after we last saw it, and I’ve been having a grand time with it, too. That was in the audience when it was recorded probably

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add to the enthusiasm I feel for this great music, spun by the influential Jim Hall on guitar, Don Thompson on bass and drummer Terry Clarke. They knew something special was happening during the engagement at Toronto’s “Bourbon Street” jazz club, so Thompson brought in his four-track recorder to document the music. John Snyder, an American producer who had heard the tapes, had them released on A&M’s Horizon jazz label. Given the quality of the music, and how well it was received at the time, I find it astonishing that it has only just now made it onto CD.

Working with standard material like Angel Eyes, The Way You Look Tonight and Round Midnight, the trio tap-dances on a tightrope, creating jazz of the highest level: a three-way conversation between masters that never leaves the listener behind.

I know Don Thompson has at least three hours more of unissued performances, maybe even better than what’s here. Perhaps another call should be made to John Snyder...  

Ted O’Reilly

Tintner Memorial Edition Volume 1  
Mozart: Symphonies Nos. 31, 35 & 40  
Symphony Nova Scotia;  
Georg Tintner  
Naxos 8.557233

For over a year now, rumours have been rife of Naxos’ impending reissue of the back catalogue of the late Georg Tintner’s recorded legacy. And here is Volume 1, packed with 78 minutes of W. A. Mozart’s symphonic output. The three symphonies, familiar staples of the repertoire all, were much favouried by the Halifax audience.

Symphony Nova Scotia rose from the ashes of the much larger regional orchestra which preceded it. One statement issued in those formative days concerned the low number of employed musicians, fewer than forty players. Those statements pointed to the small orchestra becoming a specialized eighteenth-century ensemble. This CD bears out the wisdom of those decisions, with an intimate quality of sound and wonderfully disciplined musicianship. However, this is nearly a sixty-piece orchestra as represented here. All players are listed in the well-designed liner notes.

In keeping with historical correctness, the three works are in chronological order. Unfortunately the “Paris” symphony ends in the same key as the opening of the “Haffner” symphony that follows it. It might have been interesting to find the G minor No. 40 placed between the two earlier works. The Rebecca Cohn Auditorium adds subtle warmth to Mark Warren and Wayne Stay’s live recording. The wonderfully silent audience reveals itself only to applaud Tintner and the orchestra. An excellent CD.  

John S. Gray

INDIE LIST:

Blue & Green  
Peter Smith Quartet  
(Independent) PMS 10103  
www.indiepool.com/petersmithquartet

In the ’20s and ’30s, jazz was a functional music played for dancers, and in the mid-’40s the BeBoppers cranked up the excitement level with occasional Afro-Cuban influences, and turned it more into something for listeners. Coltrane and Ornette then took it to the far edges of the spectrum.

By the mid-’60s the gentility of jazz by Bossa Nova musicians from Brazil brought melody back, but there was a softening of the seriousness jazz had fought for, and too often the real message was hidden. The new function? Background music for hip restaurants. That’s not to suggest that bossa-latin jazz should be talked over, it’s just that it is, too often.

Peter Smith’s Quartet deserves to be listened to, but Blue & Green may well turn up bistros around the world, given its pleasantness. But there’s real jazz playing hidden in things like Mck’s Bye-Ya, Sonny Rollins’ Oleo (refurbished as Oleo), and the title selection.

The leader is heard on flute, and soprano and tenor saxes, with Kevin Laliberté on acoustic guitar. The bassist is Drew Birston, and Marcus Chomskey is the percussionist, mostly playing things-you-hit-with-a-hand. And therein lies a bit of a drawback: I feel a drum set would add more aggressive jazz feel, the kind of thing that would take this beyond the restaurant.

Ted O’Reilly

Balade imaginaire  
Guy Donis Trio  
Bayan BYN-2-002 (SRI)

Was it the appeal of raspberry beer, chocolate or lace that beckoned there? Then, who would want to leave a country whose capital is graced with motorcycle cops wearing black leather to venure to a land of inclement weather? Guy Donis, with a banjo on his knee, came to the true north strong and free, where, like his home country, two official languages there be.

Balade imaginaire is a calling card not only for Mr. Donis’ accomplished playing which easily compares to Bela Fleck’s, but also a showcase for the remarkable Martin Roy (whose double bass can be as sensual as Gary Peacock’s) and Francis Covan on accordion, violin and mandolin. Covan and Roy delight on a terse track called Twin Mandolins, in which they almost take flight. The “morning after” is recounted musically on an accordion with brain-reeling realism—relieved a few tracks later by an acoustic rendition of drinking coffee (supplying a much needed grip), to ready us for Latino, Mr. Covan’s composition, so continental in feel that one is shocked by what comes next: Le reel de deux Lisa, Donis’ homage to the traditional music of Quebec.

The impact of the trio is somewhat obscured by the album’s self-proclaimed aimlessness. Its impressions and moods, though pleasant, remind me of a tasty truffle that could nonetheless stand a stiff shot of whiskey at its centre.

Deborah Rosen

It’s About Time...  
Heather Bambrick  
Independent HBCD-001

There’s something very honest and straightforward about Heather Bambrick’s debut CD, It’s About Time,
which makes it a very endearing record. First there's the choice of tunes, familiar things like Joy Spring and Love for Sale, which make you want to settle in for a good listen. Then there's the production — with very little overdubbing and no fancy effects, the CD plays very much like a live set in a club. Backing musicians David Braid, Michael McClen­

... and I like both, and would not wish to choose between them.

Ms. Bambrick has terrific technical abilities - great pitch, range and flexibility — honed through her many years of experience on the jazz scene with, among others, the jazz vocal quartet, the Beehive Singers, as well as through her work on CBC Radio's "The Vinyl Café". Along with the technique she also brings a lot of heart and personality to the songs.

Besides the familiar standards there are also a few original and not-so-familiar tunes. Aren't I Cute?, written by Ms. Bambrick is, as the title implies, a fun little number that's part Blossom Dearie and part Spike...
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Where the Music Begins.
own Desert Nigunim is based on melodies which came to him "while doing a movement improvisation alone one evening in the Judean desert in Israel" — a slow duet for piano and bass clarinet, the emotional intensity of this beautiful ballad lends itself well to the extended techniques used by the performers. In contrast, van de Ven's Whassat, with its three-part writing, is a message of hope. Throughout the release, van de Ven, Katz and Lansdorp incorporate subtlety and nuance to their obvious music-making joy.

The Flying Bulgar Klezmer Band's new release Sweet Return is a fun, toe-tapping and uplifting journey. The group has evolved enormously since its beginnings more than a decade ago; the klezmer tunes and rhythms on the traditional tracks act as a springboard for the shining original compositions which each band member has contributed. Like Collected Stories, each composer's personal musical sensibility aids to push the klezmer boundaries to new heights. Bassist Andrew Downing's +Guitars +Music books +Amps +Digital pianos +Keyboards +Lessons +Accessories +Music software YAMAHA	&

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WholeNote's Readership Survey


Purpose of Survey
This survey is being conducted to find out more about you, our reader! We want to know about your interests and preferences, so we can tell our members and advertisers what audiences WholeNote is reaching. As you know, WholeNote magazine is a free publication and without the help of the members and advertisers we would not be able to publish WholeNote 10 times a year! In turn, we appreciate your help in keeping our members and advertisers informed.

1. How did you first find out about WholeNote Magazine? PLEASE CHECK ONE.
   - [ ] Got one from my performance group
   - [ ] Picked up a copy at a concert
   - [ ] Saw them at the local library branch
   - [ ] Saw them in my church/temple
   - [ ] Somebody told me about it
   - [ ] Somebody gave me a copy
   - [ ] Other (Specify): __________________________

2. Where do you pick up your copy of WholeNote most often? CHECK ONE.
   - [ ] At performances
   - [ ] At my church/temple
   - [ ] I don't have a specific pick-up place
   - [ ] I have a subscription
   - [ ] In the public library
   - [ ] Somebody else picks it up for me
   - [ ] Other (Specify): __________________________

3. How often do you pick up a copy of WholeNote Magazine? (Note: WholeNote is published monthly, except for two 2-month issues: December/January, and July/August.) PLEASE CHECK ONE.
   - [ ] Rarely
   - [ ] Occasionally
   - [ ] Most issues
   - [ ] Every issue
   - [ ] Other (Specify): __________________________

4. In general, how easy is it for you to obtain a copy of WholeNote Magazine? On a scale of 1 to 10, from Not at all easy (1) to Extremely easy (10) please rate this question with the appropriate number. __________
   If you gave a rating of 7 or more, skip to Question 6.

5. What could WholeNote do to make it easier for you to obtain a copy? __________________________

6. What is your main reason for picking up a copy of WholeNote? __________________________

7. How often do you read/look at each of the following sections in the WholeNote Magazine? Write 1 for Never; 2 for Sometimes; 3 for Often; 4 for Always.
   - [ ] Advertisements
   - [ ] Announcements/workshops, etc.
   - [ ] Columns and Features
   - [ ] Comprehensive Live Listings
   - [ ] Cover Story
   - [ ] Discoveries: CD Reviews
   - [ ] (Un)classifieds
   - [ ] Other (Specify) __________________________

8. How would you rate WholeNote Magazine with respect to each of the following factors: On a scale of 1 to 10, from Very Bad (1) to Excellent (10) please rate these attributes with numbers to the left.
   - Overall quality
   - Accuracy
   - Appearance (Design/Layout)
   - Comprehensiveness
   - Inclusiveness (Small as well as large groups are included)
   - Keeping you informed
   - Readability/legibility
   - Usefulness of the ads
   - Writing quality

9. On average, how many times do you refer to your copy of the WholeNote Magazine per issue? __________

10. On average, with how many other people do you share your copy of WholeNote (or provide them with information you found in WholeNote)? This could be people in your household, friends, relatives, etc. __________

11. Please indicate how much coverage of each of the following music categories you would like to see in WholeNote Magazine? Compared to what WholeNote provides now, would you like to see Less (1), Same (2), More (3), or Not Sure (4)?
   - [ ] Bandstand
   - [ ] CD Reviews
   - [ ] Choral
   - [ ] Early Music/Baroque
   - [ ] Jazz
   - [ ] Music Education
   - [ ] Music Theatre
   - [ ] New Music
   - [ ] Opera

12. Which one of the following statements best describes you? (Note: the term musician includes singers and conductors.)
   - [ ] I am an amateur musician
   - [ ] I am a professional musician
   - [ ] I am a retired musician
   - [ ] I appreciate music, but do not play, conduct or sing myself
   - [ ] Other (specify) __________________________

13. If you are a musician, what instrument do you play? __________________________

14. Are you a member of one of the organizations sometimes included in WholeNote Magazine listings? (Check one)
   - [ ] Yes
   - [ ] No

15. Do you or does your organization make your/its own CDs?
   - [ ] Yes
   - [ ] No

16. On average, how many music performances do you attend per month? __________

17. How many of these performances did you decide to go to based on reading WholeNote Magazine? __________

Please continue on the other side
18. How many of these performances did you select based on seeing an advertisement in WholeNote Magazine? __________

19. How many of these performances are subscription based? __________

20. Thinking back to the performances you attended in the 2002/2003 season, approximately what was the lowest ticket price you paid and what was the highest? Lowest: $ ________ Highest: $ ________

21. On average, how much do you spend on purchasing CDs per month? $ ________

22. In the past year, approximately how frequently did you attend music performances in each of the following categories? (Assign numbers as 0, 1, 2-3, 4-5, 6-9 or 10 times or more.)
   - Choral
   - Chamber Music
   - Classical Orchestra
   - Concert Band
   - Ensemble
   - Early Music/Baroque
   - Jazz
   - Music Theatre
   - New Music
   - Opera
   - Other (Specify) ________

23. To what extent do you agree with each of the following statements? On a scale of 1 to 10, from Do Not Agree at All (1) to Strongly Agree (10), please rate these statements with numbers to the left.
   - I attend more music performances since I started reading WholeNote.
   - I usually keep one copy of WholeNote at home and one at the office.
   - My copy of WholeNote stays in use for the whole month.
   - The advertisements in WholeNote frequently grab my attention.
   - The cover story is one of the best features of WholeNote.
   - The information in WholeNote encourages me to attend concerts I would not have attended without reading about them.
   - The information in WholeNote encourages me to purchase CDs I would not have purchased without reading about them.
   - WholeNote is my most important source for staying up to date on what other performing groups in the music community are doing.

24. In the past year, approximately how many times have you followed through on any of the advertisements you saw in WholeNote Magazine? (For example, you bought a ticket, product or lessons, inquired about services, visited a store, or accessed a website for more information.)

Number of times
   - Auditions
   - CD Producers & Distributors
   - Coaching, Lessons (Vocal or other)
   - Instrument Makers, Stores and Services
   - Music and/or Book Stores
   - Music Schools, Workshops, etc.
   - Other Services (e.g., Photography, Media, etc.)
   - Performances, Events, Festivals, etc.
   - Radio
   - Restaurants
   - (Un)classifieds
   - Venues (Roy Thomson Hall, St. James’ Cathedral, etc.)
   - Other (Specify) ________

25. Did you know, prior to filling out this survey, that WholeNote has a Website?
   - Yes
   - No

26. If you were unable to obtain a paper copy of WholeNote, how likely is it that you would go to the WholeNote website?
   - Not at all likely
   - Somewhat likely
   - Very likely
   - Extremely likely

27. What age group are you in?
   - Under 25
   - 25-34
   - 35-44
   - 45-54
   - 55-64
   - 65+

28. Male □ Female □

29. What is the highest level of education you have completed?
   - Some High School
   - High School Graduate
   - Some College, Technical School, or University
   - College or Technical School Graduate
   - University Graduate
   - Postgraduate Degree

30. Which of the following best describes your total annual household income from all sources?
   - Less than $30,000
   - $30,000 – $49,999
   - $50,000 – $74,999
   - $75,000 – $99,999
   - $100,000 or more

31. Which of the following categories best describes your current employment status?
   - Employed Full/Part Time
   - Homemaker
   - Retired
   - Self-Employed
   - Student
   - Other

32. How many people are there in your household (including yourself)?
   - Adults (18 and over) ________
   - Children under 18 ________

33. Please enter the first three characters of your home postal code: ________
   Please enter the first three characters of your work postal code: ________

34. Please describe any other comments or recommendations you have for WholeNote Magazine.

THANK YOU FOR TAKING THE TIME TO TELL US ABOUT YOURSELF AND GIVING US YOUR FEEDBACK!

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Your responses will help us to shape the future of WholeNote and assist us in targeting the advertising that pays for our magazine’s production and distribution, allowing you to receive WholeNote at no cost. Your participation in this Readership Survey will be a significant contribution to the survival and growth of WholeNote.

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August 9th: at 7pm The Seasons - A Gourmet Opera extravaganza with chef Michael Stadlander
August 10th: at 3pm The Seasons at Novelis Hall near Barrie, Ontario
August 16th: at 2pm Beethoven’s Feast with chef Michael Stadlander at Eigensinn Farm

CHAMBER MUSIC CONCERTS
July 27th: Symphony in the Barn in the Saugeen churches
At the Barn
July 27th & August 3rd, 10th: at 2pm Sunday Surprise Serenades $20 per person with refreshments & home baked goods included
FESTIVAL FINALE
August 17th: at 2pm Sunday Season Finale: $20 per person
Celebrate the end of a great season!

For information and tickets visit us at:
www.symphonyinthebarn.com or call 519-369-3741