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**Wednesday August 13:** The Magic of Mozart  Grand Sestetto
Concertante, Trios by Mendelssohn and Chan Ka Nin

**Thursday August 14:** The Sounds of Summer  Bach Brandenburg
Concerto No.3, Mozart Kegelstatt Trio, Brahms String Sextet

**Friday August 15:** Sounds Symphonic
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This stunning recording features Jordi Savall’s daughter Arianna, whose beautiful voice will transcend any listener to a higher realm.

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**Cover Story**

**BEN HEPPNER**

By Pamela Margles

"I remember one time standing onstage at the Met during the overture of Die Meistersinger," says Canadian tenor Ben Heppner. "I'm the first person seen. As I was enjoying the music, which I just love, all of the sudden it hit me: 'Metropolitan Opera ... James Levine ... Meistersinger ... I've got the best job in the world!'"

It usually takes a trip to one of the world's major opera houses or concert halls to hear Heppner, the outstanding dramatic tenor of our day, on stage. But in late July, Heppner will present a series of four recitals in Stratford, Ontario.

Even though he lives in Scarborough, with his pianist wife and three children, the eldest of whom just graduated from university, opportunities to hear him locally are unfortunately rare. He played supporting roles with the Canadian Opera Company in the 1980s. But that was well before his triumphant Metropolitan Opera debut in 1991 replacing Pavarotti in Aida.

The only chance Toronto audiences have had to hear him in a leading operatic role was in 1996, when he made a thrilling Cuno in Pagliacci with the Canadian Opera Company.

Fortunately, there have been other appearances. In a recital at the Weston Recital Hall, he made his entrance carrying a can of Spam (the tacky lunch meat, not its computer-generated namesake), which he mischievously plunked on the piano to introduce the sentimental songs featured on his irresistible 1999 recording My Secret, My Song, which has dubbed "Songs My Mother Wished I Sang."

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There will be projects that involve the orchestra. But most of his projects in my faith experience, the little trial that I went through doesn’t even count on the radar. Glad I went through it. Don’t want to do it again. But it made me a better person."

In April, at a Toronto church, he gave a benefit concert for the Bible seminary he had once attended. What was apparent was the depth of his Christian faith and where that commitment leads him musically. But he also revealed his extraordinary range as a performer. Heppner pulled off one of the most inspired and entertaining encores I have ever heard, when he took requests for traditional hymns from the audience and worked them into a medley, from Amazing Grace to The Old Rugged Cross.

"Wasn’t that fun? I’d already worked out with my accompanist, Mel Bowler, that if I didn’t want to do a certain hymn I would say: ‘Oh, Mel, doesn’t know that.’ But of course he knows all of them. It was just the right audience – I’d never do that anywhere else, or with any other pianist, because he’s the only one who could pull it off. He once taught me piano for a year – poor guy.”

At Stratford in July, Heppner will introduce a new program of songs by the nineteenth century Italian composer Francesco Paolo Tosti, whom he first encountered 25 years ago when he was asked to sing Goodbye as part of a farewell recital for his then-future wife’s piano teacher.

"Tosti was a voice teacher, so he has a real sense of vocal line. His songs are logical to sing – I wouldn’t say easy, because there are some rough corners in them, but they are really written for singers. This is very accessible music. It’s not Verdi, but it’s worth hearing.”

While most of the great tenors past and present have recorded a selection of Tosti songs, Heppner is preparing the first recording devoted to them. "I’ve included a lot of the pot-boilers like Ideale and L’alba separa. There are so many songs – over fourteen volumes – so I picked some that hadn’t been heard, especially the more obscure ones.

For the Tosti project, Heppner is working with an intimate salon-style orchestra. But most of his projects eventually involve the top orchestras and conductors of our time. He worked with Giuseppe Sinopoli on his final recording, Ariadne auf Naxos, before his tragic early death. "The first time we worked together, for a recording of Dzieci ohne Schatten, I didn’t meet him. I did the recording in Chicago – the rest had been done earlier in Dresden. I just had the sound over headphones and a conductor showing me with his hands what was happening in the orchestra. It’s called post-synchronization, when they match a voice in – it’s done a lot. It worked like a charm.”

Heppner’s openness to experimental stagings makes him a favourite of controversial directors like Robert Wilson and the late Herbert Wernicke. In fact, he’s had only one dreadful experience. "It was the low point of my opera career – a terrible production of Idomeneo just following the first Gulf War in 1991, so Idomeneo was a type of Saddam Hussein needing to be taught a lesson. Today I never would go through it, but I probably needed the money then.”

On stage, Heppner is commanding - and not just because he is 6’2. He is a passionate, intensely theatrical actor. He identifies emotionally with the characters he plays, even though most of them are terminally flawed. "Berlioz makes it easy for me. I think Aeneas is a hero, but we never see him accomplish anything – in fact he leaves devastation wherever he goes. It’s the kind of roles I sing – what can I say?"  

"I hope to do La Clemenza di Tito and Idomeneo again soon – they are really good to sing, to keep you flexible. I’d love to do a Handel opera, but I haven’t been offered. When he put together his splendid disc of French opera arias, Airs Francais, he discovered a huge amount of overlooked repertory. I want to do more French grand opera, which was meant for my colour of voice - like Meyerbeer, Reynaldo Hahn.

Heppner made a great impact when he premiered American composer William Bolcom’s opera McTeague in Chicago in 1992. "Bolcom really loves the voice and actually writes for it. So much modern music has forgotten that the voice is like a single string – basically just a set of stretchable cords in the throat. I desperately try to find a musical line, even in wide intervals. I think the human voice isn’t pointillistic – it’s melodic.”

"There are some great singers who just don’t move me, like Callas. It’s not necessarily how well they sing," he says, "it’s a personal thing. That’s why we need emotional content. The voice that you love, in the end, is the voice that really moves you.”

Ben Heppner performs for Stratford Summer Music on July 24 to 27 in the Stratford City Hall at 11:15. For information and tickets call the Stratford Festival box office at 1-800-567-1600. He will also give a recital at Roy Thomson Hall Thursday, Nov. 27 at 8 pm. For information about Ben Heppner, and a complete discography, check his website at www.benheppner.com

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### Music Toronto 2003-04 Season

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TORONTOSTAR
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June 18, 2003, 7:00 pm: The University of Toronto’s faux-medieval Emmanuel College offers a suitably antique environment for the study of early music. And on this evening, about 50 musicians – mostly young adults – have assembled for the first lecture of the Tafelmusik Baroque Summer Institute. Now in its second year, the two-week course has attracted students from across Canada, and – I’m surprised to learn – from as far away as California and Texas. But perhaps I shouldn’t be too taken aback: after all, this programme is run by Tafelmusik – the ensemble that has not only defined period performance in Toronto for 25 years, but has made a name for itself around the world through recordings and tours.

The Institute is very much a hands-on affair, with workshops, masterclasses and performances; but this evening’s lecture by Tafelmusik’s choir director Ivars Taurins offers a glimpse at the ideas behind the early music movement. According to Taurins, the goal of historical performance is “to take the black specks on the page and make them into something that might have been familiar to the composer.”

The students are sympathetic: most of the people in the room are already involved in period performance, so he’s basically preaching to the choir. And when Taurins plays some recordings to illustrate his views about modern style vs. historically informed practice, his audience laughs at the sluggish renditions of baroque music played by big orchestras. In such performances, he suggests, “true meaning” is lost, and he backs up his argument with early music recordings that are lively and nuanced. It all sounds perfectly reasonable – yet I find myself wondering if there isn’t something wrong with this picture.

9:30 pm: The participants in the programme adjourn to a local pub for an evening of socializing. I spot a local cellist and ask her what she hopes to get out of the training provided by the Institute. “Work!” she replies with a smile; going on to explain that she currently owns two cellos: one to play in symphony orchestras and another that she’s had “baroqued” for period performance gigs. Similarly, I meet a bass who’s in the Elmer Iseler Singers, but who wants to perform with early music groups as well. Perhaps “bi-musicality” is the way of the future, with musicians knowing how and when to switch from one style to another.

I also meet Colleen Smith, Tafelmusik’s Director of Education, who tells me more about the Baroque Institute: that students’ ages range from 18 to 80, that conducting has been added to the curriculum this year, and that she hopes the Institute will eventually become a year-round programme. “Tafelmusik is more than an orchestra and a choir,” she explains, “it’s also a centre for baroque music.”

I leave the pub impressed with the Institute. But as I walk home, I also reflect on Taurins’ remarks earlier in the evening. When he spoke of “modern” performance practice, he was of course referring to styles inherited from the late nineteenth century: what we might expect from the Vienna Philharmonic, or Bayreuth, or those huge English choirs that sing Messiah. It seems to me that it would be more logical to call the early music movement “modern”: it did, after all, give the twentieth century a new approach to performance, very much in keeping with modern sensibilities. What emerged under the now-discarded banner of “authenticity” was a style that downplayed subjective, personal intuition in favour of objective, historical evidence: “You play Bach your way, and I’ll play Bach his way,” as the harpsichordist Wanda Landowska famously put it.

Tafelmusik is indeed more than an orchestra and a choir. It also has an ethos – a way of performing and thinking about music. Ironically, it’s an ethos that owes more to the twentieth century than to the eighteenth. And when viewed as such, it starts to look a little more subjective than some early music adherents may wish to admit.

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.
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TORONTO
While the 117 concerts in the GTA section of our Live Listings (commencing page 21) are only 15-20% of the number you’d find in a “normal” two-month period between October and May. But it’s still the first time in recent memory that there has been anything resembling a full-fledged summer season in the city in the summer.

At least a quarter of these originate from three series that will be presenting one and occasionally two concerts a week – Music Mondays, The Music Garden, and a series new this summer, the Plein Air Garden Concerts. All three will bring us a remarkable array of music, from string quartets to jazz to folk singers to music from a variety of non-western cultures. (Editor’s note: A fourth contributor to a burgeoning city summer – a nine concert organ series at St James Cathedral was announced too late for this column or for our listings – see their ad on page 20.)

I spoke to Susan Brown, whose “Artists’ Garden Co-op” is presenting the Plein Air Garden Concerts as an addition to her already flourishing community arts education initiative. A former student of hers, now an architect, has designed a resonant amphitheatre/tea house/gazebo outdoor performance space in her back garden. There is seating for an audience of about forty. What a great idea! Ms. Brown is encouraging the purchase of subscriptions, or at least advance reservations.

Some other things that you may want to consider adding to your in-town calendar are: TrystYacht’s Toronto International Chamber Music Festival from July 3 to 6, Opera Everywhere’s Evening of Opera at the Stone Church on July 16, a solo recital by recorder player, Alison McVili on July 19, Summer Opera Lyric Theatre’s three productions in late July, the National Youth Orchestra on July 30, New Adventures in Sound Art on Toronto Island on August 9, the COC’s Altamira Summer Opera Concerts and a concert at Yorkminister Park Church on August 27 by pianist, Li Wang, to raise funds for famine relief in Ethiopia. (Li Wang will also be performing at the Festival of the Sound on July 29.)

(National Youth Orchestra brackets in Toronto appearance with concerts outside Toronto July 29 and 31. See Concerts Further Afield in our Listings.)

Summer Music Festivals
I’ll only touch on some of the many summer music festival highlights here, "parachuting in" so to speak for a few memorable moments. Our detailed Festival Listings are from page 28 to 34 (including for the first time a look at summer music in the west (Alberta and BC.) I encourage you all to comb through the listings and generate your own highlight reel.

The Festival of the Sound’s Gala Opening of the 480-seat Festival Performance Hall in the new Charles W. Stockey Centre for the Performing Arts in Parry Sound is on July 18 at 7:30 p.m. and features premieres of three new works by Canadian composers written especially for the occasion.

July 19 and 20 tenor Michael Burgess, soprano Donna Bennett, pianist Brian Finlay and the Borealis String Quartet perform Vaughan Williams’ On Wenlock Edge and highlights from Broadway musicals at the Westben Festival’s barn/concert hall.

On July 26, the Ottawa International Chamber Music Festival begins with a gala concert featuring ten pianists and at least that many pianists on the stage of the National Arts Centre.

Measha Brueggergosman (Opera Canada cover story, Spring 2003) and the Orchestre Symphonique de Montreal perform on July 12 at the amphitheatre of the Festival de Lanaudiere.

The Symphony in the Park Festival opens on July 25 with a performance of Haydn’s Creation and the Nawah First Nations story of creation told through drumming and singing.

August 16 will be quite a night in Hamilton: Boris Brott will conduct the National Academy Orchestra with chorus and soloists in Off’s Carmina Burana, Mercure’s Kaleidoscope and Dvorak’s Slavonic Dances #1,8.

And August 2 will be a rare opportunity in Ontario to hear Canadian cello virtuoso, Denise Djokic in the final concert of the Collingwood Music Festival.

From all of us at WholeNote to all of you, best wishes for a memorably musical summer.
**EARLY MUSIC**

by Frank Nakashima

Well, it’s summer again, and as often happens at this time of year, the musical action moves to festivals out-of-town.

For instance, the Grand River Baroque Festival, at the Buehlow Farm near Ayr, 20 minutes southwest of Kitchener, is where you could take in a masterclass with Linda Melsted (July 3) and explore baroque performance practice issues. The official opening on the following night (July 4) features the music of the “Incomparable Bach” — his Brandenburg Concerto #4, the Harpsichord Concerto #2, and Cantatas 187 and 190. There’s lots more music by Bach in this festival, such as “The Goldberg Variations” (July 5), “Bruch with Bach” (July 6) and later the same day (July 6), Victor Martens conducting the Grand River Baroque Festival Ensemble and Chorus and guest soloists in a performance of the Mass in B minor.

Another theme of the festival is the aesthetic struggle between 17th century France and Italy, several concerts featuring works by Moneverdi, Luigi Rossi, Corelli, Lully and Couperin, and reaching a climax with two dramatic cantatas — Orphée by Clerambault and Orphée by Pergolesi. See my June column for details, and check their website for more: www.grbf.ca.

**THE OPENING NIGHT GALA (July 11), in the Gambrel Barn, is expected to be a bold and brilliant opening to the 24th Elora Festival with the rarely heard Magnificat of Carl Philipp Emanuel Bach. Also on the program, Haydn’s well-loved Nelson Mass captures the uncertainty of the times, as Horatio Nelson battled the French on the high seas. Hear the glorious voices of soloists Karina Gauvin, Daniel Licht, and rising stars Colin Ainsworth and Jennifer Enns.

CDC Radio host Rick Phillips offers live “Sound Advice” (July 19) as he informs you about works being performed at the Festival as well as advice in “Building a Classical Music Library.” Rick will also compare recordings and answer your questions about classical music.

The Elora Festival is honoured and thrilled to present the great English soprano, Emma Kirkby, who joins phenomenal Canadian countertenor Daniel Taylor for a concert of music by Bach and Handel (August 2). The soaring voices of the Elora Festival Singers will perform choruses from the Passions of Bach, and Handel’s oratorios Alexander’s Feast and Solomon.

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Consult the Elora website for more information at: www.elorafestival.com.

**IN TORONTO, THE LUNCHTIME SUMMER CONCERT SERIES, MUSIC MONDAYS, at the Church of the Holy Trinity, continues with Morecata, a Medieval & Renaissance instrumental & vocal trio (August 11). The final concert presents the Renaissance Vocal Ensemble (September 1) which will be performing some extraordinarily beautiful early vocal polyphony by Clemens non Papa, Guerrero, Esquivel, Peñalosa, Obrecht, Ockeghem, Handl, and Phinot.

The only other Toronto event that I’m aware of is a solo recital by Alison Melville (recorders and baroque flute), “In the Company of Songbirds,” a rare program of music by Jacob van Eyck, James Oswald, G. F. Telemann, Hans Martin Linde, and others (July 19), with all proceeds going to support the next season of Baroque Music Beside the Grange.

**JUST A LITTLE FURTHER AWAY is the Festival de Lanaudière in Joliette, Quebec, which you can learn about in more detail by visiting their website: www.lanaudiere.org.

Three Mozart Piano Concertos #9/#25, and #27, will be performed by Anton Kuerti, with the period instrument orchestra, Les Violons du Roy (July 4). Harpsichordist Kenneth Weiss plays the music of Bach and Scarlatti who are rightly referred to as “Masters of the Clavier” (July 14). There are also three “Baroque Delights” (July 19) with Carl Philipp Emanuel Bach, Teleman, and Bach, performed by Marie-Nicole Lemieux, mezzo-soprano (who was in Toronto recently with Talismus); Philippe Magnan, baroque oboe; and Ensemble Masques.

**PHILIP L. DAVIS**

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As the churches and concert halls of Toronto take a summer recess, the barns of Ontario come alive with the great choral masterworks. There’s precious little choral activity in the city, this summer, though there are a few special concerts happening which involve choirs.

On July 6 at the Toronto Centre for the Arts, the Brahm’s Requiem will be performed in a curious “chamber” version, as part of Tafelmusik’s Toronto International Chamber Festival. I’ve heard of Bach sung one-to-a-part, but Brahm’s?! This should be very interesting. The next day (July 7) at Noon, the Oriana Singers—a local women’s choir—gives a concert as part of the wonderful Mondays series at the Church of the Holy Trinity.

Later in the month, on July 20, the Calvin Presbyterian Church Choir—directed by Stephanie Martin—gives a concert to launch their new recording and kick off a tour to Newfoundland. Church choirs don’t often give concerts, but Calvin is one of the city’s best, so this is a concert to look forward to.

The major choral activity, though, takes place out of town this summer, with many festivals offering first-rate choral music in relaxed and picturesque settings.

The Grand River Baroque Festival presents a performance of Bach’s Mass in B Minor on July 6, conducted by retired tenor Victor Martens. From what I know of Martens’ work, he doesn’t have much interest in authentic baroque style and he’ll be working with a number of fine baroque players from Tafelmusik and elsewhere. I’d love to be a fly on the wall in the rehearsals! I have the utmost respect for Artistic Directors Julie Baumgartel and James Mason, though, and the soloists are first-rate, so this will be a performance worth travelling some distance for.

The Elora Festival has another stellar line-up of choral concerts in the last half of July and early August. Highlights include the opening night (July 11) of Haydn and CPE Bach, Britten’s St. Nicholas, with the outstanding tenor Benjamin Butterfield (July 13), Martz’s Field Mass with baritone Russell Braun (July 18), a concert of Brahm’s and Mendelssohn motets (July 20) and festival-closing concerts with soprano Emma Kirkby and superstar countertenor Daniel Taylor (August 2 & 3).

The Symphony in the Barn Festival continues with Tafelmusik: Bach’s 24 preludes and fugues, conductor Simon Castricum, and a concert of music by Reger and Bruch.

On July 21, the Elora Festival has another wonderful Monday morning of music with the Toronto Chamber Choir.

The Elora Festival concludes July 28 with a final concert featuring Joseph Tegler, the Elora Festival Choristers and the Elora Singers.
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I write about myself with the same pencil and in the same exercise book as about him. It is no longer 1, but another whose life is just beginning. (Samuel Beckett)

Arriving in town at the end of 1998 with a suitcase and my hockey bag in tow, I began my 2-year Composer in Residence position with the TSO. I never guessed I'd stick around for an additional 2 years. Now's the time to go, and, with that, I'm off, to begin as Assistant Professor of Composition at the University of Alberta.

Having lived in megalopolitan centres like Toronto and Paris, and small big cities like Amsterdam and Vancouver, it will be interesting to generate and witness musical activity in Edmonton. I'm not a "big city is necessarily where it's at" person. There are smaller town festivals, such as Open Ears in Kitchener, happenings in Victoriaville and Newfoundland's Sound Symposium, as well as the on-dyamic Winnipeg New Music Festival. Standing here at the beginning of a personal journey west, this will be the last of these regular columns for me – so here it is, my musings somewhat more influenced than usual by matters of geography.

Starting in Toronto, one of the summer highlights is the annual Sound Travels series on Centre Island (www.soundtravels.ca), which features a wide range of performances, soundwalks, and electroacoustic offerings.

Just outside the city, a worthy first stop this summer could be Parry Sound's Festival of the Sound (www.festivalofthesound.on.ca). The majority of summer festivals have - inexplicably to me - little or no new music. Festival of the Sound offers a little more than the others, including premiers by composers Craig Callbraith, Jackie Shin, and Kyle Larmort. Gary Kulesha leads the Discovery Ensemble there; there is also a Hatzis piece from the St. Lawrence String Quartet, and pieces by Patrick Cardy and Harry Sommers. And though it's not contemporary, if you're there, check out Schonenberg's Pierrot Lunaire, and see how it sounds around Georgian Bay.

Otherwise, even Festival of the Sound consists of a very impressive list of performers playing through extensive repertoire. So if readers are seeking a "hardcore" new music festival, perhaps they will need to get on an airplane.

On the westward open road, beyond the summer at least, there are still other venues that present and perform selected new music works. In Winnipeg, Groundswell has been active for many years, and the symphony has had a vital new music festival (in January event)! But the Regina Symphony (and all others, for that matter, with the notable exception of Esprit and the CBC Vancouver Radio Orchestra) could use your encouragement to play recent and challenging works – WACS, we could call it, a "Wake-up Canadian Symphonies" campaign.

There is already more of a selection in the chamber music setting. Calgary's Land's End ensemble have high quality performers throughout their season, and New Works Calgary has had a lengthy tenure. The Edmonton Composers' Concert Society presents numerous concerts throughout the year, and the faculty at the University of Alberta has hosted touring musicians throughout the academic season – a statistic that will perhaps increase in the near future.

Speaking of Canadian ensembles, touring, and venues, for anyone looking for more information about groups and/or concerts in most regions of the country, go to the LINKS section of the Canadian Music Centre's newly designed website (launched June 25 at www.musiccentre.ca). Among other things, there you'll find a comprehensive set of web links to all things new music. Congratulations to the CMC for this important step in the right direction.

With that, look for more of my composer interviews in WholeNote in the fall, and of course, more of the new music that regularly bursts forth from my pens and computers.

The key word in my plays is "perhaps." (Samuel Beckett)

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by Paul Steenhuisen

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INTERVIEW WITH FRANCIS DHOMONT
JUNE 2003 by Paul Steenhuisen*

The name Francis Dhomont is synonymous with excellence in electroacoustic music. Active since the early 1970s, Dhomont has contributed to the development of electronic sound in Canada. His work has been performed in many countries, and he has received numerous awards and honors. Today, Dhomont continues to work with electronic music, exploring new techniques and ideas. In this interview, Dhomont discusses his approach to composition and the role of technology in his work.

DHOMONT: My work is rooted in the tradition of musique concrète. I began my career in electronic music in the late 1940s and have continued to work with electronic music ever since. In my opinion, it is not necessary to study traditional solfège, but it is necessary to learn how to listen, because in electronic music, we work with the perception of sound.

STEENHUISEN: What was your early goal as a composer working with the tape recorders?

DHOMONT: My traditional studies have left a trace. I was searching for something that had influenced me - it's what one can do with the electroacoustic technology that interests me.

STEENHUISEN: What did you leave out when you leave out the word "music"?

DHOMONT: That's an important question. In my opinion, it's not necessary to study traditional solfège, but it is necessary to learn how to listen, because in electronic music, we work with the perception of sound.

STEENHUISEN: In 1963, why did you make the decision to work exclusively with recorded media?

DHOMONT: I was a bit tired of instrumental music - my own and that of my contemporaries. With instrumental music, I couldn't find the answers to the questions I had as a composer. I was searching for something else. With the experiments I had done using magnetic tape in the late 1960s, I felt there was a new mode of composition available with these tools. Encountering the work of Pierre Schaeffer and Pierre Henry reconfirmed that interest, and inspired me to change from instrumental to electroacoustic music.

DHOMONT: What did you mean when you said you couldn't find the answers to your questions working with acoustic music?

DHOMONT: What were those questions? What were you seeking?

DHOMONT: It was a long time ago, but... I was listening to a lot of music, and I had the impression that it was always the same thing. Not that the music was always the same thing, but I had that impression. The thing that was completely new and different was the sound of electroacoustic music, and it provided some answers. The sound was completely different, and I had enormous interest in this.

DHOMONT: You've made the change from calling your work acoustic "music" to acoustic "art"? Why do you leave out the word "music"?

DHOMONT: That's an important question. One of the reasons is that in the past 25 years, the people who listen to our art, don't believe that what we do is music. They ask, "Why don't you make real music?" It's because of this that I asked myself the question, and I think it's better to say that we make art. It's more "sound art" than it is "music". People perceive it this way also, because it involves noise and other sounds, not articulating a musical language. Therefore, removing the word "music" and replacing it with "art" made the statement much clearer. Art can be something new. I consider that what I do is music, but I find it boring to always answer the question of why we don't do real music.

In the people's mind, music has a lot of tradition and historical background, a lot of dimension, such as people on stage, a manuscript, melody, harmony, a beat, and instruments. None of those things are present in electroacoustic music. The word "art" can always be redefined, and is much more broad - it leaves the door open.

DHOMONT: Many of my colleagues don't agree with me on this, maybe because they think that the word "music" is more noble, and also because there might be performing rights concerns. The performing rights societies might not decide to represent that art form.

STEENHUISEN: At the same time, you haven't really left acoustic music behind. You make substantial reference to other music as source material in your pieces. What is the function of these materials?

DHOMONT: Yes. That's a complex question, but very interesting. Effectively, I am always close to the universe of music, and music that is instrumental and/or vocal. I've always been very involved with it. I don't want to cut off from traditional music, but electroacoustic music has other dimensions of interest. One of the biggest changes in the evolution of music is that in instrumental art there is no longer the articulation of the note, but the articulation of the sound, of the morphology of the sound. There is a break there, but it is within the continuity of evolution of music. That is why we can hear references to instrumental music in my pieces. In musique concrète and its successor, acoustic music, nothing is forbidden. Instruments may be used in musique concrète or acoustic art, but not in the conventional fashion. We take the sounds, record them, and treat them, processing and changing them.

STEENHUISEN: By extension, with your sound materials you make reference to so much else - literature, the natural world, images, scenes and places. Are all sounds equal? Are they treated as found objects?

DHOMONT: There is an old saying in musique concrète that anything that makes a sound is good, and thus may be used. All sounds are treated equally, be they figurative or abstract. There is no hierarchical system, but it depends on the work. Some pieces may use elements that refer to reality, or are narrative, and referential to things that we know and experience. Therefore, there is a hierarchy of material in those pieces. For example, in a piece that would be very abstract, if I include in that abstract piece the sound of a word, or the sound of a singing bird, then those are very strong images that create a link with reality, a special climate. There is a change in perception between the

* (with thanks to Jean-François Denis)

** Originating with Pythagoras' unique oral teaching style delivered from behind a curtain to prevent his physical presence from distracting his disciples and allowing them to better concentrate exclusively on the content of his message) the term acousmatic is closely associated with Dhomont's work. Applied to sound, "acousmatic" is loosely defined as "a sound that we can hear without knowing its cause".

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abstract world and these things that pop in as reference to the realities that they derive meaning from. This is not something that occurs by accident, but rather, it is voluntary on my part. Be it painting or music or literature, I think that one of the aspects that is very important in art in general is the poetic climate or atmosphere. A feeling of poetry is needed in a work of art.

STEENHUISEN: You’ve mentioned your interest in the spectral morphology of sound. Could you define this and give some examples of how it’s applied in your work?

DHOMONT: The term Spectral morphology was invented by Dennis Smalley, who has written pages and pages about this phenomenon. But in a few words, it establishes the difference between instrumental music, which is the articulation of conventions of codes - notes, harmony, rhythm, and spectral morphology, which in music is more the articulation of colour and timbre. Spectral morphology is the study of everything that happens within the sound as it resonates. Pierre Schaeffer’s terminology for describing the same phenomenon is matter, which (in very broad terms) is the spectrum of sound, and its form, which is the amplitude of sound, and how it evolves in time. Schaeffer creates a link between matter and form, just as in spectral morphology.

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STEENHUISEN: Could you also talk a little about sound as metaphor?

DHOMONT: Yes, but sound is not only metaphorical; it’s physical. But it is true that in some or many of my pieces, sounds I use have a metaphorical value, and where that metaphorism is important. In Espace/Espace, which is a piece about voyage, escape, displacement, and notions of space, there are many sounds that make situations. Some sounds are realistic in terms that they evoke notions of speed, displacement, or travel, and are also figurative in terms of the sound qualities they evoke. They can be either literal (for example, a train passing by), or abstract in terms of a sound that has a lot of internal movement. Just like an abstract sound that moves from left to right — the movement is there, but it doesn’t make reference to a train or a plane, or anything. But the feeling of movement is evoked by its morphology.

STEENHUISEN: In addition to the technical and sonic richness, your work also has vast psychological breadth, exploring the complexities of the subconscious. Is this territory something that has always attracted you to electroacoustics?

DHOMONT: My interest in psychology has always been present, but electroacoustic music has allowed me to better understand psychology and the subconscious. When I was writing instrumental music, I had so many rules to obey and follow at the conservatoire or in music school that I couldn’t attain the liberty that electroacoustic music offered in terms of exploring the subconscious. Electroacoustic music offers a lot of freedom, total liberty of expression, but at the same time it creates the danger that one can just do anything, without care. With electroacoustic music, I learned how to become more free than I felt with instrumental music, but I also had to find or invent my own rules, in order not to create an insignificant sound, or meaningless noise.

DHOMONT: Exactly.

STEENHUISEN: While the materials of electroacoustic art may be fixed on tape, in performance they are by no means static or fixed in space. How is the live concert experience of electroacoustic music important to the true experience of it?

DHOMONT: Listening to the music on CD at home can be a good representation, and a good image of the work. In the concert hall, where there are multiple speakers and the person is centred — that spatializes the sound - a new dimension is added to the music, an amplification. However, all music fixed on tape isn’t necessarily stereo, because there are also multi-track pieces, conceived for presentation in the concert hall, even though it’s fixed on tape, or hard disk. Both listening modes are valid — privately, or in the concert hall. It’s a big subject — we could talk for hours about this.

DHOMONT: There’s a problem. That is certain. Many of the techno musicians use the same means as electroacoustic composers, and transform the sounds we’ve invented. Those aspects are good, but the risk is that in the near future there will be only techno left. There is good techno, but there is also some that is very temporary in content. With anything that is becoming commercialized, there is a tendency to have less content. Nonetheless, it’s still necessary to continue to have composers that still search, that look inside music for new things, continuing to research.

DHOMONT: My interest in psychology has always been present, but electroacoustic music has allowed me to better understand psychology and the subconscious. When I was writing instrumental music, I had so many rules to obey and follow at the conservatoire or in music school that I couldn’t attain the liberty that electroacoustic music offered in terms of exploring the subconscious. Electroacoustic music offers a lot of freedom, total liberty of expression, but at the same time it creates the danger that one can just do anything, without care. With electroacoustic music, I learned how to become more free than I felt with instrumental music, but I also had to find or invent my own rules, in order not to create an insignificant sound, or meaningless noise.

DHOMONT: You once wrote, “the road least accessible is always the one to choose.” Why?

DHOMONT: I believe we can obtain something of interest with work, with effort and research. If we don’t do that, then we repeat what we’ve already done. I believe that we always have to search, to try harder to give ourselves difficulties in order to reinvent all the time. For example, when one buys a synthesizer or some software, these things come with “presets”. We saw much with the DX-7 that many composers just used the machine as it was delivered by the manufacturer. But there are composers who go further. What was interesting were the people who went into the machine or the software and explored and tried to get new things out of it. That is the hardest path, but it’s also the most interesting. But I’m not quite content with this formula. I want to add something that’s contradictory, because the truth lies in the contradiction and the dialectic. Sometimes we have a musical idea that comes very easily by itself and it could be the best one.

DHOMONT: While the materials of electroacoustic art may be fixed on tape, in performance they are by no means static or fixed in space. How is the live concert experience of electroacoustic music important to the true experience of it?

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JAZZ NOTES
by Jim Galloway

Summertime - And The Livin' Ain't Easy.

The first casualty in war, some people say, is the truth, proved in the case of SARS when the media made it seem as if we were a city under siege and wearing masks. I had two recent trips into the States and had to answer questions about it. One morning in May I was visited by a tv crew from New York City doing a piece on the effects of SARS on the city. What problems had I encountered, was it affecting the jazz festival, had there been cancellations?

It was an opportunity to tell the world the problem had been vastly inflated - that someone wearing a mask in downtown Toronto was more likely at a bank robbery! The result? because I didn't have a tale of woe to tell or a heap of bad news to spread, the interviewer decided not to go ahead. Simply stated - bad news is good for ratings.

In Sacramento, one night the band decided to play a joke on me. I was introduced as being from Toronto and immediately they all started coughing and wheezing on the bandstand. Not to be outdone, I grabbed a small paper napkin, placed it over my mouth, and stuck my saxophone through it!

Perhaps we should have played “St. Louis Fell On Alabama”!

RIVERWALK ON JAZZ FM91

In these days when “steady” engagements are very few and far between Jim Cumlum’s story is nothing short of amazing. His dad was a clarinetist who toured, Hal Hill has put together another. For more information contact Laun...details.

The HECTIC PACe OF THE DOWNTOWN Jazz festival is easing, but don’t lose the live jazz habit over the Summer. In T...several of the youth bands in the Toronto area start their auditions in mid-September. The Toronto Youth Wind Orchestra and the Har...the world so far I’ve been able to play bass saxophone in a section of bass saxes. It’s truly an awesome sound.

See you in September!

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; or on the web. http://members.attcanada.ca/merlinw or by phone at 416 489-0225.

BAND STAND
by Merlin Williams

It’s been sort of a tradition in the July Bandstand column to list summer band concerts separately for readers’ convenience. In going through the concert listings this time, it struck me that the single largest group of events listed this month is...TA DA! Band concerts! So you won’t have any trouble finding them amongst the main listings.

What is worth noting is the venues surrounding Toronto that are presenting so many band concerts. Conchiching Park in Orillia, Dundurn Park in Hamilton, Rotary Park in Bowmanville and the Burlington Central Park Bandshell are all presenting numerous concerts this summer.

It’s also great to see a brand new location this year. The Uxbridge Historical Society is donating a traditional gazebo style bandstand to the Uxbridge-Scott Museum. The first concert will be presented on Wed. July 16 at 7:00, featuring the Markham Concert Band. The second concert, on Wed. Aug. 13 at 7:30, features the Newmarket Citizens’ Band.

These concerts will be held on the grounds of the museum located on the Sixth Concession of Uxbridge Township. Travelling from Toronto, take the Don Valley Parkway and Highway 404 to Bloomington Road. Drive east on Bloomington Road through the hamlet of Goodwood to the sixth concession and drive north approximately two kilometres to 7239 Concession Six.

Make sure to bring a lawn chair and a few bucks for the donation bucket to help support this new concert venue.

For more information contact Laura Bradley at the Uxbridge-Scott Museum, 905-852-5854 or visit the museum’s website www.uxlib.com/museum.

TWILIGHT CONCERTS
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MUSIC THEATRE SPOTLIGHT

by Sarah B. Hood

Fringe Fare, Festival Fever and Farmyard Fun

Who would believe that the Fringe of Toronto is already 15 years old? Running July 2 to 13, the festival still holds pretty well to the format of 100-plus short plays in a plethora of venues around the Annex neighbourhood. Since The Drowsy Chaperone, the Fringe has increasingly become a petri dish for the incubation of original musicals. Case in point: Top Gun! The Musical, which had to extend its June remount at the Factory Theatre.

Then there are Jerome Saibil and Eli Batalion (a.k.a. Foqué Dans La Tête Productions), those Montreal boys who brought us last year's creative, intelligent runs of plays: Act 1: Modernism, Act 2: Dada, and Act 3: Art Deco. This year's successful musical, The Drowsy Chaperone is produced by the Montreal boys, who bring their charm and wit to the festival, running from August 6 to 17.

Fringe Fare, Festival Fever and Farmyard Fun

The wonderful 4th Line Theatre Company July 3 to 26, and Brockville's St. Lawrence Stage Company July 5 to 23. The Shaw from Aug 5 to Oct 31.

The only other summer premiere seems to be Fingers and Toes, by pianist Logan Medland, Aug 5 to 9 at the Bluewater Summer Playhouse in Kinburn, Ontario. However, there are lots of other shows to choose from, like the charming 30s sendup Deuces at Sea at Brockville's St. Lawrence Stage Company July 3 to 26, and the haunting Brecht/Weil collaboration Happy End at the Shaw from Aug 5 to Oct 31.

For complete information about summer theatre festivals, contact the Association of Summer Theatres (Round Ontario ASTRO) at 416-408-4556; or visit www.summertheatre.org. ASTRO members are also repeating last year's successful "Just the Ticket" promotion, which creates theatre travel packages around southern Ontario. To find out more, call 1-800-ONTARIO or visit www.justtheticket.ca.

MEGAMUSICAL UPDATE

The theatre landscape in town is still undergoing SARS-tectonic plate shifts... Disney's The Lion King at the Princess of Wales will close Sept 28. Mamma Mia! at the Royal Alexandra takes a summer hiatus as of July 1. This means the Mirvishes will have three September openings. Mamma Mia! resumes Sept 30. Chicago is coming to the Canon Theatre Sept 23 to Oct 19, and Ted Dykstra and Richard Greenblatt's delightful Two Pianos, Four Hands—now dubbed 2P4H—takes over the Elgin Theatre from Sept 18 to Oct 5.

Meanwhile, the touring production of Grease with Frankie Avalon (not a Mirvish show) will start its hummingbird Centre run one day earlier than originally planned. It's now slated to run from July 15 to 20.

Happy holidays to Whole Note readers until we return in the fall!

Watch for Sarah B. Hood's upcoming book Toronto: The Unknown City, co-written with Howard Adler, to be released on the weekend of Word on the Street in late September.

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Announcing: The eagerly awaited book by Jean Ashworth Bartle

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July 1 - September 7 2003

www.thewholenote.com 19
by Christopher Hoile

JULY AND AUGUST are generally a fallow period in Ontario for those longing for fully staged operas with full orchestra. You will have to seek them elsewhere at one of the great summer opera festivals. Nevertheless, there are still some local operatic activities to tide us over until the full season begins.

Primary among these are the productions of the Summer Opera Lyric Theatre and Research Centre (SOLT) under the guidance of General Director Guillermo Silvas-Marín. SOLT was founded in 1988 with a mandate to promote musical and dramatic education in Canada showcasing artists at all stages of development through a variety of challenging operatic repertoire.

The rarity among this summer’s SOLT workshop productions is the American opera The Ballad of Baby Doe (1956) by Douglas Moore. Performances are July 27 and Aug 2 at 8pm and July 30 and Aug 3 at 2pm. Standard repertoire is represented by Georges Bizet’s Carmen, sung in French, on July 25, 26 and 29 at 8pm and Aug 2 at 2pm. Joining it is Mozart’s Don Giovanni, sung in English, on July 26 and 27 at 2pm and July 30 and Aug 1 at 8pm.

The new venue for this year is the Robert Gill Theatre, 214 College St. (entrance on St. George Street). For tickets or information phone 416-978-7986.

Opera Atelier again presents its “Dance through Time” in the Walker Court of the AGO on July 9 at 7:30pm. The programme, free with PWYC gallery admission, features Artists of the Atelier Ballet performing a full range of period dances reconstructed by OA choreographer Jeannette Zwing. These include Renaissance braboesque, Baroque court dances, 19th-century Waltzes, Mazurkas and quadrilles, Spanish sevillanas and excerpts from Romantic ballet. For more information call 416-703-3767.

The Ninth season of the Altamura Summer Opera Concerts comes as a tonic in August. In the 2002-03 COC season over 100,000 people attended the company’s six mainstage productions, representing a 7% increase in attendance. The Altamura concerts give a glimpse of what has made the COC so popular. COC General Director Richard Bradshaw conducts the COC orchestra and guest soloists in highlights of past and upcoming seasons. The concerts take place at Harbourfront’s CIBC Concert Stage Aug 26, 27 and 28 at 8pm. The concerts are free, $5.00 donation is suggested to support Canadian Feed the Children.

Over the past eight years the Altamura concerts have raised over $219,000 for various children’s charities.

Carmen
by Georges Bizet in French

Raisa Nakmanovich, Mus.Dir.
Sun. July 27 at 8 pm
Wed. July 30 at 2 pm
Sat. August 2 at 8 pm
Sun. August 3 at 2 pm

Don Giovanni
by W. A. Mozart in English

Jennifer Tung, Mus.Dir.
Sat., July 26 at 2 pm
Sun., July 27 at 2 pm
Wed., July 30 at 8 pm
Fri. August 1 at 8 pm

New Venue! The Ohio Light Opera at Williamsport, Pennsylvania has quite a varied programme this year with Don Giovanni, Offenbach’s Bluebeard, Handel’s Orlando and American Robert Kurka’s satyrical opera The Good Soldier Schwik (1958), Phone 607-347-2255.

The Ohio Light Opera always has rarities on offer. G&S fans will not want to miss the chance to see fully staged performances of The Grand Duke (1896), the duo’s last work together. This joins Fink’s Rosina Marie, Offenbach’s The Brigands and such favourites as My Fair Lady, Countess Mara, The Pirates of Penzance and The Land of Smiles. Phone 330-263-2345.

Enjoy the summer!
Welcome to WholeNote's
Live Listings

Readers please note:
Presenters' plans change, & we occasionally make mistakes. Please always use the phone numbers provided to call ahead.
For CONCERTS further ahead (outside the GTA) see pages 25-26.
For THEATRE and OPERA listings see pages 26-27.
For JAZZ, FOLK and world listings, see pages 27-28.
For SUMMER FESTIVAL listings see pages 28-33.
For Summer Music in the West see pages 33-34.

CONCERTS in the GTA

Tuesday July 01
- 8:00: West end Silver Band. Summer Park Concert. Marches, light classics & other favourites. Little Park Bandshell, Weston Road north of Lawrence. 416-252-9422. Free

Saturday July 05
- 7:00: City of Toronto/Scotiabank, Studio Theatre, 5040 Yonge St. 416-872-1111. $35, $25, passes available.

Sunday July 06
- 4:00: Harbourside Concert/City of Toronto. Summer Music in the Garden: The Beckoning Sea. Tales of love, longing & the sea. Kathleen Kamokla, violin; Gabrielle McLaughlin, soprano; Ben Grossman, percussion; Peggy Jane Hope, actor. Toronto Music Garden, 475 Queen West. 416-973-4000. Free
- 7:00: City of Toronto/Scotiabank, Studio Theatre, 5040 Yonge St. 416-872-1111. $35, $25, passes available.

Thursday July 03
- 8:30: Hugh’s Room, Alcina Brown Quartet, 2261 Dundas West. 416-531-6604. $18 (advance), $20 (door)

Friday July 04
- 8:00: Tryst Tych, Toronto International Chamber Music Festival: Hego Wolf Centenary Celebration. Wolf: Italian Serenade; Dar Feuerwirtter: Eichendorff choral settings; Spanish, Italian, Moericke & Eichendorff lieder. Penderedzki Quartet; Nina Scott-Stoddard, mezzo; Ensemble Tryst Tych & others.

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.

June 30 Alexander Jacob, piano
July 7 Oriana Singers
William Brown, conductor
James Brown, accompanist
Les Miserables, in G Minor, A. SCRIABIN: Poem, Op. 72, "Vers la Flamme"
July 14 Paul Jenkins
J.S. Bach and the French Organ Classics
J. S. Bach: Cembalo
July 21 Rafael H. K. Bach: Cello and Piano
July 28 Andrew Mc
Classical Vocal
Aug. 4 Luke Amson, counter tenor
Paul Jenkins, piano
Aug. 11 F. SCHUBERT: Octet in C Major, D. 703
Aug. 18 Melange
Marmibas and Vibraphone
Aug. 25 Tatiana Yovitch-Canimilleri
Plano
Sept. 1 Renaissance Vocal Ensemble
Renaissance Music (with Patrice Kelly, George Civello, Art Levine, and others)

For more info contact 598-5251 x 222

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Saturday July 19 at 8 pm
St. George the Martyr Church, Toronto
INFO: 416-588-4301 ADMISSION $20 ($15/students, $10/children)

A Baroque Music Beside the Grange Benefit Concert

Calvin Choir
A celebratory recital
Join us to launch our new CD & Newfoundland concert tour

Sunday, July 20th, 2:00 pm
Calvin Presbyterian Church,
26 Delisle Avenue, Toronto
416 923-9030 www.calvinpc.com
Tickets: $10 / $5 sen & st
Sunday July 20
- 4:00: Harbourfront Centre/City of Toronto. Summer Music in the Garden. Middle Eastern music. George Sawaya and the Traditional Arab Music Ensemble. George Sawaya, kanun; Suzanne Meyers-Sawaya, drums; Ramon Sarvah, tambourine & voice; Bassam Beshara, oud, violin & voice. Toronto Music Garden, 475 Queens Quay West. 416-973-4000. Free.

Monday July 21

Tuesday July 22

Wednesday July 23

Thursday July 24
- 7:00: Toronto All-Star Big Band. Beaches International Jazz Festival. Queen St., Glen Manor Dr. 416-231-5695, Free.
- 8:30: Hugh's Room. "The Undertaker's Band (Terry Kelly. 2261 Dundas West. 416-531-6604, $12/admission, $14/door.

Friday July 25
- 7:00: Toronto All-Star Big Band. Beaches International Jazz Festival. Queen St., Glen Manor Dr. 416-231-5695, Free.

Saturday July 26
- 7:00: Toronto All-Star Big Band. Beaches International Jazz Festival. Queen St., Glen Manor Dr. 416-231-5695, Free.

Sunday July 27

Wadebridge and St. Columbia Male Voice Choirs from CORNWALL, UK

Invite you to two unique fundraising concerts:
Friday, 25 July, 7:30 pm
Bowmanville High School Auditorium
With selections especially for our Cornish Cousins
Advance tickets: $8.00 Call 905-623-9147
Tickets at door: $10.00
Sponsored by Sleeman Brewery
As part of 12th Gathering of Cornish Cousins
Sunday, 27 July, 2:30 pm
Timothy Eaton Memorial Church
230 St. Clair Ave W. (W of Avenue Road)
FREE/ GOOD WILL OFFERINGS
Followed by a farewell after party at
Granite Brewery (Call Audra to reserve a pasty)
Two male voice choirs from north Cornwall under the musical direction of Tony Tournoff have joined for this Canadian tour. They offer an eclectic repertoire including songs especially prepared for these Canadian concerts. These magical concerts will be followed by local pub singing that will delight both young and old.
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Gala Dinner & Concert $125
Concert $25
Students/Seniors $15
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416-532-4470

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Kingston
Kingston
Ottawa
North Bay
Stratford
Hamilton
Tuesday, July 22, 8 pm
Wednesday, July 23, 8 pm
Friday, July 24, 7:30 pm
Monday, July 28, 8 pm
Tuesday, July 29, 8 pm
Thursday, July 31, 7:30 pm

For more information please contact us:
416-532-4470 or toll-free 888-532-4470
info@nyoc.org www.nyoc.org

July 1 - September 7 2003
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Monday, July 28


Tuesday, July 29


Wednesday, July 30

12:00 noon: City of Toronto/Scotiabank. Sounds in the City: Gregg Lawless. Nathan Phillips Square, 100 Queen St. West. 416-338-0338. Free.


Thursday, July 31


Friday, August 1


Sunday, August 2


Monday, August 4


Wednesday, August 6

12:00 noon: City of Toronto/Scotiabank. Sounds in the City: Luther Wright & the Wrongs. Nathan Phillips Square, 100 Queen St. West. 416-338-0338. Free.


Thursday, August 7


Friday, August 8


Saturday, August 9


Sunday, August 10


400: City of Toronto/Scotiabank. Sunday Serenades: Skywalk. Music from the 30s to the 70s. Mel Lastman Square, 5100 Yonge.

Queens Quay West. 416-973-4000. Free.


Monday, August 11


Wednesday, August 13

12:00 noon: City of Toronto/Scotiabank. Sounds in the City: CASSAVERA. Nathan Phillips Square, 100 Queen St. West. 416-338-0338. Free.

7:00: City of Pickering. Pride, Pride, Pride. The Esplanade, Pickering Civic Centre, 1 The Esplanade. 905-420-4020. Free.


Thursday, August 14


Saturday, August 16


Sunday, August 17

7:00: Plein Air Garden Concerts. Peter Vinity, original charged folk. The Garden, 345 Bloor St. 416-487-0705. #10.


-time TBA: Ontario Youth Choir. Camp

Li Wang

INTERNATIONAL PIANO COMPETITION WINNER

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August 27th 7:30 pm

Yorkminster Park Baptist Church

1585 Yonge Street (1 block north of St. Clair)

Tickets at the door Adults $20, Seniors/Students $10

ALL PROCEEDS go direct to Ethiopian Famine Relief
Concert. Location TBA. 416 923 1144.

Monday August 25

Tuesday August 26

Wednesday August 27
- 7:30: Li Wang, piano in Concert. Works by Schubert. Ravel & Mussorgsky. Yorkminster Park Church, 1555 Yonge St. 416 409-2024 x269. $20, $10. All proceeds go directly to Ethiopian famine relief.
- 8:00: Canadian Opera Company. Music by the Lake: Autumn Summer Opera Concert. CBC Stage. See August 26.
- 8:00: Markham Theatre for Performing Arts. Golden Songs of Your Heart. Larry Sham, Michael Remedios, Christine Campan, Corin Chan & Jane La, performers. 171 Town Centre Blvd. 905 305-7469. 455, 438.

Thursday August 28
- 8:00: Canadian Opera Company. Music by the Lake: Autumn Summer Opera Concert. CBC Stage. See August 26.
- 8:00: Markham Theatre for Performing Arts. Golden Songs of Your Heart. See Aug 27.

Monday September 01
- 12:15: Church of the Holy Trinity: Music Mondays Concert: Renaissance Vocal Ensemble. 10 Trinity Square. 416 580-4921 x222. $5 suggested donation.

Thursday September 04
- 7:00: Harbourfront Centre/City of Toronto. Summer Music in the Garden: Classical Bharatanatyam (South Asian) dance with live music accompaniment, Lata Pada, director. Toronto Music Garden, 475 Queens Quay West. 416 973-4000. Free.
- 7:00: Markham Theatre for Performing Arts. Golden Songs of Your Heart. See Aug 27.

Sunday September 07

Concerts Further Afield
In this issue: Ajax, Bowmanville, Brockville, Cobourg, Collingwood, Erin, Fort Erie, Gannong, Grand Bend, Guelph, Hamilton, Jackson’s Point, Kincardine, Kingston, Meaford, Millbrook, Niagara-on-the-Lake, Orillia, Parry Sound, Pentanguishene, Petrolia, Picton, Port Dover, Port Perry, Port Stanley, Sharon, Stirling, Stratford.

Tuesday July 01

Wednesday July 02

Wednesday July 09
- 8:00: Red Barn Theatre. The Last Resort. By Foster & Ardol direct by Jordan Mark, Steve Thomas, musical director, Murder mystery musical comedy. Lake Drive, Jackson’s Point. 1-800-733-2276, $25, $20. Proceed. For complete run see music theatre listings.

Friday July 11
- 8:00: Ganarsaks Festival Theatre. Swing! Swing! Swing! All singing, all dancing musical. Victoria Hall, 55 King St. West, Cobourg. 1-888-262-8874. $18-32.50. For complete run see music theatre listings.

Sunday July 13

Tuesday July 15
- 6:00: Georgian Theatre Festival. Care By The Hills. By Brian McKay, Celtic conductor in story and song. Meaford Hall Opera House, 12 Nelson St. East. 1-888-541-4444. $11-24. For complete run see music theatre listings.

Wednesday July 16

Thursday July 17
- 2:00 & 8:00: Sunshine Festival Theatre. Rodgers & Hammerstein South Pacific. Orillia Opera House, West & Mississauga Sts. 1-800-683-8747. $22, $18 (run), $10 (child). For complete run see music theatre listings.

Friday July 18

Saturday July 19

Sunday July 20

Tuesday July 22
- 8:00: Regent Theatre. Tequila Vacamar Mati
Tuesday August 05
8:30: Bluewater Summer Playhouse. Fingers & Toes. World premiere by Logan Medland, featuring tap dancing, piano playing & musical numbers. Kincardine Centre for the Arts, 707 Queen Street. 1-877-259-5722, 203-42; grace notes. For complete run see music theatre listings.

1919; Bernstein: Candide Overture.

For complete run see music theatre listings.

Saturday August 26


- 8:00: St. Lawrence Stage Company, Sophie Tucker - The Last of the Red Hot Mamas! Valerie Boyle, creator & performer.

- 8:00: Bluewater Summer Playhouse, Fingers & Toes. World premiere by Logan Medland, featuring tap dancing, piano playing & musical numbers. Kincardine Centre for the Arts, 707 Queen Street. 1-877-259-5722, 203-42; grace notes. For complete run see music theatre listings.


- 705-677-2468, 421-42; grace notes. For complete run see music theatre listings.

- 705-357·2468. 1-877-357-2468, 629-53.

- 1-877-862-6694, 529-2950.

- 705-357-2468, 421-42; grace notes. For complete run see music theatre listings.

- 705-677-2468, 421-42; grace notes. For complete run see music theatre listings.

- 1-877-357-2468, 629-53.

- 705-677-2468, 421-42; grace notes. For complete run see music theatre listings.
Mirvish Productions, *Momma Mia!*
Musical based on the songs of ABBA. Music & lyrics by Benny Anderson & Bjorn Ulvaeus; book by Catherine Johnson directed by Phyllida Lloyd. To December 21. Tues & Sat 8:00; Wed & Sat 2:00; Royal Alexandra Theatre, 260 King St. West. 416-872-1212. $26 to $46. "CLOSED JUly 2 to SEPtember 29."


Roy Thomson Hall. 2003 RFC Seniors’ Jubilee 15th Anniversary Celebration. Variety show with performances by entertainers in their 50s, 60s, 70s & beyond. Host: David Wolpe. 11am Lobby entertainment, Aug 18-22; 11am lobby entertainment, 100; onstage, 30; min. 416-672-4255. 15, 25, groups rates.


JAZZ: CLUBS

As always, it is hard to get club listings more than a month in advance! Check out *www.jazzintoronto.com* or call individual clubs for more listings. Have a great summer!

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705-437-1888
douglas@sympatico.ca
www.eaglewoodfolk.com
weekend tickets: $35 before Jul 31, $45 advanced
full weekend Friday-Sunday day karuta available; child under 12 free.
AUGUST 22-24:
Performers include Mose Scarlett, Jackie Washington, Ken Whitley, Nancy White, Dan Ross, Scott Munt, Marianne Girard, Eve Goldberg, Timore Mills, Alfe Smith, Krisin Sorendahl, Blair Fullbrook and Mark Reaves.

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Elora, ON
800-285-8573/519-486-4333
www.elorafestival.com
Venuese:
GB: Guelph, Balfour, St. Andrew's Church, GB: Guelph, Balfour, St. Andrew's Church,
St. Mary's Church, 297 Geddes St, Elora General Store

JULY:
11:00: Opening Night Gala. C.P.E. Bach Magnificat; Haydn: Nelson Mass, soprano; Jennifer Erns, mezzo; Colin Ainsworth, tenor; Daniel Licht, baritone; Elora Festival Singers; Chorus and Orchestra; Noel Edson, conductor. $40, $35. GB
12:00: Bol Canto Chorus, Milwaukee, audience participation. Free. SM
12:45: From Salon to Cabaret. Fearl, Wolf, Massaen, Newman. Anna Grimm, soprano; Benjamin Butterfield, tenor; Stephen Starzak, viola. $23, $20. SJ
12:00: Jimmy Rankin, songwritersguitarist. $25, $20. GB
13:00: Britten: Saint Nicolas. Benjamin Butterfield, tenor; Elora Festival Singers and Chamber Orchestra; Bach Children's Chorus of Scarborough. Linda Beaulieu, Noel Edson, conductor. $30, $20. GB
17:00: Vocal Ensemble, Elora Festival Singers; Michael Bliss, basso; Noel Edson, conductor. SJ
17:00: Popular Festival Competition. $20, $15. SB
18:00: Music of Trial and Triumph. Marinus: Field Mass. Russian Braun, baritone; Men of the Toronto Mendelssohn Choir and Elora Festival Singers; Elora Festival Winds: Michael Bliss, keyboard; Carolyn Maujeau, piano; Noel Edson, conductor. $35, $30. GB
19:30: Sound Advice w. Rick Phillips. $15, $15. SJ
19:45:-Viennese Riches: Music of Brahms & Schoenberg. Jeremy Bell, Jory Kalman, violins; Christine Vage, Patrick Jarden, viola; Margaret Gay, cello. $23, $20. GB
18:00: Carol Waterman. $23, $30. GB
20:00: Eternal Light; Motets by Brahms. Bruckner & Mendelssohn. Elora Festival Singers; Noel Edson, conductor. $23, $25. SM
20:00: Art of Time Ensemble. Sonatas by Brahms & Debussy. Erika Rasmussen, violin; Andrew Burashko, piano. $23, $20. SJ
26:00: Gospel Meets Broadway. Dan Chamney, Jackie Richardson, vocals; David Warrack, piano; Elora Festival Singers and Chorus; Noel Edson, conductor. $35, $30. GB
26:00: In the Twilight: Romantic Music for Soprano, Horn & Piano. Schubert, Schumann, traditional Irish Songs. Annette Bertelssad, soprano; James Semmerville, trumpet. $23, $20. SJ
26:40: Stravinsky: The Soldier's Tale. Colin Barrow, narrator; Julie Baumgartner, viola; Joel Daunington, double bass; James Campbell, clarinet; James McKay, bassoon; Joe Few, trumpet; Joy Leydon, trombone. $23, $20. SJ
26:00: David Labailt, piano recital. Back Toccat in c BWV 911; Chopin: Sonatas #3 in b flat, $38, $32. SJ
26:10:30pm: Buster Keaton: The General. SM
27:00: Looking West; Bohr: Richard Mass; works by Tansera and Chatham, Elora Festival Singers; Robert Kortgaard, piano; Noel Edson, conductor. $28, $25. SM
27:00: To Eternity, Fauré: Requiem, Karna Gauvin, soprano; Michael Bliss, organ; Leslie De'Ath, piano. Elora Festival Singers; Noel Edson, conductor. $26, $25. SJ
31:00: See July 17.
31:00: Amici duo, Bach, Beethoven, Shostakovich. David Herzheling, cello; Patricia Parr, piano. $23, $20. SJ
AUGUST:
01:00: Elora Festival Barbecue. DJ and Live Music. $23, $20. GB
01:00: Mozart: Piano Concerto #19. $23, $20. GB
02:00: Fiddling Fairytails. Prokofiev: Peter and the Wolf; Humperdinck: Music from Hansel and Gretel. Colin Fox, narrator; Les Alf; flute; Peter Shackleton, clarinet; James Mason, oboe; Derek Carroll, french horn; James McKay, bassoon. $23, $20. FB: $18, $16. SJ
02:45: TRiLungh, Pauline, Busi Catharal James Mason, oboe; James McKay, bassoon; Leslie De'ATH, piano. $23, $20. SJ
02:00: The Splendid of Baroque. Bach, Handel. Emma Kirkby, soprano; Daniel Taylor, countertenor; Elora Festival Singers and Orchestra; Noel Edson, conductor. $40, $35. GB
03:00: 200 & 400: Lessons and Carols for all Seasons. Music by Raff and others. Emma Kirkby, soprano; Christopher Newton, narrator; Elora Festival Singers: Michael Bliss, organ; Noel Edson, conductor. $30, $20. SJ

Festival Alexandria
The Barn, Second Concession of Kenyon, south of Alexandria ON.
519-364-9070 or 613-275-2411
G: $15, $10 for other shows, $35, $25. GB
JULY:
06:30: Ensemble Vivo. Vocal repertoire spanning five centuries. $23, $20. GB
20:30: Woodwind quintets of Barber, Mahler, Boe, Krok and Nielsen. Dean Putnam, flute; Alan Deignen, clarinet; Theodore Bank, oboe; Matthew Hard, bassoon; Dennis Deriere, horn. $20, $15. SG
20:00: Schubert, Liszt, Rachmaninoff. Tim Fung, piano. $20, $15. SG
27:00: Rafael, Bellini, Bellini, Elza, Eighteen Strings; Gary Efford, Roddy Ellis, Louis Trapanier, guitars. $20, $15. SG
AUGUST:
03:00: Spanish music by Turina, Villa Lobos, Evangeliasta, Fazullo, Claudel String Quartet. $20, $15. SG

Festival de Lanudiere
Joliette, QC
www.lanudiere.org
Venuese:
AM Amphithéâtre, 1505, boul St-Raymond, Joliette; EP Eagle of the Purification, 445, rue Notre-Dame, Repentigny; Église de Luvra, 1341 rue Notre-Dame, Lavaltrie; SP Église de St Paul, B, rue Brassard, St-Paul de Joliette; Église de St-Alphonse-Rodriguez; 82 Église de St-Zénobie, 8172 rue Principale, St-Zénobie; Église de St-Cateline, 9229, rue Principale, St-Cateline; LA Église de St-Adolphe, 14 rue Portage, L'Assomption; LL Église de St-Lin-Laurentides, 238, 12nd avenue, St-Lin-Laurentides; ND Église de Notre-Dame-des-Prés, 37, 1st avenue, Notre-Dame des Prés.

2003: Our Fourth Fabulous Season
Westminster Ensemble
Flute & Classical Guitar
Fri., July 11, 2003 8:00 PM
Borealis String Quartet
String Quartet
Thurs., July 17, 2003 8:00 PM
The Nylons
Vocal Group
Sat., July 19, 2003 8:00 PM
Kiran Ahluwalia
South Asian Music Event
Wed., July 23, 2003 8:00 PM
David Jalbert
Solo Piano
Thurs., July 24, 2003 8:00 PM
Peter Stoll
Clarinet Quintet
Thurs., July 31, 2003 8:00 PM
Denise Djikou
Collo & Piano
Sat., August 2, 2003 8:00 PM

All concerts are held at Trinity United Church, Collingwood. The festival is presented with the kind support of Heritage Canada. Baldwin concert piano generously donated by Robert Lowin's Piano Experts.

TICKETS AND INFORMATION
519-599-5461
Website: www.collingwoodmusicfestival.com
E-mail: info@collingwoodmusicfestival.com

July 1 - September 7, 2003
Festival of the Sound
Parry Sound, ON; 866-264-0081, 705-746-2410
info@festivalofthesound.on.ca; www.festivalofthesound.on.ca
Festival Passports available
Venues:
CW Charles W. Stockey Centre for the Performing Arts, 2 Bay St. Town Dock, 9 Bay St. SJ St. James, 24 Mary St.
JULY:
01 7:00: Canada Day Cruise. Craig Harleyn Quinjet, 125; 67(8h) TD
18 7:30: Gala Opening Concert. Daley, Kulesha, Glick and more. James Campbell, clarinet; Eleanor theer Singers; Brass Quintet; other performers. 12:00
19 11:00: Family Concert. Prokofiev: Peter the Wolf. Hamperdirks: Homan & Great. Festival Winds. 15; 15(10h) CW
19 20:00: Painted Sound. Candy, Sorries, Richardson and more. Mary Lou Fafis, soprano; David Jalbert, piano. Festival Winds. 6; 11(11h) CW
19 7:30: Concert Night in Canada. Hanafoldo St. Silver Band; Howard Celada, conductor. 423; 30(15h)
20 20:00: Schubert, Mozart, Tchaikovsky. Finches Zukerman; Dario Deacosi; Hradivskis; Inelisee Kuhlnis, violin; John Mekas, piano; Amanda Forsyth, Margaret Tobolowska, cellist. 941; 45(15h) CW
20 7:30: Honoring the Festival Founders. Vienna, Beethoven, Kuzmitch, Franck, Kristine Spencer. Byng, cellist; Antun Kuori, pianist. 411; 45(10h) CW
20 10:00: Japkowitch. Arpin in Concert. Piano music of Japkowitch, Kern and others. 119; 11(16h) CW
21 7:30: Musical Cruise with John Arpin. Pianist. 427; 6(7h) CW
21 12:00: Mozart, Mahler, Saint-Saëns. Jonathan Crevn; violist Goury Lainotte; violist Julian Armour, cellist; Paul Stewart, violinist. 119; 11(16h) CW
21 7:30: Telomich, Bann, Neruda, Monica Whitcher, soprano; Russell Braun, baritone; Guy Few, trumpet; Festival Barque, 319; 23(15h) CW
21 12:00: Honoring the 100th anniversary of the death of Hugo Wolf. Matthias-Liederbach, Monica Whitcher, soprano; Russell Braun, baritone; Carolyn Moore, pianist. 119; 11(14h) SJ
24 7:30: Wagner: Siegfried Idyll. Mahler: Das Lied von der Erde. Jean Stival, soprano; Kevin McMillan, tenor; Festival Ensemble. Peter McCoppin, conductor. 12; 10(28h)
25 12:00: Wt and Wisdom and Font. Francois, Hindemith, Lavallée, Létidé-Chant. Festival Winds. 111; 14(15h) SJ
25 6:15: Lecture. From the Steppe of Pagin Russia to A Hot and Dassy Read: Stravinsky’s The Scarlet’s Tale. Jeffrey Stokes. Free. CW
25 20:00: Stravinsky: The Rite of Spring. Free. CW
25 20:00: Stravinsky: The Rite of Spring. Free. CW
28 7:30: Jazz Canada Sounds. Join in, Parker, Ian McDougall, trombone; PJ Perry, saxophone; Gido Basso, trumpet; Dave Young, piano; Michel Lambert, drums. 119; 28(2h) CW
27 2:00: Jazz trio. Dave Young Trio. 34; 25(12h) CW
27 7:00: Musical Cruise. Jazz and Latin favourites. Général, Gowers, Kerin, Wm. Ian McDougall, PJ Perry, Gido Basso, performers. 27; 27 CW
28 7:30: Mozart: Zemlinsky. Beethoven, Tokyo String Quartet. 31; 140(10h) CW
29 12:00 noon: Schumann, Beethoven, Richard Raymond, piano. 31; 11(16h) CW
29 7:30: Piano Gala Celebration. Anagnoson & Kinton; Geno Donato, Jamie Parkin. 223; 140(10h) CW
30 10:00: Student piano recital. Free. CW
30 11:00: Coffee Talk, The Golden Age of the Piano. Ian de Waal. Free. CW
30 12:00 noon: Both: Boswell, Violinist; Uli Wagner, Moszkowski; Goldovsky, Richard. Rian de Waal, piano. 31; 110(16h) CW
30 12:00 noon: Beethoven. Schubert. Allegri Cello. Kevin McMillan; tenor; Erica Goodman, mezzo; Gregor Tien, piano. 20; 72(15h) CW
30 12:00 noon: Beethoven. 10:00: Beethoven. Shostakovich. 119; 11(16h) SJ
30 11:00: Rivka Shilbey, young composer. Discovery Ensemble: Gary Kulesha, cond. Free. CW
31 12:00 noon: Beethoven, Paganini String Quartet; Stephen Sylvestre, pianist. 19; 128(16h) CW
AUGUST:
01 12:00 noon: Haydn’s Humour. Gary Kulesha, cond. New work by Kyle Lamont. Free. CW
02 4:00: Lecture. Arts administrator Dr. Thomas Wolf discusses presenting the performing arts today. Free. CW
02 6:00: Discovery Ensemble. Gary Kulesha, cond. New work by Craig Dalgarth. Free. CW
02 7:30: Beethoven, Schubert, Russell Braun, baritone; Carolyn Moore, pianist; Gryphon Trio. 19; 123(16h) CW
03 2:00: Mozart, Beethoven, Thomas Wolf; Paganini String Quartet. 19; 28(2h) CW
03 7:30: Tribute to Glenn Miller. 233; 30(15h) CW
03 5:30: Gala Dinner & Concert at Mission. 50th Anniversary of the Allegri String Quartet. 19; 30(15h) CW
05 7:30: Beethoven, Schubert, Russell Braun, baritone; Carolyn Moore, pianist. 19; 30(15h) CW
05 7:30: Musical Cruise. Shores of Newfoundland. 427; 10
06 12:00 noon: Beethoven, Elgar. Allegri String Quartet; Christiana Box, violin; Richard Ward, piano. 119; 16(16h) CW
06 5:30: Preammon: Plus, Mary Lou Fafis, soprano; Peter Tienbach, pianist; James Campbell, clarinet; Suzanne Shulman, flute; Allegri String Quartet. 233; 30(15h) CW
07 12:00 noon: For the Love of the Cello: Arensky, Kodaly, Pal, Badna, Denis Brutt, Tsuysashi Tatsunuma, cellist; Christiana Box, Marie Marley, viola; David Harding, violin. 119; 14(16h) SJ
07 7:30: For the Love of the Cello II: Coupier, Popper, Marconi, Pataskary, Villa Lobos. 119; 14(16h) SJ
Choi and Haydnian Num; instrumentalists John Grogg, D.O.Jackson, Peggy Lee, Joan Martin, and Brad Turner. Directed by Colin Taylor. RR
10:30 am: BAY
11:30 am: DeZagale (US); Great Unions of the Revelation (US); Munson (USA); Peace of the Revolution (BC); ON; Monroy (USA); Car penters (BC); Carden St. Jazz Tent.
12:45 pm: Peggy Lee Band (BC); Mark Dresser Trio (with Darren Moroney and Matthew Zielke (USA/Switzerland) NY
12:00 pm: Mark Taylor, Myra Maffei, Banque Siemens (USA); Steve Lacy Best Suite Quartet with George Lewis (USA/France) NY
11:30 am: Dame Suzuki and the Encasolists (Germany/ON) SG
10:30 am: Paul Haines tribute: Evan Parker, Jesse Stewart, and others (UK/Ont) RR
7:00 pm: Jesse Stewart and Martin Tétreault (ON/Que) MIS

Harbourfront Centre
Summer Festivals
Toronto, ON
4195734000
inforharbourfront.on.ca; www.harbourfront.ca

JULY:
01 Canada Day celebration. Arts, crafts, food, music.
04-06 Labatt Blue Festival.
18-20 see above.
AUGUST:
01-04 Guinness Island Soul. Caribbean music and arts.
01-10 Maslaf Mehndi Mast! South Asian culture and music.
15-17 TJB.
22-24 Sol Hot & Spicy Food Festival. With cultural performances.
29 Sep 1 Fresh, New arts & music.

Huntvllle Festival of the Arts
Huntville, ON: 800-683-2787, 705-788-2787
www.huntvillefestival.ca

Venues:
DG Delta Grandview Resort, 533 Hwy 60; TU Trinity United Church, corner Main and West Streets; TM Huntville Town Hall, Main and West Streets; SA St. Andrew’s Presbyterian Church, corner Main and West Streets.
Free daytime events not listed; please see website or call for info.

JULY:
04 09:30 am: The Cottars. Celtic quartet. 110-125
05 08:00 am: Rising Stars. Huntville Festival of the Arts scholarship winners and alumni. Classical, jazz, Broadway. 45-45
07 07:30 am: Duo Concertante. Mozart, Beethoven, Janacek, Chen, Nancy Duhn, violin; Timothy Steeves, piano, 220, 110, TU
08 08:00 am: The Arrogant Worms. Comedy. music. 10-25, DG
08 09:00 am: Michael Kaeshammer, piano. 10-25, DG
10 08:00 am: Café Citta. Chocolate. 11-15, DG
10 08:15 am: The Elephant Man. Play by John Osborne. 11-45
10 08:00 am: Don Messer Jukebox. 11-15, DG
10 11:00 am: Jeff Healey’s Jazz Wizards. 15-45, DG
12 08:00 pm: Summer Romance. Show tunes by Porter, Rodgers, Lerner, Sandheim, Carnichael, Sarina. Kamala Harris, soprano; Gregory Duhl, baritone; Festival Orchestra; Kerry Stewart, conductor. 15-45, DG
12 08:00 am: The Elephant’s Nose. See Jull 01/17.
13 08:00 am: Poetry of the Voice. Music of R. Briggs; Griffin, Weber; Kulesha; Pamela Hales, soprano; Festival Orchestra; Kerry Stewart, conductor. 10-45, DG
15 08:00 am: Songs and Stories. Linda McLean, songwriter; Vicky, Jan Gromesh. 25-45, DG
16 08:00 am: The Parlor Inn. Sing along to music of Billy Joel and Elton John. Jim Willott, 110-45, DG
17 08:00 am: Prairie Oyster. Country. 15-30, DG
18 08:00 am: Afia Zappapasta, singer-songwriter. 15-45, DG
18 09:30 am: Jesse Cook, Latin/Vincentous guitar. 15-45, DG
19 09:30 am: The Parlor Inn. Sing along to music of Billy Joel and Elton John. Jim Willott, 110-45, DG
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27 09:30 am: The Parlor Inn. Sing along to music of Billy Joel and Elton John. Jim Willott, 110-45, DG
28 08:00 am: Prairie Oyster. Country. 15-30, DG
29 08:00 am: Afia Zappapasta, singer-songwriter. 15-45, DG
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31 09:30 am: The Parlor Inn. Sing along to music of Billy Joel and Elton John. Jim Willott, 110-45, DG

Kincardine Stinner Music Festival
www.kincardine.ca; 519-632-1001;
music@kincardine.on.ca

August: 11-15
Sound Waves: A Festival of New Music
11:00 am - 6:00 pm daily
Kincardine, ON

Ticket Info: Friday: $20; Saturday: $30; Sunday: $25
Children under 12 are free.

Mozart: String Quartet; chamber music
Verdi: Requiem
Handel: Messiah

Wesemt
The Arts Festival Theatre

Music at Port Maitland
89 Collins Rd, RR #2, Maitland ON
613-478-7755
director@mpmcamp.org; www.mpmcamp.org

Venue:
MM St. Mary Magdalene Church, Pictou, MB
The Barn, Maitland; SB South Bay Church, Maitland

JULY:
01 11:00 am: Hylas, Mendelssohn, Weirin, Angelique Tows, Jennifer Thompson, Katharine Rapport, John Markman, performers. MM
02 09:00 am: Students perform chamber and orchestral works. TB
25 08:00 am: Mozart, Ravel, Schumann. Arden String Quartet, MM
26 08:00 am: Students perform chamber and orchestral works. SB

AUGUST:
01 11:00 am: Hylas, Mendelssohn, Weirin, Angelique Tows, Jennifer Thompson, Katharine Rapport, John Markman, performers. MM
02 09:00 am: Students perform chamber and orchestral works. TB
25 08:00 am: Mozart, Ravel, Schumann. Arden String Quartet, MM
26 08:00 am: Students perform chamber and orchestral works. SB

Music on the Harbour
Harley Granatib, Main St.
Port Dover, St. Catharines.
905-688-6560; 5777;
www.musicontheshore.com

AUGUST:
15 08:00 am: Jazz on the Harbour. The John Star...
Vodka to Tokay.

30 7:30: Mozart’s Operas Without Words. with the Jeans in Classics Band. (20:advance)½ door.

Muskoka Lakes Music Festival
Port Carling

info@artsinmuskoka.com
www.artsinmuskoka.com
tickets: $17.50; Season pass, $100; double pass, $110.

August Schedule:

JULY:
13 3:00: Borealis String Quartet, MS
13 8:00: Mage and Moonlight. Alvin Turing, guitar; Jennifer Turing, voice, KC

30 7:30: Mozart’s Operas Without Words. with the Jeans in Classics Band. (20:advance)½ door.

Festival Schedule:

31 2:00: open rehearsal. Free.

August Schedule:

1 07:30: Vocal Night. Olga, Puzi, Bach, Mozart, Zeller, Leifsson, Scarlett, Beirl, Marie Fish, Aris Bana, violin; David Hoffer, harpsichord; Festival Orchestra. $35-$25. SM
30 7:30: Mozart’s Operas Without Words. with the Jeans in Classics Band. (20:advance)½ door.

Ontario Chamber Music Festival
August 7-17

www&oachambermusic.com

Stewart Park Festival
Perth ON
161294-119
dBhsie@srpejpe.com
www.stewartparkfestival.ca

All events free

July 25-27:
 Performances by: The Snoodle Murray McLaughlin; Ryan Hynes, The Mighty Pope, Brothers Creamode, Vida Hille, Martin Joseph, Kevin Walsh, David Frayne, Darlene O’Brien & the Wrongs.

Stratford Festival
Paul D. Hecks Marquise, Festival Theatre, Stratford, ON 1-800-567-1600
orders@stratfordfestival.com
www.stratfordfestival.com
Tickets $20

July 7-30: A Celtic Feast: Part Two. Music from the British Isles and beyond. Sharon Khan, Irish fiddler/yellowhead; McKenna, guitar; Shankwe Wallace, Celtic harp & others.

4 17:30: A Warden of Summer. Popular tunes from the 20’s, 30’s & 40’s.

21 17:30: Borscht to Goulash – Vodka to Tokay. Works by Katchatsian, Bartok, Mieczyslaw, Rozychnov, Prokofiev, Wayne Brennan, pi- ano; Peter Sarker, clarinet; Henry Zelenki, violin.

28 17:30: Romancing the Song. Works by Le- hide, Strauss, Romberg, Coward and Goliner, Barbara Dunn-Presser, soprano; Brian Jackson, piano.

August 3-7: July 30-8:00: The Art of the String Quartet: Beethoven, Brahms. Julian Miller, clarinet; Terry Holowach, viola; Eugene Osadchyi, percussion; Sharon Prater, cell.

July 24: 2:00: A Celtic Feast: Part Two. Music from the British Isles and beyond. Sharon Khan, Irish fiddler/yellowhead; McKenna, guitar; Shankwe Wallace, Celtic harp & others. Free.

August 3-7: July 30-8:00: The Art of the String Quartet: Beethoven, Brahms. Julian Miller, clarinet; Terry Holowach, viola; Eugene Osadchyi, percussion; Sharon Prater, cell.

July 24: 2:00: A Celtic Feast: Part Two. Music from the British Isles and beyond. Sharon Khan, Irish fiddler/yellowhead; McKenna, guitar; Shankwe Wallace, Celtic harp & others. Free.

Stratford Festival musicals, see music theatre listings.
**SUMMER MUSIC IN THE WEST**

by Paul Grundy

Welcome to WholeNote's first organized look at goings-on in the Western Musical Scene – something of a milestone, to be sure!

Time for a road trip, or a summer visit to your long-lost college roommate in Vancouver? Already planning a westward swing? This should whet your appetite for making music a part of what you do. Believe me, there is no shortage of Summer Festivals and concerts to get enthusiastic about. Please excuse the brevity, and take full advantage of the phone numbers and websites to find out all you need to know.

Let's start westmost in Victoria and work eastwards across the Rockies into Alberta...

The Victoria Conservatory of Music
Summer Festival, July 7-18
204-389-5311
www.vcm.bc.ca/Metevents.html
Lectures, masterclasses and recitals with Jean Stowell, Timothy Venne, Leslie Uyeda, Lorna Macdonald, and Rena Sharon, among others. Events take place in the Robin and Winifred Wood Recital and Al Mollin Golden Hall at the Conservatory on 907 Pandora Ave.

“Symphony Splash” with Victoria Symphony Orchestra, August 3
204-389-8777
www.victoriasymphony.bc.ca
Symphonic fancies on a barge in Victoria’s inner harbour. This year’s concert features their brand new, young Canadian music director, Tania Miller (who remains assistant conductor of the Vancouver Symphony for the 2003/04 season, before devoting her energies exclusively to the new music directorship in 2003-04).

19:20: Vaughan Williams: On Wenlock Edge; other works.

19:30: Vaughan Williams: On Wenlock Edge; other works.

19:40: Vaughan Williams: On Wenlock Edge; other works.

19:50: Vaughan Williams: On Wenlock Edge; other works.

20:00: Vaughan Williams: On Wenlock Edge; other works.

20:10: Vaughan Williams: On Wenlock Edge; other works.

20:20: Vaughan Williams: On Wenlock Edge; other works.

20:30: Vaughan Williams: On Wenlock Edge; other works.

20:40: Vaughan Williams: On Wenlock Edge; other works.

20:50: Vaughan Williams: On Wenlock Edge; other works.

21:00: Vaughan Williams: On Wenlock Edge; other works.

21:10: Vaughan Williams: On Wenlock Edge; other works.

21:20: Vaughan Williams: On Wenlock Edge; other works.

21:30: Vaughan Williams: On Wenlock Edge; other works.

21:40: Vaughan Williams: On Wenlock Edge; other works.

21:50: Vaughan Williams: On Wenlock Edge; other works.

22:00: Vaughan Williams: On Wenlock Edge; other works.

22:10: Vaughan Williams: On Wenlock Edge; other works.

22:20: Vaughan Williams: On Wenlock Edge; other works.

22:30: Vaughan Williams: On Wenlock Edge; other works.

22:40: Vaughan Williams: On Wenlock Edge; other works.

22:50: Vaughan Williams: On Wenlock Edge; other works.

23:00: Vaughan Williams: On Wenlock Edge; other works.

23:10: Vaughan Williams: On Wenlock Edge; other works.

23:20: Vaughan Williams: On Wenlock Edge; other works.

23:30: Vaughan Williams: On Wenlock Edge; other works.

23:40: Vaughan Williams: On Wenlock Edge; other works.

23:50: Vaughan Williams: On Wenlock Edge; other works.

**Okanagan Mozart Festival, Kelowna, July 17-27**

www.okanaganmozartfestival.com

Outdoor and indoor concerts of music by Mozart and contemporaries, featuring many Canadian performers.
IN THE WEST

Barrie Summer Arts Festival, July 11-August 10

http://www.bartowncentre.com/sufest

Over 60 concerts and events featuring such artists as Edgar Meyer, Shuma Robson, Alan Trudel and Jaros Ulander, plus dance, opera, jazz, aboriginal and multimedia presentations. Grand orchestral concert and fully staged production of the dramatic new Canadian opera by John Estacio and John Murin, "Furana" (Aug. 6, 8, 10), both conducted by Brannen Tovey.

Calgary Folk Music Festival, July 24-27

http://www.calgaryfolkfest.com

More than 50 folk, blues, world, alternative and Celtic artists in concert at Prince's Island Park.

Montreal International Festival of Song and Chamber Music, Calcutta, August 3-17

http://www.mountainviewconnection.com

Masterclasses for singers and pianists with Rupali Jansen, vocal and chamber music concerts held in the intimate and acoustically superb Edward-Grant Hamilton Art Centre in the city of Calcutta (2500 University Dr. NW).

Music on the Mountain, Cerrarmo, Alberta, Sept 14 403-799-6888

www.mozeltwentymountain.com

Renee Thomason conducts this late summer concert, where the Calgary Philharmonic Orchestra and William Heesson (pianist) make the surrounding mountains echo at the Stewart Creek Golf Course in Three Sisters Mountain Village, about 15 minutes east of Banff.

Enbridge Symphony Under the Sky, Edmonton, August 28 - September 1 780-423-1902

http://www.edmontonsymphony.com

Concerts featuring the ESO with Marie-Nicole Lemieux, Pinetek Lee and concertmaster John Lowry at Hawrelak Park.

ANNUAL CONCERTS, LECTURES, ETCETERA

* July 5 & 6 & 16-18 pm: Toronto, Celebrate Toronto Street Festival, Five festival sites featuring various entertainment. Yonge Street at Dundas, Bloor, St. Chal., Eglington & Lawrence. 416-365-1660. Free.


* August 16 10am-10pm: Canadian Band Association. Festival of Bands: Bandscholl, Canadian National Exhibition grounds, 416-263-3800.


LECTURES/SYMPOSIUM

* July 7-11: University of Toronto. Wind Band Teaching and Conducting Symposium. For music educators of all levels. Topics include: Conducting and rehearsal techniques; conducting cadence; score study and interpretation; wind band repertoire for all pedagogical levels; percussion performance techniques & other subjects. Edward Johnson Bldg., 80 Queen's Park. 416-964-7943. $350 (active participants) 432 (observer participants, 450 students).


* August 13 11:30am: Stratford Festival. Table Talk: The King and I. Informal lecture including songs, poetry, choral and folk tales by storyteller Mary-Eileen McClear. Paul D. Fleck Marquee, Festival Theatre, Stratford, 1-800-567-1600. $30 (adult), $20 (seniors), Free.


MASTERCLASSES


* August 7 & 9: New Adventures in Sound Art, Sound Travels. Master class by Barry Truax for electroacoustic composers and sound artists. Registrants are encouraged to bring scores and/or audio CDs. 401 Richmond St. West. For registration info, email naia@soundtravels.ca.


WORKSHOPS

* July 31 8:00: Toronto Folk Singers Club. Bring your voice and musical instrument (optional) to share songs. 252 Brunswick. 416-537-6422.

* All the King's Voices. Spirit-S POWKSHOPS: Part 1 (providing a grounding in basic vocal technique & sight-reading; July 21-24: 7:15pm-9:45pm, David J. King, instructor, Wilkowold United Church, 349 Kemm Ave. 416-225-2255. $45 each session.

* Hart House Summer Orchestra, Reading Orchestra. Open to players of all orchestral instruments. Read through some great music & meet some wonderful people. Keil Reid conductor. To August 21; Thursdays at 7:30pm. Music Room, 7 Hart House Circle. 416-944-1283.

The University Settlement MUSIC AND ARTS SCHOOL

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Voice, Flute, Recorder, Percussion

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Please apply with cover letter and resume in writing by July 18th, 2003

Music and Arts Director
University Settlement Music & Arts School
23 Grange Rd., Toronto, ON MST 1C3

Fax: 416-598-4401

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

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

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

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

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

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

David Olds
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Take, for example, Ludwig (Ludwig is) Spohr whose genuinely pleasant music lives on as Beethoven-Lite. The Six German Lieder Op. 103 are a rare sampling of his efforts as songwriter. This artfully coloured setting for soprano, clarinet and piano, features a memorable interplay between voice and clarinet. The interpretation is superb.

Also surprising is the opening Trio for clarinet, cello and piano by Archduke Rudolph of Austria. Although a long-time student of Beethoven with a modest gift for composition, his few published works are more novelties than staples in the repertoire. Valdepenas, Hetherington and Parr, however, infuse the work with substance that would surprise both the Archduke and his teacher.

The real treat, however, is Carl Frühling’s Trio for clarinet, cello and piano. An early 20th century work, it begins in hauntingly understated style with the reminiscence of Brahms’ harmonic freedom. Its second movement is unexpectedly Gallic, with the third and fourth suddenly Slavic, giving us clues to Frühling’s Galician origin.

Amici have unearthed some surprising, rarely heard material and presented it in a manner that captures attention. Worth getting for the Frühling work alone.

Alex Baran

Concert Note: The Amici Duo (David Hetherington, cello and Patricia Parr, piano) will perform music of Bach, Beethoven and Shostakovich as part of the Elora Festival at St. John’s Church on July 31. Jean Stilwell is featured with Kevin McMillan in the Festival of the Sound performance of Mahler’s Das Lied von der Erde on July 24 at Charles W. Stockey Centre in Parry Sound.

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Sea Sketches (Walters; Walton; Williams; Warlock)
Manitoba Chamber Orchestra;
Roy Goodman
CBC Records SMCD 5227

The unfailing good taste of CBC records is again manifested in the new Manitoba Chamber Orchestra release, Critics both on radio and in the ensemble’s native Winnipeg have made much of the choice of 20th century composers all having surnames beginning with the letter ‘w’. Musically, there is no question that Walters, Walton, Williams and Warlock add up to one very enjoyable set of string works.

Conductor Roy Goodman, after so many great records with Hyperion, proves a deft helmsman for the orchestra’s foray into Sea Sketches. Grace Williams’ work of that title is one of the real gems of the recording, a brilliantly concentrated work in five movements. William Walton is represented by his Two Pieces derived from his early 1940’s film scores, and the Sonata for Strings, an arrangement from his 1947 A Minor Quartet that was made for Neville Marriner in 1972. No less delightful are Gareth Walters’ 1960 Diverimento for Strings and Warlock’s 1922 Serenade for Strings, written as a gift for Delius.

The players have a beautifully collective sound, not in any way hin-
Above the Starrs

blessed

superb introductions to two patriarchs of South American musical nationalism.

Jan Wagner
tor Villa-Lobos (1887 - 1959) was

plendours of the recordings on the Bridge label offer

38

Odense

mark for insights into the steamy travel to the brisk climes of Den­

Alberto Ginastera:

Orchestral Works
Odense Symphony Orchestra;
Jan Wagner
Bridge 9129

Alberto Ginastera;
Orchestral Works
Odense Symphony Orchestra;
Jan Wagner
Bridge 9130

Though it might seem a bit odd to travel to the brisk climes of Den­

mark for insights into the steamy splendours of South American music,

the Odense Symphony Orchestra’s Venezuelan music director, Jan Wag­

ner, proves to be an ardent proponent of this repertoire. These outstanding

recordings on the Bridge label offer superb introductions to two patriarchs of South American musical nation­

alism.

The great Brazilian composer Hei­

tor Villa-Lobos (1887-1959) was blessed by a gift for melody and

possessed of a relentless energy which, fuelled by the consumption of preposterously elongated cigars, led to the completion of an astounding 2,000 scores. Perhaps the best known of these are the series of nine works entitled Bachianas Brasileiras, the fourth of which, composed in 1941, is well represented here. The remainder of the disc is devoted to two folkloristic ballet scores. The first of these, an Amazonian paraphrase of Stravinsky’s The Firebird entitled Uirapuru, was Villa-Lobos’ response to a visit to Buenos Aires by Diaghilev’s Ballet Russe in 1917. Jan Wagner himself discovered the missing orchestral parts to Villa-Lobos’ final ballet score, The Emperor Jones (1956), squirreled away amongst the packing crates of the Jose Limon dance company, and here brings it convincingly back to life. Both are powerful, lurching scores teeming with primitive energy. The Odense brass section in particular responds to Villa-Lobos’ muy macho writing with evident glee.

The compositions of the eminent Argentinean composer Alberto Ginastera (1916-1983), while far fewer in number, are considerably more elegant than those of his rough­

hewn Brazilian counterpart. Though in his later years Ginastera would embrace the techniques of the European avant-garde, the present recording is restricted to his highly nationalistic scores of the 1940s and 50s. These are all highly accessible and truly memorable works, brilliant­

ly orchestrated and bursting with infectious Latin rhythms. Included are the popular Dances from the Ballet ‘Estancia’, the symphonic poem Ollantay, the Overture to the Creole Faust, and the dance suite Pampeana No.3. Once again Wagner and his Odense musicians prove themselves dazzling interpreters of this music. Both recordings are attractively packaged, well docu­mented and excellently recorded.

Daniel Foley

Villa-Lobos: Orchestral Works
Odense Symphony Orchestra;
Jan Wagner
Bridge 9129

The Miracles of Notre-Dame
Poems in praise of the Virgin set by Gautier de Coney
The Harp Consort; Andrew Lawrence
Harmonia Mundi HMU 907317

Bestiario de Cristo
Alia Musica; Miguel Sanchez
Harmonia Mundi HMU 907033

These two CDs illustrate the big question: does music get better the more you know about its culture? (Or is music just music?) Miguel Sanchez and Alia Musica have assembled a fascinating collection of 13th-century pieces, impeccably collated from Spanish sources, every one referring to some animal symbolical in medieval Christianity.

The most astonishing of these is the Pelican Song, written by the poet­

king Teobaldo I of Navarre, in which the Christ-like bird pierces its own breast to save its children. The lyrics tell about some very bad birds that betray Christian (and pelican) principles: they preach sermons inciting...
war, they stink and they have venomous beaks. How is this worked out in the music? Well, it’s beautifully sung by Albina Cuadrado, richly intoned, yet somehow austere and properly respectful of everything that’s historically verifiable.

This is the conservative position, reflected beautifully in the surface of the Alia Musica CD. Everything’s as complete as it can be, without doing anything, uh … outrageous.

Consider the alternative: the “cultural activist” position, from which the harpist Andrew Lawrence-King and his merry band of drummers, strings, singers and – oh, those reeds! – recreate the music of the 12th-century abbot Gauthier de Coince. Many of the normal laws of tasteful restraint seem forgotten in a riot of pleasure, more like Griff than like Alfred Deller, if you can imagine.

I will try to believe in the truth of the austere pelican, but I’ve been completely seduced, swept away by the Harp Consort’s amazingly spicy mix: the enduring rhythms and harmonies of folk-music have grabbed hold of the medieval raw materials, and spun everything around. If the Virgin Mary is really such a delicious piece of work, I’ll dance with her anytime.

Denzal Sinclaire
Denzal Sinclaire
Verve 4400385782

If you’ve been looking for the male equivalent to Diana Krall, you may want to pick up on Denzal Sinclaire and his eponymous release on Verve. He’s a Toronto-born singer/pianist who has lots of Montreal experience, and a few years back moved to Vancouver.

Denzal Sinclaire’s earlier releases have had backings ranging from just guitar to a potent 8-piece band, but here, it’s a classic trio format: Vancouver pianist Bruno Hubert (originally from Quebec), and two visiting Americans, Reuben Rogers on bass and drummer Gregory Hutchinson.

Denzal adds some funky-sounding Wurlitzer electric piano, and wheezy melodica which is probably more fun to play than to listen to. It also reveals a softness on the album: another instrument would be welcome here, perhaps a Stan Getz-style tenor to add an obbligato or two, and a few rougher solos.

You’re not going to get ‘tough’ when you listen to Denzal Sinclaire. You’re going to get ‘warm’ and ‘intimate’, ‘lyrical’ and ‘sensitive’. And swinging: there’s no doubt he’s a jazz singer, but Denzal is more of a Nat ‘King’ Cole stylist than a shouter like Jimmy Rushing. He makes great tune choices here, updating solid old tunes like Day In, Day Out, I Got Rhythm (including the verse), and Where Or When, adventurously done with just bassist Rogers’ accompaniment. Sinclaire’s proving to be a pretty good composer too, with six tunes, including vegan praise on the jolly Tofu & Greens, and the self-describing A Peaceful Soul.

Ted O’Reilly

Alan Gasser

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NAXOS
NEW RELEASES

Re: Bach
Lara St. John
Sony Classical SK89973

Sapphire Skies
Parmela Attariwala
Hornblower Recordings HR031307

Two very different CDs: Lara St. John’s “Sony Classical” release is a discos/Bach crossover CD, Attariwala’s independent CD is a thoughtfully collected collection of original and South Asian influenced compositions.

Several months ago I saw an extraordinary Celtic/Bach crossover project Lara St. John did with some Ontario fiddlers and dancers. The dances of Bach were coupled with

CONTINUED NEXT PAGE
Celtic dances in a most interesting and creative way. I wish this was
and creative way. I wish this was
sex appeal add to the music, or is it
obviously taken seriously the explo­
away from the artistry?
a deliberate tactic to draw attention

Editor's Note: At a time when Sony
Canada has closed its classical de­
part ment it is especially worthy of
ote when a Canadian artist like Lara
St. John is signed to an exclusive
international contract with Sony Clas­
cical in New York. We can only hope
that this will draw attention to, and
perhaps even lead to a Sony release
of St. John's earlier independent
recordings of Bach's solo works and
concerti.

Concert Note: Lara St. John is
featured in a "mostly Mozart"
concert at the Brott Music Festival in
Hamilton on July 12.

for Joel Katz's fine performance of
the Holocaust "memorial meditations". Hackatao. A companion
piece, the remarkable Hamanic Sym­
phonies of Celestial Revelation, fea­
tures soprano Monica Whicher and
violist Max Mandel. Part viola
concerto and part song cycle, it is a
sometimes thorny, involved work
which rewards the listener with a
sublime apotheosis.

Daniel Foley

INDIE LIST

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Jalons: Francis Dhomont
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recontextualizing and reworking the
sound materials he carefully kneads.
Sources include the water sounds,
the guitar-based timbres of En cuerdas.
The late American baritone Orville
White contributes a magisterial reading of
the work, though the 1965 era sound
quality leaves something to be de­
sired.

Coruscating percussion and exot­
tically tuned harps form the backdrop

Music for Cello and Piano
(Franck, Vienne, Kuerti)
Kristine Bogyo/Antron Kuerti
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Kevin Mallon
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Lara St John – re: Bach
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of Carl Czerny, a contemporary of, and much admired by, Beethoven. Czerny also taught the young Franz Liszt. Kueri’s recordings of Czerny (CBC) have awakened a wider interest in this composer whose exercises are known to all piano students.

Kristine Bogyo is Kueri’s wife and Magog was written for her before they were married. Magog is a town in southern Quebec near the Orford Arts Centre. The piece, not quite nine minutes long, is rhapsodic with an agreeable conversation-like quality. She gets the first word in, he the last. In between some pleasanties, a disagreement and, naturally, she finally accedes. The Franck sonata is well known, but the Vienne a little usoritc.

Throughout the three pieces, Kueri is assured and secure while Bogyo adopts a slightly reticent, gentle style, never tentative though, which gives to the two major works a new and thoughtful viewpoint. An interesting, persuasive concept.

Sonically this recording is probably the best that Kueri has ever had and the balances are ideal.

Bruce Surtees

Editor’s Note: César Franck’s Sonate in A Major was originally written for violin but in recent years has been welcomed into the cello repertoire and recorded by the likes of Yo-Yo Ma (Sony Classical SK 87287) and Shauna Rolston (Summit Records DCD 109).

Vocal Gems – Live from New York

Louis Quilico; Christina Petrowska Quilico

Welspringe Productions WEL.0006

This CD was recorded in 1998 by Canada’s most famous musical couple, during a recital performed in Merkin Hall, New York City. It includes four excerpts from Russian operas, in which we get to enjoy the dark richness of Quilico’s voice, and songs by Debussy and Duparc where the tenderness between singer and pianist shines through beautifully.

Also included are two selections from a musical Quilico had recently recorded. Adapted from Sidney Howard’s 1924 play, “They Knew What They Wanted”, Frank Loesser’s “The Most Happy Fella” revolves around the complications that arise when Tony, an aging Italian vineyard owner, proposes by mail to Rosabella, a young waitress who once served him in a San Francisco restaurant. Rosabella has no recollection of Tony, but accepts his proposal, largely because he has sent her a picture of Joe, his handsome ranch hand. These songs are performed with great fun and humour. The recital ends with passionate Italian repertoire, songs by Tosini and Renato’s “Eri tu” from Verdi’s “Ball’ in Maschera”. For those of us who miss this man’s exquisit voice, this CD provides a most welcome legacy. Proceeds from the recording will go to the Christina and Louis Quilico Fund at the Ontario Arts Council to help young singers and pianists.

Dianne Wells

Delishious

Adi Braun

Blue Rider Records CD00-0001

The promo material accompanying Adi Braun’s debut CD Delishious tells her as being a “Jazz Vocalist”. Certainly Ms. Braun has a lovely, bright voice and superb diction and control that attest to her classical and operatic background. But jazz singer? I don’t think so. Perhaps I’m splitting hairs, but I’d categorize her as more of a cabaret singer.

But never mind. Ms. Braun has assembled a stellar group of local jazz (really) musicians, who swing hard when called upon to do so. Doug Riley plays piano and co-produced, Steve Wallace is on bass, with Terry Clarke on drums and Tony Quarrington on guitar.

The standout tune is the first track, Crazy From The Heat written by Shirley Elkhard, which is a zippy little swing tune well-suited to Ms. Braun’s light-hearted style. Other tunes included here are Lover Man, Miss Cella’s Blues (Sister) from “The Colour Purple”, and That Old Black Magic. The only misstep is a kick of rock & roll version of Mr. Sandman, where the whole ensemble, except for Doug Riley, sounds awkward and out of their element.

Otherwise, this is a solid collection of standards and show tunes from Ms. Braun and the band.

Cathy Riches

Peter Hatch - Gathered Evidence

Canadian Chamber Ensemble: Penderecki String Quartet

Artifact Music ART-028

Peter Hatch connects with the traditions of our European musical heritage and incorporates current popular culture as well. His music is clearly "modern", and original, and he draws on other genres and styles in his own special way. The solo harpsichord/rad piece In a Vernacular Way, which combines jazz, rock, country and blues, is a perfect example of this. And it’s fun. It’s a suite in the French style (sort of) originally commissioned by Colin Tilney, delightfully performed here by Cynthia Hiebert.

The title piece, Gathered Evidence for amplified string quartet and sampled sound, is "darkly humorous", light and airy, yet dark and desolate - like a Gothic summer frock. It features virtuoso editing with Penderecki Quartet violinist Jerzy Kaplanek doubling as DJ.

Il Cimento dell’armonica in dell’invenzione (the subtitle from Vivaldi’s “Four Seasons”) is an interesting blend of quotes and misquotes of 18th century music with contemporary commercial references. Endangered Worlds is a sad look at the trivialization of “the classics” as blasted out in elevators, malls, bad movies and waiting rooms, while What is a Country, a sad look at the province, with bits of our national anthem mixed in.

There seems to be an attitude among some composers that it is a cop-out to write music that people might actually enjoy and want to hear more than once. Peter Hatch is not of this school. His music is accessible and entertaining (and more than once).

Denny Ciulli

Pagan Sculptures

Timothy Minthorn Trio

Toreador TRCD 023-2

Toreador records serve up an ambitious set of duets and trios with pianist-composer Minthorn and his trio. Violinist Laurel Masarenhas and cellist Karl Konrad Toews make sensitive yet muscular contributions throughout.

Six compositions are featured, starting off with Minthorn’s 1999 Sonata for Violin and Piano and its strong rhythmic opening. Three further duets are on this disc: Minthorn’s 2000 four-movement Sonata for Cello and Piano, Antonio Ciecchino’s expressive Rhapsody for Violoncello and Piano and Colin Eatoch’s 1990 Souvenir of Trianon, for violin and piano. All are admirable pieces of writing, the Eatoch carrying with it implications of astronomy.

Pagan Sculptures is particularly impressive on the trio recordings represented. Minthorn’s 2001 title track draws inspiration from Greek mythology, three movements veering from near-savagery to the lyrical and onward to a playful conclusion. Colin Eatoch’s 2000 The Losots-Eaters makes direct programmatic reference to the Tennyson poem of 1842. It is this one-movement work, so effective in its lyrical sweep, that I find the most attractive of all.

Sonically The Losots-Eaters makes the lightest demands on the piano, whereas many of the other works seem to ask for a deeper, more powerful bass than the instrument is able to provide. It is more noticeable in this recording than on Minthorn’s 2002 CD Vision. The tri-fold liner, crammed with type, contains each composer’s paragraph or two, and all the players are provided with impressive biographies. The bright green cover with Bill Kort’s bold artwork is striking.

John S. Gray

Sublime—Honoring The Music of Hank Jones

Geoffrey Keezer

Telarc CD-83563

DISCS OF THE MONTH

CONTINUED ON PAGE 44
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Geoff Keezer (sorry, the label calls him Geoffrey) is certainly among the best-prepared younger jazz pianists around (he's in his early 30s), and why he hasn't leaped to the top of the pile of active players is beyond me. He has everything needed for success, including a sense of jazz history which has led him to a wonderful new release.

"Sublime—Honoring The Music of Hank Jones" finds Keezer in the potent company of 4 keyboard colleagues paying tribute to master pianist Jones' oft-overlooked compositional abilities. Of the ten tracks, eight are duets with Keezer sharing the stage with Kenny Barron, Chick Corea, Benny Green and Mulgrew Miller for two tunes each.

Geoff has quite a bit of experience playing piano duets (a little-known jazz tradition that goes 'way back'), and is very comfortable here, not taking a back seat to anyone. Each of his partners brings out a different aspect of Keezer's talent: things get a little spacey with Corea; fingers fly with Green; joyfully intense with Barron; and relaxed and jaunty with Miller, with whom Keezer has the most history.

You have noticed that I've not mentioned any tune titles; that's because, unless you're the world's greatest Hank Jones fan, you likely won't know any of them. That'll change when you listen to this lovely record, over and over.

Ted O'Reilly

CANADIAN COMPOSER PORTRAITS: Gilles Tremblay
Centrediscs CMCCD 9003
John Beckwith
Centrediscs CMCCD 9103
Talivaldis Kenins
Centrediscs CMCCD 9403

It has been exactly one year since we noted in this column the release of the first 5 volumes in the Canadian Composer Portraits series. This ambitious project, undertaken by the Canadian Music Centre in partnership with the CBC and the support of Heritage Canada, sets out to redress the deplorable lack of compact disc recordings of Canadian concert repertoire and the series is projected to include 50 of our most illustrious creators.

The most recent crop of discs, three of the five originally scheduled for May release, includes tributes to Gilles Tremblay, John Beckwith and Talivaldis Kenins. To follow later this season are portraits of Barbara Pentland and Norma Beecroft. Also to follow, one hopes, is another CBC companion set in the "Ovation" series, providing an additional disc's worth of the more "listener-friendly" music of each of the composers.

The discs in hand explore the varied careers of three important pedagogues who have made outstanding contributions to music, and to the understanding of music, in Canada. As in the previous volumes, each composer is represented by an hour-long documentary and an additional disc of concert repertoire, drawn mostly from the archives of the CBC.

I note a couple of important developments in the current offerings: the participants in the documentaries are all identified in more extensive liner notes, as are the musical selections used, and more effort has been made to include previously unreleased material in the accompanying discs. Notable cases in point are Gilles Tremblay's choral work, L'Esprit du coeur, and his first venture into the string quartet genre, Croissant, and Beckwith's Synthetic Trios, an abstract work for soprano, clarinet and piano, and Stacey, a recent song cycle composed in memory of the late Lois Marshall on texts by Margaret Laurence.

Unfortunately Talivaldis Kenins, Canada's greatest symphonist, is not given the same honour. Many would be surprised to learn that Canada can boast of a composer who has written eight full-scale symphonies. The most recent dates from 1986, on commission from the Latvian Festival and the Ontario Arts Council. With the resources of Roy Thomson Hall at his disposal for the performance, Kenins decided to take full advantage of the opportunity and wrote Canada's first "Organ Symphony". Given the fact that the recording credit goes to the Latvian Festival rather than the CBC, it is easy to assume that this majestic work has not yet been heard on the airwaves in this country. More's the shame then that we are only treated to a snippet of it in the midst of the documentary. And with the recent re-opening of the newly renovated RTH I would point out that Toronto (and the TSO) missed a marvelous opportunity to remount this remarkable work. A similar case in point is the composer's self-proclaimed final (large) work, a forty-minute nonet entitled L'Ultima Sinfonia (1993). While we are given Kenins' opinion of the importance of the work, we are only allowed to bear the closing minutes of this "ultimate" statement. Thankfully we are granted the entirety of his Symphony No. 4, in many people's opinion his finest creation, along with several significant chamber works.

While the discs devoted to the music of each of the composers are in some way the raison d'être of the series, upon repeated listenings I am more and more convinced that the true importance of this initiative lies in the "portraits" themselves: the excellent documentaries prepared by producer Eitan Comfield. It is thanks to his dedication and devotion that the immense contributions of our musical "pioneers" now have the possibility of being passed on to future generations.

David Olds

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