Snapshots

iFuriosi
brazen & refined

Juggling hats —
Howard Dyck

The atma of
Johanne Goyette

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September 04 (Aug 26*) Music Education
October 04 (Sept 30*) Members’ Profiles

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Leonidas Kavakos, violin
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Beethoven: Violin Concerto
Saint-Saëns: Symphony No. 3, "Organ Symphony"
Wed. Feb. 4 at 8 pm
Thurs. Feb. 5 at 8 pm
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Susan Graham, mezzo-soprano
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Anke Vondung, mezzo-soprano
Fredrika Brillembourg, mezzo-soprano
James Taylor, tenor
Michael Dean, bass-baritone
University of Toronto MacMillan Singers with the Elmer Iseler Singers
Bach: Magnificat, BWV 243
Mozart: Mass in C Minor, K.427
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Toronto Symphony Orchestra

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SNAPSHOT #1

We are the FURIOSI Baroque Ensemble. We consist of two violins, cello and soprano and we focus primarily on the Baroque period, but like to mix it up with “crossover” pieces, sometimes pop, sometimes jazz, sometimes traditional. You may recognize us as the group in the leather. We wear a lot of leather and PVC and try to resuscitate some of the sex appeal of the Baroque era that has been lost in academia. We tend to perform pieces that are rarely heard on stage, and look for appropriate visual accompaniment in our attire. Our members: me, Gabrielle McLaughlin, soprano; Assilim Nicky, violin; Julia Wedman, violin; Felix Deak, violoncello.

At the moment we have just begun our 2003/2004 season. We are hoping our audiences will throw themselves into our somewhat more daring themes of the year: Italian Psycho (January 7) focusses on Don Carlo Gesualdo - a composer known also for having been quite a ruthless murderer. Instruments to Plague Us will feature music from the times of great plagues, and a new piece written in the time of SARS. Gloriously Drunk looks unabashedly at alcohol and complete, unadulterated intoxication thereby.

Longer term: Several tours are in the works right now, as is a recording. We plan to continue our Toronto concert series and also to perform many concerts in places we have never been. We have toured parts of the United States and Great Britain, and have interest from other, warmer areas of the earth which we plan to explore in great detail. We are working on total world domination, but it seems it might be at least another few months. We’ll let you know.

FOLLOW-UP:
One of your concert releases a few seasons ago talked about your approach as “brazzen refinement” — to deal with baroque’s contradictions. You called it “an age in which the tenuous marriage between the Sacred and the Profane scandalized and intoxicated the European Nations.”

Are “scandalize and intoxicate” still achievable? If so, how, if not, then what saves the “sex-and-leather” from being dismissed as just a stunt?

Scandal and intoxication are certainly still achievable. By placing the music into the appropriate contexts, it can be as scandalous and exciting as it was meant to be when it was written. Early Musie tends to be linked with dried fruit and Birkenstocks in many people’s minds, whereas a lot of it was written in very vivacious times when figures of power were throwing people’s sensibilities of morality and acceptability into a tailspin.

Sex and leather is only one way in which our society today tries to continue to stretch the limits of moral acceptance. We seem to forget that sex was a tool used to grasp curiosity long before the 20th century, and it’s only by updating that tool that I FURIOSI can reveal the tantalising nature of many of the works of the past.

—What makes this the right music for your instrument (your voice)?

Partly it is simply the nature of my instrument itself, being straighter and more inclined toward word colouration than toward large, operatic, vibrant tone. I also have such a passion for the music that what makes it right for my voice is my love of it and my desire to perform it so that people will love it as much as I do.

—How do your concert themes emerge? Choosing music for themes, or finding themes in the chosen music?

Themes emerge from any one member’s inspiration about things we find we are relating with on a daily basis. When planning a season, we find we have been harbouring certain themes that we are desperate to do because there is so much great music that is currently not being explored or played.
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the Centre in the Square, which is a singer’s dream, is still regarded as Canada’s finest, acoustically speaking. I find that agents know about K-W for all of these reasons. Ben Heppner happens to be a good friend, so when we had dinner together back in February following one of his Berlioz (Les Troyens) performances at the Met, he remarked that it had been some time since he had sung Messiah. Well, we checked our calendars and discovered that indeed he’s available on the 13th and 14th of Dec. We booked him on spot!! The other soloists had already been booked some time previously. It should be interesting, to say the least, to hear Suzie LeBlanc, Daniel Taylor, Ben Heppner, and James Westman, on the stage together!

2. As far as Messiah’s enduring appeal is concerned, I think sometimes, because we do the work so often, we lose sight of the fact that it’s actually a fantastic oratorio, a masterpiece, and that’s why people like to hear it. Of course it’s also assumed a kind of iconic status in our society ... Christmas just isn’t complete for a lot of folks without the annual Messiah “fix”. We’re not complaining. ... Messiah is always good for box office sales!

—Consort Caritatis arose, as I understand it, out of a 1994 recording of the Messiah. Could you have foreseen where Consort Caritatis would be ten years on?

That first Messiah recording project was supposed to have been a one-off project. The choir initially didn’t even have a name! But we had such a good time rehearsing and recording, the choir was so darn good, and we sold so many recordings (20,000 plus) and got so much media attention (Morningside with Peter Gzowski and CBC TV), that we began to think maybe this choir had legs!

Then, in late ’95, I was invited to take a choir to the Czech Republic, Poland, Hungary and Austria, to do a series of Mozart Requiem performances. And so I decided to reincarnate the choir which by now, at the insistence of Sony Classical (who requested that they be given a chance to market our Messiah recording!), was known as Consort Caritatis. The name is a Latin reference to the fact that we raise funds for humanitarian causes through our CD sales. So, we toured in ’96, we were invited back to Central Europe in ’98 (Verdi Requiem and Haydn Creation). In ’99 we were invited to Kunning, China to perform Messiah (the 2nd performance in the history of the People’s Republic) together with the Kunning Symphony Orchestra. In 2000, we returned to Europe as Canada’s representative to Prague, designated Europe’s millennium city of culture. We performed and recorded Beethoven’s Missa Solemnis. In 2002, we were in Russia and Finland, performing and recording the Brahms German Requiem. Last summer we were in Prague, Salzburg and Vienna with the Prague Radio Symphony Orchestra (Mozart Requiem), and next summer we’ll be in Portugal and Spain for a series of Haydn’s Creation performances. The concept has grown a lot in these 9 years!

—Last, as I expect you know, a former teacher of yours, Helmuth Rilling, is in town for an ambitious Bach Cantata project at U of T Jan 12-17. Any thoughts on or plans for the occasion?

All I can say, having studied with Helmuth, and having learned so much from him during my student days, is that participants are in for the most intense, exhausting, exhilarating experience of their lives. It’s something they’ll never forget. Bach, you know, is the centre of the musical universe. Everything revolves around him!

SNAPSHOT #3

Johanne Goyette.
I am the managing director of ATMA, a cd label established in Montreal almost 10 years ago. That is my official occupation when I go to negotiate a line of credit! However, the way I like to see myself is as a producer and sound designer, somebody who makes a disc exist.

Before starting ATMA, I was a musician, piano and Ondes Martenot (that strange beast used by Messiaen...
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in the Turangalila symphony). Then I worked for 15 years as radio producer at Radio-Canada. It became clear to me that recorded sound (sound without vision) is a specific human experience and that the recording medium is a lens through which the sound is “seen”.

I had to return to school to learn how to achieve the art of recording. I was 35 at the time, working and studying day and night, with a young daughter who sometimes came with me to classes. In the sound engineering Masters program (McGill University) I learned electronics (which I found quite boring), psycho-acoustics, digital audio, how to roll cables, how to hear sounds as frequencies and other useful related topics. However, the main thing I remember is a spirit of mind, thanks to Wieslaw Woszczyk, director of the program: there are no recording techniques and recipes; musical intuition and creativity should prevail when we mediate between the microphones and the musicians.

I’ve recorded projects for Analekta and other labels but I soon felt that in order to control all the aspects of the product I should own my own label, which is ATMA. That is where things became less simple: contracts, marketing, distribution, booklets, mechanical rights, cash-flow and a thousand other miseries. Making discs is very easy. Putting them in stores and keeping them there is something else. The game is not easy.

Currently, ATMA has a catalogue of almost 200 titles, distributed in 15 countries. We are a team of 8 regular collaborators and we are the only independent Canadian label to operate our own audio department.

Right now I am actually in an intensive recording phase, working on the raw material. (It is the fun part of the job — don’t try to reach me there! I have no cell phone or computer on the site). I record in churches or in concert halls, according to the style and type of music being recorded. I just returned from Germany where I worked with an extraordinary artist, tenor Jan Kobow, in a version of the Schubert song cycle “Die schöne Müllerin” with pianoforte. I can’t wait to finalize that project… the recording will certainly bring something new to that well-known repertoire.

Recently, I also recorded the Mahler 4th with Karina Gauvin conducted by Yannick Nézet-Séguin — this disc will be out in February. My dear Daniel Taylor sang in an Arco Pilt project, Constantinople with traditional Greek singers; next week, I will be recording with La Neuf and Meredith Hall in a Celtic project, and soon, a debut recital with David DQ Lee, a young countertenor from Vancouver.

Many other things are going on — too much to detail here: a Christmas CD with Concerto Piatti and Studio de Musique ancienne de Montreal; in the editing studio, the spring 2004 productions: Telemann with Les Voix Humaines and Barthold Kuijken; Mozart with Ludwig Semerjian on Wagner’s piano! We are also planning the summer recording schedule: Janina Fialkowska, British tenor Charles Daniels, an Acadamian project with Suzie LeBlanc, and the first disc of what will become our complete Bach cantatas cycle — a 15-year project incorporating recent musicalological research concerning Bach’s musical practices, such as one-on-a-part singing, with a full Bach-style orchestra.

ATMA is also currently experimenting with multi-channel recording technique, and reconstructing our studio and adapting our recording techniques to release our recordings in SACD. The new format will hopefully bring new life to the industry. But besides the commercial concern, it is a whole new toolbox. Just imagine the Renaissance repertoire, with the listener surrounded by singers, as would be the case in Venice’s San Marco cathedral…

As for the longer term, the usual pattern is someone starting a business because they are pushed by the passion of making a product, and then becoming more and more a manager, farther away from the making of that product. I don’t want to follow that pattern. What I do best is the artistic direction, discovering the potential of young musicians, conducting recording sessions, trying to make of each event an experience where the musicians give the best of themselves. Hopefully, with the development of the label, I will have sufficient collaborators who will take care of the marketing and the administration side. I like partnership — it is a way of sharing expertise and keeping the office relatively small. For example I never touch the CDs after the manufacturing stage. SRI (distributors) take very good care of my national and international distribution from Peterborough, and I have no need to worry about a warehousing and shipping product for export. It is the way I want to grow.

My vision of ATMA in few years is international, maybe not very big...
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FOLLOW-UP

Just a couple of things: I was wondering about the name ATMA itself, the origins of it, and I was trying to see if there is a pattern to the projects you choose.

ATMA means Soul in Sanskrit ... Soul of Music.

As to a pattern, it is true that I have a passion for Early music; it has proven to be behind the success of the label and I love it because it leaves a huge space for creativity. But I am trying to build a catalogue that will establish a personality for ATMA, even if it covers wide-ranging repertoire from the Middle-Ages to contemporary music. In the latter, ATMA currently supports the Molinari quartet, SMCQ (Societe de Musique contemporaine du Quebec), NEM (Nouvel Ensemble Moderne) and ECM (Ensemble Contemporain de Montreal). I had some nice surprises with such titles as the Schaefer quartets, Claude Vivier and Elliot Carter works. I work closely with artists and groups to construct projects in partnership with their concert seasons. I am faithful to the people who contribute to my label and I often follow their own desires.

For example, the Mahler 4th doesn’t correspond to my definition of original repertoire. However, as I have future plans with conductor Yannick Nezze-Seguin, I followed Yannick’s own dream, and, indeed, he has something to say in that music. The Bach cantatas on the other hand are my own — I should say — need: that music gives meaning to my life. So, there are no real rules, rather, mainly intuition and enthusiasm. I love voices, nice voices and I like players with strong personalities. I like projects that bring me pleasure to work on.

ATMA reflects the Canadian musical scene as Hyperion reflects the British scene, and Bis the Swedish scene. More and more, however, ATMA will be open to the best musicians, regardless of where they come from.

Well it’s a bumper crop of reviews this month, just in time for the holiday season. We’ve replaced the Discs of the Month section with Seasonal Fare in which Sarah Hood provides a look at some of the Christmas CDs that have crossed our desk and Phil Ehrensafdt and Tiina Kilk give their suggestions for seasonal giving. And a number of reviewers have contributed their suggestions in our Stocking Stuffers section — brief notes on some of their favourite things. In addition there are more than 40 discs reviewed, and still there was neither room nor time for all titles we would have liked to cover.

One late arrival was the much-anticipated Remembrance (Marquis 74718 1307 2 3), Stuart Laughton’s contemplative trumpet disc featuring collaborations with pianist Peter Tiefenbach, works by Britten, Hovhaness, Tomasi and Canadians J. Scott Irvine, John Burge, Alexina Louie, Howard Cable and R. Murray Schafer. Highlights include Tiefenbach’s Remembrance, commissioned by Toronto’s ubiquitous new music aficionado Roger D. Moore especially for this project, and The Silver Rose featuring the haunting voice of Patricia O’Callahan.

Johanne Goyette’s ATMA label (see our Snapshots section) released two titles in its “SMCQ Live” series this past month, featuring Canada’s longest running new music organization, the Societe de musique contemporaine du Quebec, under the direction of Walter Boudreau. Trois Concertos (ACD2 2282) features three of Montreal’s finest young contemporary performers — violinist Julie-Aune Demere, pianist Marc Couroux and trombonist Alain Trudel — performing new works by Isabelle Pruvost, Peter Swinnen and Amelie van Parys. Both these discs provide valuable and welcome insights into the contemporary music scene of La belle province.

One disc I don’t feel so bad about missing is pianist Alain Lefèvre’s recording “Concertos - Mathieu, Addisell & Gershwin” (Analekta AN 29814) with the Orchestre symphonique de Quebec and Yoav Talmi. According to October reports, Lefèvre was the top selling classical artist in Canada, so obviously word of this excellent recording has gotten out without our help. I’m especially pleased to know that Andrè Mathieu’s virtually unknown Concerto de Quebec is deservedly finding a large new audience.

CONTINUED ON PAGE 62
Two French operas.

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The pre-concert lecture has - for those who wish to avail themselves of it - become a staple of Toronto’s musical life. These days, many organizations in the city precede their performances with a knowledgeable speaker offering insight into the evening’s programme. Unfortunately such lectures generally pass unnoticed by the press - so let’s change that right here.

November 3, 2003: New Music Concerts has a history of presenting discussions with some of the biggest names in modern music: Elliott Carter, Pierre Boulez and John Cage have spoken in the past, usually in conversation with NMC artistic director Robert Aitken.

Tonight, several dozen people showed up at the CBC’s Glenn Gould Studio for a lobby chat by the visiting German composer Helmut Lachenmann, preceding a concert of his music. Surprisingly, among those present were some music students from Rochester’s Eastman School of Music, who chose to come to Toronto when American immigration officials refused to allow the composer to enter the USA. Lachenmann, a gaunt, soft-spoken man in his late 60s, replied to Aitken’s questions with mystical utterances: “After hearing a piece of music, I should be a different person than I was before.” And, “The question of understanding or not understanding does not exist.”

There was little that he said to directly describe the way his music sounded. However, based on the first half of the concert it sounds as though Lachenmann writes the kind of 1960s atonal stuff that frankly leaves me cold. By intermission I had heard enough, but as I discreetly exited the CBC building, I thought about the pre-performance chat. While it didn’t seem to do anything to help me “appreciate” the music, I do think that it gave me some respect for the composer - a man who stands by his 40-year-old musical convictions, apparently unconcerned with popularity and the winds of fashion.

There’s something sad but admirable about that.

November 5, 2003: Alas, the composer was unable to attend tonight’s pre-concert lecture, before a concert by the Toronto Mendelssohn Choir. Felix Mendelssohn died in 1847. Instead, a small crowd of perhaps 200 heard a talk by the CBC’s Rick Phillips - delivered in that blend of slick professionalism and down-to-earth folksiness that is a trademark of our national broadcaster.

Phillips covered his topic - the oratorio Elijah - well: he talked about the Mendelssohn’s career as a composer and conductor, about his work in establishing the Leipzig conservatory, about the composer’s choice of subject matter and his use of counterpoint. He even touched briefly on Felix’s talented sister, Fanny. But one point made by Phillips stood out in my mind: “To the Victorians, this work was only behind Messiah in its status.” When a member of the audience asked if the piece is still done much today, Phillips replied that in North America it has become a rarity.

Times have changed: a century ago, Elijah would have been a major musical event in Toronto. On this occasion, giving just one performance - and in Massey, rather than the larger Roy Thomson Hall - the Toronto Mendelssohn Choir only managed to sell about 300 seats for this masterpiece by its namesake. And in this harsh light, the TMC’s splendid reading took on an added aspect of box-office bravery. There’s something sad but admirable about that, too.

It seems that pre-concert chats appeal only to a minority of concert-goers, who have the time and interest to show up an hour early for a performance. Of course there’s nothing wrong with not showing up - ultimately, music should be able to speak for itself. But at their best, pre-concert lectures and chats are an art form in their own right, with the power to enrich our perceptions of what we hear.

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. He can be reached at eatock@thewholenote.com
Music for a Silver Anniversary Celebration

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QUODLIBET
by Allan Pulker

I read in today’s newspaper that over 50,000 people went to watch a hockey game between “old timers” from the Edmonton Oilers and Montreal Canadiens hockey teams from the 1980s, and that 900,000 people wanted to attend. I don’t think that many would line up to listen to another “old timer,” Johann Sebastian Bach, were he able to make a “comeback” and give a recital and a pre-concert talk.

The “Great One” of music will not be making an appearance on Planet Earth any time soon; but Helmuth Rilling, a man whose life and thought have been shaped by the music and theology of J.S. Bach, will be in Toronto for The Bach Festival at the University of Toronto, “J.S. Bach in the World Today,” five days of lectures, symposia, rehearsals and concerts from January 12 to 16. Rilling is a legendary conductor and student of Bach and the artistic director of the Internationale Bachakademie Stuttgart, of the Gächinger Kantorei and Bach-Collegium Stuttgart and of the Oregon Bach Festival. I doubt if there has been anyone since Albert Schweitzer, whose landmark two volumes on Bach were first published one hundred years ago, who has so completely absorbed and understood not only the music of Bach but also its historical, philosophical and theological context.

Robert Cooper, a CBC Radio Two producer as well as the conductor of several choirs, studied with Rilling for two years in the 1970s at the Frankfurt Hochschule and sang in his Bach Collegium in Stuttgart. I asked him for his impressions of Rilling and his contribution to the legacy of J.S. Bach. The first thing he said was that Rilling’s approach is driven not by his or anyone else’s study of performance practices of Bach’s time but by the text. This is not to say that he has not been aware of the Bach scholarship of the past four or five decades. He has been listening to what the scholars have had to say and he has changed and developed over the years, which is why he has recorded many of Bach’s major works two or three times. Underlying that, however, is his wish to perform the music the way Bach might have wanted to hear it today.

He works for a flexible and a full choral sound and above all relates the text to the music. As a student, Cooper said, Rilling was a theology major and this comes out in his approach to the music. In rehearsals he would always talk about how the music resonated with the text and historically speaking what it would have meant to people in Bach’s time, “opening [our] awareness to what was going on behind the notes.” Speaking from his own experience conducting Bach’s music, Cooper commented that it is “uncanny how every note is related to the text, the theology.”

As a performer/conductor Rilling is extremely charismatic. He memorizes everything he conducts, which enables him to be liberated and spontaneous in performance. In performance he looks at the choir, not at a score, which helps the choristers to be caught up in the whirlwind of performance excitement. This is something Cooper speculated that he might have learned from Leonard Bernstein with whom he studied in 1967 in Tanglewood. In rehearsal he is quite different—understated and quiet, his gestures contained.

Robert Cooper spoke of the things he had received from Rilling: an understanding of the preparation rehearse performance dynamic; a sense of the possibility of taking the music to another level in performance; dedication to the ongoing study of what is going on behind the notes (so easy to lose sight of in the obsession just to learn the notes); and an awareness of the world of theological and philosophical understanding that informed the composition and of Bach’s music and which needs to inform its interpretation as well.

“Rilling has so much to offer,” he added. “Everyone should go to the Bach Festival with a notepad and a handful of pencils and try to go away with as much as they possibly can.”

Rilling will stay in Toronto for another week to conduct three performances by the Toronto Symphony Orchestra, the Elmer Iseler Singers and the University of Toronto MacMillan Singers of Bach’s Magnificat and Mozart’s Mass in C Minor, on January 22, 24 and 25.

MESSIAH QUICKLIST
by Karen Ages

As mentioned in the “Snapshot” of Howard Dyck (p.8.10), there are some 40 or more performances of Handel’s Messiah this December in the GTA. The quicklist of presenters below is proof of this work’s enduring appeal. An asterisk denotes excerpts. For full details, please see the Concert Listings. GTA listings begin on page 35; Further Afield listings begin on page 55.

December:
05 7:30: Elmer Iseler Singers
08 7:30: Annex Singers of Toronto*
08 7:30: Arcady
08 8:00: Brampton Festival Singers/Symphony Hamilton
07 3:00: Concert Singers
07 3:00: Sacred Music Society
07 7:00: Tafelmusik
15 7:30: Toronto Choral Society
15 7:30: St. James’ Choral Society*
13 7:30: Alexander Singers*
13 8:00: Symphony Hamilton/Brampton Festival Singers

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Further Afield:
01 7:30: Brott Music Festival. Hamilton
05 7:30: Arcady, Aylmer
07 3:00: Symphony Hamilton/Brampton Festival Singers. Hamilton
07 7:30: Ashill Choral Society. Orangeville
12 7:30: Waves of Sound. London
13 7:30: Barrie Concerts. Barrie
13 7:30: Kitchener Waterloo Philharmonic Choir. Kitchener
13 7:30: Sacred Music Society. Peterborough
14 2:30: Kitchener Waterloo Philharmonic Choir. Kitchener
14 3:00: Elora Festival Singers. Elora
14 3:00: Peterborough Singers. Lindsay
14 5:30: Waves of Sound. London
15 7:30: Peterborough Singers. Peterborough
20 7:30: Arcady, Brantford
20 8:00: Guelph Chamber Choir. Guelph
21 4:00: Sacred Music Society. Whitby
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EARLY MUSIC
by Frank Nakashima

Handel’s Messiah is of course December’s biggest story, quality and quantity-wise. At risk of giving it less than its due, I am simply going to refer you to the Quick List on page 18 which will enable you to discover the story for yourself in our concert listings.*

*Here instead are some stories which might otherwise get lost, during December and beyond.

The Christmas Oratorio is comprised of six cantatas which tell the story of the nativity. Although meant to be heard on six different occasions spanning the twelve days of Christmas, Tafelmusik will condense the experience for your listening pleasure and tell the story over the course of two nights! Directed by Ivars Taurins and featuring Rufus Müller as the Evangelist, the jubilant choruses and pastoral arias are sure to sweep you away as the choir and orchestra of Tafelmusik usher in the holiday season with one of Bach’s great masterpieces (December 4 – 7).

In one of the more creative programs this year, “Noels from France and New France” (December 6), the Aradia Ensemble has decided to use the noels as a focal point for their Christmas concert. In fact, the French noëls will be presented in versions still alive in Ontario and Quebec. In addition, recent research has apparently brought to light 18th-century versions (from French and English) translated into the Cree language. The featured work will be

*(For a unique spin on the seasonal Messiah-fest, you might want to check the “Further Afield” listings for what Nota Bene and Tactus are doing in Kitchener and Waterloo December 12 and 13. Their “alternate Messiah” strings together various settings by Henry Purcell of several of Handel’s key texts.)

Charpentier’s Pastoral sur la naissance de Notre Seigneur Jesus Christ.

Toronto Consort’s latest Yuletide project is to recreate the joyful celebration of Christmas Vespers as it might have been heard under the direction of Michael Praetorius in 17th-century Germany. The Praetorius Christmas Vespers (December 12, 13) assembles singers, recorders, violins, cornetti, sackbuts, theorbo and keyboards arranged around the balconies and stage of Trinity-St. Paul’s Church (the centrepiece of the “service” is the sumptuous Magnificat for triple choir and instruments). The 6-member period ensemble grows to 63 when it is joined by guest vocal soloists Michele De Boer, Paul Grindlay, David Arnot and Kevin Skelton, The Toronto Chamber Choir, and a host of rarely heard period instruments, to recreate a 17th-century Lutheran Christmas service.

If you would like to compare it with a Venetian Vespers, you might want to attend an actual service at the Church of the Redeemer where The Musicians In Ordinary, the clergy, choir and guests, are developing an annual tradition of recreating a 17th-century Italian service (December 7) with music by Claudio Monteverdi, Alessandro Gennari, Adriano Banchieri and other contemporaries.

The English romance “Sir Clegge”, takes place in an atmosphere of almsgiving, quest, and the miraculous, in which miracles feature prominently. Around the framework of this romance, Toronto’s ensemble for medieval music, Sine Nomine, has created a programme of delightful 14th and 15th century English Christmas music for voices and instruments – “Minstrels at a Christmas Court” (December 19). You might want to check out their website - www.pims.ca/sinenomine

Imagine an early 19th-century arrangement of Beethoven’s Seventh Symphony for wind octets! In the program “Ludwig: Seven for Eight” (January 10), presented by Baroque Music Beside the Grange, you’ll have the rare opportunity to hear the glorious and colourful sound of period instrument wind octets playing “the Seventh” as well as music from Mozart’s opera in contemporary arrangements.

The combined talents of Canadian soprano Isabel Bayrakdarian and the Tafelmusik Baroque Orchestra have the makings of a fantastic concert program – see “Cleopatra with Isabel Bayrakdarian” (January 10, 11, 15, 16). The story of the legendary Cleopatra was the perfect vehicle for the baroque composers, Handel, Hasse, and Graun, the music of whom you will hear upon this occasion.

The Toronto Early Music Centre begins another series of “Musically Speaking” presentations, a one-hour enlightening program of historical performance. Admission is free to this event. The first presentation features the ensemble “Music’s Hand-maid” (January 11) - Janet Scott (harpischord) with Valerie Sylvester (violin), Sheila Smyth (violin) and Laura Jones (gamba).

A week-long performance festival and educational symposium featuring renowned Bach specialist Helmut Rilling, soloists Darryl Edwards, Lorna MacDonald (Lois Marshall Chair in Voice Studies), violinist Scott St. John, the MacMillan Singers, members of the Elmer Iseler Singers, the Bach Festival Orchestra and special guests Russell Braun and Daniel Taylor, “J.S. Bach in the World Today” begins on January 12 – see the website: http://www.utoronto.ca/music - with particular attention to Cantatas 140

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HE PRÆTORIUS CHRISTMAS VESPERS
December 12 & 13, 2003
Singers, recorders, violins, cornetti, sackbuts, theorboes and keyboards arranged around the balconies and stage of Trinity-St. Paul's Church, recreating the joyful celebration of Christmas Vespers as it might have been heard under the direction of Michael Praetorius in 17th-century Germany, this is the Toronto Consort's latest Yuletide offering. The centrepiece of the service is the sumptuous Magnificat for triple choir and instruments, under the direction of David Fallis.

HE SPLENDOUR OF BURGUNDY
February 6 & 7, 2004
In the late Middle Ages the dukes of Burgundy created a domain which was the most powerful political entity in Western Europe, and a centre of exuberant cultural activity. At the pinnacle of this extravagance was the supreme musical master Guillaume Dufay, whose music will be the focus of this concert, featuring his masterwork, the Missa Ecce Ancilla Domini, sung by a small ensemble of elite singers such as performed at the Burgundian court. Instrumental songs and dances from the early 15th century complete the program.

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offering concerts of a consistently high calibre. Also on December 6, Beaupré’s choir has been moving from strength to strength in recent years, offering concerts of a consistently high calibre. Also on December 6,

Forte - Toronto Men’s Chorus presents a program called Come Colours Rise! on December 6. Linda Beaupré’s choir has been moving from strength to strength in recent years, offering concerts of a consistently high calibre. Also on December 6, Beaupré’s choir has been moving from strength to strength in recent years, offering concerts of a consistently high calibre. Also on December 6,

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I remember as a kid I used to lie awake with the light of a streetlamp streaming into my room doing the math once again and trying to figure out how old I’d be when the year 2000 came around. The 21st century seemed so far away at that point. But here we are - unbelievably - on the threshold of December, 2003, with choral concerts abounding once again in the city that loves to sing.

Children's choirs, big choirs, gay choirs, chamber choirs and smaller “consorts” all offer concerts celebrating light — whether it’s the birth of the Christ, light of the world, or the purification and redemption of the Temple of Jerusalem (Hanukkah: festival of lights) or the possibility that lies before us at the Winter Solstice, the longest night of the year. For one reason or another, year after year, this is the month of singing, and for attending choral concerts and appreciating the miraculous sound of voices making music together.

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The case for Elmer Iseler

by Alison Roy

Dr. Elmer Iseler was a pioneer in the world of choral music. It is through his perseverance and devotion to professionalism in choral music that professional and community choirs are flourishing in Canada. He had the knowledge and expertise, fifty years ago, to found the Festival Singers of Canada in 1954, the Elmer Iseler Singers in 1977, to lead the Toronto Mendelssohn Choir beginning in 1964 and bring a professional core to it in 1967.

A staunchly proud Canadian, he traveled extensively to every part of Canada, believing that all communities should enjoy the five choral experience, sharing the same sound and enthusiasm with small communities in northern Ontario or British Columbia or Saskatchewan that he took to larger audiences in the United States, Asia and Europe. He brought Canadian content and promoted Canadian composers to foreign ears. He was an educator and coached young conducting students at universities on choral techniques but also on finding their own voice in conducting.

He is History. It is through his devotion to choral music that this year we are celebrating 50 years of professionalism in choral music in Canada. It is too easy to forget our past, our beginnings and to take for granted what we are celebrating now.

His funeral was one testimony to his legacy. He had been involved in the choral world since 1954. He died in 1998. The congregation at Saint James Cathedral in Toronto was at capacity seating for the funeral. One thousand voices strong, forty-four years of trained professional singers that had all been touched by Elmer as a choral conductor, sang the hymns in four part harmony and with every nuance that Elmer had once instructed. The police led a large procession of cars from Toronto to his beloved Caledon hills for the burial. A funeral fit for the ambassador of choral music.

There is another opportunity to acknowledge him. There is an ongoing petition to have a star on Canada's Walk of Fame presented posthumously to Dr. Elmer Iseler in recognition of his contributions to choral music in Canada, and professionalism in choral music in North America.

On the eve of the fiftieth year of his transforming achievement, now is the time! If you are a choral singer, young or old, you are probably in a choir because of the influence of Dr. Elmer Iseler and probably don't realize it.

Visit the Walk of Fame website at www.canadaswalkoffame.com before December 31 which is when nominations for 2004 will close. Add your name to the growing list of supporters of Canadian choral music who honour Dr. Iseler's legacy.

Alison Roy is a member of the Iseler Singers and a music teacher with the Toronto District School Board. Her mother, Janet Roy, was a member of the first Festival Singers Choir formed in 1954.

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CONTINUES
November is one of the most distinctive composers, and is most noted for his compositions of intricate symbols, which are left open to the musicians' interpretations. Bergeijk is recognized for his work in electronic based music, but is also a jazz musician, improviser and conductor of his own orchestra 'Gillis' Haagse Hofje'. This combination influences should make for an eye- and ear-opening adventure in Canadian music. For more information call 416-532-3019 or visit www.arraymusic.com.

Bridging the end of January and the beginning of February is the first concert highlight, a Mauricio Kagel mini-festival presented in joint venture between the Esprit Orchestra and New Music Concerts. Kagel is one of the more distinctive composers of contemporary music who, throughout an already significant creative output in many genres, has revealed a strong penchant for any and all forms of academicism and tradition.

Imagination, originality and humour are the hallmarks of his work, which also draw on an inexhaustible sense of invention and a wide array of expressive devices to produce provocative results. On January 31st, Esprit Orchestra presents a programme featuring the world premiere of the concert version of Kagel's Das Konzert (an operatic flute concerto), juxtaposed against works by John Rea and Arvo Part. New Music Concerts Artistic Director Robert Aitken joins Esprit as the invited guest soloist. On February 1st, New Music Concerts will present a complete programme of Kagel's music, with the Elmer Iseler Singers as guest artists and Mauricio Kagel himself as guest composer and conductor. Kagel's personal presence for this mini-festival marks another coup for New Music Concerts, and for the benefit of Toronto's music community, following hot on the heels of renowned composer Helmut Lachenmann's visit just this past November.

With so much dynamic contemporary work on offer at the end of January, it definitely will be difficult to decide what to see and hear! But with a little ingenuity and careful planning, you can create your own mini new music festival, taking in a wealth of incredible new music by some of Canada's and the world's greatest composers, as performed by this city's best performers, and all in a mere four days!

Composer Companions will have composer guides available to the public for all of these concerts. To book your composer guide 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.

*The Great Toronto Carol Sing*

Tuesday, December 16, 2003, 8 p.m.
The Cathedral Church of St. James
65 Church Street, Toronto

Richard Bradshaw, the charismatic General Director of the award-winning Canadian Opera Company, will lead our annual Christmas celebration in the acoustic splendour of The Cathedral Church of St. James. Revel in the sounds of the HSSB in combination with the Canadian Children's Opera Chorus under the direction of Ann Cooper Gay. Join in the heart-felt singing of beloved carols and listen to the world premiere of Bramwell Tovey's new composition for band and choir, entitled Magnificat, commissioned by the HSSB and featuring soprano soloist Laura Whalen.

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

“Silver-plated music making all the way”

William Littler,
The Toronto Star
NEWS FROM THE COALITION OF NEW MUSIC PRESENTERS

by Keith Denning

The next two months are very busy ones for the members of the Coalition individually and as a group. We have been discussing the (re)creation of a New Music Festival, and will be exploring the possibilities of this over the next few months. It has been two years since the last major new music festival in Toronto, and we are excited by the possibility of remounting this huge undertaking.

Another very positive development in the Toronto new music community, and indeed, for new music across this country, is the creation of a new Music Touring Network. Partners in seven cities across Canada (Halifax, Montreal, Toronto, Winnipeg, Edmonton, Calgary and Vancouver) have agreed to participate in the pilot stage of the development of the network, and we are seeking applications from touring artists for the 2004-2005 and 2005-2006 seasons.

For the pilot seasons, our activity will be limited to Canadian artists performing primarily Canadian repertoire, with a focus on soloists or small ensembles. As the network expands, we anticipate moving into the international arena and taking on more ambitious projects.

The lead organization in Toronto is the Music Gallery. If you are a touring artist or ensemble that would like to perform on the network, please contact Jim Montgomery (jim@musicgallery.org), or send an application to the Music Gallery at MST 1X6. (You will need to send along project descriptions, artists’ bios, recordings and photos. These can be electronic – i.e. mp3s and high-quality jpegs.)

The deadline for applications for the 2004-05 season is very soon, December 1, 2003, so time is of the essence!

There are a number of notable concerts coming up over the next two months, with a big crunch at the end of January.

On December 16th, the Hamburger Street Silver Band presents its Christmas concert at St. James Cathedral, featuring the world premiere of Magnificat, a new work by Bramwell Tovey. From January 29th through the 31st, Arrangement music presents Scratch II at the Music Gallery. Also on January 29th, Music Toronto presents soprano Barbara Hannigan singing works by Schoenberg, Vivier, Ligeti, Ives and more, and the world premiere of James Rolfe’s Rimbaud Songs.

Finally, two coalition members have collaborated to create a mini-festival featuring the music of Argentine/German composer Mauricio Kagel. On January 29th, Esprit Orchestra presents music by Kagel, Arvo Pärt and Canadian John Rea at the MacMillan Theatre at the University of Toronto’s Faculty of Music. On February 1st, New Music Concerts, with the Elmer Iseler Singers, offers up more of Kagel’s music at the Glenn Gould Studio, including the world premiere Das Konzert, the concert version of his operatic flute concerto.

NEW MUSIC QUICKPICKS

compiled by David Olds

The codes:

NN – thoroughly contemporary; NN – some serious contemporary; NN – new/improved music

For details of these listings consult the Comprehensive Concert Listings commencing on page 35. Additionally, the coalition website www.torontomusicscene.com contains details of all these, as well as dozens of additional listings coded NN (least some contemporary repertoire).


NN Dec 02 6:00: Music Toronto. Gryphias Trio.

NN Dec 04 12:10: U of T Faculty of Music. Contemporary Opera Showcase.

NN Dec 04 8:00: Alex Eddington. Evil Diva

NN Dec 04 9:00: Music Gallery. Schwartz.

NN Dec 05 7:00: RCM, ARC Festival: Music Reborn

NN Dec 05 7:30: Peter Margolin. Chamber Music Concert.

NN Dec 06 6:00: RCM, ARC Festival: Music Reborn.

NN Dec 07 2:15: RCM, ARC Festival: Music Reborn.

NN Dec 07 3:00: Chrylark Arts & Music Series. Walter Buczynski.

NN Dec 07 3:00: Music Gallery. Trio Phoenix.

NN Dec 07 7:30: Looseleaf United Church. Carols and Readings for Christmas.
COMPOSER TO COMPOSER
INTERVIEW WITH
JULIET PALMER

NOVEMBER 2003
by Paul Steenhuisen

Born in New Zealand, Juliet Kiri Palmer studied at Auckland University, and then Princeton, before settling in Toronto in the mid-1990's. Since then, she has been musically active in Canada, the US, Europe, and Oceania, with performances from many excellent groups, including Continuum, String on a Can All-Stars, the Orchestre Metropolitain de Montreal, California EAR Unit, and Piano Circus. In between trips to various performances, we made time to discuss her work "on the record".

STEENHUISEN: In your dissertation, you write that it's "a defense and celebration of the playful in music and art." You mention a number of visual artists (Jeff Koons and Richard Prince) and the work of C.P.E. Bach and Donatoni. How is this related to the playful in music?

PALMER: At the time I wrote that, I was very excited about C.P.E. Bach's music. Its over-the-top rate of change borders on the ridiculous. I wanted to look at his music more closely and understand how it works. I was also drawn to Franco Donatoni's music because his outward stance was so playful, though I suspected it was a kind of deep silliness. I wondered how his music might manifest that attitude. His piece *Refrain* hints at jazz, but it isn't jazz. It takes you into listening in a way where you're going to be frustrated, disappointed, or surprised. That approach intrigues me because I'm interested in music that's not what it seems to be. For me, there's no appeal in writing a piece that's a convincing example of a particular style. I'd rather write a piece that seems like it's one thing and then it's not. It fools you. Then you work through the understanding of the genre or style is altered. It's that alternation between different styles and different ways of thinking that attracts me.

STEENHUISEN: It's expectation? PALMER: Frustrating expectation. I started thinking about it as an oscillation between different styles. In that oscillation energy is released. I thought about a kid's game like Pinball. What's so funny about that? I mean it's just... someone's there, and then they're not. And yet it's hilarious. So, an alternation between two extremely different styles can bring humour, but humour is extraordinary.

STEENHUISEN: What's an example of humour in contemporary music?

PALMER: I find a lot of my own music funny.

STEENHUISEN: Humour is very subjective though.

PALMER: It is, and highly contextual. A lot of it has to do with timing, but obvious humour relies on a language that people share. If you're using a gesture, which is to that particular audience has become hackneyed or a signifier of a certain situation or language or style, then the way you use it can have a humorous effect. But if your audience isn't party to that, then it's lost. How is Beethoven funny? Or the Haydn symphonies? It's hilarious how they end: there's a convention of the audience, but he repeats it to the nth degree so that it becomes ridiculous.

STEENHUISEN: I've never thought of Beethoven as funny.

PALMER: (laughing)

STEENHUISEN: What would you consider to be unplayful in music?

PALMER: Music that takes itself so seriously. Rather, the composer takes himself so seriously that they lose sight of the connections between their own art form and the outside world, or other art forms.

STEENHUISEN: How did this become an issue for you? Did you feel there was an absence of playfulness in contemporary music?

PALMER: Yeah, that's why I was talking about a defense of playfulness. Because I felt there was nothing more serious to be serious about, to somehow embody a particular set of ideals that made your work Authentic Contemporaneous Music. That was very interesting to me.

STEENHUISEN: Were you reacting to your own choice to go to Princeton, one of the serious places?

PALMER: It is and it isn't. Steve Mackey, who I studied with, has an incredible amount of humour in his pieces. Ideas that are just off the deep end. He has an orchestra piece where at one point there's just this recording, quite a hokey recording, from a boombox, of his dog barking, which is so well integrated that it goes beyond any gimmick. I guess that's what I'm talking about playfulness — not necessarily humour, but allowing your imagination to take flight beyond convention.

STEENHUISEN: What's the line between that and entertainment?

PALMER: There's still an element of seriousness involved in the entertainment. What we're playing with is our ideas. Before coming to Canada I had heard that Cirque du Soleil was incredibly postmodern, so when I saw them I was really disappointed: it's just entertainment. There's no rigour to what they're doing.

STEENHUISEN: How are these ideas evident in your own work?

PALMER: Many of my music theater-works are obviously playful. For instance, back in 1999, I went to the composition atelier Vox Nouvelles in France. Les Percussions de Strasbourg were there that year, and somehow or other, I ended up having to write a music theatre piece. I immediately thought of Mauricio Kagel's music theatre works, but from everything I'd seen, I really disliked them. I didn't find them at all funny, though I felt they were meant to be funny. So I took upon myself the challenge of exploring that language — all the more tricky as the piece was entirely in French. It was a way too of reappraising Kagel. The audience seemed to find the piece funny, although the material they were confronted with was quite bleak. Of course humour can be a way to approach material you otherwise couldn't face head on. In this case it was the virtuoso writings of Marinetti glorifying speed and violence. One stand-out line says people should 'follow a constant hygienic of heroism and every century take a glorious shower of blood', a high-macho position I wanted to subvert.

STEENHUISEN: What's the piece?

PALMER: It's called Bloodbath. I ended up with a weird, almost sadomasochistic relationship between the two performers. They work with Marinetti's text, a drum set and some very everyday objects: a ton of beer bottle caps, a lot of water buckets, chairs, jars... In the final scene they're just sitting on the floor, cleaning up, singing a bizarre love song: "and yet it feels so sweet to cause you pain". It's a painful text, but it's presented in a humorous way, so that it sneaks in, and you can digest it later.

STEENHUISEN: Kind of like how some games are really borderline funny, but also disconcerting?

PALMER: Disconcerting is a very good word to use. Someone once said that my music almost grooves, but never lets you feel like you've quite got a grip on it. Either I'm a lousy groover or, more to the point, I'm interested on riffing on the idea of grooving. How do you set that up and then thwart someone's expectations, disconcert them, so that there's a gap between what you expect and what you get? I believe that in that gap, people enter into the deavour.
piece. I think if something is too expected, there’s no room for anyone to enter into a dialogue. You need to have some kind of discrepancy or flaw that lets people into the music.

STEENHUISEN: Do you think things like timing and expectation change with the decades?

PALMER: Acting and singing styles definitely change. And certainly, timing is key to a lot of those changes. So, yes, it’s certainly possible. If you’re wondering whether those changes might affect how a piece is received in the future, I’d say I’m not so worried about posterity. That’s more a ‘composer-hero’ thing. But I think performers are adept at making sense of music from the past, at adjusting the music’s piece to our own. In 1990 I worked with a Chinese poet called Gu Cheng. His poetry was simple and jarring, very present-tense — a bit like graffiti. I wrote a couple of pieces with him including Self for three percussionists. It’s a very physical piece, where the performers’ movements embody the text. At one point they run as fast as possible around the entire percussion battery playing and speaking. Their pairing afterwards is as much a part of the piece as the sounds of the group together.

STEENHUISEN: When you’re talking about the pieces it’s as though the elasticity of thinking and that quality you’re looking for really is concentrated more on the theatre than it is on how you deal with materials.

PALMER: No, not necessarily. I think it manifests itself that way in a music theatre piece, but in a concert piece like Mother Hubbard it was the compositional process itself that was playful. I wanted to see what would happen when you put different instrumental transcriptions of found sounds with the original source material from the internet. If I cut them into small enough pieces and mixed them, would they start to form a new substance? In a way I’m playing a game with these materials, and the listener and myself get to judge what the result of that game is. Does that seem like a game to you?

STEENHUISEN: It has that quality.

PALMER: It was an experiment: how much would I edit that process before it was presented? Mother Hubbard is one of the more raw examples that I have unleashed to an audience. The piece is different every time because the ensemble is not chained to the CD part. They’re just playing along separately — when they collide, they collide. If something beautiful happens, they’re not going to let it go.

PALMER: Absolutely. For me to sit down and play a chord on the piano, starting at the beginning, and to go from there plucking pitches from some beautiful pure soundworld hovering around me… I don’t work like that. There will be something that strikes me in my everyday life. Take the sound in Mother Hubbard. The computer part all comes from one little audio clip of the Quebec Summit protesters that I found on CNN’s website. The other sound is a burst of digital distortion which my computer added somewhere along the line. What pulled my ear to that particular clip was the incredible emotional depth in such a flattened sound. The sound quality is really wretched, but there’s this amazing sense of so many people gathered together to fight this huge machine of corporate globalization. Just the sounds of their voices and their drumming were incredibly moving. More recently I wrote for l’Orchestre Métropolitain du Grand Montréal, and was sandwiched between Stravinsky’s Firebird and Tchekhov’s Swan Lake. I ended up writing a piece called Buzzard, a hideous-looking bird that doesn’t even sing. The music is completely scavenged from those two pieces.

STEENHUISEN: So, in looking outside of the pieces, you’re wanting to tap into signification?

PALMER: Yes, I’m not interested in a pure music. I’m very engaged in the world around me. I don’t want to know if it’s a political music or that’s a very slippery term. I’m not sure whether political music even exists. But, I certainly can’t separate my political concerns from the way I would approach music or what would motivate me to write a piece. You don’t want to beat people about the head, but I also don’t want to put my time and energy into something that is simply entertaining or decorative.

STEENHUISEN: Each of the pieces you’ve mentioned also deals with juxtaposition?

PALMER: That’s true. That’s an essential condition of how we live. Particularly now. We’re not living in a holistic, agrarian culture where I grow a tree, make it into the beautiful chair, sit on it and eat a bowl of barley that I grew in my garden. We live in an age of juxtapositions where sound and temperature and energy are constantly colliding. Those kinds of juxtapositions permeate my music… to me, it seems inevitable.

STEENHUISEN: One consistent factor in your pieces is that they constantly look outside of themselves.

PALMER: When asked to write the piece in 1999, I said, “what am I listening to?” And I was listening to Portishead and a fairly obscure dub album by Clive ‘Randy’ Chin. I was also reading Bernstein’s The Unanswered Question. He writes about the last movement of Schoenberg’s second string quartet where the soprano suddenly comes in out of the blue, singing “I feel air from other planets” and the language moves us into the new realm of the twelve tone. So, in that piece, I wanted to create a space where these three very different musics could cohabit. What was fun about it, was that once I started to break them down, there were so many areas of overlap. It was kind of spooky. The Portishead and the dub clip, shared this wonderful harmonic space, and then the Schoenberg formed a counterpart… it was surprising how they opened up to each other, like characters finding things in common and making music together.

STEENHUISEN: Do you try and achieve a unity between them or separately amongst them?

PALMER: At times they’re playing with each other, so to speak. And other times, one strong identity interrupts. So, there is that juxtaposition of very different musical materials. That being said, some of the most extreme juxtapositions are of materials derived from the same composer. I’m not keeping one person’s identity so intact that they’re the same throughout the piece. It’s more what happens if you speed the Portishead up and slow down the Schoenberg… Do they start to come into each other? I think of that process as a way of re-listening and re-hearing music that’s already familiar to you.

STEENHUISEN: Are you seeking out connections between them despite their disconnection?

PALMER: Yes, but I don’t want to homogenize them into each other. It’s more an experiment of what happens when they share space.

STEENHUISEN: How do you want it to be perceived?

PALMER: In that piece, I felt there were elements of humour in the interpellations of the contrasting materials. But also there are moments that turned out to be very beautiful, where you heard something that in dub is raw and funky, but when orchestrated becomes lush and Mahlerian. That’s fascinating to me — a character showing another side of themselves that you hadn’t realized was there.

STEENHUISEN: That’s a recon- textualization thing?

PALMER: Perhaps. I hope that people who think these divergent musics have nothing in common would maybe think again, would open their ears in a new way.

STEENHUISEN: What would Schoenberg have to say about that?

PALMER: I’m sure he’d be fine with it. I followed dodecaphonic procedures throughout (laughing).

STEENHUISEN: How has these ideas come together in your recent work?

PALMER: I just had a piece mindmeus premiered in New York, which was for piano and percussion. The texts were by Dennis Lee, from his new book UN. The players had wanted something theatrical, but in fact, the theatricalities ended up being quite subtle. They don’t really move, other than to play their instruments and to sing the text.

STEENHUISEN: What is the subject matter of the texts?

PALMER: It’s a cycle of 54 very short poems. The language itself is breaking down and reconstituting itself into words that don’t exist, but which make absolute sense. It’s about the destruction of our world. There’s a cyber-apocalyptic-hebep feeling to the whole book: the poems are utterly dark yet beautifully musical. In some movements the words aren’t heard explicitly, but in others the players sing or speak them. The performers (Danny Tenick and Kathy Supové) were blown away by Dennis’ poetry. It’s very bleak, but the energy of the poems sustains you through that bleakness.

I’m also writing a piece for Continuum for February. Each of the players is keeping a dream diary. It’s kind of an alarming prospect, but I thought I’d like to hear the music of their dreams.
Jazz Notes
by Jim Galloway
Cruising Along

Last month I wrote about being on the road - I still am, although this time on a cruise ship off the coast of Mexico, rather than in London. From Soho to the Sea of Cortez.

The association between jazz and water has been there for a long time, going back to the days of the riverboats on the Mississippi, where there was regular employment for musicians on board those floating houses of entertainment. The perceived glamour of the sea is preserved today after a fashion in the showboats which still ply the big river, but with a passenger list of tourists, rather than travellers and cargo.

Once a year for the past 30 years I have gone on a Holland America ship for a jazz cruise, taking a group to sea with me. (No puns about Sea Jam Blues, please!) The beginnings date back to the days of my long association with Paul Britton, who had a very successful association with Paul Britton, Holland America, organised by Jack Rimstead. For those of you who are not familiar with “The Rimmer”, he was, thirty years ago, one of the most popular columnists in Toronto - not a bad drummer. Not a great drummer, but not a bad one. He played good time and could swing, and, believe me, I have known “better” drummers who could do neither.

The first jazz cruise came about indirectly out of celebrity cruises on Holland America, organised by Jack Britton, who had a very successful travel agency called Brotherton Travel. They featured well-known media personalities and Jack’s good friend, Alan Gleaves, of that cruise company suggested doing one with Rimstead. Toronto Sun publisher Doug Creighton, for whom Paul wrote his column, was also a crony of Jack Britton and he went along with the idea which was for Paul, known for his gregarious approach to life, to host a group of his readers on a week-long cruise to Bermuda.

However, Paul and I were at the time playing together at the old “Sapphire Tavern” in a quartet with pianist Ron “Bubbles” Sorley and bassist Dan Mastri and Paul’s counter-proposal was that the idea would work better and be more fun if the quartet did the cruise. So, on that first cruise, seven days out of New York to Bermuda in October of 1974, the four of us sailed on what might well have been the forerunner of jazz cruises. It was a huge success, becoming an annual event and in the third year the band was augmented to six pieces, making it virtually the Metro Stampers, and the size it has remained to this day.

Those early cruises were the stuff of legends! It really was like New Year’s Eve every night. I remember the year we made Holland America history by drinking the ship dry! Then there was the time one of the band, who will remain nameless, got up in the middle of the night to answer the call of nature, opened the cabin door instead of the bathroom door, closed the door behind him and found himself in the corridor, locked out of his cabin - naked! We were younger and a lot daffer. We sailed on every ship that Holland America had from the 70s on, although, for me the older vessels had a charm which echoed the days of the great transatlantic liners - lots of wood, each ship different from the others and with a character of its own. I preferred them, but we must have progress. And I’m not saying the new ships aren’t beautiful - they are, and much more roomy than the older ones. I’m just being a wee bit nostalgic.

This year was cruise number 30 and we sailed the Mexican Riviera; the band recorded a CD which reflects the kind of music we play on board, everybody had a good time, the weather was wonderful and the dates are set for next year.

Occasionally there are still little incidents that make us just a bit out of the ordinary, such as the time a certain saxophone player missed the ship because of Cortez. The Festival Wind Orchestra is holding an open piano competition. The winner will perform the 1st movement of the Grieg Piano Concerto in A minor at two concerts (June 15 and another TBA). Applications to audition must be received by Feb 26, 2004. For details and an application, please call (416) 491-1683.

The tenth anniversary edition of the Unionville Wind Conductors’ Symposium will take place on Saturday March 6, 2004, at Unionville High School. This year guests are Frank Battisti, conductor emeritus of the New England Conservatory Wind Ensemble and Eugene Corporon from the University of North Texas. Registration forms in pdf format can be downloaded from the Ontario Band Association website (www.onband.ca) or you can pick up one from St. John’s Music, 1650 Avenue Rd. Scores required will be: Persichetti - Pageant (Carl Fischer); Milhaud - Suite Francaise (Movts. 4 & 5) (Leeds); and Whitacre - October (Whitacre).

There are, of course plenty of concerts to let you know about for the holiday season. Make sure to check the complete listings for details.

The East York Concert Band is presenting a concert of traditional Christmas music, light classics and a carol sing-along at the Blue Danube Restaurant on December 1st at 8:00 p.m.

The University of Toronto Scarborough Campus Concert Choir & Wind Ensemble present “Sounds of the Season” directed by Lenard

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In the Clubs

The NoJo9 hit the Rex Dec 17.
For Jazz Listings, see page 57

Band Stand
by Martin Williams

There are so many concerts and events to tell you about this month, that I’m foregoing my usual Christmas present suggestions. If you still need some ideas for the musician on your list, have a look at last year’s column at www.thewholenote.com.
Whiting & Larry Shields on Dec. 6 in ARC Hall, 1265 Military Trail. Admission is free.

The Cantabile Chorale of York Region’s “30th Annual Joy of Christmas” features guest artists the Metropolitan Silver Band. The concert is at Thornhill United Church on Dec. 8; admission is by freewill offering/foodbank donation.

The Etobicoke Community Concert Band is presenting two seasonal concerts. The first, on Dec. 9 takes place at the Etobicoke Civic Centre. Guest artists are the Etobicoke Centennial Choir and the admission is free. The band is also playing at the Etobicoke Community Auditorium on Dec. 12, with guest vocalist Kathy Thompson. Tickets are $15, $12 senior, $5 student, children free. Whatever you celebrate, and however you like to celebrate it!

The Weston Silver Band conducted by Larry Shields presents their Annual Christmas Concert at Central United Church in Weston on Dec. 13. Tickets are $12, $10 (sr/st), children 12 & under are free when accompanied by an adult.

The Brampton Concert Band are presenting “Winter Holiday” at St. Paul’s United Church in Brampton on Dec. 13. Highlights include Anderson’s “Sleighride” and “Christmas Festival” as well as the challenging “Praetorius Variations” by James Curnow.

The Markham Concert Band is presenting “A Seasonal Celebration” on Dec. 14 at the Markham Theatre for Performing Arts. The program includes “Klezmer” by Toronto arranger Eddie Graf, highlights from “Babes in Toyland” and “A Canadian Brass Christmas Suite.”

The Northdale Concert Band, with conductor Stephen Chenette are presenting their Christmas Concert at Willowdale United Church on Dec. 14.

The Hannaford Street Silver Band are presenting “The Great Toronto Carol Sing” with guest the Canadian Children’s Opera Chorus. The program will include “Magnificat” by Bramwell Tovey and seasonal music. Conductors Ann Cooper Gay and Richard Bradshaw lead the combined groups at St. James’ Cathedral on Dec. 16.

The RCM Community School Young Musicians’ Band is presenting a concert at the Etoile Mazzoleni Concert Hall on Dec. 20 under the direction of Stanley Rosenzweig.

“Concert at Christmas Time” is presented by the Scarborough Community Concert Band on Dec. 21 at the Scarborough Civic Centre. Free Admission.

Well, I’m out of space. I guess my resolution to plan ahead for my next concert column will have to be faxed in the Bandstand column, feel free to contact Merlin by e-mail, merlin@allstream.net; on the web, http://www.allstream.net/~merlin/.

An inspired pairing of traditional choral music with classic mainstream jazz. Featuring the World Premiere of Brian Barlow’s There Was Setting, There Was Dawning, William Byrd’s Mass for Four Voices arranged for choir and jazz quintet, and arrangements of traditional & contemporary hymns.

Alex Dean, Saxophone
Brian Barlow, Percussion
Dick Smith, Percussion
Tom Szczesniak, Piano
Scott Alexander, Bass

The Choir of Gentlemen & Boys and the St. Cecilia Choir of Grace Church on-the-Hill
Melva Treffinger Graham, Director

7:30 pm, Saturday, January 31, 2004

Grace Church on-the-Hill
300 Lonsdale Avenue, Toronto
(between Avenue Road & Spadina, north of St. Clair)

Tickets $20 & $15
Information/tickets call 416-488-7884 Ext. 17
The highlights of December and January are two unusual double bills. In December the COC Ensemble will present J.S. Bach’s “Coffee Cantata” with Henry Purcell’s “Dido and Aeneas”. In January Opera Ontario pairs Francis Poulenc’s “La Voix humaine” with Jules Massenet’s “Le Portrait de Manon”. Except for “Cav” and “Pag” and parts of Purcell’s “Il Tragico”, one-act operas tend to be neglected by professional companies. It’s a pleasure to see such creative programming.

Henry Purcell’s “Dido and Aeneas”, written in 1689 for Josiah Priest’s School for Young Ladies at Chelsea, was the first great opera in English and is among the finest of the 17th century. Contrasting with the tragic tone of Purcell is the light-heartedness of the “Coffee Cantata”, BWV 211 by J.S. Bach. Opera was certainly not unknown to Bach. Indeed, his Lutheran employers called him to task more than once for making his sacred works too operatic. His secular cantatas, bearing the label “dramma per musica”, were written for others. In particular, Bach and members of the Leipzig Collegium Musicum used to practise and play at Zimmermann’s Coffee House. Perhaps that’s why he chose to set his friend Picander’s 1727 satire about a father and his coffee-obsessed daughter to music.

The double bill will be directed by Dmitri Bertman, who had great success with it at his Helikon Opera in Moscow in 1997. The four performances—December 1, 3, 5 and 7—are already sold out. To be put on a waiting list, contact the COC at 416-363-8231.

The other intriguing double bill is Opera Ontario’s pairing of Poulenc’s “La Voix humaine” with Massenet’s rarely staged “Le Portrait de Manon”. Both works had their premieres at the Opéra Comique, the Massenet in 1894 and the Poulenc in 1959. “La Voix humaine”, Poulenc’s setting of Jean Cocteau’s play of the same name, was a great success at its premiere in a production designed and directed by Cocteau. In both play and opera, the sole character known as Elle is continually on the telephone trying with increasing desperation to get through to her lover, who has clearly lost interest in her. The work is built on the irony that a means of communication has become a symbol of Elle’s isolation. This gripping tour de force for soprano will be sung by Lyne Fortin, who wowed audiences in “Les Pecheurs des perles” last year. Diana Leblanc, who has played the role of Elle herself in Cocteau’s play, will direct.

While “Le Portrait de Manon” is not a monodrama like “Voix”, it does focus on a single male character. It is Massenet’s coda to his great opera “Manon” of 1884, where we meet a middle-aged Des Grieux, living alone with his memories of the great love of his life. Des Grieux tries to prevent the marriage of his nephew and Aurore, a girl of low birth, who reminds him of Manon, but his contemplation of Manon’s portrait changes his attitude. Theodore Baerg sings Des Grieux, Laura Whalen Aurore and Louise Guyot the nephew. The Opera Ontario production opens in Kitchener on January 24, 2004. It then moves to Hamilton for performances on January 31, February 5 and 7. For tickets phone 1-800-575-1381 or else visit the Opera Ontario website at www.operaontario.com.
Two recently issued DVDs take contrasting routes to do each masterpiece very proud. The Teatro alla Scala, under the baton of Riccardo Muti, re-enacts Toscanini's historic and intimate 1913 production of Falstaff in the 328-seat Teatro Verdi, located in the composer's birthplace. Verdi viewed Falstaff as almost a private affaire, and wanted to mount the premier in his home. Toscanini marked the centenary of Verdi's birth with a reduced-scale production that was closer to the composer's intentions than the 1893 premiere at La Scala's very large hall. Muti marked the centenary of Verdi's death by remounting the Toscanini version in 2001.

For its winter season the COC presents two blockbusters, Puccini's "Turandot" and Verdi's final opera "Falstaff." "Turandot" stars Eva Urbanova as the seemingly heartless princess, Richard Margison as her suitor Calaf and Serena Farnocchia as Liu. Rather than the familiar but gaudy completion by Puccini's pupil Franco Alfano, this production will present the Canadian premiere of the 2002 completion by Luciano Berio based on Puccini's original sketches. "Falstaff" stars Pavlo Hunka in the title role with Wendy Nielsen and Judi Nemeth as the two "merry wives of Windsor". The operas play in repertory from January 21 to February 7, 2004. For tickets phone 416-872-2262 or visit the website at www.coc.ca.

For a lifetime of talent, skills and wisdom was channelled into Verdi's last work, Falstaff. The same statement applies to Turandot, Puccini's final masterpiece. The interlacing of the librettist Arrigo Boito's deft transformation of Shakespeare's Merry Wives of Windsor, and Verdi surpassing himself in the knowledge that this would be his last tour de force, is as good as opera gets. Puccini, defying the usual credo about age and conservatism, poured out musical and thematic innovations that helped catalyse new operatic forms for the twentieth century.

Reduced-scale is an unknown term at the Metropolitan Opera. James Levine and especially the stage director Franco Zeffirelli threw all of the Met's copious resources and talent into this Turandot. Taking today's US $200 million plus set annual budget into account is a first start for understanding what this means. The logistics of coordinating all the people and set elements are worthy of a WestPoint general. Puccini wanted Imperial China. Imperial New York gives it to him, all the way.

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While Muti employs mostly young or less known but very, very talented performers, Levine goes for the marquee. Ambrogio Maestri, only 31 years old at the time of his remarkable performance, is totally convincing as the aging and distended Sir John Falstaff. Barbara Frittoli is a brilliant, bemused Mrs. Alceste Ford. Shakespeare himself would have savored Berndette Manca di Nissa’s Mrs. Quickly.

Placido Domingo as Calaf, Eva Marton as Turandot, Leona Mitchell as Liu, and Paul Plishka as Timur: that’s the Met, say no more. The performances are worthy of the names.

On the technical side, the visual and sonic qualities of EuroArts’ brand new Falstaff production are knock-down-gorgeous. Thanks to a distribution agreement with Naxos, EuroArts DVD’s are now available in North America. Wonderful. Cameramen in Italy have the longest and deepest experience of filming opera for both large and small screens. Cinematic competence shines here, but the camera work doesn’t evoke wows.

Turandot’s camera work, directed by Kirk Browning is wow after wow. It’s a model of how to use cameras to enhance drama. The big Levine-Zeffirelli stage can verge on way too many things going on. Browning knows how to make it coherent on the small screen. In a market still dominated by reissues, Deutsche Grammophone’s Turandot first appeared in 1988, but this reissue stands out from the crowd. Originally filmed and recorded in digital format for a technically excellent Laser Disk, it is now even better on DVD.

Both DVDS record live performances. For Faust, it’s evident that the audience is ticked-pink by the intimate performance. For Turandot, the typical Met audience “show me; I’m from New York or just flew over from Berlin” dissolves into rampant, unrestrained enthusiasm. Domingo’s Nessun Dorma brings forth a rare shower of program notes, flowers, and bravos. Multiple curtain calls respond to a crowd that really is quite beside itself.

The Met Turandot, more than any other opera DVD that I’ve seen to date, and that’s quite a few, gets closest to the magic of a one-in-a-thousand live performance.

**OPERA ON DVD, CONTINUED**

**MUSIC THEATRE SPOTLIGHT**

**The Making of a Producer**

**BIBBIDI-BOBBIDI-BOO**

Throughout December, while Therriault is onstage at the Canon Theatre, a couple of his friends are just down the block at the Elgin. In last summer’s Hunchback of Notre Dame at Stratford he played opposite Jennifer Gould, who sports glass slippers in the Christmas panto Cinderella. Also, “Adam Brazier plays the prince,” says Gould, adding that “We were all in Camelot together.”

Gould, who also played the title role in Stratford’s Gigi this past year, says she’s enjoying her first pantomime experience. “It’s a lot of fun to be backstage. If you’re rehearsing King Lear, nobody’s backstage peeling their pants with laughter,” she points out by way of comparison.

Cinderella features original songs by music theatre veteran David Warack, as well as “songs pulled from other musicals,” she says. “Nothing so recognizable that it takes you out of the experience; a few of the songs that I sing are out of musicals like Sunset Boulevard and The Secret Garden.”

**NIETZSCHE IS PIETZSCHE**


Their first show was a hip-hop retelling of the Book of Job, where their second focuses on the characters of MCs Cain and Abel. However, reports Sabil, “there isn’t a close association with Cain and Abel in the Bible. In fact there’s a close association with a Nietzschean concept known as the Demon of Eternal Recurrence. Basically, Nietzsche challenged his readers ‘What if one day a demon would come up to you and tell you that the whole of your life would be repeated exactly as you have done it—and would you fear this demon or would you welcome him?’”

We’re also going to be writing a major rock opera inspired by some of the concepts of rationality and irrationality,” he confides.

**LAST CALLS**

Cookin’ at the Cookery has been extended to December 6, since star Jackie Richardson has been wowing crowds with her portrayal of blues diva Alberta Hunter. The show’s creator Marion J. Caffey says he was drawn to Hunter because of the “pure, unadulterated joy for what she does and the ability to make that contagious among the people experiencing her.” Seems Richardson channels the same quality.

Also, you have until December 15 to catch Teatime Vampire Mait­nee at Theatre Passe Muraille. This writer enjoyed its affectionate genre stacking, with plenty of borrowings from vaudeville, opera and movie musicals (there’s a number that’s essentially an extended homage to Donald O’Connor’s “Make ‘Em Laugh” in Singin’ in the Rain). “I think it’s clear to me that musicals are coming back, big-time,” says author/com­poser Kevin Quain. “I don’t think they went anywhere.”

**BRING ON THE GIRLS!**

Two more shows of note: Damien Atkins brings Real Live Girl to back to Buddies in Bad Times from December 11 to 21. It’s been slightly revamped (no pun intended) since it won Doras for Outstanding New Musical and Outstanding Performance last year. The original featured such numbers as “Roxy” from Chicago; “Wig in a Box” from Hedwig and the Angry Inch; “Just One Step” from Songs for a New World, and “The Blonde Song” from Gun Metal Blues. “They’re all united because they say something about femininity,” says Atkins, who performs the piece solo.
The humanity and sense of moral mission that permeates his work. To Bazzana, this organized modernist was at heart a romantic idealist. Some of Gould's notorious eccentricities, according to Bazzana, actually served his music making—though others might well have shortened his life. Because of the position it forced him to sit in, the famous low tilting chair, made by his father, that Gould took everywhere fostered his determination to "challenge rather than seduce or intoxicate his audience" with a playing style where precise articulation, transparent textures and extremes of tempo were more important than volume.

Bazzana explores the unacknowledged influence of Gould's only piano teacher apart from his mother, Alberto Guerrero, who emphasized the strength and independence of fingers. Bazzana's system of annotations is confusing and leads to writers like Schoenberg and Northrop Frye, among others, being quoted with no sources noticeably attributed. The revealing photographs are a welcome addition to this largely superb book.


The amount of literature concerning Canadian pianist Glenn Gould, who died suddenly in 1982 at the age of fifty, is overwhelming. Kevin Bazzana himself has published a detailed analysis of Gould's performance style. But his definitive new biography of Gould provides a remarkably balanced perspective on both the man and his music.

Bazzana, the editor of GlennGould Magazine, has done an enormous amount of research. Above all, he has studied Gould's recordings, as well as his pioneering "contrapuntal" radio and television documentaries. Bazzana elucidates Gould's musical ideas with clarity and elegance, underlining the humanity and sense of moral mission that permeates his work.

Budden is masterful at describing Puccini's music, and articulating what makes it so great. For him, it is the way Puccini uses a recurring musical motif "like a prism giving out a different colour according to the way in which it is titled". His detailed analyses of how Puccini brilliantly matches the music to the dramatic action are fascinating enough for us to forgive his calling the beloved Canadian tenor Edward Johnson, who sang in the Italian premiere of Il trittico, an American. (Phillips-Matz gets it right).

Phillips-Matz gives a vibrant sense of Puccini's character. A witty writer, she has a knack for descriptive colour and anecdote. She has a strong feeling for the locale where Puccini grew up in a family of church organists. She shares her passion for the performance history of each opera, using her extensive experiences interviewing performers and family members, including Puccini's adopted grand-daughter, Elvira, who herself gained fame as the fashion designer Mme. Bikki, and soprano Gilda Dalla Rizza, the first Magda in La Rondine.

Puccini: His Life and Works by Julian Budden Oxford University Press 537 pages $64.00

Puccini: A Biography by Mary Jane Phillips-Matz Northeastern University Press 364 pages $45.00

Of the six operas the Canadian Opera Company is producing this year, two are by Giacomo Puccini. Puccini's operas invariably attract sell-out crowds, more so than those of any other composer. These two superb new musical biographies provide insights into the evolution of Puccini's distinctive voice.

Both Mary Jane Phillips-Matz and Julian Budden have written extensively on Verdi, and they both are immersed in Puccini's life and music. Budden in particular as President of the Centro Studi Giacomo Puccini in Puccini's Tuscan hometown of Lucca. Both books benefit from outstanding research, and feature generous quotations, especially from Puccini's letters and, in Budden's case, scores. But these two books are quite different. Indeed, they complement each other.
Teach Thyself
by Phil Ehrensaft

A bottomless market for self-improvement tapes, videos and software permeates industrial societies. Time's a vacuum that we fill with tapes to build our vocabulary, heal our psyche or listen to literature.

Logging long miles while researching rural Canada, led to fatigue with country music stations, and got me hooked on books-on-tape. My literacy had plummeted since university days, so I started out renting unabridged readings of novels that I didn't have time to read. Then I moved on to learning Spanish and sundry other ways of becoming a Better Person.

Now I'm working on music, and am much the happier for it, thanks to The Teachers Company's (TTC) remarkable courses-on-tape by the composer and historian Robert Greenberg. Any reader of highbrow periodicals is likely to run across TTC Great Courses advertisements. TTC claims to comb North America for the best university professors in a wide spectrum of fields who then record complete courses for TTC. TTC courses cost a pretty penny, but monthly specials often offer two-thirds discounts for selected subjects. Specials can be checked at their website, www.teach12.com, or at 1-800-TEACH-12. (As I'm penning these words, all Greenberg music history titles are on special, available on CD, VHS and DVD as well as cassettes.)

My favourite audio book rental outfit in Toronto, Talking Book World, had a copy of Greenberg's How To Listen To and Understand Opera, so I started there. Greenberg, as a composer, has a profound sense of how and why the Vividals and Verdis of this world put notes where they did. As an historian, his sense of how musical strategies were a mirror of the larger society is profound.

Heady stuff indeed, with an immensely worthy delivery to boot. Now I'm commuting and hiking through Greenberg's courses on Western Music, the Baroque and Beethoven respectively. It should make me a Better Musical Person.

Deadlines for "You Tell Us"
is January 15

More and more schools are making regular use of WholeNote every month. We want to know how you (teacher or student) actually make use of the magazine.

Here's what we'd like:

Not later than January 15, write to us (and send by e-mail to edufont@thewholenote.com) describing something that resulted from having WholeNote available in your school this month.

INDEX OF ADVERTISERS

OPEN PIANO COMPETITION
Sponsored by the Festival Wind Orchestra

E. Grieg - Piano Concerto in A Minor

$300 to be awarded, plus two public performances

For details and an application to audition, phone 416-491-1683

Applications must be received by February 26, 2004
Auditions will be held on Sunday, March 28, 2004
CONCERTS IN THE GTA

Monday December 01
- 7:30: Canadian Opera Company Ensembles: Studio 1, 520 King St. West. 416-368-3744, $20 - $52.
- 8:00: Classical Concert: Tim Pogue, organ. St. James’ Cathedral, 80 King St. 416-364-7865, Free.

Tuesday December 02
- 12:00 noon: University of Toronto Art Centre/University of Toronto Faculty of Music. Singing from Medieval Notation. Vocal performance by St. John’s College Choir. 15 King’s College Circle. 416-946-7089. Free.
- 8:00: Toronto Philharmonia. Excerpts from Conciertos, Beethoven, Mozart, Michael Schade, tenor; Norine Burgess, mezzo-kerry Stratton, conductor. Toronto Centre for the Arts, 5040 Yonge St. 416-739-9388, 416-870-8000. $20-45.
- 8:00: Toronto Theatre Organ Society! Kawai Club of Canada Loma. Wurlitzer Pops at Casa Loma. David Wickham, organist. 1 Austin Terrace. 416-421-0918. $15.
- 8:00: U of T Faculty of Music. Violin Ensemble. Jeffrey McFadden, director. Walter Hall, 80 Queen’s Park. 418-978-3744, Free.

THE Alducngh Live Listings

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

For Concerts Further Afield (outside the GTA) see pages 55-56. For Music Theatre and Opera Listings see page 56. For Jazz Listings see page 57.

Wednesday December 03

CHRISTMAS ARTS & MUSIC SERIES 2003-2004

A Celebration of Composer, Pianist Walter Buczynski

We will celebrate Walter Buczynski’s 70th birthday after the concert

December 7, 2003
Walter Buczynski, piano performs
Bach, Beethoven, Buczynski, & Chopin

February 1, 2004
Mark Fewer, violin
Peter Longworth, piano perform
Mozart, Buczynski, & Bach

March 7, 2004
Gregory Oh, piano performs
Haydn, Buczynski & Schumann

April 4, 2004
Lorna MacDonald, soprano
Walter Buczynski, piano perform
Handel, Fina, Buczynski, Redgins, Kern, & Gershwin

May 2, 2004
Marie Berard Quartet performs
Mozart, Buczynski, & Brahms

All performances are held on Sundays at 3:00pm at the Helen Goulay Hall
35 Hazelton Avenue (Yorkville)
Tickets $15, students $10 call 416-519-9800
The Penfthelia Singers
Mary Lange, Director

A Medieval Christmas
featuring the
East Hang Dance Ensemble

Saturday, December 6, 2003
3:00pm
Rosedale Presbyterian Church
129 Mount Pleasant Road
(at South Drive.
2 blocks north of Bloor)
Tickets $15 adults
$10 students and seniors
for info phone 416-229-0522
http://www.pentheilia.com

Thursday December 04
- 12:10: U of T Faculty of Music, Contemporary Opera Showcase. New works by student composers performed by members of the Opera Division, Walter Hall, 90 Queen's Park, 416-978-3744.
- 8:00: U of T Faculty of Music, Contemporary Opera Showcase. New works by student composers performed by members of the Opera Division, Walter Hall, 90 Queen's Park, 416-978-3744.
- 8:00: Alex Eddington. Evil Diva: Death to the Butterfly Dictator/ Monodrama for soprano & chamber ensemble; Schönböck: Book of the Hunging Gardens; Kristin Mueller, soprano; Alex Eddington, conductor; Eugenia Yurchenko, piano; Christian Robinson, violin; Maren Swoboda, viola & other performers. Walter Hall, 90 Queen's Park, 416-535-2504.
- 8:00: Don promoters of the Nazi era. Works by Jewish composers performed by students of the Glenn Gould School, performed. Jewish Gallery, Royal Ontario Museum, 100 Queen's Park, 416-533-4565.

Friday December 05
- 7:00: Royal Conservatory of Music, ARC Festival: Music Reborn. Works by Jewish composers performed by students of the Glenn Gould School, performed. Jewish Gallery, Royal Ontario Museum, 100 Queen's Park, 416-533-4565.

Elmer Iseler Singers
Lydia Adams, Conductor

Handel's Messiah

SPECIAL GUEST ARTISTS
Kathryn Domoney, 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

7:00: Toronto Symphony Orchestra, Don't miss the Annual Camerata Showcase. Christmas music and the Butterfly Dictator! Performances by students of the Glenn Gould School, performed. Jewish Gallery, Royal Ontario Museum, 100 Queen's Park, 416-533-4565.

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
416-922-4948 www.theredeemer.ca

$4(children), For complete run see music theatre listings.

7:30 Elmer Iseler Singers, Handel: Messiah. Kathryn Domoney, soprano; Wendy Nataha Faley, mezzo; Nina Brown, tenor; Marc Bouchar, baritone; Matthew Lakner, organ & other performers; Lydia Adams, conductor. St. James' Cathedral, 65 Church St. 416-217-0537.
4:35, 45.

7:30 Peter Margalian, Chamber Music Concert: Musa by Zenuneli, Plaidric, Frick, Schattich & Chadbuck. Ken Hedge, bassoon; Peter Margalian, piano; Laura Girouche, flute; Hazel Boyce, cello; Carol Meyer, trumpet & other performers. Sunderland Hall, First Unirarian Congregation, 175 St. Clair West. 416-242-5475.
Free.

8:00: Axielran, Christmas Concert: Candy Cane Classics. David Carricaville, accordion. Becky Soje, clarinet. Grace United Church, 158 Main St. North, Brampton. 905-793-7897.

8:00: Heritage Theatre, The Brass Rings. Classically-based brass quintet with costumes, choreography and singing. 86 Main St. North, Brampton. 905-394-2800. 5:30, 8:30.


--- End ---
St. Andrew’s United Church
Dexter Roberts, Music Director
proudly present their fifth annual
Service of Nine Lessons and Carols
on
Sunday, December 7, at 4:30 pm
Reception to follow
St. Andrew’s United Church
117 Bloor Street East
(beside the Alliance Films building)
416-929-0811
www.pathcom.com/~standrew
December 1, 2003 - February 7, 2004

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**8:00: Cantabile Chorale**

School of Sante, St. Andrew's United Church, South December 6.

**8:00: Board of Toronto Jazz Series.**

Tribute to Maxia Avent, Ontario Science Centre, 770 Dan Mills Rd. 416 695-4044 x229.

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**Monday December 09**


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**Tuesday December 09**


- 8:00: Yarmouth United Church. The Singing Christmas. Ethelbrooke Youth Choir; Louise Jardine, music director; Pascal De Perron, accompanist. 1447 Royal York Rd. 416-249-2821, 1 10.

- 8:00: CBC Radio's OnStage: Words & Music: Al Purdy at the Quinte Hotel. Purdy's life & words expressed in a variety of musical styles. Gordon Present, actor; Phil Dwyer, music director; Dave Carley, writer; Glenn Gould Studio; 250 Front St. West. 416-975-6555. $15.

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**Wednesday December 10**


- 8:00: Massary Hall. Carols of Christmas. Peake Bryson, Irena Care, Christopher Creese, Sheena Easton, singers; gospel choir & orchestra. 15 Shuter St. 416-877-4255. $31-50.


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**Thursday December 11**

**Women's Musical Club of Toronto**

**AFTERNOON CONCERT**

**Kungsbacka Piano Trio**

**TORONTO DEBUT**

Works by Rehnquist, Martini, Mendelssohn, and Beethoven.

**Thursday, December 11, 1:30 pm**

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**Kungsbacka Piano Trio**

**TORONTO DEBUT**

Works by Rehnquist, Martini, Mendelssohn, and Beethoven.

**Thursday, December 11, 1:30 pm**

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**Lynn Maloney, alto; Albert Greer, tenor; Bruce Kelly, bass. Tafelisk Players: Geoffrey Butler, director. Eastern United Church, 310 Danforth Ave. 416-410-3509. $20.**

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**FORTO: The Toronto Men's Chorus.**

School of Sante, St. Andrew's United Church, South December 6.

**8:00: Board of Toronto Jazz Series.**

Tribute to Maxia Avent, Ontario Science Centre, 770 Dan Mills Rd. 416 695-4044 x229.

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**Monday December 09**


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**Tuesday December 09**


- 8:00: Yarmouth United Church. The Singing Christmas. Ethelbrooke Youth Choir; Louise Jardine, music director; Pascal De Perron, accompanist. 1447 Royal York Rd. 416-249-2821, 1 10.

- 8:00: CBC Radio's OnStage: Words & Music: Al Purdy at the Quinte Hotel. Purdy's life & words expressed in a variety of musical styles. Gordon Present, actor; Phil Dwyer, music director; Dave Carley, writer; Glenn Gould Studio; 250 Front St. West. 416-975-6555. $15.

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**Wednesday December 10**


- 8:00: Massary Hall. Carols of Christmas. Peake Bryson, Irena Care, Christopher Creese, Sheena Easton, singers; gospel choir & orchestra. 15 Shuter St. 416-877-4255. $31-50.


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**Thursday December 11**

**Women's Musical Club of Toronto**

**AFTERNOON CONCERT**

**Kungsbacka Piano Trio**

**TORONTO DEBUT**

Works by Rehnquist, Martini, Mendelssohn, and Beethoven.

**Thursday, December 11, 1:30 pm**

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**Kungsbacka Piano Trio**

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Works by Rehnquist, Martini, Mendelssohn, and Beethoven.

**Thursday, December 11, 1:30 pm**

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**Lynn Maloney, alto; Albert Greer, tenor; Bruce Kelly, bass. Tafelisk Players: Geoffrey Butler, director. Eastern United Church, 310 Danforth Ave. 416-410-3509. $20.**
Friday December 12

- 7:30: Humbroside Collegiate Institute. Annual Christmas Concert. Seasonal favorites by Handel, J.S. Bach, Berlioz & others. Student choirs, bands & orchestras. 280 Quebec Ave. 416-393-6122 2x0100. 16.15. Please bring in food for the food drive.
- 7:30: Upper Canada Choristers. With A Touch of Brass. Christmas and Hanukkah music. Traditional carols with audience participation. Guests: Toronto Horn Club, Barbara Blecker, director; Laurie Evan Fraser, artistic director; Salvation Army North Toronto Community Church, 7 Eglington Ave. East. 416-256-0510. $12(dv), $15(s), child half price. Please bring a donation of non-perishable food for the Salvation Army Food Drive.
- 8:00: Anno Domini Chamber Singers. GLORIA: A Festival of Christmas Music. Vivaldi: Gloria; Laudens; O Magnum Mysterium; Christmas music by Rutter, Darke & others. Marjorie Sparks & Rhonda Hanson, soloists. Holy Name Church, 71 Gough Ave. 416-698-0083. $15, 10.
- 8:00: Etobicoke Community Concert Band. Tribute to the festive season. Guests: Kathy Thompson, vocalist. Etobicoke Community Auditorium, 86 Montgomery Rd. 416-410-1570. 15, 12, 10, children free.
- 8:00: Exultate Chamber Singers. A Giles Christmas in Tales III. Christmas reperoires and readings. Giles Bryant, conductor; John Tuttle, conductor, Saint Thomas’ Church, 203 Huron St. 416-671-9229. 20, 17, 12 (sr), 7.
- 8:00: Heritage Theatre, Michelle Wright Holiday Concert. A Country Christmas with Michelle, 88 Main St. North, Brampton. 905-974-2800. 44, 41.
- 8:00: Oakville Centre for the Performing Arts. Natalie MacMaster. Cape Breton Fiddle. 150 Navy Street. 905-815-2021. “SOLD OUT”
- 8:00: Oakville Choral Society. Christmas Beauties! Christmas favorites; Carol sing along; Margaret Evans, guest soloist. J. S. Bach: Cantatas. St. John’s United Church, 262 Randall St., Oakville. 905-337-3165. $15, 10.
- 8:00: Toronto Consort. The Frosty Court Christmas Vespers. Magnificent for triple choir and instruments; Christmas hymns. Guests: Michele De Boer, Paul Grundy, David Arnot & Kevin Skelton; Toronto Chamber Choir; David Gallant, artistic director. Trinity-St. Paul’s Centre, 427 Bloor St. West. 416-964-6337. 14, 14.

Saturday December 13


10th Anniversary Celebration

Songs from the Stage
Great hits from operas, operettas and musicals
Saturday, February 21, 2004 at 8pm

AND

Don’t Miss Our Christmas concert

Songs of the Season
on Saturday, December 13, 2003 at 8pm!!

Willowdale United Church
349 Kenned y Avenue, North York
Adult $15, Senior/Student $10

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

Supported by the City of Toronto through the Toronto Arts Council
1:30 & 3:30: Toronto Symphony Orchestra. It’s a Mischief - Kids’ Holiday Concert. Robinovitch; Ben Button Berschot; other works. Finnigan, klezmer band; Barbara Budd, narrator; Gary Kulesha, conductor. Ray Thomson Hall. 63 Simcoe St. 416-933-4823, $30.


2:00: Victoria-Regency Church. Baroque for Christmas: Christmas music by Vivaldi, Bach & Handel. Matthew Marcil, counter-tenor; Genevieve Proulx, soprano; Jenny Croker, pianist; Barbara Belote, oboe d’amore. 190 Medland Ave. 416-766-8170. Free will offering.


7:00: Rainbow Voices of Toronto. Gifts We Bring. St. Luke’s United Church, 353 Sherbourne St. 416-844-2911. $15, $12, accompanied children free.


7:30: Mississauga Festival Youth Choir. Holiday Greetings from Around the World. Royal Bank Theatre, 4141 Living Arts Dr. 905-306-6000. $15.


7:30: Oakville Children’s Choir. A Bay of Bones. St. John’s United Church, Oakville. See December 12.


8:00: Symphony Orchestra. Lighthearted Christmas favorites and works by Fauré, Bizet, Brahms, Monteverdi and others. Becky Sajo, clarinet; David Carolin, accordion. Calvin Presbyterian Church, 26 Delisle Ave. 905-793-7697. $12, $7 (kids 10 under); $10, $5 (advance).

8:00: All The King’s Voices. Songs of the Season. Soloists: David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 416-225-2595. $15, $10, $5 (child).

8:00: Brampton Concert Band. Winter Holiday. St. Paul’s United Church, 30 Main St. South, Brampton. 905-451-0174.

8:00: Cathedral Buffets Symphony Orchestra. Opera arias by Verdi, Puccini & Bizet; Wagner: Tannhäuser Overture; Gray: Epistles for Orchestra #1 (premiere); Elgar: Enigma Variations. James Bernard, baritone; Stuart Howe, tenor; Robert Raines, conductor. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5588. $20, $15, child under 12 free.

8:00: Cora San Marco/Esprit Alliance Orchestra/Vaughan Chamber Players. St. Paschal Baylon School Church’s Children’s Choir: Laudate Domino. Music by Handel, Bach, Vivaldi, Mozart & other traditional Christmas songs. St. David’s Church, 2601 Major McKenzie Dr. Maple. 905-832-5595.

8:00: Kammermusik Toronto/Earl Grey P.S. Senior Choir. Sing We All Noel. Evening of Christmas music & sing-along carols. Keith Miller & Nicole Alexander, directors. Eastminster United Church, 310 Danforth Ave. 416-778-1889. $15, $10.

8:00: Markham Theatre for Performing Arts. Michele Wright Christmas. 171 Town Centre Blvd. 905-737-7498, $42.

8:00: Marynell Tellar & Marinel Love & War - Songs from here and those - Marinel! Music from the Arab world. India, Africa, Latin & North America. Marynell & Erin Tellar; guests: Roulai Said, dance; Mark

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**Family Messiah (Part 1) & Carols**

**ST. JAMES’ CATHEDRAL CHORAL SOCIETY**

5:00 p.m. Saturday, December 13th Come, sing carols with us

Tickets $20/$15 Cathedral Gift Shop Ph: 416-364-7865

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**Cathedral Buffets Symphony Orchestra**

World Premiere of John S. Gray’s Episodes for Orchestra No. 1

Also on the program:
Elgar’s Enigma Variations and opera arias including the Pearl Fishers duet with tenor Stuart Howe and baritone James Bernard. See listings under December 13 for details.

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**Voices presents...**

**A Victoria Christmas**

Saturday, December 13, 2003 8:00 p.m.

Pre-concert talk: 7:30 p.m.

St. Thomas Anglican Church 383 Huron Street (south of Bloor, east of Spadina)

Tickets $15, $10 S/S

Available at the door.

**voiceschoir.tripod.com**

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**Tenors Needed**

Voices, a 20-voice chamber choir, is a dynamic young group in its eighth season. Under the direction of Ron Ka Ming Cheung the choir performs mainly a capella works from the 16th through 21st centuries, and has received local, national, and international recognition.

Voices is currently auditioning tenor voices. For more information, please contact Ron Ka Ming Cheung at 416-924-0753.
Hodie Christus Natus Est

Come hear motets of great adoration to the nativity, as well as some silver-belled songs of a sacred tone.

Saturday, Dec. 15th,
St. Andrew's Presbyterian Church, 54 Queen St. N.
Kitchener, 8 pm

Tickets are available from Twelfth Night Music Store in Waterloo, and Kelly Greens Flowers and Bistro (Cambridge)

Sunday, December 14 - 7:00 pm
Kio Seiler, violin
Goran Goyevich, clarinet
Vadim Serebryanyo, piano

Bartók Sonata for Solo Violin
Contrasts
Out of Doors Suite

Pepa Moldovenescu “Klezmor Trio” (2003)
World Premiere

Sunday, February 22nd - 7:00 pm
Milica Jelaca Jovanovic, piano
Prokofiev Sarcasms, Op. 17
McConnell Piano Sonata No. 1
Schumann Davidsbündlertänze, Op. 6

Sunday, December 14 - 7:00 pm
Kio Seiler, violin
Goran Goyevich, clarinet
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Bartók Sonata for Solo Violin
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Les AMIS Concerts
21st Season 2003 - 2004
Michael Pepa
Founding Artistic Director

Heliconian Hall
35 Hazelton Ave., Toronto
admission: $20 adults; $15 seniors; $10 students
For information call: 416-773-7712
www.lesamisconcerts.org

Sunday, December 14 - 7:00 pm
Kio Seiler, violin
Goran Goyevich, clarinet
Vadim Serebryanyo, piano

Bartók Sonata for Solo Violin
Contrasts
Out of Doors Suite

Pepa Moldovenescu “Klezmor Trio” (2003)
World Premiere
st.
- 7:00: Northdale Concert Band. Christmas Concert: Stephen Chenette, conductor. Willowdale United Church, 340 Kenneree Ave. 905-898-0658. $10, $8, child $2 & under free.
- 7:00: Tryptych. Handel. Saul: Marin Elliot, Leonard Whiting, Edward Franco, Heidi Breier, Julie Bryanton, Ross Darlington & other performers. Trinity Presbyterian Church, 2727 Bayview Ave. 416-793-5085 x2. 4:30. $8.

Wednesday December 17

Thursday December 18
- 8:00: Musaeus Hall, Les Violons du Roy: Handel’s Messiah. Christine Brandes, soprano; Susan Platts, mezzo; Michael Stanley, bass; Noel Davies, baritone; La Chapelle de Quebec; Bernard LaBatie, conductor. 15 Shuter St. 416-872-4255. $35, $25.
- 8:00: Toronto Symphony Orchestra. Toronto Mendelssohn Choir. Handel’s Messiah. Karen Gauvin, soprano; Marie Nicole Lamoureux, mezzo-soprano; Michael Colvin, tenor; Russell Braun, baritone; Noel Edison, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4823. $42, $49.

Friday December 19
- 7:00: The New Music Piano Recital. Grieg Piano Concerto. Works by Bartok, Weill, Piazzolla, Ligeti,信息发布管理系统.
- 9:00: Siné Nomine for Medieval Music. Minstrels at a Christmas Court. Tickets $14/9 students, seniors. For information and reservations, call 416-638-9445.
Lydia Adams,
Conductor and Artistic Director
Presents
Rejoice!
Saturday December 20th. 7:30 p.m.
George Weston Recital Hall
Toronto Centre for the Arts
5040 Yonge Street, North York

The Amadeus Choir and their special guests:
The Bach Children's Chorus, Linda Beaupré, director
Eleanor Daley, piano

Join the Choir as it premieres the beautiful winning entries from the 17th annual Christmas Carol and Chansong Song Writing Competition, and celebrates the festive season with traditional music for choirs and brass, and a sing-along carol or two.

Tickets $35, $30 Seniors/Students $30, $25
From TicketMaster 416-870-8000 or 416-872-1111
For more information please call 416-446-0188

Guest: Alex Pangman. Swing, blues, jazz, Royal Bank Theatre, 1411 Living Arts Dr., Mississauga. 905 366-6000. $22.43.

Saturday December 20

— 3:00 & 8:00: York Symphony Orchestra.
— 6:10: St. Patrick’s Church. Third Annual Christmas Organ Recital. See December 17.
— 8:00: Intensify String Quartet. String quartets by Haydn, Beethoven, Tchaikovsky & Prokofiev. Church of the Redeemer. 182 Blair St. West. 416-458-0881. $15.48.
— 8:00: Mississauga Symphony. Annual Christmas Concert. Seasonal favourites and audience sing-along. Mississauga Choral Society; Chrys Bentley, music director. Living Arts Centre, 1411 Living Arts Dr., Mississauga. 905-366-9500. $29.50/$35.50.
— 8:00: St. Agatha Choir. Sing-a-long. Music of the Season. Other Seasonal music. For more information call 905-306-6300. $15/$25/$35.
— 9:00: Mississauga Symphony. Annual Christmas Concert. Seasonal favourites and audience sing-along. Mississauga Choral Society; Chrys Bentley, music director. Living Arts Centre, 1411 Living Arts Dr., Mississauga. 905-306-9500. $29.50/$35.50.
— 9:00: Toronto Symphony Orchestra/To-

Welcome One!
A programme of seasonal favourites in settings old and new

Presented by

Orpheus Choir
of Toronto

Robert Cooper
Artistic Director

Edward Moroney
Accompanist

Anders Ohwall’s Gaudeite,
with readings by John Fraser,
Master of Music College.

Jazz Carols by Trent Worthington,
with Alex Dean, saxophone

Saturday December 20, 2003, 7:30 p.m.
Grace Church on-the-Hill, 300 Lonsdale Rd.

Tickets at $20 and $40 may be ordered by phone at 416-502-6428 or by email to orpheuschoir@syrmpatico.com. For further information please call us or visit our website at www.orpheus.ca.
Sunday December 21

- 1:00: CBC Radio's OnStage. A Seasonal Celebration. Isabel Beyerilidinian, Measha Bruggerosman, Karina Savit, soprano; Russell Braun, baritone; Marie Nicole Lemieux, contralto & other performers. Barbara Fram Antrim, 250 Front St. W. 416-205-5555. *SOLD OUT*
- 2:00: Scarborough Community Concert Band. A Concert at Christmas Time. Wide variety of musical selections & sing along of Christmas songs. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-396-7610, Free.
- 3:00: Mississauga Children's Choir. Annual Christmas Carol Sing. The Meeting Place, 25-171 Spencers Rd., Oakville. 905-337-7104, $10. Proceeds to the Kerr Street Ministries.

MISSISSAUGA SYMPHONY
presents

Annual Christmas Concert
Saturday, December 20, 2003 8 p.m.
$45 / $35

This evening is a familiar tradition for Bay symphony lovers. Get ready to sing along with seasonal favorites including Jingle Bells, Ave Maria and Handel’s Hallelujah Chorus.
Guest Artists
Mississauga Choral Society - Chris Bentley, Music Director
(905) 306-6000
Living Arts Centre Mississauga
Free Underground Parking - www.mississaugasymphony.com

Candlelight Service of Lessons & Carols
A service of tradition and beauty in a setting of Candlelight
Sunday evening
December 21, 2003 at 7:30 pm
Kingsway Baptist Church
Bloor Street at Montgomery Road, Toronto
(Two blocks west of the Royal York Subway)
416-239-2381
EVERYONE WELCOME

Melvin J. Hurst,
Director of Music and Organist
Guido Basso & Brian Barlow, drums. 1570 Yonge St. 416-920-6211. Free (donation).

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 22
- 2:00: Oakville Children’s Choir. Annual Christmas Carol Sing. The Meeting Place, Oakville. See December 21.
- 3:00 & 8:00: Roy Thomson Hall. John McDermott – Christmas Memories. Traditional carols, folk music and ballads. 8-piece band and surprise guests. 60 Simcoe St. 416-872-4255. 142.90/$30.50.
- 8:30: Bach Consort. 3rd annual benefit concert & dinner. J.S. Bach; Christmas Oratorio. Yannick Nezet-Seguin, conductor; Monica Whicier, soprano; Elizabeth Turnbull, contralto; Pascal Charbonneau, tenor; Denis Gledrecht, tenor; Sean Watson, baritone. Eglington St. George’s United Church, 35 Lyttoun Blvd. 416-481-1114, t250-335.

Tuesday December 23
- 8:00: Roy Thomson Hall. Canadian Brass Christmas Concert. Light classics, jazz & massentafavites. 60 Simcoe St. 416-872-4255. 129.45.

Wednesday December 24
- 11:30am: City of Toronto. Holiday Choral Celebration. Toronto Mass Choir; Toronto Chil- dron’s Chorus; Toronto Mendelssohn Choir & Mendelssohn Youth Choir; Tower Brass. City Hall Rotunda, 100 Queen St. West. 416-392-4574. Free.
- 4:00: St. James’ Cathedral. The Christmas Recital. Tim Pynn, organ. Program 1. Followed by the First Lessons of Carols sung by the Cathedral Choir of Men and Boys. 66 Church St. 416-364-7865. Free.

Friday December 26

Saturday December 27
- 3:00: CAMMAC/McMichael Gallery. Shakspeare, piano. 10355 Edlington Ave. 905-893-0342. Free with gallery admission. $15, $12.50 (family).

Sunday December 28

Monday January 01

Wednesday January 07

Thursday January 08

Sunday January 04

Saturday January 03
- 2:00 & 7:30: Living Arts Centre. Spiderlings. Women’s Chorus. 6th annual benefit concert; Tak Ng Lai, conductor. Anne’s Choir; Edward Yang, piano; Wang Hair Pyper, organ. Recital Hall, 273 Bloor St. West. 416-872-4255. 355-4125.

Saturday January 03
- 2:00 & 7:30: Living Arts Centre. Spiderlings. Women’s Chorus. 6th annual benefit concert; Tak Ng Lai, conductor. Anne’s Choir; Edward Yang, piano; Wang Hair Pyper, organ. Recital Hall, 273 Bloor St. West. 416-872-4255. 355-4125.

Tuesday January 06

Ludwig: Seven for Eight
BEETHOVEN’s exhilarating 7th Symphony, and music of MOZART, for period wind octet and double bass C. SAVAGE, P. SHACKLETON, W. MCCLAIN, K. DUGUET, M. MCCRAW, M. LUSSIER, D. CONROD, S. WEVERS & C. SCHESCHUK

Saturday January 10 at 8 pm
St. George the Martyr Church
INFO: 416-588-4301 ADMISSION $20 / $15
Presented by BAROQUE MUSIC BESIDE THE GRANGE

One of the world’s greatest sopranos
This captivating diva performs leading roles with the Metropolitan Opera and the COC
EVA URBANOVA
sings arias and songs by Dvorak, Smetana and Janacek
Proudly presented by Masaryk Institute in the third series of Czech music
on Sunday, January 11th 2004 at 5:00 at Church of St. Wenceslaus
66 Gladstone Ave. (800/Dufferin) Cleveland St. (East)

FOR RESERVATIONS CALL 416-439-4354/Julie

December 1 2003 - February 7 2004
Sunday January 11

NEW MUSIC CONCERTS
presents
Cuarteto Latinoamericano
with Robert Aitken, flute
Music Gallery, January 11

- 8:00: Flying Cloud Folk Club. Sprat Tranzac, 292 Brunswick. 416-410-3655.

Monday January 12
6:00: U of T Faculty of Music. Festival of Bach’s Sacred Cantatas; J.S. Bach in the World Today. Cantata 140. Wacht auf, recht uns die

Tuesday January 13
1:00: St. James Cathedral. Lunch hour Concert. Peter Nikoloff, organ. Program tba. 65 Church St. 416-364-7655. Free.
6:00: U of T Faculty of Music. Festival of Bach’s Sacred Cantatas; J.S. Bach in the World Today. Cantata 105. Here, geh nicht ins Garicht. Helmut Rilling, conductor/lecturer. Walter Hall, 80 Queen’s Park. 416-978-3744. 120.410 (5-day festival pass $185.45B).

Wednesday January 14
2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Jan 13. 429-155.
6:00: U of T Faculty of Music. Festival of Bach’s Sacred Cantatas; J.S. Bach in the World Today. Cantata 25. As wir rechtig, ach wir rechtig. Helmut Rilling, conductor/lecturer. Walter Hall, 80 Queen’s Park. 416-978-3744. 120.410 (5-day festival pass $185.45B).

Thursday January 15
6:00: U of T Faculty of Music. Festival of Bach’s Sacred Cantatas; J.S. Bach in the World Today. Cantata 67. Hört der Gelehrten Jesum Christ. Helmut Rilling, conductor/lecturer. Walter Hall, 80 Queen’s Park. 416-978-3744. 120.410 (5-day festival pass $185.45B).
8:00: Telefusmus Baroque Orchestra. Cleopatra with Isabel Bayrakdarian, soprano. Trinity-St. Paul’s Centre. See Jan 10.

Saturday January 17
11:00: Damo, 2:00 & 7:00: Solar Stage Children’s Theatre. Bloom. Interactive music and storytelling. For ages 4-7. Zak Morgan, performer. Madison Centre, 4050 Yonge St. 416-386-3196. 42.
1:00: Moordare Concerts. Music & Trolls. Music of Mozart & Beethoven. For children four & up. Walter Hall, 80 Queen’s Park. 416-922-3714. 103.1.10.

CONTINUES
www.MoordealConcerts.com

Mozart Piano Quartet
Beethoven String Trio
Scott St. John, violin
"...brimming with extroverted spirit..."
+ Pittsburgh Pianos
with Kristine Bogos, viola
and others
Young Artists:
Donna Lee, piano

Saturday, January 17 at 8 pm - Willowdale United
Sunday, January 18 at 3 pm - Walter Hall, U of T
at 1 pm for children - Music and Truffles - $10
Affordable tickets! $20, ($15 St./Sr.) 416-922-3714 x103

The 600th
Sunday Concert Gala!
January 18th, 2004 at 8:00 pm
Please join our Gala celebration on the occasion of the 600th Sunday Concert as we usher in our 82nd year of great concert performances at Hart House!
Featuring stellar performances by classical icons:
William Aide
Andrew Dawes, accompanied by Jane Cooper
Trio Lyra
And COC members Michael Colvin and Mary Bella

Please RSVP to the Hall Porters' Desk for FREE tickets at 416.978.2452 from Dec. 12th onwards.
Limit 2 tickets per person. Limited tickets will be available before showtime.
Please Note: If reserved tickets are not picked up one week prior to show they will be released back into the general pool.

Michael Blos

Join us to hear the magnificent, new three-manual, 29-rank, Casavant Frères pipe organ

Friday, January 23, 2004
8:00 p.m.
John Bell Chapel at Appleby College
Tickets: $25
905-845-4681, ext. 400
artsevents@appleby.on.ca
540 Lakeshore Road West, Oakville
www.appleby.on.ca
Today January 22
- 8:00: University of Toronto. Premiere Rhapsody for mezzo-soprano; Fredrika Singer; oiseaux from Quartet for the End of the World. Toronto Centre for the Arts, 5040 Yonge St. 416-872-2262. 416-870-8000. $20-$52.

Friday January 23
- 8:00: Amici Chamber Ensemble. En Francais. Debussy: Sonata for violin & piano; Premieri Rhapsody for clarinet & piano; Ravel: Sonata for violin & cello; Messiaen: Abide dans oiseaux from Daqast for the End of Time for solo clarinet; Farrere: Trio in E flat Op. 44 for clarinet, cello & piano. Giassi: Scott St. John, violin; Joaquin Valdepeñas, clarinet; David Nethington, cello; Patricia Parr, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $43-$59 (evening), $37-$43 (matinee).

Saturday January 24
- 11:00 am & 2:00: Markham Theatre for Performing Arts. Al Simons. Comedy show with song, dance, magic and music. (Recommended for children 7). 117, 50-51. $4.$5.
- 2:00 & 6:00: Canada Pops Orchestra, Oke/B/With Samba Squad, led by Rick Shadrack Lazar. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. 444-4811 (evening). $38-$46 (admit).
- 8:00: Toronto Symphony Orchestra. Bach: Magnificat, BWV 243; Mozart: Mass in c, K.427; Simone Noble, soprano; Annie Vondburg, mezzo-soprano; Fredrika Billkenborg, alto; Janus Taylor, tenor; Martin Dunn, bass; University of Toronto MacMillan Singers; Elmer Isler Singers; Helmut Rilling, conductor. Royal Conservatory of Music, 927 Bloor St. W. 416-566-5151. $25/$22.

Sunday January 25
- 2:00: ON Centre Music Salon. Doctac and Music. “Mesmerizing!”. Program highlights: Reichmanoff: Second Piano Concerts; Mozart: Sextet from Cosi fan Tutte; Brahms: Liebeslieder-Walzer. Shannon Mercer, Yana Ivanovs, soprano; Hélène Couture, mezzo; Stuart Howie, tenor; Glais Tonbiske, baritone; Olivier Langoure, bass; Kerry D’Wors, violin; Simon Fryer, cello; Iona

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**Toronto Sinfonietta**

**SYNCPATING with Peter and his jazz quintet**

**Peter Appleby, piano**

**Joe Macerollo, accordion**

**John Sherwood, p bass**

**Yanis Souvaris, double bass**

**Patrick O’Brien, drums**

**David Young, reeds**

**Reg Shawger, trumpet**

**Yuriy Dzialow, saxophone**

**Brett Caster, tenor**

**Matthew Jaskiewicz, Artistic Director**

Jazz standards by Berlin, Faron, Carmichael, Appleby, Hackett Divertissement IV for accordion, tuba and strings by Walter Buczynski (premiere)

Tickets: regular $32, senior $29, student $15 (limited number)

Friday, January 23, 8:00 pm

Isabel Bader Theatre, 93 Charles Street West

**Box Office 416.410.4379**

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**Deer Park Concerts**

**William Wright, Artistic Director**

**CHRISTMAS EVE**

10:00 - 10:45 p.m.

**William Wright** performs a recital of Christmas music.

**FREE ADMISSION**

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**UPCOMING CONCERTS INCLUDE:**

**William O’Meara**

January 24, 2004, 8:00 p.m.

Marnie Giesbrecht, March 6, 2004

William Wright, May 29, 2004

General admission $20.00

Call 416-481-2979 for ticket information

Deer Park Concerts

129 St. Clair Ave. W.

(just east of Avenue Road)

Parking courtesy of Imperial Oil next to concert venue
arraymusic presents

SCRATCH! 2
january 29, 30 & 31, 2003  8pm

THE MUSIC GALLERY AT ST. GEORGE THE MARTYR
197 JOHN STREET

January 29, 2004  8pm
Improvisations on the works of Christian Wolff.

January 30, 2004  8pm
4 Premieres by Josh Thorpe, Doug Tielli, Ryan Driver and Eric Chenaux and music by Gilius van Bergeijk

January 31, 2004  8pm
Featuring Christian Wolff’s “Burdocks” and the North American premiere of his “Bratislava”.

A celebration of improvised and experimental music, featuring the works of invited Canadian composers working in the tradition of American composer Christian Wolff and Dutch experimental music pioneer, Gilius van Bergeijk

3-day pass $30/$20, each:$15/$10

BOX OFFICE: 416.204.1080

Season Operating Funders:

Canada Council for the Arts
Ontario Trillium Foundation
City of Toronto

Music TORONTO

BARBARA HANNIGAN
January 29 at 8 p.m.

- 8:00: Canadian Opera Company/CBC On Stage. Venus, the City of Dreams. Arias & duets by Lohër, Johann Strauss Jr. & others. Michael Schade, tenor; Silly Dibley, soprano; Canadian Opera Company Orchestra; Richard Bradshaw, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $20. OUT
- 8:00: Toronto Organ Club. Joe Ciajlo (to be confirmed). Christ Church, 320 Royal York Rd. 416-621-4667, 805-945-4533. $10, child under 10 free.

Tuesday January 27

- 8:00: Sounds of Toronto Jazz Series. Vocal Jazz Cabaret Series: George Evans. Royal Bank Theatre, 4141 Living Arts Dr. 416-595-0400. Free.

Wednesday January 28

- 8:00: Markham Theatre for Performing Arts. Blind Date. An evening of music with three different surprises musical acts. 171 Town Centre Blvd. 905-305-7465. $19.

Thursday January 29

- 12:00: U of T Faculty of Music. Mark Fewer Violin Recital: Bach; Piazzolla in E and for solo violin. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
A two-concert mini-series featuring composer

Mauricio Kagel

presented by
Esprit Orchestra and New Music Concerts

Esprit Orchestra
Saturday, January 31, 2004
Les idées fixes

7:15 p.m. — Pre-concert Composers' Talk
8:00 p.m. — Concert
MacMillan Theatre, Edward Johnson
Building, 80 Queen's Park

Alex Pauk, music director
4. conductor
Guest Composer: Mauricio Kagel
(Argentina/Germany, 1931)
Guest Soloist: Robert Aitken
(Canada), flute

Mauricio Kagel: Das Konzert (2001/02)
for flute, harp, percussion & strings
North American Premiere

Arvo Pärt (Estonia): Cantus in memory of Benjamin
Britten (1977/1980), for string orchestra and bell

John Rea (Canada): Treppenmusik (1982)

Canadian Premiere

Tickets: $26 (regular); $12.50 (seniors); $5 (students)
Box Office: 416 366-7723; Information: 416 815-7887

One of the world's most distinctive and provocative composers, Mauricio Kagel, is on hand for two concerts to illuminate performances of his inventive music.

New Music Concerts
Sunday, February 1, 2004

The Music of Mauricio Kagel

7:15 p.m. — Illuminating Introduction;
8:00 p.m. — Concert
Glenn Gould Studio, CBC Broadcast
Centre, 250 Front St. West

Robert Aitken, artistic director
New Music Concerts Ensemble
Guest Artists: Elmer Iseler Singers
Lydia Adams, director

Guest Composer/Conductor:
Mauricio Kagel (Argentina/Germany)

Burleske for saxophone and mixed choir
(1999-2000)

Schwarzes Madrigal for 2 percussion, trumpet, tuba
and choir (1998-1999)

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Tickets: $25 (regular); $15 (seniors); $5 (students)
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The Gallery Choir of the Church of St Mary Magdalen,
with The Trinity College Chapel Choir,
Victoria Hathaway & Gillian Howard, oboe
Jonathan Ingham, gamba, and
Christopher Ku, continuo.

3:00 p.m. Sunday, February 1, 2004

Missa Christus Natus Est, Schein
Hodie Nobis de Caelo, Grandi
Verbum Caro Factum Est, Hassler
In Dulci Jubilo, Schroeder & Praetorius

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Choir/Mark Arts & Music Series

Mark Fewer, violin
Peter Longworth, piano
playing music by Mozart, Bach and Buczynski

Sunday, February 1, 2004, 3:00 pm

Heliconian Hall, 35 Hazelton Avenue
Tickets $15.00 at the door, $12 for students
For more information call 416-651-9380

YING QUARTET

Monday, February 2, 2004
7 pm. Walter Hall

MOZART – BARTOK – TSAIKOVSKY

TICKETS: 416-978-3744
80 QUEEN’S PARK (BEHIND PLANETARIUM)
Tuesday February 03
- 6:30: Drum Lane Theatrical Productions. Olde Tyre Music Hall, Vaudville & melodrama. Eleanor Bolton, director and choreographer. Don Simpson, music director, Drum Lane Theatre, 7289 New Street, Burlington. For complete run see music theatre listings.

Wednesday February 04
- 8:00: Royal Conservatory of Music. KeyboardFest. Various performances. For complete run see music theatre listings.
- 8:00: Toronto Symphony Orchestra. The Secretive Virtuoso.

Friday February 06
- 12:10: U of T Faculty of Music. Visiting Artist: Martin Kruse – A Britten Showcase. Excerpts from Britten’s operas performed by members of the Opera Division under the direction of Martin (imp. Walter Hall, 80 Queen’s Park. 416 978-3744. Free.
- 8:00: Oakville Centre for the Performing Arts. Shamanic Rites: Traditional & Contemporary. Oakville Centre, 3600 Kingston Rd. 416-366-4049. 421. For complete run see music theatre listings.

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KATHRYN KNAPP mezzo
JASON NEDECKY baritone

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Subscription Information: 416.366.7273

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DECEMBER 1, 2003 - FEBRUARY 7, 2004

53
Music on the Donway Presents:

For the Love of Jazz
Featuring the Daniel Rubinoff Jazz Trio
Daniel Rubinoff, sax, David Braid, piano
Artie Roth, acoustic bass
Saturday, Feb. 7, 8:00 p.m.
Donway Covenant United Church,
230 The Donway West, 416-444-8444
$15, $12.
CONCERTS FURTHER AFIELD

In this issue: Alliston, Aylmer, Barrie, Bracebridge, Cambridge, Campbellford, Cobourg, Elora, Georgetown, Guelph, Hamilton, Kitchener, Lindsay, London, Lynden, Midland, Orillia, Orangeville, Oshawa, Peterborough, Perth, Port Perry, Simcoe, Sonya, St. Jacobs, St. Catharines, Whitby

**Monday December 01**

- 7:30: Brutiss Music Festival, Handel: Messiah. Jan Chappell, soprano; Danilo Colon, alto; Stuart Howard, tenor; Daniel Lidor, bass. Iken Elfar Singers. Hamilton Place, Summers Lane. 905-527-7646, 888-475-9377. $20, $12.

**Friday December 05**

- 2:00 & 8:00: Sanderson Centre for the Performing Arts. A Maritime Christmas with The Rankin Sisters. Celtic-favoured Christmas songs. Raylene, Heather & Cookie Rankin. vocals; guests: Scott Ferguson, percussion. Clarence Devene, guitar; Bruce Jacobs, bass; Main Rankin, fiddle. 815 Hall Street, Barrie. 705-750-1800, 1-800-265-0710. $10, $7.

**Saturday December 06**


- 8:00: Millpond Centre, Christmas Jazz at the Millpond Centre. $20.

- 8:15: Mohawk College Singers. Love Came Down at Christmas. Festival music for choir, organ, piano & brass. Guests: Svanedrot Brass Ensemble; Paul Grimmel, guitarist; David Peaker, piano; Michael Jarvis, conductor. Ryan United Church, 642 Main St. East, Hamilton. 905-572-4044, 1-800-242-1115. Please bring an unwrapped toy to be donated to the Wesley Urban Ministry's Christmas Outreach Program.


**Sunday December 07**

- 2:00: Capitol Theatre. The Canadian Singers. Traditional & contemporary Christmas songs. 20 Queen St., Port Hope. 1-800-434-5082, 30. $20, $15.

- 2:00: Westben Arts Festival Theatre. Sound the Trumpets! The Barn near Campbellford. 905-750-2591, $20, $12.


- 4:00: Symphony Hamilton/Brantford Festival Singers. Handel: Messiah. Anne L'Esperance, soprano; Marian Pat Volt, alto; Prabhjeet Sohli, tenor; Andrew Tam, baritone; Stepen Dahl, tenor; Daniel Lehto, baritone; Valen Ensemble; A. Dale Walker, conductor. Studio Theatre. Hamilton Place, Summers Lane. 905-527-6766, 427-9195 (7:30 Sm. $15).

- 4:00: Amicis du Jazz: Leda Dita Trio. The Church at Sonya, Simcoe St., 1km north of Port Perry. 705-357-2482. $12.50, $10.


admission by ticket with free will offering. For complete run & prices see music theatre listings.

Saturday January 10


Saturday January 24

- 2:00 & 8:00: Theatre Aquarius. Come by the Hills. Scottish Heritage Story. Written and performed by Brian McKay. Irving Zucker Theatre, 190 King St., Hamilton. 905-522-7529. $20-$27. For complete run see music theatre listings.

Saturday January 25


Saturday January 31

- 8:00: Lindsay Concert Foundation. Showcase - The Annual Gala Concert. Performing artists from the City of Kawartha Lakes. Orion Theatre, Lindsay. 705-363-1964. 416, Family rate.

Friday February 6

- 7:00: Veela's Dance Co. Mystique. Middle Eastern music and dance. River Run Centre, 39 Westlake Ave., Grimsby. 905-785-5030. $24.

Saturday February 7

- 8:00: Capital Theatre. The Nyses. A capella. 20 Queen St., Peterboro. 1-800-434-5625.


Markham Theatre for Performing Arts, 11 Sir Simons. Comedy, show with song, dance, magic and music. (Recommended for children 3-7). Jan 24-11:00 & 2:00. $17.50. 416-872-1111.

Santa Fe's remaining offering. For more events, see the Winter 2003 Music Theatre Preview. 416-872-1111. 416-872-1111.


Solar Stage Children's Theatre. The Alpha Beta Show. Vignettes about each letter of the alphabet with music, songs, puppets, written & performed by Tom Vanderbank. For ages 5 & up. 1-800-434-5625.

Nova Scotia, Opera. The Producers. Kander & Ebb. Jordan Hines, music director and pianist; Andrew Downing, Rick Hyslop, Robert Smith, performers; Diane Leblanc, director; John Kritzer, piano. Performance Hall, Public Library, 415, St. 905-576-1570. For complete run see music theatre listings.


Santa Fe's remaining offering. For more events, see the Winter 2003 Music Theatre Preview. 416-872-1111. 416-872-1111.


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Santa Fe's remaining offering. For more events, see the Winter 2003 Music Theatre Preview. 416-872-1111. 416-872-1111.


Solar Stage Children's Theatre. The Alpha Beta Show. Vignettes about each letter of the alphabet with music, songs, puppets, written & performed by Tom Vanderbank. For ages 5 & up. 1-800-434-5625.
JAZZ CLUB LISTINGS

It's difficult sometimes to get the club listings together in time for WholeNote. Clubs are often finalizing their lineups right to the last minute, well after the magazine has gone to press. And so it's virtually impossible to get listings two months in advance, although we do our best. But there are still lots of ways to find out what's going on in the clubs. At www.jazztoronto.com, or at any one of the multitude of websites for individual clubs, listings are posted as soon as they become available. Check these sites or call individual clubs for more information!

Alleycatz 2496 Yonge St. 416-481-5885
Cameroon House 408 Queen St. 416-793-0811
C'est What 67 Front St. E. 416-867-9406 Saturday afternoon traditional jazz from the Hot Five Jazzmakers
Gate 403 403 Roncevauxs 416-588-2830 Every Sun. Ron Davis Jam Session Dec 15 Lynne Tremblay-Jazz Quartet Grosmana 278 Spadina Ave. 416-877-7000
Hugh's Room 2261 Dundas West 416-531-6604
L'Arte Bar and Gallery 416-536-3181
Lisa's Café 245 Carlaw Ave. 416-404-6470
Lula Lounge 1556 Dundas West. Call 416-589-0307 for further times and info.
Mazzrows 1548 Queen St. W. 416-353-4905 Parkdale neighborhood pub featuring jazz and blues and on Saturday afternoon, Sunday evenings and a live jam every other Wednesday.

Monday December 01
- 7:30: LOFT Community Services. 50th Annual Christmas Concert
- 8:00: U of T Faculty of Music, Small Jazz Ensemble
-11:00: Royal Conservatory of Music, Lilla Blied – The Crossing Chorat.
- 11:00: Mississauga Philharmonic, A Tribute to Benny Goodman.
- 11:00: 416-705-7183, Arts Centre, Main Jarden.

Saturday December 25
- 11:00: RCM Community School, Jazz Ensemble.

Tuesday January 27
- 11:00: Sounds of Toronto Jazz Series. Vocal Jazz, Cabaret Series: George Evans.

Friday January 30
- 11:00: U of T Faculty of Music, Small Jazz Ensemble.

Saturday January 31
- 11:00: 416-705-7183, Arts Centre, Main Jarden.

Monday January 6
- 8:00: Toronto Sinematte, 75 Strings with Peter Appleyard, Jazz Quaitet.

Sunday January 24
- 2:00 & 6:00: Canada Pops Orchestra, Ole, Eh!
- 6:00: Mississauga Philharmonic, A Tribute to Benny Goodman.

Friday January 30
- 8:00: U of T Faculty of Music, Small Jazz Ensemble.

Friday February 06
- 8:00: U of T Faculty of Music, Small Jazz Ensemble.

FURTHER AFIELD
In this issue: Alliston, Barrie, Oshawa, Port Hope, Sonya.

Saturday December 06
- 8:00: Millpond Concert, Christmas Jazz, Alliston.

Sunday December 07
- 7:00: 416-705-7183, Arts Centre, Main Jarden.

Sunday December 14
- 8:00 Barrie Cinetone, All Star Big Band, Barrie.

Saturday January 10
- 7:00: Rik Emmett in Concert, Oshawa

Saturday January 24
- 8:00: Capitol Theatre, Jennifer Valentine. Port Hope.

Further details for the above events can be found at www.jazztoronto.com.
ANNOUNCEMENTS

* December 3 9:30am: Staircase Theatre. Film composer/director Nathan Ross will perform live musical score using electric guitar, keyboards, percussion & voice, to Hitchcock’s 1927 silent film The Lodger. 27 Dunanton St. North, Hamilton. 905-529-3000. $8.


* December 5 6am-6pm: CBC Radio One. Day of Holiday Cheer: Live seasonal entertainment all day long. Performers include: Joe Sealy Trio, Eliane Carras, David Rudd & others. CBC, 250 Front St. West. 416-205-5555. Free, in support of the Daily Bread Food Bank & the Toronto Firefighters Toy Drive.

* December 5 7:00: Sacred Music Society. Gala fundraiser/Crystallized Wreath Party. Guest performers include: Russell Braun, baritone; Libby Cana, soprano; John Sherwood, piano; Sacred Music Society Choral Choir. Silent auction: hora d’ouvres, wine tasting & more. Knights of Columbus Morden, 582 Shuburne St. 416-519-0767, 1-877-952-4047. $50. To be confirmed.


* December 7 2:00: Elmer Iseler Singers. Sherry and Shortbread. Silent auction and music of the holiday season. Albany Club, 91 King St. East. Call for information or tickets: 416-217-0537, 475.

* December 10 7:30: Toronto Children’s Chorus. Performances at Holiday Festival on Ice. Other performers include: Canadian Ice Skaters, Kurt Browning, Jamie Sale & David Pelletier, Jennifer Robinsson & Brian Crater, Noah Colsman, 410 Yonge. 416-870-9002, 1-888-485.


* December 31 5:30: Toronto Operetta Theatre. New Year’s Eve Gala. Reception, buffet dinner, 8pm performance of the The Chocolate Soldier at Jane Mallet Theatre (see music theatre listings), followed by New Year’s Eve champagne & dance at Hot House Café, 35 Church. 416-989-7772. 1145 (performance ticket details).

* January 17 12:00 noon-10:30pm: Historic Fort York. Queen Charlotte’s Birthday Ball. Celebration of 181st century music, food & dance with afternoon workshops, historical supper, elegant evening ball, 100 Garrison Rd. 416-592-6907 x100. 17th floor Dec 31, 19th floor thereafter.


* January 29 7:00: Church of the Holy Trinity/First Unitarian Congregation of Toronto. Village Square Series. Participatory public activity featuring community singing traditions from North America and around the world. Alan Gasser & Becka Whitley, co-leaders. 10 Trinity Square. 416-589-4521. Freewill offering.


* January 31 6:30: VIVA! Young Singers. Mary Poppins Stays on Fundraiser. Cena that will sing all the hits from the show. Includes food, silent auction & raffle prizes. Miles Nadal Jewish Community Centre, Spadina & Bloor. 416-788-4842. 1124, child under 4 free.

* February 6 & 7 6:45: Toronto Consort Board of Directors. Midwinter Marvel. Silent auction. Bid on one of items including ticket vouchers for musical & theatrical events, gift certificates etc. Before The Splendours of Burgundy concerts or during interval (see daily listings). Garsiurn, Trinity-St. Paul’s Centre, 427 Bloor West. 416-530-4735.


LECTURES/SYMPOSIA


* December 6 2:00: Royal Conservatory of Music. From Wagner to Hitler. Lecture by Gottfried Wagner, musicologist and great-grandson of Richard Wagner. Canadian 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 Toronto, B.B.C. Documentary, Film. ROM Theatre, 100 Queen’s Park. 416-408-2824 x321. Free.
Examination of Shakespeare’s version of Falstaff and Verdi’s operatic adaptation; a look at Verdi’s late style; discussion/demonstration of Verdi’s use of the horn and other related topics.


**MASTER CLASSES**

* December 1: Music Toronto, Citizen Master Class. Adult amateur pianists, violinists, cellists & chamber groups play for The Gryphon Trio. To participate, send one paragraph about yourself to admin@music.toronto.com, or call 416-214-1660.


**WORKSHOPS**

* December 4 2:00-5:00: Long & McQuade/Roland Canada. Clinic with Roland recording specialist Peter Lafferty. See Roland & Boss product demonstrations, learn new recording techniques & EZ applications, ask questions about your Roland V-Studio or Boss BR-Series digital recorders. 370 Main St. North, Brantford. 905-450-4334.


* December 5 10am–5:00: Long & McQuade/Roland Canada. Clinic with Roland recording specialist Peter Lafferty. See December 4. 1133 Markham Rd. 416-439-8001.

* December 6 10am–5:00: Long & McQuade/Roland Canada. Clinic with Roland recording specialist Peter Lafferty. See December 4. 3182 Mainway Dr., Burlington. 905-319-3330.


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ANNOUNCEMENTS, ... ETCETERA
CONTINUED FROM PAGE 59

*December 11 2:00-5:00: Long &
McQuade/Roland Canada. Clinic with Roland
recording specialist Peter LaFerty. See
December 4. 1133 Markham Rd. 416-439-
8001.

*December 12 2:00-5:00: Long &
McQuade/Roland Canada. Clinic with Roland
recording specialist Peter LaFerty. See
December 4. 2777 Steeles Ave. West. 416-
663-8612.

*December 16 2:00-5:00: Long &
McQuade/Roland Canada. Clinic with Roland
recording specialist Peter LaFerty. See
December 4, 370 Main St. North, Brampton.
603-450-4334.

*December 20 10am-5:00: Long &
McQuade/Roland Canada. Clinic with Roland
recording specialist Peter LaFerty. See
December 4, 2777 Steeles Ave. West. 416-
663-8612.

*January 17 10am-2:00: CAMMAC. Sight-
Singing and Vocal Production Workshop. Nancy
Tellier, presenter. The Assembly Hall, 1 Colindale
Samuel Smith Park Dr. 905-764-8461.
150 (members), $20 (non-members).

*January 25 2:00: CAMMAC. Reading of
madrigals. Frank Nakashima, leader. Christ
Church Deer Park. 1570 Yonge St. 416-421-
0778. 150 (non-members), $50 (members).

*January 28 7:30: Toronto Early Music
Centre. Vocal Circle. Recreational reading of early
choral music. Ability to read music desirable but not
essential. 168 Crescent Rd. 416-920-5026.
45 (non-members).

*February 1 1:30: Toronto Early Music
Open to dancers and/or players of
recorders, viols & other early instruments.
Lansing United Church, 49 Bognor Ave. 416-487-
9261. 120.

*February 4 1:30: Toronto Early Music
Open to dancers and/or players of
recorders, viols & other early instruments.
Lansing United Church, 49 Bognor Ave. 416-487-
9261. 120.

*February 11 7:30: Toronto Early Music
Open to dancers and/or players of
recorders, viols & other early instruments.
Lansing United Church, 49 Bognor Ave. 416-487-
9261. 120.

*Peter Smith Jazz Workshops. Topics
include improvisation, repertoire & ensemble
skills. Any musicians welcome. Mondays 7:30-
9:30, Dec 8, 22. Japanese United Church,
Dovercourt south of Bloor. 416-785-8609. $10/1
session.
Editor’s Introduction

continued from page 14

In the Stocking Stuffers section, Phil Ehrensaff lists Bridge Records’ latest installation in its series of Elliott Carter discs, and as a supplement to that I’d like to mention a new Montaigne CD, Elliott Carter—Homages & Dedications (Naive 782089).

This exceptional disc features 1983-1997 performed by members of the Nieuw Ensemble under the direction of Ed Spanjaard. Highlights include Launen "for the Nieuw Ensemble", Scritto in vetro "for Robert Aiken" performed by Harrie Starreveld and Esprit rude, Esprit doux II "for Pierre Boulez".

And as a final note I will mention several upcoming events involving members of our stalwart review staff: Kevin Mallon and the Aradia Ensemble will launch a new Naxos recording of Charpentier’s Messe de Minuit at its December 6 concert "Noëls from France and New France" at St. Andrew’s Church (King and Simcoe); composer John S. Gray will have a new work, Episodes for Orchestra, performed by the Catholic Bluffs Symphony under the direction of Robert Raines on December 13 at Stephen Leacock High School auditorium; recorder virtuoso Alison Melville (and friends) will launch a new CD, "Archipelago", featuring works of Bach, Boismortier, Hotteterre, Telemann and others at the December 12-13 performances by the Toronto Consort at Trinity-St. Paul’s Centre, and lastly, Daniel Foley was one of the composers chosen to write a variation on La Folia to be performed later this season by Tafelmusik as part of its 25th anniversary celebrations, and on March 7, New Music Concerts will premiere his Souvenirs, commissioned by the CBC.

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

David Olds
Editor, DISCoveries

Early Music and Period Performance

Reformation & Renaissance:
Psalms, Motets & Dances
Calvin Choir & Recordare Ensemble
Independent SJM003
www.calvinmpe.com

The first impression of this independently produced recording is that of a combination of church service and courtly entertainment - the "congregational" singing of psalms (in this case, by solo voice, union choir, or in four-part harmony) is contrasted with delightful instrumental interludes played by the Recordare Ensemble and other guests.

Although somewhat mechanical, the choir's uncomplicated approach to psalm (hymn) singing serves the clarity of the text. When singing polyphony or harmony, the voices are not always well-blended but their musical intentions are clearly unanimous.

Among the choral highlights on this recording are the challenging and colourful motets by William Byrd, "Sine joyoso" and "Vigilate" which are artfully handled by this well-disciplined choir.

Whether they choose to luxuriate in the sonorities of Clemens' 7-part beautiful "Ego flos campi" or Tallis' well-known "If ye love me," or take the rhythm of the complexity and declamation of Byrd's music (above), they exhibit an intimate familiarity and understanding of this idiom.

A nicely programmed disc, well-recorded, with important early music repertoire.

Frank Nakashima

Marc-Antoine Charpentier:
Musique Sacrée
Musica Antiqua Köln
Reinhard Goebel, director
Archiv 474 507-2

There are few musical careers more fascinating than the one led by the profound 17th century French composer Marc-Antoine Charpentier. Steeped in the musical styles of his country, he traveled to Rome as a young man to study with the Italian master Carissimi, returning home aspiring to the top musical posts in France. Unfortunately for him, he ran into the dictatorial Jean-Baptiste Lully who effectively shut Charpentier off from the favours of Louis XIV and the vibrant artistic life at Versailles. Arguably a much more inventive composer than Lully, Charpentier had to content with private patronage and limited exposure in the churches and salons of Paris for the duration of his career.

The latest disc from Musica Antiqua Köln focuses on Charpentier's instrumental music for use in the church, uncovering some really interesting ceremonial, fanfare and oratorio compositions. These works blur the lines between sacred and secular, filled as they are with dance rhythms and earthy, expressive ornaments. The centrepiece of the program is a Mass setting that alternates between vocal chant and instrumental movements which imaginatively reflect liturgical meaning, even without text.

We are used to stylish, top-notch recordings of French baroque music by groups like Les Arts Florissants, Les Musiciens du Louvre and Toronto's own Aradia Ensemble. As fascinating as the repertoire is, I don't find Goebel's interpretations convincing. The sound is lovely, but ornaments seem forced and there's a surprisingly heavy, deliberate quality to the playing that becomes oppressive after awhile.

Thank goodness the package includes a bonus CD of MAK's "greatest hits" including a thrilling 3rd Brandenburg, a stealth Heimchen concerto and a benchmark performance of Vivaldi's "La Follia" sonata.

Larry Beckwith

Editor’s Note: Naxos will release the Aradia Ensemble’s recording of Charpentier’s Messe de Minuit this month, complementing their existing recordings of the French composer’s Christmas Motets Vol. 1 & 2.

Handel: Acis & Galatea
Suzie LeBlanc, Marc Bleee, Nathanial Watson, Marc Molomot
Les Boréades
Eric Milnes, harpsichord, organ and direction
ATMA ACD 2 2302

Handel: Aci, Galatea e Polifemo
Sandrine Piau, Sara Mingardo, Laurent Nouri
Le Concert d’Astrée
Emmanuelle Haïm, harpsichord and direction
Virgin 7243 5 45557 2 5

These two new recordings feature entirely different works by Handel, based on the same classical myth. Handel wrote the Italian cantata Aci, Galatea e Polifemo in Naples in 1708, and ten years later, living in England, he wrote the pastoral masque Acis & Galatea.

Aci, Galatea e Polifemo was Handel’s most popular work during his lifetime. Both Mozart and Mendelssohn made arrangements, and it retains its tremendous appeal today. But the relative obscurity of Aci, Galatea e Polifemo is unaccountable. Aci, Galatea e Polifemo is generally considered the more sophisticated work. But Aci, Galatea e Polifemo is equally remarkable, its characters every bit as memorable, its score just as glorious. It offers the giant Polifemo more
opportunities to develop his decidedly flawed character. Laurent Nouri is magnificent, tenderly expressive in the top notes of 'Sibilar j'angui', and breathtaking in the notorious two-and-a-half octave leaps of 'Era l'ombre'. He is nimble and strong throughout his huge range, playing up both the comedy and the danger.

When the buffoonish Polyphemus shows up in the second act of Acts & Galatea, he is already a lascivious, murderous thug. Nathaniel Watson, who delivers the great line 'I rage - I melt - I burn' with effective irony, gives a wonderfully characterized 'O ruddier than the cherry'.

In Acis, Galatea e Polifemo, Acis is a soprano – presumably the part was written for a castrato. Sandrine Piau is sublime in Acis's exquisite dying aria, 'Verso gia l' alma'. As Acis, tenor Marc Bleeke is compellingly ardent, particularly delightful in the air 'Love in her eyes'.

Suzie LeBlanc gives the Galatea of Acts & Galatea an endearingly plaintive quality, with depth and shading enriching her sparkling soprano, whereas gorgeous contralto Sara Mingardo offers a wiser, less girlish Galatea in Acis, Galatea e Polifemo. Along with the soft-edged tenor Marc Molomot as a shepherd Damon, the soloists of Acis & Galatea make a colourful, well-matched chorus.

Both ensembles play, on period instruments, with verve, momentum and dramatic style, led from the harpsichord by their skilled leaders, Emmanuel Haim and Eric Milnes. These two superb new recordings are both well produced, with fine booklet notes and librettos with translations.

Pamela Margles

J.S. Bach: Leipsiger Weihnachtskantaten Collegium Vocale Gent, Philippe Herreweghe Harmonia Mundi HMC 801.781.82

J.S. Bach: Christmas Cantatas Aradia Ensemble, Kevin Mallon Naxos 8.554825

The sonic depth and presence is astonishing on this new Collegium Vocale Gent super audio CD. Director Philippe Herreweghe employs brass, timpani, and significantly larger resources in very dynamic, exhilarating performances of Cantatas 63, 91, 121, 133, and the Magnificat BWV 243a. It is quite a contrast to the Aradia chamber-sized presentation where, one on a part, the few singers are somewhat covered by the instruments, capable though they are - soprano Teri Dunn, countertenor Matthew White, tenor John Tessier, baritone Steven Pitskanen, and bass Thomas Goerz.

Music director Kevin Mallon of the Aradia Ensemble opts for ultimate delicate clarity in choosing to perform cantatas 56 and 132 with one voice to a part as well as single string players (although, for Cantata 61, there is a choir for the chorales). Admittedly, Aradia has chosen some of the more contemplative of the Christmas cantatas, but still, the sense of drama that is quite apparent in the Herreweghe recording is lacking in the Aradia performance.

Though the singers with Herreweghe are largely unknown, tenor Mark Padmore remains one of the quintessential Bach singers, as is bass Peter Kooy. The others, sopranos Dorothee Blotzky-Mields and Carolyne Sampson, also Ingeborg Danz, and bass Sebastian Noack, all turn out polished performances.

On the Naxos CD, the singing of Canadian soprano Teri Dunn is a treasure to behold. Surely she must be the ideal soprano for the music of Bach? Both she and countertenor Matthew White possess great musical instinct. Of the various obbligato instruments, the sweet oboe of Washington McClain is memorable as a lyrical complement to the solo voice. However, I can't help feeling that some of the tempi are too slow, perhaps too careful - but this is a minor objection for an effort which brings attention to some overlooked Christmas cantatas.

Whenever recording you choose, the spirit and joy of Christmas is sure to be there, whether it is Aradia's meditative or Collegium Vocale's dramatic approach. That being said,
La Spagna
Our first international bestseller that through its ‘Super Sound’ status in the ‘Absolute Sound’ started an era of award-winning BIS recordings.

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.

Vivaldi: The Four Seasons
BIS's all-time bestseller. Was chosen No. 1 in Italy, and was on ‘The Fanfare Want List’ in 1986. New coupling includes Concerto in D minor for Viola da Gamba, Lute and Orchestra, Concerto in G minor for Recorder, Bassoon, Strings and Harpsichord, ‘La Notte’ F.XII No. 5.

Sibelius Violin Concerto
Arguably BIS's definitive international break-through CD and still our bestseller on this medium.
(Gramophone Award 1991: Record of the Year - 1991 - The United Kingdom: Sibelius Society)

Bach Cantatas Vol. 10
 Doesn't need introducing: This is THE Bach Cantata Cycle, featuring the wonderful soprano Miah Persson.
(10 de Repertoire, Recording of the month - Gramophone, 3 stars in Penguin Guide)

JS Bach: The English Suites
(BWV 806-811)
Angela Hewitt, piano
Hyperion CDA 67451/2

Bach’s English Suites are thought to have been written at Weimar between 1708 and 1717, predating both the French Suites and the Partitas, and they number amongst Bach's most celebrated and popular keyboard works.

Ottawa-born pianist Angela Hewitt, in some ways a successor to Glenn Gould in carrying the Bachan-the-piano torch, has recorded almost all of Bach's important keyboard repertoire for Hyperion, and her playing of the English Suites on these discs reflects the integrity, musicality and technical mastery for which she is celebrated. Her focus is clearly upon the musical delineation of each movement and the structure of each suite as a whole, and she plays with great fluidity and elegance.

From the tender simplicity of Suite V's 'sarabande,' to the virile flashiness found in the bourrées, gigue and the prelude of Suite II, Hewitt's playing is thoughtful and well-controlled throughout. I could quibble a bit about her tempos, and certain aspects of rhythmical practice, but these are small complaints. The booklet notes, provided by the performer, are detailed and helpful.

Alison Metville

Mozart: Orchestral and Chamber Music
National Arts Centre Orchestra
Pinchas Zuckerman, conductor and solo violin
CBC Records SMC 2530-2

Two new CDs of the music of Mozart serve different purposes, but achieve the same goal, namely filling the air with fine renderings of some of the most dramatic and poignant music ever written.

The National Arts Centre has greatly benefited from the musical leadership of Pinchas Zuckerman since his appointment as the conductor of NACO in 1998. He's led tours, spearheaded education programs and brought a real flair to the orchestra's playing, both live and on record.

This new two-CD set features well known orchestral and chamber music by Mozart in exciting performances from Zuckerman's charges. The familiar D Major divertimento (K 156) breezily opens the program, making way for Zuckerman's muscular reading of the 5th Violin Concerto (K 219).

Surely, this is a piece he's played hundreds of times before, but it sounds fresh and vital, if somewhat flat-footed in places. The orchestra makes a splendid impression in the Symphony No. 29 (K 201), and my only qualm is that Zuckerman seems to have slightly too firm a grip on the tempi and phrasing, not letting the orchestra really "sing" in places. The chamber music disc consists of the G Minor String Quintet (K 516) and the Clarinet Quintet (K 581), two of Mozart's later gems. Both are given high quality performances, with the clarinettist Kimball Sykes (NACO principal) deserving special mention for his sensitive, polished playing.

CLASICAL AND ROMANTIC ERA

Mozart: Orchestral and Chamber Music
National Arts Centre Orchestra
Pinchas Zuckerman, conductor and solo violin
CBC Records SMC 2530-2

Classical 96's disc is a curiously packaged fundraiser for The Canadian Feed the Children Foundation. The liner notes urge parents to
enrich their children’s education by having them listen to classical music, especially that of Mozart, who was an exceptional child himself, don’t you know. Listening to the CD took me back to the days of my youth, when I would lie awake listening to some of these same recordings (Neville Marriner, especially) on “Classics till Dawn”, hosted by the inimitable De B. Holly on CFRB. Like a “Mozart channel” on an inflight broadcast, we get a generous helping of Mozart’s finest music, from the Figaro overture to horn, piano and clarinet concerto movements, piano sonata excerpts and the first movement of the G Minor symphony (K 550).

There’s something about the drive and desire to make our kids smarter that is disturbing and it’s upsetting that marketers use Mozart to that end. That said, I’m all for making this miraculous music available to as wide a segment of society as possible. This recording does exactly that, at a budget price while raising money for a worthy cause at the same time.

Larry Beckwith

Carl Reinecke and Friends; Chamber Music of the Romantic Era
James Campbell, clarinet; James Sommerville, horn; Rena Sharon, piano; Stephan Sylvestre, piano
Marquis Classics 7 7471 81309 21

Carl Reinecke is one of those unfortunately overlooked composers from the Romantic Era. It’s too bad that the composers who are best remembered are the ones who either wrote for orchestra or just wrote reams of music for everything.

The Trio in B flat for clarinet, horn and piano, Op. 274 is an excellent way to introduce yourself to the music of Reinecke. The four movement work shows the influences of his friends Brahms, Schumann and Mendelssohn.

With the kind of luck Norbert Burgmuller had, it’s surprising that any of his music survives today. Burgmuller only lived until age 26, yet his music attracted the attention of Mendelssohn, who performed several of his pieces. The Duo for Clarinet and Piano, Op. 15 is a beautiful work, made even more so by Campbell and Sylvestre’s sensitive performance.

The work on this CD that stands out the most for me is Schumann’s Three Romances, Op. 94. This is a very frequently recorded piece; I’ve got versions of it performed on clarinet, oboe, saxophone and even tuba! The performance here by James Sommerville and Stephan Sylvestre has an energy and dynamic range that I’ve not heard in other recordings. This is a thoroughly enjoyable recording, and it’s liable to stay on my CD turntable for quite some time.

Merlin Williams

Berlioz - Harold in Italy; Ballet Music from Les Troyens.
Tabea Zimmermann, viola
The London Symphony Orchestra; Sir Colin Davis
LSO Live LSO0040

Harold in Italy, based on the wanderings of Byron’s “Childe Harold,” was commissioned by Paganini to be a showpiece for his prodigious technique but he initially dismissed the finished work as insufficiently flamboyant. True to Byron’s Harold, an undercurrent of melancholy and unresolved yearning flavours Berlioz’s viola concerto.

This is Colin Davis’s third recording of Harold, the first was with Yehudi Menuhin in 1962 and later with Nabuko Imai in 1972. Thirty years on Davis has new insights... rhythms have been trimmed and tempos usually sound faster and more animated with everything moving along at a comfortable clip. The gentle gradations of quieter dynamics are nothing short of poetic. Davis now has the splendid Tabea Zimmermann blend into the orchestra more, rather than always in the starring role. The three minute orchestral introduction in the first movement sets the stage for Harold (the viola) to venture onto the scene where Zimmermann plays with unequalled delicacy reflecting exactly the searching innocence of the original Harold. The middle two movements maintain that sense as he pass-
es through the scenes but he is cer-
tainly shocked into reality in the all
out Orgy of the Brigands.
Taken down live over two per-
formances earlier this year, this
vital performance confirms Davis as
the master of the Berlioz repertoire.
This is the way I want to hear
Harold in Italy.
Bruce Surtees

Tchaikovsky: Violin Concerto;
Ysaye: Sonata No.3 for violin solo
Alexander Da costa
Arad State Philharmonic
Orchestra; Christian Schultz
Disques XXI-21 / XXI-CD 2 1477

When Tchaikovsky was composing
his violin concerto in March 1878
he was so carried away by inspira-
tion that he managed to complete this
masterpiece in less than a month.
However, the concerto soon faced
the obstacle encountered by many
other virtuoso works: it exceeded the
technical boundaries of its perform-
ers. It was only after three years of
constant refusal from other soloists
in Tchaikovsky’s circle that Adolf
Brodsky finally accepted to premiere
the concerto in Vienna under Hans
Richter’s baton.

One assumes that Alexandre Da
Costa, however, must have tackled
the concerto in far shorter period,
taking into account his very young age
of 24. The Montreal-born pianist
and violinist displays stunning mastery
of two of the most difficult classical
instruments with musicality similar
to that of the greatest performers.

His interpretation of Tchaikovsky’s
violin concerto has all the necessary
vivace brilliance filled with emo-
tions of a young artist viewing a
masterpiece by a melancholic com-
poser. The extremely technical finale
is performed with such acrobatic
ease that one never gets the feeling
of a violin tearing apart.

The last piece on the CD is much
more than just a final assessment.
French violinist-composer Eugene
Ysaye (1858-1931) dedicated his six
violin sonatas to greatest violinists
of 19th and 20th century with no.3
mentioning Enescu. These are piec-
es of extreme virtuosity and require
outstanding technique from the solo-
ist. Listening to Da Costa’s record,
one can think of no better candidate
for the work.

Michelle Assay Eshghpour

Dances from the Heart of Europe
I Musici de Montréal; Yuli
Turovsky
Chandos CHAN 10094

Entering its twentieth season, the 15
member string orchestra I Musici de
Montréal finds itself as vibrant as
ever, displaying finely articulated
performances in a splendidly record-
ed 24-bit digital format.

More absorbing at the European
finges than in the homeland, the disc
includes a stylish account of Nikos
Skalkottas’ popular Five Greek
Dances, an impassioned reading of
Bela Bartók’s Romanian Folk Danc-
er, and a real find in the form of the
captivating Ten Armenian Folk Songs
and Dances by the little-known Var-
dapat Komitas.

A curious arrangement of Johan-
nes Brahms Liebestäler-Walzer
proves less successful. Robbed of its
text, the surfeit of triple time in this
lengthy work quickly becomes tedi-
ous, and the constrained compass
of Brahms’ choral singing seems
ill-suited to the potential of the string
orchestra. Joseph Haydn’s bottom-
drawer Twelve German Dances,
while pleasant enough, merely add
to the clutter of an excessive 52
tracks of miniatures. This is the 47th
release by this outstanding ensemble,
with every selection consisting of an
arrangement in a repertoire that re-
sembles Chandos’ DInner Music se-
ries in all but name. Providing you’re
not expecting a main course, I wish
you a Bon appetit!

Daniel Foley

TINTNER MEMORIAL EDITION No. 3
Beethoven: Symphony No. 4;
Schumann: Symphony No. 2

TINTNER MEMORIAL EDITION No. 4
Haydn: Symphony No. 103;
Haydn: Symphony No. 104

TINTNER MEMORIAL EDITION Vol. 5
Brahms: Symphony No. 3;
Brahms: Serenade No. 2

Symphony Nova Scotia;
Georg Tintner
Naxos 8.557235/6/7

Georg Tintner’s legacy continues
with the Naxos release of three
more excellent live recordings with
Symphony Nova Scotia. Hearing these
broadcasts, it is easily forgotten now,
just how much of a low point the
Halifax orchestra sank into, dur-
ding the dark days of the dissolution
of the old Atlantic Symphony and the
faltering recovery under Boris Brett.
Tintner’s arrival as music director
there produced results, in little more
than a year, that were nothing short
of miraculous. That the orchestra
pulled itself up by its bootstraps is by
now a legend, but it probably would
have never have occurred without the
active intervention of Tintner.

The orchestra on all these record-
ings is warm, balanced and precise.
Alas, from the occasional stray has-
soon note in the Brahms Third, the
musicians are in top form. Principal
oboeist Suzanne LeMieux shines all
over these discs. It is incredible to
think that one is hearing a “mere” pro-
vincial orchestra in the Maritimes.

Tintner’s brief but enduring talks
from the stage are a feature on these
CD’s, as they are in the previous
two. The personal insights, particu-
larly of the last farewell between
Mozart and Haydn (on Vol. 4) are
deeply moving.

The Brahms 2nd Serenade in A
major Op. 16 (Vol. 5) is especially
well-served by these Naxos discs.
While I will make no claim to have
heard all the recordings of this work
that exist on the market, those that I
do know leave me somewhat cold.
unlike this one.

Tintner’s Beethoven 4th Sympho-
ny is a good addition to any collec-
tion. I can see no reason why one
wouldn’t gain as much from it as
from standard recordings from, say,
von Karajan or Colin Davis. On this
same (Vol. 3) disc, the seldom-played
Schumann Symphony No. 2 receives
a much-deserved rescue from obscu-
rity at the hands of Tintner and SNS:
Invaluable.

Two of Joseph Haydn’s late sym-
phonies, the No. 103 and No. 104 are
paired on Vol. 4. Interestingly
enough, the No. 103 was actually
recorded in the Sir James Dunn The-
aatre in Halifax, legendary among
musicians for its acoustics, which
vary from indifferent to downright
awful, depending on who you ask.
But this recording sounds nearly as
good as the others do from the stage
of the more luxurious wood-paneling
of the Cohn Auditorium.

Unlike the first two CD’s in this
Naxos Memorial series, the Halifax
audience does manifest itself with an
occasional cough or sneeze, but gen-
erally the listening experience at
home or under headphones is free
from such distractions. Tanya Tint-
ner’s programme notes are up to her
usual high standard. Full marks.

John S. Gray

OPERA AND
VOCAL MUSIC

Verdi: Falstaff
Bryn Terfel, Thomas Hampson,
Adrienne Pieczonka, Daniil
Shchedra, Larissa Diadkova
Berlin Philharmoniker
Rundfunkchor Berlin
Claudio Abbado, conductor
DGG 471 194-2

Verdi’s final opera, Falstaff, may
well be his most admired. But it cer-
tainly isn’t his most performed, be-
ing in many ways his most challeng-
ing. An extended ensemble piece
that rarely lets up, punctuated by brilliant
monologues, it is unlike anything he
—or anyone has ever written. The
comedy is broad, but the commentary on the human condition is painfully profound.

No concept-driven stage director or star singer can undermine the preeminence of the orchestra and its conductor in this opera, and on its most recent recording, the Berlin Philharmonic under Claudio Abbado propel things along with breathless momentum. Their expressive precision play up Verdi's amazing orchestral effects, notably when the whole orchestra joins in on Falstaff's "the trill invades the world", after he is dumped in the river.

Barytone Bryn Terfel's outsized theatrical personality can be too unsubtle for some roles, but he is splendid here as the buffoonish but canny Falstaff. Thomas Hampson, generally a more refined and thoughtful baritone than Terfel, makes a dramatically nuanced Ford.

One of the highlights of this recording is the luminous and witty Alice Ford of Canadian soprano Adrianne Pieczonka. Soprano Dorothée Röschmann is a sweetly lyrical Nannetta, well matched by tenor Daniil Shida, while mezzo Larissa Diadkova as Quickly is wonderfully versatile. All the voices in this truly international cast are well contrasted, creating vivid clarity in the breathtakingly intricate ensembles.

Reynaldo Hahn
Marc Boucher

Reynaldo Hahn is not a name that first leaps to mind when considering the art-song genre. Perhaps only peripherally present in the awareness of Lieder lovers, Hahn nevertheless becomes a quickly acquired taste after just a single hearing. These French songs will be a delightful discovery for many.

Hahn's career bridged the 19 and 20th centuries, was rooted in the style of Saint-Saëns and never took up the innovations of Debussy. He displayed an innate ability to capture poetic sadness and tenderness to such an extent that Marcel Proust praised his songs as the finest since Schumann for their truth, humanity and absolute beauty.

Quebec baritone Marc Boucher takes to this medium instinctively. His voice is light-weight yet tonally rich. Whetever singing one of Hahn's baroque parodies or more contemporary songs his interpretive match to the text is magical with a warm, lyricism balanced through his range. Boucher holds an impressive list of opera roles to his credit and his work with oratorio and song repertoire makes him a well-rounded performer.

The unusually titled Montreal record label of XXI has issued Boucher's first recording dedicated to the melodies of Reynaldo Hahn and plans 2 others of French song by Fauré and Massenet.

Reynaldo Hahn
Marc Boucher
XXI-CD 21473

With this collection of songs by Italian composer Francesco Paolo Tosti, Canadian tenor Ben Heppner steps back from the monumentality of the French grand opera arias featured in his last disc, Airs français, to more intimate repertoire.

Tosti's songs, though seemingly modest in scope, nonetheless profit from the emotional depth and technical strength that make Heppner the leading dramatic tenor of his generation.

The soaring legato lines of the title song, Ideale, show how lyrical Heppner can be in this kind of repertoire. In Eunice! Heppner reveals his compellingly theatrical presence, where-
as L'alba Separa, with a text by Tos- 
tti's friend, patriot and poet Gabriele 
D' Annunzio, demands sustained pas- 
tion. In Vorrei morire!, Heppner dis- 
plays the intensity of his sound even 
in quiet passages. His Goodbye! is 
irresistibly ardent.

Heppner doesn't shy away from 
the unabashed sentimentality of songs 
like Pierro's Lament, which is es- 
specially moving in the dialogue with 
the solo violin. But he does resist turn- 
ing them into operatic tours de force, 
even though they do provide plenty of 
opportunity to display his ringing 
Italianate fortissimo. Even the exqui- 
site Lasciami!, with its soaring mel-
dodies and distinctive harmonies re- 
miniscent of Puccini, is contained in 
scale, in spite of its recitative-like 
passages and operatic structure. 

Although Tosti wrote his accompa-
нимents for piano, singers from 
Caruso and Bjoerling to Pavarotti 
have traditionally sung them with or-
chestra. Heppner's arrangements, by 
Steven Mercurio (who recently 
rewrote a new ending for Puccini's 
Turandot), and Michael Rot, sound 
delightfully authentic, subtle, and 
light.

The handsome booklet contains in-
formative notes, full texts and trans-
lations and great photos. 

Pamela Margles

Kabarett 
Jean Stilwell, Mezzo Soprano 
CBC Records MVCD 1162

Are cabaret songs really art songs? If 
Jean Stilwell's approach to them 
is any indication, the answer is 
"yes". This recording offers some 
marvelous surprises not the least of 
which is an eclectic repertoire from 
composers, many new to most Stil-
well fans.

The typically steamy cabaret tune 
finds its best performance in Weill's 
"Sage of Jenny" where Stilwell really 
digs for feeling. Equally striking is 
her treatment of other songs by 
Schoenberg, Zemlinsky, Dostal and 
Mackeben. At times lovely and ten- 
der, Stilwell never loses touch with 
her classical training so evident in the 
purity and clarity of her tone. Di-
iction, phrasing, dynamics, all the tools 
are there. Uniquely employed, this 
is art song delivery in the service of 
the cabaret genre.

While occasionally too polite and 
cultured, Stilwell nevertheless offers 
consistent artistry that suits her in-
strument. Support comes in full col-
our and feeling from the ensemble of 
both violin, violoncello, bass and 
pianoforte. Pianist Robert Kortgard 
offers several solo tracks of exqui-
site playing in Roger's Can tano 
or the familiar Lieder of Mahler.

Among the mostly 20th century 
repertoire, Schumann's Der blare wie 
eine Blume seems out of place until 
Stilwell places it squarely in the ethos 
of the rest of the programme. This 
compilation is, at first blush, adven-
turous for Stilwell but she and the 
cabaret band under Peter Tiefen-
bach's direction make it memorable. 

Alex Bunin

Kurt Weill - The Eternal Road 
(english)

Various soloists; RSO Berlin; 
Ernest Senff Chor; Rundfunk-
Kinderchor Berlin; Gerald 
Schwarz

Naxos-Milken Archive 8.559402

Klezmer Concertos and Encores 
(Starter, Schoenfeld, Weinberg, 
Elstein, Golijov)

David Krakauer, clarinet 
Barcelona Symphony, Seattle 
Symphony and RSO Berlin; 
Gerald Schwarz 

Naxos-Milken Archive 8.559403

Any Who's Who of important com-
posers and performers on the Amer-
ican classical music scene, past and 
present, includes a proportion of 
Jewish-Americans that is far higher than 
their share of the country's total pop-
ulation. A passion for art music, both 
secular and liturgical, and pride in 
the accomplishments of great Jew-


The Eternal Road involved 250 per-
formers on five stages, with the syn-
agogue in the orchestra pit. There was 
literally no room for the orchestra, 
so the music was recorded on a film 
track. Its 1937 New York premier 
was a critical success, and the page-
ant went through 153 performanc-
es. Full houses were, alas, insufficient to 
finance the giant effort, which bankrup-
ted its producer, Meyer Weisgall.

The Eternal Road is available on 
Hyperion CD A67399

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Stilwell places it squarely in the ethos 
of the rest of the programme. This 
compilation is, at first blush, adven-
turous for Stilwell but she and the 
cabaret band under Peter Tiefen-
bach's direction make it memorable. 

Alex Bunin

Kurt Weill - The Eternal Road 
(english)

Various soloists; RSO Berlin; 
Ernest Senff Chor; Rundfunk-
Kinderchor Berlin; Gerald 
Schwarz

Naxos-Milken Archive 8.559402

Klezmer Concertos and Encores 
(Starter, Schoenfeld, Weinberg, 
Elstein, Golijov)

David Krakauer, clarinet 
Barcelona Symphony, Seattle 
Symphony and RSO Berlin; 
Gerald Schwarz 

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Any Who's Who of important com-
posers and performers on the Amer-
ican classical music scene, past and 
present, includes a proportion of 
Jewish-Americans that is far higher than 
their share of the country's total pop-
ulation. A passion for art music, both 
secular and liturgical, and pride in 
the accomplishments of great Jew-

Intense, virtuosic clarinet improvisa-

tions are a hallmark of Klezmer music. 
Three of the five compositions 

on Milken's second CD, "Klez-
mer Concertos and Encores", are 
inspired by this virtuosity. Ellensæin's 
Hassidic Dance is late romantic, 
Starter's K'li Zemer is accessible 
modernism, and Golijov's Rocket-
eya is pure New York avant-garde. 
All three are showcases for David 
Krakauer's magic clarinet. Krakau-
er trained at Juilliard and the Con-
servatoire de Paris. He's equally at 
home playing new composed music, 
standard repertoire, and his own 
avant-garde ensemble, "Klezmer 
Madness." Highly recommended.

Phil Ehrensaft 
CONTINUED ON PAGE 70
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compositions, including a definitive performance of Copland’s El Salon Mexico, Barber’s Adagio for Strings, Ives’ The Unsolved Question, and Gershwin’s Rhapsody in Blue. Powerful performances of Stravinsky, Ravel, Bartok, Shostakovich and Mahler are included as well. Volume Two is devoted to Bernstein, the composer, and covers his stage music of the late 1950s with highlights from the Original Cast recordings of West Side Story, On The Town, Candide and Wonderful Town, as well as portions of his controversial Mass of 1971. His instrumental music is represented with excerpts from the Jeremiah and Age of Anxiety Symphonies along with smaller chamber works.

Although Bernstein was unquestionably a towering figure in American music and an inspiration to many, the legend adorning this volume proclaiming him to be “the most beloved composer of the 20th Century” is, not unlike the man himself, way over the top.

Daniel Foley

Alan Hovhaness

Celestial Fantasy

Slovak Radio Symphony

Orchestra (Bratislava);

Kerry Stratton, conductor

Dorian Recordings DOR 93166

Hovhaness fans, rejoice. Kerry Stratton’s new Dorian CD brings together a good selection of the works of this sometimes-maligned composer. From the relatively early Celestial Fantasy of 1935 to the Processional and Fugue from 1967, the Slovak Radio Symphony takes us on an excellent tour of the man’s orchestral works. The disc opens with The Holy City from 1965, a work which opens with delightful glissandi before the entrance of the solo trumpet some two minutes later.

This CD shows us, among other things, just how well Hovhaness could write a fugue, with no fewer than four examples of his melodic contrapuntal gift revealed here. Stratton and the orchestra are wonderfully disciplined, yet they never make this sound like a mere academic exercise.

The Concert Hall of the Slovak Radio in Bratislava is a warm environment to record an ensemble such as these players; the sound is as impressive under headphones as it is on decent speakers. Stratton has done well, as have the engineers. Happy are we who once had to contend with a rag-tag collection of indifferent recordings just to get these works.

The notes included tell us much about Hovhaness, hinting at his disastrous lawsuit with the hands of such august figures as Lukas Foss and Leonard Bernstein in the 1950’s. Each of the works has a paragraph of notes. The cover is nothing less than an image from NASA, a detail from the Lagoon Nebula. Highly recommended.

John S. Gray

Aparanthes

John Oswald

empreintes digitales

IME00368, 2002

I first discovered this label through the delectable recording of Le Facteur, an electro-acoustic recording created by Yves Beaucé from the various sounds made during construction of a harp. It was a fascinating and revelatory experience, and Aparanthes by John Oswald is no less so.

Oswald, born in 1953 to what he describes as “an audaciously musical family”, is a familiar Canadian figure in the world of new music. He created Aparanthes, of which two versions appear on this disc, as an exploration of a single pitch, an idea with which he has worked in several earlier compositions. “I was hoping to find an interesting way to follow...the morphing of a pitch through various instrumental, acoustic and electronic forms,” he tells the reader in a lengthy interview contained in the CD package. The results are quite remarkable. Using the sounds of piano, cello, birds, thunder and rain, a foghorn, and more, Oswald has created an extraordinary, interior/exterior auditory experience. There isn’t sufficient space here to go into further “technical” details; follow the links at www.empreintes.com if you’re curious.

What I personally appreciate is Oswald’s invitation to tune into a particular musical sound-world, and then to follow its effects upon one’s own inner world. Kudos to empreintes digitales for providing us with the opportunity.

Alison Melville

Newschool

Jean-Francois Guay

Fidelio FACD009

Montreal-based saxophonist Jean-Francois Guay’s “New School” is precisely that. Guay is clearly influenced by his teacher’s -- the great Jean-Marie Londeix -- philosophy: “If the piece wasn’t written in your lifetime, don’t play it.” Thankfully for us, Jean-Francois also grew up listening to Supertramp, the British studio band of the 70s and 80s. This reviewer may already be sold.

Louis-Noël Fontaine has revisited Supertramp’s School and Hide in Your Shell (1974 album “Crime of the Century”). The musical setting is clever: Guay’s flexible sound recalls the wailing harmonica and the cello matches well. I’m not sure how convincing the text “recitation” works, but a must-have nonetheless.

Francisco Rosê is well known to saxophone players worldwide, and deserves wider recognition from all contemporary music enthusiasts. Le Frène Égaré comes from his earlier (more structuralist) period, and it is now a staple in the saxophone repertoire. Guay executes this work with precision.

Quebecois composer Robert Lemay — another of the saxophonists’ best friends -- constructs pieces using the wide range of extended techniques. His Five Études each explore one contemporary technique: double tonguing, multiphonics, etc. Although I would prefer each étude as a separate track, the suggestion that they were recorded as one adds things, just how well Hovhaness could write a fugue, with no fewer than four examples of his melodic contrapuntal gift revealed here. Stratton and the orchestra are wonderfully disciplined, yet they never make
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Wallace Halladay

Canadian Composer Portrait: Barbara Pentland
Various artists
Centrediscs CMCCD 9203

Canadian Composer Portrait: Norma Beecroft
Various artists
Centrediscs CMCCD 9303

Ovation 3 (Tremblay; Kenins; Beecroft; Beckwith; Pentland)
Various artists
CBC Records PSCD 2028-5

The recent release of “Portraits” of Barbara Pentland and Norma Beecroft brings the total in this excellent series, a joint initiative of the Canadian Music Centre and the CBC, to 15 thus far. These portraits include a one-hour radio documentary prepared by CBC producer Eitan Cornfield and an additional disc or two of (mostly) archival recordings. The CBC “Ovation” series provides an additional CD of repertoire from each of the featured composers.

As might be expected from such a broad-ranging project, some of the discs feel more like a pot-pourri than a cohesive whole, but this is probably an inherent problem when trying to portray careers that span half-centuries. After all, if the music all seemed cut from the same cloth it would not speak well for the creators of a supposedly “new” music.

We are treated to a thirty-year span of Pentland’s uncompromising creative output, from the Concerto for Piano and Strings and Symphony for Ten Parts of the mid-1950s through chamber music of the 60s, 70s and 80s. The Ovation disc extends this portrait by including a number of solo piano works (among other things) including Angela Hewitt’s performance of the 1941 Studies in Line, a piece which the documentary tells us cost Pentland a job at the University of Minnesota when she played it for the hiring committee who had otherwise considered her “a nice girl”. The Portrait gives us the composer’s own performance of Shadows – Ombres and Three Duets after Pictures by Paul Klee (with protégé Robert Rogers). Also featured are a number of significant chamber works with the Purcell String Quartet, accordionist Joseph Macerollo, the Vancouver New Music Ensemble, harpist Erica Goodman and flutist Robert Aitken.

Robert Aitken also has a prominent role in the Portrait of Norma Beecroft, with whom he founded the New Music Concerts back in 1971. Both the Portrait and Ovation discs begin with flute works: Tre Pezzi Breve features Aitken and his pianist wife Marion Ross, and the Improvisazioni Concertante No. 1, a near-concerto, features Aitken’s mentor, TSO principal flute Nicholas Fiore (although Fiore is unacknowledged in the booklet). Beecroft’s pioneering efforts in the integration of electronic media into concert works is well represented in such “mixed” works as the 1964 From Dreams of Brass for narrator, soprano, chorus, orchestra and tape, through Collage 76 (which integrates a number of intermediary works) to Amplified String Quartet with Tape, completed in 1992. Another late work, Evocazioni: Images of Canada, created entirely in the digital realm, is less successful, lacking the complexity of the acoustic sound sources that Beecroft has previously used in juxtaposition with synthetic colours.

The CBC Ovation box set also includes discs devoted to Gilles Tremblay, Talivaldis Kenins and John Beckwith, whose “Portrait” discs were released (and reviewed in these pages) earlier this year. Highlights include Tremblay’s challenging cello solo from 2000 Les Pierres Erronées, Kenins’ Quartet No. 1 for piano, violin, viola and cello (the neglected companion to the oft-performed Quartet No. 2) and Beckwith’s Round and Round.

This latter work is the fruit of a program initiated by the Canada Council in which composers are jointly commissioned by three (or more) orchestras that each commit to perform the work. In this instance it was the Victoria Symphony, the Hamilton Philharmonic (heard in this performance under Victor Feldbrill’s direction) and the Winnipeg Symphony Orchestra. Canadian composers are rarely given the opportunity to write extended orchestral works (R. Murray Schafer’s title No longer than ten minutes aptly outlining the usual stipulation). This initiative gave composers not only the opportunity to write for larger forces, but more importantly guaranteed a number of performances of the work, thus taking a major step toward building a living Canadian repertoire. The same could be said of the current recording project. Praise and congratulations are due to all concerned.

David Olds

Music Of The Twenties
Rob McConnell Tentet
Justin Time JUST 196-2

Shade
Holly Cole
Alert Records 6152810392

Shade’s latest CD, the aptly named “Shade”, gives us a very cool and refreshing place to hang out for a while, for a number of reasons. The first is her singing. While lots of singers seem preoccupied with vocal gymnastics and higher/louder faster, Ms. Cole understands how to deliver a song without getting in its way, while still injecting it with plenty of style and personality.

Another strength of this CD is her choice of songs. Instead of the same tired old standards, we get a mix of the familiar and the not so familiar from several different genres. Case in point: the main theme of the CD is heat and summer, yet she has not included the done-to-death Summer Time. Sure it’s a fine song, but enough already. (Joke stolen from Rob McConnell: “How many girl singers does it take to sing Summer Time? All of them, apparently.”) Instead we get a sizzling, double-time-feel version of Irving Berlin’s saucy, Heatwave, a melancholy and sultry Something Cool; and a sad and beautiful rendering of Brian Wilson’s God Only Knows.

Much credit for the freshness and inventiveness of this record should go to the musicians and the freedom they’ve apparently been given to create and contribute. The core band is John Johnson on saxes, flute and clarinet, George Koller, bass, Mark Kelso, drums and Holly’s long time collaborator, Aaron Davis on piano.

There is lots of great work from the guests too, such as, Guido Basso’s rich flugelhorn, and the distinctive guitar sounds of Kevin Breit.

If you find yourself wandering in a musical desert and need relief, seek out some “Shade”.

Cathy Riches

When the bandleader tells you “This is the best band I ever had”, you listen to him. When it’s Rob McConnell, who led one of the world’s greatest big bands, The Boss Brass, for over 25 years, you may dare to ask for proof. He could offer “Music Of The Twenties” as prima facie evidence and win over any jury.

This is old-fashioned music in many ways: the tune selection, the straight-ahead un gimmicky recording, the acoustic instruments and the pure craftsmanship of the players.

And what players they are! Guido Basso and Steve McCabe are on trumpet and flugelhorn, McConnell and Terry Promane play trombone, and the saxes have P.J. Perry on alto, with tenors Mike Murley and Alex Dean. The driving rhythm section is Dave Restivo at the piano, Steve Wallace on bass, and drummer Terry Clarke. This is a band of All Stars!

The solo work is well spread around great, long-lived compositions by masters like Gershwin, Berlin, Rodgers (not Rogers, as the cover says) and Porter. They are familiar titles, but beautifully arranged by the
leader, and his co-producer Rick Wilkins who delivered a Basie-like chart on Remember that seems to play itself.

McConnell’s writing, as always, distinguishes itself in the little things as well as the big: subtle key changes that lift things at just the right time; an unexpected tempo change; or even a complete change of tune, as when Guido Basso is suddenly heard playing Tristesse in the middle of Always, or the inclusion of Summertime (with a bang-on nod to Miles from Guido) at the end of Indian Summer. And, speaking of endings, look out for the gong at the end of... well, just be prepared!

Be prepared to appreciate a band that can cruise like a Bentley, then downshift to roar around a corner, Porsche-like.

Ted O’Reilly

Maple Groove (Songs From The Great Canadian Songbook)
Ranee Lee
Justin Time JUST 194-2

Ranee Lee is one terrific performer. She comes on stage with authority, wins the audience over immediately, and carries you through to the end with a well-paced set. The musical integrity holds, too. Ms. Lee is a delight in person, but there’s a bit of a problem with her newest CD, the all-Canadian “Maple Groove”. Some of the music is not appropriate for a jazz artist to work with, no matter how great Rick Wilkins’ new arrangements are, or the original version may be.

To my ears, Lightfoot’s If You Could Read My Mind is best left to the composer: it resists swing. This is also true to a lesser extent of Bruce Cockburn’s My Beat, which sounds a bit out-of-date, as does Spinning Wheel from David Clayton-Thomas. Oscar Peterson’s Hymn To Freedom (with vocal ensemble) seems a bit out of place and lacking the usual gospel depth.

The majority of the choices work however, with first-rate musicianship under guitarist Richard Ring’s direction. Bill Evans’ Waltz For Debbie (Canadian Gene Lees is the lyricist) is warmly done, and Percy Faith’s Maybe September is treated reverently. Going ‘way back, Ranee has fun with Some Of These Days, and the late-night reading of Put Your Dreams Away. She finds jazz in Jann Arden’s It Looks Like Rain, and gives Unusual a bit of a Latin sound.

Get this release, and be sure to take it with you for an autograph when you see Ranee in performance. Everything works when she’s right in front of you.

Ted O’Reilly

Riverside Original Jazz Classics Sampler
Various Artists
Riverside OJCCD-3706-2

I’ve never understood the value of those multi-disc CD players, or the shuffle playback feature. I’ve always wanted to hear the music the way the artist or producer wanted it presented: track 1 through to the end. Since someone has worked hard to present a sequence of different moods, keys and tempos, and maybe a storyline, it’s always seemed wrong, somehow, to change that.

I know some think that’s boring, but here’s a solution: a well-crafted sampler, such as this “Riverside Original Jazz Classics” which features 17 different tracks.

In the 50s and early 60s, the label was one of the active independents along with Blue Note and Prestige, though less stylized than those labels. Orrin Keepnews was the main producer, and he brought to the label both under-recognized artists and those on their way up.

Represented here are talents like Thelonious Monk, Cannonball Adderley, Bill Evans, Wes Montgomery, Sonny Rollins and even Duke Ellington in a piano duet with Billy Strayhorn. Singers include Abbey Lincoln, Eddie Jefferson and Mark Murphy.

It’s a lovely selection of talent and tunes, and serves its purpose perfectly: great listening on its own, and as an introduction to the many releases in the OJC series.

Ted O’Reilly

CONTINUED
Solo
Evergreen Club Contemporary Gamelan
Artifact Music ART 027-1

For twenty years the Evergreen Club has been performing contemporary Western art music on a set of instruments — known as Gamelan Degung — from the Sundanese cultural area of West Java. Up to now, Evergreen has only made the occasional foray into the rich traditional repertoire for this ensemble. However, with this new CD, we are treated to six Sundanese pieces, and the exquisite sulging (bamboo flute) playing of guest Indonesian performer, Burhan Sukarma. *Gamelan Solo*, by Evergreen member Mark Duggan, is the only Canadian piece.

As usual, the playing is outstanding, and the interweaving textures of gongs, drum, metallophones, zither and flute are translucent and fluid. Occasionally, too, the music takes on a more percussive and rhythmic focus as in track 14, *Rengga-Renggi*, composed by Burhan Sukarma. Duggan’s piece is much the longest, lasting 20 minutes, and spanning nine continuous tracks each with a one-word descriptive title like “delicate” (track 5) and “buzz” (track 6). Stylistically it is not all at Indonesian, as the liner notes confirm, and therefore *Gamelan Solo* provides strong aesthetic contrast.

It is a pity that there are no liner notes for any of the Sundanese pieces, or even translations of the track titles. Many of Evergreen’s usual or potential audience may be unfamiliar with Sundanese music, and some background information would enhance the listening experience. Nevertheless, this CD is highly recommended; an ideal seasonal gift sure to provide a warm and alluring soundscape for a cold winter’s day.

Annette Sanger

POT POURRI

Don’t be fooled by this recording’s description, “Music of 19th century Scotland and elsewhere.” Unlike Greenberg’s usual presentation of jigs and reels, this one leans to “the wild side.” With Greenberg playing violins, McGuinness on various keyboards, and Concerto Caledonia, the listener is in for a very special treat.

The title track, a 1980s tune by Fred Frith, is the first surprise. My favourite, *Echidna’s Art (of You)* by Frank Zappa, is filled with signature musical mood swings which acquire a “classical rock” quality in this arrangement. Even 18th century O Henry *May* has the sparkle and freshness of a good old Dixieland jam session in the hands of these performers.

The traditional offering includes tunes from William Christie’s 1820 collection. With harmonium accompaniment, some tunes take on an almost-jug-band mountain country feel. The harpsichord is also used effectively throughout, and the moving solo melodia sets the mind to thinking of far off places.

This is not really a complaint, but a lot of this recording is just not Scottish! So, I say, “Buyer beware!” You just might freak out when you hear this. Not your ordinary fiddle recording.

Frank Nakashima

Revecy
Trillium Brass Quintet
Stonehouse Sound SDATBQ03

I’ve always been intrigued by artists who depart somewhat from the accepted norms in their work. The usual instrumentation of a brass quintet is two trumpets, a horn, a trombone and a tuba. The Trillium Brass Quintet uses a bass trombone in place of the tuba to achieve a leaner sound that still has a wonderful depth. This difference in colour immediately sets the sound of this group apart from the many other brass quintets I’ve heard.

The opening track, *Revecy Venire du Primans* by Claude LaLeume is wonderfully energetic and cleanly played. Jennifer Schoeffel’s horn playing in particular is startling in its agility. The group keeps up the high standard of playing in the opening track through an accessible program of music ranging from the Renaissance up to the Impressionist period.

Many of the works on the disc were transcribed for brass quintet by members of the group, and all of them are welcome additions to the repertoire. The twenty-six tracks on this CD include a Mozart Divertimento, a Brahms Intermezzo as well as music by Debussy, Dvorak and Bach.

This is a fine debut CD from an accomplished group of young musicians, and I hope to see another recording from them in the not too distant future.

Merrin Williams

SEASONAL FARE

Songs for a Winter’s Night: A sampling of seasonal CDs

Yuletide Fires
Chor Leoni; Diane Loomer
Skylark SKY0303

From Vancouver comes Chor Leoni’s new release “Yuletide Fires”. This male vocal ensemble gives a robust flavour to medieval material like *Hodie Christus Natus Est*, but is equally well equipped to handle a spiritual like *Rise Up Shepherd*. With well over an hour of music, this CD has a feast of lesser-known and more solemn Christmas repertoire. It features an especially stirring and lovely *Es ist ein Ros’ entsprungen* (Lo How a Rose E’er Blooming).

The Mystery of Christmas
Elora Festival Singers
Noel Edison
Naxos 8.5544179

CONTINUED ON PAGE 76
The debut album on Deutsche Grammophon from this stunning young Russian soprano. "... She is at once one of the most accomplished and one of the most enjoyable singers of her generation." - The Washington Times

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A similar treat is “The Mystery of Christmas”, originally recorded by the Elora Festival Singers in 1997. Accompanied by the rich and resounding organ accompaniment of Michael Bloss (at Toronto’s Timothy Eaton Memorial Church), it offers a fine mixture of familiar carols, Canadian compositions, traditional folk tunes and work by such composers as Britten and Poulenc. The arrangements are embellished by some sublime descant (especially in O Come All Ye Faithful and Hark the Herald Angels Sing), while the final selection, John Tavener’s God is with Us — A Christmas Proclamation, influenced by Orthodox church music, evokes real awe and mystery.

**A Song for All Seasons**

Toronto Children’s Chorus; Sir David Willcocks

The Toronto Children’s Chorus has just released “A Song for All Seasons”. As the title suggests, it doesn’t specifically feature Christmas music. Instead, it showcases the talents of this exceptional ensemble in 15 well-chosen works loosely linked by themes of nature and seasonal change by Bach, Elgar, Holst, Debussy and others. The finale is Paul Hailey’s heartfelt Song for Canada, which, rendered by the true young voices, really does sound like “a new song” as it exorts us: “You happy neighbours, form but a single chorus in order to blend all your tones”.

**Sweet Songs of Christmas**

Mississauga Children’s Choir

Meanwhile, the Mississauga Children’s Choir offers “Sweet Songs of Christmas”, a collection of familiar songs and a few fresh tunes, almost all focusing on the baby in the manger and the imagery of the little lambs, the gentle mother, the angels and the star. The opening Noel Nouvel is an arrangement by Howard Cable at his best, with lots of vocal interest but not too showy a style. One of the nicest things about this recording is that the overall vocal tone lets the children sound like kids (and Canadian ones at that, who, in O Come All Ye Faithful, address the “cit-a-zins” of heaven above.)

**Love Came Down at Christmas**

Stacey Clark

Love Came Down at Christmas

Stacey Clark

In this case, it’s an elderly and gentle Handel recalling a story of a young orphan who could sing like an angel, but not speak, until he heard the first performance of Messiah. A little far fetched for an impresario notorious for keeping temperamental opera singers in line by occasionally handing them out of upper floor windows, but hey, it’s Christmas. A cast of Toronto singers, actors, chamber orchestra and the High Park Girls’ Choir turns out a wonderful performance.

A Classical Kids Christmas belongs in every family’s holiday collection. Susan Hammond, the producer, sees the recording as “...my personal attempt to bring back the magnificence and reverence of Christmas through story, poetry and musicians.” She succeeds. The mission is accomplished with the High Park Choirs, a chamber orchestra and singers who inspire ears of all ages to take in more classical music. Hallelujah.

**Phil Ehrensaft**

STOCKING STUFFERS ON PAGE 78

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Turn to page 78 for our reviewers’ Stocking Stuffers
Dormant for five years, the venerable jazz label Blue Note Records was relaunched in 1985 by EMI Music under the direction of Bruce Lundvall. To celebrate the grand occasion, Lundvall decided to put on an all-star concert at Town Hall in midtown New York, featuring a grand cast of musicians from Blue Note's old and revitalized rosters playing classic music from the label's heyday. Captured on film, the February 22, 1985 event proved to be a rousing triumph, both for the participants (it was a welcome reunion for many of the performers) and the audience, which was treated to an epic concert of historic significance.

This historic and exciting concert is now available for the first time on DVD Video.

NEW FROM BLUE NOTE

PAT MARTINO THINK TANK

One of the most important jazz guitarists today, Pat Martino appears here as leader on his fourth album for Blue Note. Think Tank features an all-star lineup of today's top jazz musicians: tenor saxophonist Joe Lovano, pianist Gonzalo Rubalcaba, bassist Christian McBride and drummer Lewis Nash.

CASSANDRA WILSON GLAMOURED

Cassandra Wilson is recognized as an unequaled 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. Her latest album features her trademark 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."

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HANK MOBLEY THE FLIP

On CD at last, this is Mobley's second-to-last Blue Note session and it took place in Paris with Dizzy Reece, Slide Hampton, Vince Benedetti, Alby Cullaz and Philly Joe Jones.

SAM RIVERS FUCHSIA SWING SONG

Rivers' magnificent debut album with Jaki Byard, Ron Carter and Tony Williams is pure chemistry by four masters. A classic album of taste, spirit and discovery with four alternate takes.

LEE MORGAN SONIC BOOM

This marvelous 1967 date with David Fathead Newman, Cedar Walton, Ron Carter and Billy Higgins was not released until 1980. This is its first CD issue with a bonus session made in 1966 with George Coleman, Julian Priester and Harold Mabern.

LARRY YOUNG MOTHER SHIP

Larry Young's final Blue Note session with Lee Morgan, Herb Morgan and Eddie Gladden has the instrumentation and exploratory feeling of "Unity" combined with the intensity and power of Tony Williams' Lifetime, of which Larry was a member. On CD for the first time.

CHARLIE ROUSE BOSSA NOVA BACCHANAL

Rouse was the consummate hard-bopper, but he had an affinity for the delicate melodies and irresistible rhythms of Brazilian samba music. This 1962 album with Kenny Burrell, Willie Bobo and Patato Valdes among others was his first foray into the genre and his muscular lyricism suits the material perfectly.

ANDREW HILL PASSING SHIPS

This amazing 1969 nonet session, released here for the first time, features spectacular writing by Hill that presages his current big band. A real find!
STOCKING STUFFERS

Larry Beckwith:
- I'm not generally a fan of Tavener's music, but here are three of his strongest works given absolutely first-rate performances: "John Tavener: Ivan of Light/Funeral Ikons/The Lamb" (The Tallis Scholars; Chillingham String Quartet; Gimell Records CDMG 005).
- Thrilling, committed, emotionally charged, intelligent interpretations by a great cellist: Anner Bylsma "J.S. Bach: Suites for Violoncello Solo" (SONY Vivarte S2K 48047) - Light a candle, turn off the phone and listen for the voice of God.
- OK. I'm abusing my privilege slightly here, but "John Beckwith: Selected Works" (Centrediscs CMC-CD 8897) is a terrific CD, with first-rate performances of some of my father's most significant and challenging works, including the String Quartet, which is a Canadian classic. Performers include William Alde, Jane Coop, Patrick Wedd and the Orford Quartet.

Bruce Sustes:
- Although I already had a few of the single releases, when Stephen Kovacevich's complete set of Beethoven piano sonatas (EMI 72435 62700-2) arrived I took it with me in the car to dip into some discs at random to get a general impression. A miscalculation. I found it impossible to leave a complete sonata, never mind a single movement, until the end. Returning home, the second movement of the Pathétique had just started. I sat in the garage to hear all three movements. Indoors, with each sonata it was the same story. One does not need to endlessly compare this or that passage in countless recordings to know that Kovacevich has completely absorbed the Beethoven behind the notes and is very able to pass on. A desert island choice.
- The dilemma remains at DG as how to fill the void left by von Karajan who was responsible for more than 50% of the company's sales. Christian Thielemann might turn out to be that man and DG is recording him with various orchestras around the world in solid German repertoire. In 2001, Richard Strauss's Alpine Symphony, recorded live with the Vienna Philharmonic, offered unequalled orchestral playing in state of the art sound. The more familiar Ein Heldenleben (DG 474192-2), again live with the Vienna Philharmonic is at least of the equal of the earlier disc in every aspect. One cannot conceive of better playing. The 22-minute Symphonic Fantasy from "Die Frau ohne Schatten" is a generous and attractive bonus. The sound borders on staggering. If you want to really hear the Vienna Philharmonic this is your best chance. An audiophile's Nirvana.
- A claim that the Modern Jazz Quartet was the most highly esteemed jazz quartet of its time may be moot but there is no question that they were the sovereigns of their genre. They were internationally recognized and those who appreciated their always pristine renditions will be delighted with this well documented set: "The Complete Prestige and Pablo Recordings" (Prestige-4PRCD 4438-2). The 55 jazz ballads and original tunes included all sound improvised, which they were to some extent, but played as one man with the precision of a Swiss watch.

Sarah B. Hood:
- Canadian folk label Borealis (www.borealisrecords.com) has released some great discs this year, and I have three recent favourites. "Six Strings North of the Border" (Volume 2) is an eclectic sampling of Canadian guitar talent in idioms ranging from ragtime to swing to flamenco. Mose Scarlett's "Precious Seconds" is a lively and upbeat collection of material like Darktown Strutters Ball and Someone Stole My Gal sung by Scarlett somewhat after the manner of Leon Redbone, with a sensational roster of guitar collaborators like Jeff Healey, David Wilcox and Ken Whiteley. Best of all is "Beautiful: A Tribute to Gordon Lightfoot", the compilation of familiar Lightfoot tunes covered by the likes of The Tragically Hip, Blue Rodeo, Cowboy Junkies, Connie Kaldor and Bruce Cockburn. It's great to be able to savour the lifetime work of such a prolific songwriter while he's still with us.

Merlin Williams:
- You've been lucky enough to get tickets to see "The Producers", treat yourself to a warmup by getting the DVD of the original Mel Brooks film that the show is based on.
- The "All Music Guide to Jazz" is one of the best overviews I've seen of jazz on record. It's a great reference book to have around.
- If you've been searching for jazz recordings, especially from Europe, your best source is could be John Norris' mail service. Fax your requests to 416.465.9093. Ask for his catalogue, too.

Phil Ehrensatz:
- The Glimmerglass Opera Company's wonderful production of Robert Kurka's The Good Soldier Schweik (Cedille Records CDR 90000 062) underlined contemporary opera's terrible loss when Kurka died prematurely from leukemia in 1957. Jaroslav Hasek's novel was a landmark for literary modernism. Kurka's music lived up to this high standard, as did the libretto by Abel Meeropol (who penned the anti-lynching song Strange Fruit), forced to write under the pseudonym Lewis Allen because of McCarthy's witch-hunt.
- The latest installment of Bridge's complete edition of George Crumb's works (Vol. 6, Bridge 9127) includes the first digital recording of the orchestral piece, Echoes of Time and the River, which earned the Pulitzer Prize in 1968. There's also a remar­keable performance of mezzo-soprano Jan DeGaetani's performance of Crumb's important vocal work, Lux Aeterna, and Pastoral Drone, which pushes the organ beyond known boundaries. Not to be missed.
- The "Music of Elliot Carter", Volume 5 (Bridge 9128) shows Elliot Carter continuing to push the envelope as he moves from his 86th to 94th birthdays. This volume includes five premieres and would be worth purchasing just to have Charles Rosen's performances of Two Diversions (1999) and Retrospective (2000).

Pamela Margles:
- György Ligeti is surely one of the greatest living composers, and the latest release in the ongoing project to record his complete works (The Ligeti Project III, Teldec 8573876312) contains four of his most engaging compositions: Cello Concerto; Clocks and Clouds; Violin Concerto; Sippel, Dobbal, Nikiforov's. The superb performers include the Asko and Schönberg Ensembles under Reinbert de Leeuw, and one of the quiet heroes of modern music, the great German cellist Siegfried Palm, to whom the Cello Concerto was originally dedicated 36 years ago.
- Dutch soprano Elly Ameling has always been one of my favorite singers. "The Artistry of Elly Ameling" (Philips 473 451-2) is a generous 5-CD set that covers the full range of her repertoire, including stylish Bach and Vivaldi and luminous Haydn. Her unforgettable voice, enticingly but deceptively pure and sweet, manages to suggest worlds of meaning, making her an ideal lieder singer. But the big surprise here is how gloriously natural she sounds in Gershwin and Porter.
- Several years after the demise of the fruitful partnership between Charles Dutoit and the Montreal Symphony, a recording from 1995 of Berlioz's early version of La Damnation de Faust ("Huit Scènes de Faust"), Decca 475 097-2) has finally been released. Susan Graham is magnificent in one of the most thrilling arias ever written, the Romance de Margeterie. Among the delectable fillers is the debonair François Le Roux singing Berlioz's arrangement of Martin's Plaisir d'amour.

Performance Notes: Susan Graham is featured in Berlioz's Les Nuits d'été with the Toronto Symphony on February 11 and 12 at Roy Thomson Hall. Elly Ameling is giving a series of Master Classes in Walter Hall at the Faculty of Music, University of Toronto, March 9 and 10.
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