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Jennifer Waring & Continuum

by David Perlman

The date is November 17, 1999; the place is Walter Hall on the U of T campus; the occasion a composers' forum midway through the week-long Massey Festival of New Music. Composers Paul Dolden, Scott Irvine, Jeffrey Ryan, John Weinzweig, and Pascal Dusapin are on stage, about two thirds of the way into an hour-long panel discussion, moderated by fellow composer Paul Steenhuisen.

The discussion has covered some usual ground: where the individual composers get their ideas; their compositional techniques and interests; the extent to which composers cater to their audiences.

Suddenly the discussion takes a turn, the tone becomes a bit querulous. The panelists are deep into a discussion of whether European audiences care about Canadian new music, and, conversely, whether Canadian composers should care what European audiences think.

"The BBC in London has no interest in the art of ex-colonials...we should have no interest in the music of Europe." "Our biggest problem is that we're trying to impress Europeans..." "Are you just going to stay home forever?" "I'll go to Europe, I like the pastries...but I'm not going to attend those boring festivals anymore." "To accept feeling insecure is just ridiculous...I go into the corners with my elbows up."

The moderator attempts to restore order. "You know," he says, "my feeling is, I don't even care if we pursue this question any further, I think it's a waste of time." An audience member who has so far been silent intervenes.

"No!" calls out Jennifer Waring, founder and artistic director of Continuum Contemporary Music Ensemble. "We want to!" And for a little while the discussion continues.

FLASH FORWARD FOUR YEARS. The Massey Hall new music festival is a thing of the past, but Europe is still very much on Jennifer's mind.

I caught her in the throes of preparing for Continuum's first international tour — two and a half weeks, Amsterdam and Lemmer in the Netherlands, then London and Huddersfield in the UK, back to Holland to Den Bosch, and finally on to Ghent, in Belgium.

"Setting up a tour is much like putting on concerts — at least that's what I told myself at the outset, to allay my fears" she said. "You make a list, do everything on it and solve problems as they come up."

But the list is longer, the problems bigger, the stakes higher. "It's a different context, a different opportunity for our composers and for us - concerts in places like the Lijshaker in Amsterdam and the Huddersfield Contemporary Music Festival, and radio exposure from the BBC and VPRO."

"What stands out so far is the ready interest of European presenters, and their willingness to go with us based on our work rather than our reputation, which is insignificant internationally. Conversely, the experience of getting support from the Canadian government for the tour has been horrendous. I won't go into the details because our specific situation is not the issue. The real problem is the general indifference to and lack of understanding of the value of exporting our cultural product - participating internationally. There needs to be real change in this area."

I show her the little anecdote from Massey Hall 1999 that I'm planning to use as an intro. She reflects on it.

"The situation is a bit Canadian music has changed (I think that panelist's comments were out of date even at that time). A Canadian group touring Europe today doesn't go for validation of its ensemble, or Canadian repertoire, or the fragile Canadian ego. In fact, quite a few of the composers we are touring - Michael Oesterle, Allison Cameron, Scott Wilson — have international reputations already. We are recognized sources of interesting work in an international musical culture. The time has passed, when we needed to defiantly proclaim our independence through disdain."

Defiant proclamation of a different sort attended Continuum's birth in the musical hotbed of mid-eighties University of Toronto. As the story goes, composition students could count on one official concert a year to showcase their work. But in 1985 it was cancelled. A number of composition majors, along with the performance majors most supportive of new work, decided the concert would go ahead anyway, and Continuum was born.

"Sasha Rapoport, Omar Daniel, Ron Smith, Clark Ross, Michael Bless, George Thurgood, Colin Etack, Martin Vandeven, James Rolfe, Tim Knight, Wendy Preza, Colin Eatock's idea, "the idea of consultation (consulting with and picking the brains of many far-flung colleagues). But because of early frustration with the slow pace of consensual decision making, there's now a certain dictatorial quality to the operation - but only in the best sense, I hope."

The interests and predilections of the artistic director are obviously also significant. "The fact that I am not a composer is probably reflected in programming. I am not tied strongly to a personal aesthetic so my programming may be more broad-ranging."

Composer Scott D. Wilson, whose work is Angels will tour, is blunter. "Jennifer, to my mind, is probably the most scrupulous person I've ever dealt with in the new music world" he says, "and it may be that not being a composer helps her to be that way. A lot of stuff in that world happens for political reasons, based on patterns of 'I'll scratch your back, and...'. Of course it's not always so venal, probably not even usually so, but it does tend towards it."

He points to Jennifer's success in creating wide-ranging connections in diverse places around Canada and internationally, "not as opportunities to leverage benefits but to create sites to be mined: for more information, the next connection in the network, the next composer, the next fresh exciting piece. Certainly she has her friends, and even favourites, but you feel that those composers and works get her attention because of her real love for the music."

Continuum's biennial Call for Scores is also fundamental to the group's culture. "Every two years we get upwards of 200 scores from Canadians and international composers" Jennifer says. "Sifting through it all takes time but we have found some very important work and have developed close professional relations with composers as a result."

James Rolfe was Continuum's Artistic Director at the time of the first Call For Scores in 1992. "We
ended up with three winners—Paul Steenhuizen, Melissa Hui, and Hugh Peaker—a diverse group which illustrates the artistic pluralism that distinguishes Continuum's programming. Afterwards we received a number of unsolicited rejoinders from unhappy contestants. My favourite came from Edmonton, to the effect that once again the West had been screwed—this in spite of the fact that all three winners were from British Columbia. It shows that being an Artistic Director is hardly a popularity contest—it’s more like being a lightning rod."

“It takes a huge amount of work to program effective, balanced, and affordable concerts,” he says, “especially with a mandate for diversity such as Continuum’s. Jennifer is very patient in her pursuit, following leads which may (or may not) bear fruit several seasons hence. Her work may be invisible, but the results are evident—some of the best and freshest new music to be heard in Toronto, and musicians who make it sound so good.”

“She’s a real idea person,” Scott Wilson says, committed to a genuine intellectual curiosity about what she’s doing, why she’s doing it, and its place in the broader world. “It’s nice to find someone still excited by the field after many years of hard work.... There’s a lot of jaded people out there, people who have devoted their lives to music, but can’t find a single thing to like in a whole concert or even a whole festival.”

There’s evident excitement in the way Jennifer speaks about Continuum’s upcoming November 6 “Pre-Tour” concert at the Music Gallery. It’s an opportunity to prepare for the tour, and a great excuse “for repeat performances of some of our repertoire... (we don’t repeat works enough).”

The title of the concert, Reverse Obnosis, was originally intended as a comment on the nature of the tour—a reference to a reversal in the usual flow of influence. “It was to have been exclusively works that we have performed before, and all Canadian, but a change in the conditions of our London concert required that we include British works on a concert in Toronto this season. It was a request for reciprocity that I was happy to oblige, so now there are three British composers represented as well.”

But the original idea still holds. "Call it a state of influence balance," she says, "with ebb and flow possible in any direction. With our upcoming tour the flow is in an eastward direction.”

Continuum’s ensemble for the tour is Anne Thompson (flute), Peter Stoll (clarinet), Benjamin Bowman (violin), Paul Widmer (cello), Laurent Philippe (piano), Graham Marshall (percussion) and Rosemary Thomson (conductor).

“It’s hard for people to appreciate the sacrifice that musicians make by participating in a tour like this” Jennifer says. “You have to realize that Canada is largely what you’d call a “gigging culture” for musicians. They go gig to gig, contract to contract. Whether it be teaching, stage shows, the orchestra pit for opera and ballet, playing with Esprit or New Music Concerts or Array — the list goes on and on — each of these people is forgoing a significant part of their revenue stream by being away.”

“So I hope people will take November 6 in the spirit of an invitation to come and see us off. Setting up the tour has been a huge undertaking and it would be gratifying if people came out to wish us well. This is partly because I feel that we go not only for ourselves but on behalf of the Canadian community.”

Working on behalf of the community is something gaining ground among new music organizations in town. Continuum has participated actively in recent efforts to build a strong local new music coalition. “Is the increased interaction a result of the coalition, or is it the other way round?” I asked.

“It’s chicken and egg. There were a few events and efforts that helped to break down barriers and promote interaction. The local new music culture was one of mutual suspicion and non-co-operation, dealing with problems in isolation, defining interests in the narrowest possible terms. Ironically, it was the TSO (not an organization known for its harmonious internal culture) that got the community together for talks resulting in a jointly planned new music festival. This process wasn’t always harmonious either, but it demonstrated that we could work together, a very revolutionary concept at the time. And then the dissolution of the festival and ongoing funding cuts created enough other things to talk about that getting together became a habit. This is a condensed interpretation, of course, but true nevertheless: a culture of suspicion has been replaced by a culture of trust and co-operation through personal contact among people generally of good will. Sounds a bit Pollyanna-ish but, I’m embarrassed to admit, that’s the way I view things.”
I'm Teri Dunn, an Ottawa native who came to Toronto at age 18 to go to University. I've been here ever since. Depending on which day you ask, I would say I'm a soprano, or a choral conductor. My formal training was all as a singer. I hold Undergraduate and Masters degrees in Vocal Performance from the University of Toronto where I had the good fortune of studying with the incredible Mary Morrison. I'm probably best known for my performances of baroque and contemporary repertoire and I've worked with many local groups including the TSO, the Bach Consort, Aradia, New Music Concerts, and the Mendelssohn Choir. The conducting is something that I've fallen into instinctively, but occupies an important and special part of my career. It's challenging in a whole other way and being with kids and helping them navigate their ways through their early musical training is tremendously rewarding.

I'm on the Faculty at the Royal Conservatory as a Choral Conductor, spent several years on the staff of the Canadian Children's Opera Company, and am also on the Artistic Staff of the Toronto Children's Chorus.

Right at the moment I'm working on Opera in Concert's production of Night Blooming Cereus, by John Beckwith — libretto by James Reaney. (Also on the programme is The Fool by Harry Somers.) I'm singing the role of Alice in Cereus. It's a one act opera set in a small Ontario town, on the night the cereus flower will bloom. (The opera states that it happens "once in a hundred years"— in reality, I understand that it blossoms one night each year....) Mrs. Brown who owns the plant is an old lonely woman whose daughter had run away several years back, never to be heard from again. Alice is revealed to be the granddaughter of Mrs. Brown. Musically I love the way that the humanity of the character shines through. For me personally, this production has several connections. It's been an opportunity to work again with several people with whom I haven't worked in years: John Hess (he played for one of my graduate recitals in University!), Bill Silva (I sang in his Summer Opera Lyric Theatre programme several years ago), and Virginia Reh (with whom I worked for several years at the Canadian Children's Opera Chorus). And of course, there's the family connection— John Beckwith is my father-in-law!

The next thing on my plate is a chamber music concert with the Tallisken Players. The programme is incredible! It’s all music for voice and instruments based on the native peoples of various cultures. I'm working on pieces in Cree, Saami, Inuktitut, and from the Brazil interior. Mezzo soprano Marion Newman is also singing several works on the programme. It’s a very challenging programme, but I love sinking my teeth into difficult repertoire. Getting some guidance on some of these texts has proved to be even trickier. After searching the continent really, Mary McGeer (manager & co-director of the Tallisken Players) was able to find a Saami speaker. I spent a whole very interesting morning on the phone with her! Besides reading through the text with me, she gave me a history of the Saami people and their challenges in today's Finnish society, giving me a great sense of the context of the piece. The parallels with the stories of Native people in North America are striking. It’s a great programme for the Tallisken Players. I’m very impressed that they’re undertaking it.

FOLLOW-UP: I'm intrigued by performers — Barbara Hannigan (another Mary Morrison protege?) comes to mind from an earlier interview, and I run across others all the time — who particularly enjoy flipping between baroque and contemporary repertoire. What's the link for you?

That's a tough question! A few things come to mind. Perhaps it's because both genres seem to feature so much chamber music. I love the intricacies of fitting into an ensemble, reading a full score and "playing" with the other lines. I also would say that in much Baroque music, particularly Bach, and in many contemporary scores the vocal part is very "instrumental" in nature— that's not to say the text isn't fascinating or seminal, but the vocal lines feature unusual intervals more than in, say, Schubert or Bellini. There's also something appealing about working on music that isn't very well known. This certainly happens more in contemporary repertoire, buieve in baroque music there seem to be countless 'unknown gems' being performed.

What, for you, makes such widely different material equally musical?

Gayle Young

I'm editor of Musicworks Magazine, composer and writer.

Now: I believe it is important to write about unfamiliar music, so that a listener can more easily grasp the intentions of composers, sound artists and others involved in sound exploration. The subtitle of Musicworks, explorations in sound, indicates that it includes discussion of the cultural roles of sound in a broad sense, not only in concert music but also in film, theatre, dance and visual arts.

Near future: Our winter 04 issue, which we are currently preparing, features articles on Victoria composer Rudolf Komorous and Montreal sound designer Nancy Tobin. These two articles can be seen as a snapshot of the magazine, juxtaposing a well-known composer and a young sound designer, Vancouver and Montreal, concert music and sound in theatre.

Long term: This year we are even more busy than usual because we are celebrating our 25th anniversary. Earlier in the year we created a sound art installation presenting twenty-five artists, each with a CD player, headphones and poster— one for each of our first twenty-five years. We're producing a set of twenty-five post card pieces by Canadian artists, and releasing a CD of some early Musicworks cassettes by John Oswald. And on Nov 28th we're having a benefit at the Gladstone House with an evening of performances curated by John Oswald. The last project in our anniversary year is a book to be co-authored by me and Ellen Waterman: a listener's guide to new music in Canada. When you produce a magazine and CD every four months you stay pretty closely involved in the present. Future plans, more than a year away? We are planning a travelling...
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show, combining the post cards, the John Oswald CD, the book, the audio art show, concerts, and workshops for music students. It all seems rather extravagant at present. But it will happen, at least on a small scale.

FOLLOW UP
You mention that this is anniversary number 25. How far back do you go with the magazine, and in terms of "original inspiration" who, and what, is still around?

Musicworks has always been "artist-run," and I think all of us are still around, as advisors, writers and artists. It has been a community effort from the start, begun by Peter Anson and Andrew Timar in 1978, in the offices of the Music Gallery. I wrote a few articles for it in the early years. Andrew and Peter asked me to interview James Tenney in that first year, which I did. Much later I learned that this was the first article published about him - though there had been a chapter about him in a book called Desert Plants that came out two years earlier.

After a few years John Oswald became the Musicworks editor, then Tina Pearson, then I became editor in 1988. It was during Tina's editorship that she and John came up with the innovative idea of creating an audio cassette related to the theme of each issue. At that time there was no other magazine linking print with sound by including recordings. Each issue of the magazine had a specific theme — Electroacoustics, Animals and Music, Bridging Language, Cross Cultural Exchange, Sound Ecology, Radiophonic - sometimes a provocative one such as John Oswald's title for issue 34 "There is no Reason to Believe that Music Exists."

Linda C. Smith, Gordon Monahan and Tim Wilson were occasional guest editors during that period, organizing theme issues. More recently we've adopted what we call organizing theme issues. More recently we've adopted what we call organizing theme issues.

Musicworks tries to link adventurous listeners with innovative forms of music: music that does not come with its definition already in place, as do classical forms of jazz, opera, bluegrass — the usual categories. Our articles are about artists who are heading into unfamiliar areas, where a listener can be fairly sure that the experience will not conform with pre-existing expectations. In a sense this is the opposite of the way the music industry works, where you usually have to have a category, or your CD will not be carried in music stores. "Which section should they put it in?" is a question sometimes asked even before anyone listens.

Any experience of sound, whether in a film or an art gallery, can be included. But there has to be something new to say about the role of sound in the piece. Recordings of people speaking (included in a lot of visual arts and video projects) or sound recordings intended primarily as illustration (for instance, traffic sounds accompanying urban visuals) would not be included.

Sometimes I've said, in jest, that Musicworks is about music you can talk about. There are many valid forms of music that exist on their own terms, independent of language, that you can describe, and even theorize about, but you can't really say much about them beyond that. This is one of the limitations of the print medium: you have to line up your words on a one-dimensional line, starting here and ending there. No simultaneity is possible, and thus reading can never accurately reflect the multi-dimensional nature of experience.

Along with your magazine, what would you say are the key resources out there for people whose interest has been sparked by this "snapshot"?

The most important resource is the event itself: go out and listen. Experiencing concerts and sound installations is the best way to learn more. There are also other publications and plenty of web sites. Begin by searching for the name of an artist you know something about, and you can follow that lead into many exciting and previously unknown territories.

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Surtitles and Beyond

October 10, 2003: Tonight I attended the Canadian Opera Company’s Peter Grimes: a thoroughly fascinating production. But what’s up with those on-again, off-again surtitles? The Company that invented titling technology 20 years ago seemed unable to decide whether or not it wanted to use surtitles in this show. I can certainly understand the arguments for and against: on the one hand, Peter Grimes is an English-language opera; on the other hand, the acoustic of the Hummingbird Centre leaves much to be desired, where diction is concerned. But why didn’t the COC simply make up its mind to either use them or not — instead of treating its audience to a distracting game of peek-a-boo?

October 16: The Toronto (formerly Ford, formerly North York) Centre for the Arts was the venue for launch of a new opera company. But Royal Opera Canada isn’t exactly new — it’s the Mississauga Opera in disguise, hoping to make a splash in the big city. Their opening show was Carmen: a thoroughly ordinary production, if ever there was one. And, once again, what’s up with those surtitles — riddled with spelling and grammar mistakes? But the surtitles were a small embarrassment compared to the three-quarters empty hall. If the ROC wants to justify bringing its traditional warhorse repertoire into Toronto’s crowded performing arts market, it will have to figure out how to put bums in seats. A “ populist” opera company with no audience is a sad and sorry sight.

October 18, 2003: There’s nothing like a weekend in Vancouver this time of year: rain, rain and more rain. But what’s up with those big projection screens at the Vancouver Symphony Orchestra? The VSO has gone one step beyond surtitles, and is projecting images of its concerts on big screens in the Orpheum Theatre, as the performance unfolds. I find that I like them — especially during Rachmaninov’s Piano Concerto No. 2, when the camera gets a good shot of pianist David Jalbert’s hands. And the audience seems to like them too: most of the people I speak to have a positive response to the screens — and the few who don’t, find them a little underwhelming rather than too obtrusive. But I’m not sure we really needed that close-up of Maestro Tovey’s foot, during a violin solo.

Will we be looking at big screens at TSO concerts in Roy Thomson Hall any time soon?

October 24: Back in Toronto, at Opera Atelier’s Iphigénie en Tauride (a thoroughly delightful production), I chat at intermission with a small group of discriminating connoisseurs. When I briefly recount my experience in Vancouver, they are surprised to learn of the new development. One man — who has enjoyed a distinguished career in radio broadcasting — is skeptical of the VSO’s big screens. “It just sounds like something for lazy listeners,” he says, going on to explain that he still hasn’t entirely accepted surtitles.

He’s entitled to his opinion, of course (and I wonder if his years of work in radio, which treats music as an exclusively aural phenomenon, have influenced his judgement on this point). But I don’t personally feel inclined to declare myself “for” or “against” new technologies in opera houses or concert halls per se. To me, it all depends on what’s done with it. Technology can detract from the artistic experience, or enhance it, depending on how it is used.

One last thing: What’s up with the bilingual English and French surtitles at Opera Atelier? Was there a substantial francophone audience in attendance? Was this a way of demonstrating the accuracy of the translations? Were they just doing their bit for national unity? Beats me.

**

Colin Eatock is a composer and writer in Toronto who contributes to the Globe and Mail and other publications. His T.O. Musical Diary is a regular monthly feature of The WholeNote.

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Music Director Designate Peter Oundjian is inviting young Canadian composers residing in Ontario to submit a work for possible inclusion in the opening concert of his first season as Music Director of the Toronto Symphony Orchestra (2004/2005).

Scores will be judged by Peter Oundjian.

For details and application information, visit www.tso.ca or call 416.593.7769, ext. 382.

Benjamin Britten 1975

Quodlibet

by Allan Pulker

Battler for Britten

A mere year and a half after his third major choral festival in Toronto, "The Joy of Singing within the Noise of the World," the ninety-five year old Nicholas Goldschmidt has masterminded "Benjamin Britten: A Celebration" in honour of the composer's ninetieth birthday. The event provides us with an opportunity not only to assess or re-assess Britten's contribution to music in the Twentieth Century, but also to examine our own ideas of what a composer could or should be, of "modernity" or "contemporariness" in music, and the place of art in life.

The Oxford Dictionary of Music says of Britten: "Few composers have caught the public's imagination in their lifetime as vividly as did Britten; each new work was eagerly awaited and absorbed." In 1964 he was honoured with the first Aspen Award, which was established the year before to honour "the individual anywhere in the world judged to have made the greatest contribution to the advancement of the humanities." In 1976 he was honoured by being awarded a life peerage. He wrote music for the greatest performers of his time, including Rostropovich, Vishnevskaya, Fischer-Dieskau, Janet Baker and Peter Pears and in his visits to the Soviet Union became a friend of Shostakovich, who dedicated his Fourteenth Symphony to him.

What perhaps makes these extraordinary accomplishments all the more remarkable is that his music was tonal and therefore stylistically out of the mainstream. Retired Dean of Music at the University of Toronto, Carl Morey, who will be giving lectures on "Britten and the Crisis in Tradition" as part of the festival, told me that in 1945 French composer Olivier Messiaen called Britten brave for writing tonal music. One of the problems for post-romantic composers from Britten's day up to the present time, Professor Morey told me, is whether to stay within the parameters of a tradition considered moribund and thus rejected by many composers, or to follow the lead of those who had broken with the tradition - in Britten's day Stravinsky and Schoenberg.

It was Britten's decision to write tonal music and, according to Morey, to work within strict traditional musical forms. While this may have been courageous it was ultimately a decision to be true to himself. He addressed this issue in his acceptance speech for the Aspen Award: "There are many dangers which hedge round the unfortunate composer: pressure groups which demand true proletarian music, snobs who demand the latest avant-garde tricks.... [who] may make the...composer self-conscious, and instead of writing his own music... which springs naturally from his gift and personality, he may be frightened into writing pretentious nonsense or deliberately obscurity." While this decision resulted in Britten's music never being highly valued by musical academia, it did result in music that audiences were eager to hear. It is music which, 27 years after his untimely death, still speaks to those who hear it. "Benjamin Britten: A Celebration" will give people in Southern Ontario many opportunities to hear some of Britten's greatest works. The War Requiem, Noyes's Fludde, The Prodigal Son and concerts of his solo voice and chamber music in Toronto, London, Waterloo, Guelph and Goderich.

Also very much in the spirit of Britten, the festival has commissioned Canadian composer, Gary Kulesha, to write a work for the event. "I believe," wrote Kulesha, "that the best way for a contemporary Canadian composer to celebrate Britten is to be true to the ideals that he established. Britten often spoke and wrote about the relationship between technique and expression, and articulated a paradigm which perfectly suits my own beliefs: technique must be elegant, polished, and detailed, but subservient to expression."

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Where the Music Begins.
a theme by Benjamin Britten for piano quintet is performed on November 24, 25, 26 and 27 in Toronto, London, Waterloo and Guelph respectively.

A BRIEF LOOK AT THE MONTH
It is hard to imagine music without J.S. Bach, and yet his music was rarely performed after his death until Felix Mendelssohn began to include it in concert programs in 1829. A propos of Bach, Britten in his Aspen Award Speech suggested, “There should be special music made and played for all sorts of occasions... even presentations of awards! I would have been delighted to have been greeted with a special piece composed for today! It might have turned out to be another piece as good as the cantata Bach wrote for the Municipal Election at Mühlhausen... Some of the greatest pieces of music in our possession were written for special occasions, grave or gay.”

The life of Bach, who wrote so much music for particular occasions, will be explored from the point of view of Mrs. Bach, with tongue in cheek by cheeky (but good) soprano Mary Lou Fallis and Tafelmusik on November 9.

The Toronto Symphony Orchestra will perform a work by a composer, who like Benjamin Britten was a virtuoso pianist who frequently performed his own works. The composer is Sergei Rachmaninoff and the work, the Piano Concerto #3, will be played by Boris Berezovsky and conducted by Walter Danosch with the composer at the piano.

TSO concertmaster, Jacques Israelievitch and his son, Michael, will perform music for violin and percussion on November 9. This will be a Koffler house concert, but, considering who is performing, it will no doubt be interesting and well-performed. Jacques Israelievitch will also perform on November 16 at the Sound Post, and can also be heard at Off Centre Music’s French Salon concert on November 2 along with soprano Nathalie Poulain, tenor Luc Robert and of course, pianists Inna Perkis and Boris Zarankin. The program will include some rarely heard music, including The Sufferings of the Unfortunate Marie Antoinette, a rediscovered melodrama by Dussek with dialogue for two actors written by Ilana Zarankin and performed by Soulpepper founding members Nancy Palk and Joseph Ziegler.

Also on Sunday November 2 in the afternoon, there will be a celebration of the Russian novelist, Lev Nikolayevich Tolstoy, consisting of a lecture, a concert and an art exhibition at Walter Hall. The lecture by Tolstoy’s great great grandson, Vladimir Ilych Tolstoy will be about Tolstoy and his descendants; the concert will include Beethoven’s Kreutzer Sonata performed by Scott St. John and Lydia Wong and excerpts from Prokofiev’s opera, War and Peace performed by Opera Division students with pianist John Hawkins.

YORK REGION OPERA
Another new opera company, York Region Opera, debuts its activities with two “arias and excerpts” concerts in Newmarket and Markham on November 14 and 18 respectively. Artistic director Cassandra Bourne has launched the new company to provide performance opportunities for the many capable young singers who are graduating from opera programs and having difficulty finding work in their field. Congratulations to Cassandra on her initiative; let’s hope her enterprise takes root and thrives. On many occasions in this publication the lack of opportunities for young Canadian singers has been raised as a major problem. It is good to see someone doing something about it. It is probably worth a mention here that a more established company, Opera Ontario, adheres to a policy of hiring only Canadian singers. Please get out and give both these companies your much deserved support.

And speaking of such things, I heard that during the big bicycle race in Hamilton in October, when the city was thronging with visitors from abroad, particularly from Europe, Opera Ontario sold more tickets to visitors to the city than to residents. Evidently interest in bicycle racing and interest in opera are not considered mutually exclusive in other parts of the world! OK all you music fanatics, get yourself out to a bicycle race as soon as possible, and bring back a bicycle racing fanatic to an opera.

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Susan Platts mezzo-soprano
Frédérique Vézina soprano
Toronto Mendelssohn Choir

Mahler Symphony No. 2 in C Minor, “Resurrection”
8:00 pm
George Weston Recital Hall,
Toronto Centre for the Arts
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MUSIC REBORN

Artists of the Royal Conservatory
ARC presents a weekend of music and lectures based on the experiences of composers who either lost their lives in, survived, or were affected by the events of the Holocaust.

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SATURDAY, DECEMBER 6, 2003
Featuring the music of Laks, Haas, Berman, Ullmann, and Weinberg
8:00 pm
Mazzoleni Concert Hall, Royal Conservatory of Music
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MUSIC REBORN IV
SUNDAY, DECEMBER 7, 2003
Featuring the music of Schulhoff, Schoenfield, Smit, and Prokofiev
8:00 pm
Mazzoleni Concert Hall, Royal Conservatory of Music
416.408.2824 ext. 321

ALSO FEATURED:
Gottfried Wagner lectures on the effect of his great-grandfather’s (Richard Wagner) music.
Friday, December 5, 2003, 2:00 pm
Saturday, December 6, 2003, 2:00 pm
Royal Ontario Museum Theatre
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**Early Music**
by Frank Nakashima

Replacing countertenor Matthew White in the next Toronto Consort presentation (November 14, 15) is American soprano Ellen Hargis. This concert pairs her with mezzo-soprano Laura Padwell who has been a member of the Consort since 1986. Ellen and Laura will perform medieval, renaissance, and early baroque works by such composers as Hildegard of Bingen, Guillaume de Machaut, Claudio Monteverdi, and Henry Purcell.

Website: www.torontoconsort.org

So, you didn’t know that Gluck wrote anything other than Orfeo ed Euridice? Performances began last month for the Canadian premiere of Gluck’s spectacular opera/ballet Iphigénie en Tauride, with Opera Atelier and Tafelmusik (November 1, 2). British conductor Andrew Parrott leads the fine cast which includes Kristin Szabo, Daniel Belcher, Colin Ainsworth, Olivier Lasquerre, and Jackalyn Short.

Website: www.operaatelier.com

**There is a free organ recital (November 6) - Amsterdam’s Branches - Organ Literature from the Sweelinck School.** We’re talking about Jan Pieterszoon Sweelinck (1562-1621) of Amsterdam. Kevin Komisaruk, now teaching in the historical performance department at the Faculty of Music, University of Toronto, is giving his first recital using the organ in Walter Hall, a Casavant, installed in 1973, voiced by Gerhard Brunzema, and the organ is now 30 years old! He has his own website - www.komisaruk.ca

The irrepressible I Furiosi Baroque Ensemble are busy this month with some ghoulish programs - The Souls of Blood - Elegies for the exalted deceased (November 7) and Human Form Divine - Misere nobis. Deathbed pleas for mercy are performed with mesmerized representations of the Divine (November 20). Julia Wedman, Ailsin Nosky, violinists; Gabrielle McLaughlin, soprano; Felix Deak, cello. Website: www.ifuriosi.com

The Grange presents “Venetian Treasures,” a program of early Baroque sonatas & toccatas by 17th-century Italian and Austrian composers such as Castello, Fontana, Marini, Bertoli, and Schmelzer (November 16). Genevieve Lalonde & Lindsay Melsted, violinists; Dominic Teresi, dulcian; Lucas Harris, theorbo; Boris Medicky, harpsichord.

This is certainly a time for celebrating. The Tafelmusik Baroque Orchestra celebrates its 25th anniversary with a concert (November 19-23) “A Silver Celebration: The Best of the Baroque” featuring some of the highlights of the baroque, including Bach’s Brandenburg Concerto No.3, Pachelbel’s Canon, and Bach’s Cello Suite for 2 violins in D Minor, and, of course, Telemann’s Tafelmusik!

It’s sad to hear about the cancellation of The Fairy Queen by Henry Purcell, a recent project of the newly-formed Toronto Masque Theatre, due to financial difficulties. Hopefully, this is a temporary setback and the project (and future performances) will be forthcoming. Stay tuned!

It has been 400 years since John Dowland’s Third Book of Songs was published. To celebrate this special anniversary, the Musicians in Ordinary (soprano Hallie Fishel and lutenist John Edwards) are performing this entire book of songs. They will be joined by Terry, De Long, mezzo; Matthew Leigh, baritone; Marc Michalak, bass. Dowland’s vocal works are usually performed as solo songs, but the Third Book of Songs is unique among Dowland’s books and rare among songbooks of the period in that it includes several pieces that appear to have been first conceived as part songs (November 29).

Strangely enough, it was also 400 years ago that Queen Elizabeth I
Music for a Silver Anniversary Celebration

The Great Gala
Saturday, January 31, 2004, 8:00 pm

Toronto Children's Chorus
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presided over the Golden Age of English music. The Toronto Chamber Choir presents a concert “Long Live Fair Oriana!” (Nov 8) which features popular madrigals written in the Queen’s honour from The Triumphs of Oriana, and also motets and masses composed by Byrd and Tallis during her illustrious reign. Oh, did you know that David Fallis has been conducting this choir for 20 years?

Another celebration, this time honouring the patron saint of music on St. Cecilia’s Day (November 22), is a program entitled “Hail, Bright Cecilia!” including Renaissance masterworks such as Palestrina’s Missa Veni Sponsa Christi, Victoria’s Veni Sponsa Christi, and Phillips’ Cecilia Virgo, sung by The Tallis Choir under the direction of their new conductor, Peter Mahon. www.tallischoir.com

The six cantatas of the Christmas Oratorio by J.S. Bach tell the story of the nativity. Although meant to be heard on six separate occasions, spanning the twelve days of Christmas, Tafelmusik Baroque Orchestra and Chamber Choir, under the direction of Ivans Taurins, will tell the story over two nights - Cantatas 1, 2, 3 on Thursday and Saturday, and Cantatas 4, 5, 6 on Friday and Sunday (December 4-7). Website: www.tafelmusik.org

This year, the Aradia Ensemble has decided to use “Noëls from France and New France” as the focal point for their Christmas concert (December 6) - in versions still “alive” in Ontario and Quebec. The featured work on this program is Charpentier’s Pastoral sur la naissance de Notre Seigneur Jesus Christ.

Imagine what it might have been like to attend a Vespers service under the direction of Michael Praetorius in 17th-century Germany. The Toronto Consort with singers, recorders, violins, cornetti, sackbuts, theorboes and keyboards arranged around the balconies and stage of Trinity-St. Paul’s Church, recreate the joyful celebration of Christmas - “The Praetorius Christmas Vespers” (December 12, 13). The centrepiece of this “service” is the sumptuous Magnificat for triple choir and instruments.

Frank T. Nakashima can be reached at franknak@interlog.com

Writing this column for the past half dozen years has been a fascinating way for me to keep up with the terrific dedication and energy that Toronto’s choral organizations put into their programs, year in and year out. I must say, though, that in all that time I’ve never seen such a well-balanced, exciting and meaningful month of choral concerts from the city’s choral community as the one that lies ahead of us. Examples of great achievements in choral composition from the past five centuries are on display in the month of November, presented by our finest choirs and one or two distinguished visiting choirs.

The 16th and 17th centuries are represented in a celebratory concert by the Toronto Chamber Choir on November 8, marking the 20th anniversary of conductor David Fallis. Entitled “Long Live Fair Oriana,” the program has as its centrepiece the Mass for Four Voices of William Byrd and also features madrigals inspired by Queen Elizabeth I by John Bennett, Thomas Weelkes and Orlando Gibbons, as well as dances and songs attributed to Henry VIII.

We need to be reminded more often that 18th century giant George Frideric Handel wrote oratorios other than “Messiah.” Pax Christi Chorale offers up “Israel in Egypt” on November 22 and 23. Full of thrilling and evocative choral writing, the piece tells the Biblical story of the Israelites from plagues, floods and slavery through triumph, hymns of freedom, devotion and thanksgiving.

Inspired by Handel’s sense of drama and power to move, the early 19th century composer Felix Mendelssohn tried his hand at oratorio with settings of the story St. Paul in 1831 and of the old testament prophet Elijah in 1846.
(the year before Mendelssohn's death). The Toronto Mendelssohn Choir gives a performance of Elijah on November 5. Canada's veteran bass-baritone Gary Relyea inhabits the title role, as he has on so many occasions across the country. With his commanding presence and stentorian sound, Relyea provides a solid centre around which the choir, orchestra and other soloists can revolve.

A little more than a century after Mendelssohn gave us Elijah, Benjamin Britten wrote a powerful setting of the text of the Requiem Mass interspersed with anti-war poetry by poet Wilfrid Owen, who was killed at the age of 25, one week before the end of World War I. Britten's "War Requiem" was given its premiere at the consecration of Coventry Cathedral in 1962 at what must have been a tremendously moving occasion.

Howard Dyck will conduct a troupe of musicians from the Kitchener-Waterloo area in a performance of the work at Roy Thomson Hall on Remembrance Day (November 11). Britten's theme was reconciliation and "the pity of war" and his message is as pertinent and poignant today as it was 41 years ago.

The month of November begins with performances on the 1st and 2nd of Ruth Fazal's new "Oratorio Terezin", using biblical texts and poetry by the children detained and eventually slaughtered at a concentration camp in Czechoslovakia.

Soundstreams Canada continues its tradition of bringing in fine choirs this month, with two performances (November 7 and 9) by the renowned Estonian Philharmonic Chamber Choir and their conductor Paul Hillier. Focussing on new music, the choir will collaborate with the Elmer Iseler Singers in the second program.

Two significant concerts take place on the same night (November 11) featuring performances of Harry Somers' Gloria (Amadeus Choir, Lydia Adams conducting) and a new piece by Laryssa Kuzmenko (Vesniwka Choir, Toronto Ukrainian Male Chamber Choir, Gary Kulesha conducting). Kuzmenko's piece is entitled "1933" and is in memory of the famine-genocide in the Ukraine in 1933.

In many cultures in the world, people sing not only to express joy and happiness, but to give voice to grief and anguish, as well. The themes of many of these concerts are not pleasant, but we know surely that art is more - much more - than entertainment, more than revenue-generating for the hotel and restaurant business, more than something to clap along to. At our time of greatest need, calamity, horror and grief, art can take us by the hand and give us succour, comfort and hope. "Two things fill the mind with ever new and increasing wonder and awe", wrote the 18th century philosopher Immanuel Kant, "the starry heaven above me and the moral law within me". I would add to that "the power of human voices joined together to make music".

Bravo, Toronto. What an impressive line-up of choral concerts.

Larry Beckwith can be reached via choralscene@thewholenote.com

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The Oakville Children's Choir
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Celebrating 10 Years

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Saturday, December 13, 2003, 7:30 p.m.
St. John's United Church, Oakville

Annual Christmas Carol Sing
Proceeds to Kerr Street Ministries
Sunday, December 21, 2003, 3:00 p.m.
Saturday, December 22, 2003, 2:00 p.m.
The Meeting Place, Oakville

A Tenth Anniversary Celebration
Special Guest: Norvier Burgess, Mezzo-Soprano
Saturday, February 21, 2004, 7:30 p.m.
Calvary Baptist Church, Oakville

Sing and Dance With Joy
Special Guests: The Fleming School of Performing Arts
Thursday, March 4, 2004, 8:00 p.m.
Oakville Centre for the Performing Arts

Oakville Sings!
Featuring prominent Oakville choral groups
Thursday, April 1, 2004, 7:30 p.m.
Pavilion on the Park, Oakville

Celebrate Oakville
An Evening of Excellence
Special Guest: Johannes Linstead
Wine Tasting and Silent Auction
Thursday, May 29, 2004, 7:00 p.m.
Pavilion on the Park, Oakville

Look To This Day
Saturday, May 29, 2004, 7:30 p.m.
Calvary Baptist Church, Oakville

Germany Bon Voyage
Concert
Celebrating the Oakville Children's Choir participation in the Choir Olympics, Bremen, Germany
Monday, July 5, 2004, 7:30 p.m.
Atrium, Oakville Town Hall
The new music community is rich with activity this November as presenters and ensembles forge further into their seasons, creating a wide range of adventurous opportunities for the Toronto concertgoer. This month, Composer Companions highlights three upcoming new music concerts and continues to give you the opportunity to attend with some of our most accomplished local composers as your own personal audio "tour guide".

Early in the month Soundstreams Canada brings to Toronto an international choral collaboration for the first concert of its 2003 Raise Your Voices series. On November 9th at the Metropolitan United Church, the Estonian Philharmonic Chamber Choir, conducted by Paul Hillier, and Canada's Elmer Iseler Singers, conducted by Lydia Adams, will present a combined program influenced by sacred music. The concert will include a North American premiere from internationally renowned composer Henryk Gorecki, entitled Salve, Siderus, Polonarium, music of the Russian Orthodox tradition, compositions by California-based Canadian composer Melissa Hui and a world premiere performance of a new work by Toronto-based emerging composer Craig Galbraith. Mr. Galbraith's work, entitled Lively Song, has been specifically commissioned for the forces of both the Estonian and Canadian choirs combined. Based on a poem by William Blake of the same title, and punctuated with lines from Latin motets, Galbraith's latest work musically explores the soft lullaby in juxtaposition with indirect but obvious references to Christ's death present in Blake's text. Local composer James Rolfe, also known for his vocal compositions, has agreed to be the composer companion for this concert. For more information, visit Soundstreams Canada's website at www.soundstreams.ca, or call 416-504-1282.

Nearer the end of the month, Arraymusic will be delivering a full evening work by Canadian experimental composer Udo Kasemets. Composer Linda Catlin Smith describes Kasemets as "an inventive composer, dedicated to finding new ways to communicate with sound. His work is very beautiful and very unusual. I find that Udo's approach to making music always opens up my ears to new ways of thinking and hearing."

On November 29th, the Arraymusic ensemble, accompanied by three guest narrators, will take over the Music Gallery to tackle Kasemets' multi-disciplinary performance piece Symphonium. This concert should be a true adventure for the concertgoer, traveling through Kasemets' diverse inspirations for this work, including Rabindranath Tagore in conversation with Albert Einstein, James Joyce's "Thundereclaps" and the Mayan calendar. Local composer Chris Paul Harmon offers these tips to help prepare for this far-ranging journey: "Udo Kasemets is a composer who, after exploring tonal, atonal, and serial music, came to a turning point when in the early 1960's he read the book Silence: lectures and writings by John Cage. This book can be found at the Toronto Reference Library, along with many other recordings and writings by John Cage. In addition, Udo Kasemets is a regular writer for Musicworks magazine, whose current and back copies can be found at both the Canadian Music Centre, and the music library of the University of Toronto, in the Edward Johnson Building. Recordings of his work are similarly available."

On the last day of the month, New Music Concerts will present the Molinari Quartet, with guest soprano Marie-Danielle Parent, in a marathon performance of all eight of R. Murray Schafer's string quartets. The new music community celebrates Mr. Schafer's 70th birthday this year, and New Music Concerts has planned this concert as part of a range of collaborative celebratory concerts happening throughout the 2003-2004 season. R. Murray Schafer's string quartets are considered as ranking among his most important works, by virtue of their extraordinary innovations as well as their purely musical qualities. They also span a significant period of Schafer's creative endeavour, the first being completed in 1970 and the eighth having received its premiere in the spring of 2002. Hearing the Molinari Quartet and Marie-Danielle Parent interpret these great works will be a rare treat, as they are the only musicians to have commercially recorded this complete cycle of quartets (on the Atma label), and to great critical and audience acclaim. Local composer John Oswald, who says he has "known R. Murray Schafer for 30 years now", and emerging composers Brian Current and Christien Ledroit, have offered to be composer companions for this concert. For more information, visit the NMC website at www.newmusicconcerts.com, or call 416-961-9594. For more information about the Molinari Quartet visit www.quatuormolinari.qc.ca. The Atma recordings of the complete Schafer quartet cycle are available through the CMC online at www.musiccentre.ca, by phone, or in person at Chalmers House (20 St. Joseph Street).

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

New Music Concerts | Robert Aitken, director}

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Monday Nov. 03 • 8:00

Helmut Lachenmann
Composer, pianist and narrator

Helmut Lachenmann, featuring the Canadian premiere of his Zwei Gefühle... Co-presented with Goethe Institut Toronto
November has been traditionally considered New Music Month in Toronto. This year is no exception, with our members offering a wide range of intriguing events during the month.

New Music Concerts bookends the month nicely with two major concerts: November 3, they bring the German composer Helmut Lachenmann to Toronto for an evening of his music. On November 30, they’re back with a major contribution to Canadian culture, the performance of all eight string quartets by R. Murray Schafer. Both concerts take place at the Glenn Gould Studio.

Continuum presents a concert at the Music Gallery on November 6. Titled Reverse Osmosis, the concert previews their upcoming European tour, offering works by Cameron, Demers, Osterlee, Ayres, Hannan & Harrison.

The Music Gallery, with Two New Hours, will present soprano Stacie Dunlop and pianist Kong Kie Kjo on November 13. Repertoire includes the premiere of a Canadian commissioned work, works by Kurtag, and more. And on November 22, the Glass Orchestra performs at the Music Gallery.

Other significant events include Arraymusic’s presentation of Udo Kastemets’ SYMPHONIUM: time, truth, beauty, peace, a work inspired by Tagoore, Einstein, James Joyce, and the Mayan calendar. It will be presented at the Music Gallery on November 29.

There are, it goes without saying, many other events in this busy month, so do yourself a favour and experience something new. The “Quick Picks” guide following this column offers a handy short-cut to the comprehensive concert listings in the magazine.

In other Coalition news, we have launched our Directory, an initiative spearheaded by Barry Prophet of the Music Gallery Institute. This directory will be distributed to schools and be widely available to the public, giving information about new music, the Toronto New Music Coalition, and its members and associates.

If you are interested in getting copies, please contact me at director@earshotconcerts.ca.

The directory has a distinct educational angle, reflecting the goals of many of the Coalition’s member groups. Many of our members have educational outreach programs, doing such things as performing in schools, offering classes and seminars, and offering discounted Cheap Seats tickets to students for our regular shows. In keeping with our interest in music education this year, the Coalition will have a presence at the annual meeting of the Association of Music Educators.

This month also brings us the debut issue of MfajGizeone, a new music magazine published by the Music Gallery Institute. In it, you will find articles such as Scott Wilson’s “New Music... Why Both?”, an enjoyable look at the attitudes that surround new music today, and David Olds’ overview of our new music culture entitled “Toronto’s New Music Scene”.

Finally, November sees significant progress in the launch of the newly redesigned website torontohearandnow.com, which will serve as the official Coalition website. November is a big month indeed!

Free Lunch Music
Free concerts every Wednesday from 12:30 to 1:30pm Presented by The Music Gallery Institute and St. George the Martyr

November 5 – Parish Concert Series
DAN KERSHAW (singer-songwriter)
November 12 – Parish Concert Series
MAX WOOLAVER (singer-songwriter)
November 19 – Parish Concert Series
CHRISS McKool + KEVIN LAIBERTE (violin + guitar)
November 26 – Inventors & Innovators
ALLISON CAMERON (amplified objects)

The Coalition continues...

Sunday November 9
STACIE DUNLOP (soprano, all-premiere programme!) The Composer Now series
8PM $12 regular/$8 member/$5 student + senior

Tuesday November 11
AROS (Dutch/Canadian avant-jazz) What The Dutch/What.Next series
8PM $15 advance/$20 door

Saturday November 22
GLASS ORCHESTRA
The Composer Now series
8PM $15 regular/$10 member/$5 student + senior

Sunday November 23 – Members’ Night
LAKSHMI RANJANATHAN (veena player) Master Musicians from the East
8PM $15 regular/$7 member/$5 student + senior

Sunday November 30
ARISING PHOENIX: AMANTA SCOTT + DAVID TOMLINSON (sound sculpture performance)
Fresh Ears family series
3PM $5/person (ages 7 + up)

Rent
The Music Gallery
The atmospheric, flexible, barrier-free 150-capacity St. George-the-Martyr Church is available for rehearsals, recordings and performances. See our Space Rental/Equipment page at www.musicgallery.org for details, or contact Clareisha DeYoung at 416-204-1080 to book.
NEW MUSIC QUICKPICKS, CONTINUED
Sunday November 8
NN 7:30: Elmer Iseler Singers/Soundstreams Canada/CBC Radio Two.
NN 8:00: Music Gallery/CBC Two News, Stroke Outage.
Tuesday November 10
NN 8:00: Benjamin Britten/RTH,
NN 8:00: Music Gallery, Arts.
Wednesday November 11
NN 8:00: Talisker Players, Spirit Dreaming.
Friday November 14
NN 8:00: York U Dept of Music: Improv-Sapce.
Saturday November 15
NN 8:30: Venniika Choir/Toronto Ukrainian Male Chamber Choir: Memorial Concert.
NN 7:30: Aramisues Choir: Garden.
NN 8:00: U of T, F, F of M, Student Composers.
Sunday November 16
NN 7:00: Lee AMIS Concerts.
Monday November 17
NN 7:00: U of T Faculty of Music: Heath.
Wednesday November 18
NN 8:00: Benjamin Britten: Noye's Fludde.
Saturday November 22
NN 8:00: Music Gallery, Glass Orchestra.
NN 6:00: Sinfonia Toronto: Ovation for Canada.
Monday November 24
Tuesday November 25
NN 12:30: York U Dept. of M., Composer forum.
NN 8:00: Goethe-Institut Toronto. Adorna.
Wednesday November 26
NN 12:30: Music Gallery Institute, Frc Luiuch
NN 12:30: York U Dept. of Music, Clock Tactics.
Thursday November 27
NN 8:00: Arraymusic, Kasami's Symphoem.
NN 8:00: Jubilo Singers, Winter Solstice.
NN 8:00: Muiscasusaga Symphony, Gay: Few.
Sunday November 30
NN 3:00: Alliance for Canadian New Music Projects: Showcase & Presentation of Awards.
NN 3:00: Music Gallery, Asing Phoenix, Amanda Scott & Devaj Tomison.
NN 3:30: New Music Concerts, Schoer - Cycle of String Quartet Part Two.
Thursday December 4
NN 12:15 U of T, F, T, MAL, Contemporary Opera.
NN 8:00: Conomakers, Tanpines Crooked Top.
NN 8:00: Music Gallery, Yuri Zdzenek.
Saturday December 6
NN 8:00: IRCAM Festival, Music Reborn.
NN 5:00: Music Gallery, Five Hour.
NN 8:00: Renaiss Carnelly and Friends.
FURTHER AFIELD
Thursday November 6
NN 7:30: Britto Band Association.
Friday November 7
NN 7:30: Waves of Sound.
Saturday November 7
NN 3:00: McMaster University Chamber Orchestra, 200th Century Gems.
NN 8:00: Benjamin Britten.
Wednesday November 12
NN 8:00: Benjamin Britten: War Requiem.
Saturday November 15
NN 8:00: Renaissance Singers, Britain.
Sunday November 16
NN 3:00: Renaissance Singers, Britain.
Tuesday November 25
NN 8:00: Benjamin Britten: Chamber Ensembles.
Wednesday November 26
NN 8:00: Benjamin Britten: Chamber Ensembles.
Thursday November 27
NN 8:00: Benjamin Britten: A Calabration.

COMPOSER TO COMPOSER

HELMT LACENMAN

INTERVIEWED BY PAUL STEENHUISEN

Composer Helmut Lachenmann (1935) was born into a family of Evangelical ministers in Stuttgart, Germany. Following his studies and time at Darmstadt, he worked with Luigi Nono in Venice. Since then, he has consistently written some of the most interesting, challenging, and perplexing music imaginable. On November 3, Toronto's New Music Concerts will present a portrait concert of his work. Their upcoming concert, on which both Lachenmann and his wife (pianist Yukiko Sugawara) will perform, provided me the special opportunity to talk with this fascinating artist.

STEENHUISEN: You've gone to great effort to find new types of sounds in your music. What was your intention?

LACHENMANN: It's true that I'm trying to search for new sounds, but this is not my aesthetic aim or credo as an artist. With conventional or unconventional sounds, the question is how to create a new, authentic musical situation. The problem isn't to search for new sounds, but for a new way of listening, of perception. I don't know if there are still new sounds, but what we need is new contexts. One attempt was dodecaphonic music, which was an incredibly courageous step by Schoenberg, trying to separate conventional from formality. It wasn't perfectly received in society, because occidental society kept being administrated by the tonal conventions, until today. In our everyday life, we are surrounded by an art and entertainment service which is dominated by the tonal music tradition.

I was raised with the Second Viennese School of Schoenberg, and of serialism, for those of us in Europe, as well as with the aleatory techniques of John Cage, which seemed to be a sort of redemption of our serialistic attempt. I felt that I needed to find my own concept of music. When I searched for it in the late sixties, I called it musique concrete instrumentale. The original music concrete, as developed by Pierre Schaeffer and Pierre Henry, uses life's everyday noises or sounds, recorded and put together by collage. I tried to apply this way of thinking, not with the sounds of daily life, but with our instrumental potentials. Thinking that way, the conventional beautiful philharmonic sound is the special result of a type of sound production, not of consonance or dissonance within a tonal system. In that context, I had to search for other sound sources, to bring out this new aspect of musical significance.

STEENHUISEN: At the same time, you don't make electronic music. You don't make musique concrete.

LACHENMANN: I am working with the energetic aspect of sounds. The pizzicato note C is not only a consonant in C major or a dissonant in C flat major. It might be a string with a certain tension being lifted and struck against the fingerboard. I hear this as an energetic process. This way of perception is normal in everyday life. If I bring together the pizzicato violin string with a plucked string on a piano and a harp, at that moment, it's no longer just a traditional violin - it's part of another family of sound. I have the ambivalence of a sound, which may be familiar to me, but I hear it in a new way. With electronics, there is no ambivalence. There is no history there. I went to IRCAM several times, listening to and seeing all the great inventions of electronic music, but I left it, saying to myself it's not for me. The problem of new sounds is a dialectical problem. Everything that's alive is new. A C major chord in Palestrina's music isn't the same as a C major chord in Wagner's Der Meistersinger.

Every tremolo, or interval, or tam-tam noise is as intensive and new as the context you stimulate for it. To liberate it, for a moment at least, from the historic implications loaded into it, this is the real challenge. It's about breaking the old context, by whatever means, to break the sounds, looking into their anatomy. Doing that is an incredible experience, full of this ambivalence I mentioned. You can still see that you knew that sound before, but now it has changed. The creative spirit did something with it. This is the only reason for me to make music - to hear, in a new way, what you knew before. To remember the human mind, and what we could call spirit, or creative intensity. It's the transcendental and humanistic aspect. All that other stuff - to participate in the service of culture, to write another symphony or another avant-garde work, or to...
organize one more minimal music piece, to exploit the great super-market of fascism and add another nice piece to it — such music would be replaceable.

STEENHUISEN: So it’s a rejection of habit?

LACHENMANN: You could say it like that. Refusing, maybe. Balls breaking it, and opening it. It’s not a destructive process, but rather a deconstructive process. When we come to Toronto, my wife will play a 30-minute piano piece of mine. At the premiere, people expected I would use the piano strings, or “prepare” the piano, but I didn’t. I worked directly with intervals, and resonance.

STEENHUISEN: Is this Ein Kinderspiel?

LACHENMANN: Ein Kinderspiel is another, older piano piece, and I’ll play that one myself when I’m there. It uses a lot of pre-established patterns. But it’s not really about the pitches. The music is not the pitches.

STEENHUISEN: What is it then?

LACHENMANN: Exactly! This is the best thing you could say. Maurice Ravel said “Maybe Botero is my best piece, but unfortunately it doesn’t contain any music.” You see, this is the wonderful question — “What is it then?” If someone says to me that what I do isn’t music, I say “Wonderful!”

Finally, we have not music. The whole world is full of so-called music. You can’t find any place where you can be away from it. A train station, an airport, everywhere. Finally, you make a situation in which you have to reflect again, to ask again, “What is music?” With Ein Kinderspiel, you hear the chromatic notes from top to bottom, but you hear the piano in a different way. It’s a different instrument now, you hear each key anew. Each of the seven pieces uses a different pattern, and the patterns are totally unmusical — banal or primitive to such a degree that you’re able to hear what actually happens in the background of that sound. And then you hear resonance in a different way. The last piece gives, through resonance, hallucinations or imagined melodies that the pianist can’t even control, because it comes through the resonances, which give you many other lower frequencies. If it’s not music, I’d say it’s a situation of perception, which provokes you to wonder “What is music?”

For me, this is the deepest experience. When people first heard Schoenberg’s Kammersymphonie, they said it wasn’t music, and they were right, because they saw that it was a completely different way of moving on, with the old means. When Johann Sebastian Bach wrote harmonizations of the good old Lutheran chorales, people said he should be fired from his post at the church, because he destroyed their beautiful music, which they habitually used to pray to God. They were angry, yet today we are fascinated by the intensity of these pieces. These composers changed the idea of music, and this is our occidental musical tradition — that music is changed by the authentic creative invention of composers. Look what Beethoven did with the same sounds used in the more aristocratic music of Mozart or Haydn. He used it in another way, maybe because it was a time of revolution, maybe because he was a little bit crazy. The whole change of styles and means in European music, from the first monodic music until today, follows the idea of destroying the conventional idea of music.

STEENHUISEN: Do you find that performing your music in a different geographical context changes the perception of your work?

LACHENMANN: I think so, yes. I had some experience with this in Japan. I am totally a European musician. (laughs) I can’t help it. And why should I, it’s okay. But in looking for other ways of thinking about time, for instance, or of sound, my music resonated in a certain sense with the traditional Japanese music. Many Japanese people felt a connection with their own music that has large time-spans, and some raw elements, like in Noh theatre, or Gagaku. I had my opera performed there 3 years ago in Tokyo. And it was incredible, even for me. It was like a different piece, because of the situation. It wasn’t the same as in my home. They are open to long time dimensions, which the Europeans, like many, may have problems with. They can breathe with that. The idea of something being totally simple is in Zen a very deep idea. I always ask my students to make the sounds empty. Every sound is full of expression, which provokes you to wonder “What is music?”

Don’t miss Udo Kasemets’ multi-disciplinary performance piece, inspired by Rabindranath Tagore in conversation with Albert Einstein; James Joyce’s “Thunderclaps”; and, the Mayan Calendar. This multi-media performance features percussionist Richard Sacks.

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sion before the composer even touches it. Each tam-tam, each harp, has an idyllic view and aura before the composer does anything. Making the sounds empty of all the connotations that fill them is a very deep idea.

STEENHUISEN: How will the elements of social critique transfer when you have your music performed in North America?

LACHENMANN: We shouldn’t talk too much about social critique. If a piece is authentic, it’s automatically a critique of our standardized culture, without even the intention of being. Our culture is full of standardized elements. A composer is not a missionary. A composer is not a prophet. A composer is not John the Baptist, who made critiques to the people, saying “You are all sinners”. This political aspect is an illusion. If I thought music was a higher message, then I think I must give some sort of political message, of freedom, of liberty. My teacher was Luigi Nono, a communist. He always had the hope of touching people, and changing their consciousness. I think art does such things, but the composer who wants to manipulate the spirit, or conscience of another will always fail. It’s not possible. In Toronto once I listened to the Sunday morning TV evangelists. That is entertainment. An artist should not be that.

If he’s sensitive about his musical, structural, material purity, then whatever he does shall have such an effect of touching people. But through the other side, which he doesn’t control. Each fugue or invention of Johann Sebastian Bach was not done to make the world better, but it did make the world better, by switching in a certain way, because it was one of the documents of totally concentrated, totally free human spirit. Not more, not less.

I made an opera which has a social critique story (Hans Christian Andersen’s The Little Match Girl). It’s subject is the coldness of society, and ignorance toward the poor, or the outsider. But at the same time, it’s the perfect fairy tale. Because at the same time it’s such a sad and serene story, it’s much more touching than any pathetic message told directly. 30 years ago, in a programme note at Donaueschingen, I wrote that I hate Mestails. I hate harlequins. One is a deformed variation of the other, and they’re both part of our entertainment service. For every vulnerable person, for anyone who is unprotected, serenity is much more touching than a harlequin or a messiah. I love Don Quixote, and I believe in the little girl with the matches. The story of this little girl, just trying to live, to find her own way, who sees a vision in the light of the matches and then dies, is much more provocative than a story that starts out to make a better world. That you can leave to the pop artists. People can pay for that, and think it is wonderful, or whatever, but that is the end, that is commercial music.

STEENHUISEN: You’ve written and lectured extensively on your music, while at the same time, admit that your trust in language is receding.

LACHENMANN: I can talk with a student, and when they want to know something, then I’m using intellectual means to describe the music. But we know exactly that the intellect is only one part of our mind, and one very limited part. I try to make a precise definition of that which can be defined by language, to keep the mind free for what cannot be expressed by language.

STEENHUISEN: The irrational?

LACHENMANN: Exactly. The irrational, the transcendental, all the things we can’t define. It’s impossible. I speak about the means I use in composition, why I do them, I try to analyze the cultural situation in which we’re living and are formed by. I try to make a diagnosis of all those things, then I try to explain structure, and the construction, because composing is about describing time, with the help of sounds, or vice-versa. These are totally practical problems, like an architect has, or an engineer, but we speak about it not to make a design or a construction for itself, because the elements we’re working with are full of significations. I try to link the attention to what is behind it. So if you want to explain the secret of Mozart’s music — how, can you? You can describe the formulas that he didn’t even invent, because he was a child of his time. But you can analyze it whatever way you want. Then you listen, and you realize that you didn’t speak about what really happened as you were listening to it. It’s the best way to not mystify the irrational. When you talk about magic, again you’re at the problem of entertainment. We should be rational, the rational is helping us, but we shouldn’t forget the transcendental, which is the crucial point of art. Without it, it doesn’t deserve the word art.

STEENHUISEN: It has been said that your music is “negative”. Do you agree?

LACHENMANN: I often see myself described as a composer who is against, who is destructive, refusing. But to view things more clearly, you have to remove what is preventing you from seeing. Therefore, each decision also has a negative component.

STEENHUISEN: That’s part of everything.

LACHENMANN: Yes. Tonality was something that wasn’t rejected, but had to be overcome. We have to find new antenae in ourselves, to listen more, and this is a wonderful adventure of discovery. For me, my music has as much beauty as any conventional music, maybe more. Beauty is a precious idea. I want to liberate this term from the standardized categories.

I’ll give you a little example. I used to teach children, and I presented them the music of Stockhausen, etc. They said that it wasn’t beautiful, they didn’t like it. I asked them what they liked, what they thought was beautiful, and they first hesitantly named some pop music. The next week, I went there and brought two pictures with me. One was an attractive photograph of the movie star Sophia Loren. The other was a drawing by Albrecht Dürer, who had drawn a picture of his mother: very old, with a long nose, and bitter looking face. She had a hard life, and her face was full of wrinkles. I showed the two pictures and asked “Who is more beautiful?” They were totally confused, and then came the wonderful answer “I’ll never forget it was the highlight of my life. A girl said “I think the ugly one is more beautiful”. This is the dialectical way. Looking at this picture, one feels the precise observation of her son. Not to make it more beautiful, not idealized, just showing it. It was full of intensity. To me, as important as beauty is the word intensity. I search for this in music.

But rejection? I’m allergic to the idea that my music is rejection. Did Schoenberg reject tonality because he made atonal music? No. He was going with what he had learned from tradition. The whole direction of occidental music is going on from tradition by provocation. Provoking humankind to new experiences. This is human, this is beautiful, this is serene, and it requires the participation of the listener in this adventure. Provocation in this sense is not a negative thing. Society’s laziness creates these polinemaic situations. I’ve had such scandals because of these thoughts, where people were angry because, on the one hand they love music, and this was a music they couldn’t follow, they were lost, and on the other hand, they preferred a comfortable way of thinking about music. Maybe they need such comfort, because they are full of fear in everyday life, there are so many catastrophes. Going to an opera or concert hall, they don’t want to be confused. But I think in that situation, you shouldn’t have fear of being confused. You should be glad to be confused. It’s the most active way to live. Confusion is to discover oneself in a new way. This is my dialectic of provocation and beauty, and music as a great and wonderful adventure. I like to speak of music in positive terms. I was so happy when you asked me if it’s not music, what is it then. This is a question we should cultivate. I wait for pieces that bring me to this existential question.
This month I'm on the road which gives me the opportunity to report back on the jazz scene in another part of the world.

I spent a few days in London, England, where the nightlife is, to say the least, vibrant. The crowds around Piccadilly Circus and Covent Garden at 1:00 o'clock in the morning are indeed something to behold - a multi-national throng milling around, enjoying the sights and sounds and imparting a magnetic feeling to the city that would be hard to match anywhere else.

Normally I am not one for throngs, but I have to confess that I got caught up in the atmosphere - the hustle-bustle of thousands of people out to enjoy themselves.

Getting about in London is always an experience. There is the ubiquitous London taxi and unlike, for example, a lot of New York City cab drivers, your London cabbie knows the city like the back of his hand - indeed that is a qualification for getting the job.

The London double-decker bus is also a pretty good means of transportation. There are bus lanes throughout central London, which make it a relatively fast way of getting around and also seeing the city, especially if you manage to bag a front seat on the upper deck. It then becomes, as described by musical humorists of yesteryear, Flanders and Swann, a "transport of delight". And don't forget the underground, or tube, as it is known locally; the London system is one of the largest in the world. It is an amazing network of tunnels criss-crossing underneath the city. Some of the tunnels are so deep that one almost expects to see a bunch of miners coming off shift! It is also safe at any hour of the day.

But, be warned - for this is surely one of the most expensive cities in the world - the exchange rate doesn't do you many favours and if you go about doing a conversion from pounds to dollars in your head it will turn out to be a very depressing exercise!

Jazz? Well, there is still Ronnie Scott's in the heart of Soho. It has been around for 44 years, consistently featuring 'name' players, often from the United States; the week I was in town the headliner was Roy Ayres, while a five minute walk away, the Pizza Express had Geoff Keezer, familiar to Toronto audiences for his appearances at the Montreal Bistro and Top O' The Senator.

CONTINUES NEXT PAGE
The Rex and Gate, a British pub - making the distance between, say, quite a cross-country expedition, street. Quite often your destination of jazz or yet more evidence of how meaningless the word is today.)

Moving away from Soho, there is the Jazz Cafe in Camden, which, in spite of its name, doesn’t always present jazz. (This is either an indication that the management can’t make money on a steady diet of jazz or yet more evidence of how meaningless the word is today.) That said, it is worth noting that two nights before I arrived, the Jazz Cafe featured Phil Woods with the National Youth Jazz Orchestra. Now, I wish I had seen that!

As in Toronto, after the main clubs featuring largely import artists, there are quite a few jazz venues spread around the suburbs, operating sometimes on a once per week basis which means that you really have to check them out before making the trip - and given the magnitude of London, it can be quite a cross-country expedition, making the distance between, say, The Rex and Gate 403 here in Toronto seems like crossing the street. Quite often your destination will turn out to be that time honoured institution, a British pub - and here is a useful tip. If you go into a typical British pub and sit at a table, one of you should go to the bar to place the order; many of these places do not have table service and it is a common sight to see a customer making his or her way through the crowd carrying an order of drinks to the table.

A few of these outposts of jazz, with, I might add, some quaint names, are Shino’s, Trafalgar Tavern, Le Quecum Bar, 606 Club, Two Halfs, Vortex, Half Moon Putney and J2K at George IV. You won’t find yourself listening to household names in jazz if you decide on an evening in one of the suburban spots, but you might just find something well worth hearing and you’ll certainly pick up on some local colour.

Buy a copy of one of the local publications such as Time Out and prepare to be staggered at the huge amount of entertainment available in this amazing, but oh so expensive city.

By the way, if anyone is “still” interested, I found a shop in Soho that stocks 700 different single malts!

NOTES FROM HOME
Some weeks back Toronto lost one of its true pioneers of traditional jazz with the passing of bassist/handleader Jim McHarg. Before coming to Canada from his native Glasgow, Jim was an important figure in British “trad” circles. A catalyst, rather than a star player, Jim made things happen, often in places where one might have reasonably said it was too much of a long shot and would never work. But then Jim never did back away from a challenge. His name was synonymous with one of Britain’s leading traditional bands during the “trad boom”, the Clyde Valley Stompers and Jim also enjoyed moderate success as a songwriter with a folksy little song called “Messing About On The River”.

Like a number of his fellow musicians, Jim made his way to Canada and chose Toronto as his new home. He immediately set about creating his own “jazz scene” in this town and the relative success of traditional jazz in Toronto from the 60s right through into the 80s was, in no small part, due to Jim McHarg’s terrier-like determination. Throughout his career he more than once ruffled the feathers of those who did not share his own unswerving views on jazz, but no one could ever question his sincerity and love of the music.

He is probably arguing the toss in that big jazz club in the sky with some other departed moso right now!

You will be long and mostly fondly remembered, Jim McHarg.

On a brighter note, one of the most attractive little performing spaces in Toronto is the Heliconian Hall on Yorkville’s Hazelton Avenue. It is the oldest building in that area and is a charming and intimate performance space. I did a concert there years ago with a band that, if I recall correctly, included Milt Hinton, Marty Grosz and Ralph Sutton.

On November 15th the vaulted ceiling will reverberate to sounds of a slightly different nature when “Even Divas Get The Blues” is performed by pianist/singer (and scrabble player extraordinaire!) Fern Lindzon, bassist Laura Carson, visiting from Switzerland where she now lives, and special guest Kathryn Moses, whom I enjoy as a singer, flautist and saxophone player. I’m not sure whether she is being one or all of the above on this occasion. In addition, poet Myra Wallin will be reading some of her own work. Sounds like an interesting evening and if you are interested, you can find out more by calling (416) 225 6977.

Check out the listings on page 54 for all the other sounds of jazz in the city.
BAND STAND

by Merlin Williams

November is shaping up to be an interesting month for me. I’m looking forward to sleeping in on at least a couple of weekdays, just because I’ll have the freedom to do so. I’ve taken an early leave package from the Toronto District School Board in order to pursue my musical career. It will also mean time to do some more composing and arranging for concert band and small ensembles.

I got the bug to write again last February. The Brampton Concert Band was scheduled to play for a civic awards ceremony, and I’d gotten a bit tired of the same old fanfares being used for the presentations. I put my mind to the task and managed to turn out a dozen fully scored fanfares (score and parts) in one weekend. I’m determined to see if I can produce something viable in the way of a work for band. Lord knows I’ve played enough published material that barely merits the paper it’s printed on. (A discussion on this would probably fill an entire Bandstand column!)

Long and McQuade again offers their very popular fall clinic series starting on the first Saturday of the month. Jazz saxophonist Alex Dean is presenting a beginning improvisation clinic entitled “I Can’t Get Started!” on Saturday, Nov. 1. This is a chance for those of you who play in a concert band setting to gain some knowledge about working in the jazz idiom. Alex’s sense of humour and encouraging manner makes all of his clinics enjoyable.

Check out his website at www.alexdean.ca for more info on Alex’s credentials and experience.

Daniel Rubinoff returns on November 15 to present his clinic, “The Secrets of Sax.” The clinic material will cover the fundamentals of saxophone playing: tone, technique and articulation. This is a must for every concert band saxophonist in the area. This is like getting a free group lesson from one of the top classical saxophone players in Canada. Make sure to bring your horn!

On November 22, Don Johnson, master brass player and teacher will be at Long and McQuade’s offering one-on-one coaching to brass players seeking help with their embouchure, tone and technique, as well as signing copies of his book: “A Comprehensive Practice Routine for the Aspiring Brass Player.” This is a golden opportunity to meet with a man who is widely acknowledged as one of the brass diagnosticians anywhere. For that matter, Don is able to diagnose breathing problems and tone production problems for just about any wind musician. When I was at Humber College in the early eighties, Don was able to spot and suggest a remedy for the breathing and phrasing difficulties I was having on clarinet at the time. Thanks Don!

There are a number of promising sounding programs being offered by bands in the GTA this month. The University of Toronto Wind Ensemble, The York University Wind Symphony and The Hart House Symphonic Band are all offering programs featuring significant band works.

Make sure you check the complete concert listings and the Further Afield section, as The Burlington and Hamilton Concert Bands are also presenting concerts this month.

Saxophonist Merlin Williams is a private woodwind teacher and an Artist/Clinician for Jupiter Music Canada. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin by e-mail, merlinw@allstream.net; or on the web, http://www.allstream.net/~merlinw/. And make sure to get listings for December and January to listings@thewholenote.com by no later than November 15.
ON OPERA
by Christopher Hoile

The most unusual events of November are related to "Benjamin Britten: A Celebration", a month-long festival in Southern Ontario, organized by the indefatigable Nicholas Goldschmidt. About Britten, who would have turned 90 on November 22, 2003, Goldschmidt says, "The range of his work is extraordinary: its strong link to literature; its sturdy moral base; its musical richness; and its imaginative theatrical qualities recommend it for celebration. His themes, highlighted in this festival, include peace, forgiveness, and rebirth, poignant in these times."

In addition to a festival of his chamber music and performances of his War Requiem in Kitchener, Toronto and London, two of Britten's church operas are featured. First up is Noye's Fludde (1958), a setting of the medieval Chester mystery play of the same name. The cast is made up of children (played by the Bach Children's Chorus) as the various animals, with adults Gary Relyea as Noah, Marcia Swanston as Mrs. Noah and actor Douglas Campbell as the Voice of God. Goldschmidt himself will conduct and Joy Coghill will direct. Performances take place November 21 at 8pm and November 22 at 2pm and 8pm at St. Anne's Anglican Church in Toronto. For tickets, phone 416-872-4255.

The second work is the rarely seen The Prodigal Son (1968), the third of Britten's three "Parables for Church Performance". Inspired by Rembrandt's famous painting and by the New Testament story (Luke 15: 11-32), the opera is a celebration of forgiveness as the father rejoices over the repentance of his wayward son. Theodore Baerg plays the Father, Benoit Boutet the title character, Bruce Kelly, his virtuous Older Brother and Gary Rideout the Tempter who lures the Son into a life of sin. Timothy Vernon will conduct members of Orchestra London. Brian Macdonald will direct.

Performances take place in three locations: at 8pm, November 29, at the North Street United Church in Goderich and at 4pm, November 30, at the River Run Centre in Guelph. For tickets, phone 1-877-520-2408 in Guelph or 519-679-8778 for London.

In addition, Colin Graham, who has directed all but one of Britten's operas including the world premières of Noye's Fludde and The Prodigal Son, will give a lecture on "Staging Britten's Operas" in Toronto, Guelph, London and Waterloo. In Toronto the lecture will be held at noon on November 24 at Walter Hall at the University of Toronto's Faculty of Music. Admission is free. "Benjamin Britten: A Celebration" runs November 9-30. For more information about all events, visit www.BrittenCelebration.com.

Three other fully staged operas will play in Toronto in November.

The University of Toronto opera Division presents Mozart's Cosi fan tutte at the MacMillan Theatre at the Faculty of Music from November 12-15. For tickets, phone 416-978-3744.

Opera Mississauga, now also known as Royal Opera Canada, presents its second offering of the 2003-04 season, Verdi's stirring opera Nabucco. The opera, famous for the chorus "Va pensiero", plays at the Living Arts Centre in Mississauga on November 15, 16, 18, 20 and 22. It then moves to the

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CHORUS AUDITIONS

AIDA FESTIVAL CHORUS

2003-2004 Season
Rehearsals for Aida Festival Chorus begin January 2004

Carmen
Nabucco

Oct 2(s), 4, 5(m), 7, 9, 11 LAC
Nov 13(s), 15, 16(m),
18, 20, 22 LAC

Oct 14(s), 16, 18, 23, 25 TCA
Nov 25(s), 27, 29 Dec 4, 6 TCA

The Magic Flute
Aida

Feb 19(s), 21, 22(m),
24, 26, 28 LAC
Apr 22(s), 24, 25(m),
27, 29 May 1 LAC

Mar 2(s), 4, 6, 11, 13 TCA
May 4(s), 6, 8, 13, 15 TCA

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

To arrange an audition date and time please:
e-mail auditions@royaloperacanada.com
or fax 416-482-7044

ROARY OPERA CANADA
MADAMA BUTTERFLY COMPETITION

February 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. The artists selected to perform will have all expenses paid and will receive a professional fee.

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

Royal Opera Canada, 5045 Yonge Street,
Toronto M2N 6R8
E-mail info@royaloperacanada.com
Fax: 416-482-7044
Toronto Centre for the Arts for performances on November 27 and 29 and December 4 and 6.
For tickets, phone 416-872-1111 or order online on their website at www.royaloperacanada.com.

Meanwhile, Opera Atelier's production of Gluck's 1779 masterpiece, Iphigénie en Tauride, continues its run at The Elgin Theatre on November 1 and 2 (phone 416-872-5555). Opera Atelier fans seeking a bit of exotic travel could follow the company on its tour to Seoul, South Korea. Opera Atelier has been invited to the Seoul Arts Centre to commemorate 40 years of diplomatic relations between South Korea and Canada. Its production of Don Giovanni was chosen as the grand finale for the year-long celebrations. David Fallis will conduct the Korean Symphony Orchestra for the four performances from November 25 to 28, 2003.

Back in Toronto three operas will be presented in concert. TrypTych Productions presents the Canadian premiere of a rarity in the form of Lieder - composer Hugo Wolf's only opera Der Corregidor (1896) performed in German with English surtitles. Performances take place at the Studio Theatre at the Toronto Centre for the Arts (phone 416-763-5066) on November 22 at 8pm and November 23 at 3 pm under the music direction of William Shookhoff.

Opera in Concert will perform Verdi's I Vespri Siciliani at 2:30 on November 30 at the Jane Mallett Theatre (phone 416-366-7723). And Opera York will present Verdi's La Traviata at the Markham Theatre for the Performing Arts on November 20 (phone 905-763-7853).

Hugo Wolf

Opera Courses and Opera Tours with Iain Scott

TOURS
• Feb. 2004 - PEARL FISHERS in San Diego with Bayrakdarian, Schade, and Braun
• May-June 2004 - GREAT OPERA HOUSES
• Aug. 2004 - VERONA: OPERA MOST GRAND

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November 1 - December 7 2003
So far, this November seems like a banner month for music theatre fans, with a crowded slate of openings that's well balanced between local and imported work, new productions and revivals. For instance, Montreal's hip-hop humorists Jerome Saibil and Eli Batalion are bringing Job: The Hip-Hop Saga to the Tarragon Extra Space, beginning November 18. It's a combination of their two extremely popular Fringe hits that riffed wittily on the Biblical tale of Job. On November 11, Tarragon Theatre brings back Karen Hines' romantic satire Hello... Hello, while Lorraine Kimra Theatre for Young People remounts Jacob Two-Two Meets the Hooded Fang from November 8 on. Also... CAFFEY'S COOKIN' Florida performer/director Marion J. Caffey is in town for CanStage to direct his acclaimed show Cookin' at the Cookery, based on the career of blues singer Alberta Hunter. Caffey's previous creations include Street Corner Symphony, a soul-flavoured pastiche of '60s and '70s hits like "R-E-S-P-E-C-T" and "Midnight Train to Georgia", which ran on Broadway. Recently Caffey also assembled the vocal talents of Victor Trent Cook, Rodrick Dixon and Thomas Young for an extremely successful African American answer to the success of the Three Tenors called Three Mo' Tenors, which was taped for the PBS Great Performances Series. Cookin' at the Cookery opens on November 13 at the Bluma Appel Theatre with powerful local blues diva Jackie Richardson in the title role and musical direction by veteran pianist Joe Sealy.

BLOODSUCKERS WITH LEMON-WEDGES? On any given night the odds are better than even that musician and songwriter Kevin Quain will be playing somewhere in this town - most likely someplace with a liquor license. He's perhaps best known for his Sunday night gigs at the Cameron House with The Mad Bastards, but he and his accordion are also frequently to be found at The Rex, Rancho Relaxo and Graffiti's in Kensington Market with a variety of collaborators in the Tex-Mex and country idioms. However, Quain's also known for his collaborations with theatre and dance artists, so it's not surprising that he's adapted his most recent CD as an unorthodox retelling of Pagliacci set in a remote Mexican desert town. Under the direction of Ted Dykstra, Tequila Vampire Matinee opens at Theatre Passe Muraille on November 13.

BROADWAY'S PRODUCERS The hard-to-get Broadway ticket is soon to become just as coveted in Toronto when The Producers begins previews at the Canon Theatre on November 21 (with an official opening on December 11). In the Toronto cast of this multiple award-winning show, Sean Cullen plays the flamboyant Broadway impresario Max Bialystock, who conspires with retired accountant Leo Bloom (Michael Therriault) to stage a musical that's bound to flop in the hopes of profiting by the losses. Funnyman Cullen made his first big career move performing live as a member of Toronto's Corky and the Juice Pigs, then moved into such television spots as NBC's Late Friday, The Tonight Show with Jay Leno, This Hour Has 22 Minutes and his very own The Sean Cullen Show. Therriault is a Stratford Festival stalwart (Camelot, Fiddler On The Roof and many others). He's also performed in summer musicals around Ontario, like West Side Story at Huron Country Playhouse, She Loves Me at the Drayton Festival and You're A Good Man Charlie Brown at the Grand Theatre in London.

Kevin Quain

Stephen Sheffer, Cabaret "Emcee"

If you've caught any of that recent WNED program about classic Broadway, you may have seen Joel Grey, who originated the role of the Emcee in Cabaret, performing the signature tune with an "all-girl" band. If so, like me, you may have an itch to see the whole show again. Well, we're in luck! It may not star Joel Grey, but Lloyd Alson Entertainment is presenting a completely new production of the classic Kander and Ebb show in a very suitable, intimate location, the little New Yorker Theatre on Yonge Street. It promises a modest budget, a local cast and a good-sized live band. Cabaret runs from November 14 to December 6.

IN THE WINGS The Shaw Festival has announced that its musicals for next summer will be Pal Joey by Rodgers, Hart and O'Hara at the Royal George and the much lesser known Floyd Collins by Adam Guettel and Tina. Though his musical ideas provided an unstoppable flow of works, Benjamin Britten was not a particularly prolific writer. Paul Kildea has done a superb job of collecting his words from speeches, radio broadcasts, interviews, concert notes, and even letters to the editor. He has wisely arranged them chronologically, with introductions, biographical summaries, annotations and cross-references. Britten's writings prove invaluable for shedding light on his creative process and his role in twentieth century music. Throughout, he offers tributes to crucial figures in his life like his beloved teacher, Frank Bridge, his longtime performing partner, and his devoted friends.
and life partner, tenor Peter Pears, his friend and colleague Mstislav Rostropovich, Artur Schnabel, "the greatest pianist I ever heard", and Verdi, who "seems to have discovered the secret of perfection".

His writing is elegant, honest and generous. Following Bridge's advice to be true to yourself and develop the technique to be able to express yourself clearly, Britten avoided both sardonic wit and vitriolic attacks. Included are interviews with [R.] Murray Schafer and Ruby Mercer, a programme note about the adventurous Canadian composer and pianist Colin McPhee, unfortunately identified as American, and a warm tribute to Boyd Neel, founder of the Hart House Orchestra. Truly a book to treasure.

**Britten: A Celebration**

**Patria**

**Patria: The Complete Cycle**

by R. Murray Schafer

Coach House Books

272 pages paperback $22.95

This collection of writings by R. Murray Schafer describes the cycle of ten operatic works, plus prologue and epilogue, that has occupied him since 1963. Illustrated with pages from Schafer's beautifully decorated scores, production photos, performance notes, and diagrams, these brilliant writings illustrate his working methods. Every page reflects his broad learning and passion for ideas.

He reveals how he constantly rethinks every aspect of opera, right from the setting, starting time and duration of performances (especially significant to those of us who spent all night at the Ontario Science Centre for Ra, and watched the sun rise at Heart Lake during The Princess of the Stars).

Schafer, an indefatigably imaginative cultural nationalist, keeps trying to shake us up. He even offers readers an invitation to join the Wolf Project, a temporary but ongoing utopian community built on his passion for the Canadian wilderness: Is he Canada's answer to Wagner? Surely a production of Patria, or at least segments, would be an amazing way to celebrate the Canadian Opera Company's new hall.

Coach House has done a particularly fine job of producing this book, beautifully printed on fine paper with a stunning cover and beautiful plates.

**R. Murray Schafer's eight string Quartets will be presented at the Glenn Gould Studio by New Music Concerts with Quatuor Molinari and soprano Marie-Danielle Parent on Sunday, November 30.**

**Jazz**

**Indefatigable**

Niki Goldschmidt: A Life in Canadian Music

By Gwenwyn Setterfield

University of Toronto Press

222 pages hardcover $50.00

Gwenwyn Setterfield does a thorough job of documenting Nicholas Goldschmidt's remarkable accomplishments on the Canadian music scene as opera director, conductor, impresario, singer, pianist, and above all, visionary director of music festivals across Canada. With his colourful background and rich experiences, Goldschmidt makes a fascinating subject.

Setterfield comes up with wonderful anecdotes about Goldschmidt's ability to inspire others with his enthusiasm, and make things happen. But what is missing is a sense of the man himself. Fewer press reports, more probing interviews with Goldschmidt and deeper research would have provided insight into what motivates him intellectually, and what moves him musically.

One of Goldschmidt's greatest coups was engaging Krzysztof Penderecki, one of the finest composers of our day, to conduct his own works - twice. But Setterfield identifies him only as a "Polish composer", and comments merely that his momentous first visit in 1976 drew a standing ovation and put Guelph on the map. Benjamin Britten is the current focus of Goldschmidt's irrepressible energy. Yet, although Goldschmidt has produced many of Britten's works over the years, including significant North American premières, and continues to champion his music, we learn little about Goldschmidt's relationship to Britten's music beyond what, when, where and how.

Nicholas Goldschmidt is Artistic Director of the Britten Celebration taking place throughout southern Ontario from November 9 to November 30.
Jazz Series
A tasty set of five concerts featuring heavy Canadian talent.

Nov 13 George Evans
   $15 adults, $10 students and seniors
Dec 04 Laila Biali – The Crossings Quartet
   $15 adults, $10 students and seniors
Feb 05 Eliana Cuevas Sextet
   $15 adults, $10 students and seniors
Apr 29 Renee Rosnes & RCM Honour Jazz Orchestra
   $25 adults, $15 students and seniors

World Music Series
A series reflecting Toronto’s diversity and celebrating the creation of the new World Music Centre.

Nov 27 Miguel de la Bastide: Flamenco
Dec 11 Klezmer – Beyond the Pale
Feb 19 Tess with special guest Kiran Ahluwalia
Mar 11 Strike the Harp: Sharlene Wallace with guests Anne Lederman, Loretto Reid, Brian Taheny & Leon Taheny

Series Admission $25 adults, $15 students and seniors.
CONCERTS IN THE GTA

Saturday November 01
- 2:00: Tordina Kimura Theatre for Young People. "Jaco0 Two: Two Meats the Hooded Fung." By Richler, Leo. Balsam & Betts. Directed by Allen Machim. For ages 7 to 17. Mainstage. 165 Front St. East. 416-882-2222. $18 (pre). For complete run see music theatre listings.
- 7:30: Earl Nelham Singers. The Earl Nelham Singers in Concert. Show tunes, jazz from the 50's & 60's. Earl Nelham. Director/Pianist. Christ the King Church, 475 Rathburn Rd. 905-808-7986.
- 8:00: Rough Idea. Gert-Jan Prins, flute; Alison Cameron & Mike Hanssen. New York Studio, 319 Spadina Ave. 416-204-1860. $10.

Sunday November 02
- 3:00: Chamber Music Society of York Region. Concert of Alumni and Present Chair. Thornhill Presbyterian Church, 271 Centre St. 905-731-6318.
- 8:00: Emerson Jeon. Vocal Recital. Songs from Italy, Germany, France & Korea accompanied by European classical chamber ensemble & traditional Korean instruments. Walter Hall, 80 Queen's Park. 416-534-1863. $16, $10.
- 8:00: Hummingbird Centre for the Performing Arts. "Anjali A Khan, sarod. Indian classical music. 1 Front St. East. 416-872-2282. CANCELLED.
- 8:00: Oakville Symphony Orchestra. Opening Granduo. Brahms: Symphony 4; Saint-Saens: Piano Concerto No. 2 in g, Andrew Arens, piano; Roberto Di Carlo, conductor. Oakville Centre for the Performing Arts, 130 North St. 905-815-2021. 24. 20. $12.
- 8:00: Oratorio Terezin. By Ruth Fazal. Hov, Friday, tenor; Daniel Licht, baritone; Teresa Gamze, soprano; children's choir from Toronto & Prague; Kirk Trevor, conductor. George Weston Recital Hall, 5304 Yonge St. 416-870-8000. 14, 35.
- 8:00: Toronto Mendelssohn Youth Choir. Youth Remember. Fauré: Requiem; Cantique de Jean Racine; Ziele: Requiem by Ador.
composerenarratopinio in concert...Zwei Gefühle... (Musik mit Leonardo) (Canadian premiere); Serynade; Pression; Guests: Yukiko Sugawara, piano; David Hetherington, cello; New Music Concerts Ensemble; Robert Aitken, director; 7:15; illumination introduction; Glenn Gould Studio, 260 Front St. West, 416-205-5555; $25, $15 (st.), $5 (st.).

- 8:00: Toronto Theatre Organ Society/ Niwani Club of Casa Loma. Wurlitzer Flats at Casa Loma. Fr. Andrew Ragen, organ, 1 Austin Terrace, 416-421-0916. $10.

Tuesday November 04


- 1:00: St. James' Cathedral. Lunch Hour Concert; Sander von Martin, organ. Gilmour: Paraphrase from a theme of Handel's Messiah. J.S. Bach: Art of the Fugue. works by 10 composers commissioned to write companion pieces to various sections of the Bach masterpiece. Jane Mallett


- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 5.


Wednesday November 05


- 8:00: Toronto Mendelssohn Choir. Mundelescha: Eljiah. Donna Brown, soprano; Kristine Scabo, mezzo; Robert Brouilet, tenor; Gary Pelyea, baritone. TMC Orchestra; Neil Flett, conductor. 7:30; Pre-concert chat with Rick Phillips. Massey Hall, 15 Shuter. 416-872-4255. 2:30-


- 8:30: U of T Faculty of Music, Small Jazz Ensembles. Walter Hall. 80 Queen’s Park. 416-873-3744. Free.

- 8:30: Music Toronto. Brentano String quartet. The Bach Project, Bach: Art of the Fugue, works by 10 composers commissioned to write companion pieces to various sections of the Bach masterpiece. Jane Mallett

- 10:00: Toronto Mendelssohn Choir. Mundelescha: Eljiah. Donna Brown, soprano; Kristine Scabo, mezzo; Robert Brouilet, tenor; Gary Pelyea, baritone. TMC Orchestra; Neil Flett, conductor. 7:30; Pre-concert chat with Rick Phillips. Massey Hall, 15 Shuter. 416-872-4255. 2:30-


- 8:30: U of T Faculty of Music, Small Jazz Ensembles. Walter Hall. 80 Queen’s Park. 416-873-3744. Free.

Thursday November 06


- 12:10: U of T Faculty of Music. Dave Young Jazz Ensemble. Kevan Turcotte, trumpet; Gary Williamson, piano; Anthony Michelli, drums; Dave Young, bass. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


- 3:30: Continuum. Reverse Danse. Works by Cameron, Dumas, Bester, Ayres, Hannah & Harrisson, Music Gallery at St. George the Martyr, 179 John St. 416-924-9495. $20. 1:00. $5(cheapsats).

Music TORONTO

BRENTANO QUARTET

November 6 at 8 p.m.

Brentano String Quartet. The Bach Project, Bach: Art of the Fugue, works by 10 composers commissioned to write companion pieces to various sections of the Bach masterpiece. Jane Mallett

Music Toronto

Brentano String Quartet. The Bach Project, Bach: Art of the Fugue, works by 10 composers commissioned to write companion pieces to various sections of the Bach masterpiece. Jane Mallett


- 8:00: Royal Conservatory of Music. Great Artist Series: Martin Beaver, violin. Mazelore Concert Hall, 273 Bloor St. West. 416-408-2324 x221, $25, $16.

- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 5.


Saturday November 07


- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 5.


- 7:00: Bach Chamber Youth Choir/ Fredericton Senior Choir. Choir of Peoples Christian Academy. Youth Sing! Guests: Amherst Del Canto Youth Choir; Festival Young Singers; Fort Wayne Youth Choir; La Chorale De La Salle; Louise Evaskow, conductor. Canadian Christian College. 50 Grenville Dr. 416-222-3341 x165. Proceeds to benefit Caravan Ministries in Mexico.


- 7:30: Mississauga Children's Choir. Down by the Riverside. Thomas Bell, director. First United Church. 151 Lakeshore West, Mississauga. 905-624-9704. $10, $5.


Monday November 3 | Glenn Gould Studio

New Music Concerts presents HELMUT LACHENMANN

Guest artists: Helmut Lachenmann, composer, narrator and pianist; Yukiko Sugawara, piano; David Hetherington, cello; New Music Concerts Ensemble; Robert Aitken, Director

Helmut Lachenmann (Germany 1935)...Zwei Gefühle...* (1991-92) for narrator and ensemble; Serynade * (1998-99) piano solo (Yukiko Sugawara); Pression (1960-70) solo cello

Ein Kinderspiel (1980) solo piano (Helmut Lachenmann) *Canadian premiere

Illuminating Introduction @ 7:15 | Concert @ 8:00 | Reservations 416-205-5555

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**A Remembrance Day Concert**

- **Featuring**
  - Fauré Requiem
  - "The Larks, still bravely singing..." (McCrone; In Flanders Fields)

- **Artistic Director** - Geoffrey Butler
- **Accompanist** - Jenny Crober
- **Guest Artists**: Donna Bennett, Soprano
  - Bruce Kelly, Baritone
  - William O'Meara, Organ
  - Kerry Stratton, Narrator

- **8:00 p.m. - Saturday, November 8, 2003**
  - Runnymede United Church
  - Admission: $20.00
  - Partial proceeds to Royal Canadian Legion

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**Brahms**

A late in life, he became intoxicated with the clarinet - come and enjoy his marvellous Clarinet Trio!

- **Peter Longworth, piano**
  - A concert pianist of power and grace...

- **Kristine Bogyo, cello**
- **Young Artist**: Rob Spady, clarinet

- **Saturday, November 8 at 8 pm - Willowdale United**
- **Sunday, November 9 at 3 pm - Walter Hall, U of T at 1 pm for children**

**Affordable tickets! $20, ($15 St./Sr.) 416-922-3714 x103**

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**Cathedral Bluffs Symphony Orchestra**

Robert Raines
Principal Conductor
Music Director

**CBSO/RCM Concerto Competition winner**

Isaac Seo playing the Tchaikowsky Piano Concerto

**Also on the program:**

- works by Berlioz and Mendelssohn

(Composed of this concert dedicated to the memory of Clifford Poole)

**Stephen Leacock Collegiate**

2450 Birchmount

**Toronto Arts Council**

**$20 $15 students/seniors**

For tickets call: 416 879 5566
The Choir of Christ Church Deer Park
Bruce Kirkpatrick Hill, Organist and Director of Music

a programme of sacred Italian music for remembrance

Palestrina: Missa Papae Marcelli
Verdi: Pater Noster
Pizzetti: Messa di Requiem (Canadian premiere)

Sunday, November 9, 3:00
1570 Yonge St (at Heath, north of St Clair)

All tickets $15 (416) 920-5211

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In Remembrance
Music to Commemorate Those Who Gave their Lives

Sunday, November 9th at 3:00pm

Featuring
Special readings by Jack Cahan CD, RCAF

Eleanor Daley’s Requiem

Canadian settings of In Flanders Fields

Saturday December 6, 2003 7:30 pm

A Festival of Carols
A Fun Choral Evening to Bring in the Season

A Christmas Silent Auction of delightful gifts will be on preview at 7:00

Grace Church on-the-Hill
300 Lonsdale Road at Russell Hill Rd., Toronto

Web site: www.torontocamerata.org
For information call: 416-488-7884 Ext. 17

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IN FULL VOICE
Organ refurbishment Benefit concert

with The Trinity College Chapel Choir, Trinity Music Students, Cathrin Carew, Soprano, Leah Gordon, Soprano, and Christopher Ku, Bevan Organ Scholar

3:00 p.m. Sunday, November 9

Miss Brevis St. Joannis de Deo, Haydn
Magnificat, Vivaldi

The Liturgy of St. John Chrysostom, Rachmaninoff

Trinity College
6 Hoskin Avenue, Toronto
Phone: 416-978-3611

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- 8:00: U of T Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday November 13

- 8:00: Christ Church Deer Park. Lunchtime Chamber Concert. Gregory Miller, piano. Selections from Grieg: Lyric Pieces and other works. 1570 Yonge St. 416-920-5211. Free (donations accepted).
- 8:00: York University Dept of Music. Classical Piano Festival. See Nov 11.
- 8:00: York University Dept of Music. Classical Piano Festival. See Nov 11.
- 8:00: York University Dept of Music. Canadian Opera Company: Opera Studio. Leontyne Price, soprano; Peter Goering, tenor; soprano; Roy Thomson Hall. 80 Queen's Park. 416-978-3744. Free.
**Martin Drew, drums; guests: Molly Johnson and her duo. 60 Simcoe St. 416-872-4255. $45 & $50.**

- 8:00: Victoria College Choir. Fall Concert. Celtic folk songs; Spanish carols; selections of Russian choral works & more. Taylor Sullivan, conductor. Victoria College Chapel, 93 Queen’s Park Cres.

416-585-4589 x1. Free.
- 8:00: York Region Opera. Debut Opera Gala. Selection of favourite arias & opera excerpts. Soloists; students from Unionville High School, chorus; Martin Dubb, music director; Cassandra Bourne, artistic director. Newmarket Theatre, 506 Pickering Cres. 905-953-5122. $32-50. For complete run see music theatre listings.

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**Saturday November 15**

- 6:30: YeSVivekCho(ite) Toronto Ukrainian Male Chamber Choir.
- 7:30: Toronto Consort presents Laura Pudwell & Ellen Hargis in Recital. An innovative all-Beethoven performance on original instruments! Join us Saturday November 15th at 8 p.m. at the Eastminster United Church, 310 Danforth Ave. Tix are $19-$510. Call 416-889-5414 or go to: www.academyconcertseries.com

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**LAURA PUDWELL & ELLEN HARGIS in Recital**

Two of North America’s leading early music singers join forces for an extraordinary recital of early music! Don’t miss this vocal display!

**November 14 & 15, 2003 at 8pm**

**For Tickets call 416-964-6337**

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

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**Benefit Recital for The Stop Community Food Centre**

**Sat., Nov. 15th, 7:30 pm**

**Works by Mozart, Mussorgsky, Brahms, and Nin**

Robert Laking, Soprano
Heather Chen, Mezzo-soprano
Daniel Zhang, Baritone
Mila Filatova, Piano
Baird Knechtel, Viola
Peter Treen, Piano

Admission by donation
Victoria-Royce Presbyterian Church
190 Medland Ave (at Annette)
(416) 769-6167

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**The Trillium Brass Quintet**

"Revey" CD Release Concert!

Saturday, November 15th, 2003 ~ 8:00pm
St. George the Martyr Anglican Church
197 John St., Toronto $15/$10,
Advance tickets are available at (416) 204-1080 x 1.

www.trilliumbrass.com

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**The Renaissance Singers & Great Britain**

In celebration of Benjamin Britten’s 90th birthday, come enjoy great choral works by Britten and his peers of 20th century England, including Vaughan Williams and Parry.

**November 15th 8:00pm St. Andrews Presbyterian Church, Kitchener**

**November 16th 3:00pm Trinity Anglican Church, Cambridge**

Tickets at Twelfth Night Music and Kelly Green’s Flowers

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**The Toronto Consort presents**

**Great Britain & Great Britain**

**November 14th & 15th, 2003 at 8pm**

**For Tickets call 416-964-6337**

Trinity-St. Paul’s Centre, 427 Bloor St. West
theatre listings.
- 8:00: Academy Concert Series. There is only one Beethoven. Beethoven: Cello Sonata Op. 5 #1; Sonata pour le Forte·piano avec un Cor ou Violoncelle Op. 17; Trio in c Op. 19.
- 8:00: Toronto Concert, Laura Pudwill, mezzo-soprano & Ellen Hargis, soprano, in recital; Trinity St. Paul’s Centre. See Nov 14.
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 12.
- 8:00: Trillium Brass Quintet. Release Concert for Revecy CD. Music by Lassus, Bach, Brahms, Debussy & Sampson.
- 8:00: U of T Faculty of Music. Student Composers Concert. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

Sunday November 16
- 9:45am & 11:15am: First Unitarian Congregation of Toronto. Works for Soloists presents

Calyx Concerts presents

Romantic Serenade
November 16 at 2:30 pm
Humbercrest United Church
18 Baby Point Rd, Toronto
TSO violinist Terry Holowach will join forces with pianist Ilona Beres to play Beethoven’s Kreutzer Sonata, Richard Strauss songs and Beethoven’s concert aria ‘Ah-Perfido’ sung by Narelle Martinez.

For information and reservations call 416-531-3668

Music at Metropolitan
Patricia Wright, Director of Music and Organist

Sunday, November 16 2:00 p.m.
PATRICIA WRIGHT
organist
plays a recital of Bach, Robertson, Franck, Durufle and others in celebration of the fifth anniversary of Metropolitan’s gallery organ division.
Admission: $20
Metropolitan United Church
56 Queen Street East at Church Street, Toronto 416-363-0331 www.metunited.org
Music TORONTO

November 20 at 8 p.m.


- 8:00: CBC Radio One's On Stage. The Songs of Iver Novello and Noel Coward. Russell Braun, baritone; Daniela Brown, soprano; members of the Canadian Opera Company Orchestra; Peter Tiefenbach, piano/conductor. Glenn Gould Studio 229 Front St. W. 416-205-5555.

- 8:00: Sounds of Toronto Jazz Series. Vocal Jazz Cabaret Series: John Alcorn. Royal Bank Theatre, 4141 Living Arts Dr. 416-555-0404.

- 8:00: Tarragon Extra Space. Job: The Hip Hop Saga. By Sebili & Batalina. 30 Bridge Ave. 416-531-1827. $16. For complete run see music theatre listings.
Corregidor (The Magistrate). In concert, Monica Zerba, Lenard Whiting, Stephen King, Edward Franko, Richard Davidson & other performers; William Shookhoff, music director. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $30, $20. For complete run see music theatre listings.


Saturday, November 22, 7:30 p.m.

Church of St. Martin-in-the-Fields

Glenlake & Keele (1 block north of Keele subway) Tickets $20 & $16 will be available at the door.

For information call 416-691-8621.

Pax Christi Chorale

Toronto’s Menoniatine Choir

Stephanie Martin, conductor

www.paxchristichorale.org

416-494-7889

Israel in Egypt

Saturday, November 22, 8 p.m.-Sunday, November 23, 3 p.m.

Grace Church on-the-Hill, Toronto

Handel’s action-packed oratorio with orchestra and soloists

Natasha Campbell & Leah Gordon, sopranos; Jennifer Evans & Leo Trotten, alto; Will Edwards & Jay Lennie, tenors; Michael Dorsay & Stephen King, bass

Reserved seating $75
Seniors/Students $50
Children under 12 $30

TRIPYTHCH Canada’s Passionate Advocate of the Vocal Arts

HUGO WOLF’S

DER CORREGIDOR

(The Magistrate)

IN-CONCERT in German with English Super Titles

“Hugo Wolf’s One and Only Opera”

November 22, 8 PM

November 23, 3 PM

Music Direction by William Shookhoff

With Monica Zerba, Douglas MacNaughton, Lenard Whiting, Edward Franko and others

Toronto Centre for the Arts, Studio Theatre

5040 Yonge St., Toronto, Ontario

Adults $30  Seniors/Students $20

Tickets (416) 872-1111 / Ticketmaster.ca

info@trptych.org  www.trptych.org
2:30: Benjnim Britten: A Celebration! Aldborough Connection. The Heart of the Matter. Britten: Canticle III. Still the rings by Britten, Bridge & Schubert; readings by Benjnim Butterfield, tenor; Monica Whitcher, soprano; Scott Wevers, horn; Christopher Newton, narrator; Stephen Rails & Bruce Ubukata, piano. Walter Hall, 80 Queen’s Park. 416-976-6742. 18.


5:00: Pox Christi Choirals. Handel's Israel in Egypt. Grace Church on the Hill. See November 22.

3:00: Toronto Symphony Orchestra. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. Nov 20 Nov 21 Nov 22. 7.


4:00: 5th Church of Christ Scientist. Christmas Concert. Excerpts from Handel’s Messiah; seasonal organ & vocal music. John Dedrick, organ; Paolo di Santo, soprano; Derek Ken, tenor. 411 Chatsworth Dr. 416-486-4343. Free.


7:00: Fiddles & Frets. Al Women’s Fiddle Fst. Christina Smith, Anne Lindsay, Anne Lederman & other performers. Sixth Cliff United Church, 33 East Rd. 416-294-2226. 12.


8:00: Music Gallery. Master Musicians from the East. Indian classical compositions from the 17th through 20th centuries; improvisation on Raga Kapi. Lakshmi Ranganathan, veena; S. Ganapathy, mrdangam; Ananda Balasubramaniam, vocal; Anand Sriraman, violin. 167 John, 416-204-1080. 15, 41 (member). 45 (student).

Monday November 24


8:30: Toronto Organ Club. Frank lacino, organ; Toronto Chuch, 329 Royal York Rd. 905-824-4887, 905-846-4536. 11, child under 10 free.

8:00: U of T Faculty of Music. Brtitton Chamber Ensemble Concert. Britten: Solo Cello Suite; String Quartet #3; Violin Sonata; Koleda: Variations on a Theme by Benjamin Britten. Scott St. John, Erika Faur, violins; Steven Dunn, viola; Shauna Rolston, cello; James Parker, piano. Walter Hall, 80 Queen’s Park. 416-872-4255. 15.

Tuesday November 25


1:00: St. James’ Cathedral. Lunch Hour Concert: Lenard Whiting, tenor & Andrew Agee, piano. 05 Church St. 416-594-7866. Free.


8:00: Scotia-Institut Toronto. The Music of Theodor Adorno and his Contemporaries. Adorno: two string quartets; compositions for piano and voice; selections by his contemporaries. 7:30 Introduction by Professor Lydia Goehr. Meduwans String Quartet & other performers. Scotia-Institut, 163 King St. West. 416-593-5237 x16. 15.


2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomas Hall. See Nov 25. 229-1639 (main), 131-994 (eve).


8:00: U of T Faculty of Music. 11 O’Clock Jazz Orchestra. Terry Promane, Paul Read, conductors. Walter Hall, 80 Queen’s Park. 416-878-3744, 113.57.

Wednesday November 26


2:00: Toronto Senior Strings. Simply Baroque. Music of Bach, Vivaldi, Corelli & Albinoni. St. Andrew’s Church, 73 Simcoe. 416-369-2427.

6:00: Royal Conservatory of Music. Miguel de la Baste, flamenco guitar. Mazzelot Concert Hall, 278 Bloor St. West. 416-408-2824 x321, 425, 115.

6:00: Living Arts Centre. Jeff Healey’s Jazz Wizards. 4141 Living Arts Dr.,

Thursday November 27


12:10: U of T Faculty of Music, Faculty. Master Class: Victoria College Chapel, 91 Charles St. West. 416-924-3744. 12.

Friday November 28

8:00: Living Arts Centre. Jeff Healey’s Jazz Wizards. 4141 Living Arts Dr.,

Toronto Sinfonietta
Matthew Jaskiewicz, Artistic Director

OPERA
"WITHOUT THE SOAP"

CLAI'RE-MARIE LEGUAY
November 25 at 8 p.m.

Music TORONTO

Harry M. Goldstein

Saturday, November 28, 8:00 pm
Isabel Bader Theatre, 93 Charles Street West

Kyrza Bailey, coloratura soprano; Yana Hamilton, soprano
Wendy Hinda Salley, mezzo soprano; Stuart Howe, tenor; Doug MaNaughton, baritone
Stuart Hamilton, mc

TICKETS: regular $37, seniors $29, students $15 (limited number)

Toronto Sinfonietta Box Office 416-410-4379
arraymusic presents
Udo Kasemets’ SYMPOSIUM:
time, truth, beauty, peace

November 29, 8 pm
THE MUSIC GALLERY
St. George the Martyr
197 John St.


- 8:00: Udo Kasemets

The Jubilate Singers
Director Isabel Bernaus
present
Winter Solstice

Refresh your spirit in the timeless spaces created by the music of Gorecki, Ligeti, Taverner and Pärt.

Also featuring new arrangements of traditional carols, seasonal music from Trinidad, Spain and popular spirituals.

Accompanist Sherry Squires

8 p.m., Saturday November 29, 2003
Eastminster: United Church 310 Danforth Avenue
(west of Chester subway station)

$15 Seniors/Students $12
Tel 416-615-3120

Produced with the support of:

The High Park Choirs of Toronto

"LAUDAMUS!"
18th Annual Winter Concert
The High Park Choirs of Toronto
Saturday November 29, 2003 7:00 PM
Runnymede United Church 432 Runnymede Rd
Dr. Gary Fisher, Music Director
Guest Artists: The Burlington Civic Chorale

Tickets available at the door. Info: 416-762-0657
www.highparkchoirs.org

Mississauga, 905-306-6000
- 8:00: Massey Hall. Hidehiko Yamada
- 8:00: Toronto Sonata da Camera. Without the Soap.
- 8:00: Hart House Symphony Band. Armenian Dances. Works by Khachaturian, Reed, Grainger, Michton and Aram.
- 8:00: Jubilate Singers. Winter Solstice. Ligeti: Magnificat; Gorecki: 3 Lullabies; Paris: Ave Bogorodi
ci; works by Agor, Belden, Halfet & Halffter.
Isabel Bernaus, director. Eastminster United Church, 310 Danforth Ave. 416-615-3120. $15.412.
- 8:00: Mississauga Symphony. Guy Few. Mendelssohn: Hebrides Overture; Shostakovich: Piano Concerto #2; Hétuc: Trumpet Concerto; Bizet: Symphony in C.
Guy Few, trumpet and piano. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $45/35, $40.50/$31.50/935.
- 8:00: Musicians in Ordinary. John Dowland’s Third Book of Songs. Hallie Fishel, soprano; John Edwards, lute; guest: Nancy De Long, mezzo; Matthew Leigh, baritone; Marc Michalek, bass. Church of the Redeemer, 162 Bloor St. West. 416-603-4850. $20/$15.

Saturday November 29
- 7:00: Toronto Children’s Chorus. Performance at the Guildhall. Nathan Phillips Square, 100 Queen St. West. 416-932-8665 x113. Free.
- 8:00: Arraymusic. Udo Kasemets’

Mississauga Symphony presents
guy few
Saturday, November 29, 2003 8 p.m.
$45 / $36
Award winning trumpet and piano virtuoso Guy Few will amaze the audience with his phenomenal talents, performing Hétuc, Shostakovich and Mendelssohn.

“...flexible tone, dazzling technique and go for broke expressive tendencies on both instruments…”

American Record Guide

(905) 306-6000
Living Arts Centre Mississauga
Free Underground Parking www.mississaugasymphony.com

The Ontario Trillium Foundation
An arm’s-length body of the City of Toronto


8:00: ORU Choir. Saturday, November 29, 2003 at 8:00 p.m. Grace Church on-the-Hill, 300 Lonsdale Road, Toronto. Tickets: $20 Regular, $15 Seniors, $10 Students.

CONTACT US
2106-1055 Bay St., Toronto, ON M5S 3A3  T 416-923-3123
eoriansingers@hotmail.com  W  www.oriansingers.on.ca

Sunday November 30


1:15: Associates of the Toronto Symphony Orchestra. A Musical Tour with the Toronto Symphony Orchestra. Music of the Liturgical Year. Fried: Cantique de Jean Racine; traditional works and spirituals; Brenda Sullivan, soprano; Carolynn Godin, alto; Michael Harris, tenor; Daniel Godin, bass; Boniface Fung, organist. 78 Clifton Rd. 403-883-4481. $10. Proceeds toward the maintenance & repair of the organ.


2:00: Scarborough Civic Centre. Swing Shift Band. 150 Borough Drive. 416-398-7810. Free.


2:30: Opera in Concert. Verdi: I Vespri Siciliani. Marie Knopik, Marcel Beaulieu, Jeffrey Carl, Giles Tomkins, Joey Nicerico, performers; Opera in Concert Chorus; Robert Cooper director; Dixie Ross Hall, music director and pianist. Pro concert talk 45 min prior to performance. Jane Mallett Theatre, 27 Front St. East. 416-386-7723. $28, $22. See ad page 31.

3:00: Alliance for Canadian New Music Projects. Showcase Concert & Presentation of Awards. Works by Canadian composers. Featured performers: outstanding participants of the Contemporary Showcase Festivals. Eastminster United Church, 310 Danforth Ave. 416-757-9357. $20 ($15/st, members), under 12 free.


3:00: The Musicians In Ordinary for the Lutes and Voices present - John Dowland's Third Book of Songs

Saturday November 29/03 at 8pm
Church of the Redeemer
Bloor Street and Avenue Road
416-603-4950  www.musiciansinordinary.ca

New Music Concerts

Cycle of Two Concerts @ 3pm & 8pm Reservations 416-205-5555

Introducing Illumination with R. Murray Schafer @ 7:30

Regular $40 (2 concerts), $25 (each) • Senior $25 (2), $15 (each) • Student $5

R. MURRAY SCHAFER
COMPLETE STRING QUARTETS
Quatuor Molinari | Marie-Danielle Parent
WWW.NEWMUSICCONCERTS.COM  416-961-9594

Sunday November 30 | Glenn Gould Studio

The McLean Foundation
Canada Council for the Arts
www.thewholenote.com

November 1 - December 7 2003
Russian and French Jewels. See November 29. Markham Theatre for Performing Arts, 171 Town Centre Blvd, 905 395-7469.


3:30: Symphony Orchestra. 8:00: New Music Gallery. 12:10: Canadian Opera Company Ensemble Studio, Bach: Coffee Cantatas; Perrelli; Dido and Aeneas. Luc Robert, director. Welcome, 55 Bloor St. West. 416-383-8231. 45. For complete run see music theatre listings.

5:00: Trinity College Chapel Choir. Service of Lessons and Carols. 6 Hoskin Ave. 416-878-3611.


5:00: Trinity College Chapel Choir. Service of Lessons and Carols. 6 Hoskin Ave. 416-878-3611.

7:00: Russian and French Jewels. Cycle Carols - 4:00:

12:00: Canadian Opera Company Ensemble Studio. Bach: Coffee Cantatas; Perrelli; Dido and Aeneas. Luc Robert, director. Welcome, 55 Bloor St. West. 416-383-8231. 45. For complete run see music theatre listings.

8:00: Toronto Philharmonia. Excerpts from Donizetti, Bizet, Lahat and Mozart. Michael Schade, tenor; Norine Burgess, mezzo; Kerr Stretton, conductor. Toronto Centre for the Arts, 5040 Yonge St. 416-733-6388. 416-870-8000. 429. 152. See ad p. 15.


8:00: U of T Faculty of Music. Guitar Ensemble. Jeffrey McFadden, director. Walter Hall, 80 Queen's Park. 416-878-3744. Free.

Tuesday December 02


1:00: St. James' Cathedral, Lunch Hour Concert. Tim Pyper, organ. 65 Church St. 416-384-7885. Free.


Wednesday December 03


Thursday December 04


Friday December 05

7:00: Royal Conservatory of Music. Lala Blah - The Crossing's Quartet. Original jazz. Lala Blah, piano; Tara Davidson, alto saxophone; Brandi Disterheft, bass; Sly Juhl, drums. Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. 225. 915.


8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Dec 3.

Music Toronto

GRYPHON TRIO

December 2 at 8 p.m.

Music Toronto Presents

GRYPHON TRIO

February 12 at 8 p.m.

Music Toronto Presents

GRYPHON TRIO

February 12 at 8 p.m.

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GRYPHON TRIO

February 12 at 8 p.m.

Music Toronto Presents

GRYPHON TRIO

February 12 at 8 p.m.
Elmer Iseler Singers
Lydia Adams, Conductor

Handel's Messiah

Special Guest Artists
Kathryn Domenoy, Soprano
Wendy Hatala Foley, Mezzo Soprano
Nils Brown, Tenor
Marc Boucher, Baritone

WITH ORCHESTRA
Matthew Larkin, Organ
Robert Venables and Robert di Vito, Trumpets

Friday, December 5, 2003, 7:30 p.m.
St. James' Cathedral
King & Church Streets
Tickets 416-217-0537

25th Anniversary Season
**Sunday, December 7**

- **1:30:** CAMMAC/McMichael Gallery. Barry Peters, with Choir. 10355 Mississauga Rd. 905-893-0344. Free with gallery admission: $15, $9 (family).
  
- **2:00:** Brompton Symphony Orchestra. Maestro at the Opera. Russian Ballet of St. Petersburg. 467-7142. $30, $10 seniors/students.

**Sunday, December 14**

- **3:00:** ROM Concertsingers. Concertsingers. 467-7142. $30, $25.

**Sunday, December 21**

- **3:00:** Concertsingers. A Venetian Christmas. 467-7142. $30, $25.

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**Off Centre Music School**

**Sunday, December 7**

- **2:00:** Off Centre Music School. Chamber Music. 416-206-5555. $25, $25

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**Sunday, December 7, 2003 - 3:00 pm**

**George Weston Recital Hall**

**Toronto Centre of the Arts**

**Heroes and Conquerors**

**Dvořák:** A Hero’s Song, Op. 111

**Join us for our 4th Annual Silent Auction: 2:00 pm George Weston Lobby**

**Sunday, February 16, 2004 • 3:00 pm • Last Poets Theatre**

**Klezmer for Kids & Kids at Heart**

**Guest Artists:** Denise Golden and members of the Hot Ladies Klezmer Band

**Sunday, April 18, 2004 • 3:00 pm • George Weston Recital Hall**

**Music of the Gods**

**Saint-Saëns:** La jeunesse d’Hercule, Op. 60
**Malcolm Young:** Symphony No. 1, “In D Major” “Titre”

**Sunday, May 30, 2004 • 3:00 pm • George Weston Recital Hall**

**Season Finale**

**Erin Cooper-Cay:** from MacMillan

“Overturns” from Concerto No. 1, Op. 1, in E Flat Major

**Brahms:** Symphony No. 1, Op. 68 in D minor

**Tickets:** $25

Students/Seniors: $15

Phone: 416-494-0185

http://www.orchestraontario.com

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**The Church of the Redeemer presents**

**A Venetian Vespers**

**with The Musicians In Ordinary and Members of the Redeemer Choir**

**Sunday December 7 at 7 pm**

**Church of the Redeemer**

**Bloor Street and Avenue Road**

**416-922-4946**

**www.theredeemer.ca**
**Toronto Choral Society Community Choir**

Presents **George Frideric Handel's**

*Messiah, and Carols*

**Director:** Geoffrey Butler  
**Accompanist:** William O'Meara

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**Wednesday December 10, 2003 7:30pm**
Eastminster United Church, 310 Danforth Ave.  
(1 Block West of Chester Subway)

Tickets $20  
Call 416-410-3500 for information or reservations  
Visit Our Website www.torontochoralsociety.org

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**Anno Domini Chamber Singers**

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**GLORIA: Vivaldi**  
Soloists: Marjorie Sparks & Rhonda Hanson  
*O Magnum Mysterium:* Lauridsen  
& Christmas music by Rutter, Darke & others

**Friday, December 12 8 PM**
Holy Name Church: Danforth west of Pape  
$15, $10 senior/student 416 696-0093

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**CONCERTS FURTHER AFIELD**

(On this issue: Alliston, Ancaster, Aylmer, Barrie, Caledon East, Cambridge, Colgan, Georgetown, Guelph, Hamilton, Kitchener, Lindsay, London, Midland, Orillia, Oshawa, Peterborough, Port Perry, St. Catharines, St. Jacobs, St. Marys, Thornbury, Waterloo)

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**Saturday November 01**

- **10:45am:** City of Hamilton/Liszt Society/McMaster University School of the Arts. Great Romantics Festival: Louis Nagel, piano in Recital.  
Schumann: Novelletta #1 in F Op.21; Three Fantasy Pieces Op.111; Piano Sonata #1 in f sharp Op.11. Centenary United Church, Hamilton. 905 525 9140 x23674. $20.

- **11:45am:** City of Hamilton/Liszt Society/McMaster University School of the Arts. Great Romantics Festival: Lieder Recital: Schumann & Brahms.  
Janet Obermeyer, soprano; Leslie De'Ath, pianist. Centenary United Church, Hamilton. 905 525 9140 x23674. $20.

- **2:30:** City of Hamilton/Liszt Society/McMaster University School of the Arts. Great Romantics Festival: Piano Gala. Music by Chopin.  
William Aide, Ian Hobson, Petronel Molen, Miriam Gómez-Mérida, pianists. Centenary United Church, Hamilton. 905 525 9140 x23674. $20.

**10th Anniversary Concert Season 2003/2004**

Come and enjoy selections of holiday music from around the world to celebrate the festive time of year.

**ALL THE King's Voices with soloists**

**Join us on**
Saturday, December 13 at 8pm  
at Willowdale United Church  
349 Kenneth Avenue, North York

**Adult $15, Senior/Student $10**

To purchase tickets, call 416-225-2255  
www.allthekingsovoices.ca

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**Supported by the City of Toronto through the Toronto Arts Council**
Percussion Ensemble. Calvary Church, 89 Scott St., St. Catharines, 905 688-5550 x2367. 416-228-3121.

Friday November 07
- 8:00: Benjamin Britten: A Celebration. War Requiem. Barbara Livingston, soprano; Michael Schade, tenor; Russell Braun, baritone; orchestra; choir. 

Saturday November 08

Sunday November 09
- 3:00: McMaster University Chamber Orchestra. 20th Century Gems. Music by Stavinsky, Sibelius, Feu­lenc, Bartok & others.

Saturday November 15
- 6:00: Benjamin Britten: A Celebration. War Requiem. Barbara Livingston, soprano; Michael Schade, tenor; Russell Braun, baritone; orchestra; choir. 

Sunday November 16
- 3:00: McMaster University Concert Band. Classics for Wind Band. Music by Holst, Hanson, Chance, and others. Gregory Burton, conductor. McMaster University. 905-525-9140 x2333.

Tuesday November 18
- 8:00: Wilfrid Laurier University Faculty of Music. Duo Recital by Frederika van Stade and Kimberly Bacher, mezzo and soprano. Steven Blier, pianist. Maureen Forrester Recital Hall, Wilfrid Laurier University. 519-684-1970. 2155, 410, 12.

Wednesday November 19
- 8:00: Benjamin Britten: A Celebration. Aldeburgh Connection. The Heart of the Matter. Britten: Carlisle III; Still falls the rain; songs by Britten, Bridge, & Schubert; readings by Butterfield, tenor; Monica Wlaschuk, soprano; Scott Wavers, horn; Christopher Newton, narrator; Stephen Ralls & Bruce Ubukata.
CONCERT VOLUNTEERS WANTED

We are looking for regular concert-goers to bring a bundle of magazines to one concert listed in Wholenote every issue (10 concerts per year).

To become a Wholenote Concert Volunteer please call Sheila McCoy at 416-928-6991.

Monday December 01

Friday December 05

Saturday December 06
- 7:30 - Serenade Chorus. Carols with the Kids/Children's Community Choir. Serenade Brass Quintet, Knox Presbyterian Church, Midland. 705-528-0234.
- 8:00 - Millpond Centre. Christmas Jazz. 106 Victoria St. West, Alliston. 705-439-3092. 11.
- 9:00 - The Church Theatre. Aengus Fграни. 127 King St. North, St. Jacobs. 519-664-1134. 20.

Sunday December 07
- 3:00 - Symphony Hamilton. Handel: Messiah. Anne L'Espinasse, soprano; Mari Van Aelst, alto; Prabhat Sehgal, tenor; Andrew Terr, bass; Brampton Festival Singers; Stéphane Fortin, conductor. Studio Theatre, Hamilton Palace, Sundays. 505-672-7866. 222.141, 222.112.
- 7:30 - Achiir Choral Society. Handel's Messiah. Natasha Campbell, soprano; Lesley Andrew, alt; Mark Dubois, tenor; Daniel Licht, baritone; Valen Ensemble; A. Dale Wood, director; Beverly Foster, accompanist.

St. James RC Church, Colgan. 519-948-5955. 003-038-4719. 20. 17/18( seniors), 15( family).

Presenters please note:
The upcoming issue of Wholetone is December January combined. Deadline for January listings is therefore November 15.

November 1 - December 7 2003
**Benjamin Britten: A Celebration.** The Prodigal Son. Church opera. Gary Ridout, director; Nicholas Goldschmidt, music director; Gary Ryan, Marius Swanson, soloists; Douglas Campbell, voice; Sarah Chorus, North Toronto Collegiate Symphony Orchestra. Nov 21, 8:00; Nov 22:20:00; 8:00; St. Anne’s Church, 270 Gladstone Ave. 416-872-2455. $25(lew), $20(mat).

**Benjamin Britten: A Celebration.** The Midsummer Night’s Dream. Church opera. Gary Ridout, Gary Ryan, Benoit Boudet, Theodore Beirn, soloists; University of Western Ontario Chorus; Arianne Chapin; Chorus: members of the University. Nov 21, 8:00; Nov 22:20:00; 8:00; St. Thomas United Church. 416-396-8231. $25(family of 4).

**Canadian Opera Company Ensemble.** Ensemble. Workshop production. Music from Purcell’s The Fairy Queen; The Tempest; The Fairy Feller’s Master-Stroke; and Telemann’s Tod und Verderben. Nov 7-8:00; 8:00; Timothy Eaton Memorial Church. 230 St. Clair West. 416-366-0467. $10.
Allycatz 2406 Yonge St. 416-481-8685
Every Mon Salsa Night w/ Ulfr Biskup
Every Tue Chauvelin Flats Jazz Club
Every Wed The Dubliner's Jazz and Blues Museum
Every Thu The River of Charlie Morgan
Every Sun/Jam Session w/ Tony Springer Band
Nov 1 Mitchells, Nov 7 Souler, Nov 15 Shasta Jazz Nov 14 Souler Nov 15 Grove Yard Nov 21 Souler Nov 22 Disco Night w/ Disco Inferno Band Nov 25 Souler Nov 26 Grove Yard

Amico's Pizza
673 St. Clair Ave W. 416-657-6350
Nov 22 Beverly Tea Trio
Arbou Café 208 Lakeshore Rd. E.,
Daniel, Nov 9-14-10
Nov 1 Chris Wilson Quintet featuring Brandon Lewis
Nov 6 Lewis & Beverly T 70 Nov 3 Margo Tamarino Trio, Nov 8 Sandy Faux Trio, Nov 13 Vivian Clement duo, Nov 14 Tim Shie Trio Nov 15 Lincoln Jones Quartet, Nov 29 Jim Shankar,
Nov 21 Michael Keys Duo, Nov 22 Blue Label Quartet.
Ben Wicks 424 Parliament 416-961-9425
Cameron House
408 Queen St. W. 416-703-0811
C'est What 67 Front St. E. 416-867-9489
Saturday afternoon traditional jazz from the Hot Fire Jazzmasters
Chat'ts Bar & Grill
368 Bay St. S. 416-965-2428
Nov 26 The Groove Lake Big Band
Gate 403 403रैनसाइल्वेल्ड 416-588-2930
Every Sun, Ron Davis Jam Session
Nov 1 Mark Craythorn Jazz Trio, Nov 7 Sweet Destiny Blues Duo Nov 14 Whitney Smith Quartet, Nov 15 Laura Hepner Jazz Trio Nov 21 Lynne Tremblay Jazz Quartet
Grassmans
270 Spadina Ave. 416-677-7000
Hot House Café Market Square
416-385-7800
Jazz brunch every Sunday, alternating weeks
Ken Churchill Quartet, 5spot
Hugh's Room
2261 Dundas West 416-531-6804
Jazz at Oscar's Friday Nights in the Arbor Room, 7 Hart House Circle 416-978-2452
Nov 7 Richard McPhail, Nov 14 & 17 Night Oct Band Band, Nov 29 Juke Box Band, Nov 30 Hart House Jazz Singers
L'Arte Bar and Gallery 416-535-3318
Lisa's Café 245 Carlaw Ave. 416-409-4740
Every Fri Marino and Manicure (6pm-7pm)
Nov 1 Max Woolover Band Nov 2 Chris McHool Trio Nov 7 Jesus Crawford Nov 9 Aura Basilea Nov 13 www.voidshow.com
Nov 14 Trios Booth Trio Nov 16 Karen Mandarin Combo Nov 23 Jazz Jam w/ Braille & Robin Pitts, Nov 21 Nick All Trio Nov 23 Peter Smyth Trio Nov 27 www.voidshow.com
Nov 28 Arden Tarifa&Nicole & Stofflin Gypsy Jazz Trio Nov 29 Trevor Jones Nov 30 Beverly Talent & Roland Hunter
Lula Lounge 1595 Dundas West. Call 416-585-6307 for further times and info.

RAY JAZZ CLUB LISTINGS

Every month students in the various jazz programs around Toronto scrounge up their small change, and try to get out to the clubs where their teachers perform on a regular basis. This month, there are lots of opportunities to see these students take the stage, as the Res future feature student ensembles from the University of Toronto's Jazz Performance program. There's also a new listing this month for the "Jazz at Oscar's" series in the Arbor Room at the University. And of course, the various jam sessions around the city are great places to hear wonderful jazz as well.

November 7
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 8
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.

November 9
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 10
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.

November 11
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 12
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.

November 13
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 14
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.

November 15
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 16
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.

November 17
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 18
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.

November 19
5:00 pm - 8:00 pm
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 5:00 pm and 6:00 pm in the Arbor Room at the University of Toronto. 5:00 pm: Student Jazz Ensemble. 6:00 pm: Student Jazz Orchestra. 7:00 pm: Student Jazz Combination. 8:00 pm: Student Jazz Big Band.

November 20
9:00 pm - 12:00 am
"Jazz at Oscar's" with students from the University of Toronto's Jazz Performance program at 9:00 pm and 10:00 pm in the Arbor Room at the University of Toronto. 9:00 pm: Student Jazz Ensemble. 10:00 pm: Student Jazz Orchestra. 11:00 pm: Student Jazz Combination. 12:00 am: Student Jazz Big Band.
ANNOUNCEMENTS

*November 1: 10:00: Cantabile Chorale of York Region. Reunion rehearsal. For all former choir members. 6:00. Buffet dinner prior to 8:00 concert (see daily listings). Thornhill Presbyterian Church, 271 Centre St. To register: 905-731-6318.


*November 1: 7:00: Brenda Muller/Ardoulean. Wolf at My Door. CD launch with live performance & opening to meet the members of Ardoulean. Cabaret, Blues, Jazz & classical settings for flute, piano & cello. 2 Casa Night Club, 569 King. 416-204-6261.

*November 1: 7:00: Vox Nouveau Singers. Silent Auction. With performances by the Singers. Dundas Lion’s Community Centre, 10 Market St., Dundas. 905-627-2038. 4:20, $15.

*November 7: 7:30: Gilbert & Sullivan Society of Toronto. AGM, concert group, a quiz and group singing. Shy Room, Parachute Hall, St. Aloysius Church, 851 Bloor St. 416-622-4415. Free.

*November 8: 7:30: Toronto All-Star Big Band! The Serenaders. Swing Out to Victory. Music, dinner and dancing, Canadian Warplane Heritage Museum, 8280 Airport Rd, Mount Hope. 905-678-4132 x221, $30.


*November 14: 7:00pm onwards to November 18: Peter Anthony of Peter Anthony Hair Design. Jesse’s Foundation for Music and Dance Therapy. Jesse’s Scissors in Motion. Fundraising event to bring music therapy to critically ill children. Peter Anthony will cut hair for men and women non-stop until he drops after setting a record for cutting hair. First come, first served. Location tba. Prebook and prepay by calling 1-888-415-3773, $30.


*December 3: 12:30: GTA Music Educators/ Music Industry/Coallation for Music Education in Canada. 12th Annual Christmas Take Festival and Choir Sing Along. Participation is open to students, teachers, private instructors, professionals and anyone who plays the tuba or likes to sing. Arrangements by Scott Irvine. Conductors: Jayne Evans & Jeff Reynolds; emcee: Cici Isaac. Nathan Phillips Square, 100 Queen St. West. Registration by November 28, 416-222-8282 x2164 or ken@brink@tedc.org


*December 7: 2:00: Elmer Iseler Singers. Sherry and Shortbread. Silent auction and music of the holiday season. Albany Club, 51 King St. East. Call for information or tickets 416-217-0537, 975.

LECTURES/SYMPOSIAS


*November 9: 2:00: Toronto Opera Club. Great Tenors of Our Time. Audiovisual presentation with guest speaker David Stanley-Porter. Room 205, Edward Johnson Bldg., 80 Queen’s Park. 416-841-3940. 12:00 noon members.

*Benjamin Britten: A Celebration. Benjamin Britten and the Crisis of Tradition. Lecture by Carl Morley. Nov 10: 7:00 at Walter Hall, University of Toronto; Nov 12: 7:00 at Von Kuster Hall, University of Western Ontario, London; Nov 13: 7:00 at Wilfrid Laurier University, Waterloo; Nov 15: 7:00 at Macdonald Stewart Art Centre, University of Guelph. 416-387-9677, www.BrittenCelebration.com

*November 21: 8:00: Toronto Reference Library. Talk by Alan Paul, composer, conductor and founder of the Expo 80 Orchestra. 709 Yonge St. 416-395-5777. Free.

*Benjamin Britten: A Celebration. Singing Britten’s Operas. Lecture by Colin Graham. Nov 24: 12:00 noon at Walter Hall, University of Toronto; Nov 24: 8:00 at Macdonald Stewart Art Centre, University of Guelph; Nov 26-4:00 at Von Kuster Hall, University of Western Ontario, London; Nov 26: 8:00 at Wilfrid Laurier University, Waterloo. 416-387-9677, www.BrittenCelebration.com

*November 25: 2:00: Goethe-Institut Toronto. Symposium with Professor Lydia Goehr and Professor Richard Leppert exploring various aspects of Wolfs at My Door. Achieve Technical Ease and Vocal Beauty with Janet Catherine Dea B.A. (Yale) M.Mus. (McGill)

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January 5 2:00: Royal Conservatory of Music, History and Legacy of the Third Reich: The Wagner Paradigm. Lecture by Gottfried Wagner, musicologist and great grandson of Richard Wagner. ROM Theatre, 100 Queen's Park. 416-408-2824 x321. Free.

* December 5 2:00: Royal Conservatory of Music, Third Reich: The Wagner Paradigm. Lecture by Gottfried Wagner, musicologist and great grandson of Richard Wagner. Royal Ontario Museum, 100 Queen's Park. 416-408-2824 x321. Free with admission to the ROM.


* December 7 1:00: Royal Conservatory of Music, The Music of Terezin, BBC Documentary Film. ROM Theatre, 100 Queen's Park. 416-408-2824 x321. Free.

M A S T E R C L A S S E S


* November 7 9:00am: Music Toronto/RCM Glenn Gould Professional School. Violin master class with Mark Steinberg. Recital Hall, 273 Bloor St. West. 416-408-2824 x324. Free.


* November 7 9:30am & 2:00: RCM Glenn Gould Professional School. Piano master class with Marc Durand. Location tba, 273 Bloor St. West. 416-408-2824 x334. Free.

* November 7 11am & 2:00: RCM Glenn Gould Professional School. Voice master class with Mark Steinberg. Location tba, 273 Bloor St. West. 416-408-2824 x334. Free.


* November 19 2:00: Wilfrid Laurier University Faculty of Music, Voice master class with Frederica von Stade, Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo. 519-884-1970 x2150. 416-408-2824 x334. Free.


* November 27 9:30am: RCM Glenn Gould Professional School. Piano master class with...
**WORKSHOPS**

- **November 2 2:00:** Lang & McQuade. Improv - Can't Get Started? Allan Don guideline on improvisation for young jazz players. Open to all participants. 416-408-3752. Free.


- **November 3 2:00:** Lang & McQuade. Colin: The Natural Approach for Any Age. Daniel Domb demonstrates techniques for all levels of musicians. Bring your flute, 933 Bloor St. West, 416-388-7886. Free.

- **November 15:** World on a String, Community Youth Fiddle Project. Learn the art of North Tabora First Nations Fiddling with Anna Lee. Noon-1:00. Class 2:00: intermediate students. Cabbagetown Community Arts Centre, 454 Parliament St. 416-387-1018.

- **November 22 2:00:** Long & McQuade. The Doctor is In! Don Johnson, brass diagnostician. Offers one-on-one coaching. Rehearsal: 416-596-7281. 7:30-9:30, $5 (non-members), $3 (members).

- **November 14:** World on a String, Community Youth Fiddle Project. Learn the art of North Tabora First Nations Fiddling with Anna Lee. Noon-1:00. Class 2:00: intermediate students. Cabbagetown Community Arts Centre, 454 Parliament St. 416-387-1018.

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CD DISCOVERIES

Introduction
This month Toronto and places as far afield as Guelph, Waterloo, London and Goderich will play host to “Benjamin Britten - A Celebration”. Organized by impresario extraordinairre Nicholas Goldschmidt, these events mark the 90th anniversary of the birth of the celebrated English composer. The reviews in this month's DISCoveries include only two mentions of Britten's work, both in the midst of Pamela Mangles' essay about four new cello releases, so I want to take this opportunity to mention a number of other Britten discs that I feel are particularly worthy of note. Two older releases on the local Marcus Classics label are dear to my heart, and they relate to the upcoming events: the Aldeburgh Connection's "Britten - The Canticles" (MAR 81185) features the voice of Benjamin Butterfield who will perform Canticle III - Still falls the rain in Toronto on Sunday November 23; and the Penderecki String Quartet's recording "Britten and Shostakovich - Quartets No.3" (MAR 81173). Although the PSQ is not involved in the festival, Britten's third quartet will be performed by a stellar line-up that includes violinists Scott St. John and Erika Raum, violist Steven Dann and cellist Shauna Rolston, who will also be featured in the Suite No.3 for solo cello. The Toronto performance is November 24. And speaking of the Britten solo cello suites, I welcome you to revisit the review of recordings by Pieter Wispelwey (Channel Classics CCS 17198), Truls Mork (Virgin Classics 7243 5 45399 2 3) and Misliav Rostropovich (DECCA London 421 859-2), which appeared in our February 2002 issue, which you can find online at www.thewholenote.com. One final personal note on the music of Benjamin Britten regarding a piece that I have admired since first encountering a recording by Harold Gomberg in my formative years: the Phantasy Quartet, Op. 2 for oboe and strings. I'm pleased to report that this under-recorded gem is included on a new Hyperion/Helios recording entitled "Benjamin Britten: Music for Oboe/Music for Piano" (CDH55154) featuring excellent performances by oboist Sarah Francis, pianist Michael Dussek and members of the Delme Quartet.

From the mee culpa file, I note that with the plethora of jazz guitar discs reviewed last month I missed an opportunity to cover a mostly contemporary classical guitar disc. U of T alumna Vineca McClelland, who now makes her home in France, gave a recital for the Toronto Guitar Society on October 25 and sent me a copy of her recording "Guitar Originals" well in advance. In the shuffle of WholeNote's office move, I must confess that I misplaced the disc and only found it again after the October issue went to print. I'm especially disappointed because I have been enjoying the disc immensely ever since it resurfaced. Among such more expected names as Joaquin Rodrigo and Dussek and members of the Phantasy Quartet which disbanded when Schaefer's quartet oeuvre included only five works. The Molinari have recorded all eight quartets for the ATMA label and you can revisit our reviews of those discs from March/August 2001 (Nos.1-7, ATMA ACD 2 2188/89) and September 2003 (No.8, ATMA ACD 2 2201) at our website as noted above.

The only group in the world to have undertaken Schaefer's complete cycle since the demise of the renowned Orford Quartet which disbanded when Schaefer's quartet oeuvre included only five works. The Molinari have recorded all eight quartets for the ATMA label and you can revisit our reviews of those discs from March/August 2001 (Nos1-7, ATMA ACD 2 2188/89) and September 2003 (No.8, ATMA ACD 2 2201) at our website as noted above.

Since the days of the now defunct Massey Hall New Music Festival, in all its various guises, November has traditionally been new music month in Toronto and in this magazine. With that in mind, in closing I'd like to mention another new ATMA release ("Forum 2000/2002", ATMA ACD 2 22328) which features one of this country's most important new music initiatives: the International Forum for Young Composers. Founded in 1991 and sponsored in part by the International Music Council (UNESCO), this biennial event gives seven young composers, selected by an international jury, the opportunity to compose a work for the Nouvel Ensemble Moderne (NEM), Canada's only full-time professional contemporary music ensemble, and gather at the Faculty of Music at the Université de Montréal. NEM is the resident ensemble, for a four-week workshop that includes more than 90 hours of public rehearsals, conference-buffets, mini-forum analyses, seminars, interviews, round table discussions and concerts. From these seven composers four works are eventually chosen for broadcast through Radio Canada and the European Broadcasting Union and are released on compact disc. The current boxed set includes both the 2000 Forum, which for the first time was not held in Montreal but rather in Adelaide, Australia at the invitation of the Telstra Adelaide Festival, and the 2002 edition, which returned the event to Montreal. Accentuating the international nature of the Forum, the eight works chosen in these two years were written by composers from eight different countries: Dominik Karas (b. Poland 1972), Brian Current (b. Canada 1972), Juliana Hodkinson (b. England 1971) and Luis Timoco (b. Portugal 1969) in 2000, and Christopher Tonkin (b. Australia 1972), Eneko Vadillo-Perez (Spain 1973), Luis Rizo-Sabun (b. Columbia 1971) and Luca Antignani (Italy 1976) in 2002. The only Canadian of this lot is Ottawa-born Brian Current, a rising star who now makes his home in Toronto. Although his music has been performed across Canada and abroad by the Winnipeg Symphony, the Warsaw National Philharmonic, the Oakland Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Canadian Chamber Ensemble, ARRAYMUSIC, Continuum, the Sirius ensemble, NUMUS, the Esprit Orchestra and others. I believe this to be the first commercial recording of one of his works. All in all I can't think of a better recording to introduce us to the diverse sensibilities of a new generation of serious music composers.

Looking ahead to next month, our Christmas/New Year's issue: Centenadiums "Portraits" of Barbara Pentland and Norma Beercoot; ATMA's first full-length opera release - Handel's "Acis and Galatea" featuring Suzie LeBlanc; the latest volumes in the Naxos "Georg Tintner Memorial Edition"; CRC Records' 2 CD release of the University of Toronto. This excellent BIS recording features the Mendelssohn String Quartet performing surprisingly lyrical (at least for such a seemingly "academic" collection) works by Walter Piston, Leon Kirchner, Bernard Rands and the aforementioned Mario Davidovsky. They are joined by soprano Lucy Shelton for three lovely settings of poems by Verlaine and Baudelaire by Earl Kim.
Pinchas Zukerman playing Mozart, with and without the National Arts Centre Orchestra; Angela Hewitt’s Hyperion double CD release of Bach’s “English Suites”; a potpourri of seasonal releases; and much, much more. Until then I wish you “happy listening!”

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

David Olds
Editor, DISCoveries

EARLY MUSIC AND PERIOD PERFORMANCE

Lost is My Quiet – English Songs from Purcell’s Time
Nancy Argenta/Daniel Taylor
ATMA ACD22300

"Lost is my quiet for ever" is Henry Purcell’s 1691 duet, and one of two duets performed on this CD. The other, “My Dearest, My Fair-Est”, is by Purcell’s little-known younger brother Daniel. It is a treat to hear Nancy Argenta and Daniel Taylor featured together on disc for the first time, recorded at the same time as concert performances earlier this year in Montreal, Guelph and Toronto. They are joined by musicians from the respective places they call home, London and Montreal: Adrian Butterfield and Hélène Plourde, violins; Margaret Little, viola; Susie Napper, cello; Matthias Maute and Sophie Larivière, recorders, Christopher Jackson, harpsichord, and Nigel North, lute. As well as a wonderful selection of solos and duets by Henry and Daniel Purcell, John Blow, and John Eccles, there are lively instrumental suites by Henry Purcell.

These two singers are well known for delightful interpretations of this repertoire, which here ranges from such languishing airs of unrequited love as “Oh! That mine eyes would melt into a flood” and “See the forsaken fair with streaming eyes” to playful vignettes such as “As Cupid roguishly one day...stole out to play”. A wonderful collection of court and theatre music from the 17th Century.

Dianne Wells

Bach – Suites à Violoncello Solo senza basso
Ophélie Gaillard
Ambroise AMB9905/6

Bach – Six unaccompanied Cello Suites
Sergei Istinin
Analekta FL 2 3114/5

Bach – Solo Cello Suites
Jaap ter Linden
Harmonia Mundi 2907346/47

The recordings here reviewed offer us a presentation of how Bach’s dance suites might have sounded to his ears, without the excesses of romantic interpretation. Bach is known to have numbered as personal friends several dancing masters and there is little doubt that he was accustomed to French dance steps. The dances represented in his instrumental music would have been designed with these dance steps in mind. Jaap ter Linden’s harmonia mundi set is recorded beautifully, the cello having a rich clear quality. Sergei Istinin’s playing portrays a sense of nostalgia and melancholy and this is reflected in his playing. A beautiful representation of the works.

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Daniel Taylor

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NANCY ARGENTA
DANIEL TAYLOR

Commed by the International Handel Prize jury
seems to suit the slightly muted quality of the Analekta release - recorded in Saint John’s Anglican Church, Elora. Ophélie Gaillard’s ambrosie recording is, like her playing, slightly in your face - this can be extraordinarily exciting, but more often sounds a bit relentless.

The most interesting issue seemed to be the degree to which a player could balance the music as a simple dance movement - which with Bach they never are - with the ability to bring out subtle shadings of sound and tone to go beyond the music. The Sarabande of the 5th suite is a good example of this. The music is very sparse, no double-stopping and very few notes. The expressive gesture of the melody has to act as melody and bass. It is like raw, simple emotion — Zen and the art of the Sarabande. With Linden, the most experienced of the players here, this is portrayed as simply as the structure of the music.

Sergei Istomin’s playing is often similar, and yet there is a humanity that he brings to the music. The Prelude to the 2nd suite could not be played in more touching a fashion. The music at the same time seems naive and yet tortured. You are led beyond the music and notes to one’s own imagination.

Ophélie Gaillard’s recording suffers from the excesses of many modern “baroque” performances - the fast movements are often too fast and the sarabandes are often too slow even for dance. She does have an admirable exuberance however, and should be congratulated for CD presentation — with exquisite cardboard packaging — and for being the first female baroque cellist to record the suites.

This old romantic though, still prefers the sets by Pablo Casals!!

Kevin Mallon

Virtuoso Solos for the Viola da Gamba
Sergei Istomin
Analekta FL2 3144

For those who might find the idea of a solo recording NOT devoted to Bach to be a potential bore, this CD will prove them wrong. The program is well varied and beautifully paced; the recording quality is tops; and the performance is one of great musical integrity, expressiveness, and technical excellence. I’ve always thought of the baroque violin as having both noble and intimate qualities, and this recording displays both in perfect balance. In fact, the only thing I was disappointed with was the rudimentary liner-notes... Carl Friedrich Abel (1723-87), a violin virtuoso famous for his collaboration with Johann Christian Bach in 18th-century London, is represented by about one-third of his “27 solos”, played here with engaging elegance and expressive virtuosity, which Abel himself was reputed to have displayed. G.P. Telemann’s D-major sonata from the “Getreue Musikmeister” receives an insightful and focused performance, particularly in its curious recitative-and-aria third movement, and in the rhythmic and melodic energy of the closing Vivace. And two sonatas from Amsterdam-born Johannes Schenck’s “L’echo du Danube” (op. 9), with their exotic writing for the viol, display Istomin’s formidable technique and the eloquent musicianship that it serves.

Alison Melville

Graupner: Partien 1718 & Galanteries
Partitas for Harpsichord, Vol.2
Geneviève Soly
Analekta FL 2 3164

The baroque revival continues. It has been a great adventure over the last few decades - so much scholarly and musical talent devoted to bringing the masters of the past to us. The most pleasant of surprises is that there are so many past masters of which we previously knew nothing at all. Thanks to Geneviève Soly for her efforts on behalf of one such unsung hero, Christoph Graupner.

Graupner, like his contemporaries Bach, Handel, and Telemann, was required by his position to provide a lot of music for ceremonies, liturgies, celebrations, etc. His harpsichord music though, replete with keyboard gymnastics, was written for himself and his students and thanks to the great technical and musical abilities of Geneviève Soly, we have here a real treat. The Partitas on this CD are dance suites that never tire the ear or the imagination - the virtuosity serves the music (not the reverse), with lots of power, and lots of charm too. The writing is distinctive and interesting, and the performances are spectacular. The harpsichord, by Henrick Broekman, is perfect for this music. It’s a really substantial instrument after one by Haas - each of the registers has a very distinctive voice, and are all used to great effect and variety. Listen with headphones and hold on tight.

I just couldn’t sit still for this one. You have to hear it to believe it. Go buy it right away. Get a bunch of them for Christmas presents.

Den Cial

Editor’s Note: Geneviève Soly’s efforts to bring Graupner to the attention of the musical public also include a series of recordings devoted to his instrumental (i.e., ensemble) and vocal music. Analekta has recently released the second volume in this set, featuring soprano Ingrid Schmithüsen with Hélène Plouffe and L’ensemble des Idées heureuses under Soly’s direction. Den Cial reports: "Graupner wrote over 1,400 cantatas. "Die Krankheit, so mich drückt" for Soprano and ensemble is a calm, serene work... Schmithüsen is quite dramatic, but her interpretation is appropriate to the text... (In the Ouverture in D minor GWV 426) the viola d’amore of Hélène Plouffe is warm and rich... Overall, this is
a relaxing, uncomplicated collection. Well executed, charming, and calm in a way that otherwise did not survive the 18th century.

Scarlatti/Vivaldi/Avison
Marie-Nicole Lemieux;
Tafelmusik Baroque Orchestra;
Jeanne Lamon
Analekta FL 2 3171

Now in its 25th anniversary season, the Tafelmusik Baroque Orchestra continues to amaze with stylish, well-informed, passionate performances of repertoire covering the 17th, 18th and early 19th centuries. Their impressive "discography" includes dozens of recordings from outstanding performances of Corelli, Geminiani, Vivaldi, Handel and Bach to later Classical and early Romantic works of Gluck, Haydn, Mozart and Beethoven.

This latest effort showcases the prodigious talents of the Canadian contralto Marie-Nicole Lemieux, a prizewinner who is active in concert halls and recording studios all over the world, working with some of the leading conductors and orchestras.

This is a seductively entertaining disc, considering that the musical material is very thin on significance and meaning. Lemieux performs two extended settings of standard religious texts: the Salve Regina of Domenico Scarlatti and Vivaldi's solo setting of the Stabat Mater. The former piece is somewhat interesting as a rare example of vocal music from the master of the Italian harpsichord. The latter is - I'm afraid - a rather forgettable youthful exercise and I fear the Red Priest might be horrified to know it was still being performed.

Like the proverbial "great actor reading the phone book", however, Lemieux and Tafelmusik give absolutely outstanding performances of these pieces. The shimmer of the strings, the glorious timbre of the voice: with each changing chord tears came to my eyes. This disc is a clinic in the sheer art of performance and is recommended if the buyer is interested in surrounding him/herself with beautiful sounds.

Larry Beckwith

Mozart Keyboard Sonatas
K.281, K.545, K.310
Ludwig Sémerjian, fortepiano
ATMA ACD 22243

There are three Mozart Piano Sonatas recorded here on an original Viennese fortepiano by Anton Walter, 1790. Hopefully, we are, most of us, acclimated to the sound of a Viennese piano so that we may judge the quality of performance and not be so surprised at the sounds made by such an instrument. Still, there are important considerations regarding historically informed performance.

The action is completely different from a modern piano - an action that does not have anywhere near the power of the modern instrument, but is very light and a great deal more sensitive to the touch - with hammerheads that are covered, not with felt, but with layers of leather. The strings are finer and the bass is strung in brass wire, and not overwound with copper. A fortepiano has a much richer overtone structure than a modern instrument, but much less "fundamental" tone. This produces a much brighter sound with a lot less bass booming. There is nowhere to hide with a fortepiano, the sound is clearer and cleaner. These differences raise many issues regarding dynamics, phrasing, ornaments, and the use of the sustain and moderator mechanisms. In the case of this recording however, the difference that is most noticeable is not the sound of the instrument but the interpretation of the score.

Of the three sonatas included here it is K.310 that is most distinctive, very different from any other recording, on any piano. The tempo is slower, but stident, emphasizing the "martial" element of the work, grim, serious. While Malcolm Bilson's approach (on a Walter copy) is rapid and driving, Sémerjian is almost relentless - little variation in rhythm or tempo. The effect is, in fact, quite surprising, a very different sort of Mozart.

The performances are interesting, the piano is particularly fine. If you are looking for a different approach...
to familiar music, this is a good choice.

Den Cull

Concert Note: The Zehetmair Quartet had been scheduled to perform Schumann for Music Toronto at the Jane Mallet Theatre on November 20, but they have cancelled, and have been replaced by the Jacques Thibaud Trio.

Grieg/Schumann

Piano Concertos

Leif Ove Andsnes

Berliner Philharmoniker; Mariss Jansons

EMI Classics 7243 5 57562 2 0

Every once in a while, a CD comes along to dispel all one's preconceptions regarding the same old familiar warhorses. As luck would have it, this brilliant recording of the Grieg and Schumann concerti came across my desk recently. Pianist Leif Ove Andsnes, a frequent guest of the TSO, is no stranger to Canadian audiences, especially after his acclaimed appearances at Vancouver's Chan Centre in January 2002 and October 2003.

Both works are respectfully treated, with orthodox readings. However, there is a fiery verve here that makes one take notice. Mariss Jansons, well known as the “hardest working man in classical music” displays a command of the Berliner Philharmoniker that is nothing short of astounding. I hear an oboe passage in the Grieg that I don’t recall having heard before. With steely polish on every line, it nonetheless doesn’t seem contrived. The Steinway D is remarkably even across the scale, more so than any that I’ve encountered “in the flesh”.

The recording, production and engineering team deserve praise, having successfully captured Andsnes and Jansons’ efforts. The included booklet’s covering essay on the concerti, by Jeremy Steipmann, reads in a manner that virtually assumes that the listener has a previous recording of the two works. My ancient Grieg/Schumann Concertos LP with Leon Fleisher and George Szell must finally take a back seat with the arrival of this CD.

John S. Gray
and thematic invention that Ravel brings to bear is brought out wonderfully in this performance, as well. A good deal of the history of the violin – Stradivari, gypsy roots, Sarasate, Hungarian and Spanish influences – meld with the promise of its future in this brilliant recording. I’d recommend it highly.

Larry Beckwith

Conversations (Brahms; Elgar; Saint-Saëns...)
Alain Trudel, trombone; Yanick Nézet-Séguin, piano
ATMA ACD22289

I too an Alain Trudel CD into one of the schools I work at recently and played it for some students. They listened reasonably attentively, for an eighth grade class. The thing that really made them sit up and pay attention was when I told them that was a trombone they were hearing. Their reaction? “SO THAT’S what a trombone is supposed to sound like!”

Adults seem to have a slightly modified response; something along the lines of “I never knew a trombone could sound that beautiful.” My own reaction to Alain Trudel’s playing seems to encompass both of these points of view. Trudel’s work on “Conversations” has just reinforced that opinion once again.

The material on this CD is made up of shorter recital pieces and vocalizes (the longest single track is just over eight minutes). Each piece is performed with an achingly beautiful sound, and technique that is so precise that it doesn’t call attention to itself. The interplay between Trudel and Nézet-Séguin is practically telepathic.

Such traditional recital favourites as Faure’s ‘Siècleenne and Saint-Saëns’ Le cygne’ are presented along with music by Bruch, Brahms, Glieere and Kreisler; all of it with impeccable musicality.

Merlin Williams

Lalo - Symphonie espagnole, Op.21; Saint-Saëns; Ravel
Maxim Vengerov, violin
Philharmonia Orchestra
Antonio Pappano
EMI Classics 7243 5 57593 2 0

This recording is indeed a classic. The Siberian-born violinist Vengerov is among the top violinists under the age of 30 in the world today and could easily capitalize on his fame and simply “churn out the hits”. This recording is no knock-off, however. The connections abound in the carefully-chosen program: the Saint-Saëns Concerto No.3 and Lalo’s Symphonic espagnole were both written for the important 19th century Spanish virtuoso Pablo de Sarasate and Ravel’s Tzigane is one of the more substantial short pieces in the violin repertoire, exploring as it does the “gypsy” roots of the fiddle.

The CD opens with Lalo’s five-movement Spanish-flavoured musical essay. Vengerov handles the flashy episodes with aplomb and injects maximum excitement into the proceedings. The orchestra never overpowers him; rather, one gets the feeling Vengerov could hold his own against an ensemble of twice the size! Conductor Pappano takes full advantage of his soloist’s poise and really lets the orchestra loose at several points. In the more poignant moments, Vengerov lets his Strad sing and plunges the depth of Lalo’s lyrical lines.

The wonders continue in Saint-Saëns’ underrated 3rd violin concerto. The opening phrases from the violin introduce several different colors than we heard in the Lalo, confirming Vengerov’s large palette. My only quibble here concerns surprisingly questionable intonation in the winds of the orchestra in the first movement, but all is well in the rest of the piece – a hint perhaps that the first movement was recorded in a separate session? The third movement is handled with remarkable sensitivity: the dynamics and balance between soloist and orchestra are truly thrilling.

Ravel’s Tzigane rounds out the disc and Vengerov dives into it with abandon. One never forgets this is virtuosic writing, but the harmonic...
La Spagna
Our first international bestseller that through its 'Super Sound' status in the 'Absolute Sound' started an era of award-winning BIS recordings.

Vivaldi: The Four Seasons
BIS's all-time bestseller. Was chosen No. 1 in Italy, and was on 'The Fanfare Want List' in 1986.

Bach Cantatas Vol. 10
Doesn't need introducing: This is THE Bach Cantata Cycle, featuring the wonderful soprano Miah Persson.

Handel: Gloria
The World Premiere and still No. 2 recording of the new work by Handel starring BIS's Grand Lady of Olde Singing: Emma Kirkby.

Sibelius Violin Concerto
Arguably BIS's definitive international break-through CD and still our bestseller on this medium.

Recorded in 1973, this is the only rendering of Delius's opera about life on the Mississippi in Louisiana. Delius completed it in Paris in 1897 but he had spent part of his youth in Florida and it was there the idea was born. By the time he completed Koanga he had already finished Inmebu (1892) and The Magic Fountain (1895) and had yet to finish his best known opera, A Village Romeo and Juliet (1901). He would write six operas but Koanga remained his favourite, perhaps with nostalgia for his stay (1884-86) in the United States, as an orange-planter on the St. Johns River in Florida and then a music teacher in Jacksonville, Danville, Virginia and New York.

Koanga is easy on the ears, full of good tunes, lavish orchestrations and a not unbelievable story ending in tragedy and high drama. That Delius was skilled at writing for chorus is well known and their words and all the soloists' are clearly understood. The cast includes baritone Eugene Holmes as Koanga, an African prince and Voodoo Priest; soprano Claudia Lindsey as Palmyra, a quadroon. Bass Raimund Herincx is the planter, whose wife Clotilda, sung by contralto Jean Allister, is secretly Palmyra's sister. Bass Simon Estes is Ragwan, a Voodoo priest.

If you can enjoy opera in English, hearing this may be as delightful an experience as it was for me.

“Baltic Voices” features exciting new repertoire sung by one of the world’s finest choirs. This CD marks the beginning of a three-year project to explore the choral riches of the Baltic Sea countries, Scandinavia and Russia, with special attention to the choir's native Estonia. These recordings highlight the mainstream tradition of the past hundred years. The first volume features secular and sacred works by 20th-century composers from Estonia, Latvia, Sweden and Finland.

The traditional quality of the Psalms of David by Cyrillus Kreek (1889-1962) explores the rich sonorities inherent in beautiful folk melodies. Sven-David Sandström's Hear my prayer, O Lord, based on Henry Purcell's too short gem of an anthem, cleverly stretches the thematic material out to about six minutes. However, his atonal and often dissonant Es ist genug bears no resemblance to Bach's version.

Einojuhani Rautavaara's Lurca Suite, Op. 72, offers a collection of charmingly descriptive choral tone poems.

This CD features three world premiere recordings: Veljo Tormis' Latvian Bourdon Songs, a combination of folk style and modern sonic textures; Which was the son of... in which Arvo Pärt, the master of the art of minimalism, has set music to a "begat" text; and the first recording of the orchestral version of Peteris Vasks' Dona nobis pacem (which bears a strong resemblance to the...
In their second recording together, "The Powers of Heaven," Paul Hillier leads the Estonian Philharmonic Chamber Choir through a selection of sacred choral masterworks from the Slavic Orthodox tradition of the 17th & 18th Centuries, sung in their original language.

The title track, Now the Powers of Heaven, by Giuseppe Sarti (1729-1802) is a tour de force for the formidable talents of this choir. Their rich full-bodied tone, powers of declamation, and surprising dynamic range make it hard to believe that this is really only a "chamber" choir of about 28 in number.

When Baldassare Galuppi (1706-1785) was invited by Peter the Great to visit Russia, he brought with him his Venetian style and form which had a great influence on Sarti and also Dmitry Bortniansky (1751-1825), one of the most prolific composers of this Orthodox repertoire.

In the Flesh Thou Didst Fall Asleep by Galuppi clearly illustrates the "Western" musical concepts. Several other pieces by Bortniansky demonstrate an adoption of Western harmonic conventions and style, drawing musical parallels to music of the Venetian masters.

This is clearly a virtuoso choir under the masterful direction of Paul Hillier.

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**Concert Note:** Soundstreams Canada presents Paul Hillier and the Estonian Philharmonic Chamber Choir in two Toronto performances this month. On November 7 they will present a program of contemporary sacred music from the Baltics by Pärt, Tormis, Kreek, Norgard and Steeck. On November 9 they will join the Elmer Iseler Singers and director Lydia Adams in the North American premiere of Henryk Gorecki's monumental cantata Srewo, Sidus Polonarum, works by Canadian composers Melissa Hui and Craig Galbraith, plus music from the Russian Orthodox tradition.

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**Canadian Premieres**

**The Gryphon Trio**

Analekta FL 2 3174

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**Shostakovich String Quartets**

**Borodin Quartet**

Chandos CHAN 10064

When these Melodyia recordings first appeared here in June 1974 on six LPs from EMI, they comprised Shostakovich's complete quartets as the last two had not yet been written. Barely had these been released when Melodyia began recording the, by now, 15 quartets again with the Borodin Quartet but with one important difference: Rostislav Dubinsky, their founder and first violin had left and been replaced by Mikhail Kopelman.

A few years ago at the Summer Festival in Round Top, Texas we had the pleasure of spending several evenings with Dubinsky and his pianist wife, Luba Edlina, who were then also faculty members of the music department at Indiana University. He spoke quite freely and as we talked about the Shostakovich Quartets it was clear that he had a special closeness with the composer and with these works. Dubinsky was more than a contemporary, a colleague, a friend. He understood. How else can one explain the spirit of these performances, how one can hear right through to the composer without the musicians getting in the way? In their hands Shostakovich's dots on the stave lines become completely comprehensible and Music is confirmed as the international language.

The original Borodin Quartet was one of the very finest of its time, playing with absolute security and, where called for, alarming intensity or the utmost delicacy.

This is such an important set because it is also a document of the performing traditions at the time. It should be part of any chamber music or Shostakovich collection.

Bruce Surtees

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**with Trevor Pinnock**

**CCS 14798**

Bach: The Complete Sonatas for Violin and Obbligato Harpsichord

CCSSA 19002

Rameau: Pièces de Clavecin en Concert

with Orchestra Arte Dei Suonatori

**CCSSA 19503**

Vivaldi: La Stravaganza, opus 4

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**'editors choice' Gramophone**
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The world première recording of John Rutter's new work plus eight of Rutter's popular anthems

"A unique influence on the contemporary British choral-music scene" (The Observer)

Featuring The Cambridge Singers directed by John Rutter

Distributed in Canada by S.R.L.

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for the Analekta label. Here at last are four prominent examples of the Gryphon Trio’s most successful commissions.

Kelly-Marie Murphy’s propulsive Give Me Phoenix Wings to Fly opens the disc with a burst of frenetic energy reminiscent of Bartók at his most barbaric. The trio, propelled by Jamie Parker’s deft pianism, performs this music with absolute conviction.

Chan Ka-Ninn’s and the masks evolve… is an elaborate tone poem portraying the composer’s interest in certain aspects of Aboriginal culture. It is a sprawling and occasionally chaotic work which, thanks to a consistently engaging performance, succeeds despite itself. I feel however that we deserve a programmatic justification that is missing from the liner notes for the extended solos on what sounds to me like a musical saw.

Christos Hatzis’s Old Photographs is a fragment from his grandiose Constantinople multimedia spectacle and as such incorporates visual elements that aren't comprehensible in the recorded medium. I know not what these Photographs are meant to depict, but I can assure you that the music (a brazen pastiche of Brahms and Piazzolla) is decidedly Old.

Kelly, Chan and Hatzis share a fondness for extra-musical elements and an ardent, hyper-kinetic sensationalism that seems intent on making a glinting first impression. Gary Kulesha’s Trio No. 2 is, by contrast, conventional in its approach to questions of form and musical discourse. Brimming with cogent musical argument, dramatic silences and poignant meditative moments, it remains for me the most compelling of these compositions.

Daniel Foley

Concert Note: In their first appearance of the season as Music Toronto’s ensemble-in-residence, the Gryphon Trio performs music by Martinu, Ives and Beethoven on December 6 at Jane Mallett Theatre.

Libellune

Roxanne Turcotte

empreintes DIGITales 0369CD

Electroacoustic music fans will be thrilled to know that these two new releases featuring the work of Paul Dolden and Roxanne Turcotte are extremely high quality in production values, generous in duration, wide-ranging in styles, thought-proving in musicality, and well, just plain great!

As Dolden and Turcotte’s compositional styles are as different, to my ears anyway, as apples and oranges, comparisons cannot really be justified. As the liner notes describe, Dolden’s music is “the missing link between jazz and rock and the high-brow concert tradition” while Turcotte’s “musical approach rests on a film-like art of integration.”

Paul Dolden’s release contains three works from the composer’s output from the mid to late 1980s and two works from 1996. Most impressive is how Dolden can manipulate a wall of sound to create musical juxtapositions, especially in the opening track, Below the Walls of Jericho (1988-89). My pick, however, has to be The Vertigo of Ritualized Frenzy, Resonance #4 (1996). For tape, with François Houle on clarinet and Leslie Wyber on piano, this is a rocking, thumping, virtuosic display of street smarts, intellect and psyche. Timeless.

Most of the works featured on Roxanne Turcotte’s CD are more recent, A more introspective nature and thus compositional style is evident here. She also displays a quiet wit in Y—OW (1985, 2002). The telephone and its users play a starring role in this version of a work which the liner notes explain was put together from 22 tapes of the multimedia work of the same name. Turcotte is described also as a sound designer and nowhere is this more evident than in the title track Libellune (1999-2002). A glorious and reflective work for ethnic wind instruments (as performed by Michel Dubéau) and tape, aural imagries are created effortlessly by Turcotte’s exact sense of movement and timing.

Unfortunately, the cardboard packaging of both CD’s is not quite
successful. It is difficult to see the large picture of each composer which is located on the inside of the sleeve containing the package and the CD is held by a folded piece of glossy cardboard with a tab. Even though the bilingual liner notes are well written, informative and thorough, the small print on the production details section of the liner notes is difficult to read. (I recently had my eyes checked so I don’t think it is me!)

But once again, the music is great. Both first-time and seasoned electroacoustic listeners are well advised to check out both discs.

Tiina Kiik

JAZZ

Café Varzé Jazz – Music of Donald Anthony Varzé
Sandro Dominelli Quintet
Varzé Records VRCD01

From out of Canada’s West comes... Latin Jazz? Well, that’s what Donald Anthony Varzé composes, for the most part, so that’s what’s played by the band-for-hire, the Sandro Dominelli Quintet. But both the music and the band are flexible, so this Edmonton session is not just Latin, nor just a quintet.

The non-playing composer/producer offers 11 originals totalling a generous 73 minutes, with 5 tunes from the Latin genre and the remainder ranging from a lilting jazz waltz to another more formal tune, and a sort of Nouveau-Dixie-Swing.

While I hadn’t heard of the drummer/leader Sandro Dominelli previously, he proves himself to be a talented musician, comfortable in all settings and time signatures.

I know the work of most of the others via recordings, and standout Toronto pianist David Restivo from many situations. He’s very effective on the last selection, a quiet trio tune, Primo’s Waltz. (Chris Andrew replaces him on three of the selections.)

Bob Tildesley is on trumpet and flugelhorn, and sounds wonderful, especially on his quartet feature Blues Plus Four, a tribute to Miles Davis. When Roses Bloom was written with Pierre Trudeau’s lapel in mind, and has lovely also work by Kent Sanger, elsewhere heard on tenor and soprano. Throughout, bassist Mike Lent is solid, both in the ensemble and soloing. Percussionist Tilo Paiz enhances the bossa, salsa, calypso and samba tracks.

It’s all very well recorded, and Varzé’s compositions are easily accepted and repetition-friendly.

As a small label, this CD could be hard to find in shops. Try www.varzejazz.com on the internet.

Ted O’Reilly

Blue Browne

Brian Browne Trio
Seajam Recordings SJ 1012-2

Brian Browne can sure get in a groove! That’s been the Montreal-born pianist’s forte over the years, and it’s a talent that has never failed. This new release also shows another of his strengths: take material from all over, and mould it into earthy-but-sophisticated bluesy jazz.

The title track’s an original blues, as is a delightful little solo Here’s Your Hat, What’s Your Hurry - otherwise it’s somewhat familiar territory, but with Browne’s own harmonic touch the music is redefined. Scarborough Fair and Just The Way You Are sound fresh in his hands, and Baubles, Bangles and Beads, usually played by jazzers at a bright tempo is slowly caressed in a piano-and-bass version. Of the nine tunes, only Georgia (On My Mind) seems a bit tired, though the very slow tempo may add to that feeling.

Brian Browne has had an interesting and wide-ranging career, with youthful time spent in Ottawa, then Toronto, Peterborough and New York, returning to Ottawa about five years back. “Blue Browne” was recorded in Toronto about a year ago, with drummers Archie Alleyne or Barry Elmes, and bassist/prducer Paul Novotny.

Novotny’s warm and intimate liner notes remember that Browne was the first major pianist the 19-year-old musician played with, in his native Peterborough, and became his mentor. Twenty-four years later, it’s still
a thrill for Paul to hear Brian. And it's the same for me.

Ted O'Reilly

Solo Piano
Richard Whiteman
Cornerstone Jazz CRST CD 120

I've enjoyed Richard Whiteman's piano playing for several years now, both as an audience member and as a fellow musician. I've enjoyed his previous three albums with his quartet and trio, so when he came out with a solo piano CD I jumped at the chance to review it.

The material on the CD consists of a dozen standards, plus two of Richard's own tunes based on standards. The choice of songs is refreshing. More than once I found myself checking the back cover to find out "just what WAS that tune?"

The original tune Things, based on the idea of All the Things You Are has some wonderful passages reminiscent of a Bach fugue. Other standout include the Kern/Hammerstein classic The Song Is You and Marmaduke, one of Charlie Parker's lesser-known tunes.

The sound of the piano itself on this recording deserves special praise. The combination of Whiteman's touch, the engineering skills of Andre White and the record location (Beaurepaire United Church in Beaconsfield, QG) is magical. The piano sounds warm and clear, exactly the way it should. It's too bad more jazz piano isn't recorded this way.

Merlin Williams

Best of the Complete Pablo Group Masterpieces
Art Tatum
Pablo PACD-2405-440-2

Best of the Concert Years
Ella Fitzgerald
Pablo PACD-2405-441-2

The late record man Norman Granz was nothing if not prolific, and jazz fans continue to enjoy the result, with the Pablo label the repository of a large hunk of his legacy. Two recent issues are single-CD compilations drawn from multi-disc packages already available. Both releases are fine distillations of great jazz artists.

Art Tatum remains one of the greatest jazz pianists ever, nearly 5 decades after his death. While I've always thought he was at his best as a soloist (few could keep up with him), he could back his prodigiousness and play nicely with others. "The Best of The Complete Pablo Group Masterpieces" is taken from 7 different 1954-56 sessions when he was recording for Granz.

Tatum was combative and virtuosic with some (clarinetist Buddy DeFranco and vibraphonist Lionel Hampton), reflective with others (tenorman Ben Webster, wonderful on My Ideal; and surprisingly—Roy Eldridge), and down the middle (with Benny Carter, and a session with Harry 'Sweets' Edison, Barney Kessel and Hamp). A trio session with a favoured bassist, Red Callender, and brushmaster Jo Jones on drums produced the sparkling Just One Of Those Things.

Ella Fitzgerald is most listeners' idea of a jazz singer, and the reason why is displayed on "The Best of The Concert Years". These Jazz At The Philharmonic performances from three decades - '50s to '70s - are Ella's career in microcosm. With support from super accompanying trios she shines on 17 tunes, in pretty much definitive versions. Oh, Lady Be Good is here; as is Night And Day and a lovely take of the Ellington/Strayhorn gem Day Dream.

Hearing her voice over such a long period is to hear how she maintained her place at the top with true artistic maturity.

Ted O'Reilly

DISCS OF THE MONTH

One soprano and more cellists than you could shake a stick at

Azulão
Isabel Bayrakdarian;
James Parker; Bryan Epperson and Cello Ensemble
CBC Records MVD 1164

It seems this young woman can do no wrong. I first met Isabel Bayrakdarian in the opera in Concert chorus where she never attended rehearsals without a chaperone. Later, after she finished a degree in biomedical engineering, I interviewed her on CJRT-FM. She was the most charming and eloquent young singer I'd ever met. Since then, her career has skyrocketed, and she performs in opera houses all over the world, has won prestigious awards, and even sang on the soundtrack of "Lord of the Rings: The Two Towers".

This enchanting new offering, her second release on CBC Records, features music from Spain, Brazil and Argentina. The repertoire is its expected, expertly programmed and performed, with pianist James Parker accompanying most eloquently for selections by Granados, Guastavino and Ohradars. For Rodrigo, DeFalla and Villa-Lobos, Brian Epperson leads an ensemble of eight of Toronto's most prominent instrumentalists, with pianist Jamie White and the record location (Beaurepaire United Church in Beaconsfield, QG) is magical. The piano sounds warm and clear, exactly the way it should. It's too bad more jazz piano isn't recorded this way.

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Hearing her voice over such a long period is to hear how she maintained her place at the top with true artistic maturity.

Ted O'Reilly

Paris La Belle Epoque
Yo-Yo Ma; Kathryn Stott
Sony Classical SK 87287

Sonatas for Cello and Piano
(Shostakovich, Prokofieff,
Britten)
Pieter Wispelwey; Dejan Lazic
Channel Classics CCS SA 20003

Brahms: Sonatas for Cello
Vegor Dyachshkov
Analekta Fl. 2 3167

In her stunning debut disc, young Canadian cellist Denise Djokic presents three great works from the last century - imaginative and bold choices which brilliantly display her personality. She is a fearless player whose headlong approach to this essentially tonal and lyrical, yet nonetheless tough-minded, repertoire pays off in vivid performances. She knows when to grab the melody, and when to stretch out and let her characterful pianist, David Jalbert, provide momentum.

Barber's Sonata beautifully displays Djokic's glorious range of colours. She creates ethereal textures and exciting contrasts with Martini's gorgeous Czech melodies and dance
DIANNE REEVES
A Little Moonlight
Following her Grammy-winning orchestral album The Calling: Celebrating Sarah Vaughan, Dianne Reeves wanted to return to a simpler, all-acoustic setting. So in December 2002, Reeves entered the studio to record an intimate collection of ten tunes featuring her touring trio. This is the album that critics and fans have been waiting for Dianne to make. Focused on romantic standards done in a simple setting, this is the true showcase for her voice.

Tracks include:
- I Concentrate On You
- Skylark
- What A Little Moonlight Can Do
- Darn That Dream
- Lullabye Of Broadway
- You Go To My Head

CASSANDRA WILSON
Glamoured
"'Glamoured' is a Gaelic word meaning 'to be whisked away,'" says Cassandra Wilson. "It's like being in a daydream, those split seconds when you're transfixed and your eyes don't move and you have to shake yourself out of it. This album captures the feeling of that reverse."

Wilson sets such a mood with a mix of originals and adventurous covers, picking material by Sting, Bob Dylan, Willie Nelson, Muddy Waters and Abbey Lincoln. "Down South, musicians have to be able to play in many different circumstances and in many contexts," she says. "They have to play jazz, they have to integrate the blues, and they have to know country. And the lines are kinda blurry sometimes, 'cause that's what everybody wants to hear."

Wilson is recognized as an unheralded vocalist, a jazz singer for a new generation. Her distinctive style and daring aesthetic have earned her wide recognition, including chart-topping albums, a Grammy and countless media accolades, such as Time Magazine's 2001 pick for America's Best Singer.

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

A few weeks after his stunning January 2003 date at Toronto's Top O' The Senate, Blanchard took the same brilliant young band into the studio with legendary producer Michael Cusumano and exec. Bruce Lundwall. The result is superb straight-ahead jazz that is both highly original and respectful of its roots and traditions.
evocative Russian folksongs. Her scrutable musings.
of the infinite nuances of vibrato and objections. His unmatched mastery

Certainly major, transcriptions of late nineteenth century French violin works? Certainly Yo-Yo Ma is by no means the first cellist to record these works, especially Franck's much-loved Sonata in A Major. And, ultimately, Ma's exquisite playing disarms objections. His unmatched mastery of the infinite nuances of vibrato and bowing gives a vital edge to each note and an eloquent shape to each phrase. He accords Franck's Novellettes an elan that is not to be found in any of the perhaps too few predecessors, including Ma and Wispelwey [and Canadian Dennis Brott], whose recording for this same label is still in print - Analekta FL 2 3009]. Wispelwey has a beautiful sound - perhaps too beautiful. In his reluctance to take dramatic risks, or to produce a wide variety of timbres, he underplays the melodies, and barely acknowledges Brahms' own markings for dynamics and articulation.

But Wispelwey's incisive musical insight leads to vibrant contrapuntal textures in the canons, and his elegant sound effectively creates wistful dialogues with Jean Saulnier's lovely piano. In the Adagio of the Sonata in D major, originally written for violin and arranged either by Brahms or with his approval, Wispelwey achieves a wonderfully sensitive tenderness.

Channel Classics provides an exemplary booklet, including examples from the score. The sound perfectly balances clarity with spacious ambience.

In taking on Brahms' magnificent cello sonatas, Russian-Canadian cellist Yegor Dyachkov joins some pretty formidable predecessors, including Ma and Wispelwey [and Canadian Dennis Brott], whose recording for this same label is still in print - Analekta FL 2 3009]. Dyachkov has a beautiful sound - perhaps too beautiful. In his reluctance to take dramatic risks, or to produce a wide variety of timbres, he underplays the melodies, and barely acknowledges Brahms' own markings for dynamics and articulation.

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Pam Margles

Concert Notes: Denise Djokic performs with pianist David Jalbert at Glenn Gould Studio in the OnStage series on November 25.

Yo-Yo Ma will once again show his fondness for the city of Toronto and his ongoing support of the TSO in a special gala performance with the orchestra on Saturday December 6 at 7:00. He will perform the Schumann Cello Concerto and Tchaikovsky's Variations on a Rococo Theme with the TSO's new director Peter Oundjian.

Later in the season David Jalbert will give a piano recital for the Women's Musical Club in Walter Hall at the Faculty of Music, University of Toronto on Tuesday March 25 at 1:30 pm and Thursday April 29 and Friday April 30 at the Glenn Gould Studio.

Editor's note: Yo-Yo Ma's most recent CD release is a collaboration with producer/arranger Jorge Calandrelli entitled Obrigado Brazil (Sony SK89935) which features works by Heitor Villa-Lobos, Antonio Carlos Jobim, Egberto Gismonti et al, and includes performances by Sergio and Odair Assad, Paquito D'Riviera and Roberto Gismonti among other luminaries.
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Roberto Alagna has established himself as the outstanding tenor of the generation following the famous "Three". In his latest release he presents both popular and rare arias from the world of verismo and giovane scuola opera, including what may be the most popular tenor aria of all time: Nessun Dorma, sung in two different versions.

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2003-2004 SEASON

Carmen

Oct 2(s), 4, 5(m), 7, 9, 11  Living Arts Centre
Oct 14(s), 16, 18, 23, 25  Toronto Centre for the Arts

Nabucco

Nov 13(s), 15, 16(m), 18, 20, 22  LAC
Nov 25(s), 27, 29, Dec 4, 6  2003 TCA

The Magic Flute

Feb 18(s), 21, 22(m), 24, 26, 28  LAC
Mar 2(s), 4, 6, 11, 13  2004 TCA

The Mikado

Mar 9, 10, 11, 2004  LAC

Aida

Apr 22(s), 24, 25(m), 27, 29, May 1  LAC
May 4(s)  6, 8, 13, 15  2004 TCA

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