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Wednesday, October 29, 2003
New World Music
7:15 pm - pre-concert talk  8:00 pm - concert
Jane Mallett Theatre,
St. Lawrence Centre for the Arts
27 Front Street East

GUEST SOLOISTS: Marie-Danielle Parent (Canada), soprano
Percussion soloists from Esprit Orchestra

COMPOSERS:
R. Murray Schafer (Canada) Shadowman (2000)
for five percussion soloists & orchestra
Denis Gougeon (Canada) Cleere Venus (2001)
for soprano, digital audio & chamber ensemble
for orchestra, spatialized brass, soundfiles

Saturday, January 31, 2004
Les idées fixes
7:15 pm - pre-concert talk  8:00 pm - concert
MacMillan Theatre, Edward Johnson Building, 80 Queen's Park

GUEST SOLOIST: Robert Aitken (Canada), flute

GUEST COMPOSER: Mauricio Kagel
Part of a Kagel mini-festival
presented in collaboration with New Music Concerts

COMPOSERS:
Mauricio Kagel (Germany) Das Konzert (2001/2002)
for flute, harp, percussion & strings
*North American Premiere
Arvo Part (Estonia)
Cantus in Memory of Benjamin Britten (1977/1980)
for string orchestra & bell
John Rea (Canada) Treppenmusik (1982)
Rondo for orchestra
*Canadian Premiere

Saturday, April 3, 2004
Streamlined
presented as part of The Weekend
New Wave Composers Festival
(contact Esprit for details about special Weekend events open to the public)
7:15 pm - pre-concert talk
8:00 pm - concert
Jane Mallett Theatre,
St. Lawrence Centre for the Arts
27 Front Street East

GUEST SOLOIST: Christien Ledroit (Canada), electric guitar

COMPOSERS:
*World Premiere of an Esprit commission
André Ristic (Canada) Sublimation (2004)
*World Premiere of an Esprit commission
Christien Ledroit (Canada) Streamlined (2002)
for chamber orchestra, electric guitar & digital audio
*World Premiere
Oliver Schneller (Germany) Phantom Islands (2000)
for 14 instruments & electronics
*Canadian Premiere

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25th Anniversary season – subscribe now and save!
My name is Matt White and I am a professional counter-tenor. In layman’s terms that means I get paid by Orchestras, Early Music Ensembles and Opera Companies to sing in a developed falsetto. This is a type of singing that has become increasingly popular because of the resurgence of interest in “early music”.

Most of this “early music” repertoire that we sing as counter-tenors was not originally meant to be sung by falsettists but rather by castrati. In the modern day, however, we have to make some compromises. Counter-tenor singing, although not entirely natural, is showing itself (in the right space and repertoire) to be a beguiling alternative to the more complicated issues raised by emasculating young boys before puberty. In an attempt to recreate the magic of a masculine presence married to a more ambiguous vocal colour, a whole new voice type has been created.

I am currently working on repertoire for a set of concerts and a recording that I am doing with Tafelmusik in September for Analekta records. The pieces I am doing are all excerpts from lesser known 18th century Italian sacred Oratorios. Composers to be included are Jan Dismas Zelenka, Antonio Caldara, Alessandro Scarlatti and the better known Antonio Vivaldi. All of the pieces come from liturgical dramas telling old testament stories in Italian. Although the works we will be including are all sacred, they will demonstrate a tremendous variety of colour and imagination. Some of the pieces are almost indistinguishable from Operatic arias in how dramatically they are written. I am going to be doing the pieces from memory to emphasize these dramatic elements...this means a lot more work but I believe it will pay off in terms of the quality of presentation.

As to other things coming up, I am lucky to have a busy year. I will be leaving Toronto after the recording to take part in a production of Giulio Cesare at Houston Grand Opera with David Daniels and Brian Asawa and then move into a long Messiah season with Boston’s Handel and Haydn Society, the National Arts Centre Orchestra, The Studio de Musique Ancienne de Montreal and the Elora Festival Singers. The new year will then bring a production of Giulio Cesare to the Elora Festival Singers. In an attempt to recreate the magic of a masculine presence married to a more ambiguous vocal colour, a whole new voice type has been created.

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Poppea conducted by Jane Glover in Chicago, a tour of St. Matthew Passion in Holland, a Prairie debut tour with Les Voix Baroques and another set of Handel's Rodelinda at the Glyndebourne Festival.

Three follow-up questions: one, will you be back in Toronto again this season; two, how will your description of the voice as "a developed falsetto" sit with fellow practitioners; three, you say "in the right space and repertoire". What are examples of "right and wrong"?

I will not be back in Toronto again until a year from this Christmas when I will be doing Tafelmusik's Messiah.  

Some of my colleagues have suggested that what they do is not falsetto singing. This seems patently wrong to me. I know only one guy in the whole world who sings in the mezzo range using his natural voice and it is abundantly clear when you hear him. He is unique and a physical oddity. The rest of us use a developed falsetto and reinforce the bottom register by selectively and delicately using our chest voices. The proof is in the fact that I know no counter-tenors who speak in the same range in which they sing. Most of us are naturally baritones or tenors who have chosen to develop our falsettos.

Some people feel that this implies that the voice is false. What false means exactly I am not sure...the technique is clearly different, but when done well, the sound produced can be both alluring and beautiful. It is my opinion that singing counter-tenor is similar to playing, for example, the recorder. The sound is limited in both range and colour but is also unique to the technique and thus still very much worthwhile. I am not really concerned about what other practitioners will say because I don’t see how this relates to the artist. It is a purely technical question and, in the final analysis, unimportant. Whatever one does technically to communicate seems less important to me than whether or not a point has been made.

The right space and repertoire? I have found that counter-tenor singing is most effective in smaller halls where the basic size of the voice is less important. Counter-tenors have less natural heft than say a contralto...we do, however, make up for that in the flexibility and brightness of tone. These qualities shine through in a smaller hall. I am not saying that it does not work well in a big hall...it can...but it can work extremely well in smaller venues. The same thing is true in terms of the repertoire. I think counter-tenors tend to sound best when singing repertoire that does not by its nature necessitate more size and colour than the voice can produce comfortably.

Julian Kuerti. I was born in Toronto, into a musical family - my father is a pianist, my mother a cellist, and so naturally during my formative years I was exposed to incredible amounts of music. In fact, I remember distinctly the very day that I discovered that not everybody's parents are musicians, and it took me quite by surprise.

For my seventh birthday, I received a 3/4 sized violin, which proceeded to occupy my days and evenings for the next 15 or so odd years. I did feel limited on the violin - most probably due to the very limited time I spent practising it - so when I began my university studies, I decided against going directly into music. After four years at the
If Ludwig van were alive, he'd have front row tickets by now.

Florian Brandenburg

September 25
Beethoven, Bach, Schubert
Jeffrey Snapp, piano

October 16
Carmina Burana
The Toronto Mendelssohn Choir

October 30
Beethoven, Bach, Betts, Mozart
Michael Esch, piano

November 13
Last Night of the Proms

December 1
Donizetti, Bizet, Lehar, Mozart
Michael Schade, Norine Burgess

December 14 (2 pm, matinee)
Christmas in Vienna
Laura Whalen, soprano

January 22
Rossini, Barber of Seville

February 12
Beethoven, Bach
Boris Kragjeg, piano with guest conductor

February 26
Beethoven, Bach, Schipizky
Janina Fialkovska, piano

March 4
Gershwin & Broadway

March 25
Strauss, Burritt, Wagner
Pamela Holies, soprano

April 15
Beethoven, Bach, Hatzis
Julius Kim, piano

May 6
Dvorak
Vyalovas Sondichis, cello

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University of Toronto, I graduated with a degree in Engineering Science/Quantum Physics - with honours - and still not a clue as to what I was going to be when I grew up. I knew I didn’t want to sit in front of a computer screen for the rest of my life, so I decided to take a year off, travel to Brazil with a rock and roll band, do some freelance work both playing and writing music, and generally tread water. Just about that time I was given a chance to conduct a rehearsal of the Moordale Youth Orchestra, and it just clicked. I knew that this is what I wanted to do, and that I was good at it. I began studying conducting the next summer at the Pierre Monteux School under Michael Jinbo, and in Toronto with Errol Gay. I now live in Berlin, Germany, where I am completing a master’s degree in conducting under Kurt Köhler at the Universität der Künste.

Right now I am just finishing up my first, wonderful summer as a conducting class Fellow at the Tanglewood Music Centre. I have had the chance to conduct in Masterclass for many of the visiting conductors of the Boston Symphony Orchestra this summer, including Kurt Masur, Rafael Frühbeck de Burgos, Christoph von Dohnányi and Robert Spano. Our class is directed and taught here by Michael Morgan, who has also arranged for us to have meetings and discussions with everyone from the Artistic Administrator of the BSO to the very noteworthy Sir Roger Norrington. During the eight weeks spent here, I have worked with many ensembles, one of the highlights being a performance of Saint-Saëns’ “Carnival of the Animals” to a sold-out audience during Tanglewood on Parade.

My next project will be in Toronto, where I will be creating, together with Moordale Concerts, the Canadian première of a relatively unknown opera by Josef Haydn - La Fedeltà Premiata. We will be presenting an in-concert version of this charming opera with four excellent young Canadian singers. Strange that this opera never saw the light of day here? Not really - the plot is one of the most confusing and unlikely stories ever written. There are so many twists and jumps and logistical questions, that it would seem a nightmare to actually mount a staged production. Unfortunately, that means the music has never been given the benefit of being heard, which is in my opinion unforgivable. Haydn himself considered this one of his finest masterpieces - symphonies and string quartets included - and in his lifetime it was performed more than any of his other operas. It will be given two performances, on Sept. 27 at 8 PM, Willowdale United Church, and Sept. 28 at 3 PM Walter Hall (University of Toronto Faculty of Music).

A couple more questions: sparked by your “touring Brazil with a rock band” comment, I’m wondering, first, about your personal musical likes and dislikes; and second, I’m interested in what studying conducting has done to your sense of where personal likes and dislikes fit into the scheme of things.

In terms of repertoire, I happen to be lucky in that I don’t have any strong dislikes. Sure there are some composers that I feel I can relate to and serve better than others, but that doesn’t mean that I prefer them to the ones that I don’t quite feel comfortable with. Any piece of music that I happen to be working on, I approach with the attitude that it is my job to discover/uncover the creative work and the originality that went into writing it. It’s a constant process of discovery, and the chance to begin to understand the composers from the inside out. There is nothing as rewarding as gaining another piece of insight into one of the great minds of the literature.

I suppose what I wrote above applies to the second question as well - although I can approach this from another angle; when I was a violinist playing in orchestras, there were certain symphonies that I enjoyed playing, and others that I somewhat dreaded. When I came to these pieces later as a conductor, it was not with entirely fresh eyes, and I had to work a little bit to overcome the old prejudices. But at the same time I was able to see how the uncomfortable violin passages were important and actually necessary to produce the end result.
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October 25, 2003, 8 pm
Very Violin
Corey Cerovsek, Violinist

November 22, 2003, 8 pm
The Khachaturian Centenary
Movses Pogossian, Violinist

December 7, 2003, 3 pm
A Baroque Christmas
Jonathan Tortolano, Cellist
Lawrence Park Community Church

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

March 6, 2004, 8 pm
A Breath of Fresh Air
Leslie Newman, Flutist

April 3, 2004, 8 pm
Spring Romance

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

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What goes into buildings

by Colin Eatock

August 19, 2003: It has been less than a week since the big blackout, and downtown Toronto seems pretty much back to normal. Passing by the corner of Queen and University, I pause at the bright orange hoarding that marks off the construction site on the southeast corner. Through a window in the plywood, I’m able to see that the entire city block is now one big excavation.

Not many people stop to look as they walk by – it is, after all, just a hole in the ground. But I notice a young couple at a window, observing the construction vehicles going about their business. “Do you know what’s being built here?” I ask.

“I haven’t a clue,” the woman replies. “There must be signs around here somewhere, but I haven’t seen any.”

But five minutes later, I ask the same question to an older businessman who is watching the activity. “This is the new opera house,” he says, smiling.

August 21: To find out more about what’s happening at Queen and University, I phone Janice Oliver, Executive Director of the Canadian Opera Company’s long-cherished dream-project. (Officially, it’s called the Four Seasons Centre for the Performing Arts.) She tells me that the digging is just about finished – and that when it is, in October, construction crews will have removed 61,000 cubic metres of dirt.

And after that “We’ll see the pouring of the concrete foundations,” she explains, “and the installation of the isolation pads.” These pads are apparently quite important: sometimes compared to gigantic square hockey-pucks under the building, their purpose is to dampen vibrations and noise. “At a location where you’ve got the TTC subway and streetcars, for the best acoustics, they’re required,” says Oliver. These pads have never been used in the construction of an opera house before, but Oliver is quick to point out that they’ve proven effective in concert halls in Seattle and Singapore.

However, not much will be seen above ground until the spring. That’s when the walls of the auditorium and fly-tower will emerge. Then it will take two years’ more work before the building can be opened in the spring of 2006. And despite a two-week delay in the excavation this summer Oliver is confident that the opera house will be ready on time.

“We’re planning to open with gala concerts in June 2006,” she says. “Over the summer there will be rehearsals for the Ring, which will be presented in September.”

Before that happens, the COC has to raise the money to complete the project. “I think we’re quite confident that we’re going to make our target,” states Oliver. The target in question is $150 million, and about half that amount has been raised so far. To some, $150 million might sound like an extravagant price-tag, but in fact it’s rather modest: the Norwegians are currently building an opera house in Oslo for more than three times the COC’s budget. Unfortunately, this is not Norway, where government funding pays for things like opera houses – so I’m told we can expect a very conspicuous public fundraising campaign from the COC sometime this season.

These are exciting times for the arts in Toronto, with major cultural infrastructure projects happening all over town. But soon after my upbeat chat about the opera house, I find myself sobered by a glossy brochure arriving in my mailbox from Roy Thomson Hall. Just one year after a successful $20 million retrofit of the hall, I discover, to my disappointment, that not one international orchestra will grace the RTH stage this year – not the Concertgebouw, nor the Kirov, not anybody.

This is not good, people. It’s all very well to have shiny new state-of-the-art buildings, but it’s what you put inside them that counts. With improved facilities come higher expectations from audiences, and arts organizations must deliver on those expectations. That’s what will make – or not make – Toronto a “world-class” city. Let’s hope the COC and others measure up.

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 magazine.
TUESDAY, OCTOBER 7/03 - 8 P.M.
St. Lawrence String Quartet
James Campbell, clarinet; André Laplante, piano

TUESDAY, NOVEMBER 25/03 - 8 P.M.
Denise Djokic, cello; David Jalbert, piano

TUESDAY, MARCH 30/04 - 8 P.M.
Shauna Rolston, cello; Peggy Baker, dancer; Lydia Wong, piano; 12 member Cello Ensemble conducted by Keri-Lynn Wilson

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TUESDAY, DECEMBER 2/03 - 8 P.M.
Stewart Goodyear, piano

TUESDAY, JANUARY 27/04-8 P.M.
Piano Fantasy
Katherine Chi, piano; David Jalbert, piano; Libby Yu, piano; David Louis, piano

TUESDAY, APRIL 6/04 - 8 P.M.
André Laplante, piano

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Kollage

SATURDAY, MARCH 13/04 - 8 P.M.
Ranee Lee, Heather Bambrick, George Evans, Jennifer Scott, with the Mark Eisenman Quintet

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TUESDAY, DECEMBER 9/03 - 8 P.M.
Al Purdy at the Quinte Hotel
Gordon Pinsent, actor; Phil Dwyer, music director; Dave Carley, writer

TUESDAY, FEBRUARY 14/04 - 8 P.M.
Dorothy Livesay: The Woman I Am
Jennifer Dale, actor; Andrew Burashko, music director; Cindy Bisaiillon, writer

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St. James' Cathedral

Gloria!
Saturday November 15th, 7:30 p.m.
Yorkminster Park Baptist Church

Rejoice!
Saturday December 20th, 7:30 p.m.
Toronto Centre for the Arts

Stabat Mater
Saturday April 3rd, 7:30 p.m.
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Squeezed between a family wedding, for which we were also the musicians, and moving WholeNote into new premises, our summer holiday consisted of a few days camping near Parry Sound, where we attended just about everything that was going on at the Festival of the Sound. It was a short but restorative interlude, the almost maritime surroundings of Parry Sound and frequent fine music-making working in tandem to provide a needed change of perspective.

While there were plenty of grey heads in the almost sold out audiences, there were plenty of younger heads as well. The musicians were all relatively young – in their thirties and forties mostly. The town itself vibrated with energy, and the cash registers went flat out all day long.

That this was only one of a large number of highly successful summer music festivals, makes me wonder at the constant drone of mainstream media punditry predicting the imminent demise of classical music. Just this morning it was CBC Radio resident musicologist, Robert Harris and English musician and journalist Andrew Stewart's opening premise.) The evidence of my own ears, summer after summer, suggests just the opposite: the Ottawa Chamber Music Festival, the Brott Symphony Festival, Elora, Westben, the Grand River Baroque Festival, the Collingwood Summer Music Festival and the Symphony in the Barn - all well planned, well performed and well attended.

The last thing we attended at the Sound before going on to Collingwood to hear Denise Djokic was an informal talk by Rona Hokanson, who has spent a lifetime in the administration of music competitions. She told us that the number of these competitions has burgeoned internationally in recent years, and that the number of (young) applicants to them has also increased significantly. Another sign of health?

There is of course the worrisome matter of symphony orchestras every­where not benefitting as fully as they might in the surging interest in classical music. I am sure that orchestral music making will always be an important part of our musical culture, but I do think that the jury is out on the survival of orchestras as we know them. Andrew Stewart cited poor management, lack of vision and complacency as the real culprits behind the problems of large musical organizations for whom survival has become a problem. Those, he said, that carefully think out what they do and present music that is well performed, are doing very well.

All musical institutions, large and small, would do well to follow the example of James Campbell, the personable and unpretentious clarinet virtuoso and Festival of the Sound artistic director, who invited his audiences a couple of times while I was there to share with him their thoughts and suggestions on his festival.

It is always good to keep in touch with your audience and for them to feel that you are interested in their ideas and are willing to consider them in your planning.

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Bruce Owen, the Festival will present an astonishing 35 concerts from September 19 to 28, featuring a combination of international and local artists and ensembles, all listed on pages 44 and 45 in the “Further Afield” section of our Comprehensive Live Listings.

Also in Further Afield you will find listings for both Westben and Brott Festivals. For some time now the Brott Spring Festival has become a Summer Festival and then an Autumn Festival. The Westben September concerts, however, are something new, and, one can only think, must be in response to demand. Look also for the five concerts of the Kitchener-Waterloo Chamber Music Society, which appears to be off to a flying start.

In Toronto the Toronto Symphony Orchestra opens its season on September 24, the Toronto Philharmonia on the 25th and the Mississauga Philharmonic on the 27th.

There is an extraordinarily large number of solo vocal recitals — I counted 15 in all — and not as many concerts of chamber music — only eleven, of which eight are solo instrumental recitals, among which are violinists Scott St. John and Erick Raum on September 7, flutist Robert Aitken on September 14, trumpeter David Wand on September 16, pianist Robert Silverman on September 23, bassoonist Nadina Jackson on September 25, and Indian percussionist, Trichy Sankaran, on October 1.

Looking ahead, on October 30, 31 and November 1 the ninth annual Great Romantics Festival will take place in Hamilton. Read all about it in our next issue! Another surprising newcomer is the Colours of Music Festival in Barrie. Organized by Barrie lawyer

Robert Silverman

Turning to this September’s listings, it seems that the festive summer spirit is still in the air! Along with the tail end of Music Mondays, and Summer Music in the Music Garden, a new festival, KammerFest, organized by Toronto musician Orest Kowaliw, will present five concerts at St. Anne’s Church, performed mostly by musicians from Ukraine.

Remember Elte Carpet’s slogan when they were located on Eastern Avenue “A little out of the way, a lot out of the ordinary”? From conversations with Orest, I’d say the slogan fits Kammerfest. St. Anne’s Church, now a national historic site, with its murals by Group of Seven artists J.E.H. MacDonald, F.H. Varley, and Frank Carmichael, is a most beautiful building; and, with its lofty Byzantine domed roof, it is acoustically one of the best concert venues in the city. Its location between Gladstone and Dufferin south of College on the eastern edge of Parkdale has historically worked against it as a concert venue.

It’s worth the pilgrimage.

Another surprising newcomer is the Colours of Music Festival in Barrie. Organized by Barrie lawyer...
Early Music
by Frank Nakashima

Tafelmusik Baroque Orchestra opens its 25th anniversary season with music from sunny Italy (September 17-21) in a program entitled "Italian Baroque with Matthew White." With a career on a meteoric rise and a voice described as "dazzling" (so says The Washington Post), Canadian countertenor Matthew White joins Tafelmusik to perform the dramatic and virtuosic music of Neapolitan composer Alessandro Scarlatti and also his Italian compatriots. You may want to visit the website www.tafelmusik.org for more details about this and future programs.

Meanwhile, Toronto’s other baroque orchestra, the Aradia Ensemble, presents the music of the other well-known Italian composer, Antonio Vivaldi, in a program for choir and orchestra (September 13), “Sacred Music of Vivaldi,” which explores some of his less familiar sacred works. Well known for his string writing, Vivaldi was also an ordained priest and one of his most important tasks was to write sacred music. (Thank God!) You should note that Aradia will, in time, record all the sacred music of Vivaldi for the Naxos label. Quite a project! This program includes the following works: *Nuall in mondo pax sincera* RV 630, *Dixit Dominus* RV 595, Jubilate, o canoni chori* RV 639, and *Gloria in excelsis Deo* RV 588, *Cello Concerto in C minor* (soloist Allen Whear), 2 Violin Concerto in A minor (with soloists Genevieve Gilardeau and Julia Wedman).

Music from an earlier period than that mentioned above is the specialty of The Musicians In Ordinary (soprano Hallie Fishel and John Edwards, Renaissance lute). In a program (September 27) which includes early 16th-century solo songs and lute music from Italy, France and England, they note that while part-song (parts, as in "choral") is the repertoire which one often associates with this period, singing to the lute alone was considered the aim of the Renaissance man. This is music that "pierceth the mind, and sweetly imprinted in it a passion full of great delight." You will hear many popular forms of the time, including the *fratella*, early madrigals arranged for solo voice, French chansons, and even some of the tiny pre-Dowland English repertoire. Sprinkled among the songs will be a healthy sampling of lute solos by composers such as Francesco Spinacino, Francesco da Milano, Adrian Le Roy, Francis Cutting and others.

The Toronto Early Music Centre’s 19th annual Early Music Fair will take place at Montgomery’s Inn — see www.montgomerysim.com — now restored as a living museum to the 1847-50 period (September 20). Bring your friends and take in some mini-concerts, exhibits, and information about the art of historical music performance. You can listen to the beautiful sounds of recorders and viols played by members of the Recorder Players’ Society and the Toronto Early Music Players’ Organization. See and hear a variety of early keyboard instruments, historical woodwinds, and other period instruments played by some of the finest musicians in the city! Discover the latest CD recordings by our local artists and browse through early music books! One of the special fea

CONTINUES ON PAGE EIGHTEEN
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AND
WILLIAM BYRD SINGERS
2003-04 Season  Peter Mahon, Director

WILLIAM BYRD SINGERS
Music for All Souls & All Saints
Victoria  Requiem for Six Voices
Victoria  O Quam Gloriosum
Saturday, October 18
St. Basil’s Church
(Bay & Joseph)

TALLIS CHOIR
Hail Bright Cecilia!
Palestrina  Missa Veni Sponsa Christi
Phillips  Cecilia Virgo
Saturday, November 22
St. Martin-in-the-Fields
Glenlake & Keele (1 block north of Keele subway)

WILLIAM BYRD SINGERS
A Lenten Meditation
Byrd  Civitas Sanctorum
Victoria  Tenebrae Responsories
Saturday, March 13
St. Basil’s Church

TALLIS CHOIR
Fire of Love:
Music for Pentecost
Palestrina  Missa Dum Complendetur
Harris  Fair is the Heaven
Saturday, May 8
St. Martin-in-the-Fields

All concerts begin at 7:30 p.m.
Tickets $20 & $16 at the door.
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EARLY MUSIC, continued
This year will be a gigantic clearance sale of early music CD recordings. You won’t want to miss
this tremendous opportunity to add to your collection.

Starting in September (and
continuing on the 4th Wednesday of
the month except December),
the Toronto Early Music Centre
“Vocal Circle” (a non-performing,
recreational, music reading group)
meets at 106 Crescent Road which
runs east from Yonge at the Rosedale
subway station. Admission to this
circle is free to members of the
TMC. Otherwise, the cost is $5.00
per session for non-members.

Last season, the Vocal Circle
read through quite an assortment of
Medieval and Renaissance music,
both sacred and secular – Medieval
carols, French chansons, Italian
frottola, English madrigals, and
part-songs; the music of Palestrina, Josquin, Morley, Weelkes, Monte
dervi, Jannequin, to name a few. I
invite anyone who has an interest in
this fascinating, little-known and
rarely-performed repertoire to drop
in and try singing, or even just listen!
(See Workshops, page 47.)

And looking ahead to October, for
the first time, Toronto will have the
opportunity to hear Beethoven’s 5th
and 6th Symphonies performed on
the instruments for which they were
written (October 2 - 5). Tafelmusik
presents Toronto’s first period-instru-
ment performances of two of
Beethoven’s great masterpieces: the
revolutionary Symphony No. 5 and
the evocative Pastoral Symphony No.
6. Under the direction of the ren-
owned German conductor Bruno
Weil, this event promises to be a re-
freshing look at these works.

Frank T. Nakashima
(franknak@interlog.com) is the
President of the Toronto Early Music
Centre, a non-profit charitable organi-
zation which promotes the apprecia-
tion of historically-informed perfor-
amances of early music.

Choral Scene
by Larry Beckwith

Another exciting and varied season
of choral music is upon us with each
month promising special treats from
our outstanding Toronto choirs, as
well as a whole host of international
guests. I’ve put together a “short
list” (by no means exhaustive) of spe-
cial performances that might war-
rant you marking your calendars
from the brochures that have crossed
my desk this summer.

Nov. 5 - Toronto Mendelssohn Choir:
Mendelssohn’s Elijah with the dis-
ing of the Stabat Mater.
Nov. 15 - Amadeus Choir: Harry
Somers’ Gloria
Nov. 22 & 23 - Pax Christi Choir:
Handel’s Israel in Egypt
Dec. - Holiday Concerts every night
of the week!
Jan 12-16 - Helmuth Rilling visits the
University of Toronto and directs a
different Bach cantata each day. The
following week he leads the Mac-
Millan Singers in Bach and Mozart
with the Toronto Symphony.

There will be dozens of other great
performances, I’m sure, by the likes of
the Bell’Arte Singers, Toronto
Camerata, Elmer Iseler Singers,
Elora Festival Singers, Toronto Clas-
sical Singers, VocalPoint and all the
other wonderful choirs we are lucky
enough to hear on a regular basis.
We’ll bring you the information as it
comes to us.

September has its share of high
points, as well, mind you, with the
Toronto Children’s Chorus wel-
coming the Drakensberg Boys’
Choir from South Africa on Sept.

CONTINUES ON PAGE EIGHTEEN
South African Suite
Tuesday, September 16, 2003, 7:30 PM
George Weston Recital Hall
Internationally renowned Drakensberg Boys’ Choir from South Africa in its only Canadian appearance joins the Toronto Children’s Chorus.

Songs All Children Should Know
Sunday, October 26, 2003, 3:00 PM and 4:15 PM
Lawrence Park Community Church

A Chorus Christmas
Saturday, December 20, 2003, 2:00 PM
Roy Thomson Hall
TCC, Training Choirs I, II & III I Prep and Alumni Choirs and Judy Loman (harp) with True North Brass. Featuring Britten’s “A Ceremony of Carols”.

The Great Gala: A Silver Anniversary Celebration
Saturday, January 31, 2004, 8:00 PM
Roy Thomson Hall
The TCC celebrates 25 years of making beautiful music together, with internationally celebrated guest conductors Sir Andrew Davis and Sir David Willcocks.

Look Before you Leap
Sunday, February 23, 2004, 4:00 PM
Metropolitan United Church
Songs for a leap year by W. H. Anderson, Clifford Crawley, Stephen Hatfield, Derek Holman and Godfrey Ridout. Part of the Training Choir Series.

Canada Blossoms!
Saturday, April 24, 2004, 7:30 PM
George Weston Recital Hall
The Chorus’ own tribute to the awakening of Spring with a selection of charming floral miniatures and evocative song cycles.

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2003-2004 SUBSCRIPTION SERIES
25TH ANNIVERSARY SEASON

MEDIAEVAL, MODERN, MEDITATIVE
Saturday, October 25, 2003, 7:30 p.m.
St. James’ Cathedral, King & Church Streets
Guest Artists: Gerald Fagan Singers, Gerald Fagan,
Conductor. Repertoire includes: Brahms, Three Motets; Mendelssohn, Sechs Sprüche; Music of Tallis, Willan and Somers. Launch of recording by CBC Records featuring Sounds of the Season.

INTERNATIONALLY CHORAL
Sunday, November 9, 2003, 7:30 p.m.
Metropolitan United Church, Queen and Bond Streets
Guest Artists: Estonian Philharmonic Chamber Choir, Paul Hillier, conductor. Repertoire includes: World Premiere by Craig Galbraith; Toronto Premiere of Gorecki Canaata (2000); Melissa Hui Night on Earth; Lawrence Cherney, English Horn. (With Soundstreams Canada)

HANDEL’S MESSIAH
Friday, December 5, 2003, 7:30 p.m.
St. James’ Cathedral, King & Church Streets
Soloists: Kathryn Domeney, Soprano; Wendy Hatala
Foley, Mezzo Soprano; Nils Brown, Tenor; Mark Boucher, Baritone. Matthew Larkin, organ; Robert Venables and Robert di Vito, trumpets. With Orchestra

A CANADIAN CELEBRATION
Celebrating the 50th Anniversary of the founding of professionalism in Choral Music in Canada and the 70th birthday of R. Murray Schafer
Sunday, February 29, 2004, 7:30 p.m.
Barbara Frum Atrium, CBC, (King and John Streets)
Guest Artists: Vancouver Chamber Choir, Tafelmusik
Chamber Choir, Pro Coro Canada, Le chœur du Studio de Musique Ancienne de Montréal, Elora Festival Singers. Featuring music of Palestrina and Brahms and a World Premiere by R. Murray Schafer. (With Soundstreams Canada and CBC Radio Music)

IN THE BEGINNING
“25th Anniversary Celebration Concert”
Friday, May 14, 2004, 7:30 p.m.
St. James’ Cathedral, King & Church Streets
Repeat of the original program of the Festival Singers of Canada, 1954 - Special Guest - The Alumni of the Elmer Iseler Singers and Festival Singers (If you were a member of that first audience, we want to hear from you!)

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Chamber Choir

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Musicianship Harken!

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The Toronto Camerata is an auditioned a cappella chamber choir. We are a small but mighty group of singers committed to bringing our passion for a cappella music to new audiences and honing our own skills as an ensemble.

NUVO Saturday May 29, 2004
New choral voices, including Taverner - Svaty
Carriere - Songs of the Auvergne

For full details, visit our website at www.torontocamerata.org, or call 416-530-4438 for a season brochure.

AUDITION CALL
The Orpheus Choir welcomes new singers for this spectacular season. Call 416-530-4438 for details. Auditions will also be held early in September for the Sidgwick Scholarship and lead positions. Please call Helen Coxon at 416-251-3803.

Drakensberg Boys' Choir

16. They will perform together at the George Weston Recital Hall. Later in the month, the 2003 Ontario Youth Choir hits the road with its conductor Noel Edisson to entertain across the eastern part of the province. Their final concert takes place September 27 at Grace Church on-the-Hill.

The Choirs Ontario website is now a wonderful resource for up-to-date listings and links to other choir websites. Take a minute and visit www.choirsontario.org.

Toronto has an outstanding variety of choirs: children's, youth, opera, chamber, symphonic, women's, men's, not to mention an amazingly diverse cultural mix. I urge all WholeNote readers to get out and hear your local choir or better still, join it! The experience will feed your soul.

Reach Larry Beckwith at choralscene@thewholenote.com

Boys & Girls! Imagine This!

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☑ Be in an environment where KIDS are as important as adults
☑ Earn money! Earn medals! Have fun!

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The Toronto Choral Society

Become Part of the Experience

This season, the Toronto Choral Society’s Community Choir is presenting

**G. F. Handel’s Messiah**

and

**Carl Orff’s Carmina Burana**

If you are inspired listening to these masterpieces, why not become a part of the experience?

The Toronto Choral Society’s Community Choir is a non-auditioned choir that rehearses every Wednesday evening at Eastminster United Church on the Danforth (near Chester).

The choir, under the musical guidance of conductor Geoffrey Butler and accompanist William O’Meara offers training in choral technique, in a safe, friendly environment.

Come share in the joy of making music with the Toronto Choral Society!

For more information, visit our website at www.torontochoralsociety.org or phone 416 410-3509.

---

**JUBILATE SINGERS Auditions**

Director Isabel Bernaus leads a chamber choir with an eclectic, challenging, multilingual repertoire (Cuban, Argentinean, Japanese, Italian, classical, traditional and contemporary), with a 3-concert series and occasional community performances. There are openings for singers in all sections. Open rehearsals Tuesdays at 7:30 pm in September at St. Leonard’s Church, starting Sept 2.

**Auditions September 9 and 23**

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December 12, 2003 - 8:00 pm, Saint Thomas’s Church

A Christmas cheer in word and song with tenor Giles Bryant

**BACH: ST. JOHN PASSION**

April 2, 2004 - 8:00 pm, St. Andrew’s Presbyterian Church

Journey to the heart of a mighty work with guest Evangelist & the Aradia Ensemble

**MY BELOVED SPARE**

May 14, 2004 - 8:00 pm, Saint Thomas’s Church

Celebrate love with settings of poetry from the Song of Songs

Further Information: (416) 971-9229 or www.exultate.on.ca
The start of the Toronto new music concert season is quickly approaching, with presenters, conductors and performers all busily preparing their parts.

The Ontario Regional Office of the Canadian Music Centre (CMC) is also busy — planning for the season re-launch of our popular Composer Companions program.

New to Composer Companions this season, the CMC - Ontario Region will partner with WholeNote in presenting this column every month. The column will highlight upcoming new music concerts in the GTA, providing concert preparation tips for the reader from the composer’s perspective.

For readers unfamiliar with the Composer Companions program, it was launched seven seasons ago, tightly linked with the Massey Hall New Music Festival (or NuMuFest). With a suspension of activity after the 2001 NuMuFest, Composer Companions continued, albeit quite silently, now, with renewed support from WholeNote and participating presenters from the Coalition of New Music Presenters in Toronto. Composer Companions is ready for a rebirth on Toronto's new music scene.

The concept of Composer Companions is really quite simple. Small groups of audience members (usually 2-5) are paired with professional composers, who essentially serve as audio "tour guides" for new music. Participants meet with their composer guide at the performance venue prior to the performance time and discuss the concert programme to follow. The group and the composer are then seated together during the concert and the composer guides the listener through each stage and step of the concert. The Composer Companions program is a great way to help demystify the world of new music, gain new insights, and meet exciting and engaging members of Toronto's creative community. But, more importantly, Composer Companions is a fantastic way to have a great concert experience!

While patrons with little or no musical background are highly encouraged to participate, the Composer Companions program is not just for those who are new to new music. Over the past seven seasons the CMC - Ontario Region has matched composers with students, teachers, executives, retirees, artists from other disciplines, journalists, as well as some amateur and professional musicians.

The program also has been graced with the essential support of many established and emerging CMC Associate Composers over the past seven seasons, including Wendie Bartley, Rose Bolton, Chan Ka Nin, Michael Colgrass, Omar Daniel, Ted Dawson, Daniel Foley, Chris Hatzis, Alice Ho, Michael Hynes, Irene Johansen, Henry Kucharzyk, Jim Montgomery, David Parsons, James Rolfe, Jeffrey Ryan, Linda C. Smith, Paul Steenhuisen, and Timothy Sullivan.

With an ever-evolving roster of participating composers, you may expect that more of Toronto’s finest musical creators will be acting as composer guides in the season ahead.

With an ever-evolving roster of participating composers, you may expect that more of Toronto’s finest musical creators will be acting as composer guides in the season ahead.

Composers, families, student groups and other informal groups can easily arrange to have a composer guide for the evening at no cost, thanks to the CMC - Ontario Region and participating new music presenters. The first concerts this season for which Composer Companions will be available are the Piano Marathon series co-presented by New Music Concerts and the Music Gallery. The concert will be held at the Music Gallery, Church of Saint...
Seating restrictions for the Composer Companions program are based on demand. So we always suggest that patrons arrange for their tickets early.

For more information on the Composer Companions program, or to make arrangements for your own participating in the Composer Companions program as a partner organization, please contact the CMC Ontario Regional Office by phone at 416-961-6601 or jasonv@musiccentre.ca.

Of course, to make the program a success, the CMC - Ontario Region relies on the generous support and involvement of participating new music presenters, from the Coalition of New Music Presenters and beyond. Music presenters who program new music, and concert music composers who are active in the GTA are also encouraged to contact the Office should they be interested in participating in the Composer Companions program as a partner organization or composer guide.

We look forward to seeing you in the concert hall soon!

Lubomyr Melnyk is the CMC’s Ontario regional director. He can be reached at 416-961-6601 x. 207 or jasonv@musiccentre.ca

Concerts at St. George’s

2003/2004 Season

Sunday, October 26 4:00 pm
‘Eternal Source of Light Divine’
Trio Brio
Elisabeth Pomés - soprano,
Paul Sanvidotti - trumpet,
Karen Rymal - piano
Works by Handel, Schubert and Tiefenbach

Sunday, December 7 4:00 pm
‘Of a Rose, a Lovely Rose’
St. George’s on-the-Hill Choir, the Amarilli Singers, strings, harpsichord, organ
Karen Rymal - director/organ
Music by Pachelbel, Buxtehude Warlock
Readings, carol singing, sherry and shortbread.

Sunday, March 28 7:00 pm
‘Vierne and Victoria’
Solemn Mass/Te Deum (selections)
St. George’s on-the-Hill Choir, the Amarilli Singers, Karen Rymal - director/organ
Solemn mass in preparation for Holy Week. No tickets required - offering only.

Sunday, April 25 4:00 pm
‘Petite Suite’
Trio Resonance
Jacqueline Goring - harp,
Shylye Marquardt - flute,
Angela Rudden - viola
Music by Debussy, Jolivet

The Palestrina Chamber Chorus

Invites altos, tenors, baritones and basses to audition starting at 3 pm on Sunday, Sept. 7.

The choir offers the opportunity to perform in Canada and in Italy. Some bursaries for study in Italy are available.

E-mail music@centroscuola.ca or call Franca Di Giovanni during business hours at 416-789-4970. Alternate audition dates can be arranged.

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Bass Choral Lead Required

Deer Park United Church
St. Clair and Avenue Road
Thursday rehearsal, Sunday service
Contact: William Wright
416-576-7228

St. James’ Cathedral Choral Society

Michael Bloss, Artistic Director

2003-2004 Concert Series

Mission Statement
To be a community of volunteer choristers at St. James’ Cathedral dedicated to serving God through the fostering and sharing of the art of choral music

Bass Choral Lead

Deer Park United Church
St. Clair and Avenue Road
Thursday rehearsal, Sunday service
Contact: William Wright
416-576-7228

St. James’ Cathedral Choral Society

Michael Bloss, Artistic Director

2003-2004 Concert Series

Fri., October 3, 2003 8 p.m.
Hymns Plain & Simply Fancy
Sat., December 13, 2003 5 p.m.
Family Messiah & Carols
Fri., March 12, 2004 8 p.m.
“To Thee Eternal”
Dixit Dominus Handel
Requiem John Rutter
Fri., April 30, 2004 8 p.m.
The Proms 2004
“To Thee My Country”

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2003/04 season launch ...

**Saturday September 6** -- What.Next series*
**STEVE LACY** (soprano saxophone)

**Sunday September 7** -- What.Next series*
**TONY WILSON + JOZEF VAN WISSEM** (guitar, lute, tape loops)

**Saturday September 13** -- The Composer Now series
**OFFENSIVE LOVE CONSORT**
(six-piece chamber ensemble) Presented with Earshot!

**Sunday September 14** --
Fresh Ears family series
**MUSEUM** (soundscape artists)

**piano marathon** (presented with New Music Concerts)

Friday September 19 -- **LUBOMYR MELNYK**
Presented with Two New Hours. CBC Radio Two. "Continuous music" for solo and double pianos.

Saturday September 20 -- **REINIER VAN HOUDT**
Symphony No. 4 for Piano Alone (1962), by Persian-Italian-Scottish composer Kaikhosru Shapurji Sorabji. Presented with Earshot!

Sun Sept 21 -- **CHRISTINA PETROWSKA QUILICO**

**box 416-204-1080 web: www.musicgallery.org**

* off-site performance

Snap Shots at the season's start

continued from page 10

Who?

My biography says:

"Jim Montgomery began his formal studies in music as a horn player, and completed a Bachelor of Music degree with majors in performance and composition at the Baldwin Wallace College Conservatory of Music.

He has been involved with electroacoustic music since 1970 when he came to the University of Toronto as a Graduate student in composition, where he studied with Gustav Ciamaga and John Weinzweig.

Jim Montgomery has served as Managing Director of the Canadian Electronic Ensemble from 1976 to 1993, Administrative Director of New Music Concerts from 1984 to 1987, and since 1988, as the Artistic Director of the Music Gallery. Jim Montgomery is a past president of the Canadian League of Composers and has served as a lecturer in the Faculty of Education of the University of Toronto (electronic media). He is a member of the Canadian Music Centre and a member of the Canadian Electroacoustic Community.""}

I'm currently working with a collective (comprised of Janice Jackson, Paula Sperdakos, Christina Jol and Jordan Muszynski) to develop a music theatre work based on the life of Billy Tipton. As an administrator, I'm involved with the development of a national coalition of new music artists and presenters, and specifically with the development of a national touring network.

I'm looking forward to getting the Music Gallery season under way, and particularly to our collaboration with New Music Concerts in presenting the four-hour Piano Symphony No. 4 by Kaikhosru Shapurji Sorabji, performed by Dutch pianist Reinier van Houdt on September 20.

Old friend and Canadian original Lubomyr Melnyk is performing as part of the same collaboration; it should be a weekend that changes the way many people think about the piano.

I'm also anticipating the Canadian Electronic Ensemble's residency at the 2004 Sound Symposium in St. John's. Two weeks in Newfoundland in the summer. Life is good!

(The photo, by the way, is from a performance of Mudfish in the cgg, February 6, 2003. Credit to Matthew Rogers.)

Followup questions: one, Mudfish and the CEE — where does the "Mudfish" nickname come from — does it predate the CEE?

Two, "Weinzweig and Ciamaga" — they crop up in the same breath often in composers' "influential teachers" list — David Jaeger, John Rea, John Rimmer, ... what was it about them for you? And three, "The
Coalition of New Music Presenters

ListMe Still Growing

ListMe – the CNMP project initiated to generate new audiences for new music in Toronto – is now in its eighth month of operation and is proving itself to be a highly successful undertaking.

ListMe offers a unique mailing list service and website to Toronto New Music presenters and organizations that have opted to join the ListMe collective. At present, ListMe includes ten New Music groups: Arraymusic, Continuum Ensemble, Ensemble Noir, Evergreen Club Contemporary Gamelan, Hannaford Street Silver Band, Music Gallery, Music Toronto, New Music Concerts, Sonavista Studio and Soundstreams Canada.

ListMe offers the public the opportunity to join The List to be kept informed of events, concerts and performances in the New Music scene that, from their submitted profile, they would be particularly interested in.

At the same time, the ListMe website www.listme.ca provides a single place where the public can find out what events are being presented by all member organizations, both through an extensive calendar and through direct links to each organization.

The website is also linked with matching websites in Montreal www.laliste.qc.ca and Vancouver www.oscillations.ca.

Music at Metropolitan 2003-2004

Patricia Wright, Director of Music and Organist

Sun., Sept. 28
1:00 p.m.
Metropolitan Celebrates Toronto Arts Week
Canifon recital and tour with Gerald Martindale
Organ recital and demonstration with Ryan Jackson.
Admission: Donations accepted

Sun., Nov. 16
2:00 p.m.
Organist Patricia Wright plays a recital on Canada's largest pipe organ
Entry: $20

Sun., Dec. 21
7:00 p.m.
Annual Candlelight Service of Lessons and Carols with the Metropolitan Choirs
Free

Sat., Feb. 7
7:30 p.m.
Valentine Variety with the Metropolitan Choir at the Flora Mccrea Auditorium, Timothy Eaton Memorial Church
Admission: $20

Good Friday,
April 9
7:30 p.m.
German Music for Good Friday with the Metropolitan Festival Choir
St. Matthew Passion by Heinrich Schuetz;
Dance of Death (Totentanz) by Hugo Distler;
music by Brahms and Reiger Admission: $20/$15

Fri., April 30
7:30 pm
Organ recital by Stefan Engels
(co-sponsored by the RCCO)
Admission: $20

Fri., June 11
at 7:30 p.m.
Polkwane Choral Society from South Africa
In the Process of Telling
Admission: $20

Deer Park Concerts
William Wright, Artistic Director
Presenting the 2003/2004 Season

Jacques Boucher/Anne Robert
November 1, 2003
William O'Meara
January 24, 2004
Marnie Giesbrecht
March 6, 2004
William Wright
May 29, 2004

Season Tickets: 4 great concerts for the price of three!
Only $60.00. General admission $20.00

Cal 416-481-2975 for more information and tickets.

Merritt, United Church, 129 St. Clair Ave. W.
(just east of Avenue Road)
Parking courtesy of Imperial Oil next to concert venue.

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Parking courtesy of Imperial Oil next to concert venue.

Return to Learn presents

IN LOVE WITH OPERA
a course tracing the exciting development of opera with Milla Filatova, M.A.

Tuesdays, Sept 16 to Oct 21, 1:00 to 3:00 PM
North York Central Library, 2nd Floor, 5120 Yonge Street

Pre-registration ($120) required
Phone 905-764-7168

September 1 - October 7, 2003
www.thewholenote.com
Band Stand

by Merlin Williams

Here it is! WholeNote’s Fifth Annual Survey of Community and Concert Bands

The very first list I compiled, in October of 1999, had but seventeen groups listed. The list now numbers over forty, from all over Southern Ontario.

Please note that some bands do have auditions for prospective members. The Youth Bands generally have an upper age limit of 16-18. I have included some Military & Police Bands this year, since membership in the organizations themselves is not a prerequisite for playing in the band. Brass Bands and Silver Bands utilise only cornets, flugelhorn, alto horns, baritone horns, euphoniums, trombones, tuba and percussion.

COMMUNITY BANDS

Cambridge Concert Band
Conductor: TBA
Contact: Liz Reed (519) 653-1055
Rehearsals: Mondays, 8:00 p.m. at the Preston Legion, Br. 126, Westminister & Margaret Sts. in Cambridge
Instruments needed: bass clarinet, oboe, bassoon, saxophones and clarinets

East York Concert Band
Conductor: Ernie Walker
Contact: Ernie Walker (416) 266-1958
Website: http://www.eastyorkconcertband.ca/
Rehearsals: Mondays, 7:30 p.m. at McGregor P.S., Coxwell & Mortimer, East York
Instruments needed: euphonium, but all are welcome

Kitchener Musical Society Band
Conductor: Paul Schalm
Contact: Paul Schalm
Website: http://www.kmsb.org
Rehearsals: Mondays at 7:30 at the Victoria Park Pavilion, Kitchener
Instruments needed: bassoon, saxophones, clarinets, tuba

The Koffler Concert Band
Conductor: Resa Kochberg
Contact: Resa Kochberg (905) 731-4845 or Adrienne Cohen (416) 656-1880 ext. 228
Rehearsals: Mondays, 8:00 p.m. at the BBIC, 4558 Bathurst St., Toronto
Instruments needed: all

Markham Concert Band
Conductor: Doug Manning
Contact: John Broker (416) 332-4639 or jbroker@netstar.ca
Website: http://www.mcb.on.ca
Rehearsals: Mondays, 7:30 p.m. at Markham Community Centre, Hwys. 48 & 17, Markham
Instruments needed: all

Niagara Falls Concert Band
Conductor: Brenda Green
Contact: Bob Durst (905) 935-3276
Rehearsals: Mondays, 7:30 p.m. at the Legion on Spring St., Niagara Falls

North Toronto Community Band
Conductor: Denis Mastromonaco
Contact: Gale Bassett
Contact: Gale Bassett (416) 481-1978 or gale.bassett@sympatico.ca
Rehearsals: Mondays, 7:15 p.m. at Lawerence Park C.I. Auditorium, 125 Chatsworth Dr. Toronto
Instruments needed: baritone sax, trombone, euphonium, tuba

The Regimental Band of The Lorne Scots (Peel, Dufferin and Halton Regiment)
Conductor: Henry Verschuren
Contact: Henry Verschuren (416) 564-3126 or henryvers@symphatico.ca
Rehearsals: Mondays evenings - call for time and location
Instruments needed: all, some supplied

Scarborough Community Concert Band
Conductor: Tom Dowling
Contact: Tom Dowling
Rehearsals: Tuesdays, 7:00 p.m. at Samuel Hearne P.S., near Danforth and Pharmacy
Instruments needed: all

South Simcoe Concert Band
Conductor: Lise Buelow
Contact: Ron McKay
Rehearsals: Tuesdays, 7:00 p.m. in the Adult Recreation Centre, King St., Waterloo
Instruments needed: all

Waterloo Concert Band
Conductor: n/a
Website: http://www.waterlooband.com
Rehearsals: Mondays at 8:00 p.m. in the Adult Recreation Centre, King St., Waterloo
Instruments needed: all

Brampton Concert Band
Conductor: Darryl Eaton
Contact: David Harmsworth (416) 451-6389 (t) or (905) 451-0174 (b)
Website: http://www.bramptonconcertband.com
Rehearsals: Tuesdays, 7:30 p.m. at 55a Queen St. E., Brampton
(beside the library)
Instruments needed: clarinets, auxiliary percussion

Dundas Concert Band
Conductor: Bill Rolfe
Contact: Kurt Schipper (905) 628-8512
Rehearsals: Tuesdays, 8:00 p.m. at Dundas Town Hall, Main St. W., Dundas
Instruments needed: euphonium, flute, clarinet, trombone, oboe, bassoon

Festival Wind Orchestra
Conductor: Grenady Gefter
Contact: Shelley Goodman (416) 491-1683
Website: www.festivalwindorchestra.ca
Rehearsals: Tuesdays, 7:30 p.m. at Earl Haig S.S., room 163, 100 Princess Ave. North York
Instruments needed: percussion, oboe, low brass, low reeds, trumpets, clarinets

Galt Kiltie Band
Conductor: David Davidson
Contact: (519) 624-9934 (recorded message)
Website: http://www.kilties.cambridge.on.ca/
Rehearsals: Fridays, 8:00 p.m. - please contact for location
Instruments needed: clarinets, bass clarinet, flutes, oboe, tuba

Hart House Symphonic Band
Conductor: Keith Reid
Contact: (416) 978-2452
Rehearsals: Tuesdays, 6:30 p.m. in the Great Hall at Hart House
Instruments needed: all, but audition and Hart House membership are required

Newmarket Citizens Band
Conductor: Leslie Saville
Contact: Carol Bracken (905) 478-2530
Website: http://members.rogers.com/db1-bass/nch
Rehearsals: Tuesdays, 8:00 p.m. at Lions Hall, Newmarket
Instruments needed: bassoon,
bass clarinet, percussion
(all welcome)

Oakville Wind Orchestra
Conductor: Chris Arthurs
Contact: Jacquie Holmberg
(905) 338-8144
e-mail address:
jacquie.s.holmberg@can.dupont.com
Rehearsals: Tuesdays, 7:30 p.m.
at Iroquois Ridge S. S., Glenashton Rd., Oakville
Instruments needed: tuba, clarinets, bassoon, euphonium, percussion

Pickering Concert Band
Conductor: Andrew Locker
Contact: Jacquie Holmberg
(905) 857-7629
Website: www.concertband1.ca
Rehearsals: Wednesdays, 7:30 p.m. at Etobicoke C.I., 86 Montgomery Rd. Etobicoke
Instruments needed: bass clarinet, percussion, euphonium, bassoon

Caledon Concert Band
Conductor: Rob Kinnear
Contact: Andrew Dunn
(905) 857-7629
Website: http://caledon.bandmusic.ca
Rehearsals: Wednesdays, 7:30 p.m. at Etobicoke C.I., 86 Montgomery Rd. Etobicoke
Instruments needed: clarinets, trumpets, horns

Etoibicoke Community
Concert Band
Conductor: John Edward Liddle
Contact: Dennis Locke
(416) 622-8389
Rehearsals: Wednesdays, 7:30 p.m. at Etobicoke C.I., 86 Montgomery Rd. Etobicoke
Instruments needed: bass clarinet, bassoon

Thornhill Community Band
Conductor: Andrew Locker
Contact: Marie Narini
(905) 772-5205
Website: http://www.concertband1.ca
Rehearsals: Tuesdays, 7:30 p.m. at East Shore Community Centre, Liverpool Rd., Pickering
Instruments needed: all

Pickering Concert Band
Conductor: Andrew Locker
Contact: Joan or Lawry Sax
(416) 223-7152 or pbband@rogers.com
Website: http://www.tcband.ca
Rehearsals: Tuesdays, 7:30 p.m. at East Shore Community Centre, Liverpool Rd., Pickering
Instruments needed: tuba, clarinets, bassoon, euphonium, percussion

Hamilton Concert Band
Conductor: TBA
Contact: Dave Pearson
(905) 772-5205
Website: http://www.hamiltonband.org
Rehearsals: Wednesdays, 7:30 p.m. at Emmanuel United Church, Upper Ottawa & Mohawk, Hamilton
Instruments needed: horns, percussion, euphonium, bassoon

A Festival of Brass
Youth, community and the very best of professional music-making!
Friday, Oct. 17 through Sunday, Oct. 19, 2003
A La Carte Festival Menu

A Blast of Brass
Friday, October 17, 2003, 8 p.m.
Jane Mallett Theatre Tickets $22

Our Festival weekend begins with the Canadian Staff Band, The Hannaford Street Youth Band and from True North Brass, trombone virtuoso Alastair Kay, in glorious combination.

Community Showcase
Saturday, October 18, 2003 10 a.m. - 5 p.m.
Jane Mallett Theatre Tickets $10

Enjoy the sounds of The Metropolitan Silver Band, The Weston Silver Band, The Whitby Brass Band, The Maple Leaf Brass Band and Intrada Brass as they perform one-hour concerts throughout the day.

Gala Fundraising Dinner & Concert
Saturday, October 18, 2003 6 p.m., Jane Mallett Theatre
Enhance your Festival experience by attending a pre-concert dinner at Bravi Restaurant prior to the Canadian Brass Concert. $150 per plate includes best seats in the house for the Canadian Brass concert.

Canadian Brass
Saturday, October 18, 2003, 8 p.m., Jane Mallett Theatre
Tickets $50 (lower) and $40 (upper)
The world’s most famous brass ensemble up close and personal! This globe-trotting quintet will enthral with their blend of wit and extraordinary musicianship.

Celebration
Sunday, October 19, 2003, 3 p.m., Jane Mallett Theatre
Tickets $28 regular, $24 senior, $18 student
The HSSB’s 20th Anniversary Concert. Join us for our open rehearsal from 10 a.m. until 12 noon and for a post-concert reception.

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

North Toronto Community Band
Denis Mastromonaco, conductor
Lawrence Park Collegiate Inst. (Avenue Rd. & Lawrence Ave.)
Mondays 7:15-9:45

To join, contact Gale Bassett at 416-481-1978 or gale.bassett@sympatico.ca

Add your vibrant tones to our friendly dynamic group!
Instruments needed: all, but audition is required

**Hannaford Street Youth Band**
Conductor: Larry Shields
Contact: Larry Shields
(416) 503-8673
Rehearsals: Saturdays
Instruments needed: all brass & percussion - membership is by audition, pls. call for info package

**Toronto Youth Wind Orchestra & Concert Winds**
Conductors: Colin Clarke & David Lum
Contact: Adrienne Pluem
(519) 835-0492 or tywomanager@yahoo.ca
Rehearsals: Sundays, 1:00 p.m.
St. Michael's College, 1515 Bathurst St. at St. Clair
Instruments needed: all, call for audition info

*Argonauts, the Toronto Argonauts Band are always on the lookout for players to fill out their ranks for the remainder of the CFL season. If you subscribe to their philosophy "faster + louder = better", then give Musical Dictator (not a typ�) Steve Hayman a call at 416-769-2847, or go to their website, http://www.argonotes.com.*

The Hamilton Tiger Cats are looking for musicians to join the Tiger Cat Band for the upcoming 2003 CFL season. You must be 18 years of age by June 1 and own your own instrument (except drums.) The band will play at home games, parades and local events around the Hamilton area. For more info contact Rick Allen at either (905)388-8236 press #2 or (905)547-2418 x552. E-mail is hctband@yahoo.com - please leave a short bio-resume.

*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, at http://members.attcanada.ca/~merlinw/*
Jazz notes

by Jim Galloway

September Song
(and how to sing it)

Elsewhere in this issue (next page) you can read about the last festival activity in the area, but the tail-end of the festival season means that the club and concert activities get into full swing again.

The club scene - that oh, so important aspect of the jazz world - is a shadow of what it once was - but it is the best place to continue growth as a player, because it provides that most important, and sometimes elusive ingredient, an audience to play for. It is the place where a young musician, having studied, practised, read and listened, can "make the scene".

So, for the benefit of some hopefuls out there, and also for some listeners who are uninitiated into the "secrets" of such imponderables as "How do you know when to come in?", I offer these few words from this seasoned veteran.

(If you're not already doing so, make a point of checking out our steadily growing jazz listings on page 44-45. Your chance is out there somewhere.)

If the following is too simple and basic for you, please be tolerant and forgive me for stating what might seem to be self-evident. It may not be that obvious to everyone. So, here goes.

Creative jazz playing should involve the unexpected. I think it was Pee Wee Russell who likened it to painting yourself into a corner, and then trying to get out and he was a master at that game! Good jazz involves a certain level of spontaneity. Things will happen that you don't expect, just like in a good life and you have to be able to adapt quickly to little, and sometimes not so little challenges.

The form of a composition is all important. As a listener, it helps you understand what is happening on stage. For the musicians it is absolutely necessary. If you are playing original material as a group, presumably the musicians do know the form. The audience will have to establish that form in their heads by listening. An understanding of basic forms can help in that process.

One of the most basic musical forms is the twelve bar blues. If you can count the beats per bar, then a progression of twelve bars will take your ear back to the beginning of a chorus.

Standard popular songs which make up the basic vocabulary for jazz musicians are most often in a 32 bar structure, which is broken down into four groups of eight bars, the first eight being referred to as A. The second eight is very often a repeat of the first eight - think of a song like "Honeysuckle Rose", and so it is also referred to as A. Then we come to the bridge, often called the release or middle eight, although it is the third of four. This is letter B, after which the song repeats the first eight bars, giving us a form of AABA.

When you are soloing, that form has to be adhered to or you will get lost. If you do lose your place while playing, and it can happen to anyone, finding where you are in the form of the song by listening to what is going on around you, will set you back on track.

For example, if we take a basic twelve bar blues, a signpost that can get you back on the path is the IV chord in bar 5. In a standard 32 bar song, the first chord of the bridge can come to your rescue.

If you are a horn player and some musical idea that you are following gets you out in left field, it can make sense to actually stop playing for a few bars until you hope, the rhythm section, which will be playing the form, gives you the signal which gets you back on track. And don't feel bad about it. I have heard some wonderful players get so carried away in a musical idea that they get lost and have to be rescued!

By the way, listening, if you are a musician, is one of the most important aspects of making music. To say so may seem self-evident, but I mean really listening. No jazz group was ever worth its salt if the individual members of the group were not paying close attention to what was going on around them.

It is also a good idea to learn the melody, even if you are not the lead voice, and as a listener, it helps to keep the melody running through your head as you listen to the soloists. That way, you can understand better what is going on.

If the song has a lyric, learn it. At least know what the lyric is about. How else can you really interpret a beautiful ballad?

I am only scratching the surface of the above topics and there are other basics to cover, such as intros and endings, but those are other issues for another issue.

Guido Baso
Candles on the cake.
Birthday greetings to some friends this month are in order: Oliver Jones on the 11th, Kathryn Moses on the 19th, and Guido Baso, the 27th.

Last, a couple of thoughts for the month from the mind of Paul Desmond, who, on alto saxophone, had one of the most haunting sounds in jazz.

"Writing is like jazz. It can be learned, but it can't be taught."
AND
"I think I had it in the back of my mind that I wanted to sound like a dry martini."

Happy listening.
Last but far from least: "Toronto’s" Final Jazz Festivals

by Phil Eremnoff

Today’s real GTA stretches from Port Hope in the East to Guelph and Waterloo in the West, and then southwards to Hamilton. Two innovative celebrations of jazz as an art form take place this month at the far ends of our hundred-mile long city. They wrap up "Toronto’s" exceptionally fertile spring-summer jazz festival scene, confirming our megalopolis’ place as a major player on the North American jazz stage.

The tenth anniversary of the Guelph Jazz Festival, internationally recognized as an important event for both leading-edge jazz and the jazz scholarship on display in a parallel conference, takes place September 3-7. The second edition of Port Hope’s new All-Canadian Jazz Festival, programmed by the Top O’ The Senator’s manager, Sybil Walker, wraps up the warm weather celebrations on September 19-21. Port Hope’s festival shows every promise of becoming a landmark event that draws jazz talent and audiences from all regions of the country.

While the musical emphasis of the two festivals is different, they follow a common, community volunteer-based model for generating a very high level of musical programming with relatively modest budgets. The Guelph Festival’s founder and artistic director, Ajay Hebble, pioneered a path of community volunteers mounting a festival that features both major figures on the international avant-garde jazz scene and Canadian musicians, often on the same stage. This intermingling has been important in spreading the word internationally about Canadian avant-garde talent.

Guelph Outdoes Itself

The Guelph Festival’s programming has been consistently strong, but this year’s tenth anniversary celebration is very, very special. The 2003 festival has three pillars: 1) a commissioned jazz opera, Quèbecité, composed by D.D. Jackson, a young Canadian pianist who’s made quite a name for himself in the Big Apple’s super-competitive jazz scene; 2) a fine sampling of the best of the best in avant-garde jazz; and jazz and human rights as the focus of this year’s colloquium, an entirely appropriate theme for art music that arose from the ashes of slavery.

The challenges of love for inter-racial and inter-cultural couples are at the centre of Jackson’s opera, challenges that he knows directly as the offspring of an African-Canadian father and East Indian mother. Riding the buses and subways of Canada’s cities and observing young couples in love is sufficient to demonstrate that these challenges are now becoming widespread experiences.

Between Jackson’s compositions and a libretto by George Elliott Clark, the recipient of a Governor-General’s award for poetry, we have a commission for a brand new Canadian opera. We should be in for an exciting evening when the opera premieres on September 5. The cast appropriately blends singers of African, Asian and European origins. They’re supported by a stellar jazz ensemble led by Jackson on piano and organ. Don’t wait too long to get tickets.

The concert line-up is a treat for avant-garde aficionados and a dream crush course for neo-romantics. Leading lights from the U.S. include soprano sax giant Steve Lacy, trombonist and music theory innovator George Lewis, pianist standouts Myra Melford and Vijay Iyer, and the elegant bass of Mark Dresser. From Amsterdam, there’s Wilhelm Breuker and his joyous Kollektif. London-based Evan Parker is one of the top baritone saxophonists in jazz, with strong community networks in a town noted for its pioneering efforts in preserving historic architecture, plus the new arrivals from central Toronto, especially highly skilled recent retirees.

The Guelph and Port Hope festivals are inspiring precedents for rooting art music in the wider community. The music that takes place is equally inspiring. Let’s turn our attention to the festivals’ programs, which certainly justify jaunts to the peripheries of the new Toronto megalopolis during the first and third weekends of this month.

All-Canadian Jazz

In 1985, a 23 year-old Canadian jazz pianist packed her suitcases and headed to New York City to see if she had what it took to make it in the world’s jazz capital. Did she ever! Four years later, Blue Note released her first recording as a leader, and she’s been with this leading jazz label ever since then. A list of the people Renee Rosnes has played with constitutes a who’s who of the hard bop world. Rosnes alone makes it worth a drive to the Port Hope, and she’s far from the only standout in the All-Canadian jazz festival.

Kollege, an ensemble led by two Toronto hard bop pioneers, drummer Archie Alleyne and saxophonist Doug Richardson, will get the festival off to a roaring start, especially when they’re joined by jazz diva Jackie Richardson. "Tender Madness," joining Alex Dean, Mike Murley, Michael Stuart, and Rick Wilkins should be one searing blowing session.

Revelation III, the inner circle vocal trio from the famed Montreal Jubilation Gospel Choir, is not to be missed. Nor is Vancouver’s Deznel Sinclair, a worthy candidate for Canada’s top male jazz vocalist. It’s not long since pianist David Braid graduated magna cum laude from the U. of T.’s jazz program. He already ranks among the top jazz pianists in the country. Then there are the Paul Neufeld Group’s moving jazz improvisations based on 19th century African-American spirituals.

Last but not least are gigs combining some of the leading lights of Canadian jazz with gifted high school students who will make the music survive and thrive.

For information on the Guelph Jazz Festival, go to www.guelphjazzfestival.com, or telephone: (519) 763-4932.

For The All-Canadian Jazz Festival, go to: www.allcanadianjazz.ca, telephone (905) 885-1938 or toll-free: 1-866-565-5009.

www.thewholenote.com

September 1 - October 7, 2003

Renee Rosnes

All-Canadian Jazz
On Opera
by Christopher Hoile

An exciting and varied year is in store for opera-lovers in the 2003-04 season. At the time of writing 27 fully staged works have been announced along with at least seven more operas to be presented in concert.

Surely the most anticipated event of the season is the COC production of Die Walküre, the first installment of what will be the first ever Canadian Ring Cycle. It opens April 4 conducted by Richard Bradshaw, directed by Atom Egoyan and starring Frances Ginzer, Peteris Eglitis, Adrienne Pieczonka and Clifton Forbis. The first set of complete Ring Cycles including the prologue, Das Rheingold, is scheduled for summer 2006.

The rest of the COC's season includes Peter Grimes, directed by Tim Albery, which will direct Wagner's Göötterdämmerung in 2006, and Puccini's Tosca featuring Ezio Sumegi opening in September, Verdi's Falstaff featuring Paolo Hunka and Puccini's Turandot starring Eva Urbanova and Richard Margison opening in January 2004; and Verdi's Rigoletto starring Alan Opie in April 2004. The COC Ensemble will present a double bill of J.S. Bach's Coffee Cantata staged as an opera and Purcell's Dido and Aeneas in December.

The coming season will see the first productions of a new opera company, Royal Opera Canada, formed in March of this year. It incorporates the former Opera Mississauga and will now perform in two venues, the Living Arts Centre in Mississauga and the Toronto Centre for the Arts in North York. The inaugural season presents 47 performances of 5 main stage operas. Its mandate is to present the world's most popular operas in traditional stagings.

The ROC season begins with Bizet's Carmen beginning on October 4 at the LAC and October 16 at the TCA. Next are Verdi's Nabucco in November and December, Mozart's The Magic Flute in February and March 2004, Sullivan's The Mikado at the LAC in March 2004 and Verdi's Aida in April and May 2004.

There is a new festival in the offing this year organized by the indefatigable Nicholas Goldschmidt. This is a celebration of Benjamin Britten to be held November 9-30 in various cities in Southern Ontario. Along with chamber works and the mighty War Requiem, there will be two of Britten's church operas, Noye's Fludde and The Prodigal Son. The first will be performed in Toronto, the second in London, Goderich and Guelph.

In March 2004 the University of Toronto Opera Division will provide a chance to see a fourth Britten opera this season when it presents his realization of John Gay's The Beggar's Opera. The Opera Division's first offering is Mozart's Cosi fan tutte in November.

In October, Toronto's baroque opera company, Opera Atelier brings us a new production of Christoph Willibald Gluck's Iphigenie en Tauride (1779), the work most acclaimed in the composer's lifetime. In April 2004 the company brings back its thrilling production of Lully's Persée (1682).

In December Toronto Operetta Theatre add a new work to their repertoire with The Chocolate Soldier by Oscar Strauss, an operetta not seen in Ontario since the Shaw Festival production in 1997. In February the TOT will stage The Widow (La Veuve) by Calixa Lavallée, best known as the composer of our national anthem. In April the company stages the ever-popular Die Fledermäuse by Johann Strauss, Jr.

In May 2004 Soundstreams in collaboration with Dance Theatre David Earl stages a unique Harry Somers double bill of his 1977 chamber opera The Death of Enkidu, based on the Babylonian poem Gilgamesh, and his 1978 ballet The Mermaid of Oxford. Somers also appears on a double bill offered by Opera in Concert in October. This is a pairing of Somers' The Fool with John Beckwith's Night Blooming Cereus. The rest of the OIC season includes Verdi's I Vespri Siciliani in November, The Tsar's Bride by Rimsky-Korsakov in February and Handel's Rinaldo in March 2004.

Other concert presentations of opera include two major rarities, Moosredale Concerts gives Haydn's La fedelta premiata (1781) its extremely belated Canadian premiere on September 27 and 28. And in April 2004 the Toronto Consort presents Francesco Cavalli's delightful La Calisto (1661).

For those venturing further afield, Opera Ontario is presenting an intriguing double bill in January 2004; partnering Francisco Poulenc's La voix humaine starring Lyne Fortin with Jules Massenet's Le Portrait de Manon starring Theodore Baerg as an older Des Grieux contemplating the great love of his life.

The company begins its season with Rossini's Il Barbiere di Siville in October and closes with Verdi's Otello in April 2004. As usual, three performances will take place in Hamilton with a fourth in Kitchener.

The Canadian Opera Company is thrilled to announce its 2004-05 season in concert.

The Opera in Concert series features the world premiere of Goderich's Overture to The Death of Enkidu, the first installment of the Canadian Ring Cycle. The performance will be a collaboration with Dance Theatre.

The program will also include excerpts from Bizet's Carmen, Verdi's Aida, and the world premiere of Somers' The Fool, a new opera by John Beckwith.

The concert will be held on Saturday, March 26, 2005, at 8:00 p.m. at the Sony Centre for the Performing Arts. Tickets are available for $50 and $25, and can be purchased at www.canadianopera.com or by calling 416-368-0707.

The Canadian Opera Company, under the direction of Director of Music John Gosti, is currently in production of the world premiere of Rossini's Il Barbiere di Siville, directed by Peter Sellars. The production runs from March 16 to April 3, 2005, at the Sony Centre for the Performing Arts.

The company is also presenting a brand new production of Verdi's Rigoletto, directed by David McVicar and conducted by Maurizio Benini. The production runs from May 5 to June 5, 2005, at the Sony Centre for the Performing Arts.

On October 26, the company will present a special concert performance of Verdi's Requiem, directed by Anthony Roth Costanzo and conducted by Richard Bradshaw. The performance will feature guest artists including Renée Fleming, Thomas Hampson, and Daniel Ornstein.

The Canadian Opera Company is committed to providing accessible performances for all audiences. The company offers a range of services to accommodate the needs of patrons with disabilities, including wheelchair seating, accessible entrances, and large print material.

The Canadian Opera Company is also committed to supporting the development of emerging Canadian opera talent. The company's Opera Studio program provides young opera singers and designers with the opportunity to develop their skills and gain valuable experience. The program is currently accepting applications for the 2004-05 season.

For more information on the Canadian Opera Company, please visit www.canadianopera.com or call 416-368-0707.
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7 Pleasant Blvd. (one block south of St. Clair, east of Yonge; from subway take Pleasant Blvd. exit)

Opera DVD Watch
by Phil Ehrensaft
Two Rare Diamonds and One Ruby

Message overcomes the medium in the case of two new DVD's: Universal/Decca's The Golden Ring and Kultur's Tristan und Isolde. Both have noticeable visual and sonic deficiencies that are rendered insignificant by remarkable performances.

In contrast, Image's delightful eighteen-century-styled Der Ring was already a technical stand-out on a laser disc issued in 1989, and is better yet on DVD.

Just as Irene Adler was the woman for Sherlock Holmes, the pioneer complete recording of all 17 hours of Wagner's Ring by Sir Georg Solti between 1958 and 1965 remains the Ring. The BBC filmed a documentary of Solti, Nilsson, Fischer-Dieskau, Ludwig, Windgassen, and the Vienna Symphony Orchestra recording Götterdämmerung in Vienna, circa 1965. Solti's demonic conducting adds another Wagnerian character to the cast, and these visuals alone make this DVD worth the price even though film quality is so-so black and white, and (ironically, since Solti's 1958 Rheingold was an early exemplar of stereo recording) the film's sound track is a dud. No matter: The Golden Ring is a must-see for understanding, from the vantage points of both leads, chorus, orchestra and scenery, how a great recording is crafted in the studio.

Despite, despite, despite are the words that come to mind for Kultur's DVD transfer of a 1973 production of Tristan und Isolde at the Théâtre Antique d'Orange. Colour and camera work are fitty. The sound is crummy. The best that can be said about its abstract scenery on a round stage is that it does not distract too much. So why bother?

Because of better-than-outstanding performances by Birgit Nilsson and our own John Vickers, and ditto for Karl Böhm's conducting. Opera beyond your dreams.

Finally, Europe's best preserved eighteenth-century hall, Stockholm's intimate Drottningholm theatre, is the site for a Zaubertöte production that brings us close to what Mozart's audience experienced. A period instrument orchestra is in fine form. Singers are sold rather than great, but the leads, chorus, orchestra and scenery cohere beautifully. The only hiccup is a strange decision to transfer the action from Egypt to eighteenth century Vienna. This DVD goes into my laptop case for cottage pleasure.

Phil Ehrensaft can be reached at ehrensaftp@earthlink.net

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- Donizetti
- Faust
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www.thewholenote.com
Returning favourites and welcome visitors

Music Theatre Spotlight
by Sarah B. Hood

Ted Dykstra and Richard Greenblatt in 2 Pianos 4 Hands

The 2003-2004 season promises lots of good music theatre, mostly remounts of local hits or shows that have already proved themselves elsewhere. With a few exceptions, if there are new works in production, they haven't been announced yet.

Mirvish Productions is certainly the big story for September, and their slogan could well be "back to thrill you again". Having previously announced that The Lion King would close on September 28, they have now extended the run through November 2. On September 30 the ABBA hit Mamma Mia! comes back from summer holidays until at least December 21.

From September 23 to October 19 Mirvish gives us a little bit more of "the old razzle dazzle" with a touring production of Chicago at the Canon Theatre. It's essentially the same production that played here in 1998 and 1999, with choreography by Bob Fosse collaborator Ann Reinking in his style. It stars Bianca Marroquin and Brenda Braxton as Roxie and Velma, with Gregory Harrison as lawyer Billy Flynn.

Yet another September opening for the Mirvishes is the welcome return of Ted Dykstra and Richard Greenblatt's homegrown 2 Pianos, 4 Hands, coming to the Elgin Theatre from September 21 to October 5. It's a remarkable phenomenon that started as a 20-minute "bit" at the Tarragon Spring Arts Fair; by now it's played Washington's Kennedy Centre, the London West End, the Birmingham Repertory Theatre and in theatres as far away as Australia.

This version unites Dykstra and Greenblatt for the first time in about four years. "My life has certainly changed, but my feelings about what the piece means haven't changed, because the metaphor is playing classical piano, and I still find that hard to do," says Dykstra.

Success has certainly not gone to this performer's head. Dykstra's an electrifying performer whose musical talents have shone in productions like Fire (as rocker Jerry Lee Lewis), Tommy (as the twisty Cousin Kevin) and Hedwig and the Angry Inch (in the title role). Nonetheless, he says, he doesn't think of himself as a music theatre performer.

"I think there is such a thing as a musical theatre performer, who can dance, and who has a legitimate tenor voice. I don't have any of those CONTINUES ON NEXT PAGE
AIDA FESTIVAL CHORUS AUDITIONS

Rehearsals for Aida Festival Chorus begin January 2004

2003-2004 Season

Carmen
Oct 2(s), 4, 5(m), 7, 9, 11 LAC
Oct 14(s), 16, 18, 23, 25 TCA

Nabucco
Nov 13(s), 15, 16(m), 18, 20, 22 LAC
Nov 25(s), 27, 29 Dec 4, 6 TCA

The Magic Flute
Feb 19(s), 21, 22(m), 24, 26, 28 LAC
Mar 2(s), 4, 6, 11, 13 TCA

Aida
Apr 22(s), 24, 25(m), 27, 29, May 1 LAC
May 4(s), 6, 8, 13, 15 TCA

(s) designates performance for students
(m): Matinee
LAC: Living Arts Centre
TCA: Toronto Centre for the Arts

To arrange an audition date and time please
email auditions@royaloperacanada.com
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MADAMA BUTTERFLY COMPETITION

April /May 2004

Madama Butterfly Centenary
Performances in Toronto and Italy

ROC in collaboration with the Lucca (Italy) Centenary Celebration of Madama Butterfly, will be holding a competition to select 2 casts to sing performances of Madama Butterfly with ROC in Ontario and Italy January - March 2005.

The artists will be selected by a jury consisting of Artistic Directors from Europe and ROC.

For administration reasons, telephone requests cannot be answered. Please write, fax or email to receive an application form.

Royal Opera Canada, 5040 Yonge Street, Toronto M2N 6R8
E-mail info@royaloperacanada.com
Fax: 416-482-7044

AIDA FESTIVAL CHORUS AUDITIONS

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Carmen
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Lied
Wurf - Mönke
Schubert

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Singing in German
Singing in Russian

The Vocal Art Forum
"Increasing the educational value" of WholeNote, as we see it, is a threefold exercise: one part is taking steps to get it into the hands of more and more people who can make educational use of it; the second is to add useful educational material to the mix whenever we can; and the third is to call attention to the astounding stuff that already just happens to be there!

On all three counts, this is a quite a month!

WHOLENOTE TO EXPAND HIGH SCHOOL DISTRIBUTION

WholeNote Magazine by virtue of its content is a valuable educational resource. We distribute thousands at the universities and hundreds more to community colleges and high schools. But we know the potential exists for much wider circulation in schools.

We have, therefore, set ourselves the goal of expanding circulation between now and December by making up to 3000 more copies available for school use. High school music teachers interested in receiving sets of WholeNote for student use purposes should contact our distribution manager, Sheila McCoy at 416-928-9191 about receiving copies.

ANNOUNCING GIVE ME FIVE!

There are a lot of presenters out there, we know, offering great deals for students. The Coalition of New Music Presenters, for one, is about to relaunch a "Cheap Seats" pass for students, based on a $5 ticket price; Music Toronto, for another has offered a $5 student ticket for years.

We’re on the bandwagon! Starting next month, WholeNote will list in a special "GIVE ME FIVE" feature all presenters during the month offering a five dollar or cheaper student price!

EDUCATION FRONT CONTINUES ON PAGE FORTY SIX
In one way or another, our musical culture is moulded by the type of extraordinary individuals who guide it. For our first WholeNote book column, we focus on four new books which bring some of these remarkable personalities to life.

Louis Applebaum: A Passion for Culture by Walter Pitman
Dundurn Press, 512 pages

In Louis Applebaum: A Passion for Culture, Walter Pitman introduces a musical dynamo who was on the front lines of virtually every cultural institution in this country. But, as Pitman emphasizes, he always thought of himself as a composer, contributing scores for film, theatre, television, and radio, as well as the concert hall. He even developed an early synthesizer. As the first music director of the Stratford Festival he introduced the distinctive brass fanfares which still beckon Festival Theatre audiences today, making him the composer of “the most-played Canadian works ever written”.

I can’t imagine anyone better than Pitman, with his own vast experience, to provide a meaningful perspective on Applebaum’s life and work. Pitman has written a well-researched and thoroughly enjoyable biography. Always curious, he is particularly good at setting a scene, such as the Jewish immigrant world of Applebaum’s formative years. The private man is more elusive – he seems to have just kept going, no matter what difficulties and frustrations inevitably arose.

Little Did I Know: A Sister’s Memoir of George Little, Musician by Edna H. Knock
Philomera Press, 203 pages

If Applebaum devoted his life to professional music-making, what mattered for George Little was how the individual develops through musical experience. Once past the unfortunate title, Edna Knock’s quirky, engaging biography Little Did I Know, succeeds in making us appreciate Little’s legacy as educator, conductor, organist, and founder of the amateur musicians’ society, CAMMAC.

Knock’s ability to place Little’s work in a broader context is limited by her lack of distance from her subject, who was her brother. But it is no wonder that the author, a musician who taught at Brandon University, adored him, since he endlessly encouraged her career, telling her to “leave the washing of walls and windows to others”.

Opera Viva: Canadian Opera Company – The First Fifty Years by Ezra Schabas and Carl Morey
Dundurn Press, 312 pages

The determined visionaries who shaped the Canadian Opera Company are the rightful focus of Ezra Schabas and Carl Morey in Opera Viva, their history of the first fifty years of the company.

There are many heroes, from Herman Geiger-Torel (who built the company while promoting Canadian artists and composers), and Lotti Mansouri (who expanded the repertoire, snagged stars like Joan Sutherland, and developed surtitles), to the current director Richard Bradshaw, who has revitalized the orchestra, offers edgy (if sometimes wayward) stagings and is actually – finally – delivering a new opera house.

The transition between the two authors is seamless. Both Schabas and Morey are experienced musicians, administrators and writers who fully realize that they are providing an essential chapter in the history of Canadian culture. Their well-informed descriptions and refreshing opinions enliven the rich text.

Opera Viva has been beautifully produced, with a generous collection of wonderful photographs, and lists of all performances and casts right from the beginning.

The Death of Franz Liszt: Based on the Unpublished Diary of His Pupil Lina Schmalhausen edited by Alan Walker
Cornell University Press, 208 pages

Alan Walker, Professor Emeritus at MacMaster University and leading biographer of Franz Liszt, pulls off a brilliant bit of scholarship in The Death of Franz Liszt.

The heart of this book is the vivid diary of a young and passionately devoted piano student, Lina Schmalhaus-

en, who watched over Liszt as he lay dying in a rooming house in Bayreuth.

No novelist could invent a more colourful cast of characters – the scheming, manipulative and jealous daughter, Cosima Wagner, who uses her dying father to promote her late husband’s operas, the bungling doctor, rival ex-lovers, unfeeling acolytes who turn out to be the gifted musicians who, through their later teachings and writings, transmit Liszt’s enormous legacy, the duplicitous servant, a callous landlady, and above all it, the noble, gentle and helpless Liszt.

This bizarre, sad story is thoroughly engrossing in its immediacy. It is enhanced by Walker’s fascinating introduction and epilogue, his helpful annotations, and some extraordinary, if decidedly eerie, documentary photographs.

Concert Notes:
Alan Walker is Artistic Director of the Great Romantics Festival, which offers a series of lectures and concerts in Hamilton from October 30 to November 1. Information is available on-line at www.artset.net/greatromantics.html. Music by Liszt is featured throughout the festival.

The Canadian Opera Company opens its season on September 25 with the first of six performances of Britten’s Peter Grimes, followed on September 26 by Puccini’s Tosca, in the first of six performances.

Pamela Margles can be reached at bookshelf@thewholenote.com

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www.thewholenote.com

September 1 - October 7 2003
Welcome to WholeNote's
Live Listings

Readers please note:
Presenters' plans change; and we occasionally make mistakes!
Please always use the phone numbers provided to call ahead.

For Concerts Further Afield (outside the GTA) see pages 43-45
For Music Theatre and Opera Listings see page 45
For Jazz Listings see pages 46-47

CONCERTS in the GTA

Monday September 01
— 12:15: Church of the Holy Trinity. Music Mondays Concert; Renaissance Vocal Ensemble, 10 Trinity Square, 416-596-4521 x222. $5 suggested donation.

Thursday September 04
— 7:00: Markham Concert Band. Summer Concert. Millennium Bandstand, Main Street, Unionville. 905-477-0117. Free.

Friday September 05
— 7:45: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Michael Pickett; The Whity Brothers; Payne, Special & Pickett. Expedito Plus Porch Stage, Memorial Park, Port Credit. 905-278-2811 x10, $20 for 3 days.
— 8:30: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Alex Pangman, Fathead, Downchild Blues Band. Carberg Main Stage, Memorial Park. Port Credit. 905-278-2811 x10, $20 for 3 days.

Saturday September 06
— 2:00: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Harmonica Knights, The Twisters, Sue Foley, Junior Jam All-Stars, David Wilcox & other performers. Carberg Main Stage, Memorial Park. Port Credit. 905-278-2811 x10, $20 for 3 days.

Monday September 08

Sunday September 07
— 1:00: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Danny Brooks; Johnny Penning; Pat Carey's Jazz Navigators; Searchers. Expedito Plus Porch Stage, Memorial Park, Port Credit. 905-278-2811 x10, $20 for 3 days.
— 2:00: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Krista Blandin; Alberto Adams; Omar & the Howlers; Maple Blues Band. Carberg Main Stage, Memorial Park. Port Credit. 905-278-2811 x10, $20 for 3 days.

Wednesday September 10
— 7:30: KammerFest 2003. Orchestra Concert. Wien: Serenade for Strings; Shostakovitch: Piano Concerto #3; Rota: Concerto for Strings; Bartok: Divertimento for Strings. Katya Lebedyeva, piano; Ukrainian Chamber Orchestra; Orest Kovailov, conductor. St. Anne's Church, 270 Gladstone. 416-247-9209.
— 8:00: Living Arts Centre. A Tribute to Oscar Peterson. Russell Malone, Benny Green, Renee Rosnes, Clark Terry, Dave Young & other performers. 4141 Living Arts Drive, Mississauga. 905-338-9090. 865-4250.

Friday September 12
— 8:00: Riverside Ensemble/Cantores Celestes Women's Chamber Choir. Voices from the Earth. Debussy: Ravel; Frisling: Trio Op.46; Berkay: Voices from the Earth; Brahms: Serenade in D Op.11 (original version). Ellen Mayer, piano; Stephen Fox, clarinet; Joyce Leo, violin; Laura Jones, cello; Linda Morara, flute & other performers; Kelly Galbraith, choir director. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 905-737-0478, 820-915.

Saturday September 13

Riverdale Ensemble Celestes
"Voices from the Earth"
Friday, September 12th
8.00pm
TORONTO ARTS COUNCIL
THE SOCAN FOUNDATION
5040 Yonge St., North York
www.riverdaleensemble.com

September 1 - October 7 2003 www.thewholenote.com
Thursday September 18


12:00: Mervish Productions, 2 Piano & Handel. Elgin Theatre, 189 Yonge St. 416-872-1212. $33-$43. For complete run see music theatre listings.


Friday September 18


4:00: Music Gallery/New Music Concerts/CBC Two New Hours. See Sep 17.

Wednesday September 17


8:00: Tafelmusik Baroque Orchestra, Italian Baroque with Matthew White, countertenor. Trinity-St. Paul’s Centre. See Sep 17.

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CONCERT 2: SORABJI Fourth Symphony (1962–64)
Reinier van Houdt, piano | Sat 5:00
SYMPOSIUM: KAITHOSRU SHAPURJI SORABJI | Sun 2:30
Paul Rapoport | Marc-André Rohege | Reinier van Houdt
CONCERT 3: MICHEL-GEORGES BRÉGENT PORTRAITS
Christina Petrowska Quilico, piano | Sun 8:00

Monday November 3, 2003 | 8:00
Co-presented with Goethe-Institut Toronto

HELMUT LACHENMANN
Glenn Gould Studio
Guest Composer: Helmut Lachenmann
Yukiko Sugawara, piano | Sat 3:00
David Hetherington, cello | Sat 5:00
NMC Ensemble | Robert Aitken, director

Sunday November 30, 2003 (2 concerts)

SCHAFER QUARTET CYCLE
Glenn Gould Studio | 3:00 / 8:00
Complete String Quartets of R. Murray Schafer
Quatuor Molinari | Marie-Danielle Parent

Sunday January 11, 2004 | 8:00
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Mario Lavista, Carlos Sánchez Gutierrez,
Alex Pauk & Diego Luzuriaga

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Season: $150 | $100 | $50 • Gould Pack (5 concerts) or Gallery Pack (6 concerts): $90 | $60 | $25 • Pick 3* (or more): $55 | $40 | $15

*Some conditions apply. Repertoire and artists subject to change without notice.

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Music on the Hill
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Monday, September 22, 2003
7 pm. Walter Hall
TICKETS: 416-978-3744
80 QUEEN'S PARK BEHIND PLANETARIUM

Saturday September 20
- 5:00: Music Gallery/New Music
Concerts. Piano Marathon Weekend:
Rainer von Hauß, Sorabj: Symphony #4
for Piano Alone (1962-4) (premiere). St.
George the Martyr Church, 167 John, 416-
204-1080, $15, $10(e/st), Free.
- 8:00: Acclarien. Music by Nimmons &
Luedeke; traditional folk & "showy"
music, David Carovillano, accordion;
Rebecca Sajo, clarinet. Calvin Church, 26
York Mills Ave. 905-793-7697, $10.
- 8:00: Acoustic Harvest. Jory Nash &
Angus Fianon. Birch Cliff United Church,
33 East Rd, 416-264-2235. $12.
- 8:00: Telefusisk Baroque Orchestra.
Italian Baroque with Matthew White,
counter tenor. Trinity St. Paul's Centre.
See Sep 17.

Sunday September 21
- 9:45am & 11:15am: First Unitarian Con-
gregation of Toronto. Complete Works for
Solo Violin (Sonatas and Partitas) by JS
Bach. Bach: Sonata in G for solo violin,
BWV1001. Mark Fewer, violin. 175 St. Clair
West. 416-924-9554. Free, willow offering.
- 1:30: CAMMAC/Michael Gallery.
Sunday Concert: Bob Brough Quartet.
Jazz. 10355 Islington Ave. 905-893-0344.
Free. Free with admission to the gallery: $15.
60 (e/st), 425(families).
- 2:00: Scarborough Civic Centre.
Sunday Concert: Ambassadors. 150
- 3:00: University of Toronto. Soldiers' 
Tower Carillon Recital. Wylie Crawford,
carillon. The lawn, Hart House, 1
- 3:00: Telefusisk Baroque Orchestra.
Italian Baroque with Matthew White,
countertenor. Trinity St. Paul's Centre.
See Sep 17.
- 4:00: St. Olave's Anglican Church.
The Life and Music of Healey Willan. 
Followed by tea and informal talk by
Gary Gray. 300 Windermere. 416-782-
5666. Free (contributions appreciated).
- 4:30: Christ Church Deer Park. Jazz
Vespers: Berio/Armansky Trio. 1570 Yonge
St. 416-920-5211. Free (donation).
- 6:00: Music Gallery/New Music
Concerts. Piano Marathon Weekend:
Remembering Brigitte: Christine
St. George the Martyr Church, 197 John,
416-204-1080, $15, $10(e/st), 45(e/st).

Monday September 22
- 7:00: U of T Faculty of Music.
Gryphon Trio. Haydn: Piano Trio in C
Hob XY:27; Chan: and the masks evoke...;
Brahms: Piano Quartet in g Op.25. Guest:
Scott St. John, viola. Walter Hall, 80
Queen's Park. 416-978-3744, 421, 111.

Tuesday September 23
- 10:15: U of T Faculty of Music. 
Lecture/Concert by Robert Silverman.
Saturday, September 20 - Noon to 5 pm

- Recitals
- Historical instruments
- Exhibits
- Demonstrations
- Door prizes
- and much more!

Adults: $3, Students/Seniors: $2, Children under 12: $2,
Family Pass: $10.
Free to members of Toronto Early Music Centre.
Montgomery's Inn
4709 Dundas West (at Islington)
416-394-8113

Music on the Hill
Free Lunchtime Concerts

Gryphon Trio
Monday, September 22, 2003
7 pm. Walter Hall
TICKETS: 416-978-3744
80 QUEEN'S PARK BEHIND PLANETARIUM

Saturday September 20
- 5:00: Music Gallery/New Music
Concerts. Piano Marathon Weekend:
Rainer von Hauß, Sorabj: Symphony #4
for Piano Alone (1962-4) (premiere). St.
George the Martyr Church, 167 John, 416-
204-1080, $15, $10(e/st), 45(e/st).
- 8:00: Acclarien. Music by Nimmons &
Luedeke; traditional folk & "showy"
music, David Carovillano, accordion;
Rebecca Sajo, clarinet. Calvin Church, 26
York Mills Ave. 905-793-7697, $10.
- 8:00: Acoustic Harvest. Jory Nash &
Angus Fianon. Birch Cliff United Church,
33 East Rd, 416-264-2235. $12.
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Bach. Bach: Sonata in G for solo violin,
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Vespers: Berio/Armansky Trio. 1570 Yonge
St. 416-920-5211. Free (donation).
- 6:00: Music Gallery/New Music
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Monday September 22
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Brahms: Piano Quartet in g Op.25. Guest:
Scott St. John, viola. Walter Hall, 80
Queen's Park. 416-978-3744, 421, 111.

Tuesday September 23
- 10:15: U of T Faculty of Music. 
Lecture/Concert by Robert Silverman.
Wednesday September 24
- 12:10: U of T Faculty of Music. 
Lecture/Concert by Robert Silverman.
Thursday September 25
- 12:10: U of T Faculty of Music. 
Lecture/Concert by Robert Silverman.

Wednesday September 24
- 12:10: U of T Faculty of Music. 
Lecture/Concert by Robert Silverman.

Thursday September 25
- 12:10: U of T Faculty of Music. 
Lecture/Concert by Robert Silverman.

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**Saturday September 27**
- 7:00: Ellen Amor-Adjie, piano & Elena Osolpova, soprano. Music by Mahler, Rachmaninov, Chopin and Liszt. The St. George's Church, 45 Davenport Rd 416-409-3521.
- 7:00: Marek Konarkowski. The Baritones’ Dream. Arias, duets & violin masterpieces. Kinga Mitrowska & Wendy Dobson, sopranos; Lucy Ana Gaston, violin; Marek Konarkowski, baritone; Jose Hernandez, piano; Walter Kornelson, host. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St 416-872-1111. $22.18. Proceeds donated to the Sick Children’s Hospital (Cerebral Palsy Research).
- 8:00: Mississauga Philharmonic. Chinese Mid Autumn Festival. Traditional and contemporary Chinese music. Sum Sum, singer; George Gas, erhu; Praise Lam, violin; Alvin Tung, violin; Elaine Hou, piano. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-305-6000. 45$10, 40$5 (515$10). 
- 8:00: Mooredale Concerts. Haydn on Fidelity! La Fedeltà Premiata, Opera in concert. Leah Gordon, Mei Lee, sopranos; Michael McBride, tenor; Giles Tomkins, bass-baritone; Mooredale Festival Orchestra; Julian Kuerti, conductor.

**Sunday September 28**
- 1:00: Music at Metropolitan. Carillon recital and tour. Gerald Marindale. Metropolitan United Church, 56 Queen St. East. 416-363-0331. Donations accepted.
- 2:00: Mooredale Concerts. Haydn on Fidelity! Walter Hall, 80 Queen’s Park. See Sep 27.

**Tuesday September 30**
- 12:15: U of T Faculty of Music. Voice Performance Class: Audition Dress and
A Night at the Opera
October 4, 2003 - 8 p.m.

Narelle Martinez, soprano
Susan Hamilton, host
Stuart Howe, tenor

with Brahms Goldhammer, piano

An enchanting evening of operatic arias and duets by Duilio Donizetti and many more

Romantic Serenade
November 16, 2003 - 2:30 p.m.

An afternoon of masterworks for violin, piano & voice

Featuring
Terry Holowach, violin
Claire Hoeffler, piano

Humbercrest United Church, 16 Baby Point Rd., Toronto
Tickets $20 Call 416-531-3668 for information and reservations

The Southern Ontario Chapter of the Hymn Society*

presents

IONA!
A Day with John Bell

Saturday, October 4th
10:00 am to 3:00 pm
Doors open at 9:00 am
Seeley Hall, Trinity College
University of Toronto

$40 - non-members
$30 - members
Lunch included

Registration by September 25:
Jim Boles
61 South Marine Dr.
Scarborough, ON M1E 1A1
416-287-0382
jim.boles@rogers.com

Seating is limited, please register early.
Make cheque payable to S.O.C.H.S.

*Partnering with the RCCO and Trinity College

Sunday, October 5th
7:30 pm

"Pictures of God"
A participative liturgy led by John Bell

Kingsway Baptist Church
41 Birchview Blvd., Etobicoke
(416) 531-2381

Performances, Walter Hall, 60 Queen's Park. 416 978-3744.
- 7:30: Acclamation. David Caravaggio, accordion; Rebecca Sajo, clarinet. Cyril Clark Library Theatre, 20 Loafers Lake Lane, Brampton. 905-793-7697.
- 8:00: St. James' Choral Society. Performances. $20.

Wednesday October 01

Thursday October 02
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Oct 6.

Friday October 03

Saturday October 14
- 8:00: Calyx Concerts. A Night at the Opera. Arias and duets by Donizetti, Puccini, Mascagni and more. Narelle Martinez, soprano; Stuart Howe, tenor; Brahms Goldhammer, piano; Stuart Hamilton, host. Humbercrest United Church, 16 Baby Point Rd. 416-531-3668. $20.

Sunday October 05
FURTHER AFIELD

Wednesday September 03
- 8:00: Guelph Jazz Festival. Iron Sky. 519-763-3000. $17, $13.

Thursday September 04
  - 6:00: Guelph Jazz Festival. Evan Parker; Willem Breuker Kollektief. St. George's Anglican Church, 99 Woolwich St. 519-763-3000. $17, $13.

Friday September 05

Saturday September 06

Consort Caritasis Choir
Howard Dyck, Conductor
Music that Makes a Difference!
Benefit Concert and Reception
Sunday, October 19, 2003 - 3:00 pm
St. Peter's Lutheran Church, Kitchener
Fauré Requiem
featuring baritone Mark Pedrotti

Plus a wine and cheese reception, auction, surprise entertainment and the launch of a brand new Consort Caritasis CD

To order tickets to both concert and reception

Call 416-977-2045

consortcaritas@bellnet.ca

The Elora Festival Singers
Noel Edison, Conductor

Eternal Light
Sunday, October 19, 2003 - 2:30 p.m.
Trinity College Chapel, Toronto - $25
Glorious sacred music from the Romantic Era
including motets by Brahms, Druckner and Mendelssohn

TICKET ORDERS
Centere in the Square: 1-800-265-8977
EVS Office: 416-846-6331

PERFORMANCE SPONSOR
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Consort Caritasis Choir
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Call 416-977-2045

consortcaritas@bellnet.ca
Sunday September 14

Monday September 17

Tuesday September 18
- 12:00noon: Colours of Music Festival. Paul Jacobs. organ. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 12:00noon: Colours of Music Festival. Viki Blichta & Cecile Ignatoff. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 7:30: Brott Music Festival 2003. Viva Voce. with Giovanni Cara, soprano; Ermanno Mauro, tenor; Palestina Chamber Choir. Liana Station, 360 James St. North, Hamilton. 905-525-7664. $35. $30.
- 8:00: Colours of Music Festival. William Byrd Singers. First Christian Reformed Church, 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15. Festival passes available.
- 8:00: Colours of Music Festival. Noel Edison Conducts the Ontario Youth Chor. First Christian Reformed Ch. 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15. Festival passes available.

Wednesday September 19
- 7:00: All Canadian Jazz Festival. Kollage with Jackie Richardson & Laila Blalp. Concert Tent, Memorial Park, Queen St., Port Hope. 1-800-565-5059. $20.75.
- 7:00: Westben Arts Festival Theatre. Beethoven the Man. Beethoven: Sonata #6 in F; Chopin: Sonata #3 in b; Corigliano: Eutde Fantasy. David Jalbert, piano. The Barn, 3 km NW of Cambridge ON on County Rd. 30. 705-653-5000, 877-883-5773. $30.15.
- 8:00: Colours of Music Festival. Gwen Samoj. piano. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 8:00: Colours of Music Festival. Tap Note. First Christian Reformed Church, 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15. Festival passes available.
- 8:00: All-Canadian Jazz Festival. Denzil Douglas & Tom Daniels. Concert Tent, Memorial Park, Queen St., Port Hope. 1-800-565-5059. $20.75.
- 8:00: Colours of Music Festival. Gay Few. trumpet. First Christian Reformed Church, 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 8:00: Love of Music Festival. Glee Note. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.

Thursday September 20
- 2:00: Colours of Music Festival. Gustaffson, Trinity Anglican Church, 24 Collier St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 2:00: Colours of Music Festival. Sultana Strigo. St. Mary's Church, 65 Avenue St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 7:00: All-Canadian Jazz Festival. Renee Rosens & George Evans. Concert Tent, Memorial Park, Queen St., Port Hope. 1-800-565-5059. $20.75.

Friday September 21
- 2:00: Colours of Music Festival. Anya Aylverg: A Russian Folksong Box. Central United Church 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 2:00: Colours of Music Festival. St. Mary's Children's Choir. St. Mary's Church, 37 Burton Ave., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 2:00: Peace of Voice. Sarah Parkin & Holly Corson. Toronto National Historic Site 16874 Leslie St., Sharon. 905-476-2020. $15. $10. For complete run see music theatre listings.
- 8:00: Colours of Music Festival. Myouru Solar. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. Festival passes available.
- 8:00: Colours of Music Festival. Music of Music Festival. L'ltalia! First Christian Reformed Church, 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15. Festival passes available.
- 8:00: Colours of Music Festival. The Chomut Zoo. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. Festival passes available.

Saturday September 22
- 12:00noon: Colours of Music Festival. Perka Colkai, violin. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 12:00noon: Colours of Music Festival. Veritas Piano Quartet. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 8:00: Colours of Music Festival. Street. L'ltalia! First Christian Reformed Church, 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.

Wednesday September 22
- 2:00: Colours of Music Festival. Dance of the Blessed Spirits. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 2:00: Colours of Music Festival. Saint Cecilia Piano Quartet. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 8:00: Colours of Music Festival. Madawaska String Quartet. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
- 8:00: Colours of Music Festival, Tree North Brae. First Christian Reformed Ch. 33 Shirley St., Barrie. 705-726-4980, 705-792-1580. $15 with festival passport. $25.48 without.

Thursday September 23
- 6:00: Colours of Music Festival. Paul Bissaccia - George Gershvin: Rhapsody in Blue. Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580. $15 with festival passport. $25.48 without.

Sunday September 23
- 12:00noon: Colours of Music Festival. Paul Jacobs, organ. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-4980, 705-792-1580. $15. $10. Festival passes available.
**Sunday September 28**

- **2:00**: Colours of Music Festival. Scandinavian Serenade - 1 Musici de Montreal, Collier St. United Church, 112 Collier St., barrie. 705-726-4989, 705-792-1585, $15 with festival passport, $25, 2:00 without. **- 2:00**: Colours of Music Festival. Scanned Peol, Piano Central United Church, 54 Ross St., Barrie. 705-726-4980, 705-792-1580, $15, $10, Festival passes available.

**Fidelity! Mooredale Stage Musical Concert.** Leah Gordon, Mei Lee, sopranos; directed by Michael Morris. 2:00; Sun: 8:30; Opera Ontario; 887-833-5777, $15-$30.

**Saturday October 4**

- **8:00**: Opera Ontario. Rossini: The Barber of Seville. Shaelan Mercer, Ben Butterfield, Aaron St. Clair Nicholson, Sean Watson, Joseph Rouleau, Melissa Schiel, Nelson Sierra, performers; Alison Graeme, director; Hamilton Philharmonic Orchestra. 49, 11, 8:00 at Hamilton Place; Summers Lane, 905-526-6856. For complete run see Music Theatre listings. **- 8:00**: Sanderson Centre for the Performing Arts. Paul Tohey, piano in Concert. Music of Gould, Liberace, Borgie, Bruckeke, Peterson, Hardy, Tohey & others. 89 Dalhouse St. Brantford. 1-800-285-0710. 6:30. **- 8:00**: Second Canadian-German Festival. Liederabend - An Evening of German Songs. Performance by voice students from Wilfrid Laurier University; 750 University Ave West, Waterloo. 416-291-4011.


**Canadian Opera Company.** Britten: Peter Grimes. Robert Brubaker, Frederique Vezina, Alan Opie, Anna Steiglitz, Janine Such & other performers; Richard Bradshaw, conductor. Sep 25, Oct 1, 4, 7, 10: 7:30, 9:30; Pre-performance Opera Chat, 45 minutes prior to each performance. Hummington Centre for the Performing Arts. 1 Front St. East, 416-872-2262, 3$-415.

**Canadian Opera Company.** Puccini: Tosca. Ezset Szunegi, Badal Maisuradze, Alain Fondary, Robert Pomakow, Olvira Laquerre, John Kiril, Gregory Dahl, Camelia Staph, performers; David Atherton, conductor. Sep 26, 30, Oct 2, 8, 11:7-30; 5:00: Pre-performance Opera Chat, 45 minutes prior to each performance. Hummington Centre for the Performing Arts. 1 Front St. East, 416-872-2262, 3$-410.


**Mirvish Productions.** Chicago. Sept 23. Oct 19, Tues-Sat 8:00, Wed, Sat, Sun 2:00. Canon Theatre, 244 Victoria St. 416-872-1212, 2$-45.

**Mirvish Productions.** Mammi Mial! Musical based on the songs of ABBA. Music & lyrics by Benny Anderson & Bjorn Ulvaeus; book by Catherine Johnson; directed by Phyllida Lloyd. RESUMES SEP 30; to Dec 21. Tues-Sat 8:00, Wed, Sat & Sun 2:00. Royal Alexandra Theatre, 200 King St. West. 416-872-1212, 2$-45.

**Mirvish Productions.** The Lion King. Stage musical of Disney's 1994 animated feature. To Nov 2. NO PERFORMANCES SEPT. 1-9: Wed 8:00, Wed & Sat 2:00; Sun 1:00 & 3:00. Princess of Wales Theatre, 300 King St. West. 416-872-1212, 2$-45.

**Mooreno Concerts.** Hayden on Fieldsy/Lo Feduta Prema. Opera in concert. Leah Gordon, Mei Lee, soprano; Michael McBride, tenor; Gavin Tianan, bass-baritone; Mooreno Festival Orchestra; Julian Kort, conductor. Sep 27, 8:00 at Willowdale United Church, 349 Kennedy Ave. Sep 28 3:00 at Walter Hall, 80 Queen's Park. 416-622-3714 x103, 25, 20.

**Opera Ontario.** Rossini: The Barber of Seville. Shaelan Mercer, Ben Butterfield, Aaron St. Clair Nicholson, Sean Watson, Joseph Rouleau, Melissa Schiel, Nelson Sierra, performers; Alison Graeme, director; Hamilton Philharmonic Orchestra. Oct 4, 11, 8:00 at Hamilton Place; Summers Lane, 905-526-6856. For complete run see Music Theatre listings. **- 8:00**: Sanderson Centre for the Performing Arts. Paul Tohey, piano in Concert. Music of Gould, Liberace, Borgie, Bruckeke, Peterson, Hardy, Tohey & others. 89 Dalhouse St. Brantford. 1-800-285-0710. 6:30. **- 8:00**: Second Canadian-German Festival. Liederabend - An Evening of German Songs. Performance by voice students from Wilfrid Laurier University; 750 University Ave West, Waterloo. 416-291-4011.

**JAZZ: CONCERTS AND CLUBS**

1. **CONCERT QUICK PICKS**

**DETAILS FOR ALL THESE CONCERTS CAN BE FOUND IN THE “GTA” AND “FURTHER AFIELD” LISTINGS, PAGES 37-45.**

- **In the GTA**
  - **Fri Sept 05**: 8:00: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Michael Pickett, The Whitely Brothers; Payne, Special & Pickett, Alex Pangman, Fathead, Downchild Blues Band.
  - **Sat Sept 06**: 8:00, 8:30: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Junior Jam; James Anthony; Eugene Smith, Harmonica Knights, The Twisters, Sue Foley, Junior Jam All-Stars, David Wilcox & other performers, Toronto All-Star Big Band/The Serenaders.
  - **Sun Sept 07**: 1:00, 2:00 & 4:30: Port Credit Blues and Jazz Festival. Southside Shuffle 2003. Danny Brooks, Johny Panicoe, Pat Carey’s Jazz Navigation; Soul Searchers, Krista Blandin, Albertas Alberts; Omar & the Howlers, Maple Blues Band.
  - **- 4:30**: Christ Church Deer Park Jazz Vespers; Pat Labarbera Quartet.
  - **Wed Sept 10**: 8:00: Living Arts Centre, A Tribute to Oscar Peterson.
  - **Sun Sept 14**: 4:30: A Taste of Iceland Jazz Recital. Sigurdsson, Saxophone & Gunnar Gunnarsson, organ.
  - **Wed Sept 24**: 12:30: York University Department of Music, Time Warp.
  - **Thu Sept 25**: 12:15: Music on the Hill.
  - **Sun Sept 27**: 1:30: CCM/McMichael Gallery, Sunday Concert: Bob Brugh Quartet.
  - **Mon Sept 28**: 2:00: JSI Musical Productions, Tommy Early and his International Unchokable.
  - **Thu Oct 02**: 12:30: York University Department of Music, Lorne Lady Jazz Trio.

**FURTHER AFIELD**

- **In this area: Brantford, Campbellford, Guelph, Hamilton, Midland, Oshawa, Port Hope, Sharon, Sibbitz Point, Waterloo**

- **Wed Sept 04**: 8:00: Guelph Jazz Festival. 1-800-567-1600, 8:00, 11:30: Guelph Jazz Festival. Cetille en laistique francophone, Myra Mefford & Tanya Kalanovitch, Evan Parker; Wilton Bruker Kolektif, Djay Speck, Subliminal Kid. 519-763-4952, 416-314.
- **Fri Sept 05**: 12:00, noon, 7:00, 5:00, 8:00: Guelph Jazz Festival. Raw Materials, Evan Parker, Sarah Peebles, Nils Peer, Kalanovitch and the Lights, Uncluded.
- **Sat Sept 06**: 10:30, 11:30am, 2:30, 7:00, 8:00, 11:30: Guelph Jazz Festival. Steve Lacy Solo Show, What’s Next Series, DaZaquel, Peggy Lee Band, Mark Dresser Trio, Mark Taylor, Myra Mefford, Baroque Simons; Steve Lacy Beat Suite Quintet, with George Lewis, Danmo Suzuki and the Calculators.
- **Sun Sept 07**: 10:30, 7:00 pm: Guelph Jazz Festival. Paul Harris Tribute, Jesse Stuart and Martin Tetreault.
- **Fri Sept 19**: 7:00: All Canadian Jazz Festival. Kettleage with Jackie Richardson & Laila Balf.
- **Sat Sept 20**: 7:00: All Canadian Jazz Festival. Rene Rosnes & George Evans.
- **Sun Sept 21**: 2:00: Peace of Voice. Sarah Parkin & Hilary Coote.
- **6:00: All Canadian Jazz Festival. Denden Sinclair & Tom Daniels.
- **Sun Oct 05**: 2:00: Peace of Voice, Jennifer Neveu, macro-supranos.

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**September 1 - October 7 2003**
Lady Kane
416-703-0811
with a jam every
Grossmans 279
Steve Koven Trio w/ Rob Clutton
Bair and Mike Mclennan w/ Corey Brannigan,
w/ Tony Springer Band

Tue 9pm
Janine Gram
neighborhood pub featuring jazz
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Sonny Greenwich 245
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20
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Gallery
Yonge St.
Parliament
Outlaws Jazz,
9:30pm
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294 &
2 shows/evening,
2232 Queen E.

Exitman ,
Ionescu
Ionescu
Occhipinti (guitar}
San Murata (violin} Neville
Weissman, The
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ANNOUNCEMENTS

* September 4 5:00: Montgomery’s Inn. Annual Organic Corn Roast Featuring Sandy McIntyre, Maritime fiddler. 4703 Dundas West. 416-394-8118. Free (refreshments $2/item).

* September 27 2:00: Canadian Opera Company/ArtsWeek. Multi-Talented: Multi-Media II. Display of art works by CDC employees in many different media including oil, acrylic & watercolour paintings, photography, sculpture and stained glass. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-393-6671.


* September 13 8:00: Roselawn Centre Jazz & Blues Series/Toronto All-Star Big Band. Gala dinner & dance. Roselawn Centre, 280 Fielden Ave., Port Colborne. 905-834-7572. 878.


* September 18 20, 21: All-Canadian Jazz Festival. 21 events and 120 musicians. Performances in the Club Tent, Concert Tent, pubs & restaurants & sidewalks of Port Hope. 866 595 5008. See also daily listings. Further details.


* September 26 7:00: Westben Arts Festival Theatre. Not-So-Silent Screws. The Circus. Film by Charlie Chaplin; improvised accompaniment by pianist William O’Meara. The Barn, Campbellford. 705-653-5508. $30/$15.


* October 3 3:00-7:30: University Settlement Music and Arts School. Friday Fiesta! Celebration of the Latin & Spanish communities in the GTA with music, food & fun. 23 Grange Rd. 416-598-3444 x243 or 232. $10. under 10 free.

* October 5 6:00: Canadian Opera Volunteer Committee/BMO Financial Group. Opera Ball 2003: Mystery & Magic of the Orient. Cocktail reception, gourmet dinner, entertainment, live & silent auctions, dancing. Fairmont Royal York Hotel, 100 Front St. West. 416-863-0364. Proceeds to support the CDC and U of T’s Opera Division scholarships.

* Amadeus Choir. 17th Annual Christmas Carol and Chanukah Song Writing Competition. Open to composers of all ages and experience, individually or in groups. Entries must be postmarked by September 22, 2003. For further information or entry forms, phone 416-448-0198 or email amachoir@idirect.com.


LECTURES/SYMPOSIA

* September 14 2:00: Toronto Opera Club. Seven Reasons for Being an Opera Buff. Audiovisual presentation by Iain Scott. Room 330, Edward Johnson.

CONTINUED NEXT PAGE

WholeNote’s Editorial Special Focuses and Publication Schedule: Oct. 2003 to June 2004

October 1 to November 7, 2003
Editorial Focus: WholeNote Members 2003-2004
This annual WholeNote Members Supplement will present profiles of the majority of concert presenters in the GTA.
Published: Thursday, September 25, 2003

November 1 to December 7
Editorial focus: New Music
The state of music as a living art form in Toronto, Canada and the world.
Published: Thursday, October 30, 2003

December 1, 2003 to February 7, 2004
The combined December-January holiday edition
Published: Thursday, November 27, 2003

February 1 to March 7, 2004
Editorial Focus: Music and Health
The physical, mental and financial health of musicians: maintaining one’s body and one’s instrument, a supportive frame of mind and looking after business.
Published: Thursday, January 29, 2004

March 1 to April 7, 2004
Editorial Focus: Summer Music Education
Summer camps, workshops and courses for personal and professional growth for musicians of all ages and levels of development.
Published: Thursday, February 28, 2003

April 1 to May 7, 2004
Editorial Focus: Opera
A look at opera at the climax of its season
Published: Thursday, March 25, 2004

May 1 to June 7, 2004
Editorial Focus: WholeNote’s Choral Celebration
Count Your Choir In! WholeNote Magazine invites all choirs in Southern and Southwestern Ontario to participate in Choral Celebration, a special feature which will appear in our May 2004 edition.
Published: Thursday, April 29, 2004

June 1 to July 7, 2004
Editorial Focus: Overview of Summer Music Festivals
Festivals that were in WholeNote last June will be contacted. If your festival is new or was not in the magazine last year, please contact us to be added to the summer festival list.
Published: Thursday, May 27, 2004

July 1 to September 7, 2004
Editorial Focus: Summer Music Festivals: Detailed Listings
Published: Friday, June 25, 2004

For details and deadlines, please contact David Perlman at 416-603-3786 or editorial@thewholenote.com

With a monthly circulation of 32,500 copies, WholeNote provides reliable monthly live concert listings to an enthusiastic circle of readers in Southern Ontario, many of whom are also active participants in choirs, ensembles and orchestras.
**ANNOUNCEMENTS, LECTURES/SYMPOSIA, MASTER CLASSES, WORKSHOPS, ETCETERA**

Bldg. 80 Queen's Park. 416-924-3940. #12 (non members).


*September 20 1:30: New Music Concerts/Music Gallery, Forum: Lubomyr Melnyk and Christina Petrowska Quilico. Melnyk discusses his "continuous piano" technique; Quilico "remembers" her first husband, the late Michel-Georges Brégent, St. George the Martyr Church, 197 John. 416-961-9594. Free.*

*September 26 8:00: Toronto Wagner Society. Stuart Hamilton tries to stump a panel of Wagner Society members with all-Wagner questions. Arts and Letters Club, 34 Elm St. 416-593-8557. Donation (members free).*

*October 4 1:00: Canadian Opera Company/Munk Centre for International Studies. The Opera Exchange: Multidisciplinary Approaches to Opera - Peter Grimes. The Lorna vs. The Town. Half-day symposium with guest speakers & panel discussion with members from the COC creative team. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-363-8231. $15, free for full-time students with ID.*

*October 9 1:30: Toronto Opera/Farm, Lecture/Discussion with questions & answers. Susan Spier, presenter. Toronto Public Library, Annette Street Branch. 145 Annette. 416-393-7652. Free.*


**MASTER CLASSES**

*September 19 1:00: University of Toronto Faculty of Music. Master class with Alain Trudel, trombone. Walter Hall, 80 Queen's Park. 416-978-3744. Free.*

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Email: Ambientetnc@aol.com
*October 4 10am to 3pm: Southern Ontario Chapter of the Hymn Society/RCCO/Trinity College. Iona! A Day With John Bell. Registration deadline: September 25. Seely Hall, Trinity College, 6 Hoskin Ave. 416-287-0382. 40 (non-members), 30 (members).*


*Return to Learn. In Love with Opera. A course tracing the exciting development of opera. Presenter: Mila Filatova. Tuesdays, September 16 to October 21, 1:00 to 3:00. 2nd floor, North York Central Library, 5120 Yonge. 905-764-7168. $120 (pre-registration required).

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November 21-23, 2003

Piano, Voice, Strings Competition

Application deadline: October 10, 2003

Festival Gala Concert Jan. 16, 2004

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September 1 - October 7 2003 www.thewholenote.com 51
**CD DISCOVERIES**

**DISCoveries** features a mixture of new and recent recordings provided by the record producers and distributors along with interesting gems unearthed by our eclectic team of reviewers. Examples of this latter category include Bruce Surtees’ contribution of “American Orchestral Compositions (1890-1916)” from the American Musical Heritage Society, Jim Galloway’s “Ralph Sutton and Ruby Braff in Concert” on an obscure Australian label distributed by the local jazz stalwarts at Sackville Records, and Merlin Williams’ “Smiles and Chuckles” with the Royal City Saxophone Quartet. As always, tiny independents are featured alongside industry giants, with particular attention paid to Canadian labels.

We endeavour to tie in reviews with upcoming performances (as in the “Shiraz” and “Gems with an Edge” review), but sometimes release dates and availability do not coincide with our production schedules. This month we spotlight several missed opportunities, with reviews of the fabulous Bang on a Can All-Stars, a group featured at the Open Ears festival in Kitchener last May. Alain Trudel’s outstanding le Kiosque à Musique which played at the Town Band festival in Orono this summer and the Schubert Octet performed by the core musicians of the Ottawa Chamber Music Festival.

I would also draw your attention to Pauline Vaillancourt’s operatic interpretation of the life of artist Frida Kahlo, Yo soy la Desintegracion, and Judy Loman’s exploration of recent Canadian harp compositions Illuminations, each of which seems to have deeply affected our reviewers. Of course I think you’ll find that all 25 of the recordings covered this month have something special to offer.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, DISCoveries

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**EARLY MUSIC**

**Henry Purcell: O Solitude**

**Gérard Lesne: II Seminario Musicale**

**Naive E8882**

Henry Purcell: Songs and Airs

**Nancy Argenta**

**Virgin Veritas**

2CD 7243 5 61866 2 0

The name Gérard Lesne may be unfamiliar to Toronto music-lovers, as he rarely makes concert appearances in North America, but the celebrated French counter-tenor has been active on the concert stage and in the recording studio for the last 20 years. His versatile voice is at its best in nearly two-dozen recordings with his ensemble Il Seminario Musicale. His new recording of Purcell songs is a welcome addition to the still relatively small catalogue of recordings of this repertoire. The program concentrates on the longer Purcell songs, with several sections: poetic scenes that cry out for energy, dramatic tension and shadings that Lesne doesn’t always deliver. In the 1695 version of “If music be the food of love”, for instance, the words and music take us through a whirlwind of emotion and moods, yet there is a certain sameness to Lesne’s performance that takes away from the song. This isn’t always the case, however. Highlights of the disc include a heart stopping rendering of the rarely heard “If pray’rs and tears” (Purcell’s gripping lament on the death of Charles II), a rowdy “Bachus is a pow’r divine” and a charming and bitersweet “Ask me to love no more”. Lesne is ably supported by his instrumental colleagues, most especially the remarkable Bruno Cocset, whose delightful base de violon playing is free and fandelous, taking risks at every turn.

EMI has recently re-released two brilliant CDs of Purcell songs that the Canadian-born soprano Nancy Argenta recorded in the early 1990s. The first, also entitled “O Solitude”, is a sumptuous collection of the great English composer’s brilliant setting of the English language. Here, the extended songs are treated almost operatically, with Argenta’s wide palette of vocal colours and dynamic range infusing the songs with life and passion. The simpler theatre songs like “Hark, the echoing air...” and “Fairest Isle” are offered with joy and grace. And the title song “O Solitude” is offered twice, once sensitively accompanied by Nigel North’s lute, and later wondrously accompanied in the lyra style by gambist Richard Boothby. The second disc, “Halcyon Days”, features a larger instrumental group, including trumpet, oboe and strings and largely concentrates on the theatre music gems. Included is “Dido’s Lament”, “Nymphs and Shepherds”, “Music for a while” and several excerpts from “The Fairy Queen”. Still, Argenta includes heavier fare, such as the exquisite hymn “Lord, what is man?”, one of Purcell’s most profound songs. It’s wonderful to have these important CDs available again. They should be in everyone’s collection!

**Larry Beckwith**

Editor’s Note: Larry Beckwith’s newly formed Toronto Masque Theatre will perform Purcell’s The Fairy Queen on November 27 and 28 at the Jane Mallet Theatre.

**Ladders to Heaven**

Colin Tilney, Harpsichord

Dorian Recordings DOR-93253

Some 16 years have passed since Colin Tilney made his dazzling debut on the Dorian label in this repertoire (Scarlatti Sonatas, DOR-90103). This new release, recorded in 2000 though only now seeing the light of day, is a very welcome addition of 16 late keyboard sonatas selected from the hoard of 555 such examples composed by Domenico Scarlatti (1685-1757). The title of the album, Ladders to Heaven, is evidently intended as a metaphor for the many passages in Scarlatti’s sonatas that rise triumphantly through the registers of the instrument. Indeed, Scarlatti’s profoundly idiomatic understanding of the instrument celebrates the primacy of melody-rising, falling, tumbling in impetuous straight lines or floating in graceful arches —memorably summarized by Scarlatti himself as “an ingenious Jesting with Art”. Whether the intent is purely musical (as in the four opening C major sonatas) or implicitly programmatic (the military echoes in the Sonata K454 or the theatrical modulations of K518), Tilney adroitly brings these dazzling little masterpieces vividly to life.

John Phillips, the esteemed builder of the wonderfully responsive 1993 Florentine harpsichord heard here, also provides the liner notes, tuning and production for this delightful album. The recorded sound is admirably lucid, though one may find that the incisive pecking of even the finest harpsichord is best appreciated in small doses.

Daniel Foley

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Baroque Sirena Recorder Quartet

Dan Laurin

BIS CD-1234

I first learned of Sirena from their first CD, “Sitting Ducks”, a brave and wonderful disc of new music by Nordic composers. For this
second recording they have chosen a program of Baroque "consort" music, with and without basso continuo. The program consists of music by three of the Baroque's most prolific composers: J.B de Boismortier, G.P. Telemann and J.C. Schickhardt, whose name all recorder players will recognize although he's much less familiar to the rest of the world.

Three of Schickhardt's concertos for four alto recorders and b.c. are featured here and they are given spirited performances, with the beautiful sounds possible from recorders made by the late great Fred Morgan. Telemann is represented with transcriptions of two of his 4-violin concertos; this is not Telemann's best music but Sirena brings much invention to it. The group's mentor Dan Laurin joins them for two 5-part concertos by Boismortier, originally for traversi but played here on five voice flutes. The best music on the program is found in two of Boismortier's Sonatas for four parts, op.34, and there is greater flexibility in the playing here, specifically in terms of articulation and ornamentation. Of particular note is the beautiful "adagio" of the e minor sonata.

Sirena's playing is excellent from the standpoint of technique, tuning and ensemble sense, and they exude a sheer love of the music for its own sake. Nevertheless, I sometimes found myself wishing that they had more colours in their musical paint box.

Alison Melville

Sirena's playing is excellent from the standpoint of technique, tuning and ensemble sense, and they exude a sheer love of the music for its own sake. Nevertheless, I sometimes found myself wishing that they had more colours in their musical paint box.

Alison Melville

Franz Schubert: Octet, D 803 - Trio, D 471
Chamber Players of Canada
CBC MVCD 1159
The Ottawa cellist Julian Armour - the mover and shaker behind the successful Ottawa Chamber Music Festival - is responsible for the coming together of some of Canada's finest instrumentalists for this recording.

Commissioned in 1824 by an aristocratic amateur clarinettist, and patterned after Beethoven's Septet, Op. 20, the Octet of Schubert is a hugely imaginative work that expertly combines strings, clarinet, horn and bassoon. It moves seamlessly between Classical symphonic formality and a strongly Romantic sense of sehnsucht. Every instrument gets moments in the sun, to shine and emote, and the opportunities are taken with authority and humanity by the wonderful players on this disc. Violinists Andrew Dawes and Jonathan Crow combine their respective experience and youthful vigour, trading off passages as if they'd been playing together for years. Armour, bassoonist Christopher Millard and clarinetist Kimball Sykes add assured, stylish playing and I must mention the violist (Guylaine Lemaire) and bassist (Murielle Bruneau), for though their parts are less soloistic, they handle them exceptionally well.

The rave review however is reserved for the playing of James Somerville. Though only mid-career, this phenomenal French horn player - surely one of Canada's finest musicians - has held principal positions with a number of leading orchestras. His playing here is tremendous, as always. A bonus is Schubert's lovely Trio for Violin, Viola and Cello, which pales somewhat in close proximity to the towering Octet. Still, it is convincingly and elegantly performed.

Larry Beckwith

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memorial series. This disc presents us with the two late Schubert symphonies, and it opens with a bonus track: one of Georg Timmer’s anecdotal talks from the stage of the Rebecca Cohn Auditorium. The maestro’s tale of the genesis of Schubert’s No. 8 is touching in its insight, while adhering to the relevant historical facts.

Symphonies 8 and 9 are given comfortably conservative interpretations, with some of the repeats omitted from the larger No.9. That deviates from Timmer’s standard practice of including each and every repeat in 19th-century works. Excellent playing emanates from all sections of the orchestra: principal oboist Suzanne LeMieux charms us with her fluid sound in the all-too-brief solo oboe passages and principal horn Robert McCosh deserves high praise for his contributions. Violinists George Maxmann and Philippe Djokic are both given credit as concertmaster, but we aren’t given indications of who played on which symphony. The well-behaved Halifax audience in the Cohn Auditorium contribute a mere hint of extraneous noise.

This budget-priced Naxos CD would be an excellent addition to your library, particularly if like me, you still have a favourite version of ‘the Great’ C major on aging vinyl. The two Symphonies with the anecdote make for one hefty programme, filling the CD to capacity. Tanya Timmer’s programme notes are up to her usual high standard, and the cover photo shows Timmer in a delightful moment of music-making.

—John S. Gray

Faire is the Heaven
Choir of St. John’s, Elora
NAXOS 8.557037

Anglican Church repertoire is amongst the most rich of music traditions. This CD includes selections from the latter two centuries of Anglican Church music, the exception being Mozart’s Ave verum corpus, most likely adopted by the Anglican Church repertoire in more modern times. Featured are 19th and 20th century anthem and hymn composers such as Samuel Wesley, Felix Mendelssohn, John Ireland, Healey Willan, Herbert Howells, Imant Raminsh, and many others. Hymns on this recording include descants by organist Paul Halley, who also performs on the recording. He also contributes his anthem setting of Gordon Slater’s hymn Jesu, the very thought of Thee which incorporates a wonderful variety of textures.

The selections by Healey Willan include his Gloria Deo Per Inmersa Saecula, a 5-part unaccompanied contrapuntal motet reminiscent of the Renaissance with more modern harmonic elements. In contrast are the peaceful, graceful softness of his ‘Marian’ motets: I Beheld Her, Fair in Face and Rise up my Love, in which the choir’s perfect tone shines through. This is also evident in Raminsh’s mystical, tranquil, yet deeply emotive Ave verum corpus. Herbert Howells’ Te Deum is quite the showcase for the choir and Bryan Kelly’s Magnificat is light-hearted and buoyant, including exuberant Latin-American rhythms. Interpersed amongst these choral gems are hymns such as Wesley’s O Thou Who Camest From Above and W.H. Monk’s Abide With Me, adding an element of familiar and solid beauty so treasured in the Anglican service.

—Dianne Wells

American Orchestral Compositions (1890-1916)
The Royal Philharmonic Orchestra; Karl Kruger
Bridge 9124 A/C

The music on this three-disc set is re-issued from masters made by The Society for the Preservation of American Musical Heritage. Featuring the society’s founder, German-American conductor Karl Kruger, the recordings date from 1965 to 1969.

The two Sistér by MacDowell should be familiar to many, but Vathek, a symphonic poem by Horatio Parker will surely be new. Parker, a pupil of George Chadwick, taught at Yale and was thoroughly bound, according to pupil Charles Ives, by German tradition. Vathek was the grandson of Haroun Al-Rachid and his cruelty, lust, betrayal and punishment are described in a Wagner-Liszt-Tchaikovsky manner. Victor Herbert’s Hero and Leander is based on Greek mythology and depicts their passions and adventures in Wagnarian sonorities. Arthur Farwell’s The God of the Mountains Suite, incidental music to the play by Lord Dunsany, is concerned with a group of beggars posing as gods and the outcome of their blasphemy.

Two works by Henry Hadley (1871-1939) occupy the third disc. The Symphony No. 2 is in four movements, brilliantly scored, clearly and unambiguously depicting the four seasons. The symphonic poem Salome, Hadley’s favourite composition, was inspired by the Oscar Wilde play and scored for large orchestra. Hadley’s Salome is, unlike Strauss’s, not so vehement or brutal. Still, she dances the dance, gets the head, and ends up dead.

With sound and good performances throughout, these unusual pieces should be of interest to many collectors.

—Bruce Storees

CONTEMPORARY

Shiraz: Oeuvres de Vivier et Brégent
Louis-Philipppe Pelletier, piano
PELLÉAS CD 0111

Gems with an Edge
Christina Petrowska Quilico, piano
Weispilgrine WEL0007

These two discs provide a thoroughly fascinating survey of piano works from 1945 to 1970. If at the time these composers seemed to be absorbed in developing new techniques to create new sounds, today what makes these works so compelling and enjoyable is not their experimental value but their deep humanity.

Montreal-based pianist Louis-Philippe Pelletier commissioned the works on “Shiraz” from two of Canada’s most remarkable and individual composers, both of whom died tragically young.

Claude Vivier’s Shiraz deserves to be performed and recorded often. The composer’s distinctive voice sparkles with vitality, and conjures up exotic worlds of exhilarating sounds. Pelletier allows the gorgeous chordal structures to set the mood, so that the thrilling textures never obscure the tender lyricism at the heart of this great work.

In Michel-Georges Brégent’s Les Variations Parallèles the reedy, ominously uninflected timbre of the pre-recorded Ondes Martenot sounds creates an otherworldly effect, providing an effective contrast to the incisive piano part. Pelletier magnificently sculpts poetic motifs out of what he describes in his charmingly perceptive booklet notes as “1086 bars of controlled sonic delirium.”

The aptly titled disc “Gems With an Edge” collects key recordings made by Toronto-based pianist Christina Petrowska Quilico in the 1970’s.

Her presentation of seven of French composer Olivier Messiaen’s monumental Vingt regards sur l’enfant Jésus is highly dramatic, but she tempers her ebullience and huge range of colours with the sensitivity needed to communicate Messiaen’s totally personal methods of invoking timeless eternity, which include his idiosyncratic harmonic and rhythmic modes, birdsongs (which he collected and annotated himself), bell sounds, and pure stillness. The insightful booklet notes quote Messiaen’s own detailed commentaries.

In Brégent’s early César, Petrowska Quilico creates an ongoing dialogue between passages of relentless energy and the chorale-like harmonic sections.

Argentinian-American composer Mario Davidovsky’s pioneering use of prerecorded electronic tape
combined with acoustic piano in *Syn ­
chronisms VI* represents an early at­
tempt to humanize electronic music.


*Assemblages* by Micheline Coulombe Saint-Marcoux, another individual voice in Canadian music who died too young, is a delicate, elegant work whose open structure benefits from Petrowska Quilico’s rich imagination.

**Pamela Margles**

Concert Notes: Christina Petrows­ka Quilico will perform Bregent’s “Portraits” (1966-1988) for solo piano at St. George the Martyr Church on Sunday, September 21 at 8 pm as part of a Piano Marathon Weekend presented by New Music Concerts and the Music Gallery.

Mario Davidovsky, as Roger D. Moore distinguished Visitor in Composition at the University of Toronto Faculty of Music, will give a lecture in Room 330 of the Edward Johnson Building on Thursday, October 23, at 7:30. A concert of his chamber music will be held on Sunday, October 26 at 2:30, in Walter Hall, featuring Susan Hoepner, Lynn Kuo, Aaron Brock and Monica Whicher.

Yo soy la Desintegracion  
Pauline Vaillancourt, soprano  
Jean Piché, electroacoustic music  
Yan Mucklé, libretto  
Amberola ambe cd 7109

The extraordinary life of Mexican painter Frida Kahlo (1907-1954) forms the basis for this opera for voice and electroacoustics. A woman whose life was tragically transformed by a bus accident at age 18, Kahlo’s artistic output was as a result undoubtedly affected by the pain she subsequently suffered both physically and emotionally. Soprano Pauline Vaillancourt discovered the world of Frida Kahlo through her intimate “Journal” and was moved to commission a work based on Kahlo’s life for her Montreal performance company *Chant libres*.

Composer Jean Piché has written a dark and difficult opera for solo voice that is quite accessible harmonically at times. The music with its French and Spanish text by librettist Yan Mucklé is gripping, disturbing and mesmerizing. Clocking in at just under one hour, it is however, unfortunately a tad too long to completely sustain one’s attention with such heavy material.

From the eerie opening to the final long held note, the suffering endured by the character “the woman” cannot be forgotten, as she is devastated, yet remains devastatingly beautiful, with each punch that life swings at her. This cannot be an easy role to perform musically or emotionally. Vaillancourt’s performance is a tour de force - she is both inside the music and her character and watching the action from the outside simultaneously.

This is not easy listening! Only after repeated tries was I able to listen to the opera in its entirety. Days later it is still very much on my mind.

*Tiina Kiik*
for the past 15 years. "Bang on a Can Classics", Cantaloupe's tenth release, provides a good introduction to both the label and the festival itself. With featured works by the three founders - Michael Gordon, Julia Wolfe and David Lang - performed by a veritable who's who of the avant garde including bassist Robert Black, cellist Maya Beiser and clarinetist Evan Ziporyn, "Classics" gives us entry to this hard-edged, in-your-face world. This is chamber music with electric guitars, de-tuned pianos and a percussion section featuring brake-drums that would give an avalanche of confetti a new meaning.

Interpersed with these hardcore offerings we find Evan Ziporyn's solo bass clarinet rendering of a Georgian three-part liturgical chant, achieved through multi-phonics and other extended performance techniques. Another seeming anomaly is Anasatta's Secret by Nick Didkovsky, inspired by a reading of Kafka's "The Castle", which begins with a curiously genteel clarinet melody reminiscent of I've got Rhythm. This opening soon gives way to the more familiar head-banging sounds this ensemble is known for, with an especially intense electric guitar movement. And speaking of electricity, the disc concludes with an extended electric cello solo (Michael Gordon's "Industry") that must be heard to be believed.

The intensity of these composers does not depend on amplification however, if Julia Wolfe's string quartets are any indication. Dig Deep, written for Kronos and performed here by new quartet sensation Ethel, has a dark and relentless rhythmic motive juxtaposed with soaring, frenzied melodic bursts. Four Marys provides a welcome contrast, as the Cassatt quartet are called upon to recreate the sound, or at least the spirit, of an Appalachian dulcimer. This proves to be a temporary respite though, as the disc concludes with another driving rhythmic adventure.

I highly recommend these discs, and this label, for those who like some "edge" in their listening. I have mixed feeling however, about the fact that the liner notes are only accessible on-line. Although the website (www.cantaloupemusic.com) provides very thorough information, the CDs themselves do not. While this is inconvenient for someone who enjoys reading about the music while listening in a comfortable chair, it did give me the opportunity to really experience the music unimpeded by someone else's ideas about it since I chose not to visit the website until after repeated listenings.

David Olds

The ensemble playing is focused and meticulous with only occasional intonational glitches, and the liner notes are comprehensive. This is a welcome addition to both the Schafer and Quatuor Molinari catalogues and a perfect companion to the group's earlier release of Schafer's first seven string quartets.

Tiina Kink

Future Concert Note: The Quatuor Molinari will perform all eight Schafer string quartets at Glenn Gould Studio on November 30 in a marathon event (concerts at 3:30 and 8:00) presented by New Music Concerts.

Marilyn Lerner and Sonny Greenwich

Special Angel

CBC Records TRCD 3006

Most of the music one hears casually these days, wandering into stores or dialing around the radio, is of the "power ballad" genre, with a diva belting out above a synthesized orchestra. When you get home to your living room, your soul cries out for more intimate, more personal music.

May I suggest "Special Angel" as an antidote to the tinsel of everyday/everywhere musical wallpaper? The duo of Marilyn Lerner at the piano and (lightly-amplified) guitarist Sonny Greenwich will restore your sanity with music you could actually imagine happening right in front of you.

Of the ten compositions, five are Greenwich originals, and Lerner supplies two. The other three are of the sort of semi-obscure pop things that Sonny has always been attracted to: Domino, a French waltz which was also recorded by Benny Golson and Rahsaan Roland Kirk; My First and Last Love, a pop adaptation of a Rimsky-Korsakov theme; and the title track, Special Angel, a mid-50s Bobby Helms hit.

Lerner's two tunes Simple Pleasures and Some New Day reflect her wide musical range from classical to funky.

Of the Greenwich originals, I think only Cantiche has been recorded before, so we can welcome Ainstria, where beautiful simplicity has been achieved, and Pajarito, a Latin romp. Spiritual is exactly that, a lovely melody with depth and feeling, while the CD closer Mosaic with its quiet start opens up and the duo gives their most open interpretation.

Ted O'Reilly

CONTINUED ON PAGE 58
"This is the best horn on the planet!"

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In Concert
Ralph Sutton; Ruby Braff;
Rob Jeffery; Laurie Nil Nil
Jazz Recordings Nil Nul 43/016

On October 16, 1981, the Australian Broadcasting Corporation had the good fortune to be in attendance at Thebarton Town Hall, Adelaide. The occasion was a concert given by two great jazz artists straight out of the traditions of the music—cornetist, Ruby Braff.

The intimate interplay between the two is astounding, although no surprise if you are at all familiar with their talents. The programme is all familiar stuff and particularly tailored to Ralph Sutton's repertoire—but given a new twist with the presence of the inimitable cornetist, Ruby Braff.

They are quite clearly having a great time together. Mr. Braff acts as the on-mike host, displaying touches of his well-known dry humour which, at times, seems to be lost on the audience!

The CD is a treat—sort of like eavesdropping on two old friends having a musical conversation. Braff's command of the horn is phenomenal—listen to his low notes— and his creative ideas are representative of his best playing. Ralph, a bit more predictable in his approach, is nevertheless on top form, both in his solo work and in the empathy he displays when being the accompanist to Braff's flights of fancy, and through it all he swings mightily.

Two voices, both sadly departed, the like of which we will never hear again. This CD is a lovely way to remember both of them.

Jim Galloway

Editor's Note: This Australian CD is available from Shackville Recordings, Box 1002, Station O, Toronto M4A 2N4; (416) 593-7230

Dianne Schuur

Midnight
Concord CCD-2162-2

Dianne Schuur is a vocalist whose instrument has never been in question, but her use of it has made me cringe on some occasions. And, I've never had much use for the pop songs and stylings of Barry Manilow. I know it sounds patronizing, but I surprise myself that I've found the pairing of their talents on "Midnight" to be pretty darn good.

Ms. Schuur holds back her tendency to indulgently doodle around, and over-express herself, while Manilow provides (with other writing partners) some easy-to-take unchallenging love songs. (I'm still scratching my head about Consider The Point From Both Ends though: how can a point have two ends?)

Manilow joins Schuur for a duet on Anytime wherein they express their affection for each other, in a Hollywood-sincere style. A "girlfriends" duet on Stay Away From Bill features Karrin Allyson, and I'll Be There adds Brian McKnight in a song aimed at airplay.

It's all well produced, using top LA musicians such as Alen Broadbent on piano, Chuck Berghofer on bass and drummer Peter Erskine. Horn soloists include trumpeter Warren Leuning, Dan Higgins on alto sax, and guitarist Eddie Arkin, who shares composition/production/arranging chores. Four of the tracks have string orchestrations added, with Jorge Calandra in charge of two of them.

In sum, a pretty good release, but one remembers when the Beverly Hills label was based in Concord, California, and offered singers like Carmen McRae, Ernestine Anderson, Ernie Andrews, Carol Sloane, Mel Torme and even the quirky Dave Frishberg.

Ted O'Reilly

CONTINUED ON PAGE 60
TERENCE BLANCHARD
BOUNCE
Blue Note is thrilled to announce the first fruits of their new exclusive contract with Terence Blanchard. "Terence is a consummate musician and composer," said Blue Note President Bruce Lundvall, "and his Blue Note debut is, in my opinion, a most exceptional musical statement from him and his amazing young band."

Following in the footsteps of his own mentor, Art Blakey, Blanchard has assembled a group of the most talented and original young musicians in the world. As in the days of Blakey's Jazz Messengers, you probably haven't heard of the guys in this group - but you soon will!

In clubs and concert halls around the world these days, Blanchard exudes the type of authority Blakey did when Blanchard was a young member of his Jazz Messengers. And, like Blakey, Blanchard invites his band members into the creative process, honed by playing in front of audiences. "The thing I love about these guys" Blanchard says of his current band, "is that each guy is capable of doing a lot of different things, of embracing all of jazz. And they're not afraid to do that."

A few weeks after his stunning January 2003 date at Toronto's Top of the Senator, Blanchard took the same brilliant young band into the studio with legendary producer Michael Cuscuna and exec Bruce Lundvall. The result is superb straight-ahead jazz that is both highly original and respectful of its roots and traditions.

DIANNE REEVES
A LITTLE MOONLIGHT
Multiple Grammy Winner Arif Mardin - Producer of The Year 2003

Following her Grammy-winning orchestral album The Calling: Celebrating Sarah Vaughan, Dianne Reeves wanted to return to a simpler, all-acoustic setting. So in December 2002, Reeves entered the studio with legendary producer Arif Mardin to record an intimate collection of ten tunes featuring her touring trio.

This is the album that critics and fans have been waiting for Dianne to make. Focused on romantic standards done in a simple setting, this is the true showcase for her superior voice that will stand as the album of her career to date.

Tracks include I Concentrate On You, Skylark, What A Little Moonlight Can Do, Darn That Dream, Lullaby Of Broadway and You Go To My Head.

www.bluenote.ca | www.emimusica.ca
Kiosque 1900
Kiosque à Musique - Alain Trudel
ATMA Classique ACD2 2293

An ensemble consisting solely of violin, clarinet, bassoon, trumpet, trombone, double bass and percussion might not normally catch my eye. I’d probably expect something that sounded like a low budget pit orchestra. My expectations of what can be accomplished with such a small ensemble have been raised substantially by Alain Trudel and le Kiosque à Musique.

Originally formed to perform Stravinsky’s “The Soldier’s Tale”, the players enjoyed the experience of working together so much they decided to maintain the group and develop a repertoire to perform.

Trombonist/artistic director Alain Trudel is the big name here, but it’s percussionist Jean-Marie Zeitouni whose arrangements deserve a large amount of the credit for the success of this project. The quality of the writing and performance offers such a full sound that I kept having to remind myself there are only seven performers involved.

The material ranges from popular overtures from the turn of the last century, marches, rags and a suite from Carmen to a Stravinsky scherzo. The standout on the CD for me though is Trois Mvt. du Début du Siècle by Simon LeClerc, which makes excellent use of the full resources of the septet. The opening movement “Charleston” actually swings; it’s a credit to both the composer and the performers to get a credible feel on a piece like this from performers who work mostly in the classical field.

It should also go without saying that Trudel’s trombone artistry alone is worth the price of admission. His cadenza on the Lavallée overture la Rose Nuprile is spectacular. I’m truly regretting the fact that I missed the chance to hear this group live this summer.

Merlin Williams

Salif Keita
The Best of the Early Years Wrasse Records Wras 083 (distributed by Sony Canada)

Mighty Popo
Ngagara
CBC Records TRCD 3005

Mali, landlocked between Niger, Algeria, Mauritania and the West African countries that make up the nape of the African Afro, was founded in the 13th century by a MANDINGO warrior king, Soundiata Keita. Salif, born to the same powerful family, was twice ousted from Mali. Once for being an albino, and again for loving to play music, an activity considered beneath his family’s class. Undaunted, he persisted and with the aid of a wise seer who tried to enlighten his dad, Salif became a well-respected singer. On Soundiata (translated as Lion prince), tribute is paid to his proud ancestry. The tradition of praising leaders inspired his biggest hit in Africa, Manjou. The track is long, relaxing and delightful in its diversity. The unmistakable excitement of Cuban brass, Motown inspired organ doodling and guitar noodlings reminiscent of Carlos Santana, grab you first, the warm harmonies and mournful vocal hold you in sway.

The first sounds on the CD take you back to believing you may be hearing the dawn of creation. Shortly thereafter the repetitive regularity of musical life commences, with an electric guitar providing the key to a lot of western memory. N’Iolou evokes a place where trumpeters with hats on their trumpets lead the parade laughing. The liner notes explain a Senegalese story line: giving huge gifts just to show how little you think of the recipient.

Also from the continent of all mothers, comes the Mighty Popo. He learned his native sounds in Burundi alongside refugees from the Congo and Rwanda. You can’t blame him for moving to Ottawa, where combat is merely verbal and ritualized. Popo Murugande tells a far tenser story with his songs, than does Salif Keita. The tradition he honours is much less laudatory and more accusatory. Barred from spontaneously understanding the lyrics, you pick up cues. Popo’s songs often take the call and response form. When you hear the progressively faster beats, you feel that physical space has been claimed during the time it takes for Popo’s voice to win the chories’ approval, proven by their repetitions.

Beware of false impressions, though. The roving hunters and shimmering horizon evoked by Ururgeudo are part of a song that is dedicated to Canadian landscapes. Tango Macho/open your eyes leads to a complete party mood but is about the illogic of violence. Since Popo fuses freely with a Caribbean beat, dancing while listening is distinctly possible. On the best track, Yoruba, the restless funkiness of James Brown and Wycleff Jean are summoned to the call of justice. You might find you are up on your feet shaking your booty to a song about the equitable distribution of cassava. Not that you wouldn’t want to if you knew.

Merlin Williams

Smiles and Chuckles
The Royal City Saxophone Quartet
CBC Records MVCD 1160

I have a considerable number of classical saxophone recordings in my collection, and probably 80% of them have liner notes that run through a capsule history of the invention of the saxophone, then try to impress on you the saxophone’s “legitimate” musical credentials. The problem is that the saxophone didn’t get wildly popular because of its use in classical circles. The saxophone craze in the first part of the twentieth century was sparked by a now nearly forgotten vaudeville act called the Six Brown Brothers. And the topper...the Browns hailed from Lindsay, Ontario!

Part of the reason their music is glossed over now is that it was recorded acoustically; that is to say, before the development of electric microphones. As such, the original recordings are very limited in dynamic range, and quite noisy. I was delighted then to see the release of this CD by the Royal City Saxophone Quartet. The twenty-four tracks on this recording are recreations of the rags, fox trots, marches and classical novelties that made up the repertoire of the Six Brown Brothers.

The playing of the Royal City Saxophone Quartet on “Smiles and Chuckles” is wondrously buoyant, and in my opinion is of a higher standard than the original recordings. The Guelph-based group has made its name performing and recording Ragtime music and this is its third CD. I’m keen to see what they will come out with next.

Merlin Williams

Illuminations - Music by Canadian Composers
Judy Loman and friends
Marquis Classics 77418129727

With the exception of Ravel’s Introduction and Allegro, I tend not to fill my days with harp recordings.

CONTINUED ON PAGE 62
MARTIN SCORSESE PRESENTS

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But this CD captivated me for its entire 67 minutes. The opening piece, King David Sonata by Srul Irving Glick is one of those works that, on first hearing, sound like an old acquaintance. Scored for solo harp, this gentle opus should be a repertoire standard.

Celtic in mood, Glenn Buhr’s Danses Abstraites is brilliantly scored for flute and harp. As on all the duets on this disc, the harp is an equal partner with the soloist. Of course, the flute can do things that the harp cannot and Buhr exploits these differences brilliantly.

The title piece, Kelly-Marie Murphy’s Illuminations, was commissioned by Loman and inspired by the writings of her non-verbal autistic son who, with the aid of a facilitator, wrote about being unable to communicate with the world around him. The first and second movements are lonely pieces but in the third there is an awakening.

Composer and TSO co-principal clarinetist Raymond Luedeke’s The Lyre of Orpheus is scored for harp and string quartet and was inspired by Rilke’s sonnets. It is, for want of a better phrase, charming. Other TSO colleagues involved in this marvelous recording include concertmaster Jacques Israelievitch (in a work by R. Murray Schafer commissioned for Israelievitch’s 50th birthday) and flutist Nora Shulman. Engineers Norbert Kraft and Bonnie Silver have produced a faultless CD.

Bruce Surtees

Jacques Hétu – Concertos
André Laplante; Robert Cram; Joaquin Valdepenas; Christopher Millard
CBC Radio Orchestra; Mario Bernardi
CBC Records SMCD 5228

Several weeks ago CBC’s Two New Hours previewed this disc, presenting an entire program of concertos by the renowned Canadian composer Jacques Hétu. There are very few Canadian composers whose concert works would fill an evening, and even fewer from whom we’d be happy to hear at that length. While Hétu’s is a conservative voice, these virtuosic and engaging works all stand as significant contributions to the modern Romantic repertoire.

I was first exposed to Hétu’s music many years ago while behind the wheel of a taxi. Irma Vallecillo was performing his Piano Concerto, Op.15 with the Louisville Orchestra and I was so enthralled that I did not turn down the radio when I picked up my next fare. This led to one of the most rewarding experiences of my life as a cab driver – at the end of her journey the passenger thanked me and commented on how nice it was to hear “proper” music.

This disc does not contain that concerto but it does include its sequel, Piano Concerto No.2, Op.64, written 30 years later (1999) for André Laplante. The dedicatee of the Flute Concerto, Op.51 (1992), Robert Cram, is also the performer on this disc. The two earlier concertos contained here – the Clarinet Concerto, Op.37 and Bassoon Concerto, Op.31 written in 1983 and 1979 respectively – have found new champions in TSO co-principal clarinetist Joaquin Valdepenas and VSO/CBCRO principal bassoonist Christopher Millard. All of the performances are outstanding.

David Olds

Editor’s note: It is indicative of Hétu’s outstanding accomplishments and broad appeal that he is one of very few Canadian composers well represented on compact disc. The early Piano Concerto, Op.15 is available on the four CD Radio Canada International Anthology Jacques Hétu, distributed by the Canadian Music Centre (www.musiccentre.ca). His trumpet and guitar concertos are both available on “Ovation, Volume 1” a budget-priced five CD set from CBC Records released last year to complement the Centrediscs “Portrait” sets of Hétu, Murray Adaskin, Jean Coulthard, Harry Freedman and John Weinzweig.

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