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Wednesday, October 29, 2003

New World Music

7:15 pm - pre-concert talk 8:00 pm - concert
Jane Mallet 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) Clere Venus (2001)
for soprano, digital audio & chamber ensemble
Paul Steenhuysen (Canada) Pensacola (2002)
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, So 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 Mallet 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

Sunday, May 2, 2004

Radio Waves Matinee
part of CBC / Radio Netherlands Dutch Music Week

11:00 am - pre-concert talk 2:00 pm - concert
Glenn Gould Studio, Canadian Broadcasting Centre
250 Front Street West

GUEST SOLOISTS:
Tomoko Mukaiyama (Japan / The Netherlands), piano
soprano (Canada) TBA, tenor (Canada) TBA

COMPOSERS:
for piano & orchestra  *North American Premiere
Tristan Keuris (The Netherlands) Sinfonia (1974)
*Canadian Premiere
José Evangelista (Canada) Symphony minute (1994)
Alexina Louie (Canada) Prologue & Lullaby
from the opera The Scarlett Princess (2001)
*an Esprit commission

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Lars Vogt, piano
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Lutoslawski: Concerto for Orchestra
Tchaikovsky: Piano Concerto No. 1
Wed. Oct. 29 at 8 pm
Thurs. Oct. 30 at 8 pm
Sat. Nov. 1 at 8 pm

**Rachmaninoff’s Third Concerto**

Thomas Dausgaard, conductor
Boris Berezovsky, piano
Ravel: La Valse
Rachmaninoff: Piano Concerto No. 3
Sibelius: Symphony No. 2
Wed. Nov. 5 at 8 pm
Thurs. Nov. 6 at 8 pm
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Christian Tetzlaff, violin
Dvořák: Slavonic Dance, Op. 46, No. 1
Shostakovich: Violin Concerto No. 1
Brahms: Symphony No. 1
Wed. Nov. 12 at 8 pm
Sat. Nov. 15 at 8 pm
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Evgeny Kissin, piano
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Brahms: Piano Concerto No. 2
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Fri. Oct. 3 at 8 pm
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Midori, violin
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Mendelssohn: Violin Concerto in E Minor
Stravinsky: Suite from The Firebird (1945 version)
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Fri. Oct. 17 at 8 pm
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Editorial inquiries: David Perlman 416-603-3786
Advertising inquiries: Allan Pulker 416-323-2232

*Denotes Publication Date
The Toronto Mendelssohn Choir

Festival of Carols
With narration by Richard Ouzounian, organist Christopher Dawes and the TMC Brass
Sun., Dec. 7, 2003, 7:30 p.m. - Roy Thomson Hall

Messiah
With soloists Karina Gauvin, Marie-Nicole Lemieux, Michael Colvin, Russell Braun and the Toronto Symphony Orchestra
Wed., Dec. 17, 2003, 8:00 p.m. - Roy Thomson Hall

Italian Masterworks
Featuring The Mendelssohn Singers and The Palestrina Chamber Chorus
Including Vivaldi’s Gloria with dance choreography by Robert Desrosiers
Wed., March 3, 2004, 8:00 p.m. - The Carlu Concert Hall

Life and Death
Brahms’ Ein Deutsches Requiem and Ruth Watson Henderson’s From Darkness to Light
With soloists Karina Gauvin & James Westman
Wed., April 7, 2004, 8:00 p.m. - Yorkminster Park Baptist Church

Music for Kings and Queens
Coronation Anthems and Henry V
With Christopher Plummer and The Toronto Symphony Orchestra conducted by Michael Langeston
Wed., May 5 & Thurs., May 6, 2004, 8:00 p.m. - Roy Thomson Hall

PLUS The Toronto Mendelssohn Youth Choir Series
Youth Remembers
The TMYC opens its season with a Remembrance Day program including Requiems by Gabriel Fauré and Eric Zeisl.
Ron Ka Ming Cheung, conductor
Voices, guest choir
Saturday, November 1, 8:00 p.m., St. Anne’s Anglican Church

Celebrate the Season!
A sing-along celebration of seasonal cheer for the whole family.
Ron Ka Ming Cheung, conductor
With special guests - The Toronto Mass Choir
Sunday, December 14, 2:30 p.m., St. Anne’s Anglican Church

Youthful Spring
A rousing evening of choral singing by the TMYC joined by special guests, the North Toronto C.I. Choral Ensemble
Ron Ka Ming Cheung, conductor
Saturday, April 24, 8:00 p.m., St. Anne’s Anglican Church

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Snap Shots
compiled and edited by David Perlman

Snap Shots is created by sending an identical e-mail to three people, linked in some way, who are a part of the month’s musical scene. Once they’ve responded to the first three questions, each receives a second e-mail with follow-up questions based on his or her first response.

The initial questions this month were: Who are you, for someone who doesn’t know you? What are you working on right now? Can you tell me about something you’re involved in in the longer term?

And the link between this month’s three individuals is that they are all involved (at least in part) in what we might call the curatorial side of things.

My name is

Sybil Walker

and I am programmer and operations manager of the Top O’The Senator jazz club and restaurant.

I am currently programming the upcoming year at the Top O’The Senator, programming the Port Hope All Canadian Jazz Festival for September of this year as well as a concert series at the Royal Conservatory of Music which will run through spring 04.

In the longer term I will be continuing to seek out Canadian talent for the Port Hope festival, broaden the series at the Conservatory to include master classes and jazz studies and programme the jazz club with a greater international component for 2004.

Followup

I read a piece called “Hot House Culture” — written in 1997 — where someone (Rich Saylor) talks about the Top O’the Senator as one of about fifteen clubs across North America keeping what the (U.S.) writer called “a national jazz tour” alive. He characterizes these clubs as being “a viable entity every day, an outpost, a bastion where someone made a career choice to promote the jazz cause.” Does “made a career choice” describe what happened to you?

Yes it certainly does. My work history was hotel and restaurant management and the programming of the Top O’ The Senator grew from that. There was an opportunity to book the club and I was able to turn a love of the music into something I could work on and develop as a career. Although I still enjoy being an integral part of the day to day running of the club it is the programming that is most exciting.

CONTINUES ON PAGE EIGHT

GREAT CHAMBER MUSIC
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COMING IN NOVEMBER

Thursday Nov. 6
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Thursday Nov. 20
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Brilliant German quartet plays from memory

Tuesday Nov. 25
CLAIRE-MARIE LEGUAY
French pianist’s Toronto recital debut

In Our Music Room

In this photo montage, Rocket Design’s Brian Cartwright evokes the “wonderful combination of cosiness and scope” that respondents to our summer reader survey pointed to as hallmarks of WholeNote. A full report on our survey findings will appear in our November issue.

October 1 - November 7 2003

www.thewholenote.com
have a great respect for the members of the jazz community, both nationally and internationally, and cannot now imagine working outside it.

In terms of "things you're doing right now" other than the Senator, there's a good piece on Port Hope in the September issue of WholeNote, so I won't ask you more about that, but I'm wondering about your involvement in the RCM series, and how it fits your picture of what needs to happen in town.

My involvement at the Conservatory is to programme a jazz series that runs from October 2003 to April 2004 through the Royal Conservatory Community School. The booking, this inaugural year, is broad based covering several styles from the jazz spectrum, from straight ahead modern mainstream jazz to vocal cabaret, Latin influences and a marriage of jazz and classical music for our final concert. It would be my hope that this series would continue from year to year featuring the best of Canadian talent and that we could include in coming years master classes with the performing artists.

Making jazz available in new venues is always positive - developing new audiences can only benefit the jazz profile in general. I am, also, very interested in developing an interest and excitement for jazz with the Conservatory students.

Coming back to the subject of the Top O'The Senator, you mention a greater international component as a target for 2004. I'm wondering if this is because other clubs are providing more on the local front, or because you had to pull in your horns for a while, or because you see an upturn happening..., or what?

Yes, yes, and I hope so. We have certainly had to pull back on booking of American talent in the past few years. This was a result of the very strong American dollar and the fact that the loss of theatre in this area, (the closing of the Pantages theatre) had a serious economic impact on our organization. With the theatre back in full swing and the slightly recovering Canadian dollar I feel a little more secure. I think any upturn would certainly be precipitated by the fact that there is American talent being booked - from conversations I have had with customers throughout the past three or four years they have been missing the opportunity to experience some of their favourite musicians.

************

Dr. Alan Walker, Professor Emeritus of Music at McMaster University, and the author of a three-volume, prize-winning biography of Franz Liszt.

I am presently working on a follow-up book called "In the Footsteps of Liszt: a Biographer's Journey", which tells the story of how the Liszt biography came to be written, and my travels through Budapest, Weimar, Rome, London, Washington, and other cities in search of Lisztiana.

In the longer term, I am working on the further development of The Great Romantics Festival, an annual event I direct for the City of Hamilton, McMaster University, and The American Liszt Society. The festival is now in its ninth year. The website address is: www.artsnet.net/greatromantics.html
Follow-up
What directions are you contemplating for the further development of the GR Festival? Liszt remains pivotal, I assume. Is it a question of significantly extending or varying the range of composers in the chain of influence? (Berlioz?!) Or matters relating to the size or organization of the event itself?

Further developments for the GR Festival depend entirely on funding. I would certainly consider it an advance on the festivals of the first nine years if we could run it for an entire week, and not just for four days. I would also like to widen the repertoire, and perhaps mount a large-scale choral work such as Liszt’s oratorio “Christus” (never performed in Canada, as far as I can gather), or Verdi’s Requiem. Berlioz is the only major composer of the Romantic Age who has not yet been represented. All the others, from mid period Beethoven to Mahler, Rachmaninov and Richard Strauss, make regular appearances.

Your description of yourself as Prof. Emeritus at McMaster and “author of a ... biography” gives an extraordinary career short shift! You have talked elsewhere about how, when you started your work on Liszt in the 1960s - a decade before coming to McMaster - you “could not think of another case of music of such a great composer suffering such neglect”. If anyone has made a difference to the truth of that statement, obviously you have. Does it feel, forty years later, that things have changed in terms of performance and perception of his work? Or is this one of those perpetual battles?

Much has improved in Liszt scholarship over the past forty years. When I first entered the field, there was little interest in nineteenth century studies, especially at universities, and hardly any at all in Liszt. Now it has become a branch of heavy industry. If I made a difference, I am content.

Closely connected to this advance in Liszt scholarship is an advance in Liszt performance. More performers than ever are turning to his music and finding things of interest in it. Having served on the Jury of the International Liszt Competition in Budapest a number of times, I am enormously impressed at the pianistic talent I hear, especially in Eastern Europe.

Your upcoming book’s title suggests perhaps a bit of a turning away from Liszt to an examination of your interest in him. Or is there always more?

Of course, there is always more. And there’s the paradox. The brighter the light, the greater the area of surrounding darkness it illuminates. Having said that, my new book “In the Footsteps of Liszt: A Biographer’s Journey” is different. It tells the story behind the story. This is not Liszt’s story so much as my story. It arose out of a conviction that inside every biography is an autobiography trying to get out. I talk about people and places and important individuals who helped me in the pursuit of Lisztiana, and the many archives in which I have worked - in Budapest, Weimar, Rome, Washington, London, and elsewhere - and the unknown documents I was privileged to uncover. In fact, there are a number of “Eureka” moments. I even devote a part of the book to formulating the principles of musical biography; that is to say, to expounding those things that must be done, as opposed to those things that simply cannot be done, if the genre is to succeed.

In conclusion, I refer you to a website address http://library.lib.mcmaster.ca/archives/find aids/w.htm that will guide you to my personal archives at McMaster University. The extent of the correspondence, especially, may be of interest to you.

CONTINUES ON PAGE TEN
I'm Sterling Beckwith, a singer, choral conductor, music professor, voice coach, and concert organizer, working for the past 30 odd years out of York University, and with the Russian Studies Centre at U of T.

Right now? Three things: Organizing a concert of rare vocal works to be given during U of T's Festival of Soviet Jewish Culture, October 25-27. Teaching a new graduate course in Russian vocal repertoire at the Faculty of Music. Recording a CD of Shostakovich songs for bass, with pianist Cecilia Ignatiu.

Since returning from a research trip to Leningrad in the 1960s—my topic was the survival of church music and choral culture under the Soviet regime—I've taken on the mission of making Russian vocal music, and the wonderful sounds of the Russian language, more accessible to North American performers, especially those who haven't spent years learning the language as I had to. Things have changed, of course, since the '60s. There are now plenty of native speakers in our midst, and many non-Russian concert singers now feel obliged to include a Russian group in their programs. So it's high time for the Russian repertoire to come into its own, and I'm delighted Lorna Macdonald and the U of T Voice faculty are so supportive of this year's venture.

*Follow-up*

The Oct 25-27 Festival has two concerts. Yours is 'Three Generations of Vocal Masterworks', the other is 'Klezmer behind the Iron Curtain: What links “highbrow” and “lowlow” in this festival?'

How do minorities make their talents heard and their cultural influence felt, despite all kinds of official and unofficial discrimination? This question should concern observers of Canadian culture too, not just oddball students of things Russian like me. The SOVIET & KOSHER festival U of T is presenting this month (we should have added a question-mark to the title!) offers a great opportunity to explore the question in depth, through live music and film as well as scholarly discussion. Our two concert programs include klezmer rantsies, folk songs, opera, jazz, hit tunes from old movies, and avant-garde settings—just all kinds and levels of culture are up for expert analysis and discussion at the conference. Anna Sterrenhuis has organized around them.

As it happens, the most memorably Jewish-sounding piece to come out of Soviet Russia was not written by a Jewish composer! Shostakovich's famous song-cycle From Jewish Folk Poetry—which the Moscow audience at its premiere in 1955 was too afraid to applaud—has up to now been done here only in German or Russian, using the published versions. We're going to remedy that, substituting the original texts his translators drew on (not available until recently). And we'll provide a context of relevant Soviet-era music by other talented composers which should make his remarkable achievement shine even brighter.

You're working on a cd of Shostakovich songs with Cecilia Ignatiu; you sing Shostakovich on your Oct 25 concert program; and in March 2001 you helped organize a mini-conference on Shostakovich at U of T. Is he a lifelong thread in your work?

There are precious few top-notch composers of any country who have written so much or so well for us bass singers. And none whose life and work are so deeply and painfully intertwined with the entire course of Soviet history. Shostakovich has lately become a hot topic among scholars, especially in Britain. In fact, the first international Shostakovich Conference we put on back in 1988, in conjunction with the COC's Canadian premiere of his powerful opera Lady Macbeth of Mtsensk, helped start the trend. So for me, Shostakovich’s music was a natural choice, though I'm not really an authority on him myself.

You mention that things have changed since the sixties in regard to North American attitudes to things Russian. What would you say is ripe for dismantling in terms of society, culture and music now?

What isn’t! It has fascinated me throughout my career to see how often re-
sourceful musicmakers cross over the presumed boundaries between high-brow and popular, classical and folk, ancient and modern, exotic and mainstream. (Shostakovich himself was a prime example.)

That same fondness for breaching arbitrary barriers and concocting diversity is probably reflected too in the way York’s Music Department has developed since I helped found it a generation ago. These days, everybody is uneasy about the barriers, and trying in various ways to blur or redefine them. (Russia’s musicians today are as prone to this as we are in Canada, despite their strong national traditions.) The big institutions, symphony orchestras and opera companies are all looking for new ways to tap into the energy of other genres and idioms, as their former support base erodes. Commercial youth music is no longer quite the goldmine it once was, and people are hungry for something more authentic and more durable. Predictably, small groups on the periphery are doing the most inventive work, with very limited resources.

What will eventually emerge from all this claim-jumping and cross-dressing is anybody’s guess. But it’s an exciting time to be alive and making music, for creators, performers, and educators too.

COUNTERTEANO COUNTER-POINT

Last month’s SnapShots featured a somewhat bantering exchange with counter-tenor Matthew White (available on our website at www.thewholenote.com). George Civello responds

As a countertenor and on behalf of several colleagues – teachers and performers – I must challenge many of Mr. White’s comments regarding the countertenor voice. His analysis is both a-historical and misleading.

A countertenor sings in the alto range with a fully-developed adult male voice, where the vocal registers function in a particular configuration – uncommon, but certainly not unnatural! A castrato was a male soprano with a voice of unusual power, brilliance and range — a phenomenon resulting from an undeveloped larynx but with adult resonance cavities and thoracic capacities.

Mr. White confuses the two voice-types when he talks about the countertenor voice as “an attempt to recreate the magic of a masculine presence married to a more ambiguous vocal colour.” It is simply inaccurate to say that countertenors are a “whole new voice type” created to recapture the castrato’s particular ethos.

The vast history and repertoire associated with the countertenor is different from that of the male soprano. Music we sing today as countertenors was intended for countertenors. The only compromises we make, if any, are when we do not fully honour a composer’s intentions by clinging to technical misconceptions and aesthetic biases preventing the music’s beauty from being revealed.

Mr. White’s colleagues who maintain that they do not do falsetto singing are correct. He states that we “use a developed falsetto and reinforce the bottom register by selectively and deliberately using our chest voices”, and here clearly demonstrates that he lacks an understanding of vocal mechanics. A well-used countertenor voice uses the entire voice (chest and falsetto registers) from bottom to top. It is a question of how these primary registers are developed, combined and balanced — and in that order — that determines VOICE of any type. A developed falsetto is intrinsic to every properly-used singing voice. As to his comment that countertenors do not speak in the same range in which they sing — neither do sopranos.

Mr. White confuses the two voice-types when he talks about the countertenor voice as “an attempt to recreate the magic of a masculine presence married to a more ambiguous vocal colour.”

He continues with the statement that he is not concerned with the opinions of other practitioners and doesn’t see “how this relates to the artist”. Firstly, how can one not be concerned with the opinions of other practitioners and doesn’t see “how this relates to the artist”. Secondly, these technical issues which he dismisses as unimportant, have very much to do with the artist.

A highly developed technique provides artists with their expressive palette. When singing, every attempt to communicate with an audience, short of waving your arms around, is a result of vocal technique – faulty or otherwise.

Lastly he claims that countertenor voices are limited in range and colour, better suited to smaller venues and to less dramatic repertoire. Would the 18th century Italian sacred oratorios that Mr. White is preparing perhaps then be better suited to a lighter contralto voice, being that this repertoire is composed in a particularly colourful and dramatic fashion?

Mr. White, despite himself, has succeeded with the aid of good vocal instincts and good instruction. I suspect the outcome would have been different were he to rely on his academic misconceptions.

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October 1 - November 7 2003
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but he points out that there's still some prejudice in many young people and some of what we don't, we won't make a million in this business!

He’s been buying and selling for 12 years now – but he denies any deep knowledge of the city’s interests in classical music. “People come in and buy one or two things at a time – you won’t make a million in this business!”

As for the standard repertoire, “Most classical-music collectors have the basics, like Bach, Brahms and Mozart. Now they’re very interested in modern music. There’s a big interest in Arvo Pärt’s music – also Schnittke, Bryars, Crumb and Cage. People like it because it’s great music.” He goes on to observe that early music (especially baroque) on period instruments is also a big seller.

As for the standard repertoire, “Beethoven, Brahms, Chopin and Mahler are still strong. Twenty years ago nobody was listening to Bruckner – but now everybody wants his symphonies. Shostakovich is very much respected. In this store, Mozart and Bach probably have the highest sales.”

And what record labels are doing well? “It’s very expensive to record the Berlin Philharmonic, and sometimes these big orchestras don’t sell. So there aren’t as many releases from the big companies as there used to be. But the independent labels are going strong: Chandos, Hyperion and Harmonia Mundi.” CBC discs have a respectable turnover in Grigorian’s store – but he points out that there’s still some prejudice in Toronto against Canadian artists. “Sometimes people will see Mozart overtures conducted by Mario Bernardi, but they will buy a recording by Colin Davis instead.”

His generally optimistic words stand in stark contrast to the doom-and-gloom stories about the recording industry that often appear in the press. While it’s true that there aren’t as many classical record shops in Toronto as there used to be, it seems that classical music is thriving chez Grigorian. Who would have thought that there was money to be made from selling Arvo Pär?

One final revelation surprises me: over the years he’s been in business, Grigorian has seen an increase in the number of women who purchase CDs. Apparently, once upon a time, recordings were a predominantly male interest. “Now,” says Grigorian with a smile, “I have a lot of ladies.”

Colin Eatock is a composer and writer in Toronto who contributes to The WholeNote and other publications. His T.O. Musical Diary is a regular monthly feature of The WholeNote.
Between 1941-1944 over 15,000 children were numbered amongst thousands of Jews who were held captive by the Nazis, in the ghetto of Terezin, a small town northwest of Prague, in Czechoslovakia. Most of those in Terezin were transported to the death camps and executed. Composed by Ruth Fazel, Oratorio Terezin is set in the context of the Holocaust, using some of the children's poetry that was written during their time in Terezin, woven together with the Hebrew scriptures.

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October 1 - November 7 2003

www.thewholenote.com
I was fortunate to be in the audience on September 13 for a concert by the orchestra and chorus of the Aradia Ensemble, of sacred music by Antonio Vivaldi, a program which the ensemble would be recording the following week for Naxos Records’ new series of all of Vivaldi’s sacred music. It was not hard to see why the career of the group’s founder, artistic director and conductor Kevin Mallon, is rising quickly. His conducting that evening had everything you expect of a conductor—knowledge of the music, timely cues, well-chosen tempos and an obvious delight in the music. And then there was something else, a quality not usually associated with conductors which for lack of a better term I will call “generosity of spirit”. Mallon appeared to me always to be able to allow his artistic vision to include or encompass that of his performers without ever compromising the overall integrity of the performance. He made room for his performers to interpret the music, and the music that resulted had heart, warmth, and when the music called for it, excitement and brilliance.

It reminded me of a conversation I had about fifteen years ago with the late Lloyd Bradshaw about the importance of each singer in his choir being able to express the music as he or she felt it. His “secret” which steered him clear of a multi-faceted self-indulgent “artistic” free-for-all was to create an atmosphere in which the whole choir felt the music together. This from my vantage point as a member of the choir seemed to be the cornerstone of getting what he wanted from us. He would spend about twenty minutes at the beginning of each of the first few rehearsals working on a relatively simple piece of four-part harmony. Thomas Campion’s Never Weather-Beaten Salt, working for a blending of our voices, phrasing and breathing together. What was established in those twenty minutes seemed to inform the rest of the rehearsal; and what we each felt to be our individual expression of the music fit in with and added to what he had in mind.

I asked Toronto Philharmonia conductor Kerry Straton what it was that makes a conductor a good conductor. “The things that cannot be taught,” was his succinct reply. He did go on to say how important the things are that can be taught, but hastened to point out that they alone are not enough. “It is the strength of the conductor’s musical personality that will lead the way—personality will triumph over technique—every time,” Straton put it. When the developed musical personality is on the podium the results are unmistakable; there is vitality, immediacy, excitement, drama and an exchange of energy that make you say “that was a great performance.”

“When you hear an orchestra,” Kerry Stratton said to me, “you are hearing the conductor.” He quoted someone, Leonard Bernstein I think, as saying that a great conductor can make the town band sound great and a poor conductor will make the Vienna Philharmonic sound like the town band.

Of course between those two extremes there are infinite gradations, and it is in this area that I think it would be intensely interesting for many of us to begin developing our perceptivity. It is as possible to develop a “taste” for conductors as it is to develop a taste for wine, to be able to know exactly where a conductor “sits” on a scale of one to ten without having to resort to reading the review the next day. This it has been said is very much a part of European musical culture, so why should it not be part of ours? (Incidentally, what makes me certain that is not part of ours is the phenomenon of the “standing ovation,” which it seems to me would be a spontaneous response by the whole audience to a great performance if it were capable of recognizing one when it heard it rather than people struggling to their feet after two or three minutes of applause, which is usually how it happens here —if the applause lasts more than two curtain calls, then it must have been a great performance, so we’d better stand up!) There could hardly be a better place than Toronto at this time to develop the sensitivity of our “palates” to the variety of “vintages” of conductors available to us. For one thing, the Toronto Symphony Orchestra is in a transitional year, as yet without a permanent resident conductor—Peter Oundjian is the “conductor designate,” waiting in the wings, as it were, to become the orchestra’s conductor in the 2004-05 season. That means we have many opportunities this year to hear one orchestra conducted by a variety of people.

In September, for example, Andrew Davis will conduct concerts on the 2nd and 3rd. On the 7th and 8th Errol Gry will conduct the TSO in a pops concert, and we can hear him again on October 26 in the first concert of his second season with the Toronto Symphony. (It should be possible, following my earlier argument to hear these as two performances by Errol Gym rather than a performance by the Toronto Symphony and a performance by Orchestra Toronto!) On October 15, 17 and 18Keith Lockhart will be the TSO’s guest conductor, on October 29, 30 and November 1 Lars Vogt, and on November 5 and 6 Thomas Dausgaard.

Meanwhile, Kerry Stratton will conduct the Toronto Philharmonia on October 16 and 30 in Toronto, and on October 18 in Barrie, and returning to the notion of “hearing the conductor,” Jerome Summers, the conductor of the Scarborough Philharmonic Orchestra, will not only conduct but will also perform a new commissioned work for clarinet at that orchestra’s concert on October 25.
BEETHOVEN
SYMPHONIES NOS. 5 & 6
Jos van Immerseel, Guest Conductor

THURSDAY – SATURDAY, OCT 2 – 4 AT 8:00 PM
SUNDAY, OCT 5 AT 3:30 PM

Hear Beethoven's Symphonies No. 5 and 6 as if for the first time, performed in the intimate concert space at Trinity-St. Paul's Centre, and on the instruments for which they were written.

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EAST EARLY MUSIC

by Frank Nakashima

Riding to Tafelmusik’s rescue
Jas van Immerseel

HEARING BEETHOVEN 5 AND 6 FOR THE VERY FIRST TIME AGAIN
You say you’ve heard it before? Not like this. Now’s your chance to hear Beethoven’s 5th and 6th Symphonies as if for the first time, when Tafelmusik Baroque Orchestra presents Toronto’s first performances of two of Beethoven’s great masterpieces, the revolutionary Symphony No. 5 and the evocative Pastoral Symphony No. 6, on the instruments for which they were written (October 2, 3, 4, 5).

Tafelmusik was to be conducted in these works by Bruno Weil, under whom they performed them to great Toronto’s first performances of two musical Baroque Orchestra presents the period-instrument orchestra based in Belgium, with whom van Immerseel recently undertook an international tour of the complete Symphonies of Beethoven, resulting in CD recordings of the 5th, 6th and 9th Symphonies (Sony Classical).

He is no stranger to Tafelmusik either, having partnered with them (under Bruno Weil’s baton), as piano soloist for their recording of the complete Beethoven piano concerti, also with Sony Classical.

I think you will be quite pleasantly surprised at the immediacy and power of these great works when performed in such a way.

(And on the subject of hearing things afresh, you can hear works by Vivaldi, Telemann, and Handel this month - October 4 - played by classical saxophonist Daniel Rubinoff in the Music on the Donway series.)

CELEBRATING BMBG’S TWENTY QUALITY YEARS
What better way to revel in the fact of musical优雅, will be taken by Josvanhmner, recorders, BMBG founders Alison Melville and Colin Savage on Renaissance recorders, Shawn Spicer on corretto, and Rupert Price, Rob Tilley, and Peter Collins on sackbuts, shawms, and cornetto will be the “noisy” makers. The program features dance music of Praetorius and Gervaise, recercars and fantasias of Moderna and Fayrfax, and other music of Senth, Isaac, Finck, Semirzny, Henry VIII and many others.

Later in the month (October 26), in the same concert series, is a program titled “A Little Night Music”, featuring works by Holborne, Playford, van Wassenaer, van Eyck & Dowland performed by Colin Savage, recorders; Terry McKenna, lute & baroque guitar; and I Furiosi’s Felix Deak, cello.

FOOD OF LOVE, OLD AND NEW
The Toronto Consort opens its 2004/2005 season (October 17, 18) with another ingenious thematic presentation. “Shakespeare’s Songbook,” is a program of new and old music inspired by, and associated with, some of the Bard’s well-known characters and plays (also in Guelph on October 19). As it turns out, there are well over 200 musical references in Shakespeare’s plays. Many writers in that time openly “manipulated” the popular tunes of the day, setting their own lyrics to existing music.

Coming full-circle into the 21st century, Shakespeare’s Songbook also features the world premiere of a commissioned work by the prolific Toronto composer, Andrew Ager. His suite of lute songs is titled A Stone Cottage, and will be performed by Consort members mezzo-soprano Laura Padwell, bass John Pepper and lutenist Terry McKenna. Based on poems by Toronto’s Bard, the suite puts a modern spin on the Elizabethan lute song tradition.

You might like to visit the website www.torontoc Consort.org.

TWO MORE TO NOTE
In anticipation of All Soul’s and All Saint’s Days in November, the relatively-new William Byrd Singers, a vocal ensemble devoted to mostly Renaissance choral repertoire, presents a program (October 18) of Spanish polyphony of the Golden Age for a season of consolation and celebration. This program includes the beautiful Victoria, Requiem for Six Voices.

In other early choral activity this month (October 8), the Toronto Chamber Choir perform selections from The Triumphs of Oriana, English madrigals which were written in honour of Queen Elizabeth I four hundred years ago. Also on the program are motets and masses composed by William Byrd and Thomas Tallis during her illustrious reign.

ATTELIER O EN TAURIDE
Opera Atelier and the Tafelmusik Baroque Orchestra join forces (Oc-

FRENCH SALON
“Did it end with the Guillotine?”
Sunday November 2, 2003 at 2 pm
Soprano Natalie Paulin, tenor Luc Robert, violinist Jacques Israelievitch and actor Joe Ziegler

SCHUBERT IAD
“9 and Counting!”
Die Schöne Müllerin
Sunday December 7, 2003 at 2 pm
Tenor Michael Colvin and actor William Webster

DOCTORS AND MUSIC
“Mesmerizing!”
Sunday January 25, 2004 at 2 pm
Performers include singers Shannon Mercer, Stuart Howe, and Olivier Laquiere with Kerry Du Wors, violin and Simon Fryer, cello

GERMAN SALON
“Beethoven/Mahler...What’s not to like?”
Sunday February 29, 2004 at 2 pm
Violinist Jacques Israelievitch, mezzo soprano Anita Krause and actor Nancy Palk

RUSSIAN ‘ECLIPSE’
“Musorgsky – A Musical portrait”
Sunday April 25, 2004 at 2 pm
Soprano Mirela Tafaj and bass Robert Pomakov
Boris Zaranakin performs Pictures at an Exhibition

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Canada should
be proud to have
this innovative
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series. I look
forward to future collaborations.”
–Valery Gergiev, conductor, general and
artistic director of the
Kirov Opera, St. Petersburg.

Our season is hosted by
Stuart Hamilton &
and piano is brought to life
by Inna Perkis & Boris
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Zaranakin

WHAT'S ON

www.thewholenote.com

October 1 - November 7 2003
tober 24, 25, 30, November 2) to present the Canadian premiere of Gluck's greatest masterpiece, Iphigénie en Tauride which is set during the Trojan War. The talented cast includes Krisztine Szabó, Daniel Belcher, Colin Ainsworth, Olivier Laquerre, Jackalyn Short and others. Well-known British conductor Andrew Parrott presides over the music.

AND MORE!

It will be possible to hear two of the west's best together this month, making their Glenn Gould Studio debuts on the same evening (October 28). They are the 12-member vocal ensemble, musica intima arxi the Pacific Baroque Orchestra. In a mixed program of old and new music, you will hear music by Arvo Part and Urmas Sisask. The Pacific Baroque Orchestra, led by former Tafelmusik violinist Marc Destrube, will perform. J. S. Bach's Concerto for violin & oboe, and Jocelyn Morlock's Golden. Together, both ensembles will perform Antonio Vivaldi's magnificent Gloria.

Perhaps this next concert sounds too scary for you? (November 7) "The Souls of Blood" - Elegies for the exalted deceased are performed by the controversial I Furiosi Baroque Ensemble. website: www.ifuriosi.com

Finally, a special fundraising concert on behalf of Tafelmusik's concert and education activities, "The Mrs. Bach Show with Mary Lou Fallis" (October 8). Mary Lou Fallis appears as Anna Magdalena Bach (Johann Sebastian's second wife), hosting Leipzig's top-rated morning talk show, along with the Tafelmusik Baroque Orchestra. There are giveaways for correct answers concerning Bach's Passions, "Anamorphics," and handy household hints for the modern woman of 1747 - all to the tune of Bach's Top Ten.

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre.

Sinfonia Toronto
NURHAN ARMAN
MUSIC DIRECTOR

Young People's Concerts
for ages 5 to 100...

Four one-hour concerts at Lawrence Park Community Church.

Rhythm and Melody - Sunday, Oct. 19, 3pm
Meet the string family instruments and take the music apart! Delete the tune and morph the rhythm.

A Baroque Christmas - Sunday, Nov. 30, 3pm
Listen to glorious Christmas music and you be the maestro! Sing some carols or even conduct.

Meet A Composer - Sunday, Feb. 1, 3pm
Get to know music from the inside, ask anything you wish.

Music and Dance - Sunday, March 28, 3pm
Which tunes make your toes tap?

Subscriptions to all four Young People's Concerts:
$60 adults; $30 children and students.

Women's Musical Club of Toronto presents its 106th season of
Music in the Afternoon
Thursday, October 23, 2003, at 1:30 pm

GERALD FINLEY baritone
STEPHEN RALLS piano
Works by Beethoven, Sibelius, Barber, and Holman

Walter Hall, Edward Johnson Building, U. of T., 80 Queen's Park
Tickets $28 at the door 416-923-7052

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Thursday, December 11, 1:30 pm

Camerata Köln
Thursday, February 26, 1:30 pm

David Jalbert
Thursday, March 25, 1:30 pm

Barry Shiffman, violin & viola
Micah Yui, piano
Marianne Bindig, mezzo-soprano
Thursday, April 22, 1:30 pm

Free lectures for members precede the concerts at 12:15 pm

All Five Concerts: $125
Single tickets $28
Walter Hall, Edward Johnson Building

For tickets and information call 416-923-7052

www.thewholenote.com
October is a banner month for choral events in the city, with most of our best choirs “in action” and some significant visitors passing through and giving performances, as well.

HYMN SINGS
Organist Michael Bloss has returned to Toronto to take up the post of Director of Music at St. James’ Cathedral, arguably the most prestigious and busiest church jobs in the city. In addition to regular Sunday services, Bloss conducts the St. James’ Choral Society in a good old-fashioned “hymn sing” on October 3, complete with brass quintet and audience participation. Stephanie Martin’s Pax Christi Chorale hosts a similar event two nights later, with brass instruments and children’s choir.

RTH NOON-HOUR CONTINUES
I’m happy to see that Roy Thomson Hall is continuing to present its free Noon Hour choral and organ series, this year. It begins on October 16 with the consistently wonderful VocalPoint Chamber Choir, under Ian Grundy’s direction. Entitled “Simple Gifts”, the choir’s program will focus on American composers, from Copland and Gershwin to Billy Joel.

MAHON AT TALLIS AND BYRD
Countertenor Peter Mahon has taken over the directorship of the Tallis Choir upon Peter Walker’s retirement at the end of last season. Mahon has also recently founded the William Byrd Singers and has decided to run the two choirs in tandem, not as two entirely separate organizations. This makes sense: the Tudor era composers Byrd and Thomas Tallis were in the publishing business together and clearly influenced each other’s writing. Mahon leads the Byrd Singers on October 18 in a performance of the Requiem by Tomas Luis de Victoria, one of the high artistic achievements of the Renaissance era.

SEASON HITS STRIDE
Two other notable concerts take place as well on October 18: the Bell’Arte Singers offer a fascinating program called “Voices of Earth”, featuring a new work by Timothy Sullivan and choral music of South America, the Caribbean and Africa. And the Amadeus Choir performs the Requiem of Maurice Duruflé, accompanied by the brilliant organist Matthew Larkin.

Then it’s the Elora Festival Singers’ turn, making a rare early season appearance in town the following afternoon (October 19), with a program of German Romantic choral music—a definite specialty of conductor Noel Edison— including motets by Mendelssohn, Brahms and Bruckner.

The Exultate Chamber Singers and the Orpheus Choir both give concerts on October 24. The ECS tread familiar ground with some of Benjamin Britten’s finest choral music. Newly appointed Orpheus conductor Robert Cooper leads the Orpheus Choir in Carulli’s Carmina Burana, with impressive soloists!

The following night (Oct. 25), the Elmer Iseler Singers kick off their season with a beautifully varied program, including works by Tallis, Mendelssohn, Willan and Har.
Fazal's Oratorio Terezin
Four Years to Fruition

Violinist Ruth Fazal is well known as the leader of the Mississauga Sinfonia and her frequent appearances with Noel Edison's concert-master both in Elora and with the Toronto Mendelssohn Choir. Ruth is also a composer and very fine solo violinist. She's written a major work entitled Oratorio Terezin, which will be given its premiere on November 1 and 2 at the George Weston Recital Hall in North York.

The performances are the culmination of a four-year process, which began with Ruth's reading the collection entitled "I Never Saw Another Butterfly," a novel and poetry by children interned in the Nazi concentration camp in Terezin between 1942-45. She soon conceived of a work that would combine the poetry with passages from the Old Testament Hebrew scriptures, posing the familiar but profound question "where is God in the midst of human suffering?"

"I had huge misgivings at certain points of the project", Ruth told me over the phone the other day. "I'm not a composer. I'm a violinist, but I've played enough repertoire and have very strong ideas of what I wanted to do with the piece. It's been an absolute joy and an absolute pain every step of the way and has taken me to places in my own heart that were very difficult."

The work will be performed as part of Holocaust Education Week, conducted by Kirk Trevor, the former conductor of the Knoxville Symphony and current chief conductor of the Slovak Radio Orchestra. Kirk and Ruth both attended the Guildhall School of Music as students and have kept in touch ever since.

The soloists include Welsh tenor HuwFitness as the Voice of God, Dallas soprano Teresa Gomez as the Voice of Suffering and local baritone Daniel Lichti in the role of various prophets. The piece also includes separate adult and children's choirs, which have been specially formed for these performances.

For more information and to order tickets, consult the website www.oratorioterezin.com

Many exciting choral performances lie ahead in November. All the best 'til then.

Larry Beckwith can be reached at choralscene@thewholenote.com

Pax Christi Chorale
& Children's Choir

A Harvest Festival
Sunday, October 5, 3 pm
Grace Church on-the-Hill, Toronto
Hymns & readings for autumn
with Trillium Brass Quintet
Pamukkale baklava
Food bank donations collected

Israel in Egypt
Saturday, November 22, 8 pm
Sunday, November 23, 3 pm
Grace Church on-the-Hill, Toronto
Handel's action-packed oratorio with orchestra and soloists
Natacha Campbell & Leah Gordon, soprano; Jennifer Fenn & Lew Trottier, alto
Will Johnson & Jay Lambson, tenor; Michael Donovan & Stephen King, bass

Families welcome; special rates for children
The new music concert season is now in full swing, with many presenters and ensembles launching their 2003-2004 season this month. As promised, Composer Companions will highlight three upcoming new music concerts and provide you with concert preparation tips for the three in the words of some of our most accomplished local composers.

**END OF THE SCALE**

On the more excitingly experimental end of the scale is New Adventure in Sound Art’s annual SOUNDplay series. Running from October 7-12, in cooperation with Charles Street Video and included in the Tranz.<—>Tech Biennial, SOUNDplay showcases larger scale works in any genre of electroacoustic and experimental sound art practice.

This year’s series focuses on silence and the perception of sound and space. Programming includes aparenthood by John Oswald and performances by harpsichordist/composer vivie’ vincent, including her large scale work anahata. Micheline Roi’s lessening stillness growing, and... and her mind moves upon silence by vivie’ vincent and Ammon Wolman. As well, Soundsite, an installation by Australian artist Lawrence Harvey, will open at Latvian House, 491 College Street.

SOUNDplay Artistic Director Darren Copeland suggests preparing your ears for these spatialized concerts by taking a soundwalk (or listening walk) in your neighborhood, focusing on all of the sounds you encounter individually as well as within the entire soundscape. Although the sounds in the concerts will be primarily electronic, the act of “exercising your ears” will prepare you for the many extremities of sound presented in a multi-directional concert environment.

The series also offers educational interaction with the composers and artists, starting with an artist talk by vivie’ vincent on Oct. 7th followed by another with John Oswald on Octobe 8th. On October 10th there will be a guided tour of Harvey’s sound installation and an ear-sharpening SOUNDwalk through Kensington Market with Darren Copeland.

Local electroacoustic composer Randall Smith has agreed to be a composer companion for the SOUNDplay series. For more information visit www.soundplay.ca or call 416-910-7231.

**UNDERHILL AT ARRAY**

Arraymusic’s season launch at the Glenn Gould Studio (250 Front St. West) on October 17th features guest conductor and composer Owen Underhill. He will lead the ensemble through a mostly Canadian programme with works by Christopher Fox, Michael Longton, Rodney Sharman, Ana Sokolovic, Claude Vivier (arranged by Henry Kucharzyk) and Underhill himself. Composer Linda C. Smith, a previous Artistic Director of Arraymusic, has offered the following suggestions for preparation: “There is a CD of Owen’s music called Celestial Machine on the Artifact label, which includes an older work for Arraymusic titled At the Window. As there is also a work by Rodney Sharman on the concert, you might want to look at another work recorded by Arraymusic of his called Dark Glasses, on the Chroma CD.”

Indeed, Arraymusic has appeared on and produced a significant number of recordings, most of which are available for audition and purchase at the Canadian Music Centre.

Linda C. Smith and Micheline Roi have both agreed to be composer companions for this Arraymusic season-opener.

For more details, please visit Arraymusic’s spectacular website at www.arraymusic.com or call 416-532-3019.

**ESPRIT’S NEW WORLD**

Our final concert selection will take place at the Jane Mallett Theatre (27 Front St. E.) on October 29th. The Esprit Orchestra, led by Music Director Alex Pauk, will open their season with a concert entitled “New World Music”. On the programme is R. Murray Schafer’s Shadowman for five percussionists and orchestra, Denis Gougeon’s Cleere Venus, and Paul Steenhuisen’s Pensacola.

Local composer Brian Current, who will be introducing the pre-concert talk on the evening of the 29th, offered the following insight on Shadowman: “When the University of Toronto Symphony first performed the work, Schafer gave a riveting speech. He described Shadowman as a piece that ‘celebrates solidarity or, rather, the mystery of solidarity’ and spoke of the mysterious power of the soldier’s drum to inspire heroism and suicide indiscriminately on the battlefield. He also talked about his impulse to ‘contrast the terror of percussion instruments with their beauty’, and colours the music throughout with bells, as a symbol of light. It is music with a conscience. And on top of the urgent and timely subject matter, like his other concertos, it is rooted in lyricism and filled with theatre and surprises.”

Chris Paul Harman, a recognized local composer, suggested the following to prepare for Paul Steenhuisen’s work “Steenhuisen has his own website at http://members.shaw.ca/steenhuise. He has written a lot about his own music, and has also interviewed R. Murray Schafer among other composers - his interviews are all available on his website.”

Indeed Steenhuisen’s website is a great resource to learn more about him as a composer. It includes programme notes and articles on his works, sound clips and score samples, among other resources.

Chris Paul Harman, Brian Current and Darren Copeland have all agreed to be composer companions for this Esprit Orchestra season opener.

For more concert details visit www.espiritorchestra.com or call 416-815-7887.

To book your composer companion for these concerts, or for any concert of new music in the Toronto area, contact the Ontario Region of the Canadian Music Centre at composercompanions@musiccentre.ca, or by phone at 416-961-6601 x. 207

Jason van Eyk is the CMC’s Ontario Regional Director. He can be reached at 416-961-6601 x. 207 or jasonv@musiccentre.ca.
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Tuesday October 14 -- What.Next series
PAUL PLIMLEY (solo piano)

Sunday October 19 --
The Composer Now series
L'ART POUR L'ART
(flute, guitar + percussion from Vienna)
Music Gallery Members' Night!

Sunday October 26 -- What.Next series
AB BAARS TRIO (out Dutch swing)

Thursday October 30
@ Goethe Insttit -- What.Next series
KONK PACK
(dynamic improv trio)

Friday October 31 -- The Composer Now series
AIYUN HUANG (solo percussion)

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arraymusic presents
owen underhill
CONDUCTS

Friday, October 17, 8:00p.m.

Glen Gould Studio
250 Front Street West

Guest conductor, Owen Underhill conducts the Arraymusic Ensemble in a concert featuring a world premiere of his new commission.

Also featuring works by:

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Rodney Sharman
Christopher Fox
Claude Vivier
Michael Longton

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As the members of the Toronto Coalition of New Music Presenters enter our 2003/04 season, we continue to develop initiatives to serve the new music community.

Among the more ambitious initiatives we’re undertaking is the redevelopment and expansion of www.torontohearandnow.com into the Coalition’s website. This project is being undertaken by the Coalition (under the aegis of New Music Concerts) in partnership with WholeNote Magazine.

There are already a great many new music resources on the internet, including mailing lists such as SoundList (au.dial.uwaterloo.ca/~soundlist), discussion groups such as the Two New Hours list (www.cbc.ca/2newhours), organizations such as the Canadian Music Centre (www.musiccentre.ca), and ListMe (www.listme.ca), which provides a calendar of new music events in the city as well as a number of other services. And of course, there are many websites of the individual organizations.

An extensive list of these (along with profiles and links) can already be found at the existing www.torontohearandnow.com, and by browsing through the “Blue Pages” section of this issue of WholeNote.

So, with all of these online resources for new music already in place, one might ask why it is that we are embarking on this initiative. Simply put, there is a need for the Coalition to have its own presence on the internet, a place where many different services for the new music community can be concentrated.

We see this website becoming a focal point in the new music community in the Greater Toronto area, from which fans of new music can access comprehensive listings, read (and make) reviews, and get information about the activities of the Coalition and its members, read minutes from our meetings, access our initiatives, such as Composer Companions, our various educational and outreach projects, and, of course, link to a comprehensive list of relevant websites.

We also envision online services for musicians and composers, including directed discussion forums on specific subjects, job postings, want ads for music creators and performers, and more.

Finally, we want the website to make life easier for presenters as well. The possibilities here include internal discussion groups, web pages for small organizations that lack websites, comprehensive archives of past seasons, and other services and features as needs arise.

As editor/co-ordinator of the emerging site, and as a new music presenter myself, I am excited to be aboard for this project. In order for it to be a real success, however, we need to know what you, the reader, want from this site. The possibilities with this project are virtually endless. I invite your comments and ideas. Please drop me a line to kdenning@sympatico.ca.

Drivers Wanted

$10 hr + $0.34/km to deliver WholeNote magazine in the GTA, one to two weekdays at the end of the month, between 10 am-3 pm.

Candidates must supply their own vehicle.

Please call Sheila McCoy at 416-928-6991 or e-mail smccoy@interlog.com

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Composer to Composer

In September 2001, Paul Steenhusen interviewed R. Murray Schafer for WholeNote – the first in a series of interviews of fellow composers that has become central to the content of our magazine. Now, two years later, with Paul’s work being featured in two local concerts this month, it seemed an appropriate time to make him subject of the interview. Composers Juliet Palmer, James Rolfe and Linda Catlin Smith joined WholeNote editor David Perlman in the task of “turning the tables”.

DAVID PERLMAN: Your “melodrama” Penasco has been performed by both the TSO (May 02) and OSM (May 03), and will be performed again by the Esprit Orchestra Oct 29. Can you comment on how this coming performance might differ from the previous two?

STEEHUISSEN: Every performance is different, due to the ensemble or orchestra, the conductor, the geographic location, the venue, the context, and the specific requirements of the music. Given that there are electronics in this piece, they too can make or break a performance. The OSM and TSO performances of Penasco were both by large Canadian orchestras on programmes of old music in a very large hall. The bulk of the audience was there to watch the soloist in the Piano Concerto fling sweat from his brow after the cadenza. The reception of the work at the TSO was surprisingly warm. At the OSM it was decidedly cool, except for the sprinkling of young people in the Montreal audience.

Having a work performed by the Esprit Orchestra is an entirely different circumstance. Esprit is a new music orchestra. The mindset of both the soloists and the orchestra the conductor the geographers are different. With a conventional large orchestra, you may hear music spanning 200 years. At Esprit, you’ll hear recent works, probably not more than 20 or 30 years old. The musicians generally have more experience playing contemporary repertoire. For the composer it means somewhat fewer problematic variables, and the audience is open to how they approach what they hear - generally speaking, they’re differently sophisticated, and expect and invite the new more often. Classics also have the potential to be more finely attuned to what they hear - generally speaking, with many years. At Esprit, I’ve always felt a discomfort with the conventional symphony orchestra - the weight, baggage and economics of it, and finally recognized that it was a parameter I could work with in the music. I wanted to turn some of it on its ear, and alter the roles and hierarchies of the orchestra concert, shift them around. Hence the quotations, such as the final moments of Penasco quoting from beginning of the Ravel Piano Concerto in G that immediately followed it. I wanted to work against the Ravel, and funnel some of its weight into my piece.

Some audience members may recognize the Ravel in my piece, and others may hear the beginning of the Ravel as part of mine. I enjoyed this aspect of writing Penasco, thinking of it as a mental game, and look forward to employing it in other ways. The only exception to that decision is when Penasco is in a concert with other contemporary music. The purpose of quoting from the subsequent piece in order to undermine it is defeated on a concert such as this. It would be counter-productive, and I’d take a whole lot of pepper to make me want to do that to a colleague - I suppose that in certain instances I would consider it. I don’t feel inclined to do that to either Schafer or Gougeon, both of whom I respect as composers.

The performance by Esprit will dilute the impact of some of the end quotations, because it’s a less ornate setting, and the baggage is lighter. But at the same time, the Esprit audience is more likely to get the Berio/Mahler quotations. As well, Esprit performs in a much more intimate setting, so we are nearer to the sound. Overall it’s a good tradeoff.

DAVID PERLMAN: So will the work itself be different because of the different context?

STEEHUISSEN: And the other composer featured. He wrote the highest ranked piece at the International Rostrum of Composers in 1997, the same year my piece Wonder was recommended and subsequently broadcast or performed in many places. Another parallel, I’ve heard, is some degree of involvement in rock music. For me, it’s limited and infrequent, but cherished. Many years ago, I released independent recordings under a band name, and from time to time I’ve had the opportunity to play music with friends who play in very excellent Canadian bands. Beyond that, Lawrence Cherry (artistic director of Soundstreams) recognized a certain sympathetic musical eccentricity common to Hillborg and me.

LINDA C. SMITH: I’d like to hear more about your use of reference material/quotations.

STEEHUISSEN: The piece I wrote for Lawrence to play at Soundstreams, Recipes for the Common Man, is, in approach, quite unlike anything I’ve written prior. In most cases, I’ve been very critical of composers who make explicit use of quotation. Most of the prevalent examples were insensitive and unprofound, often some form of cultural appropriation. Being of Dutch/Creolen Indian heritage and knowing that history for a long time I maintained that the best approach was to avoid it altogether. Naturally, that didn’t work, so I decided to try to resolve it, or at least approach it by moving directly towards it.

I mentioned already that Penasco contains some quotations - almost all quotations that had already been quoted by others. One section contains references to the third movement of Berio’s Sinfonia, which itself is quoted material. I wanted to make second generation quotations, so when hearing it I was the participant is in a layered network of references - references to music I know very well. In Recipes for the Common Man, however, I made every effort not to be guilty of every musical crime I could think of. Insensitive pairings of sound sources, music I knew little about, blunting of proprietary issues, etc. A “scratched” turntable recording of the oboe solo in the Pantomime section of Ravel’s Daphnis et Chloe is paired with the sound of me writing in chalk on the brick sidewalk in Amsterdam, layered with some pygmy chants and American yodels. Tasteless, unkempt, and crude.

Oddly, unintended material similarities revealed themselves as I worked on it - the musical contents of some of these semi-haphazardly chosen sources seemed to relate to one another, despite differences of original intent, function, and geography. Nonetheless, I had become an employer of everything I disliked in quotation, in an effort to test my limits and responses. In doing so I became a sort of “Sanford and Son” scrap music collector, sorting small fragments of sound, without initial regard for their origin. My discomfort with the idea slowed the gestation process, and tempered the writing.

Another early decision was to intentionally not write a single original note. Every oboe pitch would either be randomly improvised, or pilfered from the diverse source materials of the electroacoustic part. The piece wasn’t about the notes I wrote, but about how the oboe part dealt with the obstacles placed in front of it. The first section is the American patriotic section - the oboe part plays its material completely oblivious to everything around it. Ultimately it fails to sustain itself. In the second section, it slavishly tries to imitate its surroundings; it too, fails, exhausted by its lack of independence and role as lemming. The third section is consequently in nature, with the oboe attempting to cope through a balance of link-seeking, or striking out on its own related tangents. Each section of the piece is separated by bleeped-out cuss-words from television and the movies - these too, are things you don’t hear so often anymore. I find that those sorts of aesthetic or technical problems can be fruitful and/or slow things down in the right way.

LINDA C. SMITH: And your use of electronics?

STEEHUISSEN: Initially, I was greatly attracted to electroacoustic music because of its potential for virtual velocity. I came to this music through two interests: One was my formal academic training and knowledge of the usual suspects; the other was through an interest in pop music. My first exposure to electroacoustic-type transformation of sound and synthesizers wasn’t the canon of electroacoustic music - it was from the record Fame by David Bowie - I got the 45 rpm single in 1975, when I was 10 years old, and listened to the vocal transformation over and over. When I was 11 or 12, in addition to doing conservatory piano studies, I listened to Pink Floyd’s Dark Side of the Moon, literally hundreds and hundreds of times.

Pushing further from there, I found Frank Zappa, then Edgard Varése and Iannis Xenakis, in whom a sought-after link between the intellectual and the physical can be found. The harder, guitar-based energies of punk bands like the Stooges, MCM, Hüsker Dü etc had a huge impact on me. The rock and punk sources weren’t unusual for a bored kid living in the suburbs, but the path from there...
to electroacoustic music remains.

With electroacoustics, I could access a seamless convergence of the energy and speed of the punk music, the synthesizers of electronic and extended pop music, and the structures of the European music I knew. I could pass through sounds, implied environments, and mindspaces so much more quickly than with acoustic instruments. I loved the idea of making something faster than we could play, something that would require a machine to do - even taking three to the breaking point. We experience that extreme mechanical speed on a daily basis, and I was constantly aware of giving control to machines and media that we had made, yet that moved or calculated faster than we could. We'd built some things out of our own reach, and I wanted to highlight that. I was also attracted to the idea of using electronics to imply the most primitive form of the media behind it. For example, speakers are wire, paper and magnets.

As well, my interest in making fast electroacoustic music derived from the observation that all electroacoustic music is slow. With few exceptions, it corresponded relatively closely with the speed of either acoustic music, or the original speed of the sound sources referred to in the work. This would have been around the late 1980s, early 1990s. I was using "obsolete" equipment (in the old Studio I at the Royal Conservatory in the Hague), and in order to achieve the desired velocity, was cutting audio tape on old Studer reel-to-reel decks and a 1" 8-track into the smallest segments possible. Not just speeding up sound, but quickening the interpolation of sounds. Concurrently, the pace of editing in commercial media was quickening. Not like now, when Juicy Fruit gum commercials are cut the same as fight scenes in The Matrix.

At that time, I felt like I was staying a step ahead of media in terms of velocity, maybe presupposing its direction (not that anyone was watching). It had value for me then, but a focus like that can't last, it's of moment. Having tested my personal limits in that regard and recognizing that I probably had none, the impossible speed and velocity of the electronic parts became one possible option among many. I still highlight the technology and editor behind the sound, by harsh cuts and juxtapositions, and with the addition of glitches and record/turntable noise to recordings, but now they're as much nostalgia and textual hiccup as they are commercial media references or velocity. As well, I spent some time writing things like orchestra pieces that had no electronics at all, so the concentration changed. The music was more about other music, rather than electricity.

LINDA C. SMITH: So what are your thoughts on electronics integrating with acoustic sounds?

STEEHUISSEN: I don't think they really can. The only exception would be real-time processing of acoustic sounds. Acoustic sound is precious and permeating, while electronically dispersed sound is wildly different. Instrumental amplification is often quite disturbing - the distance between the source and the loudspeaker creates a falsity that can't be equated in concert. Composers often use amplification of acoustic instruments to cover their orchestration mistakes, and the sonic reality is almost unbearable to me. I will at times amplify an instrument, but it's more about bridging the perceptual gap between electroacoustics projected from loudspeakers and material from the acoustic source. I suppose that's recognition of the problem of integration.

Instead of emulating acoustic sounds, or true integration of electroacoustics with instruments, through practical experience in the field I became interested in the prospect of making illusions and allusions through computer generated parts. I find it interesting to have moments when I would not be able to identify the specific contributions of either the instruments or the electronics - you could recognize the sounds, you could see the actions, but you weren't quite sure of the relations between them. It's a kind of voodoo. Sometimes the electronics take flight from the instruments, and vice-versa. You hear the violin play, and the material spinning off is like a hyper-violin, or an unrealistic sonic possibility commenced by the acoustic instrument. It's not natural, and it can't be. Usually, nature rules, but this is an exception. The overall mind and soundscape can then be broadened and magnified significantly. The result is often the unconventional animation of the concert space. Sound projects unexpectedly.

When you walk into a hall and see four chairs and a certain configuration of music stands, you know you are at a string quartet concert. If you look at loudspeakers, it's a different scene altogether - the combined possibilities are boundless. There's still plenty of terrain to be traversed with acoustic instruments and materials alone, but the addition of loudspeakers broadens it. It's also about scale. In our culture, scale is a source of confusion - everything is manipulated in isolation so as to appear large and necessary. Electroacoustics afford the composer the opportunity to work with scale as a compositional parameter - we can work with the implied size and proximity to musical objects, and renegotiate scale on our own terms. This is more of an issue in Now is a Creature and Recipes for the Common Man, however. In Pensacola, the computer part is more conservative and representational. It's more documentary than electroacoustic.

I'm feeling a need to turn away from fleeting elements like quotation. Pieces like Pensacola and Recipes were a deliberate attempt to connect with musical and current orchestral and popular culture from inside itself, to relate directly through the surface network and screw with the "rules". I sense the surface network referencing receding for awhile, and reaching from an opposite, more personal side. As much as I think you become what you reference, there's a distance in the process that today doesn't interest me. I also sometimes consider what I would do if there were a blackout that remained. No electricity. That makes me want to further diversify things.

JAMES ROLFE: You mentioned only two "classical" composers as influences, Xenakis and Varèse. What specifically is appealing about them for example, their pioneering electroacoustic work, their ways of combining it with live sound, their aesthetics, their stances as outsiders?

STEEHUISSEN: I mentioned Xenakis and Varèse in order to illustrate a path from commercial music to contemporary music, or from rock to electroacoustics. That could just as easily have included Pierre Boulez, Sonic Youth, Black Flag, Philip Glass, or John Cage. But that doesn't mean all of these were influences.

Though I appreciate what he did, Frank Zappa was not a musical influence for me. Varèse is included because of his influence on Zappa, not specifically me. While Xenakis affected me greatly, it's currently more the residue of his work than the music itself that has a lasting influence. Musically, I'm alternately repelled and attracted by the same crudeness I hear in his music. Meanwhile, his fundamental application of computing to music has affected much of what has happened in the field since. Because that, listing a catalogue of influences would only be useful as a bibliography of great contemporary and classical music to listen to, not as a collection of identifiable traits and parallels. Plus, it fluctuates so much that it would be useless by the time the ink dries on this page. I go through phases of mass listening and internalizing. I'm currently listening to a lot of music, by Murnau, Frurer, Nono, and many others.

JAMES ROLFE: Why are Xenakis and Varèse still so rarely performed by orchestras? Are they just too loud?

STEEHUISSEN: Your sentence should really be altered to read "by orchestras in North America", to which the orchestras should answer, not me. There are many recordings available of these pieces, and the majority are by European groups. Pittsburgh made a good recording of Dammschar, though. I do feel a bit bothered by the fact that Xenakis is almost never played in Canada. Why not? A live performance of Xenakis' orchestral work Terretektorh convinced a teenage Irish fruit that he would play new music on his violin, and listen to his results.

How many similar opportunities are missed here, by the absence of performances of significant contemporary pieces like that one?

I tend to agree with John Rea's idea that in Europe, which is a highly structured and bureaucratic society, people look to art for an expression of individual freedom. In North America, a less structured and rigid society, people want - and are more "free" - people want limitations on their art. Art should be... (compile a personal list of expectations and demands). As a culture, North Americans insist on freedom - not registering guns, etc. - but when it comes to art, we don't want our freedom to be too free. It's bizarre.

Xenakis' electroacoustic music was often played oppressively loud, but his orchestral pieces are relatively quiet compared to what is implied by the awesome frequency spectrum of sound. It's a massive timbre, but not a massive amplitude. If I listen to Matzerath, etc., I turn the volume up very high, but the sonic reality of it in a concert hall is quite different. Perhaps the aesthetics were louder than the actual pieces - maybe that's what the timid duck away from. I wouldn't know.

JULIET PALMER: I love the image, earlier on, of writing in chalk on the brick sidewalk in Amsterdam - it seems that the source of a sound is...
significant to you, its semantic weight as much as its sonic texture. How do you believe this network of unseen connections translates into meaning for the listener?

STEEHUISE: In that particular case, it was significant that the chalk writing was combined with the Ravel Pantomime, since both examples contain a form of absence. From the chalk writing file, you couldn’t read what he wrote, only hear it being done, and from pantomime, it’s action and scene-painting without words or dialogue. In other areas of Recipes, the yodels and chants, were calls from one person or group to another, attempts to communicate. If a timbre is to be recognizable, the weight of its source is difficult to ignore, and offers great potential for suggestion beyond melodic contour, etc. Recipes is virtually out of control in that regard, but when intentionally placing unprocessed, source-recognizable timbres in an electroacoustic piece, I enjoy the opportunity to layer and bind the spectrum of associations the material carries. I can’t say that the meanings have precision from listener to listener. Depending upon your perspective, these representational elements broaden the work, or close it in by directing it away from abstraction. The layers are suggestions, rather than dictations of how things must be heard, or how connections must be made. I feel no pressing need to telegraph singular control over what you accurately describe as the network of unseen connections. I have a best choice, but not a single choice.

They’re full of codes, present in my pieces as they are everywhere in the world. Just as performers interpret the musical materials with subtle or great variation, listeners interpret possible meanings with degrees of, if not more variation. It’s done whether a connection is intended or not. Since it’s not language, and is riddled with ambiguity and filtered by individual experience, “translation” can’t be the appropriate term. Besides, I don’t want a piece of mine to reveal all its secrets at once - I treasure the polyvalence of music.

LINDA SMITH: How has doing interviews with composers influenced you?

STEEHUISE: I wish I had asked that. Since I started doing these interviews in the summer of 2001, I’ve learned something new about each composer. I didn’t really expect to, and much less did I expect to somehow agree with so many completely different composers. In some ways I find that disconcerting - I don’t want to agree that much. The interviews have also deepened my perspectives of other composers work. For example, despite the musical fireworks regularly hurled at Pierre Boulez, it was important to hear him openly recognize the failure of his extreme approach in the 1950’s, and hear him talk about other solutions that developed. I loved hearing George Crumb talk about the influence of his childhood landscape on his approach to sound and echo. The interview with Alexina Louie gave a context to her opera and demonstrated commitment to a work that was shortly thereafter mistreated by the COC. Library books are either too old or too absent for those revelations to be present. The interviews are immediate, part of right now, like the music. I’ve also had the opportunity to hear diametrically opposed people state overlapping ideas, and provide convincing arguments on troublesome musical topics. Doing the interviews has made available important first-hand information from composers, but it’s also made things less clear, and more layered. It’s been both humbling and fascinating.
Last month I wrote about some of the basics of listening to and playing jazz. This time I want to lift the veil that, for some listeners, obscures how musicians get in and out of pieces - intros and endings.

**The Intro**

Next time you hear a band in a jazz club or concert, check out how the band starts a number. Sometimes the group launches straight into the song, but more often than not, there is a musical device called an "intro", a set of chords to lead into the first chorus. Jazz players use several stock intros; there can be pauses in between! Getting out of a club or concert, the band starts a number. Sometimes and everyone starts playing with the work of the Church, including Jazz Vespers. An offering is received to support the work of the Church, including Jazz Vespers. The leader will warn the players pick up on the unspoken message, usually from the lead horn, which tells them how the ending is going to be. Pointing the bell of the horn towards the drummer, the last note can be short, but repeated and then held. If intros, obscures how musicians get in and out of pieces - intros and endings.

**The Outro**

The next thing to learn is how tunes end. Outro is a play on words meaning the opposite of intro. Most of the time, in an informal get together, someone calls a tune and everyone starts playing without a pre-conceived idea of how to end it! Now, I really believe that listeners tend to remember beginnings and endings of tunes, sometimes to the exclusion of what happens in between! Getting out of a number is a really important part of a performance and a catchy ending where everybody finishes together is, to say the least, something of interest. If it is over your head, put on a bebop beret, stand up and be counted in!

A common intro is called the "vamp", not necessarily from Savannah. A vamp is a short chord progression that repeats until a cue is given, hence the time-honoured phrase, vamp till ready - and the most popular vamp is the 1-2-5 chord progression. The intro might consist of part of the melody about to be played - the last four bars, or eight bars, for example, are commonly used intros. Some compositions have signature intros - the famous and almost universally used four bars leading into "Take 'Em Out Train", for example, or the Basie eight bar intro to "Jumpin' At The Woodside". And let us not forget another sure-fire way of getting into an up tempo number - eight bars drums! Whatever the decision, it does get the band into the first chorus, which, by the way, is called the 'head'.

**As with intros, some numbers have standard endings - "St. Thomas" always has a 'cut' ending - "Take The 'A' Train" always seems to end with the same two-bar phrase using C, E, F, F#, G, A, B, C. Once you are familiar with the basic intros and endings I hope it will increase understanding and enjoyment of the music.**

**Hello, I Must Be Going**

Speaking of intros and outros, some musicians destined to make their mark on jazz and who made their intros to life in October include Dave Holland on the 1st., Thelonious Monk on the 10th, Ferdinand "Jelly Roll" Morton, 20th. and "Dizzy" Gillespie, 21st. It was also outro month for some memorable players including Art Farmer, Harry Carney, Milton "Bags" Jackson and Gene Krupa - while one of the great drummers in jazz made his intro in October and outro in the same month, albeit 71 years later - Art Blakey. Now that I have perhaps introduced you to some of the ins and outs of jazz playing, please get out there and hear some live music. Happy, (and educated), listening!

Jim Galloway can be reached via jazznotes@thewholenote.com
The Hannaford Street Silver Band is celebrating its twentieth anniversary this year with a jam-packed weekend of concerts and special events.

Friday Oct. 17th has the "Blast of Brass" concert with the Canadian Staff Band, the Hannaford Street Youth Band and guest soloist, trombonist Al Kay.

On Saturday Oct. 18th, the HSSB is presenting a Community Showcase with the Metropolitan Silver Band, the Weston Silver Band, the Whitby Brass Band and the Maple Leaf Brass Band performing one-hour concerts throughout the day.

On the same evening the Canadian Brass are performing as part of a Fundraising Dinner and Concert. HSSB trumpeter Stuart Laughton was a founding member of the Canadian Brass back in 1970, and has recently rejoined the group.

Sunday Oct. 19 brings us to the main event: the Celebration concert featuring the Hannaford Street Silver Band with guest soloist, hornist Joan Watson. Joan will premiere a new work for Horn and Band by J. Scott Irvine. The band will also premiere a new overture by Douglas Court. The Hannaford Youth Band will also join the HSSB for a performance of Tchaikovsky's "1812" Overture.

Congratulations to the HSSB on achieving this milestone. I look forward to many more years of excellent music from the band.

Please make sure to check the Listings section of this month's WholeNote. You'll find complete details and contact info for the Hannaford 20th anniversary celebrations, as well as many other worthy concerts and events.

Saxophonist Merlin Williams is an Artist/Clinician for Jupiter Music Canada. He can be reached by e-mail at merlinw@attcanada.ca.
On Opera

by Christopher Hoile

On September 15 Diamond and Schmidt Architects Incorporated unveiled its final plans for the Four Seasons Centre for the Performing Arts, the future home of the Canadian Opera Company and the National Ballet. “We want to build a landmark,” said COC General Director Richard Bradshaw, referring to Munich’s State Opera House as the team’s model. The auditorium will adopt the traditional horseshoe shape of the great European houses. There will be 2000 seats and four balconies versus the more than 3000 seats and one enormous balcony of the ungainly Hummingbird Centre. The result will be a far more intimate house with no seat farther than 120 feet from the stage. Computer modelling has allowed the designers to “sit” in every seat to ensure that there is a seat in the house. Computer simulation also showed how important multiple balcony fronts and a sculptural ceiling are in reflecting sound within the auditorium.

To counter the most obvious problem with the site—external noise from the streetcars—the hall will sit on rubber pads. There will be three stages, main, back and side, so that three works can run in repertory. From the outside Toronto will not have the kind of landmark that Sydney Opera House is. Rather, the suitably Canadian goal is that the house should fit in with the street. But as Diamond said, “It’s easy to design a building that makes you gasp but doesn’t work.”

Meanwhile, in the COC’s present home, Peter Grimes starring Robert Brubaker, Alan Opie and Frédérique Vézina continues to October 10 and Tosca with Ezster Sümegi, Badri Maisuradze and Alain Fondary runs to October 11. Sales for 2003-04 season are already 30% ahead of the same time last year.

October will see the debut of a new professional opera company in town—Royal Opera Canada. Formed in March of this year, it incorporates the former Opera Mississauga and will perform in two venues, the Living Arts Centre in Mississauga and the Toronto Centre for the Arts in North York. Dedicated to traditional stagings of the world’s most popular operas, the ROC season begins with Bizet’s Carmen, running October 2-11 at the LAC and October 14-25 at the TCA. It stars French mezzo-soprano Sylvie Brunet as Carmen with Franco Aspiras as Don Jose. Flavio Trevistan directs and ROC General and Artistic Director Dwight Ben-
In October Toronto’s baroque opera company, Opera Atelier brings us the Canadian premiere of Gluck’s Iphigénie en Tauride (1779), the work most acclaimed in the composer’s lifetime. Iphigénia, saved by Diana from sacrifice at her father’s hands, has been whisked away to safety in Tauris. There she and her brother Orestes, plagued by the Furies for his act of matricide, cross paths, ignorant of each other’s identity.

Iphigénie en Tauride is regarded as Gluck’s most complete success in his attempt to reform the opera seria of his day. The simplified plot, the use of music to support the text and the integration of dance with opera are all hallmarks of Gluck’s reforms. Kristina Szabo assumes the title role with Daniel Belcher as Orestes and Olivier Laquerre as Thoas. Andrew Parrott conducts the Tafelmusik Baroque Orchestra and Marshall Pynkoski directs. Performances take place at the Elgin Theatre on October 24, 25, 28, 30 and November 1 and 2.

**Opera in Concert**

The Fool by Harry Somers

**Night Blooming Cereus** by John Beckwith

Hailed at their premiers in the late 1950s these two ground-breaking works have attained mythic stature in the annals of Canada’s operatic history.

**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.

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Music Theatre Spotlight
by Sarah B. Hood

Cheers, pageants and Shakespeare’s songs
If you haven’t yet tasted the pleasures of the remodeled Distillery Historic District, you have one more reason to explore it. From October 8 to 25 the intriguing red rose theatre presents Joan, a pageant production about Joan of Arc that features puppets, live music and even a burning at the stake. The cast includes Christine Brubaker, Patrick McManus and the hugely talented Karin Randoja, formerly a member of Winnipeg’s Primus Theatre.

The songs and most of the musical accompaniment are by composer John Millard. “I guess most of it is a capella, accompanied by my latest instrument, the citarum,” he says. This ancient instrument “has five courses of double strings tuned in unison” and resembles “a very large, arch-topped mandolin.” When he’s not performing in Joan, Millard may be found at folk festivals with his band John Millard and Happy Day (their new CD is called “Citizens Awake!”). He’s also working on a musical version of Cyrano with performer Martin Julien for British Columbia’s Caravan Farm Theatre and writing music for Snap!, which plays at Tarragon Theatre next spring. In mid-November he’ll be workshopping Brecht’s seldom-seen Caucasian Chalk Circle with Richard Greenblatt and Ross Manson.

Another upcoming outdoor show that incorporates music, puppets and pageantry is Clay and Paper Theatre’s 4th Annual Night of Dread, to be held on Saturday, October 25 in Dufferin Grove Park. It’s an evening set aside to let people imagine their most terrible fears and make them real, then banish them and send them on their way. Call 416-537-9105 or visit www.clayandpapertheatre.org to find how to participate, or even help put the festival together ahead of time.

SHOW TUNES: THE EARLY DAYS
Some of us who like musical theatre have a tendency to pepper our conversations with lyrics. Apparently this is an old habit. On October 17 and 18 the Toronto Consort is performing a concert called Shakespeare’s Songbook—which is also, not coincidentally, the title of a new book by music historian Ross Duffin that explores the 200 or more song references in Shakespeare.

“There are many more than eight songs that scholars have generally agreed are from the original productions,” says Toronto Consort artistic director David Fallis. So if you can hum “It Was a Lover and His Lass” or “Full Fathom Five” or “Where the Bee Sucks, There Suck I”, you’re singing one of Shakespeare’s original hits. But many tunes for lyrics in the plays (like “How Shall I My True Love Know” and “When That I Was A Little Tiny Boy”) were probably written much later.

“Then there are some examples of songs that people sing onstage that we know referred to songs in Shakespeare’s day,” says Fallis. “For instance, when Ophelia [in Hamlet] is going mad, she sings ‘Bouncy Sweet Robin’. It would have been unseemly for an unmarried girl to perform such a bawdy song in public, so it’s used in the play to show how she’s becoming unhinged,” Fallis explains. On the other hand, it would have been quite acceptable for Desdemona in Othello to sing “The Willow Song” in private with her gentlewoman. “Everybody would have known those songs, and Shakespeare has the actors use those songs... in very dramatic ways,” Fallis says.

There are also places where people refer to well-known songs. Pistol in Henry IV says in passing “O death, rock me to sleep”, the title of a consort song, while “in Much Ado About Nothing, one of the characters says she’ll sit around and sigh ‘heye ho for a husband’,” which was also a familiar song title.

Whether penned, borrowed or merely nodded to by the Bard, “I think it’s safe to say all the pieces on the program, [he] knew,” says Fallis.

BLACK GIRL RETURNS
To the delight of many, the Mirvishes are bringing back Djanet Sears’ The Adventures Of A Black Girl In Search Of God from October 28, 2003 to March 2004 in its original home at the du Maurier Theatre Centre. “Our aim is to go further than we did before,” says Sears. “The basic core, the essence of the play is the same, but we have band new text, brand new a capella music, brand new choreography.” The play has already won a Dora Award for choreographer Vivine Scarlett.

OUT OF TOWN
Finally, the autumn may be upon us, but the summer festivals continue. At the Shaw Festival, Brecht’s Happy End closes on October 31, while On the Twentieth Century runs until November 2. Meanwhile, Stratford’s GiGi bids audiences adieu on November 1 and preparations begin for next summer’s Gypsy and Dolls and Anything Goes.

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Mar 2(s), 4, 6, 11, 13 TCA

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Nov 28(s), 27, 29 Dec 4, 6 TCA

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We offer our apologies to the educators who called the number printed in the Education Front last month as the number for our distribution manager, Sheila McCoy. That number was incorrect. It is not too late to add the name of your school to our list and to begin making your students aware of the tremendous opportunities to hear live music pretty well every day of the month. The number at which Ms. McCoy can be reached is 416-928-6991.

GIVE ME FIVE (OR LESS)
Just a reminder to students that even though your finances may be tight there are people out there who care enough to offer really affordable tickets to musical events. Music Toronto brings some of the best artists in the world to Toronto and sells tickets to students for $5.00. The Cheap Seats pass will get you into most concerts of contemporary music for only $5.00, and almost...

CONTINUES, NEXT PAGE

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**Adventures of Jazz with Jim**

Finally, those of you inspired by Jim Galloway’s “jazz basics” column last month into “taking the plunge” will be relieved to know that this month’s column even offers clues as to how to get yourself out of the enthusiastic mess last month’s column might have gotten you into!

---

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Members' Profiles 2003-2004

This Members' Profiles supplement contains an extraordinarily comprehensive distillation of the 10-month 2003-2004 performance season just under way. All profiles are composed by the music producers themselves and are presented alphabetically in the following pages and on our website at www.wholenote.com, where you will also, in most cases, find links to the presenters' own websites.

The 132 presenters profiled here will all be offering public concerts, operas or musical theatre events in and around Toronto in 2003-04. The submission of these profiles was done within tight deadlines, on top of the massive amount of work that goes into organizing a season. For some organizations it was inconveniently early in the season to be specific about events occurring months later. When more details are available, the website profiles will be updated.

This was the first year in which we requested that all profiles come to WholeNote electronically. We wish to thank all of our members for their cooperation. It made our job a great deal easier. We would also like to acknowledge the people at our end who worked so hard to make this supplement a reality: Karen Ages contacted (and re-contacted) members, oversaw the whole operation, and proofread the final copy; Peter Robbs sent out the enhanced e-mail solicitation to every music presenter on our database; and Verity Robbs designed the Profiles cover, created silhouettes from the photos submitted and formatted the entire supplement.

We hope this year's Members' Profiles will be as inspiring as many of you have told us they were in the past – by giving you a sense of the breadth and diversity of the season under way, offering a glimpse of the people behind the music, and pointing out opportunities to deepen your own involvement in music-making, since some of these profiles represent choirs, bands and orchestras that welcome new members.

We have an amazingly vibrant and active musical scene in southern Ontario which enriches all of us. At WholeNote, we are constantly awed by the number and the commitment of the people we deal with in music.

Allan Pulk, publisher
David Perlman, editor

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ACCLARION
To stay informed about Accloration's latest offerings, please visit us at:
www.acclorion.ca
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Phone: 905-783-7697

Adorned with baseball caps and sunglasses, Accloration is presented in its first season of concerts throughout Southern Ontario. Clarinetist Becky Sajo, and accordionist David Carovillano, are two young musicians challenging the conventional classical mould. This fresh, new classical-cross-over duo presents a potpourri of traditional classical music, contemporary Canadian works, pop, and folk fare.

In addition to being Canada's only classical accordion and clarinet duo, Accloration further distinguishes itself through its creative, theatrical approach to concert presentation. Both performers have an innate chemistry, and share a desire to make classical music fun for all ages.

Attending an Accloration concert promises to be a memorable and enjoyable experience for the whole family. Accloration's debut concert season features music by Minnou, Faure, Piazzolla, Mancini, Brahms, Leudeke, and many others. Their upcoming Christmas concerts will feature their patented Wheel O'Tunes and will cater to the kid in all of us.

THE ALDEBURGH CONNECTION
Artistic Directors: Stephen Rees and Bruce Ubukata
Admin. Coordinator: Carol Andersen
Mail: 74 Felix Avenue, Toronto M6G 1S6
Tel: 418-531-3230 / Fax 416-317-3797
E-mail: contact@aldeburghconnection.org
Web: www.aldeburghconnection.org

The Aldeburgh Connection celebrates the art of song with nine concerts of vocal music. Our season begins on November 23 with a concert entitled "The Heart of the Matter" celebrating the 90th birthday of our signature composer, Benjamin Britten. We will also perform this concert as part of The Britten Festival in London, Guelph and Kirkcener-Waterloo. Other Sunday Series concerts are centred around the songs of Hector Berlioz and the music and literature of Ireland, and, this season our popular annual Gretti Kraus Schubertiad will be part of our Sunday Series. Our Recital Series, beginning on January 14, features three solo recitals by exciting young Canadian singers: tenor Colin Ainsworth, soprano Nathalie Paulin and baritone Brett Polegato, and we continue our two Young Artists recitals, presenting talented young singers on the verge of important careers. For information or a season brochure call (416) 691-2007 or visit www.aldeburgh-connection.org.

ALEXANDER SINGERS AND PLAYERS
Artistic Director:
Angela Hawaleshka
54 Manor House Road, Toronto, M5A 2J1
Phone: 416-787-7328 / Fax: 416-947-3335
E-mail: publicise@alexandersingers.com
Website: www.alexandersingers.com

The Alexander Singers and Players started out as a summer choir under the direction of Angela Hawaleshka in 1987, and have evolved to reach a quasi-professional status. Critics acclaim them as one of the best in Toronto. Many of their productions have been Gilbert and Sullivan operettas, but they have also presented productions of Die Fledermaus, The Merry Widow, Sweeney Todd, and Fiddler on the Roof. The group has a strong educational mandate and is also active in fundraising for charitable causes. All members of the company have a strong musical foundation, and the Alexander Singers and Players have provided chorus for the Huntsville Festival of the Arts and for the Toronto Operetta Theatre's productions. An ensemble of fully experienced singers presents staged and costumed excerpts from Gilbert & Sullivan operettas and Broadway musicals throughout the year.

Each December, The Alexander Singers present a seasonal concert consisting of choral music. After enjoying a successful production of The Condoliers last May, the Alexander Singers and Players will be presenting Frank Loesser's The Most Happy Fella in 2004.

ALL THE KING'S VOICES
Conductor: David King
Location: Willowdale United Church
349 Kenneth Avenue, North York
Phone/Fax 416-225-2255
Website: www.allthekingsofvoices.ca

All The King's Voices is a mixed-voice community choir dedicated to giving amateur singers an opportunity to experience the joy of singing works from a wide variety of choral genres. The choir's founder and Conductor, David J. King, assisted by a highly trained Accompanist and Section Leads, provides professional leadership. Sight Singing Courses are offered annually to assist singers in improving their musical skills. The choir presents its own eclectic concert series annually and is often invited to perform at other venues. On May 3rd the choir will present Händel's "Alexander's Feast".

AMICI CHAMBER ENSEMBLE
Artistic Directors: Patricia Parr, Joaquin Valdepeñas, and David Hetherington
Executive Director: Wendy Limberlie
173B Front Street East, Toronto, ON M5A 3Z4
Tel: 416-368-8743 / Fax: 416-368-4345
Website: www.amiciensemble.com
E-mail: musicians@amiciensemble.com

Acclaimed as one of Canada's foremost ensembles, AMICI was formed by Patricia Parr, Joaquin Valdepeñas and David Hetherington 10 years ago to foster and advance the art of chamber music. These outstanding artists have given hundreds of performances throughout North America and abroad, released seven CDs and will be presenting another exciting four-concert series in the Glenn Gould Studio. Joining them will be violinists Ida Kavafian, Scott St. John and Erika Baum, soprano Measha Brueggergosman, violist Max Mandel, and the Accordes String Quartet.

AMICI, which is Ensemble-in-Residence at the University of Toronto's Faculty of Music, is praised for its exceptional ensemble playing, blending both the classics and contemporary of chamber music. The repertoire for this combination of instruments is limited, but these
innovative artists have overcome this by inviting their musical "amici" to perform with them, and commissioning new works each year by Canadian composers.

AMCI's new CD, with mezzo Jean Stilwell, is available on the CBC Records label. Alex Baran raved in WholeNote: "Superb...the CD is worth getting for the Frühling work alone."

ANNEX SINGERS OF TORONTO
St. Thomas Anglican Church
383 Bloor Street, Toronto
Music Director: Lawrence Gough and Richard Pentington, President: 416-559-7707
More Britten: Communications: 416-761-9855
E-mail: morebritten@sympatico.ca
The Xmas and Spring concerts and Cabaret of the 24-year-old Annex Singers are well attended. Programs include a complete classical choral work and a selection of secular and religious pieces from various traditions and occasional pageantry, such as a Boar's Head Procession, and sing-a-long's. The cabaret features show tunes and popular music. Director Lawrence Gough is an arranger and composer with 50 years conducting experience. Through voice training during rehearsals he strives for fine tuning and clear choral tones. Members vary from music lovers who can hold a tune to people with music training. We have openings for sopranos and tenors. Rehearsals are Monday, 7:30-9:30 p.m. The Dec. 7 concert will feature Benjamin Britten's Hymn to St. Cecilia. Other programs will be announced later.

ANNO DOMINI CHAMBER SINGERS
325 Glebe Avenue, Toronto ON M4C 3Y6
Tel: 416-559-0893
David Jafelice, Artistic Director
E-mail: davidj@sympatico.ca
Edmor Sella, Manager/Dir. E-mail: edmor@sympatico.ca
Established in September 2000, the Anno Domini Chamber Singers is a chamber choir of 20 to 25 singers dedicated to artistic excellence through the performance of sacred choral music in concert settings. Performing 3 to 4 times per year, usually in accordance with the Christian liturgical calendar, the ADCS also sing at weddings, funerals, private functions and charity events.

Director David Jafelice, a strong musical presence in the Toronto liturgical community for the past 25 years, is a graduate of St. Michael’s Choir School and the University of Toronto’s Faculty of Music, where he majored in conducting and studied organ with Douglas Boide.

A dedicated and enthusiastic group of choristers, emanating from a variety of professional backgrounds, unite each Monday to rehearse a broad and colourful repertoire. The AD has been performing regularly at weddings, funerals, private functions and charity events since 2000. The choir has performed at St. Michael's Cathedral, St. Andrew's Church, and many other venues in the city. The choir is also active in the community, participating in various festivals and concerts throughout the year. The choir is committed to promoting music education and it is always looking for new members who share this passion.

ARRAYMUSIC
Artistic Director: Allison Cisar
Mail: 50 Atlantic Avenue, Suite 218, Toronto, ON
E-mail: info@arraymusic.com
Website: www.arraymusic.com
Currently in its 32nd season, Arraymusic exists to provide composers with an environment in which they are free to take risks, challenge themselves, and push the traditional boundaries of musical expression. Our core values focus on creativity and experimentation; multi-disciplinary exploration; and the sharing, communication, and outreach afforded by artistic exchange. Since we encourage risk-taking, we recognize that both successful and less successful experimentation are valuable in the process of artistic growth.

The Arraymusic ensemble, our most visible program, is an eight-member performing group recognized worldwide for its innovative programming and virtuosic performance. The 2003/04 Toronto concert season for the Arraymusic ensemble encompasses four mainstage events:


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Arts Richmond Hill was founded in 1968 as a community based Arts Council whose mandate is the advancement of arts and culture through the promotion, awareness and education. It is our goal to create an "Integrated Living Arts Community" with associate liaisons with all members of the public, and to perpetuate arts and culture within our community for the next generation.

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ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA
Music Program Chairs: Raymond Chan, Linda Fischer
Mail: 900 Yonge Street, Suite 1004, Toronto, ON M4W 3PS
Tel: 416-482-6452 (For concert tickets)
E-mail: raymond.chan@rogers.com
The Associates of the Toronto Symphony Orchestra are people who share a love of classical music and, organize events that showcase the talents of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TSYO).

The Associates sponsor the “Five Small Concerts” series at Trinity-St. Paul's Centre in downtown Toronto, beginning in January and running through May. Performances are wide ranging in scope and feature members of the TSO. Members of the TSYO perform one of the five concerts.

In addition to our concerts, members gather monthly in an informal social setting to enjoy performances by invited guests who are either established professional musicians or young classical musicians who enjoy performing to small audiences.

The Associates host an annual special event to raise funds in support of the Five Small Concerts. Past events have featured celebrities such as TSO Concert Master Jacques Israelievitch, tenor Mark Dutoit and pianist Stewart Goodyear. "The November 30/03 headline is "Trio Norte" headlined by renowned violinist Lenny Solomon who will provide attendees with a Musical Tour "Classics to Jazz".

THE BACH CHILDREN'S CHOIR AND BACH CHAMBER YOUTH CHOIR
Founder and Music Director: Linda Beaufé
Executive Director: Jane Greenwood
Mail: 22 Mossbank Drive, Toronto, ON M5G 3C1
Tel: 416-431-0799 Fax: 416-431-7554
E-mail: bocbchoir@bellnet.ca
Website: www.bachchoir.org
The Bach Children's Choir, started in 1986, has over 300 members aged 6-18 who perform four concerts per season. The choir's repertoire includes choral works by Bach and other composers, as well as modern and contemporary works. The choir has performed in many prestigious venues and festivals around the world, including the Royal Albert Hall in London and the Musikfestival in Germany. The choir is also known for its innovative programming, which includes workshops, masterclasses, and collaborations with other choirs and organizations.
BAROQUE MUSIC BESIDE THE GRANGE
Artistic Directors, Alison Malville & Colin Savage
316 Concord Ave., Toronto, Ont. M6H 2P6
Tel: 416-586-4301
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Baroque Music Beside the Grange is a small but much-admired series with a long established tradition of intimate, accessible and top quality early chamber music concerts on period instruments, in the warm acoustic of one of Toronto’s historic churches. 2003-04 marks BMG’s 20th season and we’re celebrating with seven eclectic and inspiring programs; our performers number among Canada’s finest. Savour the delights of a Renaissance wind band; chamber music from 17th-century Venice; the rich sonorities of a classical “Harmonie”; Valentine’s Day music from London’s ‘pleasure gardens’; intimate programs of English, Dutch, Scottish and French music; and a duo recital featuring the music of Bach. Subscriptions to all seven concerts cost only $98 ($70 srpsl); Other packages are also available; individual tickets $20 ($15). Call for a copy of our season brochure.

CANADIAN MUSIC CENTRE
Executive Director: Elizabeth Billing
Address: 20 St. Joseph Street, Toronto, ON M4Y 1J9
Phone: 416-391-6601 fax: 416-391-7198
E-mail: info@musiccentrefca.com
Website: www.musiccentrefca.com
The CMC exists to stimulate the awareness, appreciation, and performance of Canadian music by making the music of its Associate Composers readily available through its collection. As Canada’s primary place to find scores, parts and recordings of Canadian contemporary music composers, the CMC makes over 15,000 scores and/or works available through its lending libraries, has its own label Centrediscs and has for sale more than 700 CD titles, featuring the music of its Associate Composers and other Canadian independent recording producers. The CMC also offers an on-demand printing and binding service, music repertoire consultations, and is easily accessible through five regional centres (Vancouver, Calgary, Toronto, Montreal, and Sackville). The CMC also engages in a number of National outreach projects, continues to digitize and expand its music collection, and administers several Awards.

In 2003, the CMC launched its newly designed website, featuring score and audio samples of works by its Associate Composers, an interactive introduction to the compositional trends of the 20th century entitled Sound Progression, and a new library database with greater search functionality.

CANADIAN CHILDREN’S OPERA CHORUS
Artistic Director: Ann Cooper Gay
227 Front St. East Toronto M5E 1E8
Tel: 416-366-0467 Fax: 416-366-9204
E-mail: info@canadianchildrensopera.com
Website: www.canadianchildrensopera.com
The CCO is Canada’s only permanent children’s opera company. Ann Cooper Gay conducts the Principal Chorus (ages 11-16) and Apprentice Chorus (9-11), and a Youth Chorus (16-young adult). Conductors Claire Preston and Brownen Low conduct the Apprentice Chorus! (7-9) and the Ruby Chorus (5-6) respectively. Drama coach Bill Walker completes the artistic team.

The 2003-4 season features workshops and performances of staged opera excerpts (Timothy Eaton Memorial Church, November 7/8), a Winter Concert “Strike The Harp & Join The Chorus” (Jane Mallett Theatre, December 6/7) and Dean Burry’s “The Hobbit” (Harbourfront du Maurier Theatre Centre, May 13-16). The season ends with an Apprentice Chorus Spring Concert (Timothy Eaton Memorial Church, May 28/29).

Other fall/winter engagements include “Tosca” (COC, September/October), Opera Canada’s Ruby Awards (October 15), “The Great Toronto Carol Sing” with the Hannaford Street Silver Band and Richard Bradshaw (St. James Cathedral, December 16/17), CBC Radio’s 10th Anniversary “Onstage” Concert (live, December 21), “Turandot” (COC, January/February), “A Canadian Celebration” celebrating the 70th birthday of R. Murray Schafer (Barbara Frum Atrium, CBC, February 29), and “Music With Bite” (Harbourfront Centre, March 28).

CANADIAN OPERA COMPANY
Richard Bradshaw, General Director
Address: 227 Front Street East, Toronto, ON M5A 1E8
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Box Office Fax: 416-363-2805
Administrative Office: 416-363-8671
Administrative Fax: 416-363-5588
E-mail: info@occa.ca
Web: www.coca.ca
Our vision is to challenge and thrill the world with operatic theatre through a passionate commitment to adventure, creativity, innovation and excellence. Our 2003-04 season opens with the acclaimed ENO production of Britten’s Peter Grimes and Puccini’s much-loved Tosca. Verdi’s soaring comedy Falstaff and Puccini’s love story Turandot are presented in the winter. The spring launches the first look into Wagner’s Ring Cycle with Die Walküre directed by Atom Egoyan, and one of Verdi’s most loved operas, Rigoletto.

For more information on the operas and all of the other activities of the Canadian Opera Company, including the latest news on our new home, The Four Seasons Centre for the Performing Arts, please visit our website at www.coca.ca or www.ringcycle.ca.

CANADIAN SINFONIETTA
Telk-Ng Lai, Music Director
55 Proctor Ave., Thornhill, ON, L3T 1M6
Tel: 905-707-1200
E-mail: canadiansinfonietta@bellnet.ca
Now in its 4th season, the Canadian Sinfonietta is a high-calibre chamber orchestra led by Music Director Tak-Ng Lai. The orchestra is committed to reintroducing live chamber music to the growing communities in and around Toronto. Its repertoire includes a variety of music from classical favourites to works featuring various ethnic instruments and cultures, as well as contemporary Canadian compositions. In addition to a regular concert series, the orchestra performs at community events such as multicultural celebrations and charity fundraisers.

The 2003-04 season: Concert 1: Dec 20th features pianist Alexander Teplyakov, at the Newtonbrook United Church; Concert 2: Jan 27th, join erhu virtuoso George Gao in celebration of the Chinese New Year at the Markham Theatre. Also on the program is a unique erhu/violin duo, featuring the orchestra’s concertmaster Joyce Lai; Concert 3: Happy Birthday Bach celebration featuring world-renowned violinists Bikka Golan and March 21st, premiering a piece for viola and string orchestra by composer-in-residence, Michael Pepa, at the Glenn Gould Studio; March 21st. Solo Bach accompanied by wine and cheese at the Heliconian Hall.

CONTINUED ON PAGE 6

Wholenote MEMBERS' PROFILES 2003-2004 5
CANTORES CELESTES WOMEN'S CHOIR
Director: Kelly Gallbreath
12 Gordon Park Dr., Toronto, ON M6B 1J6
Tel: 416-334-1522
www.cantorescelestes.com
singly@cantorescelestes.com

Founded in 1989, Cantores Celestes is an auditioned ensemble of 40 women of all ages from all walks of life. They sing a variety of good music and present interesting thematic programs often involving participation with other art forms. The Choir does not rely on government grants to subsidize its activities. It has produced three CDs, British Chimney as the Sun, "Whirlwind", and "Lovel's, Pure Light" which received terrific reviews. Cantores Celestes has performed live on CBC Radio 1 & 2 and has also been featured on a CBC video and three films for the History Channel.

Upcoming concerts: 'Voices of the Earth' with the Riverdale Ensemble, Friday, Sept. 12 (Studio Theatre, Toronto Centre for the Arts, Tickets $20 and $15 Dec. 6 - "Gloria" (Vivaldi) with members of the Canadian Sinfonia, Runnymede United Church, featuring Ellen Meyer, piano, Jurgen Petrenko, organ - $15.00 (A Donation will be made to Out of the Cold); and a 15th Anniversary Spring Concert April 24, 2004, Runnymede United Church, 'Untravelled Worlds', music by Faure (Requiem) and Halley, $15.

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA
Principal Conductor: Robert Raines
Assistant Conductor: Peter van Gijs

Cathedral Bluffs Symphony Orchestra is a Scarborough based, 70-member volunteer orchestra under the direction of Principal Conductor Robert Raines. CBSO presents seven exciting concerts and partners with community groups to delight a growing audience. CBSO is best known for creation of performance opportunities for young performers. A FREE Young Artist's Concert featuring seven young performers will be presented Sunday September 28, 2003 at 2:00 p.m. at Scarborough Civic Centre. A five concert subscription series will be presented at Stephen Leacock Collegiate at 8:00 p.m. on Saturday evenings November 8, December 13, 2003, January 31, March 6 and April 17, 2004. Single tickets for adults, $20.00, seniors and students $15.00, children under 12 accompanied by an adult are admitted FREE. Subscriptions are $75.00 adult or $65.00 seniors/students for all 5 subscription concerts. The unique FREE CBSO Children's Program continues with challenging musical activities for ages 6 to 10 during the second half of subscription concerts.

THE CATHEDRAL CHURCH OF ST. JAMES
65 Church Street, Toronto, ON M5C 2E9
Tel: (416) 364-7865 x231 Fax: (416) 364-0295
E-mail: music@stjamescathedral.on.ca
Web sites: www.stjamescathedral.on.ca

For over 200 years a landmark at King and Church Streets, St. James is the Cathedral to the Diocese of Toronto. Its open Gothic architecture, vivid history and excellence of liturgy, music, education and outreach, make it a vibrant spiritual place.

Its musical life includes North America's largest peal of change-ringing bells and a fine pipe organ in beautiful acoustics heard weekly in concert. Currently, choral groups include a choir of Men and Boys, a community based ensemble known as The Choral Society, a volunteer Parish Choir, and a semi-professional mixed voice ensemble known as the St. James Singers. Other ensembles such as the Cathedral Girls Choirists will begin shortly. In all some 120 choristers of varying ages, abilities and locations in the city come together in a wide variety of liturgies, plus many concerts and special events. Organist and Director of Music Michael Blosh and Assistant Organist Timothy Pyper, among Canada's foremost church musicians, lead the voice of the musical spirit within the Cathedral.

CATHEDRAL BLUFFS SYMPOPHONY ORCHESTRA
Principal Conductor: Robert Raines
Assistant Conductor: Peter van Gijs

CHRIST CHURCH DEER PARK
Organist and Director of Music: Bruce Kirkpatrick Hill
Mail: 1570 Yonge St., Toronto, ON M4T 1Z9
Tel: 416-929-5211 x23
E-mail: bkhill@christchurchdeerpark.org
Website: www.christchurchdeerpark.org

Music plays a very important part at this busy Anglican parish church, which has served mid-town Toronto since 1870. Christ Church is home to the only recent-vintage tracker organ in a Toronto Anglican Church, a three-manual instrument built by Karl Wilhelm in 1963. Bruce Kirkpatrick Hill is Organist and Director of Music; Dermot Muir is Assistant Organist. The extensive choral program includes a Junior Choir, directed by Stephanie Martin, and a Senior Choir, who produced their first CD recording in 2001. They sing Sundays and other Holy Days, as well as concerts, which have included recent performances of the Durufle Requiem and the Monteverdi Vespers.

Christ Church runs a Lunchtime Chamber Music Series (8th season) on Thursdays in October/November/April/May. These 40-minute concerts begin at 12:30. Admission is by donation. An Organ Recital Series, which has featured organists from across Canada, takes place Sunday nights in Lent.

With its Yonge Street location (at Heath, near the St Clair TTC station), fine acoustics, modern facilities, flexible staging, and seating for over 500, Christ Church is an increasingly popular venue for concert rentals.

CHRIST CHURCH DEER PARK
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Mail: 1570 Yonge St., Toronto, ON M4T 1Z9
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A separately priced season finale Pops Concert will be presented on Friday, May 28, 2004 at a location to be announced.

CHRIST CHURCH DEER PARK
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The music program at the Church of the Redeemer includes a mixed voice choir with paid section leads performing anthems, motets and service music in Baroque, Tudor/Renaissance and 20th century periods. A smaller ensemble of singers provides leadership for one of the weekly services with more contemporary “folk” art. Evening services are sung by a four part choir in plainsong and 16th century polyphony. There are Monthly evening services of prayer, meditation and song in thePause style.

The historic church in the heart of Yorkville (York Street and Avenue Road) boasts a new lower level and refurbished sanctuary complete with a porcelain tile floor and air conditioning. The wide nave provides an intimate setting and has comfortable seating with good sightlines. A rebuilt three manual pipe organ (dating from 1908 and Toronto’s first Casavant) and Yamaha concert grand piano are available for accompaniment. A kitchen and reception area in the rear narthex can be used for receptions. The lower level provides a comfortable green room/ warm up space and kitchen for refreshments for performers.

**CHURCH OF THE REDEEMER**

162 Bloor St. West, Toronto, ON M5S 1M4
Tel: 416-922-4946 Fax: 416-922-0375
E-mail: redeemer@bellnet.ca
Website: www.churchoftheredeemer.ca

John Campbell: Director of Music
Shirley Westmore: Admin. Asst. (Bookings)

**CITY OF TORONTO HISTORIC MUSEUMS**

Contact Us At: 416-338-0628
Events Hotline: 416-338-3088
Visit www.toronto.ca/culture/museums.htm

All year long enjoy a wide variety of musical experiences at the City of Toronto Historic Museums, located throughout the city.

See Maritime fiddler, Sandy McIntyre, entertain at Montgomery’s Inn’s Fall Harvest Festival at Colborne Lodge. Try English Country Dancing at Historic Fort York at both Dance & Dance-ability (Sept.) and Queen Charlotte’s Birthday Ball (Jan.).

Spadina Museum’s Music in the Orchard, Sunday afternoons in June, offers a different traditional group each week. In September, Montgomery’s Inn hosts the Early Music Fair, a wonderful opportunity to experience the music and view the instruments of years past.

The holiday season abounds with musical pleasures such as Spadina Museum’s Sharing Our Traditions: Cultural Holidays in Toronto, where you may enjoy both the Taffanel Trio and Toronto Chinese Orchestra. Take part in Scottish New Year traditions at Mackenzie House or Gibson House at their Hogmanay celebrations featuring traditional Scottish music. Don’t miss the Christmas concerts at Montgomery’s Inn!

**CONCERTS AT ST. GEORGE’S ON-THE-HILL**

Founder / Artistic Director: Karen Rymal
Administrative Director: Sandra McArthur
Venue: 4600 Dundas St. West. Etobicoke ON
Mail: 117 Ferrier Ave. Toronto ON M4K 3H6
Information & Tickets: 416-463-9264
E-mail: ar@musicatspecial.com
Web: www.musica@special.com

3 great concerts, a mass and a Gallic gala highlight our 5th season at St. George’s on-the-Hill Anglican Church. Sunday, October 26, 4 pm: Elizabeth Pomés - soprano, Paul Sandvold - trumpet and Karen Rymal - piano perform works by Handel, Schubert and Tchaikovsky. Christmas, December 25 at 4 pm with the Amarilli Singers, St. George’s Choir strings and harpsichord (Karen Rymal – director) welcome the festive season with ‘O’A Rose, A Lovely Rose’ – with music by Buxtehude, Warlock and others, carol singing, sherry and shortbread. The regular series concludes Sunday, April 26 at 4 pm with ‘Petite Suite’ featuring Trio Resonance (harp, flute and viola) in works by Debussy and Jolivet. In addition, a solemn mass will be celebrated March 28 at 7 pm with the Amarilli Singers and St. George’s Choir singing Vierne (Solemn Mass) and selections from T.L. de Victoria’s Tenebrae. Evening in Paris’, May 15, ends the season with a stylish gala in support of music at St. George’s. Dancing to live sounds, chanteuse Elisabeth Pomés, cabaret, buffet supper with a decidedly French flair and more.

**CONCERTSINGERS**

Interim Music Director: Norman-Illis Reintamm
Contact: Lynda Maxwell
Mail: 177 Riverside Drive, Toronto, ON M6S 4A8
Phone: 416-769-7881 Fax: 416-769-0071
E-mail: concertsinglers@hotmail.com

Concertsingers welcomes you to its exciting 35th season! Founded by a group of friends who love to sing, this mixed voice chamber choir continues as a place where friends share their love of choral music, with each other and with their audiences.

This season Concertsingers is pleased to welcome Norman-Illis Reintamm at the choir’s Interim Music Director. Norman’s considerable experience conducting singers includes a successful season with Toronto’s Orpheus Choir as well as a number of years with the Estonian National Opera.

Concertsingers presents a wide variety of treasures of the choral repertoire, familiar and lesser-known, as well as exciting new compositions. Rehearsals are held Tuesday evenings, and the choir performs in Greater Toronto and Southern Ontario. Toronto performances on Sunday December 7, Saturday March 6 and Saturday May 15 will include selections from Handel’s Messiah, John Rutter’s Requiem, and a musical cruise of northern destinations. The choir also shares its music with appreciative audiences in hospitals and seniors’ residences.

Enrich your musical life, and call for more information or to arrange an audition.

**COUNTERPOINT COMMUNITY ORCHESTRA**

Conductor / Artistic Director: Terry Kowaleczuk
President: Paul Willis
Mail: 500 Church St., Toronto, ON M4Y 2E7
Tel: 416-926-3806 Fax: 416-926-9737
Program Info: 416-925-9872 ext. 2066
E-mail: terns@interlog.com
Web Site: www.csorchestra.org

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian, and gay positive musicians who came together to provide quality music and create a deeper sense of community in downtown Toronto. We have become downtown Toronto’s community orchestra. People from all walks of life play with us. We now number over 40 players and welcome anyone with a positive outlook towards gay and lesbian people.

We present 3 concerts per year. Our first concert on November 29, 2003 is exciting and features Alan Stellings in Dvorak’s Cello Concerto in b minor, as well as works by Enescu, Tchaikovsky and Mussorgsky’s Songs and Dances of Death. Our June concert is an AUDIENCE CHOICE concert featuring works selected by our audience. Our new venue is St. Luke’s United Church, on the corner of Sherbourne and Carlton in Toronto.

Come hear this highly spirited orchestra. We welcome you to join us as a player or a volunteer. Our player levels range from beginner to professional. Please contact us at the above e-mail for more information.

**CONTINUUM CONTEMPORARY MUSIC**

Jennifer Waring, Artistic Director
Address: 300 Bloor Street West, Toronto, ON MS6 1A1
E-mail: admin@torontoconcerts.org and jwaring@interlog.com
Phone: 416-924-4945 Fax: 416-924-7797

Continuum presents the work of emerging Canadian composers alongside the best of new music from around the world. This year, Continuum will be touring Europe, performing works from recent seasons (Oesterle, Wilson, Demers, Ayres, Vivier and Cameron) in Amsterdam, Den Bosch, London, Ghent and at the prestigious Huddersfield Festival. Our first Toronto concert on November 6th previews our touring repertoire.

Concerts in the new year include Souvenir to be performed in January in Kitchener, Brasso, featuring works for the Continuum ensemble plus brass in Toronto in February. Inbreath, which will invite a guest mezzo-soprano and guitarist to join with the ensemble in March performances in both Toronto and Kitchener, and finally, the ensemble will perform works by composers connected to the University of Victoria in April.

Continuum’s core ensemble is Anne Thompson (flute), Peter Stoll (clarinet), Ben Bowman (violin), Paul Widner (cello), Laurent Philippe (piano) and Ryan Scott and Graham Hargrave (percussion). Patrick Gallois, Kevin Mullin, and Rosemary Thomson will be conducting.
The 13 members of Darbazi form the only choir in Canada dedicated to performing the traditional polyphonic music of the Georgian Republic. Alan Gasser is Musical Director and the present mixed choir grew out of an informal gathering at his home in January 1995. Darbazi offers at least two concerts a year in Toronto and performs en masse or in small groups at other events. The choir promotes contact with folk musicians from Georgia and has benefited enormously by their generosity. The passion and song Georgians bring to all aspects of their lives is reflected in our repertoire: songs to work, travel or harvest by: for loving, courting and marrying; for healing, mourning, or worship. Many of these are accompanied by Georgian folk instruments.

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

DEER PARK CONCERTS
Artistic Director: William Wright
Administrator: Howard Atken
129 St. Clair Avenue West, Toronto, ON M4V 1NS
Tel: 416-481-2979; Fax 416-962-1547

Deer Park Concernts was begun to feature the famous Casavant tracker organ donated by Charles Rathgeb, Sr. It was his wish that this instrument be featured in a series of concerts which have been carried out annually since 1970. Organists of international reputation have been featured in this series with artists from Canada, United States, England, France, Germany, Denmark, Sweden, Spain and Australia. All have expressed delight in the beauty of this instrument and Dame Gillian Weir recently selected the organ to record the Clavierubung III by J.S. Bach.

This year concerts will feature organist Jacques Boucher with violinst Anne Robert (Montreal) on November 1st, William O'Meara (Toronto) on January 24th, Marnie Giesbrecht (Edmonton) on March 6th and resident organist William Wright whose concert will feature Bach's Leipzig Chorales on May 29th.

All concerts are on Saturday evenings and begin at 8:00 PM. Tickets are $20 each with a complete series available for $60.

EARSHOT CONCERTS
Artistic Director: Scott Good
General Manager: Keith Denning
23 Herman Avenue, Toronto, ON M6R 1Y1
Tel: 416-538-2006
E-mail: info@earshotconcerts.ca
Website: www.earshotconcerts.ca

Earshot is one Toronto’s newest and most dynamic concert presenter, focussing on new Canadian music for a wide array of ensembles, always giving more than just an auditory experience: come to our concerts and find out what we mean! Over our previous seasons, we have featured concerts for string quartet, brass quintet, piano, accordion, saxophone quartet, trombone choir and have premiered over two dozen new Canadian works. In this, our fourth season we present four concerts: Nine Circles, new music for soprano and chamber ensemble (Sept. 13, 2003), The Kandinsky Project, an interdisciplinary show combining visual art, film, and music (Oct. 19, 2003). Organic, new music for organ (Feb. 2004), and Arts Supernova, new music for percussion ensemble, with the support of the Canada Council, Toronto Arts Council, SOCAN Foundation, and the Music Gallery. We invite submissions for upcoming concerts from Canadian composers. Contact us for submissions, or to join our mailing list, at: info@earshotconcerts.ca, or visit our website at earshotconcerts.ca. Thank you for supporting Canadian music.

ELMER ISELER SINGERS
Conductor and Artistic Director: Lydia Adams
Company Manager: Jessie Iseler
Address: 250 Bayview Avenue, Toronto, ON M4N 3K7
Tel: 416-217-0537; Fax: 416-941-4355
E-mail: info@elmeriselersingers.com
Website: www.elmeriselersingers.com

The Elmer Iseler Singers, under the baton of Lydia Adams, is a twenty-voice professional chamber choir based in Toronto. It has built an enviable international reputation since its debut performance in 1979. In 2004, it celebrates its 25th Anniversary and as the successor of the Festival Singers of Canada, it marks the 50th Anniversary of professional choral singing in Canada.

With repertoire that spans 500 years of choral music, the Elmer Iseler Singers are acclaimed for their flawless technique and wide interpretive range. The choir has appeared at several national and international festivals and is best known for its fostering and premiering the works of contemporary Canadian composers in live performances and it extends this work through frequent radio and television broadcasts and a variety of recording projects. Recently the choir represented Canada at the International Symposium for Choral Music held in Minneapolis USA in 2002, ranking it among the twelve most prestigious choral ensembles in the world invited to perform for the 2000 Symposium delegates.

We invite you to become a subscriber for our 2003-2004 Season. Please join us in the celebration of our 25th Anniversary Season!

ESPRIT ORCHESTRA
Music Director & Conductor: Alex Pauk
Director of Development & Administration: Sandro Bell
603-174 Spadina Ave., Toronto, ON M5T 2C2
Tel: 416-815-7887; Fax: 416-815-7337
E-mail: info@espiritorchestra.com
Website: www.espiritorchestra.com

Founded in 1983 by music director Alex Pauk, Esprit is Canada’s only orchestra devoted exclusively to contemporary music. Each season, the orchestra commissions and premières new Canadian pieces and ensures continued audience access to these works through encore performances, radio broadcasts (CBC Radio Two), compact disc recordings (CBC Records SM 5000 label), and film soundtracks (Don McKellar’s Last Night and Jeremy Podeswa’s The Five Senses). Canadian and international touring, international exchanges and an extensive education and outreach program (“Toward a Living Art”) also form an important part of Esprit’s activities. The orchestra’s programming is innovative and aims to stimulate, enlighten, entertain and challenge its audiences.

Esprit’s 2003-4 Toronto-based 4-concert series features music by Canadian and international composers, starting with a concert Oct. 29 featuring music by R. Murray Schafer, Paul Steenhuisen and Denis Gougeon, January 31, 2004; Mauricio Kagel featured and present: Robert Atkin, flute; April 3: The Weekend New Wave Composers Festival — Rose Bolton, André Ristic, Christien Ledroit and Oliver Schneller featured; and May 2: a matinee concert as part of the CBC Radio / Radio Netherlands Dutch Music Week.
**ETOBICOKE CENTENNIAL CHOIR**

**Artistic Director:** Dr. Harris Leeven  
**Accompanist:** Anne Marie Leonard  
**Nancy Lou Perrell, President  
**Ravene Fleming, Membership Chair  
**Mail:** St. James United Church  
**25 Burnhamthorpe Rd. Toronto, ON M9A 1G9**  
**Tel:** 416-239-1311 x49  
**Website:** www.eccb.ca

The sixty-voice EobicoKE Centennial Choir (ECC) is entering its 37th season of bringing the joy and beauty of choral music to our community. Under the skilled direction of Dr. Harris Leeven the choir is challenged to pursue choral excellence. The ECC is also a social and welcoming group, and choristers share a wonderful camaraderie. Rehearsals are held every Tuesday from September through May, with a three-concert season of varied choral repertoire presented each year.  

The concert season begins on December 5 and 6 with The Joyous Sound of Christmas. On March 27, the choir will perform Rutter’s *Requiem* and Mendelssohn’s *Dein 42*. Both concerts take place at All Saints Kingsway Church in Etobicoke. Our final concert on May 29th features Gilbert and Sullivan Highlights.  

New members are always welcome! Interested singers are invited to check the choir’s website, contact the membership chair, and attend a rehearsal to see first-hand what the ECC is all about.

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**ETOBICOKE PHILHARMONIC ORCHESTRA**

**Artistic Director:** Tak-Ng Lai  
**President:** Peggy Pinkerton  
**19 Billowgrounds Rd. Etobicoke ON M9A 224**  
**Tel:** 416-239-5665  
**Fax:** 416-239-5665  
**Website:** www.eoperaorchestra.ca

The EobicoKE Philharmonic Orchestra has been a vibrant part of the EobicoKE cultural community for over 40 years. Under Maestro Tak-Ng Lai, the orchestra will perform four subscription concerts in November, December, February, and April, featuring symphonic favourites and exciting soloists. The first concert will recognize Hollywood’s Night on Bald Mountain, Saint-Saëns’ *Danse Macabre*, and Mendelssohn’s *Reformation Symphony*. Other concerts will feature Rafael Hoekman, 2004 winner of the EPC Scholarship, playing the Haydn Cello Concerto in D, a *Frosa* evening of English music and a musical celebration of rivers. Composers include Strauss, Bizet, Beethoven, Prokofiev, Elgar, Smetana, Vaughan Williams. An additional Chamber Music concert in May will feature works by Mozart, Bach, Dvorak and Rossini.

**Contact:**  
**Tel:** 416-239-5665  
**Visit our website at:** www.eoperaorchestra.ca

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**ETOBICOKE COMMUNITY CONCERT BAND**

**Artistic Director:** John Edward Liddle  
**President:** Dennis Lecce  
**Mail:** 40 Martin Grove Rd.  
**Etobicoke, ON M9B 4K5**  
**Tel:** 416-410-1570  
**Fax:** 416-233-1054  
**Website:** www.eccb.ca

Spirited performances and magnificent sound characterize this vibrant and widely popular ensemble. Through its 4-part Concert Hall series, the EobicoKE Community Concert Band showcases outstanding Canadian talent, performs music from all periods and features innovative themes. In concert with its acclaimed swing ensemble, the EobicoKE Swing Orchestra, the band produces an informal summer series of “al fresco” programs and is a major performing partner in charitable events and community causes.  

This season opens with “Big Band Nostalgia!”, a multi-media spectacular that revisits the heyday of the Big Band era with great music and fabulous scenes of Canada’s early dance pavilions and their house bands. “Christmas Pops” lends a light and jazzy twist to the traditional songs and carols that mark the festive season. “Silver Screen” explores a century of Hollywood hits, and challenges the audience to create the prize-winning plot for a newly scored blockbuster theme. “Maritime Rhapsody” brings home the musical bounty of the Maritimes, from sea shanties to Celtic fiddling. New this season – “Big Band Dance” – by candlelight, in Toronto’s beautifully restored Assembly Hall.

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**EXULYATE CHAMBER SINGERS**

**383 Huron Street, Toronto ON M5S 2G5**  
**Contact:** exulite@on.net  
**Tel:** 416-971-9229

Over a 22-year history, the Exulite Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire. Exulite’s third CD, *The Present Time*, was released in 2001.

Exulite presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed membership group. To contact Exulite, visit www.exulite.on.ca or call 416-971-9229.

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**FESTIVAL WIND ORCHESTRA**

**Musical Director:** Gennady Gefter  
**Rehearsals:** Tuesdays, 7:30 – 9:30  
**Earl Haig Secondary School**  
**Tonga & Sheppard Ave.**  
**Contact:** Shelley Goodman  
**19 Rondene Drive, North York, ON M2H 1B5**  
**Tel:** 416-491-1833  
**E-mail:** Shelley.Gefter@festivalorchestra.com  
**Website:** www.festivalwindorchestra.com

Founded in November, 1996, the Festival Wind Orchestra rehearses weekly and performs concerts to further its musicianship and educate the public. This year’s repertoire will include classical and contemporary pieces of varying difficulty, chosen to challenge and inspire musicians from intermediate to advanced levels. Among them are Gershwin’s “American in Paris”, Hosay’s “Black Granite March” and Grieg’s “Concerto in A minor” for piano. The ensemble’s objectives are to maintain its high-quality performance level and to serve musicians who are seeking to hone their skills.

The ensemble plans to play at local hospitals and perform two public concerts, in December (TBA) and June 15, 2004 at Fairview Library Theatre. An open piano competition will be held in March.

Musical Director, Gennady Gefter, is an accomplished flautist and conductor. He currently teaches music at Earl Haig Secondary School and leads several flute choirs. His talent and dedication have taken a small group of committed flautists to numerous community wind orchestras. There’s a feeling of family in this ensemble. New members are always welcome.

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CONTINUED ON PAGE 10
FRIDAYS AT EIGHT
Lawrence Park Community Church
2180 Bayview Avenue
Toronto, ON M4C 2H6
Tel: 416-489-1551 ext. 28
Fax: 416-488-1554
Mark Tews,
Artistic/Music Director
E-mail: mark@lawrenceparkchurch.ca

GLENN GOULD STUDIO
Box Office: 250 Front St W., Toronto, ON M5V 365
Tel: 416-205-5555 Fax: 416-205-5551
E-mail: ggstix@toronto.cbc.ca

HANNAFORD STREET SILVER BAND
Artistic Director: Curtis Metcalfe
Executive Director: Raymond Tizzard
Company Manager: David Archer
Mailing Address: 42 Frater Avenue, Toronto, ON M4C 2H6
Tel: 416-425-2874 E-mail: hssb@interlog.com
web-site: www.hannafordband.com
Box office: 416-366-7723 (St. Lawrence Centre)
or 1-800-678-7723 (St. Lawrence Centre)

HARBOURFRONT CENTRE
Mail: 235 Queens Quay West, Toronto, ON M5J 2G8
Tel: 416-973-4000
E-mail: info@harbourfront.on.ca
web-site: www.harbourfront.on.ca

HANNAFORD STREET SILVER BAND
Since 1983, The Hannaford Street Silver Band, formed by professional musicians who love the Brass Band repertoire and ensemble playing, has been striking up the brass band tradition and stirring up critical and popular acclaim. They maintain a vigorous commissioning program featuring works for brass band by prominent Canadian composers. "Voices On High", their most recent recording, features Bramwell Tovey's Requiem for a Charred Skull which won a JUNO for Best Classical Composition.

They're heard regularly on radio and at numerous Festivals across Canada with distinguished guest conductors. "A Festival of Brass", a full weekend of concerts featuring 10 different ensembles, starts the 20th Anniversary Season. "Celebration" features the winner of our Young Artists Competition and new work for French Horn by Scott Irvine. "Euphoria" is with Robert Child, conductor, and David Childs on euphonium. "The Great Toronto Carol Sing" is with The Canadian Children's Opera Chorus. "Pagentry & Processions" showcases the finalists of our March competition. "Celtic in Brass" showcases Ian MacKinnon. "Virtuoso Brass" brings in cornet virtuoso Roger Webster.

Harbourfront Centre is Canada's foremost centre for contemporary culture. Since programming began in 1974, it has been a reflection of the cultural diversity and innovative spirit of Toronto. Attracting more than 3 million visitors annually, the non-profit charitable organization sits on 10 acres of revitalized waterfront land. Presenting over 4,000 events every year, Harbourfront Centre's professional staff works with more than 450 community groups and organizations in the development of programming.

A leader in contemporary music presentation, Harbourfront Centre has created several programs to introduce audiences of all ages to music from around the world. Music with Bite: Family Sunday Concerts present music suitable for all ages. Regular concerts showcase the best in current world music, jazz, Latin folk and Urban music styles. Enjoy classical music outdoor all summer long at the nearby Toronto Music Garden, with a gorgeous garden setting inspired by the music of Bach. Harbourfront Centre's Summer Festival series features music from different cultures every weekend from June to September. Harbourfront Centre also hosts many Toronto and international events, artists and performers.

HIGH PARK CHOIRS OF TORONTO
Music Director/Conductor: Dr. Gary Fisher
Children's Choir Conductor: Zimira Polez
Choir Manager: Mary Belle
Address: 2100 Bloor Street West, Suite 6341, Toronto, ON M6S 5A5

This season presents many rewarding experiences for both members and audiences. The Winter Concert is on Saturday, Nov. 29. Our Spring Concert is on May 29 also at 7 pm. Both concerts are at Ranneymead United Church, 432 Ranneymead Road.

Now in its 18th season, the High Park Choirs continue to share and celebrate our community's rich musical heritage under the baton of our new Music Director, Gary Fisher. Composed of over 100 choristers ages 9 to 18, the Choirs draw upon repertoires from many cultures and sing in several languages.

The Girls' Division (founded in 1986 by Ann Cooper Gay, Artistic Director Emeritus) has performed with the Toronto Symphony Orchestra, on CBC TV and YTV. The Children's Division was established in 1994, and a Senior (SATB) Boys' Division was added in 1997. The Choirs were most recently featured on a Classical Kids' Christmas CD, winner of the 2002 JUNO Award for Best Children's Album. In addition to the Choirs' 2003 journey to the Newfoundland Festival 500, the High Park Choirs have toured to England, Germany, Holland and the United States.

INTERNATIONAL RESOURCE CENTRE FOR PERFORMING ARTISTS
Box 188 Sin A, Toronto M5W 1B2
Tel: 416-862-1422 Fax: 416-859-0043
E-mail: irca@sympatico.ca
web: sumarts.com/irca

Incorporated in 1985 as a charitable arts service organization, the IRCPA mentors performing artists to reach their potential on international stages; enlightens audiences about artists' needs, and works to enhance public awareness of Canadian artists' achievements.

The Careers in Focus program offers assessment and direction for employability. Sat./Sun. Oct. 18/19, Opera Diva and Stage Director Regina Resnik will offer 14 Singers the opportunity to work with her. The next Career Moves workshop "Business in Performing", with experts in presentation, production, promotion and partnering, is in spring 2004. Transitions prepares professional singers, coaches or conductors for job interviews in Europe, starting August/September 2004. Our Performing Arts Hall of Fame, includes a Boutique and Music Library. Proceeds support the Hall's music libraries (Maureen Forrester and Darice Carson), accessible during the week, and on holidays and weekends.

For information on all upcoming events, please contact us at 416-782-8557 or by e-mail info@hannafordband.com.

10 Wholotype MEMBERS` PROFILES 2003-2004
KINGSWAY BAPTIST CHURCH CHANCEL CHOR
41 Birchview Blvd., Toronto, ON, M8X 1H7
Tel: 416-239-8530 Fax: 416-239-8012
Organist and Choir Director: Melvin J. Hurst
Kingsway Baptist Church in Etobicoke under the direction of Melvin J. Hurst, the Chancel Choir and the Bells of Kingsway have recently recorded a Christmas CD entitled “Hark! The Glad Sound”, released last October:
This year Kingsway will host the IONA Service on October 5, with John Bell from the Iona Community in Scotland. This event is in collaboration with the Hymn Society in the United States and Canada. The Candlelight Service of Lessons and Carols is the highlight of the church year. This service of beauty and tradition is always filled to capacity and features both the Chancel Choir and the Bells of Kingsway. This year’s date is December 21. On February 22, Kingsway will host an Invitational Choir Festival of Hymn Concertos with eight choirs from across Toronto participating. This is another collaboration with the Hymn Society. Each year on Good Friday, the Chancel Choir presents a major choral work with outstanding young Toronto soloists. The Bells of Kingsway will be featured at the “Out of the Cold” concert at Our Lady of Sorrows November 29. This community concert involves four churches from the Kingsway area cooperatively offering this concert for charity.

KOMITAS MUSICAL ASSOCIATION CHOIR
Music Director: David Varjabed
Mail: 59 Highland Park Blvd.
Thornhill, ON M3T 1B4
Tel: 905-889-2094 Fax: 905-889-3258
This choir was founded in 1977 by David Varjabed, a renowned Baritone, and has brought the music of Armenia to a Canadian audience. The repertoire includes Armenian folk and classical music, and Western opera choruses. Named after the Armenian composer, Komitas, who in 1899 was using choirs to perform choral settings of Armenian folk music all over Europe, the Komitas choir has performed a variety of works which have received critical acclaim. The choir has performed in Toronto, Montreal, Ottawa, the USA, and in cities in Armenia. In 1985, the choir won first prize in the highly competitive Ethnic Choir Festival at the Ayreson Theatre.
In January of 2002, the Komitas Choir, with soloists and orchestra, presented a concert version of Anoush, an Armenian opera, which received excellent reviews.
On June 28 2003 the Association presented a concert celebrating the 100th anniversary of the birth of Armenian composer, Aram Khatchaturian. This highly diversified choral group looks forward to many more successful seasons of performing both Armenian and Western music for the enjoyment of Canadian audiences.

LES AMIS CONCERTS
Michael Pepa, Founding Artistic Director
202 Douglas Rd, Oak Ridges, ON, L4E 3H6
Tel: 905-795-7172
E-mail: lesamis@sympatico.ca
www.lesamicarts.org
Les AMIS opens its 21st season with an educational outreach program Oct 3rd (UTS Auditorium). Clarinetist Kaye Roeyer, pianist Janice Lin & cellist Ronald Roeyer with the University of Toronto School of Strings perform works by Beethoven, Weber & L.A. composer Jeannie Pool.
The regular series takes place at the Heliconian Hall. The Oct 5th concert features cellist Carina Reeves & Orfeo Duo (Vita Wallace, violin; Ismael Wallace, piano) in works by Skostakovich, Schmitke, Roeyer, Schumann and the world premiere of Du Concertante for Cello & Piano by Gunther Schuller Nov 16th, violinists Ailsam Nosky & Julia Wedman are joined by violist Steven Dann & cellist Carina Reeves. Works are by Bach, Pagani & Constantinescu. Ligeti’s String Quartet No. 2 is featured. Dec 14-violinist Kio Setler, clarinetist Shalom Bard & pianist Vadim Serdbriani perform Bartok and the world premiere of a work by Michael Pepa. Feb 22nd, violinist Nikola Aleksic & pianist Julijana Sulovic, a duo from Belgrade, play works by Schumann, Tartini, Saint-Saens, Enescu, the Canadian premiere of a piece by Serbian composer Babic & a world premiere by Philip McConnell.

MARKHAM CONCERT BAND
Music Director: Doug Manning
President: Wally Oubaldston
Contact Info: 7675 Country Lane
Brooklin, ON L0B 1C9
Phone: 905-655-5818
Fax: 416-730-9315
E-mail: gnd.mall@sympatico.ca
website: www.mcb.on.ca
The Markham Concert Band was formed in 1978, and with over 65 members, it is one of the largest community bands in Canada! Band members include young and old from many settings of Armenian folk music all over the world. The Band performs its 4-concert series in the beautiful Markham Theatre: October 26th 2003, Fun in the Fall; December 14th 2003, A Seasonal Celebration; March 7th 2004, The Tunes Keep Popping; and May 2nd 2004, Spring is Here at the Unionville Festival, Canada Day and Markham Fair. You can expect an extra special variety of music, contemporary pieces, marches, show tunes, light classics and, occasionally, a little jazz - the kind of music that appeals to any audience. Special guest performers are featured at many of the concerts.
The Band performs under the leadership of Doug Manning, who holds the degrees of Bachelor of Music and Bachelor of Education from the University of Toronto.

CONTINUED ON PAGE 12
Welcome to Markham Theatre for Performing Arts’ brand new Professional Entertainment Season—October 2003 to April 2004 featuring over 52 exciting shows highlighting a vast array of talent both local and international. For a copy of our season brochure call 905-305-7469.

Markham Theatre is committed to the presentation of award-winning professional entertainment, community and educational performing arts programs, in addition to the celebration of Canadian talent. With more than 19 years of success behind us, we are proud of our achievements and look forward to many more as one of Canada’s premiere arts facilities.

MILTON CHORISTERS
Conductor: Sonja van de Hoef
Accompanist: John Govdas
President: Ceci McTaggart
Address: P.O. Box 405, Milton ON L9T 4Y9
Telephone: 905-876-3203 or 905 889-0646
Website: www.miltochoristers.com
Rehearsals: Tuesday evenings 7:30 - 10:00

The Milton Choristers celebrate their 35th anniversary with "Songs for a Celebration!" This group has been a vital component of the Milton community, providing the Halton region with excellence in chamber music, with a three concert series annually. We also participate regularly at various community events. The repertoire varies from the classical to contemporary, and from the sacred to the secular.

This year, prepare to venture down memory lane, as we go back over the Choristers' history from its founding in 1968. "A Victorian Christmas" at Knox Presbyterian Church, Main Street Milton, November 22 @ 7:30 pm and November 23; "Out of the Ordinary - A Gala Performance" of opera choruses at the Royal Bank Theatre, Mississauga Living Arts Centre, Sunday, May 30 @ 2 pm & 7 pm; Saturday, June 19, 2004 "A Birthday to Remember" - A Cape Breton Style Ceilidh at Gambrel Barn; "BretonStyleDance professional calibre and recognized reputation.

For auditions, call: (905) 278-7059. For tickets, call the LAC box office at (905) 306-6000.

THE MISSISSAUGA SYMPHONIC ASSOCIATION
Music Director: John Beraun
General Manager: Mike Flinn
Office: 905-515-4401 Fax: 905-515-4402
Website: www.mississaugasymphony.com
E-mail: mail@mississaugasymphony.com
Box Office: 905-306-6000

The Mississauga Symphony has a year of versatility and beautiful music in the audience- and acoustic-friendly environment of the Living Arts Centre in Mississauga. All concerts are on Saturday evenings.

Sept 27: Chinese Mid-Autumn Festival: traditional and contemporary Chinese music; Oct 18: Beethoven’s Ninth with the Sacred Music Society and World Youth Day Choir, featuring Marc Dubois and others, conducted by Dwe Liedlander; Nov 29: Guy Pau, trumpet and piano virtuoso, performs Hétu and Schostakovich; Sat, Dec. 20: Annual Christmas Concert, an evening of traditional favourites with the Mississauga Choral Society, Chrys Bentley, Music Director;

Jan 24, 2004: "King of Swing - A Tribute to Benny Goodman"; Feb 7: Adrian Anantanaw performing Tchaikovsky’s Violin Concerto, Conductor Misha Koha; Mar 6: A Polish & Ukrainian Celebration with violinist Vasily Popadur; Mar 27: Bruckner’s 2nd Symphony and the premiere of a work by Ron Roper; Apr 17: Liberace Tribute, with Brian Jackson leading the orchestra in pop favourites; May 8: Last Night of the Proms - a delightful evening with MS0, tenor Alexander Dobson and soprano Emilia Boteva.

MOOREDALE CONCERTS
Kristine Bogye, Music Director
148 Crescent Rd., Toronto, ON M4W 1V2
Tel: 416-232-7174 Fax: 416-960-6166
E-mail: mooredaleconcerts@sympatico.ca
Web: www.mooredaleconcerts.com

Mooredale Concerts’ 15th season of affordable chamber music features some of Toronto’s finest musicians, plus cameo appearances by outstanding new talent. This season also features "Music & Truffles", a new series of one hour children’s concerts featuring interesting excerpts from the adult concert heard later the same day, interspersed with captivating commentary.

The second season concert on October 19/19 features Schostakovich’s contemplative String Quartet No. 8, and Boccherini’s flashy String Quintet in E major, Op. 13; Nov 8/9: Brahms’ Clarinet Trio, and Larysa Kuzmenko’s new Entree Aims; Jan 17/18: Mozart & Beethoven - A piano quartet and string trio, plus Jean Coulthard’s Piano Quartet. February 28/29 is the Toronto debut of Tchaikovsky Competition first prize winner, violinist Raphael Oleg playing a Bach solo sonata and leading the glorious Schubert Octet. The season concludes March 21 with Richard Strauss’ Enthusiasm, performed by pianist Anton Kuerti with Stratford star Douglas Campbell narrating Tennyson’s deeply moving poem. Concerts are Saturday evenings.

MISSISSAUGA CHILDREN’S CHOIR
Music Director: Thomas Bell
Choir Manager: Kathy Briseley
Address: P.O. Box 41047, 4141 Dixie Rd., Mississauga, ON L4W 5C9
Tel: 905-624-9704
Fax: 905-624-4933
E-mail: mce@scl.ca
Web: www.mississaugachildrensoho.com

Founded in 1981, the Mississauga Children’s Choir performs a varied repertoire of classical and contemporary children’s choral music under the direction of Thomas Bell. Over 110 members, are divided into Training (6-8yr), Children (8-12) and Youth (12-17) choruses, performing separately and together. Auditions are held each year in early spring for the following season. MCC enjoys an established relationship with the City of Mississauga and Opera Mississauga. Honorary Patrons include Mayor Hazel McCallion and Maestro Dwight Bennett. Principal performances take place in Mississauga’s Living Arts Centre in December and May as well as numerous community concerts throughout the GTA.

The Mississauga Children’s Choir regularly competes in music festivals including Festival 500, St. John’s, Newfoundland summer 2003. The MCC has released its first professional CD, Sweet Songs of Christmas. One of the highlights of this season will be hosting the first Mississauga Choral Festival in February 2004. There is Music in my Soul will bring six extra ordinary Canadian choirs together under the direction of guest conductor Simon Carrington of Yale University.

MISSISSAUGA CHORAL SOCIETY
Chrys A. Bentley
Artistic Director
Box 55855, Credit Landing
Postal Outlet
227 Lakeshore Road West
Mississauga, ON L5R 1J1
Tel: 905-273-7059
E-mail: mcs@misschororos.com
Website: www.misschoros.com
Mississauga Living Arts Centre
Box Office: 905-396-8000

The Mississauga Choral Society is a 70+ voice, semi-professional choir that brings to the stage the major choral repertoire of the 16th to 20th centuries. Now in its 29th year, MICS is the Resident Choir of the Living Arts Centre (LAC) in Mississauga where it presents choral masterpieces, regularly commissions new Canadian works and hosts outstanding Canadian choirs and guest soloists.

Artistic Director Chrys A. Bentley, now in his 27th year with the choir, has led MICS in its growth to becoming a choral group of professional calibre and recognized reputation. The 2003-2004 performance season includes Händel’s Messiah at LAC, Dec. 14, 2003; A Cole Porter Celebration with the TSO on Jan. 13 & 14, 2004 (Roy Thomson Hall); Mozart's Requiem & Dinner for Women; and The Very Best of Gilbert & Sullivan at LAC, May 2, 2004.

For auditions, call: (905) 278-7059. For tickets, call the LAC box office at (905) 306-6000.

12 WholeNote MEMBERS’ PROFILES 2003-2004
MUSIC AT METROPOLITAN

Artistic Director: Patricia Wright

P.O. Box 1125, 31 Adelaide St. East,
Toronto, ON M5C 2K5

Tel: 416-201-3338

The Mozart Society, now in its 20th year, is an association of music lovers who find special pleasure in the works of Wolfgang Amadeus Mozart. Each year we present six live concerts, lectures, panel discussions and record reviews. We often feature prominent, acclaimed artists. More than just a forum for concerts and lectures, the Society also offers a pleasant social environment, enhanced by our traditional annual party.

We ask for $50 per year (tax deductible) from an individual member, or $75 for family membership. Guests are always welcome; a voluntary contribution of $10 per concert is suggested.

This season includes a repeat visit by violinist Ivan Zenaty on October 22; Mozart's mini-opera, Ribbon Trio, will be performed on November 19. Our party will take place on the same day.

On February 9, 2004, the noted pianist Boris Krajny will play for us; and on March 31 we plan to have an almost complete presentation of the opera Marriage of Figaro. Our usual venue is the First Unitarian Congregation of Toronto, 175 St Clair Ave. West.

MUSIC ON THE DONWAY

Artistic Director: Daniel Rubinstein

230 The Donway West

Don Mills, ON M3B 2V8

Tel: 416-444-8444

E-mail: donwaycovenant@yahoo.com

Music on the Donway is an exciting concert series which presents performers who entertain and educate their audiences. Concerts feature classical, jazz, popular and world music, in order to celebrate the diversity of our society, and to contribute to the cultural scene of North Toronto. The music is performed in the fine acoustics of Donway Covenant United Church, rehearsal location of the Elmer Iseler Singers. Concert proceeds will support the church’s growing music programme, which is under the direction of Daniel Rubinstein, the series Artistic Director.

The series begins on Saturday, October 4th with Music Old and New, a concert featuring acclaimed early music performers Paul Jenkins (harpichord/organ) and Laura Jones (cello/gamba). This duo will perform with saxophonist Daniel Rubinstein in a program featuring Vivaldi, Handel and Porpora. There will be a special Valentine’s Day Jazz Night on Saturday, Feb. 7th, and a concert dubbed “Caribbean Celebration” on Saturday, April 24th. This concert will feature a traditional steel drum orchestra.

Subscriptions and single tickets are available. For further information, please call Donway Covenant United at 416-444-8444.

THE NATHANIEL DETT CHORALE

C/o St. Timothy’s Anglican Church

100 Old Orchard Grove

Toronto ON M3M 2E2

Tel: 416-548-7000 phone

416-548-0333 fax

info@nathanleddettchorale.org

www.nathanleddettchorale.org

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

CD recordings include: Listen to the Lambs, an historic first recording of the choral works of renowned African-Canadian composer R. Nathaniel Dett; and An Indigo Christmas (to be released Fall 2003). Films: Carry Me Home: The Story & Music of The Nathaniel Dett Chorale – winner of the 2003 Canada Award (Gemini Awards); and An Indigo Christmas, a live concert film to be broadcast on Vision TV (November/December 2003).
New Adventures in Sound Art

Artistic Director: Darren Copeland
Managing Director: Nadae Therriault-Copeland
Mail: 401 Richmond Street W. #358, Toronto ON
M5V 3A8
Tel: 416-910-7231; 416-964-5714
Fax: 416-954-7582
E-mail: nada@soundartwells.ca

In April 2002, New Adventures in Sound Art launched its first annual festival of Radio Art, Deep Wireless, which included a series of Radio Art Interventions played on several community radio stations, live performances of Radio Art, and the publication of the first of a series of educational booklets - the Radio Art Companion. Deep Wireless 2003 was expanded to include a two-day conference “Transmissions sans Frontieres” that attracted attendees from across Canada and the USA.

In November, New Adventures in Sound Art launched its first SOUNDplay, a series that showcases larger scale works or themes in any genre of electroacoustic and experimental sound art practice. SOUNDplay 2003 will be included as part of this year’s TransZ. The Toronto International Video Art Biennial.

TRANZ <--> TECH 2003 takes place from October 9 - 12, 2003. All screenings and performances take place at the Latvian House, 491 College Street. In addition to international curated video programmes, there are audio installations, and audio performances.

With Sign Waves, Deep Wireless and SOUNDplay, New Adventures in Sound Art boasts a full year of electroacoustic activity.

New Music Concerts

Robert Atkin,
Artistic Director
David Ols,
General Manager
157 Carlaw Street, Ste. 203
Toronto, Ontario M5A 2K3
Tel: 416-961-5994
E-mail: mm@interlog.com
Web: www.newmusicconcerts.com

New Music Concerts’ mandate is to bring to the best contemporary musical art forms from around the world and across the country to Toronto. To this end we bring internationally renowned composers to work with local musicians to develop the skills of these players.

Our 2003-2004 Season began in September with music of Melnyk, Sorabji and Bregent in a Piano Marathon Weekend. A long-awaited appearance by Helmut Lachenmann will take place on November 3. The complete string quartets of R. Murray Schafer will be heard in two concerts by Quatuor Molinary on November 30. On January 11, Artistic Director Robert Atkin joins Quarteto Latinoamericano to present a program of string quartets and flute quintets. The eminent Argentine/German composer Mauricio Kagel conducts the Canadian premiers of new choral works with the Elmer Iseler Singers on February 1. Live electroacoustic music is featured with the Basel Electric Art Messengers on February 22. Our last two concerts on March 7 and May 16 (co-presented with Two New Hours on CBC Radio Two) are devoted to music by Canadian composers, including several world premières.

North 44° Ensemble

Artistic Director: Geoffrey Butler
General Manager: Deborah Micucci
200 Royal Orchid Blvd., Thornhill ON
Tel: 905 764-5140
E-mail: info@north44ensemble.org
http://www.north44ensemble.org

North 44° Ensemble is a 24 member auditioned vocal group dedicated to excellence and eclecticism in choral music. Under the Artistic Directorship of Geoffrey Butler and Accompanist/Assistant Conductor Jenny Crober, North 44° will present four concerts this season. The fall season will include our annual Remembrance Day Concert, presented Saturday, November 8 at Rummynode United Church and a Christmas Concert to be performed Saturday, December 20 at All Saints Roman Catholic Church in. Bubikopce. Our upcoming spring season includes a concert in March with mixed repertoire and our annual “Pub Series” event featuring African rhythms, Friday, May 7, 2004 at Hugh’s Room. North 44° Ensemble also performs at a number of special engagements throughout the year.

The Ensemble was recently featured on a soon to be released CD entitled, “Children of Lir” by the Loretto Reid Band.

North 44° rehearses once a week on Tuesday evenings, 6 pm - 8 pm in the Toronto core.

Affiliated with the Toronto Choral Society, North 44° performs regularly with the Community Choir for its major concerts.

North Toronto Institute of Music

Contact: Mary Kendall, Director
Address: 510 Eglinton Ave. E.,
Toronto, ON M6P 1N8
Tel: 416.488.2388 Fax: 416.488.9053
E-mail: info@ntimusic.com
Web Site: www.ntimusic.com

The North Toronto Institute of Music offers instruction in most instruments, voice, theory, and theory classes by highly qualified teachers. This year a new jazz program is offered, including private lessons and combos, as well as jazz theory.

The philosophy of the school is to provide musical literacy to students in a caring, but challenging environment. Students may work towards the goal of musical career, or towards self-expression and more knowledgeable attendance at the wonderful concert opportunities in the city.

The Institute runs the Leaside Concert Series, in a new venue this year: the Recital Hall in the Britton House Retirement Centre, 720 Mt. Pleasant Ave., just south of Eglinton. The first concert consists of vocal repertoire sung by Maria Riedstra, Rosalind Mills, Zorana Sadiq, soprano, and James McLennan, tenor on Sunday November 23. The second concert takes place on Sunday, February 22, details to be announced. The final concert is on Sunday, June 6 with a program of chamber music by Mozart, Schumann, Khatchaturian and Prokofiev. Tickets are $15 and $10.

Oakville Children’s Choir

Glenda Crawford, Founder/Music Director
Liz Coady, General Manager
133 Maurice Drive, Suite 203
Oakville, ON L6K 2W5
Tel: 905-337-7104
Fax: 905-337-7104
E-mail: info@oakvillechildrenschoir.org
Ticket phone: 905-337-7104
Web: www.oakvillechildrenschoir.org

The Oakville Children’s Choir has achieved tremendous success in 10 years. It has become a comprehensive music education program over 150 auditions choristers ranging in age from 7-17.

The Choir presents several annual concerts for the community. In addition, performances at workshops, participates in functions, and collaborates with other fine choirs and arts groups in Ontario. Competitions and touring also add to the choristers’ experience. The choir’s high standard of performance has earned it an excellent reputation within the performing arts community—including locally and internationally. The Senior Choir received a second place award at the International Choral Competition Kathaumixw in British Columbia in July 2002. The Chamber Choir received a gold medal standing in the 9th International Choir Competition Adventure in April 2003.

This season includes A Boy Was Born With the Elmer Iseler Singers, December 12 & 13; An Old Fashion Christmas, December 21 & 22; A 10th Anniversary Concert Celebration with Norma Burgess, February 21; Sing and Dance with Joy, March 4; Oakville Sings!, April 1; Celebrate Oakville with Johannes Linstead, May 13; Songbridge, May 29; and Germany Bon Voyage Concert, July 5.

Off Centre Music Salon

Founders and Artistic Directors: Inna Perkis and Boris Zarakin
Mail: 928 Lagoon Avenue
Toronto, ON M4K 3ES
Tel: 416-495-1870
E-mail: tickets@offcentremusic.com
Web Site: www.offcentremusic.com

Nine years ago, pianists Inna Perkis and Boris Zarakin revived the European Salon tradition. As Artistic Directors it has been an exciting journey of learning and discovery: our innovative programming blends canonical repertoire with rarely performed, or undiscovered musical, poetic, literary, and visual masterpieces. This makes each of our afternoon concerts unique, and fills the concert stage with creative energy and spontaneity, both for us, as well as for our audience. The Perkis-Zarakin husband and wife team complement...
each Salon concert with a four-hand piano performance, and Stuart Hamilton, renowned CBC Quizmaster and founder of Opera in Concert, will return to host all five events. Engage in a musical experience that will transport you to a bygone era where music was a form of conversation. Be prepared to expect the kind of surprises, spontaneity and familial atmosphere that you thought only existed in the salons of Schubert’s day.

All concerts are on Sunday afternoons at 2p.m. at the Glenn Gould Studio, 250 Front Street West. Subscription cost: $150 for adults and $110 for seniors and students.

**OPERA ATÉLIER**

Co-Artistic Directors: Marshall Pynkoski & Jeanette Loring

General Manager: David Baile

St. Lawrence Hall, 157 King St. E., 4th floor

Toronto ON M5C 1G9

Tel: 416-703-3767 Fax: 416-703-4895

E-mail: oateelier@operateelier.com

Website: www.operateelier.com

The 2003/04 season features two pivotal masterpieces of French Baroque opera/ballet: Lully’s Persée, paired with Gluck’s Iphigenie en Tauride.

Iphigénie en Tauride was heralded by critics as a work of genius when it premiered at the Paris Opera in 1779. It breaks with almost every operatic convention of 18th century France: there is no overture, the extensive ballet is totally integrated into the action, the most moving love scenes involve two men and the most heroic music and bravest actions belong to the Greek princess, Iphigénie. Iphigénie en Tauride runs October 24, 25, 28, 30, November 1 and 2.

Opera Atelier’s original production of Jean Baptiste Lully’s Persée premiered in fall 2000 and was hailed by critics as “a run, don’t walk production” (Classical Toronto). Persée enjoyed sold-out performances and attracted scalpers nationwide. Persée runs April 23, 24, 28, 30, May 1 and 2.

Both performances take place at the Elgin and Winter Garden Theatre Centre, 189 Yonge Street, Toronto. Evening performances begin at 7:30 p.m., Sunday matinee performances begin at 3:00 p.m.

**OPERA IN CONCERT**

General Director:

Guillermo Silva-Marín

411 Parliament Street, Suite 205

Toronto, ON M5A 3A1

Tel: 416-922-2147

Fax: 416-922-5535

E-mail: sic@operainconcert.com

Web: www.operainconcert.com

Opera in Concert is a unique Canadian company dedicated to Canadian Artists and innovative programming, relying only on the power and beauty of the human voice accompanied by orchestra or piano. Our season begins on October 26 with a Canadian double bill featuring

The Fool by Harry Somers and Night Blooming Cereus by John Beckwith, featuring Lynne McMurtry, Teri Dunn, Rachel Cleland, Renee Winick, Tom Fleming, Eric Shaw and Music Director John Hess. Verdi’s I Capuleti ed I Montecchi is next on November 30, featuring Maria Knaipk, Marcel Beaulieu, Jeffrey Carl, Giles Tomkins, Joey Niceforo, OIC Chorus with Conductor Robert Cooper and Music Director Dixie Ross Neil. The Tar’s Bride by Rimsky-Korsakov follows on February 1 with Marina Shemesh, Margaret Magee, Nikolai Cherkassky, Keith Klassen, Michael Merz, OIC Chorus with Conductor Robert Cooper and Music Director Raisa Nakhmanovich. OIC ends its season with an orchestral program on March 27 and 28 with Handel’s Rinaldo, featuring Kimberly Barber, Jane Archibald, Barbara Hannigan, Sean Watson and the Aradia Ensemble with Conductor Kevin Mallon. For tickets, call the Jane Mallett Theatre 416-366-7723 or 1-800-706-6745.

**OPERA ONTARIO**

105 Main Street East, Suite 305

Hamilton ON L8N 1G9

General Director: Ken Freeman

Artistic Director: Daniel Lipton

Tel: 905-527-7627 Fax: 905-527-9014

Box Office (Hamilton): Tel: 905-526-8556 / 800-575-1381

Box Office (KW): Tel: 519-579-1570 / 800-265-8977

Opera Ontario is Canada’s fourth largest opera company, serving Hamilton (previously as Opera Hamilton) for 24 years and Kitchener-Waterloo for eight years. Opera Ontario supports and enriches its communities by showcasing the finest operatic productions and developing Canadian talent for the stages of the world.

The Rossini favourite The Barber of Seville launches the new year. October 4, 9, 11 (Hamilton)/ Oct 17 (Kitchener) with Aaron St. Clair Nicholson, Shannon Mercer, Benjamin Butterfield, Melissa Schiel, Sean Watson and Joseph Rouleau. Our annual evening of Opera’s greatest hits “Poppera” follows. November 27, 29 (Hamilton)/ November 28 (Kitchener) with four outstanding soloists.

A French Double Bill of Massenet’s Le Portrait de Manon and Poulenc’s La Voix Humaine makes its debut on our stage. January 24 (Kitchener)/ January 31, February 5, 7 (Hamilton) starring: Lyne Fortin, Theodore Baerg, and Laura Whalen.

Verdi’s mighty Shakespearean opera Otello closes our season. April 24, 25, May 1 (Hamilton)/ May 7 (Kitchener) with Antonio Barasorda, John Fanning, and Simona Bertini.

**ORCHESTRA TORONTO**

Music Director: Errol Gay

Executive Director: Judy Mann

Address: 110 Rumsey Road, Toronto, ON, M4G 1P2

Tel: 416-467-7142

E-mail: otoronto@en.uibn.com

Website: www.orchestratoronto.org

Founded in 1954, Orchestra Toronto has grown in strength and stature to emerge as Toronto’s largest and finest community orchestra, performing a complete range of repertoire. Under the leadership of Errol Gay, a five concert series begins October 26 with a “Celebration of Khachaturian’s Centenary” featuring Catherine Manoukian, violin.

Four concerts will be performed in the acoustically superb George Weston Recital Hall, Toronto Centre for the Arts on Sunday afternoons at 3 p.m. A special “Klezmer for Kids and Kids at Heart” concert with Daniel Golden and members of the Hot Latkes Klezmer Band will be performed at the Leah Posluns Theatre, 4388 Bathurst St. on Feb. 15 at 1:30 and 3:30 p.m.

Concerts scheduled on December 7, April 18 and May 30 will feature Beethoven’s Symphony #3 Eroica, Mahler’s Symphony #1 Titan, Brahms’ Symphony No. 1 and Richard Strauss’ Horn Concerto No. 1, with Erin Gay, horn.

Orchestra Toronto’s audiences enjoy the GTA’s best value in orchestral music affordable prices, special discounts for seniors, students and groups and free admission for accompanied children under 12.

**THE ORIANA SINGERS – WOMEN’S CHOIR**

William Brown, Artistic Director/Manager

2108-1055 Bay Street, Toronto, ON M5S 3A3

Tel: 416-923-3123 Fax: 416-923-4955

E-mail: theorianasingers@hotmail.com

Website: www.orianasingers.on.ca

The Oriana Singers, formed in 1972, endeavours to achieve and maintain high levels of vocal and musical excellence. Winner of many prizes and awards, The Oriana Singers was also selected by audition to perform at the 1989 and 1993 International Choral Festivals. In 2002 the choir was selected to perform at PODIUM 2002, the national biennial conference of the Association of Canadian Choral Conductors.

On November 29 the choir will present “Collage of Carols”. The programme includes guest artists Sanya Eng, Harp and Alison Melville, recorder and features Benjamin Britten’s “A Ceremony of Carols”.

“The Seeds of Love” on March 6, will focus on the songs of Hildegard von Bingen, Johannes Brahms, Franz Schubert, and Robert Schumann. Featured works include “Liebeslieder Waltzes”, and “Rose Trilogy” by Eleanor Daley.

On May 8 the choir presents “Children’s Voices”. The Oriana Singers has commissioned Canadian composers Stephen Chatman, Eleanor Daley, Ruth Watson Henderson, Donald Patruin, Imant Raminsh and Mark Sirett to set poetry selected from the Toronto District School Board’s Poetry Publication. The commissions will feature poems by 18 Toronto students.
PAX CHRISTI CHORALE
Toronto’s Mennonite Choir
Stephanie Martin, artistic director & conductor
Bruce Kirkpatrick Hill, accompanist
122 Song Meadoway, Toronto ON M2H 277
Tel: 416-494-7888
paxchristichorale@hotmail.com

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

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

THE RENAISSANCE SINGERS
 Conducted by Richard Cunningham
 www.therenaissancesingers.ca
 Contact: josh.chattman@hotelena.com

The Renaissance Singers are a chamber choir dedicated to the performance of great choral works of all periods and styles, from the Renaissance to the 21st century. The music of England is one of the choir’s specialties, and the choir has completed four concert tours of England, including performances in the prestigious Three Choirs Festival in Gloucester.

True to their Canadian roots, the Singers’ repertoire includes commissioned music of Canadian composers, including the renowned Imant Raminsh. Conducted by Richard Cunningham, The Renaissance Singers have performed with the Kitchener/Waterloo Symphony Orchestra and have been guest artists with the Guelph Concert Band, the Brantford Symphony Orchestra and the Brantford Music Club. They have twice performed at the Guelph Spring Festival and twice at the George Weston Recital Hall in the North York Centre for the performing arts. They give annual complimentary Christmas concerts for Cambridge Memorial Hospital and several local retirement homes.

The Renaissance Singers have four CDs to their credit, the latest an acclaimed recording of carols from fourteen different countries, entitled Christmas Around The World.

RIVERDALE YOUTH SINGERS
 Conductors: Mark Ball and Anna Messicotte
 Ass’t Conductor: Nicole Alexander
 Accompanist: John Gerades
 Manager: Theresa Hubbard
 415 Broadview Avenue, Toronto, ON M4K 2M9
 Tel: 416-875-1587 Fax: 416-778-0796
 E-mail: conductor@riverdaleyouthsingers.org
 Web: www.riverdaleyouthsingers.org

Founded in 1999, the Riverdale Youth Singers (RYS) consists of two choir divisions. The Riverdale Young Singers (choiristers ages 7-9 years) and the Riverdale Youth Singers (choiristers ages 10 and up). The RYS seeks to develop the unique talents of each choir member and is committed to making the experience of learning and performing a fine choral repertoire accessible to interested children/youth from all racial, cultural, economic and musical backgrounds.

Our Annual Holiday Concert – “Glad Tidings” – A Concert of Seasonal Choral Music will be held Sunday November 30 at 7:30 pm at St. Ann’s Roman Catholic Church – (corner of Gerrard and DeGrassi Streets). Our special guests for this concert will be the Ryerson Theatre School Choir directed by David Walden.

Membership in the RYS is open to any student age 9 and up. A simple audition is required. Rehearsals are held Mondays from 4:30 – 5:15 pm for the Young Singers and from 6:30 – 8:15 pm for the Youth Singers in the auditorium of St. John’s Presbyterian Church, 415 Broadview Ave.
ROY THOMSON HALL AND
MASSEY HALL
Address: 60 Simcoe Street, Toronto ON M5J 2HS
Phone: 416-593-4822 Ext. 207
Fax: 416-553-4224
Contact: Belinda Beugniet, Marketing Coordinator
Website: www.royalopera.com
www.masseyhall.com
E-mail: belinda.beugniet@rih-nh.com

Canada's two premier concert halls present some of the world's finest artists in classical, jazz, world music, dance, pop and comedy.

Highlights of this season include a host of world-renowned Canadian performers including Oscar Peterson, k.d. lang, Ben Heppner, and Quebec's Les Violons du Roy. This season also features a spectacular World Music series that includes the Toronto debut of Brazil's Caetano Veloso, Argentina's Mercedes Sosa, India's Ravi Shankar, Cape Verde's Cesaria Evora, Japan's Wadada Leo Smith, Spain's Paco de Lucia, Africa's Ladysmith Black Mambazo, and China's Shanghai Circus. The 2003/2004 Vocal Recital Series also features superstar David Daniels, Met soprano star Renée Fleming and Korean-bred Suni Jo.

Other highlights include the legendary B.B. King, the Herbie Hancock Trio and the ever-popular Preservation Hall Jazz Band. Benjamin Britten's 90th birthday is celebrated with a presentation of Britten's monumental War Requiem; and holiday choral celebrations include an enchanting program of classical, popular, gospel, spirituals and jazz music from the Girls Choir of Harlem, and the glorious sounds of the 400 voice Toronto Children's Chorus.

THE ROYAL CANADIAN COLLEGE OF ORGANISTS - TORONTO CENTRE
Thomas Fitches, Toronto Centre President
Tel: 416-483-6864 #26
David Rostevar, Membership Secretary
Tel: 403-773-4024
Website: http://www.globalseve.org ~ chubb/rcco

Founded in 1909 as the Canadian Guild of Organists, The Royal Canadian College of Organists is Canada's oldest musicians' association. Today, the RCCO is a nationwide interdenominational community of professional and amateur organists, church musicians, choral conductors, and others sharing an interest in the organ and church music.

Examinations are held annually and RCCO Festivals offer opportunities to hear and meet world-class recitalists and clinicians from Canada and abroad. The RCCO works across Canada in support of fine church music and organ playing. For all who care about these arts, regardless of background, skill level or religious affiliation, the College has a place.

The Toronto Centre maintains an active program throughout the year. It includes our special education programs such as Pedals, Pipes, and Pizza - a one day fun event held in March for school children to acquaint them with the organ. Check the up-to-date website for details on the 2003-04 program and for membership information.

ROYAL CANADA
Dwight Bennett, General & Artistic Director
5040 Yonge Street, Toronto ON M2N 9R8
Subscriptions: 416-322-0456 or 905-306-6000
Single Tickets: 416-872-1111 or 905-306-6000
Administrative Office: 416-322-0456 or 905-306-0080
E-mail: info@royalopera.ca
Web site: www.royalopera.com

Royal Opera Canada will be presenting five operas this season: Carmen Nabucco, The Magic Flute, The Mikado, and Aida. Its mission is to present diverse audiences the best-loved operas with traditional sets, costumes, and staging, featuring national and international artists. Dedicated to performing the most well-known, largely 19th Century operas, and Mozart, Royal Opera Canada remains true to the composers' intentions, providing high quality traditional performances.

Royal Opera Canada, founded in March 2003 is an extension of the prototype for presenting traditional opera developed by Opera Mississauga, formed in 1985. All performances take place in the grand Main Stage of the Toronto Centre for the Arts (North York), or in the renowned acoustics of Hammerson Hall at the Living Arts Centre (Mississauga).

For more information about please call 416-322-0456 or visit our website.

THE ROYAL CONSERVATORY OF MUSIC
Mail: 273 Bloor St. West, Toronto ON, M5S 1W2
Tel: 416 488-3224 Fax: 416 488-3896
Website: www/rcmusic.ca

The Royal Conservatory of Music presents jazz, classical, and world music concerts ranging from the magnificent Royal Conservatory Orchestra to internationally acclaimed guest artists.

TFC COMMUNITY SCHOOL
Dean: Jeff Melanson
Managing Director: Jacqueline Berini
E-mail: communityschool@rcmusic.ca

The TFC Community School is one of the largest community-based music schools in North America. The high quality practical and academic instruction offered by The TFC Community School represents a variety of musical traditions, including early music, classical, popular, folk, jazz, and world music.

GLENN GOULD SCHOOL
Artistic Director: Beanie Begg, Dean
Managing Director: Cathy Blawett
Performance Manager: Josh Grossman
E-mail: glnnogouldschool@rcmusic.ca

The Glenn Gould School is an internationally recognized centre for professional training in music performance and pedagogy at the bachelor and graduate levels. Some notable graduates include: St. Lawrence String Quartet; Naida Cole; Marko Anzaku, Barbara Croall and Isabel Bayrakdarian.

ST. CLEMENT'S ANGLICAN CHURCH CHOIRS
59 Briar Hill Ave., Toronto ON M4R 1HR
Tel: 416-483-6864 #26 Fax: 416-843-8586
E-mail: tftogches@stclements-church.org

Since 1897 at the early mission, St. Clement's has been presenting special services to mark Christmas, Easter and other festivals, and given concerts throughout the year.

The Psalms and Liturgy Choir is a treble voice choir for boys and girls between the ages of 8-17 who sing at the 9:15 am liturgy on Sundays. The Senior Choir is an auditioned mixed-voiced choir that sing a wide range of sacred repertoire form plainsong and 16th c. to music of the 21st c. The choir sings on Sundays at the 11:00 am liturgy and the occasional Choral Evensongs.

Evening is sung every Sunday at 4:30 pm. Choral evensongs (with choir) are on September 21; October 5; October 19; November 2 (Commemoration of All Souls); November 30 (Advent Carols in Procession); and December 21 (Lessons and Carols for Christmas with the Trillium Brass Quintet)

Up-coming Concerts are on October 19, 3pm Organist Andrew Henderson; November 16, 3:15 pm Organist Thomas Fitches, and December 7 (time t.b.a.) The Trillium Brass Quintet with Organist Thomas Fitches.

CONTINUED ON PAGE 18

All performances are at 8 pm at Bond College, 710 Midland Avenue except Dec 20, which is at St. Boniface Church. Pre-concert lectures are at 7:30 for subscribers. For more information and tickets, contact the box office at 416-429-0007.

SINE NOMINE ENSEMBLE FOR MEDIEVAL MUSIC
59 Queen's Park Crescent East
Toronto, Ontario M5S 2C4
Telephone 416-828-9445 FAX 416-826-7283
E-mail: rosenel@c.hess.utoronto.ca
Website: http://www. pims.ca/sinenomine.html
Contact: Andrea Budgell
Sine Nomine is an ensemble of talented, versatile singers and instrumentalists, passionate about the music of the Middle Ages and about bringing it to life for modern audiences. Since 1991, the group has performed in Toronto and other Ontario cities, and has toured in Alberta, Quebec, the Maritimes, the eastern U.S.A., and England.

Concerts take place Fridays at Saint Thomas's Church, 383 Huron Street, at 8 p.m. Christmas Minstrelsy, on December 19th, features English 14th-15th century music and passages from Sir Cliges, a seasonal metrical romance. Heloise and Abelard, on February 13th, presents music and readings from the Parisian milieu of these famous lovers. Ulm to Jerusalem, on April 23rd, is based on a 15th-century German friar's account of his voyages to the Holy Land, and features music which he might have heard on his travels.

Sine Nomine has produced three recordings: an independent cassette, the CD-ROM The Art of the Chant (PBS/Jasmine), and the CD A Golden Treasury of Mediaeval Music (Saydisc/AmonRa).

SINFONIA TORONTO
Music Director and Conductor: Nurhan Arman
Administrator: Margaret Chahin
Mail. 526 Bloor Street W. Box 32545, Toronto, ON M5S 3C5
Telephone/Fax: 416-499-0403
E-mail: sinfoniatoronto@sympatico.ca

Sinfonia Toronto performs its seven Main Series concerts in Glenn Gould Studio. A four-concert Young People's Series is presented at the Lawrence Park Community Church. The orchestra travels to other Ontario centres and broadcasts on CBC.

Sinfonia Toronto's strings often perform standing, in the tradition of great chamber orchestras, blending each musician's soloistic energy into a brilliant ensemble style under Music Director Nurhan Arman. A roster of winds and percussion joins the strings for programs drawn from the full range of chamber orchestra repertoire.

Soloists for 2003-2004 include pianist David Jalbert, violinists Corey Cerovsek, M4oves Pogossian, Etikoko Kimura, cellist Jonathan Trottolino and violinist Eric Paetkau. Several programs will also focus on special-theme repertoire of exceptional beauty and interest.

Sinfonia Toronto has been acclaimed by critics. The Toronto Star writes of "a remarkable range of colour," "ample eloquence" and "gripping authority." It praised Greg's Holberg Suite and the Dvorak Serenade, "both of which Arman led in an affectionate, unhurried manner, with an appreciation of their singing qualities," while Le Scena Musicale declared, "Nurhan Arman and his orchestra literally conquered us."

SOUNDSTREAMS CANADA
Artistic Director: Lawrence Cherney
General Manager: Linda Regas
Mail: 842 King Street West, Suite 200
Toronto, ON M5V 1M7
Telephone: (416) 594-1282
Fax: (416) 594-3033
E-mail: sounds@soundstreams.ca
Website: www.soundstreams.ca

Soundstreams Canada, established in 1992 by Artistic Director Lawrence Cherney, exists to foster and promote Canadian creation in chamber music, choral music and music theatre. The Encounters series of new music concerts, founded in 1993, is co-produced with CBC Radio Two. Most Encounters concerts pair a significant Canadian composer with an international counterpart, often premiering specially commissioned works. In 2003-2004 the series presents music of Paul Stevenhuisen, Anders Hillborg, Melissa Hui, Maja Rajtkje, among others.

Soundstreams Choral Concerts will open with a pair of concerts featuring the Estonian Philharmonic Chamber Choir, joined by Toronto's Elmer Iseler Singers for the second concert. The highlight of Soundstreams choral season this year is Canadian Voices, a gala celebration of 50 years of professional choral singing in Canada and the 70th birthday of Canadian composer R. Murray Schafer. A 60 minute newly-commissioned Schafer multi-choral work will be sung by all six professional choirs of Canada. In association with the Encounters concerts, an extensive outreach program, Encounters for Youth, takes place in schools throughout the Greater Toronto area.
TALISKER PLAYERS, the chorale music orchestra, is well known to choirs and their audiences throughout southern Ontario. Since its founding in 1995 the ensemble has gained an enviable reputation for excellence in the art of chorale accompanying. A flexible-size group, it performs with choirs large and small, in repertoire ranging from baroque to modern instruments.

The ensemble also presents its own series of vocal chamber music concerts, which take its skills in vocal/instrumental collaboration into a more intimate realm. This season again offers three fascinating programmes, each around a theme, in which core members of the group are joined by some of Canada’s leading vocal soloists.

**Spirit Dreaming** (November 12) is a programme inspired by the stories of indigenous peoples from cultures around the world; **Sense and Nonsense** (February 23) is an off-centre look at the world through nonsense poems and tall tales; **Let Evening Come** (June 2) is a musical meditation on lives lived by people both great and ordinary.

**TAPESTRY NEW OPERA WORKS**

Wayne Strongman, Artistic Director
Claire Hopkinson, General Manager
The Cannery (Distillery District), Studio 316
55 Mill Street, Toronto, ON M5A 3C4
Tel: 416-537-6066 Fax: 416-537-7841
E-mail: info@tapestrynewopera.com
Web site: www.tapestrynewopera.com

Tapestry New Opera Works is the only company in Canada dedicated to the development and production of original works of Canadian opera and music theatre. Tapestry is eager to respond to a growing interest in the field of music theatre and opera and has developed a number of programs to serve artistic creation.

Since 1995, Tapestry’s annual Composer-Librettist Laboratory has introduced composers and writers to the essential ingredient of creating successful music theatre: meaningful collaboration. In August 2001, in association with the Ontario Arts Council, Tapestry was awarded a grant to produce two new works in progress. Of these, the first, **The Quilting** (a solo opera about the early 19th century Quilted Women), was presented in January 2002. The second, **The Quilted Woman** (a chamber opera), was presented in January 2003. Both were critically acclaimed and received rave reviews.

**Tapestry Jazz Festival**

Tapestry New Opera Works is also the only company in Canada dedicated to the development and production of original works of Canadian opera and music theatre. Tapestry is eager to respond to a growing interest in the field of music theatre and opera and has developed a number of programs to serve artistic creation.

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TORONTO CHILDREN’S CHORUS
Jean Ashworth Bartle, C.M., D.Ch., Founder/Music Director
Heather Webb, General Manager
2160 Bayview Avenue
Toronto, ON M4N 3K7
Tel: 416-932-8666 Fax: 416-932-8669
E-mail: info@torontochildrenscorus.com
Web: www.torontochildrenscorus.com
2003-2004 is a Silver Anniversary Celebration of Children’s Music and Excellence for the Toronto Children’s Chorus. Founded in 1978 by Jean Ashworth Bartle, the Chorus promises an unforgettable choral experience, celebrating the artistry of children’s voices.

On December 20th A Chorus Christmas at Roy Thomson Hall features the TCC in Benjamin Britten’s timeless work A Ceremony of Carols with harpist Judy Lomas. New settings of French carols arranged by Derek Holman for the chorus and True North Brass will also be premiered.

The climax of the twenty-fifth season will be The Great Gala at Roy Thomson Hall on January 31st, 2004, when the choir and many alumni welcome some of its highly esteemed patrons and surprise guests in a celebratory program. Sir Andrew Davis has set texts from Lewis Carroll’s Alice in Wonderland for the choir, accompanied by members of the Toronto Symphony Orchestra, and Sir David Willcocks leads the choir in his work The Glories of Shakespeare.

For further details on concerts, recordings and auditions for prospective choristers, visit the TCC website.

TORONTO CHORAL SOCIETY
Artistic Director: Geoffrey Butler
President: Michael Oliphant
255-1543 Bayview Ave, Toronto, ON M4G 3BS
Tel: 416-410-3509
E-mail: oliphant@rca.com
www.torontochoral.org
Established in 1845, the Toronto Choral Society boasts a tradition of nurturing and developing fine vocal musicians. Currently, the Society includes three chorus groups: the non-auditioned Community Choir, the auditioned North 44th Ensemble (see separate profile) and the Street Haven Women’s Ensemble, offering homeless women an opportunity to perform and share a collective musical experience.

With a membership of over 70 individuals, the Community Choir is growing every season. We offer dedicated amateurs the opportunity to sing, learn and have fun. Led by Artistic Director, Geoffrey Butler and Accompanist, William O’Meara, we will be presenting three major concerts this season. Our Christmas Concert, featuring Handel’s Messiah will be performed December 10. The Toronto Mosaic, Part 2 Concert will be presented in March, 2004, re-creating an historical view of Toronto through music and narrative. Our Spring Concert will feature Carmina Burana, June 2, 2004.

All concerts will be performed at Eastminster United Church. We also perform at charity events throughout the season. The Community Choir rehearses Wednesday evenings, 7:30 pm – 9:30 pm at Eastminster United Church.

TORONTO CLASSICAL SINGERS
Conductor and Artistic Director: Jurgen Petrenko
General Director: Jene Petrenko
100 Threes Valley Drive, Toronto, ON M3A 3B9
Telephone: 416-443-1480
E-mail: torontoclassicalsingers@sympatico.ca
Website: www.torontoclassicalsingers.org
One of Toronto’s most vibrant choirs, the Toronto Classical Singers combines dedicated choristers, interesting repertoire, and dynamic leadership to bring season after season of choral delights to Toronto audiences. Under the baton of the CBC’s Jurgen Petrenko, this 110-voice choir performs with the Talisker Players orchestra and some of Toronto’s most accomplished soloists.

Upcoming 2003-2004 season highlights include Vaughan Williams’ Hodie, a true festive classic written in 1954 and dedicated to Herbert Howells; Mozart’s sublime Requiem paired with Salieri’s rarely heard Mass In D; and Mendelssohn’s masterpiece Elijah, arguably the best oratorio ever written.

Choir membership is auditioned and open to those who love music, show sight-reading ability, and who are committed to performing a three-concert season of classic choral repertoire with orchestral accompaniment.

For more information on tickets and choir membership, please contact us by phone, email, or visit our web site. The Toronto Classical Singers is a registered not-for-profit charitable organization.

TORONTO CONSORT
Artistic Director: David Fulia
427 Bloor Street West, Toronto ON M5S 1X7
Tel: 416-966-1045 Fax: 416-966-1759
Website: www.torontoconsort.org
Box Office: 416-964-5337
The Toronto Consort, Canada’s leading period ensemble specializing in medieval and renaissance music, celebrates its 31st season this year. All Toronto concerts take place at Trinity-St. Paul’s Centre, 427 Bloor Street West at 8 pm. In addition to the Toronto Series (listed below) the Consort offers a three Sunday afternoon series in Chalmers Church, Guelph. At Christmas, the Consort will be recording its sixth CD for Dorian “The Praetorius Christmas Vespers”. October 17 & 18, Shakespeare’s Songbook: English renaissance music, the Bard and a newly commissioned work by Toronto composer Andrew Ager.

November 14 & 15 Laura Pulwed and Ellen Hargis in Recital. Solos and duets by Hildegard of Bingen, Guillaume de Machaut, Tarquinio Merula and Claudio Monteverdi.

December 12 & 13, The Praetorius Christmas Vespers. A true recreation of a 17th-century celebration
February 6 & 7. The Splendour of Burgundy. features Guillaume Dufay’s masterpiece, the Missa Ecce Ancilla.

April 16 & 17, This year’s opera-in-concert: Colinto by Francesco Cavalli, with Suzie Leblanc in the title role, also featuring Gillian Keith and Laura Pulwed and 17th-century orchestra.

TORONTO EARLY MUSIC CENTRE
Artistic Director: Frank T. Nakashima
Mail: 427 Bloor Street West, Box 17,
Toronto, ON M5S 1X7
Tel: (416) 966-1045
E-mail: temc@interlog.com
Website: http://www.interlog.com/~temc
This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists. Benefits of membership include: discounts to certain early music events in the city; a subscription to the quarterly Toronto Early Music News which contains a calendar of upcoming events, reviews, profiles, essays, etc.; borrowing privileges from the TEMC library of books and recordings; participation in music circles (e.g. viola da gamba, or vocal music circles); admission to the Musically Speaking presentations of early music performed on original or replica instruments, and the Early Music Fair; join the e-mail information list of historical performance in Toronto.

The 20th annual Early Music Fair, an all-day event celebrating the delights of historical musical performance, will take place in the fall of 2004 at Montgomery’s Inn, 4709 Dundas Street West, at Islington Avenue. Annual Membership: $25 individual; $35 family; $15 student/senior.

TORONTO HELICONIAN CLUB
35 Hazelton Avenue
Toronto, ON M5R 2E3
Publicity: Nancy Ind
Tel: 416-961-8666 Fax: 416-961-0556
Rental: John Greco
Phone: 416-922-3618 Fax: 416-922-2431
Membership: Ruthiselle Lapalata
Phone: 416-922-3618 Fax: 416-922-2431
Audiences at the Heliconian Hall will enjoy concerts and art exhibits in this charming historic building. A list of concerts open to the public will be published monthly in Whole Note. As members we enjoy the converted church – a visual acoustic gem dating back to 1875. Architecturally the hall has a vaulted ceiling with wooden beams and brick fireplace. An original circular stained glass window illuminates the west window. There is comfortable seating or tables for 100 people. The Steinway piano waits to be played on the stage. There is a board/reception room and a kitchen. The lower level contains an attractive and ample cloakroom.

The Toronto Heliconian Club welcomes applications for membership for women who are accomplished in Arts and Letters – Music, Art, Drama, Literature or Humanities regular or junior (under 30 years for $14 price). The membership is $265.00 yearly.

Non-members may rent the air-conditioned hall at reasonable rates for recitals, rehearsals, weddings, lectures and seminars. We would be pleased to discuss your use of this marvelous facility.

20 WholeNote MEMBERS’ PROFILES 2003-2004
In recent seasons, the TMYC has completed work on several recordings. Most notable is the 1998 CD entitled The Magic of Christmas, featuring the work of John Rutter, whose association as TMYC guest conductor helped make this recording a bestseller. More recently the TMYC joined the Toronto Mendelssohn Choir to record Berlioz’s Requiem for the Naxos label under the direction of Noel Edison.

The TMYC’s season begins in November with a performance of Requiems by Gabriel Faure and Eric Zeisl to commemorate Remembrance Day. In December, the Choir will welcome The Toronto Mass Choir as its guest for performances of traditional and gospel Christmas music.

To close its season the Choir will be joined by the North Toronto C.I. Choral Ensemble for a concert of music with a Spring theme.

The Toronto Mendelssohn Choir
Conductor: Ron Ke Ming Chang
Personnel Co-ordinators: Linda Morano and Rachel Churchhill
Mail: 60 Simcoe Street, Toronto, ON M5J 2H5
Tel: 416-538-0422 Fax: 416-538-2992
E-mail: tmyc@tmyc.org
Website: www.tmyc.org

Founded in 1997, the TMYC’s mandate is to provide training and performance opportunities for young singers already aspiring to a level of serious performance. The Youth Choir comprises approximately 60 singers (aged 15-23) who are encouraged to achieve standards of the highest level.

In recent seasons, the TMYC has completed work on several recordings. Most notable is the 1998 CD entitled The Magic of Christmas, featuring the work of John Rutter, whose association as TMYC guest conductor helped make this recording a bestseller. More recently the TMYC joined the Toronto Mendelssohn Choir to record Berlioz’s Requiem for the Naxos label under the direction of Noel Edison.

The TMYC’s season begins in November with a performance of Requiems by Gabriel Faure and Eric Zeisl to commemorate Remembrance Day. In December, the Choir will welcome The Toronto Mass Choir as its guest for performances of traditional and gospel Christmas music. To close its season the Choir will be joined by the North Toronto C.I. Choral Ensemble for a concert of music with a Spring theme.

The Toronto Opera Repertoire
P.O. Box 617, Stn F, Toronto, ON M5S 2T4
Artistic Director: Giuseppe Marzana
(416) 598-0572
E-mail: info@toronto-opera.com
Website: www.toronto-opera.com

For more than 36 years, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera stagecraft.

Run in conjunction with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully-staged and professionally costumed operas each year at the Bickford Centre Theatre, 777 Bloor St West.

Under consideration for the 2003-2004 season are Mozart’s Don Giovanni, Donizetti’s Lucia di Lammermoor, and Gounod’s Faust. TOR invites aspiring soloists to audition, and enthusiastic choristers to join the non-auditioned chorus.

The Toronto Philharmonia
Artistic Director: Kerry Stratton
Mail: 109-1210 Sheppard Ave. E.
Toronto, ON M2K 1E3
Tel: 416-499-2004 Fax: 416-499-9739
E-mail: janetophil@en.nik.com
Website: www.torontophil.ca or www.kerrystrattoun

The Toronto Philharmonia celebrates its 32nd season with a 13-concert series of quality, affordable classical music. As orchestra-in-residence in the acoustically perfect George Weston Recital Hall, Toronto Centre for the Arts, the fully-professional orchestra is led by charismatic Maestro Kerry Stratton.

Highlights of the 2003-2004 programme: all of Beethoven’s piano concertos; all of Bach’s Brandenburg concertos; Carmina Burana with the Toronto Mendelssohn Choir; lighter classical offerings of Last Night of the Proms and Gershwin; Barber of Seville hosted by Iain Scott; an all-Dvorak evening; and a special December 1st concert featuring tenor Michael Schade and mezzo Nortonne Burgess.

Concerts are Thursdays at 8:00 p.m., with the season’s Christmas in Vienna concert on Sunday at 2:00 p.m.

The Toronto Philharmonia has an active youth outreach program, as well as a busy touring schedule in five Ontario communities.

The Toronto Sinfonietta
25 Winlock Park
Toronto, Ontario M2M 1Z1
Box Office: 416-416-4378
www.torontosinfonietta.com

The Toronto Sinfonietta was formed in 1986 by Matthew Jaksiewicz, its present Artistic Director and conductor. Since its inception the orchestra has distinguished itself by presenting innovative concert programming. A variety of styles and idiom have been explored, best exemplified by the successful premiere of jazz pianist Douglas Riley’s “Prince Edward Island Suite” in 2002. A further example is the CD recording, ‘Romancing Chopin’ which introduces the listener to new perceptions of the popular Polish composer’s music. This year’s season includes a novel look at the world of opera with Stuart Hamilton on November 28 at the Isabel Bader Theatre. Two later concerts feature the Peter Appleyard Quintet with a new work by Buczynski and a program of Spanish music with violinists Marta and Irina Kreczkosky. On October 31 the orchestra will be making a return visit to the ROM to accompany the silent movie, ‘Nosferatu’. This year the Toronto Sinfonietta is pleased to welcome Philip McConnell as its Composer In Residence and recognizes Ron Royer’s association with the ensemble by appointing him Composer Emeritus.
TORONTO SYMPHONY ORCHESTRA
Music Director Designate: Peter Oundjian
Artistic Advisor & Conductor Laureate:
Sir Andrew Davis
Director of Artistic Administration: Lois Failla
President and CEO: Andrew R. Shaw
Mail: #550-212 King Street West
Toronto, ON M5H 1E5
Performances: Roy Thomson Hall,
60 Simcoe Street at King Street West
Tel: 416-593-7766
Box Office: 416-593-4828
Website: www.tso.ca

Toronto Symphony Orchestra
The Toronto Symphony Orchestra, presents its 2003/2004 season in the acoustically enhanced Roy Thomson Hall! The TSO is delighted to welcome Music Director Designate Peter Oundjian, who will conduct several concerts this season. Great deals for the younger generation, ages 15-29: sign up for FREE at www.tsoundcheck.com and get TSO tickets for $10! (Some restrictions apply)

The TSO's line-up features a trio of power-packed Russian concerts: pianist Lars Vogt October 29, 30 & November 1; pianist Boris Berezovsky November 5, 6, & 8; and violinist Christian Tetzlaff November 12, 13, & 15. Thrill to Saint-Saëns' "Organ Symphony" with the TSO's Patricia Krueger-February 4, 5, & 7; Berlioz' Roméo et Juliette March 25 & 27; Christopher Plummer in Walton's Henry V May 5 & 6; and conductor Gunther Herbig in Bruckner's Fourth Symphony May 19 & 20.

For tickets call 416-593-4828; visit www.tso.ca; or buy in person at the Roy Thomson Hall Box Office at King Street West and Simcoe Street.

TORONTO SYMPHONY YOUTH ORCHESTRA
212 King Street West, Suite 550
Toronto, ON M5H 1E5
Caroline Matt, Manager
Tel. 416-593-7766 ext. 372
E-mail: mail@tso.ca

The Toronto Symphony Youth Orchestra (TSYO) is a high-level orchestral training programme for talented musicians aged 22 and under. TSYO alumni are found in virtually every major performing organization in Canada, and many have embarked on successful solo and chamber music careers worldwide.

Founded in 1974 by Victor Feldbrill, the TSYO has enjoyed a close partnership with the Toronto Symphony Orchestra for 29 years. The youth orchestra trains under an enthusiastic faculty of Toronto Symphony musicians, who spend countless hours throughout each season ensuring high-quality performances time and time again. The TSO and TSYO collaboration is strengthened by an annual "Side-by-Side" performance on stage at Roy Thomson Hall. Additionally, all TSYO members are encouraged to compete in our annual concerto competition. Other TSYO activities include tours, exciting masterclasses led by world-renowned guest artists and an annual chamber music concert featuring TSYO musicians.

TRUTH NORTH BRASS
39-37th St., Eliehnes, ON M9W 3L5
Tel: 416-101-9893
www.truenorthbrass.com
E-mail: truenorthbrass@sympatico.com

True North Brass is a critically acclaimed brass group comprised of five of Canada's most virtuosic soloists: Barton Weinstrom, Raymond Tizzard - Trumpets, Joan Watson - Horn, Alan Stair - Trombone, and J. Scott Irvine - Tuba. Their wealth of experience and diverse backgrounds in the music business give the group its brilliant presentations.

True North Brass takes great pride in it's Canadian roots. Alastair Kay, trombonist and arranger with J. Scott Irvine, tubist and composer arranger have created wonderful music for the group together with friends/writers like Howard Cable, Jim McGrath and Larryssa Kuzmenko. Concerts are completely entertaining!

Truly Unique: In 6 short years True North Brass has developed standing ovation recitals, 4 brilliant CDs, a stunning orchestra show, an equally electrifying tour with band, the marvellous "Musical Magic" - an educational tool for keeping the fun and ease in learning to play a musical instrument, a library of sheet music and a website with Canadian legacies in the brass world along with playing tips.

True North Brass are Yamaha Artists, and work passionately with Yamaha to educate and continue the joy of music and music education.

TRYPYTH Productions
Edward Franko, Co-Artistic Director (Stage)
Leonard Whiting, Co-Artistic Director (Vocal, Choral)
William Shookhoff, Co-Artistic Director (Music)
Richard Devilman, Administrator
Mail: 582 Durie Street, Toronto, ON M5S 3B2
Tel: 416 783-5566 Fax 416 783-5564
E-mail info@trypyth.org
Website www.trypyth.org

Trypyth Productions was formed in 1999 by the three co-directors. All are well-known performers, producers and directors (stage and music) who bring a wealth of experience to concert and operatic production. Trypyth's mission is to present concerts, theatre and opera featuring the best of Canadian vocal talent and to provide educational and developmental opportunities for young and upcoming singers. The repertory ranges from Baroque to the new music of the 21st century.

Productions have included Beethoven's Fidelio, Puccini's Tosca, Haydn's Creation, Menotti's The Medium, and more. Workshop productions have included Rigoletto, The Tales of Hoffmann and The Most Happy Fella. Trypyth has appeared at Summerworks Theatre Festival, The Toronto Fringe Festival and at World Youth Day 2002. This past season saw Trypyth successfully produce the First Toronto International Chamber Music Festival at The Toronto Centre for the Arts.

The future sees the Canadian Premiere of Hugo Wolf's Der Corregidor, Handel's Saul, the Canadian Premiere of Grigor Frid's The Diary of Anne Frank and the Second Annual Toronto International Chamber Music Festival.

UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL
Music & Arts Director: Anne Yardley
Program Assistant: Tamara Soneswar
Address: 33 Grenage Head, Toronto, ON M6T 1G5
Phone: 416-596-3444 #243/244
Fax: 416-596-4401

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for over 80 years in downtown Toronto. We believe that the arts are a right, not a privilege and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group classes include: Pre-School Music, Music for Babies, Children's Choir, Community Choir, Chamber Music, Solfege and Dance (creative, jazz, tap and ballet). Our faculty consists of highly qualified professionals.

Lesson fees are modest, and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students. Student recitals are a regular feature, offering excellent performance opportunities in a family environment. We also present faculty concerts, special events, and publish a newsletter, Tune-In, three times a year. Our office hours are: Monday 9:30-4:30, Tuesday to Friday 9:30-7:00, and Saturday 10:30 am-2:00 pm.

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
Edward Johnson Building, 80 Queen's Park
Box Office: 416-978-3744
Website: www.utoronto.ca/music
Dr. David W. Beech, Dean
Graduate Chair, Faculty of Music
Dr. Cameron Waller
Associate Dean, Faculty of Music
The University of Toronto Faculty of Music is widely regarded as a leading centre for the scholarly and professional study of music in North America. For almost a century, many of Canada's greatest musicians have studied and taught at the Faculty, including John Weinzweig, Lois Marshall, Elmer Iseler, Teresa Stratas, and the St. Lawrence String Quartet.

Every year the Faculty presents a concert season featuring its students, faculty and distinguished guests. The goal is to enrich the University and its surrounding community with music presentations of the highest professional calibre.

Highlighting the 2003-2004 season are appearances by soprano Elly Ameling; composers Mario Davidovsky and Joseph Schwantner; violinists Mark Fewer and Scott St. John; conductors Raffi Armenian, Agnes Grossmann, and Jeanne Lamon; pianists James Parker, Martin Isepp; cellist Shauna Rolston; jazz saxophonist Jim Snidero; chamber ensembles Amic, Nexus, Ying Quartet, St. Lawrence String Quartet and the Gryphon Trio.

For more information or to receive a 2003-2004 season brochure, call the Faculty of Music Box Office at 416-978-3744.
Vesnivka Choir

Artistic Director: Halyna Kvitka Kondracki
Administrator: Nykole Purzi
Mail: 78 Bloor Gardens, Toronto, ON, M6S 4J2
Phone: 416-763-2197
Email: nykole@vesnivka.com
Website: www.vesnivka.com

Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1965. This award-winning 50-member women's ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. Vesnivka has won several first-place awards in the CBC Radio Choral Competition, placed first in 1993 at the International Eisteddfod in Wales (folk category), and earned silver standing at the Linz 2000 Choir Olympics. Vesnivka begins its season with a memorial concert on November 15, 2003, commemorating the 70th anniversary of the Famine Genocide in Ukraine. Included in the program will be a newly commissioned work by Ukrainian-Canadian composer Larysa Kuzmenko.

Victoria Scholars Men's Choral Ensemble

Jerry Cichocki, Music Director
146 Willoridge Rd.,
Toronto, ON M3R 3Z7
Tel: 416-781-7776
Website: www.victoriascholars.ca

The name sake of the Victoria Scholars, Tomas Luis de Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The essence of the Scholars' music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music. Their repertoire encompasses medieval plainchant, works from the Baroque, Classical and Romantic eras, contemporary and newly commissioned works.

Past winners of the Canada Council Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Scholars have performed with many of Canada's exceptional vocal soloists, and have toured both in eastern and western Canada. They have recorded two widely acclaimed recordings and have been broadcast nationally on CBC Radio, the Canadian Broadcasting Corporation.

Viva! Youth Singers of Toronto

Artistic Director: Carol Woodward-Retzlff
Prep. Chorus Conductor: Susan Suchard
Accompanist: Brad Retzliff
Tel: 416-788-0138
Email: vivayes@rogers.com
Website: www.vivayouthsingers.com

18 Chilton Road, Toronto ON M4J 3C8

VIVA! Youth Singers of Toronto was founded in 2000, at a time of widespread cuts to school arts programs. Comprised of three choirs organized by age, experience, and ability, singers in the two older choirs receive instruction in theory, sight-singing, and private vocal coaching. A beautiful singing tone is taught through the varied repertoire, and each concert delights singers and audience with an integrated arts focus.

VIVA! has performed in Nutcracker with the National Ballet of Canada each year since 2000. Annual Canadian commissions have included works by Norman Burm and Andrew Ager. Plans for 2004/05 include a Fall Arts Camp, Christmas concert with oboist Karen Retzen and dancer Lisa Sandlos, 20 performances in Nutcracker, our fun-filled, sing-along musical fundraiser in January, a spring concert entitled “Music of the Folk”, and the resident children's choir for 8 performances of an original play. Once a Shoreline by Ruth Howard, music composed by Wende Bartley, produced by Jumbles Theatre in May 2004. Rehearsals are Mondays at Trinity-St. Paul's United Church, Bloor & Spadina.

Vocal Point Chamber Choir

Artistic Director: Jan Grundy
Administrative Director: Hugh Tracey
Mail: 554 Dufferin Ave., Toronto, ON M6S 1V5
Tel: 416-484-0185
Email: hitrechy@bellnet.com
Website: http://vocalpoint_choir.tripod.com

Founded in 1997 by Musical Director Jan Grundy, Vocal Point Chamber Choir has grown to more than 20 members, with a repertoire that ranges from the Baroque to contemporary. With five concerts each season, and a variety of guest artists, Vocal Point offers a rich season for all music lovers. For tickets & information call 416-761-7776 or email info@victoriascholars.ca.

Upper Canada Choristers Inc.

Conductor/Artistic Director: Laurie Evan Fraser
64 Belgravia Avenue, Toronto, Ont. M6E 2M5
Phone/Fax: 416-256-9510
Website: www.chorister.org

The Upper Canada Choristers is a charitable, community-based organization in Toronto. We are a mixed voice choir numbering about 50, founded in 1994 by Laurie Evan Fraser, Artistic Director, and Jacquie Atkin, President. The choir's mandate is to nurture the love of singing and appreciation of choral music in a relaxed and friendly atmosphere, educating both choir members and audiences. The choir performs regularly in a variety of community venues - hospitals, nursing homes, seniors' residences, schools, churches, - as well as singing at special events and fund raising concerts. The members' diversity is reflected in a wide range of choral repertoire.

In honour of our upcoming 10th anniversary celebrations, we have commissioned a uniquely Canadian work by internationally acclaimed composer, Stephen Chatman. "Voices of Earth" will receive its premiere performance at a special gala concert on May 14, 2004.

We are a vibrant, growing organization with a commitment to excellence.

Upper Canada Choristers Inc.

Conductor/Artistic Director: Laurie Evan Fraser
64 Belgravia Avenue, Toronto, Ont. M6E 2M5
Phone/Fax: 416-256-9510
Website: www.chorister.org

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We are a vibrant, growing organization with a commitment to excellence.
VocalPoint has quickly established itself as one of the country’s finest Chamber Choirs. The choir has achieved the national semi-finals in the past three CBC Radio Competitions. In addition to an annual subscription series of concerts presented in Grace Church-on-the-Hill, VocalPoint has performed on Roy Thomson Hall’s noon-hour series for Organ and Choir, at the Glenn Gould Studio for live broadcast on CBC Radio Two’s “Music Around Us” and at the Sharon Temple.

This year, VocalPoint’s season begins with a return engagement to Roy Thomson Hall on Oct. 16 followed by a collaboration with the Riverdale Youth Singers in a performance of Britten’s “St. Nicolas Cantata” on Dec. 7. On March 28 VocalPoint does what it does best – an a cappella program of mystical and meditative Renaissance settings of the Lamentations and Miserere. The series concludes with “Canada Sings” – a varied program of Canadian choral music on May 16. Parts of this concert will be repeated the following week in a performance at the historic Sharon Temple.

VOICES
Artistic Director: Ron Ke Ming Cheung
General Manager: Heather Penner
49 Wellington Street East
Toronto, Ontario, M5E 1C8
Telephone: 416-736-5321
E-mail: heather_penner@hotmail.com
Web site: http://voiceschoir.tripod.com/
Performances: St. Thomas’ Anglican Church

VocalPoint is a 20-voice chamber choir under the artistic direction of Ron Ke Ming Cheung, begins its eighth full season this year. This dynamic ensemble is continuing to uphold a reputation for excellence in choral music, having already garnered international awards as well as numerous performance invitations.

VocalPoint’s programs feature a diverse repertoire from the 14th century through the 21st century, featuring both well-known and less familiar masterpieces by the great composers of the past, as well as premiering original works by Canadian composers.

This coming season, in addition to its own concert series, VocalPoint will be accepting its second invitation to perform at the Association of Canadian Choral Conductors biennial convention, as well as perform as guests of the Toronto Mendelssohn Youth Choir.

VocalPoint will present three concerts in this year’s regular season: “Victoria’s Christmas” on December 13, 2003; “Sonora Borealis” on March 27, 2004; and “Themes and Variations” on June 12, 2004.

WESTON SILVER BAND

The Weston Silver Band began in 1921 as the Weston Boys’ Band, and over the years has become one of Canada’s finest amateur brass bands. Based at Central United Church in Weston, the band rehearses weekly on Tuesday evenings as well as presenting a series of indoor concerts there during the fall and winter season. Featured guest artists have included Johnny Cowell, Alastair Kay, Joyce Sullivan, and Bobby Herriot, as well as several appearances by the Young Ambassadors Brass Band of Great Britain. In the summer months free concerts are presented in Weston’s Little Avenue Memorial Park. Further afield, the band has recently given performances in Grimbsby, Georgetown, Guelph, Orillia, and Burlington. In 1995 the Weston Silver Band was chosen to appear at the Great American Brass Band Festival in Danville, Kentucky.

For information about upcoming events contact Dave Pearson @ 905-772-5205 or visit our website. For information about joining the band contact Theresa MacDonald @ 905-691-2744.

WOMEN’S MUSICAL CLUB OF TORONTO
Timothy McGee, Artistic Director
Susan Corrigan, Arts Administrator
56 The Esplanade, Suite 203,
Toronto ON M5E 1A7
Phone: 416-523-7032 Fax: 416-523-2863
E-mail: wmc@look.ca
Web site URL: www.wmct.on.ca

The 106 year-old Women’s Musical Club of Toronto presents a series of chamber music concerts called “Music in the Afternoon,” featuring musicians on the threshold of international recognition as well as established artists and ensembles. Concerts are held on Thursday afternoons at 1:30 p.m., in Walter Hall, Edward Johnson Building, 80 Queen’s Park. The series of five concerts is available for $125 (single tickets are $28; group rates available).

Artists for the 2003-2004 season of Music in the Afternoon concerts: Gerald Finley, baritone (October 23), Kingsbacka Piano Trio, Toronto debut (December 11); Camerata Köln, baroque ensemble, Toronto debut (February 26, 2004; David Jalbert, piano, Toronto debut (March 25, 2004); and Barry Shiffman, violin, viola, Mieah Yul, piano, & Marianne Bindaig, mezzo-soprano (April 22, 2004).

Tuning Your Mind, a free pre-concert lecture series is presented in partnership with the Faculty of Music, University of Toronto. Each lecture is presented by a member of the faculty on a topic related to the day’s concert and is open to member/subscribers of the WMCT.

YORK SYMPHONY ORCHESTRA INC.
President - David Prieberg
General Mgr - Ralph Markham
Artistic Director - to be chosen
Box 355 Richmond Hill, ON L4C 4Y5
Phone 416-410-8860 Fax: 416-410-0860
Website: www.yorksymphony.yorku.ca
E-mail:yorksymphonyorchestra@hotmail.com

Our upcoming 42nd season has been planned to bring you some of the greatest music in the orchestral repertoire. Major symphonies by Tchaikovsky, Frank, Sibelius and Schubert; two piano concertos; Rachmaninoff #3 played by International pianist, Michael Berkovsky and Gershwin P+ , return engagement, Andrew Arons.

We also welcome back Joseph Peig to play the Tchaikovsky Violin Concerto, Cellist, Andreas Weber will perform Elgar’s romantic Cello Concerto, and soprano Othale Graham will sing the beautiful Four Last Songs of Richard Strauss. The Trinity Youth Choir will sing at one of the two family Christmas/Holiday concerts.

This Season each pair of concerts will feature a different talented Artistic Director. One of these will become our new Artistic Conductor.

We rehearse at the Toronto Waldorf School in Richmond Hill and perform at The Markham Theatre in Markham and Trinity Anglican Church in Aurora.

For further information about subscriptions joining the orchestra as a member, player or volunteer contact David Prieberg @ 416-410-0860 and/or Ralph Markham @ 416-884-3787.

YORK UNIVERSITY DEPARTMENT OF MUSIC
Michael Coghlan, Chair
4700 Keele St., Toronto, ON M3J 1P3
Tel. 416-736-5186 Fax: 416-736-3521
E-mail: musicprg@yorku.ca
website: www.yorku.ca/linearts/music

York University’s Music Department showcases student and faculty talent in more than 70 public performances each year. Highlights of the 2003/2004 season include four festivals of classical voice and classical piano, concerts featuring works by Canadian composers Peter Zaporinik and Michel-Georges Brégent, and the fourth annual Drum & Dance Fest showcasing a lively blend of Cuban, Brazilian, Caribbean and West African performance traditions.

Music at Midday, an eclectic series of lunchtime concerts by faculty, students, alumni and visiting artists, is presented Tuesdays, Wednesdays and Thursdays throughout the season. The world music program spans many different global traditions, from South Indian, Celtic Canadian and Middle Eastern music to Chinese orchestra, Balkan chorus and Latin jazz. Classical chamber and orchestra concerts, solo recitals and a vocal series spotlighting the Concert and Women’s Choirs are offered alongside performances of cutting-edge electro-acoustic explorations and new music by student composers. A three-day Jazz Festival winds up each term with engaging stylings for small combos, jazz choir and big band. Most events are free. Season brochure mailed on request.
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 45-46
For Music Theatre and Opera Listings see page 46
For Jazz Listings see page 47.

CONCERTS IN THE GTA

Wednesday October 01

Thursday October 02
- 8:00: Second Annual Small World Music Festival. Maharetta Dunes. Traditional Zulu, Sotho, Shangaan, Xhosa; South African jazz, R&B, soul & gospel. Lula Lounge, 1585 Dundas St. West. 416-973-4000. $20.

Music on the Hill
Free Lunchtime Concerts - Thursdays, 12:15 pm
Oct 2 Kristine Anderson, mezzo-soprano
Oct 9 “A Musical Menagerie”, Esther Jacluk and Tara Baxendale
Oct 16 “Sight of Eve”, Allison Lynn
Oct 23 Heather Cumine, soprano; Kim Headon, clarinet
Oct 30 Beyond the Pale, klezmer quartet
St. John’s York Mills, 19 Don Ridge Dr. near York Mills subway and Yonge and the 401
416-225-6611
Free parking. Beautiful venue and great music.

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
Marinie 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.
Call 416-481-2979 for more information and tickets.
Deer Park Concerts, 129 St. Clair Ave. W (just east of Avenue Road)
Parking courtesy of Imperial Oil next to concert venue.

Eighth annual series of LUNCHTIME CHAMBER at CHRIST CHURCH DEER

October 2: The Toronto Woodwinds. Music by Mozart, Dvorak and others.
October 9: Michele Bogdanovic, soprano; Eldon Ng, piano. Songs by Faure, Hefu, and Joaquim Turina.
October 23: The Riverdale Ensemble: Stephen Fox, clarinet; Laura Jones, cello; Ellen Meyer, piano. Trios by John Ireland and Paul Juon.
October 30: Earl Brubacher, flute; Merry-Anne Hutton, soprano; Bruce Kirkpatrick Hill, piano and organ. Songs and sonatas by Frank Martin and Jehan Alain.

1570 Yonge St. (at Heath), Toronto
Friday October 03


- 8:00: Toronto Symphony Orchestra. Roy Thompson Hall. See Oct 2.


- 8:00: Second Annual Small World Music Festival. DJ Cach 7 Shahah. Global electronics. The Mockingbird, 580 King St. West. 416-973-4000. $15.

Saturday October 04

- 7:30: Deer Park Very Little Theatre, Showvina! The Singing Redmen: performers from Randolph Academy for the Performing Arts; Soi & Rob. Deer Park United Church, 120 St. Clair West. 416-962-3301. $10, $5(child).

- 8:00: Calyx Concerts. A Night at the Opera. Arias and duets by Donizetti, Puccini, Mascagni and more. Neale Martinez, soprano; Stuart Hove, tenor; Braham Goldhammer, piano; Stuart Hamilton. Host: Humbercrest United Church, 10 Baby Point Rd. 416-531-3668. $20.


CHRISt CHURCH DEEPARK

HYNM A THON

Members of the choir and congregation will sing all 325 odd-numbered hymns from their 1998 hymnal Common Praise.

Sunday October 05


Soprano Wendy Dobson in concert, featuring gypsy songs by Brahms and Dvorak.

October 5, 2 pm Heliconian Hall

With A Song In My Heart

Best of Broadway Part III

Elisabeth Beetz

Frederick Low

Roberto Longo

Sunday, Oct. 5 at 2 pm JANE MALLETT THEATRE
Wednesday October 06

- 12:30: Music Gallery Institute/University of Toronto Faculty of Music. George; the Martyr. Free. 


- 2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Oct 7.

- 8:00: El cerrito, conductor. 250 Front St. W. 416-205-5555.

- 8:00: Toronto-German Festival/Toronto Consort. Evening of German Music from the Leipzig Medium and Renaissance, Trinity-St. Paul's Church, 427 Bloor St. W. 416-598-5353. $35.


- 8:30: 0 of T Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen's Park. 416-978-3744.

Thursday October 07

- 12:10: 0 of T Faculty of Music. Voice Performance Class. Student Performances. Walter Hall, 80 Queen's Park. 416-978-3744.


- 1:00: St. James' Cathedral. Lunch Hour Concert: Michael Bliss, organ. Wido: Symphony No. 6 for organ. 65 Church St. 416-383-7693.

- 8:00: Massey Hall, Mercedes St. 15 Shenker, 872-4255. $35.50/165.50.

- 8:00: OnStage at Glenn Gould Studio. St. Lawrence String Quartet. Mozart: Clarinet Quintet in A KV 581; Brahms: Piano Quintet in F Op. 34. James Campbell, clarinet; André Laplante, piano.

- 250 Front St. W. 416-205-5555.

- 8:00: Ontario Association of Food Banks. Molly Johnson Live in Concert. Markham Theatre, 171 Town Centre Blvd. 905-305-7489.

- 8:00: Toronto Symphony Orchestra. The Magic of Mannix. Program includes Pink Panther, Mr. Lucky, The Thorn Birds, Ohio Riverboat, Moon River and more. Monica Mannix, vocalist; Errol Gay, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-8426. $31.64.

Friday October 10

- 1:00: New Adventures in Sound Art/Charles Street Video. Soundplay 2 Performance. Vincent; anahata; Re: learning stillness growing (premiere); talk on the performance & composition techniques of the works by the artist. 

- 7:30: CONTACT Contemporary Music/University Settlement Music & Arts School. Performances. Southam: Rainbow Frost; Lewis: Five Songs of Motherhood; Rabe: inward unfolding; Harris: Varied Trio. Anne Yardley, soprano; Sarah Fraser, violin; Alvy Hatter, clarinet; Michael Greer, piano, Jerry Fergales, percussion; St. George the Martyr: Choral. 197 John St. 416-598-3443 or 244. $10/5, family rate. Fundraising concert for University Settlement Music & Arts School.


Saturday October 11

- 2:00 & 8:00: Encore Entertainment. Choral, Jane Mallett Theatre. See Oct 10.

- 7:30: Michele Bogdanowicz, soprano; Rob Gurvits, piano. Works by Fauré, Rachmaninoff, Dvorak, Hone & Turina. Victoria College Chapel, 91 Charles West. 416-473-8384. $15/110.

- 8:00: Acoustic Harvest Folk Club. Chasikinay, Peruvian trio. Birch Cliff United Church, 33 East Rd. 416-264-2335.


Sunday October 12

- 1:00: Jeuneesses Musicales of Ontario/ Harbourfront Centre. Music with Bite: Nathalie Pidarc: Nature Symphonic; Music and nature linked through traditional American instruments such as flutes, percussion & voice. Brigantine Room, York Quay Centre, 235 Queens Quay West. 416-673-4000. $8.

- 6:00: New Adventures in Sound Art/Charles Street Video. Soundplay 2 Performance. Vincent; anahata. $15/110. & her mind moves upon silence. Latvian House, 491 College St. 416-910-7231.

- 8:00: Music Gallery, Available Jelly, Amsterdam-based jazz-and-beyond sextet. Michael Moore, sax, clarinet; Walter Wierbos, trombone; Eric Boeren, trumpet; Michael Vatcher, drums, percussion; Ernst Glenn, bass; Tobias Delles, sax. Venue: Hugh's Room. Free.

Tuesday October 14


- 8:00: Music Gallery, Available Jelly, Amsterdam-based jazz-and-beyond sextet. Michael Moore, sax, clarinet; Walter Wierbos, trombone; Eric Boeren, trumpet; Michael Vatcher, drums, percussion; Ernst Glenn, bass; Tobias Delles, sax. Venue: Hugh's Room. Free.

SOUND RECAL

Michele Bogdanowicz, mezzo-soprano
Rob Gurvits, piano
Perform work by
Faure, Dvorak,
Rachmaninov & Turina
Sat Oct 11 at 7:30 pm
Victoria Chapel, 2nd floor
91 Charles St. West
(Avenue Rd./Bloor St.)
info: 416-473-0384
$15/10 Students & Seniors
toronto philharmonia in October

If Ludwig van were alive, he'd have front row tickets by now.

October 16, 8pm
Orff: Carmina Burana
Poulenc: Gloria
Borrit: Symphonic Overture

Soloists: Sharla Nafziger, Greg Dahl, Darryl Edwards and the Toronto Mendelssohn Choir

George Weston Recital Hall
Toronto Centre for the Arts
Ticketmaster: 416-872-1111
Toronto Centre for the Arts: 416-733-1938
Toronto Philharmonia: 416-499-2204
www.torontophill.on.ca

RICHARD GOODE
October 14 at 8 p.m.


Wednesday October 15

- 8:00: Toronto Symphony Orchestra. Copland: Suite from Appalachian Spring; Mendelssohn: Violin Concerto in E Op.64; Stravinsky: Suite from The Firebird; Mideri, violin; Keith Lockhart, conductor. Roy Thomson Hall, 80 Simcoe St. 416-593-8422, 932-498.

KODALY STRING QUARTET
October 16 at 8 p.m.

- 8:00: Roy Thomson Hall. Ravi and Aneesah Sr. Shankar: 60 Simcoe St. 416-872-4255. 445-$127.50.

Friday October 17

- 8:00: Toronto Consort. Shakespeare's Songbook. English renaissance music.
Beethoven’s Ninth. Beethoven: Symphony #9; Verdi: Force del Destino overture; Vaughan Williams: Serenade to Music; Marc Duhou, tenor & other soloists; Sacred Music Society and World Youth Day Choir; Uwe Lieflander, conductor. Living Arts Centre, 1414 Living Arts Dr., Mississauga, 905-399-5000, 416/335-4030, $40.50/$31.50(adv). Thu.

The Toronto Consort presents

SHAKESPEARE’S SONGBOOK

October 17 & 18, 2003 at 8pm

“If music be the food of love, play on”. So say we all, but just what music did Shakespeare have in his mind’s ear when he penned those famous lines? The Toronto Consort has pored over Shakespeare to find many remarkable images of music in his plays. To open their 31st season, they bring to life the magical points where English renaissance music and the world’s greatest writer meet.

For Tickets call 416-964-6337

Trinity-St. Paul’s Centre, 427 Bloor St. West
Shostakovich

His famous and profound String Quartet #5 is
which he put not only his soul, but his initials.

Etsuko Kimura, violin
"... a sensitive yet brilliant player" - Kanai, Japan
with other fine Toronto artists

Saturday, October 18 at 8 pm - Willowdale United
Sunday, October 19 at 3 pm - Walter Hall, U of T
at 1 pm for children - Music and Truffles - $10
Affordable tickets! $20, ($15 St/Sr) 416-922-3714 x103

Hannaford Street Silver Band

Celebration 1983-2003

Sunday, October 19, 2003, 3 p.m.
Jane Mallett Theatre

Our 20th Anniversary season begins with a celebration of
Canadian music-making under the assured baton of Gary Kulesha.
A new overture by Douglas Court and a new work for French horn
and band by J. Scott Irvine featuring the virtuoso soloist Joan Watson
will receive their premiers. Other featured composers include Donald
Coakley, Howard Cable, Kenneth Bray, Morley Calvert and Paul Ashworth.
This event is the Grand Finale of our Festival of Brass. Join us for the
morning open rehearsal and post-concert reception.

Call the St. Lawrence Centre Box Office
416-366-7723 or 1-800-708-6754 or book on-line at www.stl.com
www.hannafordband.com

William Byrd Singers

Music for All Souls and All Saints
Saturday, October 18
at 7:30 pm
St. Basil's Church
50 St. Joseph St.
Tickets $20/16 student/senior
Information 416-533-6179
www.williambyrdsingers.com

The Toronto All-Star Big Band/The
Serenaders. The Big Swing Broadcast.
Song & dance tribute to the giants of the
Big Band era. Michael Manny, band leader; Zygmunth Jedrzejek, artistic
director. Oakville Centre for the Performing Arts, 130 Navy Street; 905-851-2021; $25.

Toronto arrangers with other
Etsuko Kimura, Hisako mo.
Front player" - soul, but his in trials.
which he put not only his
Sunday, October 19 at 3 pm -
Saturday, October 18 at 8 pm -
Affordable tickets! $20, ($15 St/Sr) 416-922-3714 x103

www.WilliamByrdsingers.com
Consort Caritatis Choir
Howard Dyck, Conductor

Music that Makes a Difference!

Benefit Concert and Reception

Sunday, October 19th, 2003 - 4:00 pm
St. Peter's Lutheran Church, Kitchener

Fauré Requiem

featuring baritone Mark Pedrotti

Plus a wine and cheese reception, silent auction, and the launch of a brand new Consort Caritatis CD

Tickets are just $40 for the reception and concert!
Call 416-977-2045 to reserve
consortcaritatis@bellnet.ca

CONSORT CARITATIS

UNIVERSITY OF TORONTO FACULTY OF MUSIC
Chamber Music Series
PRESENTS

AMICI
Chamber Ensemble
Joaquin Valdapeñas, clarinet
David Hetherington, cello
Patricia Parr, piano
Mark Feyer, violin
Scott St. John, viola

Mon, 20 Oct 2003
7 pm. Walter Hall
CALL 416-978-3744
921 ($11 students/seniors)
Tuesday October 21


1:00: St. James' Cathedral. Lunch Hour Concert. Performer & program TBA. 85 Church St. 416-394-7865. Free.

MTO CHAMBER SOCIETY

October 21 at 8 p.m.


- 8:00: One Centre Music Salon/Second Canadian German Festival. Traditions of the European Salons begun in the 17th century. Patrick Reflof, Yossi Ivanloue, Gisla Timson, Elina Kefblin & other performers; Stuart Hamilton, host; William Webster, narrator. Trinity-St. Paul's Church, 427 Bloor St. West. 416-598-5353.

Wednesday October 22


- 8:00: Mozart Society. Ivan Zematy, violin & Katerina Zenata, piano. Recital. Works by Mozart, Paganini & Wieniawski. First Unitarian Congregation of Toronto, 175 St. Clair West. 416-201-3338. $15 members free.


Thursday October 23


- 7:30: The Singing Sanctuary: Toronto Police Association Male Chorus, Harry McCarthy, music director; Fio Umphrey, accompanist. 1447 Royal York Rd. 416-249-2631. $10.


Friday October 24


FRIDAYS AT EIGHT

Presents

RACHEL LAURIN

FRENCH CANADIAN ORGAN VIRTUOSO

IN A CONCERT CELEBRATING THE 5th ANNIVERSARY OF THE FLORENCE GRAND ORGAN WITH MUSIC OF BACH, DAVELUY, WIDOR & LAURIN

FRIDAY, OCTOBER 24, 2003

AT 8:00 PM

TICKETS: $20 & $15 (STUDENTS/SENIORS)

INFORMATION: 416-489-1544 Ext. 21

Lawrence Park Community Church
2180 Bayview Ave.
(south of Lawrence Ave. East)
Plenty of free parking
Saturday October 25

- 11:00am & 2:00: Markham Theatre

for Performing Arts. The Stuffle

Family entertainment. 171 Town Centre

Bldv. 905-305-7469. $15.50, $13.50.

- 3:00: Walmer Road Church. In re

Olah, organ, in Recital. 188 Lewther. 416-

651-9851. Free.

- 7:30: Elmer Iseler Singers.

Medieval, Modern, Meditative. Brahms:

Three Motets; Mendelssohn: Sechs

Spruche; music of Tallis, Willan &

Somers. Guests: Gerald Fagan Singers;

Gerald Fagan, conductor; Lydia Adams,

artistic director. St. James' Cathedral, 65

Church St. 416-217-0537.

- 7:30: St. Christopher's Church.

Canada's Singing Priest in Performance.

Gospel hymns, Celtic, show tunes &

THE GRUFFALO.

Family entertainment. 171 town Centre

Blvd. 905-305-7469. $15.50, $13.50.

- 3:00: Walmer Road Church. In re

Olah, organ, in Recital. 188 Lewther. 416-

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Church St. 416-217-0537.

- 7:30: St. Christopher's Church.

Canada's Singing Priest in Performance.

Gospel hymns, Celtic, show tunes &

THE GRUFFALO.

Family entertainment. 171 town Centre

Blvd. 905-305-7469. $15.50, $13.50.
- 8:00: Celebrity Symphony Orchestra. The Best of Osclman. Arias, songs & dances. Winlaw Ockman, tenor. Aleksandra Stokleva & Alice Wysocka, soprano; Arpad Szecsen, baritone; Andrew Razicki, conductor. Hammerman Hall, 4141 Living Arts Dr. Mississauga. 905-305-8000. $35+5.
- 6:00: Etobicoke Community Concert Band/Etobicoke Swing Orchestra. Big Band Nostalgia! Etobicoke Collegiate Auditorium. See October 24.
- 7:30: Trinity Chamber Ensemble. Shostakovich: Symphony #7. 416-352-9912. $15.
- 8:00: ERGO Projects. HYPERPLEXITIES. New chamber works by Ralf, Timoski, Clarke, Hyde, Eggert, Toledo & Croall. ERGO Ensemble. Glenn Gould Studio. 250 Front St. West. 416-205-5556.
- 4:00: Concerts at St. George’s on the-Hill. Eternal Source of Light Divine. Works by Handel, Scarlatti, Schubert & Tiefenbach.
- 3:00: Markham Concert Band. Fun in the Fall; Sousa: Liberty Bell; Rossini: Barber of Seville; hommage to Star Trek & other music. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7499. $20. 15.
- 8:00: Music Gallery. Ab Baars Trio. Ab Baars, tenor sax; Wilbert de Jonge, bass; Marion van Duyhoven, percussion. Church of St. George the Martyr, 197 John St. 416-204-1080.
- Monday October 27
Burgess, director; McLaughlin Performance Hall, 80 McLaughlin College, 4700 Keele St. 416-736-5166. Free.

- 1:00; St. James’ Cathedral, Lunch Hour Concert: Robin Lynn Braun, violin, Zygmunt Stropiak, organ. Bach: Sonata in A, BWV 1001, and Romance in G; Borowski: Organ Solo in C; Albertsson: Cantato Piccolo for Organ & Violin. 65 Church St. 416-364-7969. Free.

- 8:00; Living Arts Centre, Choral Concert: Cantabile Choir. 2:00; Oakville Centre.
Monday November 03

- 8:00: Goethe Institut Toronto/New Music Concerts. Halmut Loechnermuller, composer/narrator/piano in Concert. Guests: Yukiko Sugawara, piano; David Hetherington, cello; New Music Concerts Ensemble; Robert Aitken, director. 7:15: Illuminating introduction. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.425.

Tuesday November 04


Wednesday November 05

- 8:00: Royal Conservatory of Music. Great Artist Series: Martin Beaver, violin. Mazzoleni Concert Hall, 416-408-2824 ext 321.
- 8:00: Toronto Theatre Organ Society/Kiwanis Club of Casa Loma. Wurlitzer Pops at Casa Loma. Fr. Andrew Rogers, organ. 1 Austin Terrace, 416-421-0918, 415.
- 8:00: University of Toronto. Toronto Symphony Orchestra. 416-872-4255.
- 8:00: Royal Conservatory of Music. Great Artist Series: Martin Beaver, violin. Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. $25, $15.
- 8:00: University of Toronto Faculty Recital. Amsterdam’s Branches: Ogan Literature from the Sweelinck School. Kevin Komisaruk, organ. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

ONTO PROVINCIAL HONOUR BAND

Featuring the province’s most talented young instrumental musicians.
Conducted by Dr. Glenn Price
Thursday November 6, 2003
7:30 PM
with
THE UNIVERSITY OF WESTERN ONTARIO
WIND ENSEMBLE
Conducted by David McKinnley
Barrie North Collegiate
110 Grove Street
Barrie, Ontario
Contact Jeff Wrigglesworth at for ticket information
(905) 940-8840 Ext. 481 or at
Ontario Band Association web site www.onband.ca
**Friday November 07**  
- **8:00:** Canadian Children’s Opera Chorus, Opera Excerpts. Workshop production. Music from Fiddler on the Roof & The Marriage of Figaro. Timothy Eaton Memorial Church, 230 St. Clair West. 416-366-0497. 11:00, 125 (family of 4). For complete run see music theatre listings.  
- **8:00:** Eros Chamber Music Toronto. Messiah: Quartet for the End of Time; readings from Shakespeare, Milton, Revelation & more. Joanne Mitchell, host & reader; Michael Westwood, clarinet; Phoebe Tsang, violin; Amy Laing, cello; Megumi Umeko, piano. The Stone Church, 45 Davenport Ave. 416-653-1172. 415.45.  
- **8:00:** Eto & Etohke Philharmonic Orchestra. The Darkness and the Light. Wagner: Flying Dutchman Overture; Mussorgsky: Night on Bald Mountain; Saint-Saëns: Danse Macabre; Mendelssohn: Symphony No. 5 in D Reformation. Tak Nagai, conductor. Kipling Collegiate Institute, 380 The Westway, 416-239-5665. 420, 415.  
- **8:00:** I Furosi Baroque Ensemble. The Sacred of Blood. Elégies for the exalted deceased; Julia Wedman, Alistair Nosky, violins; Gabrielle McLaughlin, soprano; Felix Deak, cello. Knox College Chapel, 59 St. George St. 416-252-8740. 415,410.  
- **8:00:** Massey Hall, César Évoré. With Jane Bennett & The Spirits of Havana, 15 Shuter St. 416-972-4255. 139,50-150.  
- **8:00:** U of T Faculty of Music, Faculty Artist Series. Kiyoshi Negata Ensemble. Japanese Taiko drumming ensemble. Walter Hall, 80 Queen’s Park. 416-978-3744, 421, 411.  
- **9:30:** Living Arts Centre, Susie Arioto Band. With guitarist Jordan Officer. 4141 Living Arts Dr., Mississauga. 905-306-6000, 322,432.  

**Concert Listings Further Afield**  
(In this issue: Alliston, Barrie, Brantford, Georgetown, Guelph, Hamilton, Kitchener, Port Perry, Sharon, St. Jacobs, Thornbury, Waterloo, Whitby)  

**Thursday October 02**  
- **8:00:** Robert Bruce. Bound for the Tenderness of Eden. Bruce: selections from Songs of Human and Divine Love & other works. Guests: Janet Obermayer, soprano; Julia Cleveland, percussion; Independent Dance Artists’ Collective; Marjorie Jane Gibbon, choreography. Studio Theatre, Hamilton Place, Summer Lane. 905-577-7668. $15.  

**Saturday October 04**  
- **8:00:** Opera Ontario. Aesthetic. The Barber of Seville. Shannon Mercer, Ben Butterfield, Aaron St. Clair Nicholson, Cec Waterton, Joseph Reulens, Melissa Schiel, Nelson Sierra, performers: Alison Greene, director; Hamilton Philharmonic Orchestra. Hamilton Place, Summers Lane. 905-526-0550. For complete run see Music Theatre listings.  
- **8:00:** Sanderson Centre for the Performing Arts. Paul Tickey, piano in Concert. Music of Gould, Liberace, Borge, Bruhbeck, Peterson, Hardy, Tickey & others. 68 Dallhouse St, Brantford. 1-800-265-0710. 432,50.  

**Sunday October 05**  

**Friday October 10**  
- **8:00:** Second Canadian-German Festival/Festival Ottawa-Waterloo Symphony. From Haydn to Stravinsky; Stephen Stasrati, violin; David Rose, violin; Martin Fischer-Dieskau, conductor. Centre in the Square, 101 Queen St. North, Kitchener. 519-748-9006. 927,447.  

**Wednesday October 15**  
- **8:00:** Second Canadian-German Festival/Festival Ottawa-Waterloo Symphony. Liederabend – An Evening of German Songs. Performances by artists of Opera Ontario’s Barber of Seville. Centre in the Square. 24 Main St. West, Hamilton. 905-526-0550. 12,50.  

**Friday October 17**  
- **8:00:** Hamilton Theatre Live. Joseph and the Amazing Technicolor Dreamcoat. By Lloyd Webber & Rice. 140 MacNab St. North, Hamilton. 905-522-3032. 420. For complete run see music theatre listings.  

**Saturday October 18**  
- **7:30:** Lydian Wind Ensemble, Fall Concert. Music from the classics, theatre & song. Hebron Christian Reform Church, 4220 Anderson St., Whitby. 905-666-3169.  

**Friday October 24**  
- **8:00:** Church Theatre, Jacob Moon. 1376 King St. North, St. Jacobs. 519-564-1194. 510.  

**Saturday October 25**  
- **8:00:** Elena Festival Singers. Master Works Through the Ages. Music from Gabriel to Willian, Bach to Bruckner, Mendelssohn to Barber, Noel Edson. conductor. St. John’s Church, Elora. 519-848-0331. 425.  
- **8:00:** Georgetown Bach Chorale. A Change of Season – Autumn Concert. World: Credo; Schubert: Piano Quintet in A; Mozart: Ave Verum; Beethoven: Symphony No. 5 in C; Schubert: Piano Quintet in A; Schubert: Symphony No. 8 in B.  

**Sunday October 26**  
- **2:30:** Georgian Music, Pacific Baroque Ensemble. Bach: Double Concertos for Violin & Oboe; works by Haydn, Vivallii, Philipp Magnan, eobo; Marc Destrubé, violin. Collar St. United Church. 112 Collar St., Barrie. 705-725-4572 or 705-725-1181. Subscriptions only.  
- **8:00:** Church Theatre, Lyra Miles with Keith Glass. Folk, pop, country. 1376 King St. North, St. Jacobs. 519-584-1194. 520.  

**Friday October 30**  
- **10:30:** City of Hamilton/American Liszt Society/McMaster University School of the Arts, Great Romantics Festival. Piano Duo Recital. Schubert: Fantasy in F, Paganini-Barreto & Miriam Gomez-Medina, piano duo. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23874. 520.  

**Sunday October 31**  
- **11:15:** City of Hamilton/American Liszt Society/McMaster University School of the Arts, Great Romantics Festival. Lieder Recital. Schubert & Mahler. John Fanning, baritone; Valerie Tryon, piano. Christ’s Church Cathedral, 252 James St. North, Hamilton. 905-525-9140 x23874. 520.  
- **8:00:** City of Hamilton/American Liszt Society/McMaster University School of the Arts, Great Romantics Festival. Hamilton Philharmonic Orchestra. Faure: Soufflas Polihes et Mscandese Op. 80; Bruch: Violin Concerto #1 in G. Beethoven: Andante Cantabile from Archduke Trio (arr. Liszt), Earl Carlyss, violin; Robert Troy, conductor. Hamilton Place, Summers Lane. 905-525-9140 x23874. 520.  

**The Associates of the Toronto Symphony Orchestra Present**  
**A Musical Tour with trio Norteé**  
**Concert & Afternoon Tea**  
Nov. 30, 2003, 1:15 - 5:00 p.m.  
Toronto Marriott Eaton Centre, Trinity Ballroom  
525 Bay St. at Dundas, Toronto  
$50.00 - (with partial tax receipt)  
Tickets 416 221 8342.  

October 1 - November 7 2003 www.thewholenote.com


Civic Light Opera Company. The Happiest Millionaire. By Crichton, Sherman & Sherman. Joe Cascone, director; Mac McKeen, Susan Sanders, Andrea Barker, Cameron McKinron & other performers. Oct 11, 13 & 15; 8:00; Oct 12, 14 & 16; 2:00. Fairview Library Theatre, 35 Fairview Mall Dr. 416-460-8450, $17.50, $15.

Curtain Call Players. A Sentimental Journey. Musical tribute to the Big Band Era. GTA Swing Band. Oct 23-25, 30, 31; 8:00; Oct 18, 22; 2:00. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6818. $20.


Jonathan Summers, piano. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. $20.


Saturday November 01


Sunday November 02

O P E R A A N D M U S I C T H E A T R E
JAZZ: CLUBS

Alleycatz 2409 Yonge St. 416-481-8685
Ben Wicks 424 Parliament 416-861-9425
Cameron House 408 Queen St. 416-703-0811
C'est What 67 Front St. E. 416-867-9499
Saturday afternoon traditional jazz from the Hot Five Jazzmakers.
Gate 403 403 Roncesvalles 416-588-2930
Every Sun. Ron Davis Jam Session
Grassmann 279 Spadina Ave. 416-977-7000
Hot House Café Market Square
416-368-7800
Jazz brunch every Sunday, alternating weeks: Ken Churchill Quartet, 5:00.
Hugh's Room 2261 Dundas West 416-551-3181
Oct 9. Live From Both Ends of the Earth
Java Joos 70 Gerrard W. 416-599-5282
Live jazz every Wednesday night, from 7:00-9:30.
L'Arte Bar and Gallery 416-535-3181
Lisa's Café 245 Carlaw Ave. 416-403-6470
Lula Lounge 1585 Dundas West, Call 416-586-0307 for further times and info.
Every Sat 3-6 pm Cubans Percussion School 7 pm, Caché Every Sun 2-8 pm... Bettera Opea Escola do Samba rehearsed, 8pm Swing Gang.

JAZZ: CONCERTS

for details, see the comprehensive concert listings, starting on page 43.

Thursday October 2
- 12:00 York University Department of Music, Lorne Lofsky Jazz Trio.
- 8:00 BCM Community School, Jazz Series. David Brad Saxet.
- 8:30 Second Annual Small World Music Festival. Meltahudeanues.
Sunday October 5
- 7:00 OnStage at Glenn Gould Studio. Jazz Beat - 20th Anniversary Concert.
- 8:00 U of T Faculty of Music. Small Jazz Ensembles.

Thursday October 9
- 6:30 Hugh's Room. Fresh Both Ends of the Earth - Live in Concert.

Sunday October 12
- 6:00 Music Gallery. Available Jelly.

Wednesday October 15
- 1:30 CAMMAC/McMichael Gallery, Sunday Concert, Roy Patterson Trio.
- 2:00 Toronto All Star Big Band/The Serenaders. The Big Swing Broadcast.
- 4:30 Christ Church Deer Park. Jazz Vespers: Marilyn Lutner, solo piano.

Monday October 20
- 8:00 Sounds of Toronto Jazz Series. Ian Barf, solo piano.

Wednesday October 22
- 8:00 U of T Faculty of Music. Small Jazz Ensembles.

Friday October 24, Sat Oct 25
- 8:00 Etobicoke Community Concert Band/Etobicoke Swing Orchestra. Big Band Nostalgia.

Tuesday October 28
- 8:00 U of 1 Faculty of Music. Small Jazz Ensembles.

Thursday October 30
- 12:00 York University Department of Music, Brasilian Music Ensemble & Cuban Music Ensemble.

Wednesday November 5
- 8:00 U of T Faculty of Music. Small Jazz Ensembles.

Thursday November 6
- 12:00 U of T Faculty of Music. Dave Young Jazz Quartet.

Further Afield
Alliston, Hamilton, Sharon

October 05 - 12:00 Peace of Voice, Jennifer Neveu, maZZa Supran.

October 18 - 8:00 Milpound Centre, Ken Hamma.

October 19 - 7:30 Hamilton Place. Three Jazz Divas in Concert.

October 1 - November 7 2003 www.thewholenote.com 47
ANNOUNCEMENTS

*October 2 7:00: Toronto Symphony Orchestra. Fine Wine Charity Auction. Ontario Club, Commerce Court South, 30 Wellesley St. West, 5th floor. 416-595-7789 x558-935.

*October 3 3:00-7:30: University Settlement Music and Arts School. Friday Festa! Celebration of the Latin & Spanish communities in the GTA with music, dance & food. 23 Grange Rd. 416-558-3444 x2343 or x232, $10, under 10 free.


*To October 5: Canadian Opera Company/ArtsWeek. Multi-Talented/Multi-Media II. Display of art works by COC and Bobby in many different media including oil, acrylic & watercolour paintings, photography, sculpture and stained glass. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-363-8671.

*October 6-12: New Adventures in SoundArt=Charles Street Video. SOUNDplay; Sound Sirens. Sound installation by Lawrence Harvey. Oct. 10 3:00: Guided tour. Lieutenant House, 491 College St. 416-610-7231.

*October 10 4:00: New Adventures in SoundArt=Charles Street Video. SOUNDplay: Kensingdon SoundWink. Led by Darren Cowland. Starts at Lieutenant House, 491 College St. 416-610-7231.

*October 17 7:00: Town of Markham. Mayor’s Dinner for the Arts Fundraiser. Eclectic mix of entertainment & gourmet food. Host: Mayor Don Cousens. Angus Glen Golf Club, 10800 Kennedy Rd., Markham. 905-946-8072. 995, corporate rates.

*October 18 10am-5pm: A Festival of Brass. Community Showcases. One-hour concerts throughout the day by the Metropolitan Silver Band, the Weston Silver Band, the Whitby Brass Band & the Maple Leaf Brass Band. Jane Mallett Theatre, 27 Front St. East. 416-386-7720. $10.

*October 18 6:00: Donnaroot Street Band. Gala Fundraising Dinner. Pre-concert dinner prior to the Canadian Brass concert (see daily listings). Lobby, Jane Mallett Theatre, 27 Front St. East. 416-466-7723. $150(includes concert ticket).


*October 26 12:30: Mississauga Choral Society, MCS Annual Brunch. Program of Broadway, Broadway tunes with the making of Fiddler. Lecture by Gabriele Erasm. Convocation Hall, McMaster University, Hamilton. 905-526-9140 x23674. $20.

*October 30 8:00: City of Hamilton/ American Litzsizk Society/McMaster University School of the Arts. Great Romantics Festival: The Making of Fidelio. Lecture by Richard Zimler. Convocation Hall, McMaster University, Hamilton. 905-526-9140 x23674. $20.

*October 31 8:00: City of Hamilton/ American Litzsizk Society/McMaster University School of the Arts. Great Romantics Festival: Memories of Isidoro Philipp. Fernando Laires in interview with Richard Gale. Convocation Hall, McMaster University, Hamilton. 905-526-9140 x23674. $20.

LECTURES/SYMPOSIA

*October 4 1:00: Canadian Opera Company/Munck Centre for International Studies. The Opera Exchange: Multi-disciplinary Approaches to Opera. Peter Grimes: The Loner 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. 416-363-8621. $15, free for full-time students with ID.


*October 8 8:00: Toronto Public Library. Performing Arts Lecture Series. Ivars Taurins, founder & director of the Tafelmusik Choir. Toronto Reference Library, 789 Yonge. 416-395-5877.

*October 8 8:00: New Adventures in SoundArt=Charles Street Video. SOUNDplay Artist Talk: John Oswald. 66 Bovells Ave. 416-810-7231. PWYCC.

*October 18 12:10: University of Toronto Faculty of Music. Can Fun Talks: Da Ponte’s misunderstood libretto. Discussion by members of the creative team, Iain Scott, chair; excerpts performed by members of the Opera School. Walter Hall, 80 Queen’s Park. 416-878-3744. Free.


WEEKEND WORKSHOPS


*October 22 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music desirable but not essential. 168 Crescent Rd. 416-920-5025. $05(non-members).

*October 25 11am-3pm: Kathryn Donomoney & Alexandra Lennox. Divers Development Day. Performing artists share their knowledge & experience on being a successful singer in today’s world: includes tips on accompanying, hair & makeup demonstrations for publicity photos, ideas on combating nerves & performance anxiety, guest speakers on auditions & auditions, St. Andrew’s United Church, 117 Bloom St. East. 416-603-7146. $50.

*October 30 8:00: Toronto Folk Singers Club. Bring your voice and musical instrument (optional) to share songs. Tranac, 292 Brunswick. 416-537-7422.


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October 1 - November 7 2003
Book Shelf

by Pamela Margles

Orchestras, bands and organs can stir us like nothing else, just by the size of the sound they produce. But the more complex the sound, the more involved it is to produce. Budget cuts, strikes, bankruptcies, fires, practically anything can wipe out the cultural institutions we value. The recent crisis at the Toronto Symphony Orchestra should make us realize the risks of taking them for granted. As the books under review this month underscore, much has already been lost, but we still have a great deal to treasure.

TSO

Begins With The Oboe:
A History of the Toronto Symphony Orchestra
by Richard S. Warren
University of Toronto Press
287 pp $60.00

Richard Warren builds his history of the Toronto Symphony Orchestra around the extraordinary conductors who have led it, from the visionary Luigi von Kunits to the misunderstood Jukka-Pekka Saraste. It makes a compelling narrative. Warren offers colourful descriptions of the once-frequent tours across Canada and Europe, and especially the historic tour to China. The TSO was the first Western orchestra to visit China, and the Canadian ambassador memorably “thanked the orchestra for accomplishing what no amount of diplomatic hospitality could have hoped to do”. Yet, even though the author was symphony archivist for twenty-six years, annotations are skimpy. To identify Alberto Guerrero merely as a “well-known Chilean pianist” overlooks his many years in Toronto teaching leading Canadian musicians like Glenn Gould, John Beckwith and Stuart Hamilton. Ernest Seitz is described as a frequent piano soloist with the orchestra, but no mention is made of his popular song, ‘The World Is Waiting for the Sunrise’, for which he is known today.

Nevertheless, this beautifully presented volume provides an invaluable resource, with its historical documents and photographs and extensive appendices, including the name of every musician who has played with the orchestra.

HERITAGE OF MILITARY MUSIC

The Heritage of Canadian Military Music
by Jack Kopstein and Ian Pearson
Vanwell Publishing
336 pages $95

With their extensive research, elegant writing style, and enthusiasm for military music, Jack Kopstein and Ian Pearson convince me that the contribution of military bands to the cultural life of this country is enormous and generally unappreciated - not just by historians, the public, and civilian musicians, but by the military itself, and the government that funds it. Military bands were extremely versatile, and achieved impressively high standards, serving parades, regimental dinners, marching troops, theatrical performances, church services, and even dances, at home and touring around the world. Sergei Rachmaninov once conducted the Princess Patricia’s Canadian Light Infantry Band, and on another memorable occasion over 300,000 people attended a grand military tattoo in Riverdale Park.

But after the armed forces were amalgamated in 1968, the bands were dispersed or axed, and with them went the outstanding music training facilities. Among the thorough documentation are remarkable historical photographs and delightful descriptions of the regimental marches and songs, with their texts.

LETS DANCE

Let’s Dance: A Celebration of Ontario’s Dance Halls and Summer Dance Pavilions
by Peter Young
Natural Heritage
232 pages $26.95

Before the war, you could spend a summer evening dancing at the local pavilion for 10 cents a dance. Dress codes were enforced, and each evening would end with ‘God Save the King’. After the war came dancing at “the Pav” to big bands like Oscar Peterson, Louis Armstrong, and Glenn Miller. More edgy times brought rock and country bands like Ronnie Hawkins. The pavilion was likely made of wood, with shutters to attract the breezes from the nearby lake. But very few of these dance halls and pavilions that Peter Young describes in his geographically organized tour survive. Of those that weren’t torn down, most have collapsed, or been converted into storage facilities, private dwellings, or even motorcycle-gang clubhouses.

Much of the text deals with reminiscences from nostalgic patrons. I would have welcomed more recollections from the owners, who were often musicians, and the musicians themselves, as well as more information about the buildings, especially photos of what the surviving buildings look like today. But Young offers an entertaining collection of historical photographs of the buildings and bands, ticket stubs, and other memorabilia, providing a valuable document of an irrecoverable aspect of our musical, architectural and sociological heritage.

ORGANS OF ONTARIO

Organs of Toronto
by Alan Jackson and James Bailey
Royal Canadian College of Organists
156 pages $45.00

Until I read this fascinating
survey of Toronto’s finest organs

I failed to realize how much a

thrilling organ sound is a result of

how the organ is installed.

Ideally, according to Alan

Jackson and James Bailey, it

should be placed up high, along

the central axis of the hall, either

right at the back or the front.

They point out how plaster and

wood, wide aisles, and reduced

sound traps enhance the sound.

Nor are they fond of round­

shaped buildings like Roy

Thomson Hall and Convocation

Hall, which house the only non­

ecclesiastical organs included.

Both authors are professional

organists. Jackson is an organ

builder and restorer who has

repaired many of the instruments

featured in this book. Bailey, who

practices as well as teaches

architecture, shares his
delightful connoisseur’s eye for

stained glass windows and other

significant architectural details.

For each organ, they describe the

stops, ranks, pipes, provenance,

acoustical qualities and architec­
tural setting. In the case of the

organ of the Church of

Saint Mary Magdalene, where

composer Healey Willan was

organist for forty-seven years, the

authors actually attribute the type

of music Willan created to the

lively acoustics.

Performance notes

On Sunday Oct. 26 at 2:00 the

Royal Canadian Military Institute

presents its annual Massed

Military Band Spectacular at Roy

Thomson Hall.

The Toronto Symphony Orchestra

season continues at Roy Thomson

Hall. Consult the WholeNote

listings. Information is available at

www.tso.on.ca

Information on organ concerts

throughout the city can be obtained

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and knows what an important part they have played,

and continue to play, in the life of the city.”

John Fraser, from the Preface

Organs of Toronto

Alan Jackson & James Bailey

176 pp, sewn, paper

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DISCOVERIES, WHOLENOTE’S CD FORUM

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 and timely repeats of earlier notices that relate to current concert events. In October, examples of this latter category include CDs by two British Columbian groups - the Pacific Baroque Orchestra and Musica Intima - who, together, will make their Glenn Gould Studio debut on October 28. Jazz singer Theresa Tova will also make a stop at the Top O’ the Senators on October 19 on her way from Festival Vivace in Michigan to dates in Holland and France.

While in most issues classical music (in its various guises) receives the lion’s share of attention in these pages, this month jazz has really come into its own. I find particularly interesting the preponderance of jazz guitarists in what seems to be a bumper crop this season, including our three “Discs of the Month”. I also find it curious that while only one disc is devoted to his music, three reviews mention one of my favourite larger-than-life jazz characters, Fats Waller.

Among the nine jazz titles covered you’ll notice several familiar labels like Concord and Canadian success story Sackville, but also worthy of note is an active newcomer from Quebec, Effendi, and several independent releases. Of course this is an important part of our mandate at DISCoveries – to bring your attention to local and Canadian artists and artistic endeavours that might otherwise go unnoticed.

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

David Olds
Editor, DISCoveries

EARLY, CLASSICAL and CONTEMPORARY MUSIC

Essential Tallis Scholars
The Tallis Scholars;
Peter Phillips
Gimell CDGIM 201

This 2-CD collection celebrates the 30th anniversary of the Tallis Scholars and is a veritable gold mine of Renaissance choral polyphony. The beautifully-recorded Miserere mei by Allegri, the contrasting 8-part sonorities of Victoria’s Ave Maria and Crecquillon’s Pater peccavi, Josquin’s masterful Praetorien seriem, the austere simplicity of Isaac’s Tota pulchra es, the smoothly-shaped phrases of Ego flos campi by Clemens non Papa, and the almost-Baroque quality of Lassus’ Alma redemptoris mater and Salve Regina offer more musical satisfaction than most of us could ask for or imagine.

There is also Brumel’s extraordinary Gloria in 12 parts, from the “Missa et ecce terrae motus”, which is definitely one of the most remarkable compositions of all time. Sheppard’s Media vita most certainly be the most substantial composition of early 16th century England. It achieves incredible dramatic expression through extreme vocal range and the music’s fabulously rich sonority and complexity.

While the Tallis Scholars do not attempt to make distinctions of nationality or historical pronunciation, one cannot overlook their innate musicality, which brings us a generous (over 2 1/2 hours of music) and excellent introduction to Renaissance sacred music sung by the finest exponents of this repertoire.

Frank Nakashima

Haydn Concertos
Pacific Baroque Orchestra
Marc Destrube, Leader and Violin Soloist
Atma ACD2 2287

The violin concertos of Joseph Haydn – along with those of contemporary Jean-Marie Leclair - are unjustly overlooked gems of the genre. They combine the wit and simple charm of music of the mid to late 18th century, with a spontaneously virtuosic spirit. The new CD of Haydn concertos from Pacific Baroque Orchestra, on original instruments, features the talents of violinist Marc Destrube, the founder of the orchestra. His bold and daring solo playing recommends this disc.

In the three concertos, all written in the early 1760s, the solo violin weaves in and out of the string orchestra texture, at times joining the stream, then playing elaborate variations on the thematic material. As Ron Rabin points out in the informative liner notes, there are definite connections between these pieces and Haydn’s early sinfonia concertante symphonies (“Le Midi” and “Le Matin”). The solo performances on the disc are poised...
and polished. My one criticism is of a certain lack of attention to detail in the orchestral playing. The wonder of the music of Haydn is in the details and, to my ear, the trills, turns and other curlicues are played in a lackluster fashion, robbing the music of its sheen. In the end, though, Destrube’s playing carries the day and makes a strong argument for a more frequent inclusion of these pieces on concert programs - less Bruch, more Haydn!

Larry Beckwith (originally published in December 2002)

Concert Note: Marc Destrube and the Pacific Baroque Orchestra join forces with Musica Intima to perform at Glenn Gould Studio in the OnStage series Tuesday October 28 at 8:00. The concert includes music of Part and Sisask, Bach, Mornich and Vivaldi.

Invocation
Musica Intima
ATMA ACD 22284

Since 1978, Trio Lyra have been performing and recording music ranging from the Baroque to modern day and have commissioned many new works along the way. Their latest endeavour, "Lyra Hebraïque", is an exquisitely performed and recorded collection of works by Jewish composers. All of Trio Lyra's members are consummate musicians and performers. Flutist Suzanne Shulman, violist Mark Childs and harpist Erica Goodman are each respected and much loved performers in the Canadian musical landscape.

As a trio, their many years of collaboration yields a striking musical interplay, most notable in the disc's touching closing piece, Brian Cherney's Music For A Summer Wedding.

The works represented on this recording don't all contain Jewish musical references, but all exem-
Sonata
Dunes.
and west. Daniel Foley's compre-
here includes Norbert Kraft, Erica
helped inspire Aitken and the
burst of lyrical exuberance.
several friendships, commissions
Toru Takemitsu, who died in
more intimate and restrained,
trolled and linear formalism, and
walking a tight line between a con-
ber music in the New Music Con-
Ran
Dance of the Poplars,
short movements, there is a lot of
e xervicel music here to enjoy over
over again.

Tiina Kilk

Takemitsu: Chamber Music
Robert Aitken;
Toronto New Music Ensemble
Naxos 8.555859

Toru Takemitsu, who died in
1996, may be most well known
for his scores for nearly 100 films,
including Ran and Woman of the
Dunes. The chamber music and
solo flute pieces on this CD are
more intimate and restrained,
walking a tight line between a con-
rolled and linear formalism, and
bursts of lyrical exuberance.

This CD is the product of
several friendships, commissions
and musical exchanges between east
and west. Daniel Foley's comprehen-
sive liner notes state that Robert
Aitken "invited Takemitsu to Cana-
dia for performances of his cham-
ber music in the New Music Con-
certs series in 1975 and 1983". The
friendships and musical respect
that developed from those meetings
helped inspire Aitken and the New
Music Concerts Ensemble (which
here includes Norbert Kraft, Erica
Goodman, Steven Dann, Robin
Engelman and Russell Hartenberg,
er among other notables) to record
these eight works. The diverse in-
strumentation includes two pieces
with larger ensembles (Bryce for
flute, two harps, marimba and per-
cussion, Rain Spell for flute, clar-
net, harp, piano and vibraphone),
two trios (And Then I Knew Twas
Wind for flute, viola and harp
and Rain Tree for three percussion
players), one duo (Toward the Sea
for alto flute and guitar) and three
solo flute works (Itinerant, Voice
and Air).

The performances are all impeccable—as one would expect from
these experienced musicians—and offer many subtle delights. For
example, And Then I Knew contains hints of Debussy (one of Takemis-
tsu's favourite composers) but rather
than a rich harmony, we have a
leaner collection of sounds which
are overlaid, more than mixed. And
in Toward the Sea a Spanish sound-
ing guitar contrasts with a more
eastern, and slightly atonal, flute.

All the works require careful lis-
tening, but there are many trans-
fusing moments and Robert Aitken
is in top form throughout.

Ted Parkinson

Concert Note: Robert Aitken leads
the New Music Concerts ensemble
(incorrectly referred to as the
Toronto New Music Ensemble on
this Naxos release) in a concert
featuring renowned German
composer Helmut Lachenmann on
November 3 at Glenn Gould Studio.

Solo Suite
Jacques Israelievitch
Fleur de Son Classies FDS 57959

In this city, Jacques Israelievitch
is probably best known as the con-
certmaster of the Toronto Sympho-
ny Orchestra — a position he's held
for the last decade and a half. But
in addition to his TSO job he also
pursues a solo career, and since
1995 has released a number of rec-
CORDINGS on the Buffalo-based Fleur
de Son label— "Solo Suite", unlike his previous
compact discs, offers an entire
programme of unaccompanied
playing. Recorded last year in the
bright acoustic of Guelph's West-
wood United Church, this CD con-
tains a wide range of repertoire,
from Bach to Canadian composer
André Prévost. It's a daring thing
for a violinist to perform an entire
concert without accompaniment—
and, to be frank, it's a kind of
music-making that I usually find
more impressive than endearing.

And so it is with this disc: Israe-
lievitch gives excellent perform-
ances—muscular and dramatic,
with precise intonation and a strong
sense of direction. But although
each piece is played admirably, the
inevitable thinness of range and
texture inherent in 71 minutes of
solo violin music tends to pall on
the ear.

His Partita in E Major BWV
1006 is well thought-out, offering
a nice segue to the Bach-quoting
Ysaye Sonata No. 2—a quirkily
virtuoso work masterfully presen-
ted (his double-stops are flawless).
In the Prokofiev, Israelievitch's
athleticism is tempered with a
welcome touch of sweetness. Mar-
tinon's Sonatine No. 5 effectively
builds in intensity throughout, and
Prévost's mysterious Improvisation
is, well, mysterious. The two
Paganini Caprices (Nos. 9 and 20)
are appropriately dazzling, and the
final work—which is Kreisler's Recitative e
Schermo—is alternately introspec-
tive and furious.

It may not be quite my cup of
tea—but amongst those violin fans
who like nothing more than a tour-
deforce unaccompanied perform-
ance, this disc should be well re-
ceived.

Colin Eatock

Concert note: Jacques Israelievitch
will perform Ravel's Violin
Sonata on the Off Centre series at Glenn
Gould Studio on November 2. He
will also participate in the All To-
gether Now benefit for the Creative
Trust on October 27 at the Princess
of Wales Theatre.

Liszt: Sonata in B minor;
J.S. Bach: Partita No. 6 e-moll
Nina Kazimirova, piano
Independent (Tonstudio
Vagnsson – Hanover)

Liszt: Sonata in B minor;
Pianissimo;
Vallée d'Obermann
Michael Kim, piano
Orpheum KSP 880

Liszt is surely the most influen-
tial pianist who ever lived. Even
today an extraordinary number of
 pianists can trace their pedagogical
lineage through their teachers back
to him. But his compositions have
been underestimated and neglected.
The exception is his magisterial piano
Sonata in B minor, long recog-
nized as one of the most important
works in the piano repertoire, much
recorded and included by each of
the pianists here.

All three pianists have power and
technique to spare, especially for
virtuoso turns like the thrilling
unison octave passages in both
hands. But they all manage to
 evoke Liszt's essential humanity
and tenderness, by bringing out his
melodies and letting them sing—a
lyrical approach which Liszt
emphasizes when he marks the
central theme "cantando
espressivo".

Kazimirova mixes poetry with
passion. She uses the pedal like a
paintbrush to create a thrilling
range of tonal colours. She finds
many imaginative ways to bring Liszt's
detailed markings to life, weighing
and balancing each note. The pair-
ing with the Partita No.6 in E
minor, one of Bach’s most rhapsodic, yet highly contrapuntal, works for keyboard, elicits interesting parallels.

Kim creates an exciting atmosphere with his dramatically propulsive style and fine sense of pacing. His sound is muscular, but it tends towards stridency in climactic moments, and his left hand can become a bit heavy, particularly in accompagnamento passages. But he does create a vivid narrative, and in the process captures the episodic nature of this work. And he achieves some exquisite moments, especially in the expressive cadenzas. Kim devotes his whole disc to Liszt, offering a most welcome program.

There is a compelling immediacy to Robert Silverman’s live recording that even the occasional cough from the front row can’t dispel. His style is highly articulated, elegant and thoroughly engaging. He takes the most of the three, setting up contrasts of mood throughout while maintaining the momentum, especially in the final massive fugue. An illuminating commentator, he supplies the interesting program notes which relate this work to the rest of his long thought-out program of 19th century romantic piano music.

Pamela Margles

Concert Notes: The American Lissa Society presents the Great Romantics Festival from Oct. 30 to Nov. 1 at McMaster University in Hamilton under the artistic direction of Dr. Alan Walker (see interview in this issue). Further information can be obtained at www.artnet.net/greatromantics.html

Renowned Ukrainian pianist Nina Kazimirova, who now makes her home in the Toronto area, will perform on December 14 at Timothy Eaton Memorial United Church (rescheduled from October 19). Her independent CD can be ordered from fed.gu@sympatico.ca or by calling 416.316.1543.

OPERA

Bizet: Carmen
Gheorghiu, Alagna, Mula, Hampson; Choeurs La Lauzeta, Les Éléments
Orchestre National du Capitole de Toulouse
Michel Plasson, conductor
EMI 72435 57434 28

Angela Gheorghiu is hardly the first soprano to record Carmen, even though Bizet wrote the role for a mezzo, but she might well be the sweetest. Her seductiveness is subtle, her defiance naïve, but Gheorghiu’s Carmen is dramatically and vocally convincing, especially with her thrilling lower register.

If there is a casting problem, it is that Gheorghiu’s Carmen is a more vulnerable character than Inva Mula’s lovely but uncharacteristically sturdy Micaela.

Roberto Alagna plays Don José splendidly as an ardent, hapless, and rather dimwitted lover—until he gets really nasty in the harrowing final scene, with his devastatingly ironic “ma Carmen adorée”.

Thomas Hampson is one of today’s most enjoyable baritones, and he makes a beguiling Escamillo. But he does strain for the low notes in a role written for a deeper, darker voice.

Bizet wrote Carmen for the Opéra Comique, which required spoken dialogue. After Bizet’s sudden death, Guirard set the recitatives for Carmen’s move to the Paris Opéra. Although Guirard’s recitatives were used until fairly recently, today they are frequently dismissed as inauthentic.

The original dialogue can sound jarring on recordings, however, especially when actors’ voices are used, and it is often cut or adapted. On the other hand, the recitatives as included here, create a flow of uninterrupted singing which helps to intensify the drama.

This recording also includes some fascinating items cut from the first performance, notably the recently rediscovered first version of the famous Habanera. Written in the more conservative tradition of Gounod, it suits Gheorghiu, who happens to be the best Marguerite on stage today, magnificently. A charming aria for Morales gives us a chance to hear more of the wonderful baritone Ludovic Tézier. In fact, the secondary roles are all brilliantly characterized, making for some lively ensembles.

Conductor Michel Plasson is a master of French operatic style. The naturalness of his rhythms and accents generates minimal rubato, maximum momentum, and some very brisk tempos. The orchestra and chorus are exquisitely detailed and idiomatically colourful, and once the controversy surrounding this recording has settled down, it will undoubtedly be ranked with the great recordings of Bizet’s masterpiece.

Pamela Margles

Concert Note: Royal Opera Canada presents Bizet’s Carmen at the Living Arts Centre on Oct. 2, 4, 5, 7, 9, 11, and at the Toronto Centre for the Arts on Oct. 16, 18, 23, and 25.

Stravinsky: Oedipus Rex
Colin Davis and the Royal Philarmonic Men of the Sadler Wells Opera chorus
Soloists: Ronald Dowd, Harold Blackburn, Raimund Herincx, Patricia Johnson, and Albert Remedios
Ralph Richardson, narrator
EMI 72435 85011 24M

One of those, now historic, Sunday afternoon ‘Omnibus’ programmes on CBS TV featured Leonard Bernstein telling viewers like me all they ever wanted to know about Stravinsky’s opera-oratorio Oedipus Rex. That was my first hearing of Oedipus, even though I was a Stravinsky devotee.

The scoring is for orchestra, soloists and men’s chorus and is sung in Latin. The reason for Latin was that it is a dead language and is neither being added to nor subtracted from. This suits the immutable Sophocles play perfectly.

The young Colin Davis, he was 34 in 1961 when this recording was made, is very conscious of the motor rhythms that maintain and reinforce the inevitability of the pre-destined sequence of events.

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The soloists all work well together and Ralph Richardson's narration in English is aptly declarative. This powerful work is well worth getting to know and this vital performance, well reproduced, is recommended. 

**Bruce Surtees**

**Humperdinck:**

**Hansel and Gretel**

Mario Bernardi and The Sadler's Wells Opera Orchestra

Soloists: Patricia Kern, Margaret Neville, Ann Howard, Rita Hunter.

EMI 72435 75993 2M

**In many parts of the world the traditional Christmas offering is Humperdinck's *Hansel and Gretel*. Although he wrote six operas in addition to some incidental and vocal music, today's audiences know Humperdinck primarily through this two act fairy-tale opera. Humperdinck was invited by Richard Wagner to assist in the preparation and presentation of *Parsifal* in Bayreuth. A dozen years or so later the influences of the master were reflected in the opulently scored *Hansel and Gretel*, rich in melodic inspiration and exhibiting a complete mastery of orchestral writing.**

When performed for younger audiences or less than regular opera goers, it is sung in the vernacular, infuriating the purists who demand the language of the original, with or without surtitles, even if it's Mandarin. The English translation for this 1964 recording is by Constance Bacche, introduced by Sadler's Wells Opera in their Christmas 1963 production.

Rita Hunter and Raimund Herincx, the mother and father in this production, later went on to become noted Wagnerian singers. The conductor, Canadian Mario Bernardi who later became Music Director of Sadler's Wells Opera, so named because it was originally housed on the site of the 1683 garden and tavern complex built around an ancient mineral-rich well owned by a Mr. Sadler, deserves the credit for a lively and wholly compelling two hours.

This is a very desirable package, especially in the tangible sound that clearly demonstrates the excellence of EMI's engineering of the period.

**Bruce Surtees**

**Rhythm is our Business**

Marty Grosz and His Hot Puppies

Sackville SKCD2-2060

The evenings are beginning to draw in and there is a chill in the air: just the right setting for some relaxed jazz. Well, this recording by The Canadian Jazz Quartet, a group formed in Toronto some years ago by four like-minded mainstays of the local jazz scene, fits the bill perfectly. This is not a show-stopper of an album - no histronics, no frantic tempos and no grandstanding. What it is, however, is a very listenable, swinging CD featuring an interesting selection of seldom heard but superior standards.

Guitarist Gary Benson and Frank Wright on vibes are consistently inventive in their solo work and the group plays with the cohesion of pros who have been around each other for a long time. Also worth mentioning is the very tasty brush work of Don Wickery; it is becoming almost a lost art, but this tiny perfect drummer can swing a big band on brushes, never mind a quartet!

*I can recognize Bob Price's playing immediately and, that generally speaking, is relatively difficult to do with a bass player. It is partly because we played together so many times, but BP, as we called him, had a certain way of playing - a way of running the chord changes - and a particular sound, so that on just about any day I'd pick him out in a blindfold test with one hand tied behind my back. This is his final recording, made one month before his death last year and it is quite fitting that he is in the company of these long-time friends, on and off the bandstand. The informative liner notes are by Ted O'Reilly.

**Jim Galloway**

**Street of Dreams**

Canadian Jazz Quartet

Independent CJQ-002

When Scott Hamilton was launching his career in the early '70s his classicism was looked upon by some as old fashioned, un-hip. Owing allegiance to the 'wrong' Coleman (Hawkins rather than Ornette) was not cool. Hamilton bittersly went his own way, and as he approaches 50 has been steadfast to mainstream jazz, maintaining a solid reputation throughout the world.

A frequent visitor to England, Scott is heard doing his thing with a particularly fine rhythm section on "Live In London" from the Pizza Express Jazz Club in Soho on April 2, 2002. The well-recorded album, seven tracks long, is perfectly presented, making you feel you're in the room for an hour of fine jazz made by friends. The bassist Dave Green has been working in Hamilton's English groups for fifteen years, and they have a special empathy. Dave's compositional talents, as well as his solo ability, is in the spotlight on *Licks*, written with iconic bassist Oscar Pettiford in mind.

John Pearce is one of the UK's top piano talents, and it shows on the lovely ballad *When You Wish Upon A Star* as well as the romping wrap-up *The Gooof And I*, an Al Cohn piece. Young drummer Steve Brown is the choice of many visiting players, and shows why right off the top, trading eights/fours with Hamilton on the opening track, *The Squirrel*.

It must be admitted no new ground is broken here, but then again, why disturb the neighbourhood? Most often a renovation is a better idea than a new monster home, and these
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New this month

Leif Ove Andsnes
Grieg & Schumann Piano concertos

Grammy nominee Leif Ove Andsnes has been described by the New York Times as "one of the most exciting and impressive pianists to emerge from the new generation." In this new recording he joins the Berlin Philharmonic in the exciting and beautiful piano concerto by his compatriot, Edvard Grieg.

Emmanuel Pahud
Khachaturian & Ibert Flute concertos

Principal flute of the Berlin Philharmonic, and a regular visitor to Canada, Emmanuel Pahud is the dominant flutist of his generation. Here he presents attractive rarities by Khachaturian and Ibert.

Simon Rattle conducts Beethoven

The astonishing new Beethoven Symphony cycle by Simon Rattle and the Vienna Philharmonic has earned rave reviews around the world. By popular demand, the individual CDs are now available separately. (The luxuriously packaged box set of the symphonies remains available at an attractive price of 5 CDs for the price of 3.)

Live from Berlin!
Rattle conducts the Berlin Philharmonic in a new live recording of Beethoven's only opera, Fidelio.

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French pianist, Baptiste Trotignon was introduced to Toronto audiences at last year’s Downtown Jazz Festival. Born in 1974, a graduate in piano and composition of the Nantes Academy of Music, he might have pursued a career in classical music, but fortunately jazz won out. Although the classical influences remain— with echoes of Satie, for example—

In the mid-nineties he established himself on the Paris scene and also made his first trip to the States. Since 1998, he has been developing his own activities as a trio leader in the company of Clovis Nicolas (double bass) and Tony Rabeson (drums), the group that played in Toronto, but this CD is a solo outing, giving him total freedom to play with rhythmic and harmonic boundaries. In October 2002, he won the Grand Prix de la Ville de Paris at the third Cours de Piano Jazz Martian Solal and a few months later in 2003, he received a “French revelation of the year” jazz victory award.

The album consists of original material—descriptive pieces which require serious listening but are worth the effort. Trotignon has an impressive technique, not two fisted in the traditional sense, but his prodigious right hand is complemented by an equally agile left. His playing is sensitive and tasteful and he has already established a personal style both as composer and musician. Fellow Frenchman and pianist Martial Solal has described Baptiste Trotignon as “one of the most brilliant pianists of his generation.” He would know.

Jim Galloway

Solo
Baptiste Trotignon, piano
Effendi FND035

Tableaux
Yves Nadeau Expression
JODO (Independent) JODOCD001

The liner notes of Quebec jazz guitarist Yves Nadeau’s debut CD Tableaux promise much in the way of musical diversity. Mr. Nadeau claims to be influenced by folk, R&B, Quebecois folklode and Afro-Cuban rhythms, and perhaps he is, but it isn’t terribly evident here. Sure there are a few touches here and there that lift it out of the realm of the usual North American fusion jazz sound. For instance Quebecois-esque fiddling and foot stomping on the opening track bookend the extended solos, and there are a couple of nods to Afro-Cuban music in the form of two very short pieces. But in the main, this is a straight-ahead jazz fusion record, well played by some excellent musicians. Most notably Paul Brochu, of UZEB fame, on drums and Jean-Pierre Zanella on saxes. So if you’re looking for a high-quality jazz-fusion disc with lots of Montreal based talent, give this one a listen.

Cathy Riches

The Joint is Jumping:
Music of Fats Waller
Bob Barnard; Ralph Sutton
Sackville SKCD2-2059

The late American pianist Ralph Sutton was a master of the ‘stride’ style of playing, and probably the all-around best interpreter of Fats Waller’s music. It’s a given, therefore, that the international release of “The Joint Is Jumpin’ (The Music Of Fats Waller)” won’t miss the mark, and it doesn’t.

Sutton made this well-paced recording (for La Brava Records) in Sydney, Australia in April 1999 with cornetist Bob Barnard on most of the 14 selections, Ed Gasson on bass, and Bob’s brother Len Barnard on drums. On a few tracks, clarinetists Don Burrows and John McCarthy show up individually, and sans cornet in a terrific two-clarinet version of “Sweet Sue.”

The eight Waller originals also include the title track, Blue Turning Grey Over You by just Bob and Ralph, Black and Blue, and Keeping Out of Mischief Now.

Fats didn’t just record his own music, of course, and this release reflects that by including favourites like It’s A Sin To Tell A Lie and Sweet And Slow, and less well-known titles like You Meet The Sweetest People In Your Dreams and I’m Always In The Mood For You.

Keeping this style of music alive is a difficult task, since its subtleties often escape students, especially the drummers. Young musicians should all take a master class with septuagenarian Len Barnard, Bob’s older brother, and a bandleader in Oz since the late ‘40s. He always shows great taste and swing, always propelling without ever intruding. He’s a real swing drummer, and for more of his work with Bob and Ralph pick up the earlier Sackville release, “Easy Street” (SKCD2-2040).

Ted O’Reilly

Tova Live at The Top O’ The Senator
Theresa Tova Independent (Tova Entertainment)

Classy, jazzy, and deliciously sensuous cabaret/Broadway singing are terms that first come to mind when listening to Theresa Tova’s second CD. I was fortunate to attend the final recording session and thoroughly enjoyed reliving the experience. She was backed by a jazz quartet including Alex Dean and Steve Wallace, two of Toronto’s master improvisers.

Tova interweaves her two musical worlds of Broadway and the current renaissance of Yiddish culture, with some beautifully voiced French lyrics thrown into the mix. You’ll hear why Tova holds her own during forays into New York’s Darwinian music world. Nine of the twelve tracks are classics from the interwar golden age of musical theatre and, with an entirely a capella trio, three are belted out in Yiddish. Much of Broadway’s greatest music was created by Jewish songsmiths taking their talents uptown into mainstream America.

The jazz arrangements are also apt: jazz musicians leapt and still leap on the harmonic possibilities of Broadway classics; jazz was a natural magnet to Jewish musicians like Benny Goodman who grew up with improvised Klezmer music; and Duke Ellington transmuted Yiddish music into “oriental footnotes”.

An excellent final track is the only contemporary song: a recent Yiddish poem provides lyrics about a jazz saxophonist blowing away in a New York subway station. I’d love to hear a future Tova CD centered on new songs as good as this one.

Phil Ehrensraff (originally published in December 2002)

Concert note: As part of an upcoming international tour Theresa Tova will perform at the Top O’ The Senator on October 19. Her independent CD is available from www.theresatova.com and indie pool, 888-884-6343.

DISCS OF THE MONTH

Nomad
Jesse Cook
Narada 72435 93155 22

We should get one thing straight right off the bat: Jesse Cook is not a flamenco guitarist, at least not in the traditional sense. So flamenco purists will not approve of this record. What Mr. Cook is, however, is a brilliant guitarist, both from a technical and interpretive standpoint. And, for this record...
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anyway, he is a gypsy. For this, his fifth CD, Mr. Cook packed up his laptop and guitar and left Toronto to go to where the sounds he was looking for reside. Recording in Cairo, London, Madrid, Los Angeles and even Glace Bay, Nova Scotia, he has captured some exceptional performances, especially from the singers. Legendary Brazilian-American Flora Purim, Flamenco cantora Montse Cordés and Egyptian-Canadian Maryem Tollar, all lend their beauty to these songs.

In addition there are collaborations with the Afrocelts and musicians from the BoDeans. But his stalwart Toronto backing musicians - Art Avalos on percussion, Collin Barrett on bass, Chris Church on violins - all lend a strong presence, too.

With more vocal tracks than usual Nomad is a bit of a departure for Mr. Cook, but his trademark sound - complete with jaw-droppingly fast fills and melodic runs - make this a familiar and solid musical journey well worth your listening time.

Blue Muse
Kenny Burrell
Concord Records CCD-2191-2

In a Mellow Tone
Howard Alden and Bucky Pizzarelli
Concord Jazz CCD-2207-2

Concord Records has always been an extremely guitar-friendly company. In fact Concord’s first albums were nearly all by guitar players. It was quite some time before a wider spectrum of instrumentalists began appearing on the label. The company’s present owners continue to record guitarists whose music spans a wide range of mainstream jazz.

Kenny Burrell, a veteran of the post-bop style favoured by the jazz artists who moved to New York City from Detroit in the early and mid-1950s, is well showcased on Blue Muse. Recorded last December, he is a gypsy. For this, his fifth CD, Mr. Cook packed up his laptop and guitar and left Toronto to go to where the sounds he was looking for reside. Recording in Cairo, London, Madrid, Los Angeles and even Glace Bay, Nova Scotia, he has captured some exceptional performances, especially from the singers. Legendary Brazilian-American Flora Purim, Flamenco cantora Montse Cordés and Egyptian-Canadian Maryem Tollar, all lend their beauty to these songs.

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Cathy Riches
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