OUR NINTH SEASON

Toronto All-Star Big Band's
Zygmunt Jedrzejek

Music makers
Kraft & Silver

Soundstreams'
Lawrence Cherney

Special Feature: Music & Health

CD REVIEWS • BOOKS • COMPREHENSIVE CONCERT LISTINGS
February at the TSO

Saint-Saëns’ Organ Symphony
Jacques Lacombe, conductor
Leonidas Kavakos, violin
Patricia Krueger, organ
Alain Perron: L’Autre Silence (Feb. 4 & 5)
Beethoven: Violin Concerto
Saint-Saëns: Symphony No. 3, “Organ Symphony”
Wed. Feb. 4 at 8 pm, Thurs. Feb. 5 at 8 pm
Sat. Feb. 7 at 7:30 pm – Casual Concert
Tickets: Wed. & Thurs.: $32 – $98
Sat.: $31 – $61

For a Summer’s Night
Richard Bradshaw, conductor
Susan Graham, mezzo-soprano
Mussorgsky: Introduction to Khovanshchina
Berlioz: Les Nuits d’été
Prokofiev: Excerpts from Romeo and Juliet
Wed. Feb. 11 at 8 pm, Thurs. Feb. 12 at 8 pm
Tickets: $32 – $98

Rolston & St. John
Victor Feldbrill, conductor
Scott St. John, violin
Shauna Rolston, cello
John Weinzeig: Symphonic Ode.
Brahms: Concerto for Violin and Cello, “Double Concerto”
Dvořák: Symphony No. 7
Wed. Feb. 18 at 8 pm, Thurs. Feb. 19 at 2 pm
Sat. Feb. 21 at 8 pm
Tickets: Evening: $32 – $98
Matinee: $31 – $62

Ontario Arts Council 40th Anniversary Celebration

Coming in March
Itzhak Perlman Conducts
Itzhak Perlman, conductor
Ilya Gringolts, violin
Mozart: Overture to Don Giovanni
Mozart: Violin Concerto No. 5 in A Major, K.219, “Turkish”
Schubert: Symphony No. 9, “The Great”
Wed. Mar. 3 at 8 pm, Thurs. Mar. 4 at 8 pm
Tickets: $32 – $98
Mar. 3 sponsored by:

Mar. 4 is a Universal Music artists mini series concert

Call 416.593.4828
or visit www.tso.ca
for tickets and full concert listings.
Groups call 416.597.0965.
Concerts at Roy Thomson Hall.
Service charges apply to all phone and internet orders.

THE GLOBE AND MAIL
Season Media Sponsor

Toronto Symphony Orchestra
The Connoisseur Series consists of classic Blue Note albums newly remastered in 24-bit by Ron McMaster, engineered by the legendary Rudy Van Gelder, with state-of-the-art equipment. Reissues produced by Michael Cuscuna with bonus tracks & rare photographs.

**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!

Acclaimed by many jazz reviewers as one of "the" recording events of 2003!

---

**LARRY YOUNG**

*MOTHER SHIP*

Larry Young’s final Blue Note session with Lee Morgan, Herbert 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.

---

**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.

---

**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.

---

**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 1969 with George Coleman, Julian Priester and Harold Mabern.

---

**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 Cullias and Philly Joe Jones.
The World's Finest Classical & Jazz Music Emporium

L'Atelier Grigorian

Yorkville Avenue & Oakville

70 Yorkville Ave. 416-922-6477
210 Lakeshore Rd. E. 905-338-2360

The complete Harmonia Mundi Catalogue on sale in February at

The World's Finest Classical & Jazz Music Emporium

L'Atelier Grigorian

Yorkville Avenue & Oakville

70 Yorkville Ave. 416-922-6477
210 Lakeshore Rd. E. 905-338-2360

The complete Harmonia Mundi Catalogue on sale in February at

The World's Finest Classical & Jazz Music Emporium

L'Atelier Grigorian

Yorkville Avenue & Oakville

70 Yorkville Ave. 416-922-6477
210 Lakeshore Rd. E. 905-338-2360
TABLE OF CONTENTS

COVER STORY: THREE SNAPSHOTS: 6-10
06 Snapshot 1: Kraft & Silver
07 Snapshot 2: Soundstreams’ Lawrence Cherney
08 Snapshot 3: T.A.B.B./Zygmun Jedrzejek

DISCOVERIES (CD REVIEWS) 12, 52-62
12 Editor’s Corner David Olds 12
52 Opera and Vocal Music
53 Early Music and Period Performance
56 Classical and Romantic Era
57 Modern and Contemporary
58 Jazz
60 Pot Pourri
62 Discs of the Month

CONCERT NOTES 13-17
13 T.O. Musical Diary Colin Eaton
14 Quodlibet Allan Pulker
15 Early Music Frank Nakashima
16 Choral Scene Larry Beckwith

TORONTO HEAR AND NOW (NEW MUSIC) 18-21
18 Composer Companions Jason Van Eyk
18 New Music Quick Picks David Olds
19 CNMP News Keith Denning
19 Composer to Composer: John Rea

JAZZ AND BAND 22-23
22 Jazz Notes Jim Galloway
22 In the Listings ... Sophia Perlman
23 Band Stand Merlin Williams

OPERA, MUSIC THEATER, BOOKS 24-28
24 On Opera Christopher Hoile
25 Opera on DVD Phil Ehrensaff
26 Music Theatre Spotlight Sarah B. Hood
28 Book Shelf Pamela Margles

EDUCATION FRONT; SPECIAL FOCUS ON HEALTH 29,30,48
29 Introduction David Perlman
29 Just keep playing ... Katarina Bulat
29 Eight year in the making: AHC Christine Little Ardagh
48 A concerted effort please! Jim Tennyson

COMPREHENSIVE LIVE LISTINGS 31-47
31 Daily concert listings (GTA)
44 Daily concert listings (Further Afield)
46 Opera and Music Theatre
46 Jazz: Concert Quick Picks
47 Jazz: Clubs

49 Announcements, Lectures, Etcetera
51 (Un)classifieds
30 INDEX OF ADVERTISERS

CALENDAR OF EDITORIAL SPECIALS
March 04 (Feb 26*) Summer Music Education
April 04 (Mar 25*) Opera
May 04 (Apr 29*) Choral Celebration
June 04 (May 27*) Summer Music: Overview
July/August 04 (June 25*) Summer Music: Details
September 04 (Aug 26*) Music Education
October 04 (Sept 30*) Members’ Profiles

Editorial inquiries: David Perlman 416-603-3786
Advertising inquiries: Allan Pulker 416-323-2232

*Denotes Publication Date
In Snapshots we ask people active in musical life to respond by e-mail to three things: to say who they are; to say something about what they're doing right now; and to say something about the longer term. Follow-up questions from us were based on these first responses.

SNAPSHOT #1: KRAFT & SILVER

Who we are
WholeNote readers will probably know us better through our performing careers as classical guitarist (Norbert) and pianist/harpist/chordist (Bonnie). For 25 years, we toured internationally and recorded as the duo “Kraft & Silver”. However, for the last 12 years or so, we have been the principal recording producers for Naxos Records for North America, and have produced nearly 200 CDs during that time. We direct the recording sessions, do the engineering and editing, and as A&R consultants for Naxos records, we create project proposals, and find artists well suited to particular repertoire.

We come to our production work principally as musicians, and nearly always get involved with the artistic aspects of the performance. We try to understand and absorb the artists’ vision, and to help them realize that in the recording. This might be a discussion of such stylistic details as the tempo of a Minuet, a crescendo that could be more dramatic, or the engineering solution or bowing. A great amount of trust between performer and producer has to be established early on, since we are their only reference for what is coming to the microphones; especially with larger forces, there just isn’t time for the conductor to be running back to the control room listing to every take, so he/she has to trust our judgment in terms of balance, ensemble, dynamics, and other details of both technical and musical consideration. Norbert always says, “you should be too busy playing to listen...”

Since we usually don’t have the luxury of a lot of session time, one of a producer’s skills is to be able to quickly assess the performance, communicate, clearly communicate what details need to be addressed, and remain patient throughout. The psychological aspect of our work cannot be underestimated; having been on “the other side of the glass” as performers enough times, we understand how the tone and personality of the disembodied voice coming from the intercom behind the glass can influence the entire mood of the session.

One of the things we are doing right now is warming up from a recent recording session!
Our first responsibility is to capture each performance with the best possible sound. This is no easy task. The first rule (as in real estate) is “location”. So we nearly always record in ‘acoustic’ spaces, such as concert halls or churches, and the venue has to be carefully selected and matched to the given instrument or ensemble. Great acoustics that match project to venue are hard to come by.

We have just finished Rameau’s Castor et Pollux, an opera in Concert/Aradia co-production with baritone Joshua Hopkins, soprano Monica Whitcher, and tenor Colin Ainsworth. Due for release in February or early March, it will be our first full “surround sound” recording. We recorded at Toronto’s Grace Church-on-the-Hill, the first ten days of January.

It’s a venue with a very warm sound and not too much traffic noise. But it has its “downside” – namely a very noisy boiler system. The all-powerful producer’s life those ten days for Norbert consisted in part of running back and forth to the boiler room to turn the power plant off and on. And for me providing a steady supply of hot water bottles, and pacifying obists certain their instruments were going to crack from the cold.

It’s not just a question of location, though. From there, the choice of microphones and their relative placements are crucial to the final sound. We strive for a balance of transparency, dynamics, clarity, and richness. Each microphone has its own character or “voice”, which when appropriately matched to a particular instrument within the acoustic setting can make it sound its best. Of course there are various systems and formulas of microphone placement which all engineers follow, but the “fine tuning” requires a great deal of subjective listening and patience during the setup. No two artists produce the same sound. For example, two different string quartets, even in the same acoustic space, may require an entirely different microphone setup, and this can only be determined through patient experimentation and careful listening.

As for the longer term, we’re looking forward to more of the same! One of the most wonderful things about our work is the diversity of repertoire that we get to experience very intensely during the recording and editing process. In the past few months, we have worked on everything from Bach’s opera, Beethoven on the fortepiano, Handel Concerti Grossi, piano music by Hummel, Liszt, Villa-Lobos, and Copland, duParc songs, early Classical symphonies, sacred choral music, to Berio Sequenzas, chamber music by Takemitsu and George Crumb, and even piano music by the jazz pianist Art Tatum. There is always repertoire to be discovered or revisited, and we feel most privileged to be able to play a major part in recording these performances of great music.

We are very pleased to have been able to bring so many Canadian artists to the Naxos label. We have such a wealth of world-class musicians who deserve international recognition, and Naxos’ worldwide distribution, which is second to none, can give them that exposure. To date, over 75 of our CD’s feature Canadian artists and the list is growing. Next month there is the Aria Ensemble and shortly after, we should be seeing an exquisite performance of sacred choral music by Arvo Pärt, including the “Berliner Messe” by the Elora Festival Singers & Orchestra conducted by Noel Edison, who will also soon be recording Handel’s “Messiah”. The ongoing series with the Aradia Ensemble continues with Lully, Purcell, Handel arias, and more. We are presently finishing the Luciano Bé­rio Sequenzas, including several Canadian musicians, which will be the first truly complete recording of these works.

Also interesting for us are the recordings in Naxos’ Laureate Series, where we work with recent international competition winners; mostly it is their first professional recording experience, which we try to make as comfortable and positive as we can; upcoming recordings in this series include winners of the Cleveland Piano Competition, the Concert Artist Guild Competition, and Early Music...
America Competition.

All in all, our rich musical lives continue, not on the stage, but behind the doors of the ‘control room’, under headphones, and in front of the editing computer where we assemble all of those inspired ‘takes’ into performances that will be enjoyed by music lovers all over the world.

Follow-Up
I’m wondering about two things: where live performance and your own recordings fit into the ongoing picture; and whether you find that the two of you have strongly different or similar tastes in repertoire.

We spent from 1978 to the early nineties touring together, sometimes as Kraft & Silver, sometimes as Kraft and Company. What the repertoire was then is truly irrelevant now. As to how our tastes in music differ or differed, if we started different it was not so much difference of taste as of experience — like so many other things after years those things have melted together.

Norbert always had an aptitude for the engineering side of things.

At one point he was very torn as to whether to go into performance or some kind of engineering that would be in some way related to music. Throughout his touring years he would always carry his own equipment and be very specific about such things as placement of microphones. Having his own equipment, reading Stereophile Magazine, doing razor blade tape edits of recording ... All this now is an evolution of all that. My years of teaching also dovetail in terms of having and being able to ask for certain kinds of necessary concentration. Even my musical background in violin — not performance level, but solid, also plays a part in terms of being able to absorb orchestral repertoire from the inside as it were. It feels at this point that everything we have done has contributed to our being where we are now. It feels very natural.

Norbert is still recording (with Naxos). Some is “wish list” recording. And he has a disc to record in the next few months as the Naxos complete guitar works of Fernando Sor comes to completion.

think I was much too young to appreciate what a wonderful job it really was! Just at the point when NACO offered me tenure, I left to pursue a very different career path.

I grew up in a household where the idea of playing music by living composers was a no-brainer. My brother Brian, a very gifted composer, was already writing music for me when I was 16, so I thought this is what performers naturally do. After NACO, new music was to play the central role in my artistic life, first as a founding member of the York Winds, then later as a soloist and recitalist. Composers from all over the world have now written some 150 works for me and I’ve concertized and recorded extensively in North America, Europe and Israel.

In 1981, I founded both the summer festival Music at Sharon, which lasted for thirteen seasons, and Soundstreams Canada, now in its 21st year. Both organizations were born of my desire to take contemporary music out of an almost self-perpetuating new music ghetto. So much good new music...
is still being heard by relatively few people. I was and remain determined to break down the barriers between old and new music. For me there’s good music, bad music, and a lot that’s in between! What makes good new music good is precisely the ways in which it relates to tradition, whether by embracing it or rejecting it. But either way, our challenge is to engage mainstream audiences in new music. It can be done!

Right now I’m concentrating my attention on two immediate projects, and one longer term one. Soundstreams is presenting in the Glenn Gould Studio February 6th the music of two significant young women composers, Canada’s Melissa Hui and Norway’s Maja Ratkje. In a field that has been so dominated by men, we’re doubly proud to present this concert.

We’re also in the final planning stages for Canadian Voices February 28th and 29th, the single biggest event ever produced in our Annual Series. Canadian Voices celebrates the 50th year of professional choral singing in Canada and R. Murray Schafer’s 70th birthday. The project gathers together from across Canada the six professional choirs numbering some 130 voices. They’re heard both in solo concerts and together in the world premiere of a huge new 60-minute multi-choral Schafer work The Fall Into Light, performed from the balconies at the Canada Broadcasting Centre’s magnificent Barbara Frum Atrium. That program also includes works by Gabrieli, Mahler and Nyström.

I’m working on plans for our next circum-polar festival Musicauls 2005. The festival that year will focus on the voice, and in particular vocal ensembles from four members to four hundred! Many of the world’s great choirs will be here performing traditional and new works by some of our greatest creators. One of our goals is to include concerts in venues throughout the city that are not concert halls, but have great acoustics.

In the longer term, there are three areas I want to concentrate on. First, we don’t have nearly enough of a sense of musical history in this country. Fine Canadian works are often heard only at their premiere. All works benefit from repeated performance, and premières of music theatre works are often realized under less than ideal circumstances. Soundstreams has begun to revive worthy Canadian works of the last 30 years – a case in point is this May’s SomersFest – it includes two significant works of Harry Somers not seen or heard since their premières in the mid-70’s. We need collectively to create a Canadian musical legacy, and revivals are the best way to achieve that goal.

Second, because of the current lack of space for further initiatives is in promoting Canadian composers abroad. Many fine Canadian works and composers are still little known elsewhere. We have made a good start by insisting that foreign ensembles must perform (and sometimes premiere!) Canadian music when they appear on the Soundstreams Annual Series. Some of these works do find their way into the permanent repertoire of foreign ensembles through this process. But we can and must do more. The immediate goals in this regard is for Soundstreams to take the lead on securing a European premiere for Schafer’s The Fall Into Light. The third area is education and outreach. Arts education in our school system has become an endangered species, yet the future of Canadian new music is so dependent upon developing audiences who have had positive experiences with it in their formative years. With much effort, Soundstreams has developed an extensive and intensive outreach program, perhaps now the biggest of its kind in the country. Nevertheless, we are still acutely aware of trying to fill a vacuum that ultimately can only be filled when the whole arts and educational communities are galvanized to work together.

**Follow-Up**

First: in what way “almost self-perpetuating” (your comment about taking new music out of its “ghetto”)?

Ironically, new music has become a victim of a certain kind of success. We were able to convince funding bodies that new Canadian music should be a high priority, and I agree with this in principle. However, the resulting plethora of new music groups and activities has not fostered nearly enough initiatives in audience development and co-operation among the groups. An assumption is made that new music will only appeal to a small minority - it’s a self-fulfilling prophecy - we often preach only to the converted. In Toronto, as least, this has often resulted in even further fragmentation and territorial attitudes that don’t foster a healthy milieu.

Second: “Canadian Voices” at the end of February seems typical to me of the way Soundstreams so often manages to bring contemporary and choral concerns together. What’s the link for you?

Choral singing is the last great bastion of amateur music making. Nearly 7% of Canadians actually sing in choirs - it’s extraordinary - the combined amateur and professional networks reach enormous numbers, with commensurate potential to broaden the audience base for new music. But it’s a double-edged sword. Composers who write for choir must adapt to the needs of the voice, writing music that is sometimes characterized as “accessible.” The new music movement often criticizes Soundstreams for presenting as much new choral music as we do, that somehow it isn’t “pure” new music. Even the suggestion that new music is somehow genre specific is pretty outrageous when you think about it - we wouldn’t entertain such a discussion about older music from any period.

**Three: You mentioned education and outreach. As an example of what you do, what will the youth aspect of “Canadian Voices” be?**

It’s quite extensive. We have a long-term residency with R. Murray Schafer in the weeks leading up to those concerts. In fact, he’s already been doing workshops with young people from elementary school right through to student teachers at OISE. We’re also concentrating on helping youth to learn to listen, and stimulating their imaginations by showing them how music can be made with the simplest of means. With high school students, workshops often consist of coaching on Schafer choral works being prepared by the school choir, as well as discussion about the new work for Canadian Voices. There is, also a huge outreach program for youth taking place at the Canadian Broadcasting Centre in the week before the concerts.

Information about all outreach will be posted on our website www.soundstreams.ca

**SNAPSHOT #3: ZYGMUN JEDRZEJEK**

Who you are...

We are the Toronto All-Star Big Band, an ensemble of musically advanced and driven young musicians aged 16 to 22 committed to exploring the Big Band music of the 1930’s and 40’s – the roots of modern jazz. Ours is a one-of-a-kind development and performance opportunity for young artists as we pursue a rigorous schedule of rehearsals and nearly 100 performances per year. Audiences, especially those who danced and romanced through the Big Band era, marvel at the apparent duality of such young musicians mastering (and really enjoying!) these great old tunes. True to the originals, our 17-piece band and two casts of swing singers propagate the legends. Arrangements are replicated note-for-note, and even the staging style emulates the times.

For me personally, this musical period holds huge fascination and respect, even though I didn’t live through that time. As Founder and Artistic Director of the band, and as an educator by profession, I am passionate about bringing this important milestone in musical history to the ears and intellect of aspiring jazz musicians.

We’re definitely doing something right. Amazing young talent continues to cross our threshold to support our ever-rising musical standard, and audience numbers and geographic reach are growing by leaps and bounds.

What you’re working on right now...

As part of our dual objective of offering a stimulating learning environment to young musicians and a top-notch musical product to audiences, we have recently launched performance partnerships with living legends of the Big Band era. To date, this “Legends in our
The Toronto Mendelssohn Choir Presents:

Italian Masterworks

WED., MARCH 3, 8:00 P.M.,
CARLU CONCERT HALL
7:00 p.m. pre-concert chat
with CBC Radio's Rick Phillips

Featuring Vivaldi's Gloria
in a new dance interpretation,
as well as works by Pergolesi
and Monteverdi

George Cedric Metcalf Charitable Foundation

The newly-formed Mendelssohn Singers
will be joined by the
Palestrina Chamber Chorus.
This is a rare opportunity to hear
the legendary acoustics of the
intimate new Carlu Concert Hall
(the former Eaton Auditorium).
Last season's collaboration with
Robert Desrosiers was sold out
and seating is limited, so reserve
your tickets early.

Noel Edison, conductor
Daniel Taylor and Suzie Leblanc, soloists
The Mendelssohn Singers
The Palestrina Chamber Chorus, guest choir
Robert Desrosiers, choreographer

Tickets: 416-598-0422 • www.tmchoir.org
Time” project has brought legendary vibraphonist Peter Appleyard and crooner Tommy Ambrose to illuminate our stage. This year, we are thrilled to be working with jazz vocalist Ranee Lee and clarinet king Buddy DeFranco (concerts February 21st and May 15th respectively, 2 pm and 7 pm, at the St. Lawrence Centre).

Ranee Lee is an ideal mentor and performance partner for the band. One of Canada’s finest jazz vocalists with awesome vocal scope and a keen sense of swing, Ranee Lee epitomizes the great singers of the Big Band era. A respected educator who loves teaching, Ranee Lee reveals in the potential of her students, and has remarked “Canada has a wealth of musicians. We should appreciate them more.” So we revel in the prospect of working with the great Ranee, bringing her learned perspective to our performers and her amazing talent to our stage.

The legendary Buddy DeFranco pioneered the evolution of jazz through the swing era to the age of bebop. Dubbed “the greatest jazz clarinetist of all time”, he is a former member of the greatest bands of the times (Tommy Dorsey, Count Basie, Glenn Miller). He’s the real McCoy – an exciting virtuoso with a soul full of swing. What a thrill it will be to work with him.

In the longer term... We’re always looking ahead, eager for new challenges. That’s what has brought us this far! Touring, high profile performances, and major performance partners will continue to dominate our plans. On the education side, we see the need and opportunity to broaden our scope, serving young musicians on a Canada-wide scale with mentors from across the country and performances from coast to coast.

Follow-Up

Three further questions.
First, as you say, you didn’t live through the time! So I’m wondering how you came to the music.

Second, what was the genesis of the TABB, as any kind of group and by this name? Third, I’m interested in the commitment to “note-for-note replication”. How would that have jived with the philosophy of the big bands themselves?

To begin, I suppose my home environment and my particular affinity for different kinds of music brought me to this genre. Growing up, the music played in our house was from earlier times – artists like Ella Fitzgerald and Edith Piaf. It caught my ears, and appealed to my sensibilities.

As to the genesis of TABB, I guess I’ve always marched to the beat of a different drummer! The root of this ensemble, back in the late 70s, was an accordion band. I played accordion as a child, so that’s what I knew best – and accordion bands were distinctly out of the ordinary! Over time, it became increasingly difficult to find accordion players, so the group evolved to a keyboard band – also quite unusual, but much easier to recruit players. Suddenly we could emulate the sounds of any orchestral instrument, and we didn’t need to worry about instrument! As this iteration of the group evolved, we “came to the music” of the Big Bands. But we found that our keyboards lacked authenticity – sound was generally thin and muted, and the sense of “show” was weak. So saxophones were slowly added, then trumpets, and ultimately the band was completely re-tooled to the format of the original Big Bands.

Through this evolution, we created a musical product that audiences really appreciate, including all the acoustic sound and the increasingly important visuals. Most importantly to me, we still have that essential “edge” of being unique – young musicians playing music of a bygone era.

As regards note-for-note replication vs. philosophy of the original big bands, there are two compelling reasons for our commitment to authenticity.

One, that’s entertainment! Our audiences want to hear authentic Big Band arrangements, played the way they remember them – not a new interpretation of the original licks.

Two, study of the original arrangements is a teaching tool, educating our young musicians about the structure and style nuances of that period in musical history. While solo improvising was a trademark of the original Big Bands, the background arrangements didn’t change from performance to performance. Since the style of improv that students learn today is different from that of the 30’s and 40’s, improvisation by our musicians would be awkwardly out of synch for the period of music we’re playing.
The Royal Conservatory Orchestra
FRIDAY, FEBRUARY 27, 2004, 8 PM
THE MUSIC OF WAGNER AND R. STRAUSS

Bramwell Tovey conductor
Erin Marie Wall soprano
R. Strauss Don Juan
R. Strauss Four Last Songs
Wagner excerpts from Der Ring des Nibelungen including “Ride of the Valkeries” and “Siegfried’s Rhine Journey”

George Weston Recital Hall
Toronto Centre for the Arts
5040 Yonge Street
416.872.1111
$25 adults, $15 students & seniors

GREAT ARTISTS
The Royal Conservatory of Music presents
The Great Artist Series
SUNDAY, FEBRUARY 29, 2004, 2 PM
FEATURING ACCLAIMED GLENN GOULD SCHOOL FACULTY

Anagnoson & Kinton piano duo
with David Kent percussion
John Rudolph percussion

Mozart Sonata for Two Pianos in D Major
Bartok Sonata for Two Pianos and Percussion
Gershwin Rhapsody in Blue

Mazzoleni Concert Hall
Royal Conservatory of Music
273 Bloor Street West
416.408.2824 ext. 321
$25 adults, $15 students & seniors

www.rcmusic.ca
This month we try to catch up with the mountain of discs that have arrived since the onset of the Christmas season. To accommodate the plethoras of material we have supplemented our stable of reviewers and it is with great pleasure that I welcome John Lehr, Colin Savage, Robert Tomes and the enigmatic “ARB” to our team. This month I also note the welcome return of distinguished Canadian music scholar John Beckwith with his contribution on one of this country’s seminal composers, Rodolphe Mathieu.

Speaking of distinguished Canadian composers, we lost one in the early days of 2004 with the death of Lothar Klein. I have marked his passing with repeated listenings to the 1977 cello concerto España as performed by Gisela Depkat, and the other selections on the independent CD release “España and other Orchestral Works” (RD RCD 5174, distributed by the Canadian Music Centre, www.musiccentre.ca). This release is a welcome monument to Klein’s parody compositions, and I mean parody simply in the musical sense of “in the style of” without the implication of ridicule or caricature.

I find España to be a significant contribution to the Romantic cello repertoire, and a worthy continuation of the tradition of tributes to the music of Spain by non-Spaniards such as Bizet and Ravel. For another aspect of Klein’s eclectic offerings I would encourage you to revisit Daniel Foley’s review of his vocal music “The Philosopher in the Kitchen” (RDRCD 7780) reviewed in the July/August 2003 issue of WholeNote, available at www.thewholenote.com

Lothar Klein

There are several other discs that I would like to bring to your attention this month. The first is the “New Goldberg Variations”, which marks the culmination of a project initiated by the late American arts patron Robert Goldberg and his wife. It began as a celebration of life, but in mid-stream became a memorial to the commissioner, who was diagnosed with cancer shortly after the project began. The Goldbergs’ vision was for a set of works from duets to full string orchestra, changing continuations of theorbo, cello, harpsichord and bass. The melodic forces vary from duets to full string orchestra, making for a diverse but wonderfully balanced program. As so many of our reviewers are wont to say: highly recommended!

Ake Parmerud’s “Jeu d’ombres” (empreintes DIGITALes IMED 0367), provided a strong reminder to me that this independent Montreal label (www.electrocd.com) is not just the most significant producer of Canadian electroacoustic recordings, but also has the most important catalogue of international electroacoustic artists. Swedish composer Ake Parmerud has been working in the field since the 1970’s and is recognized as a master of the genre. This current disc, with offerings from 1986 through 1999, provides an excellent introduction to his work. Of particular note are the mixed works: Strings & Shadows for harp and tape with Sofia Asuncion Claró and Return with the Stockholm Saxophone Quartet. I also enjoyed comparing Parmerud’s 1988 Stringquartett, a tape composition based on the manipulation of recorded string sounds, with Canadian Yves Daoust’s earlier Quadro, which uses many of the same techniques. This latter work is, of course, also available from empreintes DIGITALes, on Daoust’s “Anecdotes” (IMED-9106-CD).

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

David Olds
Editor, DISCOVERIES

For this month’s DISCOVERIES:
CD REVIEWS, PLEASE TURN TO PAGE 52
Fine fours for the finding

January 11, 2004: Perusing The New York Times, I find an article by Adam Shatz about string quartets. Shatz begins by quoting the composer Pierre Boulez, who apparently announced a few decades ago that “the string quartet is dead.” The critic goes on to claim that the quartet - both the ensemble and the genre - is experiencing a Renaissance these days.

The string quartet certainly isn’t “dead” in Toronto - nor does it seem in need of a “Renaissance.” As my trusty collection of WholeNote back-issues reveals, hardly a month passes in this city’s concert season without appearances by quartets, both home-grown and imported. In fact, I see there are two quartet concerts in the coming week: one by a local, ad-hoc group, and another by an internationally celebrated full-time ensemble.

January 12, 2004: This evening I attended a quartet performance presented by the Associates of the Toronto Symphony Orchestra, at Trinity-St. Paul’s United. I was glad to see that the programme included two pieces by living composers: Terry Riley’s Sunrise of the Planetary Dream Collector and Gavin Bryars’ String Quartet No. 2 (I always consider it a healthy sign when I see recent works on a “regular” concert), intersected with Britten’s Three Divertimenti for String Quartet and Shostakovitch’s String Quartet No. 3.

The musicians were all members of the TSO - and although space here doesn’t permit a detailed review, I can say that they performed like a seasoned quartet who had been together for years.

But I noticed that no name for the quartet was listed in the programme, and so I found my way backstage after the concert to find out if this information had been accidentally omitted. “We don’t play together often enough to have a name,” said violinist Carol Lynn Fujino, modestly. They (Fujino, violinist Virginia Chen Wells, violist Daniel Blackman, and cellist Kirk Wortington) should play together more often - and come up with a name.

January 15, 2004: The St. Lawrence Quartet (or, as Music Toronto general manager Jennifer Taylor likes to call them, “The Larrys”) were in town, and despite frigid temperatures, played to a near-capacity audience in theJane Mallett Theatre. Again, there was a living composer on the programme: Osvaldo Golijov - whom the St. Lawrences seemed to have adopted of late - was represented by his Hiddish hek, heard in between Ravel’s Quatuor and Dvorak’s Quartet in C Major.

The group’s new cellist, Chris Costanza, sounds like a fine addition to the group - although if he leans any lower over his cello when he’s playing, he may need a chin-rest. And of course first violinist Geoff Nuttall was his usual nutty self, flailing about in his chair as he performed. Throughout, the playing was brilliant and virtuosic, often with a visceral quality that I thought worked better in the Ravel and the Golijov than in the Dvorak. And even though the St. Lawrences don’t live here any more (the group is currently based at Stanford University in California), there was, I think, a sense of pride in the hall - pride in an excellent quartet that was nurtured in Toronto.

This city has a strong quartet tradition. Older readers may remember the Hart House Quartet, which flourished from 1923 to 1946. In my own formative years, the Orford Quartet, which held court at the University of Toronto from 1966 to 1991, was the local string quartet. Since then, we’ve seen the St. Lawrences emerge, and also the (now disbanded) Toronto Quartet, in which Martin Beaver - currently first violinist in the Tokyo Quartet - honed his craft. Today there are several quartets in the city, including the Accordes Quartet, who specialize in contemporary music; a new group called the Madawaska Quartet; and a couple of young ensembles - the Tokai and the Downtown quartets - just emerging from U of T. Although Toronto currently lacks a famous resident quartet, there’s plenty of activity - and I suspect it’s only a matter of time before another “world-class” ensemble emerges here.

Upcoming quartet performances in Toronto include four in this month’s listings alone (Feb 2,5; Mar 1,2) and then visits from Petersen (April 1) and Tokyo quartets (April 15), and such local groups as Marie Béard Quartet (May 2) and the Amaro Quartet (May 31). See future issues of The WholeNote for details.
Soprano Carolyn Sinclair and harpsichordist/organist Michael Jarvis are not only the co-artistic directors of the Baroque Players of Hamilton, which will perform in Hamilton on February 1 (see our Further Afield Concert Listings, page 44), they are also the brains behind a 13-part music series currently airing (Sundays, Mondays and Wednesdays) on Vision TV. The series, called “Come into the Parlour,” presents music-making as it might have been in people’s homes before radios, records and CDs.

Every episode has a different theme, for example Victorian favours, the time of Jane Austen, and Operetta. The couple are joined on many of the programs by musicians with whom they have enjoyed performing over the years: violinist Julie Baumgartel for example will be part of the first February show; and on March 7 three students who were “discovered” at last year’s Kiwanis Music Festival will recreate a student recital from the Toronto College of Music in the 1890s.

I asked Carolyn how the series came about: “In 1997 Michael and I did two TV specials, A Baroque Christmas and A Baroque Easter, which are still being played every year on Vision and Bravo. David Wesley, the Red Canoe producer, wanted us to do another show; it was his idea to do parlour music.”

She went on to say that the parlour music theme came out of the fact that she and Michael own a nineteenth century square Chickering piano which they found in a Hamilton antique store a few years ago. It is the only one in the world in professional use and as far as she knows the only other one like it is part of the collection at the Smithsonian Institute. Being the type of piano that was in widespread use in the mid to late nineteenth century it is perfect for the series. It is different from modern pianos in that each register has a very distinctive sound, something that some of the guest performers, particularly Russell Braun, have been very taken by.

In the publicity materials that reached me, “parlour music” was described as “the precursor to 20th century pop music.” Most of the composers of the music performed on the series however would be commonly considered “classical”: Haydn, Mozart, Mendelssohn, Schubert, Chopin, Handel, Gounod, Bizet, Massenet, Offenbach and Sullivan. Carolyn’s take on the “pop” label was that the producers of the show were likely of the opinion that if the show were publicized as being classical music people would not watch it. “So we suggested to them that they publicize it as what people did [to make music a part of their lives] before radio and TV.”

Carolyn pointed out that much of the music on the series was extremely popular in its time; the songs of Stephen Foster, featured on one of the shows, and the operettas of Gilbert and Sullivan, featured on another, are obvious examples. The enduring appeal of the music, the quality of the performances and the fact that the performers are relaxed and having fun have all worked together to make the series very attractive and very accessible. The show, Carolyn says, is receiving mail from people who are making a point of watching it.

The relationship between “popular” and “serious” music is evidently also a concern in other parts of the world as well. We recently received the following invitation from TransforMusic, a “musical composition competition” in Hungary: “In the 20th century there appeared a huge gap between schools and genres of serious and light music. To build a bridge above this we announce an international composers’ competition the conditions of which are as follows.

“The Competition has to be based on a recognisable part (e.g. rhythmical or melodic element, probably some other kind of musical parameter) of a (preferably well-known) light music piece written between the 1960s and 90s. The composition should use the artistic means of serious music creating an original new work from the basic material.”

I hope there will some entries from Toronto. Details can be found in Announcements on page 49.

New readers of WholeNote often say that once they’ve noticed the magazine for the first time, they start seeing it everywhere. It’s a bit like with that “a new performer.” I asked Sinfonia Toronto artistic director, Nurhan Arman, why he invited the young French-Canadian pianist David Jalbert to be the soloist at Sinfonia Toronto’s February 7 concert. “He is a very talented performer, a winner of the CBC competition. I was just watching him play on Bravo with Denise Djokic...a very big talent!” A good many other people seem to agree with Maestro Arman judging by the number of awards he took on the February 7 concert, including the prestigious Sylvia Geller Award from the Canada Council as well as the First Prize in the 1997 OSM Competition, which led to a highly acclaimed performance of the Ravel Concerto for the Left Hand with the Montreal Symphony Orchestra. He was in Toronto in November in recital with Denise Djokic (recently broadcast on the CBC) and in addition to the February appearance with Sinfonia Toronto at which he will perform J.S. Bach’s Concerto in D Minor he will be back next month giving a solo recital for the Women’s Musical Club on March 25.

February and March are high season for performances in the music schools. Many of these concerts feature faculty members who are professional performing musicians at the top of their game, and the ticket prices to hear them play where they teach are nothing short of a bargain. Others are student ensembles doing fascinating things that were unheard of in music schools a few years ago. York University in particular has much to offer in this vein – a Balkan ensemble on Feb. 3 and a Middle Eastern Ensemble on Feb. 5 for example. So be sure to include at least one music school concert in your activities in the coming weeks. Also from February 7 to 21 the Kiwanis Festival is in full swing.

The entire program complete with competitors names is available on their extensive website – www3.sympatico.ca/kiwanismusicfest.toronto.

You never know what you will find. I just took a look at it and found a recorder ensemble from Almonte Ontario directed by my grade 1 (that’s public school, not Conservatory) music teacher! To experience some of the best of the Kiwanis Festival, however, consider attending the “President’s Trophy Competition and Showcase of Stars” performances of the first place winners of the trophy finals on February 21.
EARLY MUSIC

by Frank Nakashima

In the late Middle Ages, Burgundy became the cultural and political centre of Western Europe. The music of the Burgundian court represents the pinnacle of artistic achievement of the period as exemplified by the genius of Guillaume Dufay whose work will be the focus of a Toronto Consort concert (February 6 & 7). His masterwork, Missa Ecce Ancilla Domini, will be sung by a small ensemble - counter-tenor Daniel Cabena, tenors David Arnot and Larry Beckwith, and bass Paul Oros - who will join members of the Consort. Together with instrumental songs and dances from the early 15th century, this program pays tribute to a great moment in musical history - "The Splendour of Burgundy." Website: www.torontoconsort.org

The Quebec City-based chamber string ensemble, Les Violons du Roy, returns to the OnStage series with conductor Bernard Labadie (February 8). Known mostly for their interpretations of Baroque music, they bring this time a program including Joseph Haydn's Symphony No. 83 ('The Hen') and Franz Schubert's Symphony No. 5 in B flat major. The outstanding young Canadian violin virtuoso James Ehnes is the featured soloist in Wolfgang Amadeus Mozart's Rondo for violin & orchestra in C major and, in Mozart's Sinfonia Concertante in E flat major, with violaist Roberto Diaz.

The Toronto Early Music Centre presents "Musically Speaking," an ongoing series of one-hour enlightening programs of historical performance at the Church of the Holy Trinity. Admission is FREE. This month, the irrepressible Furiosi Baroque Ensemble (February 6) presents music from times of great loss and disease in a program entitled "Instruments to Plague Us." A special guest, English harpsichordist Richard Egarr, leads Tafelmusik Chamber Choir and Orchestra in a concert of 17th-century English music, "On the River Thames: An English Concert," an assortment of music from Covent Garden to St. Paul’s Cathedral (February 12, 13, 14, 15). This promises to be a delightful program of orchestral suites, chamber music, and choral anthems from Restoration London, with music by Henry Purcell, John Blow, Matthew Locke, William Lawes and Christopher Gibbons. Website: www.tafelmusik.org

The intimate account of one of the most passionate (and difficult) relationships of all time, that of Heloise and Abelard, has been preserved for us in letters and autobiographical writings since the 12th century. The Sine Nomine Ensemble for Medieval Music explores the music of the Parisian milieu which formed a background to the lives of this remarkable pair (February 13). Their website is at www.pims.ca/sinenomine

Gary Armstrong Woodwinds Ltd.

Toronto's Center for Clarinets and Oboes

SALES *

REPAIR *

RENTAL

1612 Queen Street West
(cnr of Roncesvalles)

416-535-6000

Warranty Repair Depot

Used instruments bought and sold

F. Lorée

PARIS

February 1 - March 7 2004

www.thewholenote.com
EARLY MUSIC, CONTINUED
Baroque Music Beside the Grange presents a musical Valentine’s Day celebration of the many faces of love, drawing on repertoire performed at the pleasure gardens. Vauxhall Gardens, of 18th-century London (February 14). This program features airs, cantatas, trio sonatas and other music for soprano voice, flute/recorder, trumpet and basso continuo by Handel, Pepusch, Godfrey Finger, William Shield, John Stanley, the Arnes, and others. An amiable and amusing evening, there will be a few moments of hardship for a winter evening! The performers are: Teri Dunn, soprano; Alison Melville, baroque flute & recorder; Norman Engel, baroque trumpet; Michael Jarvis, harpsichord; Mary-Katherine Finch, baroque cello.

New developments in poetry and also the growing popularity of public theatre in the first quarter of the 17th century meant that, in order to keep up with the “competition,” song composers were searching for new ways to jazz up their lyrics. The demands of the new “metaphysical” verse by poets like John Donne and others, as well as the need to move the action along, gave birth to the English Baroque. It is not surprising that Dowland, a songwriter and lutenist, felt threatened by the “new men” - Alfonso Ferrabosco II, Nicholas Lanier, Robert Johnson, and Henry Lawes, (most of whom collaborated with the likes of Ben Jonson, William Shakespeare and John Milton) - and also by the increasing popularity of the viola da gamba. The Musicians in Ordinary (soprano Hallie Fishel and John Edwards, Renaissance lute,) are joined by gambist Joelle Morton on treble and bass viols (February 21). Visit their website at: www.musiciansinordinary.ca

Moresca: Mike Franklin and Jen Francisco

As you know, there were very important cultural influences from the Muslim world in medieval Europe. European musicians borrowed or acquired musical instruments, poetic styles and forms, and melodic material from Moorish and Arab sources, particularly after The Crusades. Toronto’s Moresca (Jen Francisco - voice, percussion and Mike Franklin - voice, shawm, pipe, hurdy-gurdy, flutes, percussion) joins George Sawa (voice, qanun, ney, percussion) to explore musical and cultural influences between East and West. North and South around the Mediterranean in the Middle Ages and the Renaissance (February 29). George Sawa is a performer of classical Arabic music and researcher in medieval Arabic musical history. Moresca researches and performs a wide variety of European early and traditional music. The website is at www.gardinermuseum.on.ca

Frank T. Nakashima (franknak@interlag.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.

CHORAL SCENE
by Larry Beckwith

The choral focus in Toronto is the seldom-heard repertoire this month. There are several concerts of significant pieces that somehow - due to the forces required, or their difficulty - are rarely performed. This city’s choirs like a challenge, though, so the choral fun will have many chances to sample somewhat exotic fare in the coming weeks.

The Elmer Iseler Singers are active in important musical events at the beginning and the end of the month. On February 1, Robert Aitken’s New Music Concerts hosts a rare visit from the Argentinian-born composer Mauricio Kagel. Kagel will conduct instrumentalists and the Iseler Singers in some of his work and participate in a “rap session” with Aitken in the lobby of the Glenn Gould Studio before the concert.

Though Robert Burns is well known for a few famous ditties, the Amadeus Choir gives a whole evening over to the Scottish Bard on February 7. Hosted by the legendary Scottish-Canadian folk singer Enoch Kent, the evening promises to be fun, with a few moments that will no doubt bring a tear to ye eye.

The Tafelmusik Chamber Choir takes centre-stage from February 12-15 with guest conductor Richard Eggar leading them in a program of late 17th century English choral music. This is a fascinating era, post-Oliver Cromwell, when the theatres were opening up again in London and good music was once more being written for the Church. The most familiar — and probably best — composer of that time was Henry Purcell, but others, such as Christopher Gibbons, Pelham Humphrey and John Blow contributed to this important creative rebirth. Tafelmusik performs solos, verse anthems and other choral works by Purcell and his inventive contemporaries.

Joseph Shabalala

Joseph Shabalala should be a household name. For the past 40 years, he and his group Ladysmith Black Mambazo have been spreading the important message of “Peace, love and harmony” throughout his native South Africa and around the world. Combining choral singing and groovy movement, Mambazo uses music to bring people together and celebrate the gifts of life. For an ensemble born out of oppression and hardship, their joy knows no bounds. The group comes to Massey Hall on February 19, in the midst of a North American tour: not to be missed!

The Bell’Arte Singers perform two towering works of the choral canon on February 21. The Mozart Coronation Mass comes around every once in a while, but the Missa Solemnis of Franz Liszt is rarely performed. A fine line-up of soloists goes even further in recommending this program. The same evening features a 10th anniversary celebration of the Oakville Children’s Chorus. Conductor Glenda Crawford has built the organization from the ground up and they now regularly tour, record and concertize. Oakville resident Norine Burgess guest stars.
R. Murray Schafer

Canadian composer R. Murray Schafer celebrated his 70th birthday last year and in honour of the occasion Soundstreams Canada is sponsoring a great gathering of some of Canada's professional choirs to sing for each other and the people of Toronto, led by the Estonian guru Tonu Kaljuste. Activities and concerts take place February 27 & 28 with a culminating mass concert on the evening of February 29 at the CBC Broadcast Centre.

That evening, Schafer's new work *The Fall into Light* will be unveiled. It calls for six mixed choirs, a children's choir and percussion and its texts range from Biblical through Gnostic writers to Dante, Nietzsche, Rilke and Henry Vaughan. This is one of the big choral events of the year!

Schafer has many interests and obsessions that have worked their way into his body of work, including his *Patria* cycle of music theatre works, a profound collection of string quartets and his writings on education and the environment. It is sometimes easy to forget that Schafer has written many evocative works for choir over the years.

Combining a strong sense of mysticism and a fascination with the myriad types of sounds that the human voice is capable of producing, these works are moving and mesmerizing. One of the most intriguing aspects of Schafer's choral scores is the visual brilliance of the scores themselves. Conceived as a "jumping off point" for the choir, his scores are often misconstrued as being inaccessible when in fact they are exactly the opposite: anything is possible when his works are approached with imagination and an open mind. Of the choirs assembling, the Vancouver Chamber Choir has had the most experience with Schafer's works. Let's hope the others come ready to play. If that's the case, it should be an extraordinary weekend of music-making.

Also on February 29, the Mississauga Choral Society revisits the remarkable pairing of The Requiem by Mozart and Magnificat by Canada's wonderful composer Derek Holman.

The month of March is going to be filled to the brim with engaging choral activity, as well. Please check the last few pages of the concert listings for a sneak preview.

Larry Beckwith can be reached through choralscene@thewholenote.com

Toronto Children's Chorus / Esso Kids
MARCH BREAK MUSIC CAMP
A special day camp experience during March break
LED BY PROFESSIONAL MUSIC SPECIALIST ZIMFIRA POLOZ
LEARN GREAT CHORAL MUSIC IN A RELAXED ATMOSPHERE
DISCOVER THE JOY OF SINGING & MAKE NEW FRIENDS
MARCH 15-19, 2004
GRADE 1-3: 9:00-12:00
GRADE 4-6: 1:00-4:00
COST: $80 / CHILD

A MENNONITE HYMN-A-THON
FUND-RAISING EVENT FOR PAX CHRISTI CHORALE
TORONTO'S MENNONITE CHOIR
Saturday, March 27, 2004
10:00 AM-4:00 PM
Rouge Valley Mennonite Church
7422 Reesor Road, Markham
Come sing, have lunch, and support us!
Call 416-484-9149.

Choristers are invited to join the Gallery and Ritual Choirs at the Church of St Mary Magdalene

Dr. Willis Noble
Director of Music
416-978-3611
wnoble@trinity.utoronto.ca
www.stmarymagdalene.ca
TORONTOHEARANDNOW.COM

COMPRESS COMPANIONS

by Jason van Eyk

Toronto’s new music events seem to be nicely balanced across dates and range this month, with Soundstreams Canada opening the February concert calendar and closing it with a grand celebration. In between is an exciting array of offerings from our dynamic local new music presenters and ensembles. As always, we encourage you to open up new perspectives on new music and attend any, or all, of these concerts with a Composer Companion as your own personal audio tour guide.

Off the top of the month Soundstreams Canada brings us the second installment in their 2003-2004 Encounters series, which traditionally pairs the work of a Canadian composer with that of an international counterpart. On February 6th, Canada’s Melissa Hui will be matched with Maja Ratkje of Norway, for what is sure to be a highly contrasted concert titled “Beauty on the Edge.” The contrasts fall not only between the chosen composers, but also within the works of each composer themselves: Hui’s works display a mixture of ethereal beauty and raucous violence, while Ratkje’s blends musical risks with traditional roots. For more information, visit www.soundstreams.ca/encounters. For tickets call 416-205-5535.

In the middle of the month, the Canadian Electronic Ensemble performs a benefit concert for the Music Gallery. Founded in 1971, the CEE is the oldest continuous live-electronic group in the world. On February 15th, Ensemble members/composers Rose Bolton, Jim Montgomery, Michael Dobinson and Larry Lake present composed works and improvisations for voice and live electronics, featuring guest soprano Janice Jackson. When I asked Rose Bolton about her new work on the programme, titled Small Breeze Through Long Grass, she said, “About a year ago, Janice suggested that I write a piece that she and I could perform, not knowing that I secretly desired to write a chamber piece that would focus on what I enjoy most: improvising and experimenting with nuances of noise and timbre, using a microphone to highlight the details.” For concert information visit www.musicgallery.org. For tickets call 416-204-1080.

And two days later, fresh off the exhilarating European tour, Continuum Contemporary Music presents its first regular Toronto concert of the season. On February 17th, Continuum will lend its characteristic energy and excellent musicianship to a mix of emerging and established composers from Canada and abroad. The programming aims to create a mixture of new timbres in works by Serge Acuri, Juliet Palmer, Lellei Tia, Gerhard Stabler, and Gyula Csatopo. The available additions of celeste, brass, harp and tape to Continuum’s regular ensemble will help create this new blend, much like the “brassage” of the concert’s title (which can mean “the mixing of melted metals” in the making of brass). When I approached Juliet Palmer for a few words about what inspired her new composition, titled Foundry, she offered the following: “With the help of neighbours we hunted an old iron cast bath tub from the back garden to the curb. Within hours it had vanished. Scooped up by scrap metal scavengers the tub was on its way to a new life as…girders, park bench, pipe, rebar…who knows. This piece is a musical foundry. My focus is on metal: sawn, hammered, melted, poured, moulded, cast, polished...The melodic material is based on the sounds of drilling, hammering and sawing. I want to melt the material down to a metallic gleam.”

For concert information visit www.continuummusic.org, or call 416-924-4945. For tickets call 416-204-1080.

As we close in on the end of the month, the Talisker Players present the second concert in their annual series. The Taliskers are known for their dynamic performances of vocal and instrumental ensemble work. This concert is no exception, with guest vocalists Jan Funk and Lawrence Williford interpreting a range of compositions, including those by noted Canadian composers Elizabeth Raum, Malcolm Forsyth and Andrew Ager. On February 23rd, “Sense & Nonsense” will take an off-centre look at the world through musical settings of nonsense poems and tall tales. When speaking with local composer Andrew Ager about his contribution to the programme, entitled Five Bagatelles, he said, “These pieces were originally written for a capella choir as a commission for the 1993 Fall Convocation at Dalhousie University. I intended them to be an entertaining intermission, using limericks and other poems from the New Oxford Book of English Light Verse set in a closed harmony, recitative style, much like you’d expect from barber-shop or music-hall styles of music. The version that the Talisker Players will perform is quite revised, re-written for baritone, horn and string quartet. Returning to this music ten years later, I didn’t like some of the settings. So, several of these bagatelles are brand new. Still, this revised version maintains many qualities of the original work.” For more information visit www.taliskerplayers.ca, where you may also order tickets on-line.

The final days of this leap year February culminate in Soundstreams’ “Canadian Voices” choral marathon, a dual celebration of 50 years of professional choral work in Canada and the 70th birthday of the great Canadian composer R. Murray Schafer. On both February 28th and 29th, Canada’s six professional choirs converge in Toronto to honour Elmer Iseler’s founding of this country’s professional choral tradition and R. Murray Schafer’s Canadian contribution to the world’s choral repertoire. A spotlight concert marathon showcases the individual choirs in a range of repertoire, including many short Schafer choral works. The choirs then combine forces for a gala concert featuring the world premiere of Schafer’s The Fall into Light. For more information, please visit Soundstreams Canada’s website.

For tickets, visit www.slcm.ca or call 416-366-7723.

Composer Companions will have composer guides available to the public for all of these concerts, allowing you to open up new perspectives on new music. 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.

NEW MUSIC QUICKPICKS

compiled by David Olds

These “quick picks” are intended as a short cut to the Comprehensive Concert Listings (page 31 to 45) not as a substitute for them. For detailed new music listings in handy form, visit www.torontohearandnow.com.

The Core

NN = some serious contemporary repertoire
NNN = thoroughly contemporary
NM = new/improvised music
NT = insufficient information, probably some new music

Monday February 9
NNN 3:00: Choral music from Hamilton

Wednesday February 9

Monday February 16

Sunday February 21
NNN 3:00: Choral music from Hamilton

Wednesday February 25
There are busy (and somewhat anxious) times ahead for the Coalition and some of its members. When we first began meeting, some years ago, one of the primary items on our agenda was the possibility of developing a dedicated new music venue in Toronto. This was decided against for a number of reasons, among them the fact that the Music Gallery, in many ways, serves as such a venue.

Anyone involved with new music in Toronto is familiar with the Music Gallery. Most member groups in the Coalition have had concerts at the Gallery, and for younger organizations and ensembles, the importance of the Music Gallery cannot be overstated. Their help, reasonable rates, and expertise have been of great benefit to many groups in Toronto and beyond.

Well, due to recent upheavals and funding cuts, the Music Gallery is in a crisis situation. In this, it is not alone — many of our members suffer significant budgetary constraints. But the Music Gallery’s fate is tied significantly to the health of the new music community at large, in Toronto and elsewhere. In this month’s column, therefore, I’m mentioning only one concert, although there are many fine new music concerts this month. On February 15th, the Music Gallery is hosting a benefit concert featuring Janice Jackson and the Canadian Electronic Ensemble performing works by Rose Bolton, Jim Montgomery, Michael Dobinson and Larry Lake. Please show your support for the Music Gallery by attending this concert.

In other news, I’m excited to report the birth of two national initiatives with which Coalition members are heavily involved. These are: a Canada-wide New Music Coalition, which will function in a way similar to the Toronto coalition, as a forum for developing initiatives to strengthen new music across the country; and a national new music touring network, which is a collaboration between new music organizations in seven cities across Canada, to facilitate touring new music concerts. For more information on either of these, contact either Jennifer Waring at Continuum (jwaring@interlog.com), or Jim Montgomery at the Music Gallery (jim@musicgallery.org).

A third, and at present quite preliminary, initiative is the creation of a new music symposium in Toronto in 2006. Tentatively titled “Music and Architecture: Homage to Xenakis,” this symposium will feature concerts, lectures and master classes on the connections between music and architecture, with a focus on Xenakis’ music and influence.

Finally, after several delays, the coalition’s revamped website, torontohearandnow.com, is up and running. Check it out!

The next order of business with this is the renaming of the site, and we have a contest! Suggest a new name for the coalition’s site, and if we choose it, you win a pair of tickets to Ars Supernova: New Music for Percussion at the Music Gallery in May.

---

**NEWS FROM THE COALITION OF NEW MUSIC PRESENTERS**

by Keith Denning

---

**COMPOSER TO COMPOSER**

**Interview with John Rea**

January 2004

**STEENHUISEN:** This series of interviews is called “composer to composer.” Yet with you, the term “composer” is sometimes blurry. In fact, when asked if you’re a composer, you have an occasion answered that you’re not sure.

**REA:** (laughing) Right...

**STEENHUISEN:** When applied to you, I see this term through a lens covered in Vaseline, where you’re perched, posing as any number of interchangeable identities. I know that you’re a composer, because you write music, and I listen to your music. Why is the term so unclear for you?

**REA:** The answer is designed to be provocative, and asks the interlocutor to question the answer, which is what you’re doing — questioning my previous answers. The whole answer circulates around a

CONTINUES NEXT PAGE

---

**ListMe for new music**

Discover new music and artists in Toronto! ListMe is a unique mailing list servicing Toronto’s New Music organizations. It is for everyone who wants to be kept informed about the many New Music events and concerts in town.

- 0$ to join
- up to 50% discount from special promotional partners
- one FREE CONCERT with your registration

get on the list at

ListMe.ca

---

**Geo. Heint & Company Ltd.**

Canada’s foremost Violin Specialists

201 Church Street Toronto, ON MSB 1Y7
e-mail GHCL@idirect.com www.georgeheintl.com
profession, a way of being, un métier, literally a capacity to do a certain thing, in this case in the world of sound. Sometimes in our country, you tend to act like a composer, to work like a composer, even to be perceived like one, but you don’t necessarily feel you are one. Certainly I don’t, sometimes, because these things in our country are missing followup and continuity. You’re often starting from zero all the time, in many endeavours. That’s not only the case for people my age, but even for young people. So, unlike the practice of art in other cultures, ours is a perpetually fragile one. That’s how I answer the question – some days I am a composer, some days I’m not.

STEENHUISEN: But doesn’t it also have to do with how you approach the act of composing?
RE: Any artist, every composer comes to some kind of understanding with what is that they do. Some types of artists learn very quickly that they can make a “product”. Some do it very well, some polish the products, and continue to have a significant output. Sometimes painters work this way, whenever they find a kind of groove, or a brushstroke that really works. In composition, in the concert music field, although there is something similar, I have always pulled away from that, and made each successive piece challenging to me in a different way. I’ve always tried to change a little bit each time. These are modest things – I mean, I still use pencil and paper, but I try to keep the projects variable, and to not have too many of them, in a way to avoid the problem of getting in a rut with brushstrokes.

STEENHUISEN: The difficulty in using the term composer is also somehow about the identity within the pieces, in the sense that the pieces are very layered, internally and externally. There is often a significant cast of other whose identities are present in your work. So the role of you as composer has changed – you’re like a conduit, a connector?
RE: This is a good intuition. It means one is channelled to listen in a particular way. Sometimes, what one describes is put into the piece to be more perceivable than other elements. I like to take in multi-layered literary, cinematic and visual works, and also try to respond to them in my way. Maybe it’s communication – one sends the messages. Artworks are messages in some ways. It’s not ambiguity, or ambiguity, but polyva­lence. Not everything is at the same meaningful level, but I like these multi-channeled messages.

STEENHUISEN: Does hybridization apply to your work?
RE: Yes, I do that. I’m conscious of it, and the approach, and movements in the arts that involve that, but there are other words that can be used too, some technical, some poetic. For a while we were using the word “impurity”, like there was something (chucking) contaminating the entity. If there were impurities in the work, there must have been a time when the work was “pure”. There were even books written on the topic, in the eighties. With hybridization, that’s essentially a fair rendering of the approach.

STEENHUISEN: You’ve also used the word transcultural.
RE: Some of my colleagues have taken this very very seriously. If the word has any meaning, it means that within the artwork, at least things have come together. In popular culture, there’s world music, where we can sometimes recognize a number of streaming elements that bring together various cultures, but in concert music, the transcultural elements are sometimes very subtle, and produce a different kind of alloy. I think of my colleague José Evangelista, who, for more than 25 years, has mixed Indonesian music, particularly traditional musics from Bali, Burma (Myanmar), and the rest of the Spain. So you can really have a transcultural co-mingling of the streams. In my case, it’s a bit different, because I’ve tried to not go overly towards borrowing from one culture or another, or searching for isomorphisms that could be placed within the context of our Western culture, but it’s true that it interests me as well.

STEENHUISEN: Given the many different sources that inform your pieces, I sometimes think they can be musicologically read as much as heard.
RE: On a good day, some people say I’m a didactic composer. On a bad day, they say I’m just lecturing to them. Maybe this has something to do with the fact that I’ve spent so much of my life in the classroom, and part of the pro­fessional residue bleeds over into the composition. I’d hate to think that such an approach was “academic” in my music, but it’s true that I’m in­structing sometimes... showing something, and therefore, the reading might be musicological.

STEENHUISEN: As much as they may be “academic” or didactic in some way, they’re rarely conscious. You present possibilities more than you resolve problems. Would you agree?
RE: Yes, I would, and if I were concluding, then it would re­ally be terribly academic. I think I do it playfully. It’s a playful in­quiry and positing of possible an­swers. What come to mind are some ideas I’ve done, or melodrama. Once you accept that they’re melodramas, then you have to ac­cept that there is some kind of nar­rative, and accounting of a story or historical fact, even a fiction. But to be conclusive or to apply formal answers, I would usually recoil from that, and let the audience ask all the questions, and let the audi­ence make conclusions on its own.

STEENHUISEN: Your pieces must then require you doing sig­nificant preparatory compositional detective work. Is that the beginning of the compositional process, or is it when pencil meets paper?
RE: It starts earlier. It’s conceptual, all the ideas start circulating (I’ve heard it said before, and it certainly applies to me) – I’m already composing. There are ideas that come to mind involuntarily – they could be con­cepts, notions, let’s call them intu­itions, little things that you put to­gether, atoms of thoughts that pro­duce a whole of some kind. Sometimes you take notes on the ideas, and later go back to see if there was resilient genetic material in those thoughts. That can hap­pen sonically, and the composition is well underway before the com­mission comes, or before you put the pencil to the page, or shall we say, the mouse to the screen.

STEENHUISEN: It seems that you involve this early conceptual element a great deal. What is it that attracts you to it?
RE: I don’t know what attracts me, but I know that I do it. The energy is channelled into at least two manners, or two personalities. I’m attracted to one type of music that could be called narrati­ological, or a particular type of intrinsically human element, that involves hu­man destinies. They’re upfront, and they may be programmatic, or overtly theatrical, but human. There’s a whole other part of my work that I would say, for lack of a better word, might be called geo­metrical, or structural, figurative. Not that it’s inhuman, but it in­volves musical elements for their own sake, and for their own rela­tionships, probable or improbable among themselves. The param­eters of music become the subjects themselves – harmony, etc., process­ing, in some sense – num­bers, chains of numbers, entities, all sorts of things that translate eventually to sound. So I have these two manners, and each is always circulating in my head.

Some days I’m more attracted to the human one, other days I’m at­tracted to the more abstract one.

STEENHUISEN: Where does a work like ‘Treppenmusik: fit in this?
RE: That is an abstract geometry piece, with a few winks, whimsical things that could be called ‘fun’. Essentially, it’s about some metaphors linked to visual images and their underlying techniques. In this case, the inspiration is the visual illusions at the hands of the Dutch graphic artist Maurits Cornelis Escher, and finding parallels to such things in the world of sound.

STEENHUISEN: Is this type of thinking what you mean when you describe something as a project?
RE: A project to me, is really a projection, and here I’m being a musical psychologist. I would say that whether artists know it or not, they’re always projecting some­thing. I’m very conscious of the fact that I throw against the screen, shall we say, I’m a projector and they’re the screen, your ears, sound images. A project might be an hypothetical result, but I like to think of a project as the result, the concrete evidence you have of the projection.

STEENHUISEN: How does this apply to your set of piano pieces, Las Meninas?
RE: There’s no question that there is a project involved in that work, and I would say that I worked like a painter on it. That was the principle artistic approach to the task. I made a series of tableaux, in this case twenty-one. I worked like painters do who sit inside museums in front of paint­ings, trying to copy them and be inspired by them. They treat the paintings as if they were still live, and they’re rendering them in their own hands. This is somewhat the
MARCH 7

justed, arranged, composed, you in this work?

STEENHUISEN: Dali in the things he's doing?

Like a painter, I made variations on the musical tableaux, on various sections of the tableaux of Schumann, and I call up this image directly by asking the listener to know that painters have worked like this in the past. In the particular case of the painting Las Meninas, a number of painters, including two great ones, Dali and Picasso, were obsessed for all their working lives with this Spanish master. Dali, in particular, continued to make reference to the achievements in that painting for most of his life.

STEENHUISEN: So you made the variations almost through the voice of Velázquez?

REA: It's a "double thing" again, because there were two approaches. One is the approach that Picasso takes. As an artist commenting on the work of another, Picasso cannibalized the Velázquez. It looks violent, destructive, and recompositional. He dismantles Velázquez in his images, and does almost fifty variations on this single painting. But those images are rough. They sometimes look like body parts on the canvas, whereas Dali's work is respectful in a surprising way. He goes after various structures and images in this painting, and translates them in a wide variety of new settings, often whimsical, but often surprisingly new settings in the typical Dali style. He doesn't let you know the tricks. He doesn't let you know that he's making a reference to the Velázquez. I find myself working a little bit more like Dali in this piece, in that of the twenty-one little compositions, I adjusted, arranged, composed, transformed, and made it appear that it wasn't in fact me who was composing them, but somebody else.

STEENHUISEN: So where are you in this work?

REA: I'm the puppeteer, you know? You could ask the question of Dali as well. Where is Dali in the things he's doing?

When he does this transformation of the Velázquez, you're sometimes unaware. We know now, because we know the style and playfulness that everyone recognizes, he puts on the mask of another painter. He's so inventive that sometimes it seems as if his work was done by someone else. This is what interested me too.

Of course, everyone knows that I'm the author of this piano cycle, but it's also clear that I'm pretending to be other people. For the listener, it's like hearing two things, or even three things simultaneously. One can hear the original "painting" by Schumann, and one should be able to hear the approach that I claim someone is taking by listening to the original "painting", and then one hears my "take" on that approach. So one is hearing three music, or points of view.

The first piece is dedicated to José Evangelista, and composed from his point of view, his "analysis" of the Schumann -- I mean, where am I? I'm another party in this entire circle. It's a fourth level to it. And Evangelista's music is itself commenting on Spanish folk music by way of Burmese and Balinese music. So it gets a little twisted. I find this really fun. When the idea for the project came to me, it really charmed me. I had a lot of fun writing the pieces, and with the debate around them that certainly ensued right from the very beginning. Some people thought that I had done a great disservice to music and to Schumann, and it was appalling, while other people thought it was the greatest thing. It was a wild and kind of strange debate here in Montreal when that piece was performed.

STEENHUISEN: This is what I was getting at earlier, where you pose as different characters, with many other figures behind you.

REA: Right.

STEENHUISEN: You've described postmodernism in concert music as "the progressive dismantling of the precepts of European modernism since 1945, and to signify their progressive replacement with other precepts, however loose or untidy they may be". Do you agree with yourself?

REA: (Laughed) Well, it's a big word, a catch-all term. It had, and still has, a certain kind of currency. It's a bit different now, but what you've just read, I could still agree with that. One thing is sure: If you accept that the so-called grand narratives in Western European civilization have come to an end... (I suppose Liberty is one, liberty at all cost. Marxism, Freudianism... no one has said Capitalism has come to an end), if you argue that the grand narratives have come to an end, even though everything has transformed itself, somehow the narrative, the historical projection remains an obligatory destiny. If you transfer this notion to music, one recognizes very quickly that in the twentieth century there was some type of obligatory destiny which music would have to evolve towards. It comes a little bit from Schoenberg, and by way of the post Second War composers like Boulez, Stockhausen, etc. If one accepts that the narrative undertaking this obligatory destiny has come to an end, then that which comes after it is post. We usually associate these narratives with the modernist project. There's still a debate about this, whether it has finished, or is still at work. I would say it's still at work, actually, because Capitalism is like a master that keeps on transforming itself and transforming ideas. But many things have changed, so I'm prepared to say we live in post-modern artistic times. But these words are illusory, and slippery, or journalistic sometimes. They can get you to think a little bit, and then they fog you over.

STEENHUISEN: Interestingly, many of the reference points in your works remain the historical European ones, what I'll call the "distant beloved".

REA: That's wonderful... beautiful. Yes, there's a type of nostalgia, a longing, a looking back. I must say, as I think about it, this makes my skin creep a little bit.

STEENHUISEN: Why?

REA: As they say, people who are condemned to look backwards are death-obessed, and it's only people who look forward who are looking to tomorrow, who have greater success in survival. Why look backwards? Why look at the doors that have just been closed? But it's true that many of my projects are of that nature. On the one hand, one could look at these pieces by saying maybe we're looking at places that have never been looked at before, looking at things differently, that we missed things, so we need to look at them again. We see things with a fresh light, and illuminate them differently. We turn them around and see the back side. That is a much more positive and optimistic than the nostalgia-laden one.

the sound post

Violins, violas, cellos, and bows
Complete line of strings and accessories
Expert repairs and rehairs
Canada's largest stock of string music
Fast mail order service

93 Grenville St., Toronto M5S 1B4
tel 416.971.6990 fax 416.597.9923

www.thesoundpost.com
info@thesoundpost.com
JAZZ NOTES
by Jim Galloway

A Hot February
February is certainly a month with lots going on. The winter blues don't stand a chance against the jazz activity in and around town. No wonder there is an extra day in the month! Gird your loins, check the listings in this issue and you will have some idea of what I mean.

I say in and around town because one of the events to look out for is taking place at Mohawk College in Hamilton when The Steeltown Friends of Mohawk Jazz will bring in Canadian born, musician, writer and arranger Kenny Wheeler and interpretive jazz vocalist, Norma Winstone for a week long artists-in-residence programme with the faculty and students of the Mohawk College. Kenny is one of the world's most creative flugelhorn masters, while Ms. Winstone is living proof of what an amazing musical instrument the human voice can be. You can find out for yourself on Saturday, February 7, when they appear in concert at The Keith McIntyre Theatre, Mohawk College Fennell Campus, West 5th & Fennell Avenue, Hamilton, with the Dave McMurdo Jazz Orchestra, an event which will climax a day long high school jazz festival featuring big bands from a wide range of Ontario schools. Call (905) 575 2044 for tickets.

Later in the month there are a couple of events guaranteed to whet jazz appetites and turn the spotlight on jazz in Toronto.

The National Jazz Awards on February 24th. take place this year in the up-market venue of the Elgin & Winter Garden Theatre where contributions to jazz excellence in Canada will be acknowledged. Nominees are selected by a committee of industry leaders paying tribute to outstanding Canadian achievements in 2003. Categories include: Jazz Journalist of the Year; Jazz Broadcaster of the Year; Jazz Festival of the Year; Jazz Performer of the Year; and International Musician of the Year.

Hosts for the evening will be two of Canada's most popular vocalists, Denzal Sinclaire and Ranee Lee. Add to that an all-star line-up of Canadian artists including vocalist Holly Cole, The Shuf-fit Demons' 20th Anniversary Reunion, The Denny Christianson Sextet, The Humber College Big Band, vibraphonist Peter Appleford, bassist Roberto Occhipinti's Nonet, vocalist Sophie Milman and pianist and composer Lorraine Desmarais.

Tickets for the National Jazz Awards range from $35.00 for reserved seating to $75.00 for seating and a VIP cocktail reception. Tickets are available by calling TicketMaster at (416) 872-5555 or online at www.ticketmaster.ca. The event also gives CBC Radio the opportunity to showcase jazz in a network hook-up on this one night in the year when the industry gets to congratulate itself for achievements in the past year.

Even if choosing "the best" in the various categories is a less-than-perfect exercise, at least jazz does get some much needed attention on a national level.

The month goes on in style on the 27th, 28th and 29th - there's that extra day - with the Toronto Downtown Jazz Party, an intimate, freewheeling weekend feast of jazz in the ring-a-ding toe-tapping tradition, showcasing some of the best in the world. It certainly promises to be a weekend to remember. Among the guests are, on cornet, Warren Vache, no stranger to Toronto audiences and newcomer, Jon-Erik Kellso, trombonist John Allred, Marty Grosz on guitar and vocals and singer Ada Lee. There is an interesting pairing of tenor saxophones with the veteran Franz Jackson and the relatively young Harry Allen. Come to think of it, even I am relatively young compared to Franz!

On piano, John Bunch and Johnny Varro will do the honours, with bassist Keter Betts and drummers Jackie Williams and Jake Hanna rounding out the rhythm sections. The home town will be represented as well. At time of going to press, Reg Schwager, Neill Swainson, Don Vickery and yours truly are confirmed. It's an opportunity to listen to and interact with some of your favourite musicians in a relaxed and casual setting with performances in the Dominion Ballroom and Trader's Bar & Grill.

March may come in like a lion, but February is certainly going out like one. Happy listening.

In the Listings... pages 46, 47

The National Jazz Awards aren't until the 24th, but for those who can't wait, many of the nominees are performing around the city this month in the clubs - as well as award winners of a different sort. Cuban pianist David Vireilles, winner of the newly created Oscar Peterson Award, plays with Grammy nominee Jane Bunnett at the Rex February 13th. Bunnett will also be featured at Humber College's Latin Jazz Night along with various student ensembles.

Also in February, Harbourfront celebrates African Heritage Month with KUUMBA - a month long celebration which includes the Black Underground concert series, featuring jazz tributes to Bob Marley and Nina Simone, along with performances by Fred Anderson, Doug Richardson and many others.

And speaking of tributes, February also marks the first anniversary of the death of Kid Bastien - who led the famous Happy Pals sessions at Grossman's. This month, Grossman's hosts "Kid Bastien Forever", February 6 and 7.
I've been fortunate to play in some pretty good bands in my time, but I had the opportunity last month to hear what is quite possibly one of the best bands in the world. I went to Fairfax, VA for the annual 27th Annual U.S. Navy Saxophone Symposium. The Navy band played a concert on the Friday night with guest soloist Eugene Rousseau. The saxophone solos were excellent, but it was the numbers the band played on their own that really caught my attention. The balance, tone and dynamic range of the group was superb. Since saxophones were the featured instrument for the weekend, when the band played Stars and Stripes Forever, the saxophone section played the first strain of the piccolo obbligato section a cappella. The band also performed a piece entitled "Ghost Train", which I've encountered before on disc. This was the first time I've heard it live, and it was wonderfully evocative.

Long & McQuade's "Heart of the Horn" clinic series is running again this month. All of the clinics take place in the seminar rooms above the keyboard at Long & McQuade's Bloor & Ossington location. Paul Brodie, the most recorded concert saxophonist in history returns on Feb. 7 with popular "Helpful Hints for Saxophonists" clinic. One of Canada's jazz pioneers, both as performer and educator, Phil Nimmons is presenting a clinic entitled "Extreme Clarinet" on Feb. 14. This would be great opportunity for concert band clarinet players who need some stylistic guidance for playing jazz influenced pieces. Phil is a master of the upper register of the clarinet too, and happy to share some of the secrets of playing well into the stratosphere. Gordon Wolfe, Associate Principal Trombonist of the TSO is doing a session entitled "Good Habits vs. Bad Habits" on Feb. 21. Come on down and find out if your practice routine is making you better or worse! The last clinic in the series is on February 28th, and it's a Jupiter Product Session. Alex Kundakcioglu (Brass) and Merlin Williams (Woodwinds) will be on hand to answer questions; participants are encouraged to bring their mouthpieces and try out the Jupiter product line. Feel free to pick Merlin's brain about mouthpieces too!

A couple of reminders: The Festival Wind Orchestra is holding a piano competition. The winner will perform the 1st movement of the Grieg Piano Concerto in A minor with the band at two concerts in June. Applications to audition must be received by Feb. 26. Call 416-491-1683 to get further details and an application.

The U of T Wind Ensemble and Concert Band are performing some exceptional works on Feb. 27-29.
BANDSTAND
continued

7th at the MacMillan Theatre. Directors Denise Grant and Jeffrey Reynolds have programmed “... and the mountains rising nowhere” by Joseph Schwantner. The piece is for amplified piano, winds, brass and percussion. I first heard it performed by the Eastman Wind Ensemble at Roy Thomson Hall in the eighties, when they were touring with Wynton Marsalis. I barely remember the trumpet features, but the sounds and textures of that piece made an indelible impression on me. The concert will also feature Aaron Copland’s “Quiet City”, Donald Cockey’s “Lyric Essay” and “Ontario Pictures” by Howard Cable.

A BIT OFF THE BEATEN TRACK, both in terms of location and instrumentation: The Wilfrid Laurier University Trombone Choir is performing music for 10 trombones as well as pieces for trombone and piano on Feb. 6th at Maureen Forrester Recital Hall, WLU. The sound of a good trombone choir is truly stunning thing; you owe it to yourself to find out what’s like. It’s a free concert too!

The Markham Concert Band has an exciting program featuring pianist Jessica Bruser on March 7th. The program includes music from Johann de Meij’s Symphony for Band: the Lord of the Rings. The concert is at Markham Theatre for the Performing Arts.

AND NOW AN ITEM FROM THE Shameless Self-Promotion Dept.: I’m doing a concert of music for saxophone and piano with Ellen Meyer on Feb. 21 at Eglington St. George’s United Church. The concert features music composed and/or transcribed for soprano or tenor saxes.

As always, make sure to check the listings section for further details on these, and many more concerts.

Saxophonist Merlin Williams is a private woodwind teacher, freelance musician and an Artist/Clinician for Jupiter Music Canada. If you would like an upcoming band event to be featured in the Bandstand column, contact Merlin by e-mail, merlinw@allstream.net or on the web, http://www.allstream.net/~merlinw/.

ON OPERA
by Christopher Hoile

THE COC PRESS CONFERENCE on January 14 found COC General Director, Richard Bradshaw, celebrating his tenth anniversary at the helm, in an upbeat mood. The Opera Ballet House is progressing and will soon be peeping above ground. Full-series subscriptions are at an all-time high, so much so that Bradshaw estimates that subscribers will take up all but 5% of available seats of the complete Ring Cycle presentations in 2006.

The 2004-05 season will see warhorses yoked with less familiar work. The opener is quite a coup, the Canadian premiere of Danish composer Poul Ruders’ highly acclaimed The Handmaid’s Tale, based on Margaret Atwood’s novel of the same name. Phyllida Lloyd, director of the original production in Copenahgen in 2000, will direct and Richard Bradshaw will conduct the mostly Canadian cast in the newly revised English version. Paired with this is Donizeti’s Lucia di Lammermoor starring Marina Mescheriakova and Russell Braun, directed by James Robinson with Maurizio Barbaricci conducting.

The highlight of the winter season is Siegfried, the second installment in the Ring Cycle, directed by François Girard (who directed Oedipus Rex with a Symphony of Psalms), Richard Bradshaw conducting, Frances Ginzer is Brünnhilde, Peteris Egitis is Wotan and Christian Franz is Siegfried. Balancing Wagner’s monumental tale is Puccini’s La Bohème with Giuseppe Gipali as Rodolfo and Kristzina Szabo as Musetta.

Lighting up the spring season is the company’s first ever production of one of Rossini’s dramatic operas, in this case Tancredi. Featuring Polish contralto Ewa Podles in the title role with Serre Benathan directing. Tancredi runs in repertory with Verdi’s Il Trovatore starring Doina Dimitriu as Leonora and Irimi Misiura returning as Azucena. The COC Ensemble Studio returns to Benjamin Britten with his comic opera Albert Herring in a revival of the COC’s delightful 1991 production.

Two COC productions are currently running—Puccini’s Tumandot until February 6 and Verdi’s Falstaff until February 7. For tickets or more information phone 416-872-2262 or visit www.coc.ca.

Also continuing is Opera Ontario’s intriguing double bill of Poulenc’s La Voix humaine and Massenet’s Le Portrait de Manon in Hamilton until February 7. Phone 1-800-575-1381 or visit www.operantario.com.

Two rarities, both in concert, help enliven February. On February 1 at 2:30pm Opera in Concert presents the Canadian premiere of Rimsky-Korsakov’s 1899 opera The Tsar’s Bride, a tale of three men, including the Tsar Ivan the Terrible, in love with the beautiful Margarita ending in a mad scene and death. Marina Shemesh in the title role is Joinied by Nikolay Chekasov, Keith Klassen, Margaret Maye and Michael Meraw with Raisa Nachmowich at the piano. For tickets phone 416-366-7723.

On February 14 and 15 Toronto Opera presents The Widow by Canada’s own Calixa Lavallée (1842-91), best known as the composer of our national anthem. As far as anyone can determine this will be the work’s Toronto premiere. The visionary Lavallée had hoped to establish a national conservatory and opera company in Canada but after all his attempts were rebuffed by the pettily-minded officials of the day, he left for the US, ironically enough shortly after composing “O Canada”, and became a champion of American music in Boston. The Widow, written to an English libretto, premiered in Springfield, Illinois in 1882 and went on to success in Chicago and other US cities. More recently it has been performed in 1991 and 2001 by the Théâtre Lyrique de Hull. The complex plot, set in Southern France in the 18th-century, involves multiple disguises and four pairs of lovers. The TOT production stars Guisele Fredette, Colin Ainsworth and Meredith Hall with José Hernandez as Musical Director and pianist. For tickets or further information phone 416-366-7733 or visit www.torontopera.com.

MEANWHILE, Opera York takes a major stride forward with its first fully-staged production with orchestra. The opera will be Rossini’s The Barber of Seville on February 1 for one performance only at the Markham Theatre for Performing Arts and will star Andrew Tees, Eric Shaw and Corinne Lynch.

Call 905-305-7469 or visit the website www.operayork.com.

FOR THOSE SEEKING their Mozart fix, Royal Opera Canada has The Magic Flute February 21-28 at the Living Arts Centre in Mississauga before moving to the Toronto Centre for the Arts March 2-13. For tickets phone 416-872-1111.
THE WIDOW
by CALIXA LAVALLÉE

"suffused with the
elegance and virtuosity
that is only found in
good comic light operas"

"music that is extremely
lively and brilliant"

José Hernández,
music director

Figaro!
Figaro!
Figaro!

Opera York
presents

THE BARBER OF SEVILLE
A Comedy Classic by Rossini (in English)

Friday, February 6, 2004 at 8:00 p.m.
One show only

Starring Andrew Tees, Corinne Lynch & Eric Shaw
with the Opera York Orchestra

Tickets $30/person (GST incl.)
Call Markham Theatre @ 905-305-7469
171 Town Centre Blvd., Markham (Hwy. 7 & Warden)
Group rates available, call: 905-763-7853

OUR SPONSORS:

YAMAHA ECHO GERMANICA
Music Gallery

Remenyi
house of music

210 BLOOR ST. WEST  416.961.3111
(just W. of Avenue Rd., City Parking in Rear) www.remenyi.com
OPERA ON DVD

The Magic of the Magic Flute
by Phil Ehrensaft

Mozart’s glorious last operatic bow, Die Zauberflöte, joins Verdi and Puccini’s final respective bows on Toronto stages this month. There are five choices among Zauberflöte DVD’s to prepare for a Royal Opera Canada performance of the masterpiece: three are outstanding, two merely excellent. Taken together, they are fine vehicles for comparing strategies for capturing opera on film, and for opera performance in general.

The gold standard for carrying the stage magic of Mozart’s masterpiece to screen in a skilled, straightforward manner is the 1991 Metropolitan Opera production reissued by Universal on DVD. There are take-notice performances by Kathleen Battle (Pamina), Kurt Moll (Sarastro), and Manfred Hemm (Papageno). The real stars are the Met’s brilliant conductor, James Levine, and the hiterto just competent ensemble he transformed into an orchestra acclaimed at Carnegie Hall. Video director Brian Large provides a model for the delicate camera art necessary to translate brilliant stage work into brilliant film.

Sir Colin Davis, directing the Royal Opera House in a 2003 production recorded live in surround sound at Covent Garden, presents a worthy challenger for the Zauberflöte throne (BBC/Naxos). The ROH/BBC disk will receive attention in a future column. Take note: compressed surround sound audio files are best for watching the Governor of California in Terminator X. Full spectrum stereo sound is better. The Met Zauberflöte stands even with the ROH in stereo. Still, if you have a giant screen and energy-guzzling sound system, have fun spinning the BCC Zauberflöte.

On our two silver medalists: I reviewed Image’s period music production at Stockholm’s intimate Drottningholm Theater, also the Bergman film site, last July. A 1992 Ludwigsburger Festspiele production features good singing and postmodern minimalist staging, if that’s your bag. (Arthaus/Naxos)

The final gold standard is Ingar Bergman’s unorthodox but supremely effective cinematic rendition of the Magic Flute (1975). While Bergmanplayed with the opera’s letter, he totally seized its magic spirit, winning hearts and minds on both sides of the Atlantic. Criterion, a studio devoted to transferring world film classics to DVD with exacting technical standards, took charge of Bergman’s Zauberflöte. (distribution: Vid/Canada)

Granted, Bergman altered the plot and his singers performed a Swedish translation of the libretto. The great cinematic storyteller adored opera, Zauberflöte above all, and waited four decades before fulfilling his dream of putting it on celluloid. His changes delivered Mozart’s wit and music with exquisite precision. Bergman’s powerful, overtone scene targets the rapt faces of an audience of variegated ages and races, communicating the message that dead white man Mozart was expressing human quandaries and foibles for all times and places. Amen.

MUSIC THEATRE SPOTLIGHT

Black History Lights Up Stages
by Sarah B. Hood

AFRICAN HARMONIES
Strictly speaking, there are no Afro-centric musicals running this month, but since the African and Caribbean traditions make relatively little distinction between the disciplines of music, dance and theatre, it seems appropriate to list a few standout choices running on Toronto stages during Black History Month.

From February 23 to March 20 CanStage presents a local production of Pamela Gien’s internationally hit The Syringa Tree, which she performed briefly at Harbourfront during this past year’s World Stage. It’s a tale of two families, one black and one white, growing up together in apartheid-ridden South Africa. This edition alternates between Yanna McIntosh and Caroline Cave, since the one-woman show is so demanding. In fact, Cave traveled to South Africa to research the part, which requires the performer to portray dozens of characters in song and speech, with a daunting array of accents including Xhosa, one of the African languages that use clicking sounds as consonants. Cave confesses that she’s still having trouble mastering her clicks “My friends all laugh at me,” she says.

BUSY PRINCESS
On January 4, Disney’s The Lion King gave its final roar at the Princess of Wales Theatre after 1,560 performances. Next up, from January 27 to February 29, the theatre hosts the Royal Shakespeare Company’s The Hollow Crown, a theatrical retelling of the history of the British monarchy which, though not quite a musical, does include a few songs. It was created by John Barton in 1961 for the RSC and has been filling seats ever since, always cast with the finest stage stars. In fact, it’s already played here… back in 1963, fresh from a Broadway debut, as part of the first Mirvish season at the Royal Alexandra Theatre. Now er making its points with thudding earnestness, but always with lively wit and real humanity. Besides a half-dozen main speaking parts it stars a large chorus, the always-present ancestors of the family at the centre of the play. They use their voices and bodies to carry the story along with a melange of tunes and rhythms, including some familiar hymns and spirituals like “Listen to the Lambs” and “Abide with Me”. Richardson is not the only gifted vocalist in an outstanding performing ensemble. Adventures… runs until March 21 at the Harbourfront (formerly du Maurier) Theatre Centre, but don’t wait long to book, because tickets are already getting scarce.

CobA (Collective of Black Artists) presents their annual main-stage show at the Premiere Dance Theatre from February 18 to 21, this year titled Middle Passage – a journey from Africa to the Americas. The program features work by Alasanne Sarr from Senegal; Jeanguy Saintus from Haiti, and CobA cofounder Edisson Lindsay, newly back from a trip to Senegal. Also at Harbourfront, the annual multidisciplinary Kuumba festival highlights African heritage with an array of arts programming.
we see a version starring Vanessa Redgrave, Donald Sinden, Ian Richardson and Alan Howard. A great cast in any case, but we should feel doubly lucky to have them; an Asian tour with Sinden, Richardson, Derek Jacobi and Janet Suzman was postponed, then canceled due to SARS last year.

Then from April 8 it's the multiple-Tony-winning Hairspray, based on the 1988 John Waters movie of the same name. If you want to set the mood, you might consider renting the film; it stars Ricki Lake as Tracy Turnblad, a movie of the same name. If you still want more, try the 1990 Cry-Baby, a musical grease good girl romance with Lake and Johnny Depp.)

ALSO NOTEWORTHY:

a. Ryerson Theatre School offers the popular A Funny Thing Happened on the Way to the Forum from February 10 to 19, directed by Ted (Two Pianos, Four Hands) Dykstra.
c. Then on February 28, Brantford's Sanderson Centre for the Performing Arts presents music theatre diva Louise Pitre in a concert of her own. (Pitre's turn in Mamma Mia! was certainly one of the reasons for the show's prodigious success at the Royal Alex.)
d. Buddies in Bad Times celebrates its silver anniversary this year, and so they're programming outstanding works from the past 25 years of the Rhubarb! Festival of new work along with lots of promiers. Week three (February 20 to 24) sees three musical pieces every night: I'd Kiss You But... (originally mounted in 1990), Dennis Frey's Spaceman 2459 and Christina Jol's She Sends Her Regards.
e. A cut above the usual high school fare, shake off those winter blues with The Music Man, coming to Earl Haig Collegiate Institute's Cringan Hall for three performances February 11–13 at 7:30pm.
f. Finally, you'll have to move quickly to catch the intriguing Variété, which only runs from January 29 to February 1 at the venerable Gladstone Hotel. It's a piece of music in eleven movements written in 1977 by Argentinian composer Mauricio Kagel, thought of by some as the father of experimental music theatre. Kagel's requirement is that a cabaret act be created for each of the eleven segments of the work, and a group of multidisciplinary artists like Peter Chin and Rebecca Hope Terry have been commissioned to contribute sections. It runs for four shows only (including a Sunday matinee).

Details on all these and more can be found in our Music Theatre and Opera Listings on page 46.
The University of Toronto concert band and wind ensemble perform Copland’s Quiet City in the MacMillan Theatre at the Edward Johnson Building on Saturday, Feb. 7 at 8.00.

The Toronto Symphony Kids’ Klassics series features Copland’s Buckaroo Holiday (from Rodeo) on Saturday, Feb 14 at 1.30 and 3.30 at Roy Thomson Hall.

The Toronto Symphony performs Copland’s Fanfare for the Common Man on Sunday June 19 at 7.30 at Roy Thomson Hall.

Live music note: The Toronto Symphony Orchestra performs Musorgsky’s Introduction to Khovanschina on Wednesday and Thursday, February 11 and 12, at 8.00 in Roy Thomson Hall.


Perfect Pitch: An Autobiography by Nicolas Slonimsky

New Expanded Edition edited by Electra Slonimsky Yourke

Schirmer Trade Books

327 pages

$36.00 paper

Nicolas Slonimsky’s autobiography, edited and expanded by his daughter with photos, articles and letters, was originally published in 1988, when the author was ninety-four (he died in 1995).

Slonimsky’s colourful life provides more than enough material for a fascinating autobiography. Born into a family of eccentric geniuses, he lost his father, then escaped Russia after the Revolution. Throughout his life he encountered remarkable people, from his hilariously overbearing mother, his extraordinary aunt Isabelle Vengerova, who became a legendary piano teacher in the United States, Serge Koussevitzky, Edgard Varèse, who was best man at his wedding and dedicated his seminal Ionization to Slonimsky, Henry Cowell, and Charles Ives, whose Three Places in New England Slonimsky premiered.

Although he calls himself a ‘skeptical wunderkind’ who ultimately failed, in his own view, as conductor, concert pianist, and composer, he invented a personal approach to non-academic musickology with his indefatigable and innovative research skills, producing numerous significant books, including the famously entertaining Lexicon of Musical Invective.

Slonimsky is a brilliant writer. But reading this would not be such a thoroughly delightful experience without his keen humour and insatiable curiosity.
**Focus on Health**

**INTRODUCTION**

This Focus on Health serves three functions in the magazine this month. It is, as advertised, a one-off "special" raising some of the issues that link the topics of music and health. But in doing so it occupies the space usually inhabited by our regular Education Front column, so, in a sense, it constitutes a special edition of that feature. And finally, it is an invitation to you, our readers, by your responses, to help us decide whether this is a topic worth including in our pages on a more regular basis.

One of the interesting findings of our recent reader survey was that over 40% of you regard yourselves as musically active beyond listening. Making music is, for many of you, in one way or another, a lifelong pursuit — a pursuit that for better or worse has health implications.

These three articles are all by people who fit the profile of WholeNote reader/musicians: Katarina Bulat is a health practitioner long active in the choral music scene. Christine Ardagh's conviction, that we need a health facility based on recognition of artists' unique circumstances, arises from her own career as a flutist. And while Jim Tennyson's primary concern these days is the health of pianos rather than their players, if his piece does as much for other chagrined concert-goers' blood pressure as it did for mine, it will have earned its place in this special.

We hope this little collection of pieces will interest and amuse you, musicians and nonmusicians alike in our audience. Please send any ideas, comments and suggestions to health@thewolenote.com

David Periman, editor

**Just keep playing / just stop playing**

**BY KATARINA BULAT**

"Just stop playing and you'll be fine." How many athletes have been prescribed this remedy for the aches and pains of their sport? We musicians are just like athletes — almost. We put our bodies through rigorous regimens many hours a day, are thoroughly committed to our art, want careers with longevity, often work through pain (not good), and are usually under-funded!

Yet when we experience pain or discomfort, we are usually told to "just stop playing". Musicians are met with little awareness of the source of the injury and a lack of understanding and respect for the impact of lost practice time.

This can be a prescription for frustration for professional musicians in particular. The required treatment may be expensive enough on its own, but when compounded by a possible loss of income, stress mounts. That's when we wish we had a practitioner with personal knowledge of music and musicians.

As a chiropractor, pianist and chorister, I understand that the show must go on. I work with musicians to retrain their bodies in order to heal their injuries and prevent further strain.

Unlike athletes, musicians do not focus on training their bodies and using postures to limit strain and improve performance and longevity. That's where I can make a difference, as these two case studies illustrate (don't even try to guess, the names have been changed!).

Anna, a saxophone player, called me in desperation. Her throat and the roof of her mouth hurt so much whenever she played her instrument that she was unable to play for any length of time. Her doctor had recommended a 3-month rest but the pain returned. Then she was told she needed surgery to reset her jaw and more time off. When I worked with Anna, I became clear that what was causing her pain was her head and neck positioning while playing the saxophone. Treatment included chiropractic adjustments, muscle work, assigned home stretches, mirror work assignments and pointers on how to change her posture while playing. After only a few treatments she was able to practice long tones, and soon after she was playing gigs. Anna was discharged from my care, with the tools she needed to continue her career free of injury.

Sophie did not complain of any pain, but felt her singing could improve. She was having difficulty with breath support, and could not sing for more than one or two bars without taking a breath. Her treatment focused on posture and on particular muscles and joints involved in breath and sound production. She practiced breathing exercises on top of other "home-work" and is now able to sustain and support four to five bars of singing. She has been able to relax enough to achieve vibrato, and has a richer and more supported tone. I now see Sophie every once in a while for a 'tune-up' when she notices a change in these elements — usually when life is a bit hectic or stressful and her body tenses.

We all get used to certain patterns with our bodies, and certain ways of thinking and feeling about music and the way it's produced. We don't notice how we change year after year, altering our bodies from the ideal posture we were taught when younger. When it finally catches up with us, we may need professional help to keep on playing. Choose a health practitioner you feel comfortable with, and with whom you can talk about yourself and your music — as a whole!

**Eight years in the making**

The AI and Malka Green Artists' Health Centre

**AT TORONTO WESTERN HOSPITAL**

**BY CHRISTINE LITTLE ARDA GH**

I have been a professional freelance musician for most of my life. I have had my share of aches and pains, and have worked through two car accidents. I have always found it frustrating to try to explain (yet again) to a health care practitioner that I don't have disability insurance, I can't stop playing to allow my injuries to heal, and I have no extended medical benefits or health insurance to pay for extra therapies.

I was delighted when, in 1994, I was asked by Joysanne Sidimus (Executive Director/Founder, Dance Transition Resource Centre) to join a group of artists brought together with the goal of creating a health care facility specifically for artists. I met with other musicians, singers, dancers, actors, writers, and visual artists, and we shared our common stories of being unable to pay for necessary therapies not covered by OHIP (such as physiotherapy, massage, chiropractic and mental health counselling), of having to work through injuries or physical/emotional crises, because there was no other way to pay the bills (no unemployment insurance).
Now in place, and with continuing input from artists, we know that we are close to our goal of providing a unique and ground-breaking model of health care delivery, offering an integrated, interdisciplinary approach to health care for professional performing and creative artists.

For us, a priority has always been the integration of conventional and alternative/complementary therapies. The centre currently has a primary care nurse practitioner, social worker, pharmacist, physiotherapist, and three registered massage therapists. Over the next year, we will add psychotherapy, chiropractic, and naturopathic services to the clinic, and we are developing a comprehensive referral list for those therapies that are not offered on site.

The practitioners hired for the AHC have extensive experience with artists’ issues and unique working conditions. They are working together as a team to provide the best and most efficient care.

We have other priorities as well. Because artists frequently live at or below the poverty line, we have been raising funds to establish a subsidy program, which will help those in financial need access the services that will help them continue to work as artists. Beginning in January, 2004, artist clients of the AHC can apply for subsidy towards necessary therapies offered at the clinic.

Part of the mandate of the AHC and the affiliated Artists’ Health Centre Foundation is education and outreach to artists in the community about ways to increase their level of well being, and how to prevent or deal with some of the more common injuries and health issues. To date, we have presented five seminars on artists’ health issues, and this will be an ongoing part of our program, not just in the clinic itself, but also as a “roadshow” presentation being taken around to arts companies and professional schools.

Research into artists’ health issues and the creation of more effective treatment methods were both part of our original vision for the centre, and we are delighted that through the generosity of Al and Malka Green, Dr. David Cassidy, formerly a chiropractor, has been appointed as a senior scientist at Toronto Western Hospital, attached to the Artists’ Health Centre.

The mandate of the Artists’ Health Centre is to have a positive impact on the health and wellbeing of professional artists. With input from the artist community, together we can create a centre that helps to heal artists, to keep them healthy, and that keeps them living and working at their creative best.

Christine Little Ardagh is Chair, Artists’ Committee, Artists’ Health Centre Foundation.

For more information about the Artists’ Health Centre Foundation and its activities, call 416.351.0239, e-mail to ahcf@on.aibn.com, or check our web site at www.ahcf.ca.

To book an appointment at the Artists’ Health Centre, please call 416.603.3256. The AHC is located in Toronto Western Hospital (399 Bathurst Street at Dunda), on the 3rd floor, West Wing.

Health Focus

CONTINUES ON PAGE 48

INDEX OF ADVERTISERS

Need a musician?

Visit www.hireanartist.ca today

Are you a creative, innovative artist looking for work? Then we are looking for you! Sign up now & join a network of Toronto’s talented artists.

Toronto’s only online directory of performing artists

30
CONCERTS IN THE GTA

Sunday February 01

- 11:00am & 2:00: Solar Stage Children’s Theatre. The Alphabet Show. Vignettes about each letter of the alphabet with music, songs & puppetry. Written & performed by Tom Vandenbergh, Madison Centre, 4650 Yonge St. 416-368-3196. $12. For complete run see music theatre listings.
- 2:00: Koffler School of Music. The Stark Trio. Tchaikovsky: Piano Trio Op.50 in e. Alexander Stark, violin & other performers. Windsor Arms Hotel, 1 St. Thomas St. 416-530-1890 x228. 450. Proceeds to benefit Koffler School of Music.

Monday February 02

- 7:00: U of T Faculty of Music. Ying Quartet. Mozart: Quartet in e, K.421; Bartok: Quartet #2; Tchaikovsky: Quartet #1 in D, Op.11. Walter Hall, 80 Queen’s Park. 416-978-3744. $21.11.

Tuesday February 03


Wednesday February 04


Thursday February 05

- 7:30: Canadian Opera Company. A Special Evening of Brahms and Wagner. Wagner: excerpts from Lohengrin; Siegfried Idyll; Brahms: Piano Concerto in F, Peter Collins, tenor; Anton Kuerti, piano; Canadian Opera Company. Richard Bradshaw, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $45-$65.
- 8:00: Drury Lane Theatrical Productions. Odile Tyne Music Hall. Vaudeville & melodrama. Eleanor Bolten, director/choreographer; Don Simpson, music director. Drury Lane Theatre, 2280 New Street, Burlington. 905-637-3937. 423-621, $15 (2 & under), group rates. For complete run see music theatre listings.

New Music Concerts present Mauricio Kagel

with the Elmer Iseler Singers at Glenn Gould Studio Sunday February 1

- 8:00: New Music Concerts. The Music of Mauricio Kagel. Kagel: Burleske, Schwanzes Magdalisk; Stucke der Windrose (Norden; Weston). Wallace Hall, solo saxophone; Elmer Iseler Singers; Lydia Adams, conductor; New Music Concert Ensemble; Mauricio Kagel, guest composer/conductor; 7:15: Illuminating introduction by Robert Aitken and the composer, Glenn Gould Studio, 250 Front St West. 416-205-5545. 45-25.

FOR CONCERTS FURTHER AFIELD (outside the GTA) see pages 44-45. For Music Theatre and Opera Listings see page 46. For Jazz Listings see pages 46-47.

Welcome to WholeNote’s Live Listings

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

FOR MUSIC THEATRE AND OPERA LISTINGS see pages 44-45.
Jazz Series
$15 adults, $10 students & seniors
Feb 5  Ellana Cuevas Sextet
Ellana Cuevas - vocals, Luis Guerra - piano, George Koller - bass, Luis Mario Ochoa - guitar, Luis Orbegoso & Daniel Stone - percussion
Run the gamut from samba to salsa.

World Music Series
$25 adults, $15 students & seniors
Feb 26  Tasa with special guest Kiran Ahluwalia
Discover award-winning world fusion.

Mar 11  Strike the Harp
Sharlene Wallace - harp, Anne Lederman - fiddle, Loretto Reid - Irish flute, time whistle, Brian Taheny - guitars and banjo, and Leon Taheny - bodhran
Experience Celtic excitement.

Box Office: 416-408-2824 ext.321
Concert Location & Time: 8 PM Mazzoleni Hall
The Royal Conservatory of Music, 273 Bloor St. W
Sunday February 08

12:00 noon: RCM Community School. 3rd Anniversary Concert. Students of the Royal Conservatory, Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-2624 x474, Free.


2:00 p.m: Chamber Music Society of Mississauga. Light classics for piano trio and voice by Giger, Grainger, Schubert, Beethoven and Mozart. With pianist and cellist, Christina Birch. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-308-6000. 224, 418/11210.


2:00 p.m: North Toronto Institute for Music. Last Call for Tango. Tina Davidson, pianist & Brennan Lang, vocalist. Recital Hall, Bloor West Residence, 720 Mount Pleasant Ave. 416-486-2388. $15/10.

2:00 p.m: Oakville Symphony Orchestra. Romantic Adventure. See February 7: 1:15 Pre-concert talk.

2:00 p.m: Toronto Mandolin Orchestra. Concert with instrumental soloists. Leah Posluns Theatre, 4588 Bathurst St. 416-533-2726.


4:00 p.m: Church Door Parish. Jazz Vespers: Phil Decker, pianist; Scott Alexander, bass; Brian Barlow, drums. 1570 Yonke St. 416-220-5211. Free (donation).

7:30 p.m: Mississauga Youth Orchestra. Winter Concert. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-308-6000. $20/10.

8:00 p.m: Flying Cloud Folk Club. Creaking Tree String Quartet. Acoustic roots. John Shouko, violin; Brad Keller, guitar; Andrew Collins, mandolin; Brian Kobayakawa, bass. Trinity Centre, 282 Brunswick. 416-410-3855. $14/12.

February 11
13:00: Yorkminster Park Baptist Church. Argus Sinclair, organ. 1506 Yonge St. 416-672-1167. Free.
18:00: Toronto Opera Repertoire. Mozart: Don Giovanni. Giuseppe Macina, artistic director. Bickford Centre Theatre, 777 Bloor St. West. 416-889-0572. $20, $12. For complete run see music theatre listings.

Thursday February 12
Islington United Church Jazz Concert Series
25 Burnnhurhpe Rd. Etobicoke
continues with

Love Songs By Request
featuring
Ben D’Cunha and the Bob Fenton Trio

Valentines Day, February 14th at 8:00 p.m.
Tickets: $20.00  Phone: 416-621-2897

“The Scarborough Philharmonic Orchestra presents...

A New Romance
Join us for a special Valentine’s Day concert featuring pianist Alexander Tseytakoy. The evening will highlight a heartfelt program of Rachmaninoff, Hanson, Glanka, and Roey.

Saturday, February 14th, 2004, 8 pm
Bass College, 720 Midland Avenue, Scarborough

For tickets call (416) 429-0007

The Classics of the Toronto Symphony Orchestra present

Classical Romance
Monday, February 16, 2004 7:30pm
Trinity-St. Paul’s United Church
427 Bloor Street West (Bloor/Spadina)

Bach/Mozart  Two Preludes and Fugues for Violin, Viola and Cello
Dvorak   Terzetto in C Op. 74 for 2 Violins and Viola
Brahms    Sextet in B flat Op. 16

Tickets $15/$12(Seniors/Students)

For more information and tickets, please call (416) 423-2133
www.associates-tso.org

February 1 - March 7, 2004
WWW.THISWHOLENOTE.COM
Talisker Players.

7:30: Oakville Children’s Choir.

2:00: West. 416-205-5555. $43, $38(sr), $29(st).

8:00: Meadowvale

8:30: Shauna Rolston, 595-0404 for Royal

Weinzweig: Symphonic.

Roy Thomson

Piano.

Thursday February 19

— 2:00: Talisker Players. "$TBA.

MTO CHAMBER SOCIETY

February 17 at 8 p.m.

LOSE YOURSELF IN THE PARADOX

A NEW SHOW CHARGED WITH REMIXES,

ZAPPA SAMPLES, AND AMBIENT GROOVES

ZAPPARADOX

FEATURING THE PENDERECKI STRING QUARTET AND

AIDAN BAKER GUITAR RICHARD MOORE DRUMS ALAN BLOOR METALWORKS WITH DEENO DJ

Friday February 20

8:00: Heritage Theatre. Swenearello — Music from the Bayou, Cajun band. 68 Main St. North, Brampton. 416-874-2800. 4:38.


9:30: Toronto Symphony Orchestra. For the Lutes and Voices present John Dowland and the New Men. 215 John St. 416-872-4255. $38, $36.

Mountain Music Theatre.

Saturday February 21


2:00 & 7:00: Toronto All-Star Big Band & The Sarandades/The TABB Four. Vintage Vocals. Tribute to the tunes & rhythms of the swing era. Guest: Ranee Lee, jazz vocalist. Jane Mallet Theatre, 27 Front St. East. 416-366-7723. $29.95.

 charms, and ambient grooves.

non-Stop. For complete run see music theatre listings.

Friday February 10

8:00: Massey Hall, Ladysmith Black

Mandela. A capella choral ensemble from South Africa. 15 Shuter St. 416-872-4255. 4:29, $44.95.


Friday February 20

8:00: Heritage Theatre. Swenearello — Music from the Bayou, Cajun band. 68 Main St. North, Brampton. 416-874-2800. 4:38.


9:30: Toronto Symphony Orchestra. For the Lutes and Voices present John Dowland and the New Men. 215 John St. 416-872-4255. $38, $36.

Mountain Music Theatre.

Saturday February 21


2:00 & 7:00: Toronto All-Star Big Band & The Sarandades/The TABB Four. Vintage Vocals. Tribute to the tunes & rhythms of the swing era. Guest: Ranee Lee, jazz vocalist. Jane Mallet Theatre, 27 Front St. East. 416-366-7723. $29.95.

 charms, and ambient grooves.

non-Stop. For complete run see music theatre listings.

Friday February 10

8:00: Massey Hall, Ladysmith Black

Mandela. A capella choral ensemble from South Africa. 15 Shuter St. 416-872-4255. 4:29, $44.95.


}
MARCH
version of excerpts from new opera by St.416-699-5879. $25,$15 .
- 8:00: BellArte Singers. Mozart & Liszt. 
Mozart: Coronation Mass; Liszt: Missa Solemnis.
Eva Mezo, soprano; Marianne Bindig, mezzo; 
Darryl Edwards, tenor; Alexander Dobson, 
baritone; Talisker Players; Lee Williams, music 
director. Choral Church Deer Park, 1570 Yonge 
St. 416-899-5879. $25,415 . 
- 8:00: Douglas Rice. Harvest Sly. Concert 
version of excerpts from new opera by Douglas J. 
Rice. Musical & dramatic direction by Douglas J. Rice. Sunderland Hall, First Unitarian Church, 175 
St. Clair West. 416-899-5879. +20 .
- 8:00: Heritage Theatre. Kizim Abelevala. 
Music from the Indian Sub continent. 96 Main St. 
North, Brampton. 905-874-2600. $37,335.
- 8:00: Mansay Hall. Colin Wilkinson. Some of 
My Best Friends Are Singers. 15 Shuter St. 416-
872-4255. $46 &75.
- 8:00: Merlin Williams, saxophones & 
Ellen Meyer, piano. Music by Albinoni, Bach, 
Bedard, Poulenc & Ravel. Eglington St. George’s 
United Church, 35 Lytton Blvd. 416-481-1141. 
$15,412 .
- 8:00: Music Gallery. Shuttle Dreams. See 
WWW. THEWHOLENOTE.COM

FEBRUARY
Saturday, February 21st
8:00 PM

BellArte Singers
DR. LEE WILLINGHAM, MUSIC DIRECTOR
Coronation Mass, Mozart
Missa Solemnis, Liszt

with
Soprano, Eva Mezo; Mezzo, Marianne Bindig; 
Tenor, Darryl Edwards; Baritone, Alexander Dobson; 
and Ian Sadler, Organ

Of the sacred works of Mozart, none is as well 
known or as popular as the Coronation Mass. This is 
music that is celebratory in nature, and would have fitted a 
coronation, with solo performances that contrast dramatically 
with the larger forces of the choir. Then, in Franz Liszt’s 
Missa Solemnis, we are treated to an intensely dramatic 
and moving choral music experience drawn from the 
liturgical language of this great romantic.

FEBRUARY 21, 2004
CHRIST CHURCH DEER PARK ANGLICAN
1570 YONGE STREET, TORONTO, 8:00 PM

Tickets available at the door:
Adults $25 Seniors/Students $15
Concert information call: 416-699-5879 or visit www.bellartesingers.com

Appropriated Music for 
Saxophone and Piano

Music by Albinoni, Bach, Bedard, Ravel, Piazzolla & Poulenc 
Merlin Williams, saxophones and Ellen Meyer, piano 
Saturday, February 21, 2004. 8:00 p.m., 
Eglington St. Georges United Church 
35 Lytton Blvd at Duplex Ave., Toronto 416-481-1141 
Tickets at the door. $15 adult, $12 Seniors & Students

10th Anniversary Celebration
Songs from the Stage
Great hits from operas, operettas and musicals

Saturday, February 21, 2004 at 8pm
Willowdale United Church 
349 Kenneth Avenue, North York 
Adult $15, Senior/Student $10

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

Supported by the City of Toronto through the Toronto Arts Council

“Verse Four” Choir Festival of Hymn Concertatos
Sunday, February 22
at 3:30 p.m.

Participating Choirs:
Beaches Presbyterian Church, Andrew Donaldson, Conductor
Humber Valley United Church, Deborah Bradley, Conductor
Kingsway Baptist Church, Melvin J. Hurst, Conductor
Lorne Park Baptist Church, Beth Kipping, Conductor
Manor Road United Church, J.C. Cooen, Conductor
Our Lady of Sorrows Church, William O’Meara, Conductor
Port Nelson United Church, Richard Hanson, Conductor
Royal York Road United Church, Lydia Pedersen, Conductor

Kingsway Baptist Church, Toronto
Bloor Street at Montgomery Road
(Two Blocks West of the Royal York Subway)
416-239-2381

EVERYONE WELCOME
Join in the listening! Join in the Singing!
Free Will Offering

Melvin J. Hurst, President
Ontario Chapter, Hymn Society in the United States and Canada

Dr. Lee Willingham, Music Director
Coronation Mass, Mozart
Missa Solemnis, Liszt

“Verse Four” Choir Festival of Hymn Concertatos
Sunday, February 22
at 3:30 p.m.

Participating Choirs:
Beaches Presbyterian Church, Andrew Donaldson, Conductor
Humber Valley United Church, Deborah Bradley, Conductor
Kingsway Baptist Church, Melvin J. Hurst, Conductor
Lorne Park Baptist Church, Beth Kipping, Conductor
Manor Road United Church, J.C. Cooen, Conductor
Our Lady of Sorrows Church, William O’Meara, Conductor
Port Nelson United Church, Richard Hanson, Conductor
Royal York Road United Church, Lydia Pedersen, Conductor

Kingsway Baptist Church, Toronto
Bloor Street at Montgomery Road
(Two Blocks West of the Royal York Subway)
416-239-2381

EVERYONE WELCOME
Join in the listening! Join in the Singing!
Free Will Offering

Melvin J. Hurst, President
Ontario Chapter, Hymn Society in the United States and Canada
February 20.
- 8:00: Barry Harris Trio. Barry Harris, bebop pianist; Leroy Williams, drums; Kieran O’Reilly, bass. Glenn Gould Studio, 20 Front St. W. 416-975-5555. $30 (advanced), 4:40 (beginner).
- 8:00: York University. Singing Out!

Sunday, February 22, 2004 – 8:00 pm

New Music Concerts and The Music Gallery present

THE BASIL ELECTRIC ART MESSENGERS

Sybilla Nopper • Matthias Wurzsch • Wolfgang Heining • Thomas Kessler
Church of St. George the Martyr • 197 John St. (north side of Stephanie)

Rudolf Kelterborn (Switzerland 1931) • Erinnerungen an sklepionschapre (1999)
Wolfgang Heining (Switzerland 1941) • Seimungen (2002)
Georges Aperghis (Greece 1945) • Le Corps a Corps (1981)
Cleo Palacio-Quintan (Canada 1971) • New Work (world premiere) (2005)
Thomas Kessler (Switzerland 1957) • Dichterleistung (2002)

Heliconian Hall, 35 Hazelton Ave. 905-773-7712, 416-1216, 1100 (studio).
- 8:00: Barry Harris Trio. Barry Harris, bebop pianist; Leroy Williams, drums; Kieran O’Reilly, bass. Glenn Gould Studio, 20 Front St. W. 416-975-5555. $30 (advanced), 4:40 (beginner).
- 8:00: York University. Singing Out!

Monday, February 23

- 8:00: York University. Singing Out!

Tuesday, February 24

- 12:00 noon: University of Toronto Art Centre Concert Series. Performing Arts: 5th King’s College Centre. 416-946-7065. Free.

Wednesday, February 25

- 1:00: St. James’ Cathedral. Lunch Hour Concert: Critical Mass. 65 Church St. 416-354-7265. Proceeds to Second Harvest.
- 2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Feb 24.
Camerata Köln baroque ensemble
Works by Vivaldi, Bach, and Telemann

- 8:00: Music Gallery/CBC Radio's Two New Hours, Toca Luca. Hellinger: Ma in orbita (Canadian premiere; works by Tovey, Demers & Finlayson; new commission by Davies, Gregory. Oh & Simon Docking, piano; Aylan Huang, percussion; Gabi Rechford, horn, Maria Gacesa, clarinet; Mary Katherine Finch, cello. 157 John St. 416-204-1080. $20, $15 members, $10 students.
- 8:00: Donatello Centre for the Performing Arts, La Pietà. Works by Tartini, Damperio, Viviani, Rolls Stones. 130 Navy St. Oakville. 905 815-2021. 333-89 444-89.
- 8:00: Royal Conservatory of Music, Tusa with Kieran Anderson, violin; Indian ghazals, folk songs & other music. Mozartian Concert Hall, 273 Blue St. West. 416-408-2824 x321. $25, $15.

FRIDAYS @ EIGHT
FROM SACRED TO JAZZ
with
Paul Brodie, saxophone
Erica Goodman, harp
Eric Robertson, piano & organ

arrangements of popular classics by Albinoni, Handel & Ravel ;
world première of Robertson's Peanuts
a selection of rags including Berlin's Alexander's Ragtime Band

Friday, February 27, 2004
at 8:00 p.m.

Lawrence Park Community Church
2180 Bayview Avenue, Toronto

Tickets: $20 / $15 (senior/student)
(416) 489-1551 Ext.21

FRIDAYS @ EIGHT presents
FROM SACRED TO JAZZ
with
Paul Brodie, saxophone
Erica Goodman, harp
Eric Robertson, piano & organ

arrangements of popular classics by Albinoni, Handel & Ravel

world première of Robertson's Peanuts
a selection of rags including Berlin's Alexander's Ragtime Band

Friday, February 27, 2004
at 8:00 p.m.

Lawrence Park Community Church
2180 Bayview Avenue, Toronto

Tickets: $20 / $15 (senior/student)
(416) 489-1551 Ext.21

NORTH TORONTO PLAYERS PRESENTS
HMT STARSHIP PINAFRE
THE NEXT PRODUCTION
Feb. 27, 28, March 5, 6 (8pm),
Feb. 29, March 7 (2pm)
LEAH PUBLISHERS THEATRE
4888 Bathurst St., Toronto
Tickets: $20, $10 for children under 12.
$18 for seniors over 65 (matinees)
Opening Night Special: $18 for adults. Cash only at the door.

CALL (905) 727-2209
www.northtorontoplayers.com
**Saturday February 28**
- 12:00 noon: RCM Community School, Lobby Concert. Students of the Royal Conservatory, Mozart Concert Hall, 273 Bloor St. West, 416-408-2824 $474. Free.
- 2:30: Sounds by the Seashore Canada, Canadian Voices, Ebola Festival Singers, Telomere, Baroque Church, Vancouver Chamber Choir, Noel Edison, Ivars Trauns, Jan Walshe, conductors; Tora Kajiwara, principal guest conductor. Metropolitan United Church, 56 Queen St. East, 416-369-7723 4:30, 7:00, 9:00.
- 7:00: High Park Chorale/Queen Sound Children’s Choir, Youth Choral Workshop. Wrap Concert. Dr. Gary Fisher & Nancy Stewart, directors; Katie Kirkup, orchestra, clinician, conductor. Ramymede United Church, 432 Rumymede Rd. 416-762-0567.
- 8:00: Music Umbrella Concert Series. Thanks to Dr. Suzuki! Classical music concert featuring more than 100 students and teachers from four of Toronto’s Suzuki music schools. Eastminster United Church, 310 Darrohn Ave. 416-461-6861. Also, $40, $20, $10.

**Sunday February 29**
- 1:00: Moordale Concerts, Music & Truffles, Schubert, Octet. For children four & up. Walter Hall, 80 Queen’s Park, 416 922-3714 x103. $18.
- 2:00: Moordale Pops,唯一的, Schubert: Symphony No. 9, Symphony No. 4. Royal Ontario Museum, 300 Bloor St. West, 416-979-3700 x321. $15, $10.
- 2:00: MO Centre Music Saloon, German Saloon, Beethoven-Mahler...What’s not to like? Beethoven/ Spring Sonata: Egon Urban, Maler: Songs of a Wayfarer, Nancy Park, reader: Anita Krause, mezzo soprano; Jacques Israelivitch, violin; Alan Perkis & Boris Zankin, piano; Glenn Gould Studio, 250 Front St. West. 416-366-5253 x325. $15.
- 2:00: Royal Conservatory of Music, Repertoire of the Glenn Gould School, Chamber Choir & Singer competition. 150 Queen’s Park, 416-971-6600 x102. $25, $15.
- 2:30: Royal Conservatory of Music. 150 Queen’s Park, 416-971-6600 x102. $25. 6:00: Toronto Children’s Chorus. Look Before You Leap! Workshops by Andreakos, Crawley, Hatfield, Hulme, Ridout, Training Choir. Metropolitan United Church, 56 Queen St. East, 416-974-8463 x102. $25.

**Mississauga Choral Festival**
- **Guest Conductor**
  - Simon Carrington
  - Professor Choral Conducting, Yale University

**GUEST CONDUCTOR**

**“THERE IS MUSIC IN MY SOUL”**

**Saturday, February 28, 2004**
- 7:30 pm
- Cawthra Park Secondary School, 1305 Cawthra Road (nt QEW)
- Tickets at the door $10 adults $5 children/students

**More Information:**
- 905-624-9704
- 905-624-9704
- 905-624-9704
- www.mississaugachildrensochoir.com

---

**www.MooredaleConcerts.com**

**Schubert**

The incomparable Octet featuring the Toronto debut of the great French violinist

**Raphaël Oleg** - first prize winner of the Tchaikovsky Violin Competition.

Raphaël Oleg will also perform a Ysaye Solo Sonata, and in Schubert’s Octet will be joined by some of Toronto’s finest musicians.

**Saturday, February 28 at 8 pm - Willowdale United Sunday, February 29 at 3 pm - Walter Hall, U of T**

Affordable tickets! $25, ($20 St./Sr.) 416-922-3714 x103
146-932-8666 x.231, 910-120.
- 7:30: Elmer Isler Singsers
Soundstreams Canada. A Canadian Celebration. Schafter: The Fallinto Light (world premiere); music of Palestiina & Strauss.
Guests: Vancouver Chamber Choir, Pro Coro Canada, Tafelmusik Chamber Choir, Elora Festival Singers, La Chose de Studie de Musique & others; Teru Kajustie, Lydia Adams & other guest conductors. Barbara From Atrium, 250 Front St. West. 416-217-0537. $25, $20.
- 8:00: Flying Cloud Folk Club; 8:00:
Giles Tomkins, baritone. Walter Park.
String Quartet - Quartet, Op. 3; Barber: Dover Beach for Voice and Percussion; Jerzy Cichocki, music director. Our Gather At The River; Erb: Shenandoah; Brahms: Simple Gifts. 416-204-1080. $20, $15 (members), $5 (students).
- 8:00: Music Gallery, Les Coucous Benevolcs. L.C. Smith: Versailles; Inachyzile: Rose; Melvold: Revenir; new works by Arnold & Abram: Elissa Peake, baroque flute; Paul Lackow, baroque violin; Nan Mackay, viola da gamba; Colin Tither, harpsichord, 197 John Street. 416-410-3655. $16, $14.
- 8:00: Victoria Scholars Men's Choral Ensemble. Simple Gifts. Copland: What's not to like? February 29, 2004 @ 2:00pm
Mezzo soprano Anita Krause, violinist Jacques Israelievitch, pianists Inna Perkis, Boris Zarankin, actor Nancy Palk and host Stuart Hamilton Tickets at Glenn Gould Studio Box Office: 535/52.5 seniors/students 250 Front St W. 416-205-5555.
- 7:30: Associates of the Toronto Symphony Orchestra. Toronto Symphony Youth Orchestra. Ensembles from the TSYO. Trinity-Saint Paul's Church, 427 Bloor St. West. 416-423-2133. $45, $42.
- 9:00: Hummingbird Centre for the Performing Arts. Samir Wad Master drummers & dancers bring ancient Korean folk tradition & Shaman ritual. 1 Front St. East. 416-872-2262. 130.50-975.
- 8:00: Toronto Theatre Organ Society! Kawasaki Club of Casa Loma. Windtner Pops at Casa Loma. Clark Wilson, organ. 1 Austin Terrace. 416-421-0918. $15.

Monday March 01
- 7:00: U of T Faculty of Music, St. Lawrence String Quartet. Mozart: Clarinet Quintet in A, K.581. Barber: Dover Beach for Voice and String Quartet, Op.3; Applebaum: 20 for string quartet, Giles Tomkis, baritone. Walter Hall, 80 Queen’s Park. 416-678-3744. $21, $11.

mississauga chorale society
2003-2004 season
Chrys A. Bentley Artistic Director
Sunday, February 29, 2004, 3pm.
Living Arts Centre
4141 Living Arts Drive, Mississauga
box office: 905-306-6000

reiquem
W.A. Mozart
Derek Holman
Jane Obermeyer, soprano
Marianne Bindig, mezzo soprano
David Pomeroy, tenor
Bruce Schaef, baritone
single tickets: $35/$25
$30/$15 (students & seniors)

media sponsors
Concert: Michael Bloss, organ. Students from the studios of Catherine Robbin, Stelmacovich-Mclaughlin Music. Norma Burrowes, Stephanie College, 4700 St. 4:00: St. 416-364-James'. Karen Susan York University March 6, 12:30: Yorkminster Park Church. see listings.

Masterworks.計數器，improvisation and Song for clarinet & piano; substance of two feeling for two percussion players; Summerdances for solo clarinet, winds and percussion. Peter Stoll, clarinet; John Hawkins, piano; Tim Ficenc & Dean Pomeroy, percussion; U of T Wind Ensemble; Denise Grant, conductor. Walter Hall 60 Queen's Park. 416-978-3744. Free.

Wednesday March 03
- 7:30: Markham Theatre for Performing Arts. John McDermott. Vocalist sings ballads and more. 171 Town Centre Blvd. 995-305-7469. 438.
- 8:00: Toronto Mendelssohn Choir, Italian Masterworks. Wladil; Gloria; works by Pergelesi & Monteverdi. Guests: Daniel Taylor, countertenor; Sue LeBlanc, soprano; Palestrina Chamber Chorus. Mendicini singers; Robert Desrosiers, choreographer, Noel Edison, conductor. 7:00: Pro concert with Rick Phillips. Carla Concert Hall. 444 Yonge St. 7th floor. 416-872-4285. 936. 170.

Thursday March 04
- 12:10: U of T Faculty of Music...John Hawkins 60th Birthday Concert. Hawkins: Dance, Improvisation and Song for clarinet & piano; substance of two feeling for two percussion players; Summerdances for solo clarinet, winds and percussion. Peter Stoll, clarinet; John Hawkins, piano; Tim Ficenc & Dean Pomeroy, percussion; U of T Wind Ensemble; Denise Grant, conductor. Walter Hall 60 Queen's Park. 416-978-3744. Free.
- 7:30: Markham Theatre for Performing Arts. John McDermott. Vocalist sings ballads and more. 171 Town Centre Blvd. 995-305-7469. 438.
- 8:00: Spotlight Musical Productions. Elaine It On The Movies! Tribute to the people who create music for movies. Fairview Library Theatre, 35 Fairview Mall Dr. 905-365-1107. $18. For complete run see music theatre listings. 8:00: Toronto Philharmonica. Buschman and Broadway: Forby and Ross Medley; Rhapsody in Blue; Suite to Hoagy Carmichael; Cole Porter, Andrew Lloyd Webber, James Lee, piano; Elena Watson, vocalist. Toronto Centre for the Arts, 5040 Yonge St. 416-733-9338. 416-870-8000. $20.-52.
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Mar 3.
**Saturday March 06**

- **1:30 & 3:00:** Toronto Symphony Orchestra. The Magic Horn – Kids’ Classics. Brought to you by The Magic Horn; Greg: Morning Mood from Peer Gynt Suite No. 1; Saint-Saëns: Bacchanale from Samson et Delilah. Magee Circle Mine Company; Erol Gay, conductor. Roy Thomson Hall, 60 Simcoe St. 416-893-4929.

- **2:00 & 8:00:** Canada Pops Orchestra. A Highland Fling. Singers, dancers, pipes and drums, featuring Rob Roy: A Concert Musical by David Warren. George Weston Recital Hall, 3940 Yonge St. 416 872 1111. $44-$691eve}. $39 ·

- **3:30:** Toronto Symphony Orchestra. Described as “one of the world’s most dynamic and innovative orchestras”. $25/member).

- **4:00:** Cathedral Bluffs Symphony Orchestra. Bernstein Candide Overture; Gerahm, An American in Paris; Graeg: Piano Concerto. Christine Wallner, piano; Robert Reines, conductor. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-970-5555. $20. $15, child under 12 free.

- **5:00 & 8:00:** Classic Jazz Society of Toronto. Steve and Marilyn Mellor With an All Star Band. Steve Mellor, Clinton/vocals; Marilyn Mellor, vocals. Eastman House, 685 Bloorview Ave. 416-277-0221. $30/event member). $25/member).

- **8:00:** Deer Park Concerts. Marnie Ginsbrecht, organ in Recital. Music by Bartok, Kafka, Mendelssohn, Bach, Scarlatti & Allegri. Deer Park United Church, 129 St. Clair West. 416-481-2979. $20.

- **8:00:** Deer L’Intemporel. Versailles; one winter evening... 19th Century French music. Mylene Guay, baroque flute; Anne L’Esperance, soprano; David Santall, harpsichord. Kimboine Park United Church, 200 Waverley Blvd. 416-657-0075. $20, $15, $10.

- **8:00:** Oriana Singers. A Touch of Tango. Guastavino: Indians; works by Piazzolla & Villa Lobos; folk music from Cuba, Argentina, Brazil, Peru, Uruguay, Dominican Republic & Columbia. Guest: Rodrigo Chavez & Cassava; Isabel Gennius, conductor. Eastminster United Church, 310 Danforth Ave. 416-487-2152. $15, $12.

- **8:00:** Mississauga Symphony. A Polish & Ukranian Celebration. Blend of traditional old country, Slavic and gypsy themes with classical pop and jazz. Vasyli Popuduk, violin; John Barnum, music director. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-803-0830. $45! $40. $31.50/student). $25.

- **8:00:** Oakville Centre for the Performing Arts. John McDermott; See March 5.

- **8:00:** Oriana Singers. The Seeds of Love. Brahms: Liebeslieder Waltzes; works by von Bingen, Schubert, Schumann, James Bourne, Ruth Watson Henderson, piano. Grace Church on the Hill, 300 Lonsdale Rd. 416 923-3123. $20, $15 (10% off). 8:00:


**The Jubilatte Singers**

**Director Isabel Bernaas**

**present**

**A TOUCH OF TANGO**

Rhythmic and sparkling music from Cuba, Brazil, Argentina, and other Latin American countries. Indians by Guastavino and works by Piazzolla and Villa-Lobos.

With Rodrigo Chavez and Cassava Accompanist Sherry Squires

**8 p.m., Saturday March 6, 2004**

Eastminster United Church 310 Danforth Avenue (west of Chester subway station)

$15, Seniors/Students $12

Tel 416-615-3120

**Produced with the support of:**

**The Ontario Arts Council**

**Chorus Niagara**

**Robert Cooper, Artistic Director**

**STABAT MATER**

**Sunday March 7, 2004, 3:00 p.m.**

Metropolitan United Church • 56 Queen St E

Dvořák: **Stabat Mater**

Soprano: Laura Whalen
Alto: Lisa Maguire
Tenor: David Pomeroy
Bass: Gary Reyle

**Tickets:** $25, $22 (Seniors) $12 (Students) may be ordered by phone at 416-530-4428 or by e-mail to orpheusschoir@sympatico.ca

For further information, please call 416-530-4428 or visit our website at www.orpheus.on.ca

Performance generously supported by the Jackman Foundation
Sunday March 07
- 3:00: Chrylark Arts and Music Series, Gregory Oh, piano. Works by Haydn, Buczyński, and Schumann. Heliconian Hall, 35 Harlton Ave. 416-851-9035. $15, $12 (seniors).
- 3:00: Markham Concert Band, The Turtie Keep Poppin'. De Mijl; music from Lord of the Rings: Bach; Sheep May Safely Graze; music from The Music Man. Markham Theatre, 171 Town Centre Blvd., 905-305-7469. $25, $22, $12.
- 3:00: Toronto Opera Orchestra for Performing Arts, 171 Town Centre Blvd. 905-305-7469. 2:30: Richard Whiteman Trio. www.aldeburghconnection.org

CONCERTS FURTHER AFIELD

In this issue: Barrie, Brantford, Dundas, Guelph, Hamilton, Lindsay, London, Newmarket, Oshawa, Peterborough, Port Dover, Port Hope, St. Catharines, St. Mary's, Sonya, Uxbridge, Waterloo.

Sunday February 01
- 3:00: Baroque Players of Hamilton. A Woman Scared. Handel: cantatas Aria da capo and Torna a dir; Te Deum; Te Deum. Laura Whalen, soprano; Linda Magee, mezzo; David Pomeroy, tenor; Gary Ridley, bass; Niagara on the Lake Sinfonia; Robert Cooper, conductor. Metropolitan United Church, 56 Queen St. East, 416-500-4428. $25, $22, $12.
- 4:00: Toronto Classical Singers. Salieri: Mass in D; Mozart: Requiem, K726; Sinfonia; Martha Willson, soprano; Jennifer Erns, alto; Lenard Whiting, tenor; Peter McGilvery, baritone; The Talkfies Players; Jurgen Potenzki, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1400, $20, $18.
- 7:30: Living Arts Centre. John McDermott, folk, Hammersson Hall, 4141 Living Arts Dr., Mississauga. 905-305-6000. $10, $9.
- 8:00: Flying Cloud Folk Club, Karen Savoia & Pete Heitman, Tranzac, 292 Brunswick. 416-410-3855.

Monday, March 8, 8 PM
Glenn Gould Studio
Tickets $40 - (416) 205-5555

Tuesday February 05
- 8:00: Orchestra London, Romantic Encounters. See February 4.

Wednesday February 04


February 06
- 7:00: Voula's Dance Co. Mystique. Middle Eastern music and dance. River Run Centre, 35 Woolwich Ave., Guelph. 519-763-0300. 224.
- 8:00: Players' Guild of Hamilton. Love in A Minor Key. Musical devised by William Boucneau & based on the music & lyrics of Lees-Bliay, Gary Smith, director. Studio Theatre, Hamilton Place, Summers Lane. 905-529-4284. 2:00, 7:15. For complete run see music theatre listings.

Saturday February 07
- 8:00: Steeltown Friends of Mohawk Jazz, Jazz Concert. Dave McMurdie Jazz Orchestra (Dave McMurdie, Mark Promane, Don Englink, Alex Dean, Quinnick Nachoff & other performers). Mohawk College, Farrell & West Fifth Sts., Hamilton. 905-578-2044. $25, $15 (advance). Free.
- 8:00: Capital Theatre. The Mykana: A capella. 20 Queen St., Port Hope. 1-888-434-5092, 137.

THE Adelaide CONNECTION presents
NATHALIE PAULIN soprano
BRUCE UBUKATA piano
in a recital of songs by French composers: Pauline Viardot, Cécile Chaminade, Francis Poulenc, and Faure's La Bonne chanson

Monday, March 8, 8 PM
Glenn Gould Studio
Tickets $40 - (416) 205-5555

Co-presented with Two New Hours on CBC Radio Two
Sunday March 7, 2004 • 8th • The Music Gallery
197 John Street (North side of Stephanie)
$25/$15/$5 • Reservations 416-204-1080

New Music Concerts Ensemble • Robert Aitken, conductor
$ World Premiere

Canada Council for the Arts
The SOCAN Foundation
torontodarartsboucll
The warhelaote com
Sunday February 08


- 7:00: Amis du Jazz, Brantford Band. The Church at Sonye, Simcoe St, late night. Port Perry. 905-329-2460. 11:20, 11:35.

- 8:00: Kitchener-Waterloo Chamber Music Society. Arya Alwaye. piano, KWCMS Music Room, 57 Young St. West, Waterloo. 519-888-1673. $20, $15, $10.

Friday February 13

- 8:00: Clearly Classical Concerts. Musical Couples - From Salon to Cabaret. Songs by Lher, Faust, Weill, Schubert, Mozart & Newman. Benjamin Butterfield, tenor; Anne Graham, soprano; Mark Thompson, clarinet; Susan Lee, piano. St. Paul's, University. 28 Park St. West, Dundas. 905-304-2367. 120, 118.


Saturday February 14

- 3:00: Arcady. The Ages of Love: Deanna Sarkey, soprano; David Law, clarinet; J. Wolf Performance Hall, London Public Library. 519-474-7444. $15, $10.

- 7:30: Newmarket Storytellers. Arabella Tracey. He loves me. She loves me not! Love stories and music from around the world. Spotlight Theatre, 17075 Leslie Street, Unit 182, Newmarket. 905-987-1139. $12.


- 8:00: Sanderson Centre for the Performing Arts. A Michaels Burgess Valentines. 88 Dalhouse Street, Brantford. 519-738-0000, 1-800-265-0710. $22, $20.

Sunday February 15


- 8:00: Sanderson Centre for the Performing Arts. Titanic - The Musical. By Stone & Yeston. 88 Dalhouse Street, Brantford. 519-738-0000, 1-800-265-0710. $50.

Wednesday February 18

- 2:00 & 8:00: Sanderson Centre for the Performing Arts. Titanic - The Musical. By Stone & Yeston. 88 Dalhouse Street, Brantford. 519-738-0000, 1-800-265-0710. $50.

Thursday February 19

- 7:30: Centre for the Arts, Brock University.Works by Bach, Busoni, Vivaldi & Haydn. Thomas Jones, conductor. St. Mary's United Church, 98 Dalhouse Street, Brantford. 519-755-5550 x2572. $24-182.


Saturday February 20


Sunday February 21

- 8:00: Kitchener-Waterloo Chamber Music Society. Lafayette String Quartet.

Saturday February 28

- 8:00: Sanderson Centre for the Performing Arts. Performing Arts: Swannportia, Cajun music. 88 Dalhouse Street, Brantford. 519-755-5550 x2572. $24-182.


- 8:00: Durham Region Concert Association. Gloria Casares - Port of the Plane. Salvation Army Temple, 57 Young St. West, North, Oshawa. 905-439-0815, 905-676-2414.


Monday March 01

- 8:00: Kitchener-Waterloo Chamber Music Society, Lafayette String Quartet.

Thursday March 05


- 7:30: Centre for the Arts, Brock University. Spotlight on: Jory McElroy & Angus Fergusian. Evening of song and jazz. Alphi's, Trough, University Club, 500 Glenridge Ave., St. Catharines. 905-888-5550 x2257. $25.

- 8:00: Lindsay Concert Foundation. Young Performers' Recital. Venue B.A. Lindsay. 705-328-0687.


- 8:00: Kitchener-Waterloo Chamber Music Society, Strophos Pizzicato, fortepiano. KWCMS Music Room, 57 Young St. West, Waterloo. 519-888-1872. $20, $15, $10.

ATTENTION High School Music Teachers!

Free WholeNote magazines are available for all music students who are attending concerts in the GTA, writing CD/performance reviews, or learning about contemporary musicians.

If you would like to include WholeNote in your classrooms, call Sheila McCoy at 416-928-6991 to arrange for free delivery.

WholeNote™
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.

February 1 - March 7 2004 www.THEWHOLENOTE.COM
**JAZZ CONCERT QUICK PICKS**

**Feb 1:**
1:30: CAMMAC/McMichael Gallery. Cooler by the Lake Jazz Ensemble.

**Feb 4:**
8:00: Humor Music Jazz Series. Latin Jazz.
8:30: U of T Faculty, Small Ensembles.

**Feb 6:**
8:00: U of T Faculty, Small Jazz Ensembles.
3:00: Cellabn Arts Theatre. Kuumba: Doug Richardman Sextet.

**Feb 7:**
8:00: Music on the Donway. For the Love of Jazz Featuring the David Rubinstein Jazz Group.

**Feb 8:**
3:40: Christ Church Deer Park. Jazz Vespers: Joe Study/Paul Novy/Don. 8:00: Barry Harris Trio.

**Feb 9:**
U of T Faculty, Small Jazz Ensembles.

**Feb 10:**
8:00: Friday at Eight. From Sacred to Jazz.
8:00: Symphony Hamilton. Jazz & Chet istics.

**Feb 11:**
8:00: Sound of Toronto Jazz Series. Don Thompson Trio.

**Feb 12:**
12:30: York University Dept. of Music.
8:30: U of T Faculty, Small Jazz Ensembles.

**Feb 13:**

**Feb 14:**

**Feb 15:**
8:30: Christ Church Deer Park. Jazz Vespers: Phil Dyer, piano; Scott Alexander, bass; Brian Barlow, drums.

**Feb 16:**
8:30: Sound of Toronto Jazz Series. Don Thompson Trio.

**Feb 17:**
8:00: Symphony Toronto. Jazz Cabaret Series: Emile Claire Barlow.

**Feb 21:**
2:00 & 7:00: Toronto All Star Big Band/The Saremood/The TASS Four. Vintage Vocals. TASS Four.

**Feb 24:**
4:30: Christ Church Deer Park. Jazz Vespers: Joe Study/Paul Novy/Don. 8:00: Barry Harris Trio.

**Feb 25:**
8:30: U of T Faculty, Small Jazz Ensembles.

**Feb 26:**
8:00: Friday at Eight. From Sacred to Jazz.

**Feb 7:**
3:00: Symphony Hamilton. Jazz & Chetistics.

**Feb 8:**
8:30: Sound of Toronto Jazz Series. Don Thompson Trio.

**Feb 9:**
8:00: Symphony Toronto. Jazz Cabaret Series: Emile Claire Barlow.

**Feb 10:**
8:00: Friday at Eight. From Sacred to Jazz.

**Feb 11:**
12:30: York University Dept. of Music.
8:30: U of T Faculty, Small Jazz Ensembles.

**Feb 12:**

**Feb 13:**

**Feb 14:**
8:00: CBC Radio OnStage. Studio Jazz Vocal Series.

**Feb 15:**
8:00: Irving Zucker Theatre. 190 King William St. Hamilton. 505-522-7529. 420-427.

**Feb 16:**
8:00: Symphony Toronto. Jazz Cabaret Series: Emile Claire Barlow.

**Feb 17:**
8:00: Sound of Toronto Jazz Series. Vocal Jazz Cabaret Series: Emile Claire Barlow.

**Feb 21:**
2:00 & 7:00: Toronto All Star Big Band/The Saremood/The TASS Four. Vintage Vocals. TASS Four.

**Feb 24:**
4:30: Christ Church Deer Park. Jazz Vespers: Joe Study/Paul Novy/Don. 8:00: Barry Harris Trio.

**Feb 25:**
8:30: U of T Faculty, Small Jazz Ensembles.

**Feb 26:**
8:00: Friday at Eight. From Sacred to Jazz.

**Feb 27:**
3:00: Symphony Hamilton. Jazz & Chetistics.

**Feb 28:**
8:30: Sound of Toronto Jazz Series. Don Thompson Trio.

**Feb 29:**

**Feb 30:**
8:00: Sound of Toronto Jazz Series. Vocal Jazz Cabaret Series: Emile Claire Barlow.

**Feb 1:**
1:30: CAMMAC/McMichael Gallery. Cooler by the Lake Jazz Ensemble.

**Feb 4:**
8:00: Humor Music Jazz Series. Latin Jazz.
8:30: U of T Faculty, Small Ensembles.

**Feb 6:**
8:00: U of T Faculty, Small Jazz Ensembles.
3:00: Cellabn Arts Theatre. Kuumba: Doug Richardman Sextet.

**Feb 7:**
8:00: Music on the Donway. For the Love of Jazz Featuring the David Rubinstein Jazz Group.

**Feb 8:**
3:40: Christ Church Deer Park. Jazz Vespers: Joe Study/Paul Novy/Don. 8:00: Barry Harris Trio.

**Feb 9:**
12:30: York University Dept. of Music.
8:30: U of T Faculty, Small Jazz Ensembles.

**Feb 10:**

**Feb 11:**
8:30: Sound of Toronto Jazz Series. Don Thompson Trio.

**Feb 12:**

**Feb 13:**

**Feb 14:**
8:00: CBC Radio OnStage. Studio Jazz Vocal Series.

**Feb 15:**
8:00: Irving Zucker Theatre. 190 King William St. Hamilton. 505-522-7529. 420-427.
JAZZ CLUB LISTINGS

Alleycats 2409 Yonge St. 416-481-8895
Every Tue (8:30) Christopher Flack Jazz Trio, Every Wed The Outlaws Jazz, Blues and Motown, Feb 6, 7, 20, 21, Lady Kate
Arbour Cafe 265 Lakeshore Rd. E., Oakville, 905-844-1940
Ben Wicks 424 Parliament 416-681-6425
Cameron House 408 Queen St. 416-703-0811
C'est What 67 Front St. E., 416-887-9499
Saturday afternoon traditional jazz from the Hot Five Jazzmakers
Gate 403 403 Roncesvalles 416-586-2300
Every Sun, Run Devil Run Session
Groszmann's Tavern, 375 Spadina Ave, 416-977-7000
The Happy Pals have been stamping New Orleans Jazz at Groszmann's Tavern for decades. How many decades? Nobody seems to know for sure. Founded and led by Kid Bastien until his death in early 2003, the Happy Pals are still rocking the house Saturdays 4:00 to 6:00 pm, or later. This month:
Feb 3-7 Hot Five Band, led by Kid Bastien until his death in early 2003. For further times and info. Call 416 531-6604
Feb 7 John W., Arbour Café, Toronto.
Feb 14 Dixieland, Swing-Tri, John W., Arbour Café, Toronto.
Feb 21 John W., Arbour Café, Toronto.
Feb 28 John W., Arbour Café, Toronto.
Jazz Club Listings! List all listings along with your Jazz Club:
Feb 2 N'Awlins Jazz Bar and Dining, Feb 3-7 9:30 pm, 10, 14, 15, 21, 22, 28, 29, and 1, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
Feb 3-7 Doug McBirnie's Jam at the basement of the Hamilton Spectator building on Main St.
Feb 4-5 On the House of Jazz, 9:30 pm, 10, 14, 15, 21, 22, 28, 29, 1, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
Feb 5 Introductory workshop on The Jazz Harp with Lorraine Scott-McPhee.
Feb 5-9 The Harp: An Historical Overview with Denis McNally.
Feb 6-9 E-Time, Toronto, Toronto.
Feb 7-11 Funkin' Classics with Joe C. and the Boys.
Feb 8-11 Toronto, Toronto.
Feb 9-13 Toronto, Toronto.
Feb 10-14 Toronto, Toronto.
Feb 11-15 Toronto, Toronto.
Feb 12-16 Toronto, Toronto.
Feb 13-17 Toronto, Toronto.
Feb 14-18 Toronto, Toronto.
Feb 15-19 Toronto, Toronto.
Feb 16-20 Toronto, Toronto.
Feb 17-21 Toronto, Toronto.
Feb 18-22 Toronto, Toronto.
Feb 19-23 Toronto, Toronto.
Feb 20-24 Toronto, Toronto.
Feb 21-25 Toronto, Toronto.
Feb 22-26 Toronto, Toronto.
Feb 23-27 Toronto, Toronto.
Feb 24-28 Toronto, Toronto.
Feb 25-29 Toronto, Toronto.
Feb 26-30 Toronto, Toronto.
Feb 27-1 Toronto, Toronto.
Feb 28-2 Toronto, Toronto.
Feb 29-3 Toronto, Toronto.
Feb 30-4 Toronto, Toronto.

NEW MUSIC QUICKPICKS, CONTINUED FROM PAGE 47

February Thursday

The Tranzees 202 Brunswick Av. 416-923-8137
Mon 9pm 12 Open mike w/ adam blair, Thu 10-1 Mighty Gifl Show jazz originaJt Fri 5-7 classic Jazz mattinee w/ The Foolish Things, Victory Cafe 561 Markham St. 416-516-5787

Located beside Honest Ed's this spot is the Thursday night home of Club Django.
Wildfire Steakhouse and Wine Bar 349 Yonge St. 416-487-4990, Every Tues. 6:30-9:30 Dick Feller/Dan Ionscu

February Friday

NN 12:10 U of T Faculty of Music, Toronto Wed. Outlier
NN 8:00 Toronto Symphony Orchestra, Roy Thomson Hall Feb 6
Friday February

NN 7:30 York University Dept. of Music, Improv Soc., No Signs of Repeat
NT 8:00 Performing Arts Yr. Region
Feb 6 Fabio Fabian, Jonas Veldran, clarinet and Peter Langswort, piano.
NN 9:00 Soundstreams Canada/CBC Radio's Two New Hours. Beauty on the Edge - Music of Maja Rafkje (Norway) & Melissa Hua Canam.

Saturday February

NN 9:00 U of T Faculty of Music, Wind Ensemble and Concert Band.
Sunday February

NN 2:00 New Music Concerts/University Settlement Music and Arts School. Music Spanish: Joseph Macerolo, accordion.

February Thursday

NN 8:00 Music Gallery, Wavelength 200.
Friday February

NN 8:00 Ermeno Music School, Toronto. Music for flute, cello & piano. "PSYCHOPOMPOS"

February Thursday

NN 8:00 Scarborough Philharmonic. A New Romance.

Sunday February

NT 1:30: CAMMAC/Michael Gallery. Rika Gorkin, viola and piano.
NN 9:00 Janice Jackson, soprano & The Canadian Electronic Ensemble, Music Gallery Benefit Concert.

Tuesday February

NT 8:00 Centennial Music Minor, Bassen.
NT 8:00: Tadlock Players. Sense and Nonsense.
NT 8:00: Varna. In each of the three concert halls of the Royal Conservatory of Music.

Wednesday February

NT 8:00: Tadlock Players. Sense and Nonsense.
NT 8:00: Varna. In each of the three concert halls of the Royal Conservatory of Music.

Thursday February

NT 8:00: Music Gallery, Wavelength 200.
Friday February

NT 8:00: Music Gallery, Wavelength 200.
NT 8:00: Varna. In each of the three concert halls of the Royal Conservatory of Music.

Saturday February

NT 8:00: Douglas Rice. Harvest Sky.
NT 8:00: Music Gallery, Wavelength 200.

Sunday February

NT 2:00: Northdale Concert Band.
NT 3:00: Udoits. Project.

February Thursday

NT 8:00: Kitchener Waterloo Chamber Music Society. Jeremy Findlay, viola and Ewan Boalch, piano.
February Friday

NT 10:00 pm. NUMUS Inc. Jazzaffair.

February Saturday

NT 8:00: Symphony Hamilton. Jazz & Classics.

February Saturday

NT 2:30: Georgian Music St. Lawrence String Quartet.

February Saturday

NT 3:00: Arcadey, A Faro Musicality.
A concerted effort please!

by Jim Tennyson

Back in the days when I taught high school my class and I made a yearly field trip to hear the TSO at Roy Thomson Hall. I plodded myself in the middle of my little herd and those happy hours were the only time I have ever exerted complete control over the behaviour and deportment of a concert audience, or at least the part with which I was intimately involved. It was bliss! I had my class well and truly warmed. "Remember!" I intoned, in a voice of doom, "this is real life: you know, REAL virtual reality: you can see them and they can see you. I know several orchestra members and if you kids embarrass me in front of them I'll look at you the way I would a concert, transfixed a poor woman in front of us during most of the people in front of me. Krakeling and those happy adults would have become more proactive in this regard too. I recently sat beside a gent who coughed his way through the first few selections at which point the woman in front, turned, looked over her shoulder and offered the gent a candy, which, in supreme act of malice retribution he refused! I should have taken it myself because my suppressed giggles set me off on a mild coughing jag.

But it's a new Millennium and customs change: in the 18th century audiences, and in particular opera audiences, acted as if they were attending a gala soiree, especially in the flirtatious anterooms of the boxes. And we seem in some ways to be recovering the romantic past. Since many concerts these days take place in churches, department and posture, to wax 18th century for a moment, can undergo a certain degree of modification. After intermission recently at a wonderful Baroque concert, I noticed that the tall young man in front of me who sported a diverging Celtic tattoo on his bald spot, had vanished at intermission, yet strangely his friend remained. It was when I leaned forward that I realized he had NOT departed at all, but was lying prone on the pew, his head in his friend's lap with a beady look on his face as his buddy lightly rubbed his back. Was I appalled? Not a bit: my sight lines improved 100%.

In fact I really don't care what they do as long as they are quiet about it. And the young are often quite fine... unorthodox but fine. It's the boomers, bless em, who really don't "play well with others."

MEDICAL RESEARCHERS HAVE IGNORED THE FACT THAT A CONCERT IS ONE OF THE MOST EFFECTIVE EXPECTORANTS KNOWN

Technology in particular seems to defeat them: that silent vibrating ringing function on their cell phone is "Not like that!" he exclaimed in a voice of doom, "this is real life: you know, REAL virtual reality: you can see them and they can see you. I know several orchestra members and if you kids embarrass me in front of them I'll look at you the way I would a concert, transfixed a poor woman in front of us during most of the people in front of me. Krakeling and those happy adults would have become more proactive in this regard too. I recently sat beside a gent who coughed his way through the first few selections at which point the woman in front, turned, looked over her shoulder and offered the gent a candy, which, in supreme act of malice retribution he refused! I should have taken it myself because my suppressed giggles set me off on a mild coughing jag.

But it's a new Millennium and customs change: in the 18th century audiences, and in particular opera audiences, acted as if they were attending a gala soiree, especially in the flirtatious anterooms of the boxes. And we seem in some ways to be recovering the romantic past. Since many concerts these days take place in churches, department and posture, to wax 18th century for a moment, can undergo a certain degree of modification. After intermission recently at a wonderful Baroque concert, I noticed that the tall young man in front of me who sported a diverging Celtic tattoo on his bald spot, had vanished at intermission, yet strangely his friend remained. It was when I leaned forward that I realized he had NOT departed at all, but was lying prone on the pew, his head in his friend's lap with a beady look on his face as his buddy lightly rubbed his back. Was I appalled? Not a bit: my sight lines improved 100%.

In fact I really don't care what they do as long as they are quiet about it. And the young are often quite fine... unorthodox but fine. It's the boomers, bless em, who really don't "play well with others."

Medical researchers have ignored the fact that a concert is one of the most effective expectorants known.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

A concerted effort please!

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.

...and there is a reason. When music is performed, clouds of droplets generated by the performers suspended in the air. The air reaches and collects on the body's mucous membranes. This process is called "musical cough". The droplets can be sucked up into the body's airways and the mucous membranes become irritated. The irritation causes a coughing reflex, which expels the droplets from the body.
ANNOUNCEMENTS

*February 6 & 7: Toronto Consort Board of Directors Midwinter Marvel Silent Auction. Bid on a variety of items including ticket vouchers for musical & theatrical events, gift certificates, etc., before the soldout of Buggles concerts or during intermission (see daily listings). Gymnasium, Trinity-St. Paul’s Centre, 427 Bloor West. 416 530-4735.


*February 22 7:30: Royal Canadian College of Organists, Hamilton Centre. Tune My Heart – 300 Years of Hymns from Modernist hymns from North America, Britain, Argentina and Zimbabwe. Dr. John Anderson, narrator. Ayerfont United Church, 434 Main St. East, Hamilton. 905 549-5887. Rehearing Openings taken to support the work of Wesley Urban Ministries, Hamilton.

*February 24 & 6:00: National Jazz Awards. Performances by Holly Cole, Danny Chenstonian, Sextet, Humber College Big Band, Peter Appleyard, Roberto Ocho�iniel Nonet & others; host: Denzil Sinclair and Ranee Lee. 7:00: VIP cocktail reception. Winter Garden Theatre, 189 Yonge St. 416 672-5555, 455, 476(induces reception).


*February 28 1:30: Royal Canadian College of Organists. Young Organists Competition. Lawrence Park Community Church, 2180 Bayview Ave. 416 576-7716.

*March 3 8:00: Canadian Opera Company. Fifth Annual Fine Wine Auction. Live auction conducted by Stephen Range of Ritchie’s Auctioneers and Appraisers; raffle tickets. Sheraton Centre Toronto. 133 Queen St. West. 416 386-2306. $50 each or 5 for $200.


*February 10: Toronto Sinfonietta Art Boutique is collecting classical and jazz CDs, plus old or broken musical instruments. A variety of musical items will be used by invited artists to create pieces of art. To donate CDs and instruments, bring them to our concerts Feb 26, 300 – see daily listing or call 416 763-6748 for pick-up.

*February 10: Toronto Summer Music Centre. A Valentine Affair. A speaker discussion of the creative team of John Gay’s original ballad opera and of Britten’s realization, with excerpts performed by members of the cast. Chaired by Iain Scott, Walter Hall, 80 Queen’s Park. 416 978-3744.

*February 10: Toronto Maritime Choral Society. Choral Concert. Featuring works by Tangeri, Cecilia Turner, and others. St. Lawrence Hall, 130 St. Lawrence St. 416 221-4864.


*February 23 14:00: Toronto Summer Music Centre. A Valentine Affair. A speaker discussion of the creative team of John Gay’s original ballad opera and of Britten’s realization, with excerpts performed by members of the cast. Chaired by Iain Scott, Walter Hall, 80 Queen’s Park. 416 978-3744.


*February 23 14:00: Toronto Summer Music Centre. A Valentine Affair. A speaker discussion of the creative team of John Gay’s original ballad opera and of Britten’s realization, with excerpts performed by members of the cast. Chaired by Iain Scott, Walter Hall, 80 Queen’s Park. 416 978-3744.


Lectures/Symposia

*February 11 9:15: University of Toronto Faculty of Music. Mozart and His Influences. Lecture by Carol Haas. Room 130, Edward Johnson Bldg., 80 Queen’s Park. 416 878-3744.

*February 12 12:15: University of Toronto Faculty of Music. The Ruggage’s Opera: Across the Centuries. Discussion by member of the creative team of John Gay’s original ballad opera and of Britten’s realization, with excerpts performed by members of the cast. Chaired by Iain Scott, Walter Hall, 80 Queen’s Park. 416 978-3744.

*February 15 2:00: Toronto Opera Club. Mozart Hauts et Horizons. I Have Known. Piano presentation by guest speaker Maria Soccor. Toronto Opera Club, 80 Queen’s Park. 416 924-3940. Members $12.

*February 27 7:30: Gilbert & Sullivan Society of Toronto. A speaker talk of the musical Showboat, with soloists & group singing. St. Lawrence Hall, 130 St. Lawrence St. 416 221-4864.

CLAIM YOUR VOICE

Organic and functional vocal training to gain access to your full range, resonance and vocal freedom. For singers, public speakers, teachers, clergy, or if you just want to enjoy using your voice!

Sue Crowe Connolly
Hamilton Studio
905-544-1302
Toronto Studio
416-523-1154
**Gift Certificates Available**

YOUR VOICE

Is a unique and dynamic expression of your SELF

VOICE LESSONS

Available to everyone regardless of age, experience or musical genre

NEW! CANTARE CD
A portable vocal warmup.

Katherine Scott, B.Mus.
Call 416-562-0669
Visit www.katherinescott.com

ANNOUNCEMENTS, ETCETERA

CONTINUED

Academy Of Music

Established 1961
OUR PRICE = MUSIC TO OUR CUSTOMERS' EARS
YAMAHA DIGITAL PIANOS
ELECTRONIC KEYBOARD/GUITARS
ALSO USED PIANOS (UPRIGHTS & GRANDS)

LESSONS • SERVICE • TUNING
ACCESSORIES • BOOKS
VISIT OUR SHOWROOM

www.academyofmusic416 416-924-7499
439 COLLEGE ST.
(2 BLOCKS WEST OFF BATHURST)

* March 6 5am to 5pm: Unionville Wind Conductors' Symposium, Open to all music educators and university students interested in improving their knowledge of wind band literature. Demonstration groups, open forum discussions & optional participation in a conducting master class. Featured clinicians: Frank L. Battisti & Eugene Migliaro Corporon. Unionville High School, 201 Town Centre Blvd. 905-479-2787 x549. $70 ($50 university students).


* Worlds of Music Toronto. Global Music Workshops. Spring session begins January 27, 2004 & runs for 10 weeks of 2-hour workshops:

Ghanaian Drumming with Kwasi Dunyo: Saturdays, 12:30-2:30
Latin American Rhythms with Rodrigo Chaver Saturdays, 3:00-5:00
Arabic Rhythm & Dallyance with Roula Said: Tuesdays, 7:00-9:00
Cuban Music Ensemble with Luis Mario Ochoa, Sundays 3:00-5:00
Klezmer Music Ensemble with Martin Van de Ven, Tuesdays, 7:30-8:30
Roma (Gypsy) Band with David Buchbinder, Sundays, 12:00-2:00
Celtic-Canadian Fiddling (Beginner & Advanced) with Anne Lederman, Thursdays 6:30 & 8:00: 8:00-9:30
Greek Bouzouki with Kostas Apostolakis, Saturdays, 12:00-2:00
Indian Music with Gauh Guha, Saturdays 3:00-5:00
Songs of the Caucasus with Andrea Kuzmich, Fridays 7:00-9:00
For more information: 416-588-8813 or www.worldsofmusic.ca

JAMES SUGG, M. MUS.

VOICE STUDIO

Private and Group Lessons
In Studio or at your Home

• Take your singing to a new level!
• Develop your voice’s true potential!
• Resolve technical problems holding you back

With more than 20 years experience as a certified Professor of Voice, Opera, Lyric Diction and 25 years of preparing singers for Opera and Musical Theatre, James Sugg can help you build a logical rational technique for singing or speaking.

CALL 416-920-3192

Joan Barrett & Paul Hyman

Specialists in Performance Enhancement
Services include: individual coaching, trainings and presentations.

Brain Gym® Training
Tools for Performers, Teachers & Students
March 5-7, 2004 - Toronto

For more information call (416) 487-4177
info@excel-ability.com
www.excel-ability.com

Love To Sing?

Breathe new life into your voice with a unique and sensible kinesthetic approach to vocal pedagogy. This is a method which focuses on influencing and improving the co-ordinative process of the vocal muscles. It brings them into equilibrium, thus eliminating muscular interference. Great for Everyone!

Experts: All styles, All Levels, Beginners and Children welcome, Excellent for public speakers, actors, etc.

Call Pattie Kelly for private lessons at 905-271-6896

PICK UP SOME NEW SKILLS

Sign up now at

The North Toronto Institute of Music

• NEW! Jazz Program
• NEW! Scene Study and Acting
• Private Lessons & Theory Classes
• Pre-School classes

Musical instruction by highly qualified teachers in the heart of Toronto

Call Right Now! 416-488-2588
www.ntimusic.com

Viva Voce Voice Studio

A DYNAMIC ONE-OF-A-KIND TEACHING DUO

Deborah Jeens Soprano, Mus.Bac. Performance, Diploma in Operatic Performance, University of Toronto
Andrée Bernard Chanteuse, Jazz singer, Laval University

CLASSICAL • BROADWAY • JAZZ • POP

Preparation for entrance exams and auditions, all styles and levels

7 Pleasant Blvd. (Yonge and St. Clair) 416-323-1417

Toronto Centre, Royal Canadian College of Organists presents its third annual

"Pipes, Pedals, and Pizza"

Learn about the pipe organ at this March Break Event for children of all ages

Tuesday, March 16, 10:30 a.m. - 12:30 p.m.
Hands-on sessions at various venues
Registration fee of $10 includes pizza lunch

2 p.m. Recital and demonstration at St. James' Cathedral Free admission

For information: Peter Treen at 416-533-1301

wholenote.com February 1 - March 7 2004
ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Fuller, B. Math. CMA. 604-250-0809 or 604-492-2865.

ARTIST SECTIONS/LEAD/SOLOIST, near York Mills subway: high standard, traditional repertoire, chord sound preferred. Excellent sight-reading. Spring Mount Requiem w/orchestra. Phone 604-429-3379

The ALEXANDER Technique enhances performance skills, pitch, posture, touch, and confidence. To enjoy a free introductory lesson, please contact Dennis Lynn at 416-984-7028 or www.vitalspark.ca

JOHANNE, 416-461-3733

J.S.Bach, Renaissance, Jazz. Art Levine, MA, MAESTRO DANIEL EBY offers his 20 years of teaching experience in the GTA to singers interested in studying vocal pedagogy, improving their own vocal techniques or the "how-to" of vocal rehabilitation. Reasonable rates and a convenient downtown location. Call 416-537-9598 for info.

LINDA MAGUIRE, MEZZO-SOPRANO, seeks beginning and/or advanced vocal students. Free initial consultation. 416-932-9019, divamaguire@hotmail.com www.lindamaguire.com

FESTIVAL WIND ORCHESTRA: Community concert band of above-average calibre seeks new members. Lead alto sax, flute, bass clarinet, clarinet, flute, trumpet, and percussion players especially welcome! Professionally conducted. Rehearsals on Thursday, 7:30-9:30, Yonge & Sheppard. For more info, visit www.festivalwindorchestra.com or call Shelley: (416)941-1883

HAVE YOU EVER WANTED TO SING, thought you wouldn't be or couldn't, or do you just want a place to play with the possibilities of your voice. Small groups, 6 - 75, Johannesburg, 416-461-9456.

MAESTRO DANIEL EBY offers his 20 years of teaching experience in the GTA to singers interested in studying vocal pedagogy, improving their own vocal techniques or the "how-to" of vocal rehabilitation. Reasonable rates and a convenient downtown location. Call 416-537-9598 for info.

LINDA MAGUIRE, MEZZO-SOPRANO, seeks beginning and/or advanced vocal students. Free initial consultation. 416-932-9019, divamaguire@hotmail.com www.lindamaguire.com

PERFORMANCE SPECIALISTS Jean Barrett & Paul Hyman address the many factors that make or break performance excellence. Ensure that all you do in your practice time is available when it's showtime. Services include individual coaching, trainings and preparations. Call 416-467-4177

The PERFORMING EDGE Performance enhancement training in tension management, concentration, goal setting, imagery. Individualized to meet your performance situation. Kate F Hays, Ph D, C Psych, practicing clinical and performing arts psychology. 416-993-0847

ROB CARROLL jazz and classical guitar instruction, theory, ear-training, 416-877-3531


VIOLIN LESSONS Experience the adventure of playing beautiful music with an ergonomic approach. Beginner, Intermediate, Advanced. We, the teachers are university conservatory trained and perform solo, orchestra and chamber music in Canada, USA and Europe. Reasonable rates. 416-353-8104 reeljigs@hotmail.com

ZEN RECORDS LIMITED recording on location mixing editing recitals festivals film broadcast media

zenon waschk - sound engineer 905 271 9865 zenrecords@ca.inter.net

STUDIO 92

2" analog/24 bit digital recording & mastering Great live room in old movie theatre Yamaha Grand Piano Hammond M3 & Leslie Milestone Drums $50 per hour

416.467.9597 www.studio92canada.com

Call for a coffee and tour

CanClone Services email; canclone@on.on.ca

Acrobat Music INC. RECORDING STUDIO

Professional 32 Track Studio Steeleyard Grand Piano

Rena Galle, award-winning songwriter and Jim Morgan, June and Emmy winning engineer and producer at your service. Call for a tour (905) 420-8525

Visit our site www.acrobatmusic.com

"You will never record better for less. Ask our clients!"
**VOCAL MUSIC:**

**CD DISCOVERIES**

**OPERA AND VOCAL MUSIC:**

**Samuel Barber - Vanessa**

Ellen Chickering: Ray Pouvens;
Andrea Matthews: Marion Dry
Ukrainian National Capella
Dumka; NSO Ukraine; Gil Rose
Naxos 8.669140-4

Often cited as a pinnacle of American opera, Samuel Barber's *Vanessa* is a grand and sordid tale of the sexual neuroses of the idle rich. Make that extremely idle; the wealthy protagonist has spent the past 20 years pinning away, waiting for her lost love Anatole to abandon his wife and return to her. When a man of that name does indeed appear one day she is stunned to discover that he is Anatole's son, a suave and destitute dandy. While Vanessa (a slightly lispy Ellen Chickering) recovers from her swoon, Anatole Jr. (the superb tenor Ray Pouvens) familiarizes himself with his naive niece Erika (soprano Andrea Matthews in an elegant interpretation of a difficult role) and, we later learn, impregnates her that very evening. At the conclusion of the work the delusional Vanessa and the dastard Anatole are a happy couple on their way to Paris, while the unfortunate Erika, who has nearly killed herself inducing an abortion, remains behind.

It is a curious tale to be sure, demeaning to women and hobbled by a peculiar aristocratic Eurocentrism that was to fall out of fashion soon after Vanessa's triumphal premiere at the Metropolitan Opera in 1938. The music itself however, remains magnificent, with many a memorable moment. Flowing passionately and inexorably in one long line to the shattering conclusion. The diction of the ensemble is excellent throughout and Gil Rose draws a vivacious performance from the National Symphony Orchestra of Ukraine.

**Puccini - Turandot**

Gina Cigna: Francesco Merli;
Magda Olivero
Italian Broadcast Authority;
Franco Ghione
Naxos 8.110193-94

Naxos' superbly restored 1938 complete recording of *Turandot* is a masterpiece that should be in every opera lover's collection. It catches some of La Scala's best inter-war singers performing a fresh work that sums up and surpasses all that Puccini achieved in his lifetime. The composer left the final sections of the work unfinished, and it was Toscanini who supervised Franco Alfano's completion and premiered it in 1926, two years after Puccini's death.

**Massenet: Manon**

Renée Fleming,
Marcelo Álvarez
Orchestre & Chœurs de L'Opéra National de Paris
Jean-Louis Pailhas
Sony SSK 90458

Manon is a long opera and cuts are inevitable in a stage performance—this one was recorded live at the Paris Opera. But dropping Guillot's interchange with Manon at the end of Act III, where he turns against her and initiates her downfall, is regrettable since it saves a mere four bars. The orchestra and chorus under the astute Jesús López-Cobos back up the top-notch voices, especially Marcelo Álvarez and Alain Varnèges, in great style. This is a *Manon* to treasure, although it doesn't replace the more idiomatic studio recording with Gheorghiu, Alagna and van Dam.

The three arias from *Manon* on French soprano Natalie Dessay's new collection make it clear why her upcoming stage debut as Massenet's heroine is so greatly anticipated. Among them is the alternative to the famous *Gavotte*, the rarely heard *Rire toujours?*, which Massenet wrote ten years later. It is even more flowery and ornate and Dessay tosses off the roulades with joyous insouciance. Even in its highest range, her voice sparkles with lovely full tone. Every word is so clear that it is easy to forget just how high she is.

This disc includes a number of arias from French operas rarely seen on stage, like *Conduisez-moi* from Offenbach's *Robinson Crusoe*, as well as the familiar, like *Ah! Je veux vivre* from Gounod's *Roméo et Juliette*. Plasson is peerless today in French opera, and his orchestra and choir play with verve, embodying the glorious singing.
today is known primarily for I Pagliacci.
Alagna is a lyrical singer, more ardent than theatrical. But even though he spurns the traditional sliding, sobbing, and flattening the pitch for pathos that these emotionally expressed works often invite, he is always dramatically convincing. Even with some roughness at the bottom of his range, he provides movingly beautiful renditions of these wonderfully sentimental works.

Pamela Margles
Concert Notes: The Canadian Opera Company continues its run of Turandot on as noted in the review above. Opera Ontario presents Le Portrait de Manon, Massenet’s sequel to Manon, at Hamilton Place on January 31, February 5 and 7. Renée Fleming appears in concert at Roy Thomson Hall with Richard Bado, piano, on Sunday, April 4 at 2:00.

le miroir de mon amour
Leslie Fagan, soprano;
Brian Finley, piano
Independent
(www.lesliefagan.com)

What do you do if you possess a good voice, trained musicality and a desire to perform and record serious music? Unfortunately, there is no Canadian Idol system for classical singers, and not surprisingly, record companies are not tripping over themselves offering contracts to young classical musicians. Enter Leslie Fagan. A protégé of Lois Marshall, possessing a strong, sharply defined voice with some pleasant vibrato, Ms. Fagan took matters in her own hands, producing and financing her debut CD. She lists the great Romanian soprano Ileana Cotrubas as her influence and it is easy to see why, especially in her fearless attack on notes. Ms. Fagan has what it takes to be an all-round diva. She happens to be a beautiful woman with a lot of stage presence. Does she have the unerring skill of a great record producer? On that scale, she scores somewhat lower.

Though selections from Rachmaninoff, Debussy, Faure, Tchaikovsky and Hahn are beautifully sung and heartfelt, she might better have concentrated on the music where her voice sounds nothing short of astonishing. I am talking about the songs by Richard Strauss, of which we only get only 3 and are left wanting more! In this cruel world of soundbites and first impressions, Ständchen should have been track number 1, as that cut alone is enough to make you buy this album.

I look forward to hearing more of Leslie Fagan’s voice, especially in a repertoire that does her complete justice. As for Canadian Idol, let’s just say she is in a class of her own.

Robert Tomas

A Quiet Thing
David Daniels
Virgin CDC 72435 45601 2 5

A glance through the group’s lengthy “discography” on the occasion of Tafelmusik’s 25th anniversary reveals that they have stayed away from French repertoire for the most part, favouring rather the Italian concerto grosso, music of Bach and Handel, and some of the symphonies, concertos and concertos of Haydn and Beethoven. Thus the Rameau CD – which reunites Lamon and the band with producer Neil Cryer and HMV – is long-awaited by followers who have enjoyed Tafel-
music’s live performances not only of Rameau, but Lully and Marais, as well.

In the end it’s a problematic disc to assess. The choice of repertoire is appealing: Dardanus is one of Rameau’s most thrilling scores, full of passion, intellect and grace. It contains a great deal of instrumental music, used for ballets, preludes and entr’actes. However, in bringing this music together as a suite some of the context has unfortunately been lost. We are presented with “charming” music, one cut after another, that all seems somewhat devoid of meaning. Everything feels a little rushed and – dare I say – a little too perfect. It doesn’t linger at the moments of pathos, or really make a meal out of those wrenching French ornaments, or take care to try different phrasing in the repeats of sections. In short, it’s a gloriously recorded disc, the sound is gorgeous, and the playing is clean and precise, if somewhat lacking in velvet and bordeaux.

Special mention must be made, however, of the exquisite flute playing of Christopher Kraeger and Alison Melville; and Melville’s free-spirited piccolo delights at its every appearance.

In contrast, the compilation release from Analekta is full of vigorous, engaged, meaningful playing and gives solo turns to some of the orchestra’s unsung heroes. Chief among these is oboist John Abberger who’s playing of the 2nd and 3rd movements of Marcello’s oboe concerto is remarkable; the terrific Tafelmusik trumpet players make an appearance in an excerpt from Bach’s 3rd Orchestral Suite, and the elegant playing of violinist Geneviève Girardelle gets briefly showcased as she teams up with Lamon in the outer movements of the familiar A Minor double concerto by Vivaldi. There’s a healthy dose of vocal music on the disc, with some of Canada’s finest singers – Brett Polegato, Karina Gauvin, Marie-Nicole Lemieux to name three – featured in excerpts by Bach (Coffee Cantata), Handel (arias from Alcina and Agrippina), Vivaldi and Scarlatti. It’s a delightfully recording with that full, rich Tafelmusik sound we know and love.

Larry Beckwith

Concert Note: Tafelmusik presents “On the River Thames: An English Concert” with guest director Richard Egarr February 12-15 at the Trinity/St. Paul’s Centre.
Yamaha carbon fibre bows combine traditional craftsmanship with modern technology. They offer the same superb response, balance, playability and tone that you expect from pernambuco, without the cost and fragility. Their exceptional durability means that they are better suited to withstand aggressive playing and extreme climates while still delicate to the touch. No matter where you take them, Yamaha's carbon fibre bows will deliver the performance that you desire.

The pernambuco of carbon fibre bows.

©2003 Yamaha Canada Music Ltd., Band & Orchestral Division, 135 Miller Ave, Toronto Ontario, M1S 3R1
Yamaha is a registered trademark of Yamaha Corporation. All rights reserved. www.yamaha.ca

Canadian Music Centre Distribution Service

20 St. Joseph Street, Toronto
9am-5pm Monday to Friday
(416) 961-6601
www.musiccentre.ca
ds@musiccentre.ca

Over 700 Cd's of music by Canadian Composers, recorded by Canada's foremost recording artists.
Baroque Transcriptions
Paul Merkelo, Luc Beauséjour
Analekta AN 2 9812

As someone who makes a living making harpsichords sound good, I need to declare my bias towards key­board music. That being said, an entire CD of transcriptions like these might get old fairly quickly, but that is counteracted here by Paul Merkelo’s trumpet playing, certainly some of the most beautiful that I have ever heard. A marvel of sensitivity and restraint in this context. The difficulty comes in the balance of the trumpet with the continuo.

The harpsichord in the Handel Sonata in G is clearly no match for the trumpet. Could not the mastering engineer have cheated a little and given us more sound? In the case of the Bach choral preludes, the voices need to be heard more or less equally, yet it sounds more like the organ is accompanying the trumpet rather than a real partnership with the polyphonic textures. Why so timid? Use the full registration of this wonderful organ – the trumpet can handle it.

Handel’s famous Largo is played on the organ only – which I thought odd as I expected to hear the trumpet in this one. Nicely played though, with excellent choice of registration on the organ – the hazard stop is wonderful. Luc Beauséjour is also delightful in the Purcell Hornpipe for solo harpsichord.

The Albinoni Adagio – actually a modern work cobbled together by Remo Giazotto in 1945 from a few measures of Albinoni and a figured bass line – is a great vehicle for the trumpet, very dramatic, but not, in my opinion, a “Baroque Transcription.”

Overall a nice try, gorgeous at times and awkward at others, but you’ve got to be a trumpet fan for this one.

Den Gil

Mendelssohn – Complete Works for Cello and Piano
Elizabeth Dolin; Bernadene Blaha
Analekta FL 23166

Felix Mendelssohn is perhaps best known for his orchestral music, concerti, and oratorios, but his chamber music output contains many delights. The complete works for cello and piano on this recording include two sonatas, a set of variations, a short Asai Tranquillo and one beautiful example of his trademark Song Without Words.

The first sonata (Op.45) and the variations (Op.17) are dedicated to Mendelssohn’s brother Paul, a gifted cellist, and display the composer’s ability to combine Baroque and Classical formal structures with a slightly more Romantic harmonic language, developed in the style of late Beethoven. The second sonata (Op.58) elaborates in more depth on themes both lyrical and lively, while the Song Without Words is the perfect elegiac accompaniment to contemplating frost-covered windows in the late afternoon sun.

Elizabeth Dolin and Bernadene Blaha perform all this music with the style, fluidity, and unity of purpose that comes of a long collaboration. Dolin’s tonal palette ranges from an operatic tenor in the recitative-like Adagio of the second sonata, to a warm, slightly pebbled texture which serves well in the more vigorous sections. Blaha uses many subtle dynamic and rhythmic nuances to shape and propel this disarmingly unpretentious music. Both players are secure in the demanding vivace figurations of the Op.58 finale, and the pizzicato/pianissimo opening of the Allegretto movement is particularly lovely. They have achieved a convincing balance of grace and transparency which suits this repertoire perfectly.

Den Gil

Great Pianists – Levitzki Volume 2
Mischa Levitzki
Naxos Historical 8.110769

Great Violinists – Milstein
Mendelssohn, Bruch and Tchaikovsky Concertos
Nathan Milstein
Naxos Historical 8.110977

Given the popularity and recorded exposure of Jascha Heifetz and Yehudi Menuhin, one might believe that in the 1930s, and for decades later, Nathan Milstein was an “also ran.” Not so, for Milstein was one of the very great ones whose impeccable technique, eloquent sound and intuitive musicianship were equal to but different from Heifetz. Also, apart from solo recitals, Heifetz recorded with orchestras and conductors in the RCA/HMV stable, while Milstein was heard with ensembles under Columbia’s roof. After the early 1950s, freed from exclusivity with Columbia, he recorded for Capitol and later for DG.

The Mendelssohn concerto presented here was made in 1945 in New York with the Philharmonic Symphony conducted by Bruno Walter. This was to become the first LP, ML 4001, issued by Columbia, who more recently re-issued it as a non-commercial promo CD, SSK 5770, reproducing the original “tombstone” cover. The Naxos transfer is clear and dynamic with no sonic obstacles. This is Walter’s only major Mendelssohn work on record.

The Bruch concerto, recorded in 1942 with Sir John Barbirolli conducting the Philharmonic-Symphony is another showcase for Milstein in his prime and for Barbirolli, too.

If you wish to compare Heifetz and Milstein, try the Tchaikovsky as recorded in 1940 with Frederick Stock and his Chicago Symphony.

You may well prefer the impeccable Milstein whose affectionate phrasing and projection is quite different from the dazzling virtuosity of Heifetz in his handful of performances.

Bruce Surtees

Great Pianists – Levitzki Volume 2
Mischa Levitzki
Naxos Historical 8.110769

Great Violinists – Milstein
Mendelssohn, Bruch and Tchaikovsky Concertos
Nathan Milstein
Naxos Historical 8.110977

Today his name is known only to archivists and collectors of pianists recorded between the two world wars, but Mischa Levitzki was a familiar name in the 1920s and 30s. His recordings did not make it to Philips Great Pianists of the 20th Century, but then neither did a number of other greats.

Born in 1898 in Kremenichug, he studied with Dohnanyi in Berlin from 1911 to 1915 where he won the Mendelssohn Prize. He made his first public appearance in 1906 in Antwerp but his career began in 1912, with recitals in Antwerp and Brussels and then tours of Germany, Austria, Hungary and the Scandinavian countries. His American debut was in 1916 and he toured Australia and New Zealand in 1921 and again in 1931.

He was heard in the Orient in 1925 but waited until 1927 to make his London debut.

The 10 works on this disc by Liszt, Schumann, Moszkowski and Levitzki himself, all reveal a brilliant, dynamic, exciting and sensitive pianist. Sample the sixth Hungarian Rhapsody if you can, and the Liszt concerto. Produced in 1929 with the LSO conducted by HMV’s house conductor, Sir Landon Ronald, it was very deservedly for many years the preferred recording.

Alas, technology passed Levitzki by, but thankfully Naxos has, so far, returned about half of his 53 78rpm sides recorded by HMV to the catalogues, in a projected complete Levitzki edition.

Bruce Surtees

...And Serenity
Glenn Gould
Sony Classical SK 90538

For most of his rather short life, Glenn Gould kept “shooting higher”, becoming better than himself, incomparable to his contemporaries and even predecessors. In fact he never thought of himself primarily as a pianist, and was committed equally to many different
aspects of the arts through "a gradual lifelong construction of a state of wonder and serenity."

Gould’s quotation is the inspiration behind this wonderful collection released by Sony, revealing the pianist’s search for serenity. The CD contains some of the most affecting statements made by Glenn Gould during his recordings of the 60’s and 70’s. The works here are diverse in style and epoch ranging from J.S. Bach’s English Suite to Scriabin’s Deux morceaux. The collection presented here, especially the romantic pages by Brahms, Mendelssohn and Strauss, reveals Gould’s mastery in balancing the music between the edges of emotional intensity without ever crossing over into cheap sentimentality.

Gould is best known for his impeccable manipulation of Bach’s vertical lines. Similarly, in his interpretation of Romantic music he outlines the mechanics of the piece better than anyone else, highlighting those hidden counterpoints most pianists gloss over. Alexander Scriabin’s Deux Morceaux each last only a couple of minutes, but require deep understanding of the composer’s idea of the cosmos and unification of the arts. Being close to Scriabin in his own conception of art and lifetime musical evolution, Glenn Gould inserts profound thoughts in each note of the two miniatures, realizing the composer’s ideal in his unique aesthetics.

Frank Nakashima

MODERN AND CONTEMPORARY

Mathieu - Chamber Music
Claude Mathieu Quartet; Réjean Coallier
Centrediscs CMCCD 9803

Canadians are becoming more and more aware of the extent of the country’s musical history. Colas et Colinette tickled audiences a century and a half before Anne of Green Gables; the choral music of Antoine Dessane predates that of Healey Willan by almost a hundred years; Clarence Lucas composed his orchestral works more than sixty years earlier than Clermont Pepin; and in Rodolphe Mathieu we have a real musical avant-gardist working in the decade John Weinzweig was born.

Yannick Nézet-Séguin

GREAT ARTISTS
GREAT MUSIC
GREAT SOUND

www.atmaclassique.com
Yppan DO 500

Theatre will present a seminar of Canadian Music Theatre, "The Widow", by the composer of our national anthem, Calixa Lavallée, at Jane Mallett Theatre on February 14 and 15.

Premières: Guitar concertos by Bogdanovic, Gougeon, Hétu
Dimitri Illarionov, guitar
The Seasons Orchestra;
Vladislav Bulakhov
Doberman-Yppan DO 500

"Premières" offers an opportunity to enjoy some rarely heard and, with the exception of the Hétu concerto, never before recorded music for guitar and string orchestra.

Montrealer Denis Gougeon describes his Concertino for guitar and strings as a long accompanied solo where the guitar almost never ceases to play. Dimitri Illarionov, a young Russian guitarist, highlights the technical flash of this work while the Seasons Orchestra, directed by Vladislav Bulakhov, provides an evocative backdrop.

Jacques Hétu's Concerto, Op. 56 uses an harmonic palette similar to that of Gougeon's, although with a more expressive inclination. The lush and strikingly beautiful second movement stands out from its more contrapuntally rigorous neighbours.

Yugoslav-Dan Bogdanovic's Concerto was written and premiered in 1979. Considering that this engaging and dramatic work is probably as close as the guitar repertoire will come to a concerto in an authentic 'Bartok-ian' style it is surprising that it has been so rarely heard.

Illarionov handled the formidable technical challenges of these concertos with skill and precision, although a tendency to push the guitar strings beyond their usual dynamic range detracts from an otherwise clean tone.

The disc ends with Cuban composer Leo Brouwer who, surprisingly, is not represented by a guitar work. The Canciones remotas is however a vital and inspiring conclusion to a CD of rewarding and worthwhile music.

Canadian composers created half of the music on the disc - yet the recording was made in faraway Russia. Wouldn't it be a treat to hear a recording of this repertoire from one of Canada's many excellent guitarists?

John Beckwith

Editors Note: Toronto Operaetta Theatre will present a seminal work of Canadian Music Theatre, "The Widow", by the composer of our national anthem, Calixa Lavallée, at Jane Mallett Theatre on February 14 and 15.
Fantasy Records is one of the most important independent jazz companies (spottily distributed in Canada by Universal) with a catalogue of labels such as Contemporary, Riverside and Pablo, as well as Good Time Jazz, Galaxy, Milestone and Prestige.

Like most producers today, they delve deeply into their vaults to exploit their riches, releasing sampler "best-of"s and compilations, but they also show more respect for the musicians by presenting actual re-issues.

Late in 2003, a batch of past favourites came in, along with a couple of well thought out packages, and they've been supplying hours of good listening.

Benny Carter's "Jazz Giant" comes from the late 1950s when he was busy writing music for Hollywood, performing rarely. Perhaps the title was to be a reminder to the jazz audience, but it's a true one. Two sessions bring together the altoist/trumpeter/composer Thelonious for the jazz audience, but it's a true Webster, Stan Getz and with tenorman Ben Webster or Gerry Mulligan 'met' lots of piano work is by Andre Frank Rosolino.

Included as a bonus is that a couple of issues back, we looked at Art Tatum's compilation of Pablo group recordings. Round out your collection of the piano master with "The Best Of The Pablo Solo Masterpieces". They've distilled the material from seven CDs into this 20-selection essential release.

A couple of issues back, we looked at Art Tatum's compilation of Pablo group recordings. Round out your collection of the piano master with "The Best Of The Pablo Solo Masterpieces". They've distilled the material from seven CDs into this 20-selection essential release.

A Tatum acolyte who moved on to his own distinctive style and a leading place in jazz is our own Oscar Peterson. The boxed set of 4 discs "Dimensions: A Compendium Of The Pablo Years" speeds across the years 1953 to 1986 with 46 tracks, live and studio, and in settings from duos through large orchestra. Peterson is not out of place in any of them, whether it's a free-wheeling jam, or carefully worked out arrangement. He shares the space with icons such as Duke Ellington, Count Basie, Diz, Ella, Grappelli, and on and on. Fellow Canadians Dave Young, Ed Bickert and Rick Wilkins are included as contributors.

Ted O'Reilly

Renee Rosnes and the Danish Radio Big Band
EMI Blue Note 81704 2

The Canadian pianist Renee (renee) Rosnes is in the second decade of a career that seems to be ever-building on what went before, and that's a lot. She has shared the stage with countless artists such as John Johnson, Joe Henderson, the Carnegie Hall Jazz Band, Marian McPartland and even Herbie Hancock, one of her earliest influences. On display in this release are her piano skills, compositions, and arranging talents for a large ensemble, including Orions Belt and, of particular interest to Canadians, the anony-

```
It's unlikely that soprano Isabel Bayrakdarian, who has already had a flurry of debuts from La Scala to the Met, will need to use her degree in biomedical engineering soon. AZULAO, her second disc for CBC Records, is an inspired bit of programming that capitalizes on the mellifluous appeal of such Spanish and South American vocal composers as Rodrigo, de Falla, Granados and Villa-Lobos, whose music gives ample scope to Bayrakdarian's gorgeous voice. It doesn't matter how she belts or what she sings. The voice is ever satiny, warm, smooth, feminine and supple.

Elissa Poole, The Globe and Mail
```

```
The CBC engineers have outdone themselves here: The sound is warm and atmospheric, capturing the voice lovingly, giving it real presence. This new issue is a strong contender for the best Canadian vocal recording of 2003.

Joseph K. So, Opus Magazine
```
mous Early One Morning, the Friendly Giant’s theme song.

Renee joins forces with (probably) Europe’s top jazz orchestra, directed by Jim McNeely in a programme of eight selections, five of them her own tunes. McNeely provides the scores for Renee’s Black Holes and Quiet Earth, and wrote/arranged the lovely In This Moment, featuring a yearning flugelhorn solo, by Thomas Fryland. Michael Phillip Mossman scored the Latin-flavoured Ancestors and the rollicking Bulldog’s Chicken Run, written by Renee for a long-time associate, bassist Ray Drummond.

If Johnson’s Lament is played as a tribute to the pianist’s former boss, with whom she often played the tune as a duet. Trombonist Vincent Nilsson is featured on his own spacy and free-flowing bossa arrangement, which I didn’t much like at first, but has grown on me with repeated hearings.

You’ll be offering the same to the whole release, and will be looking forward to her next one, no matter what direction she takes. Renee Rosnes is one of the great talents in jazz today, and, my my: to think she’s one of ours!

Ted O'Reilly

Past Present Future
Charlie Gray w Kirk MacDonald, Neil Swainson, Rob Pitch and others
Independent
(www.charliegray.ca) SMCD-03
Trumpeter and flugelhorn player, Charlie Gray, has been a stalwart on the Toronto jazz and musical theatre scene for over 25 years, although he has just recently released his first CD. “Past, Present, Future” is a pleasant collection of jazz tunes and Mr. Gray wrote all seven tracks. Although there is a mix of up-tempo tunes and ballads, the slower tunes are where Mr. Gray’s strength as a writer and arranger come through.

In particular The Reunion stands out as a lovely and somewhat quirky ballad with its unusual instrumentation. (Although it’s not credited I could swear there’s an oboe on the track.)

Mr. Gray has assembled a fine group of players and given them lots of room to solo and exhibit their own style as musicians and arrangers. The main group consists of Kirk MacDonald on tenor sax, Gary Williamson on piano, Neil Swainson on bass and Bob McLean on drums. In addition, Oliver Schroer appears on violin, Ben Grossman plays percussion and Scott Alexander adds electric bass on one track. Rob Pitch lends some beautiful guitar work to the aforementioned Reunion.

“Past, Present, Future” doesn’t break any new ground and won’t shake up the jazz world with its innovation, but it will provide many hours of listening pleasure to anyone who adds it to their collection.

Cathy Riches

Countless jazz artists have recorded with strings but the results have generally been disappointing. The few albums that really worked shared a common element: the people who wrote the string arrangements were either jazz musicians themselves or writers with strong feelings for jazz.

Guido Basso and CBC producer Mark Steinmetz made a similar wise choice when planning Lost in the Stars. All the arrangements on this CD are by saxophonist/pianist Phil Dwyer. Dwyer’s done a magnificent job, crafting ideal settings for Basso’s elegant flugelhorn, offering much more than that simple carpet of sound we’ve come to expect from “with strings” albums. Just sample the title track and I guarantee you’ll be hooked. It’s obvious Dwyer is totally familiar with Guido Basso’s brass mastery and knows just how to best showcase it.

It’s not often that Guido Basso is heard on record as a leader and he makes the most of the opportunity here. He’s backed by a 16-piece string orchestra directed by Dwyer, together with the jazz trio of Lorraine Desmarais, piano, Michel Donato, bass, and Paul Brochu, drums. Basso’s flugelhornistry has seldom been heard to such advantage. His playing is masterful. He improvises expressively and with great feeling on themes worthy of his talent. The set closes with a pair of live tracks without the strings. On Dizzy Gillespie’s Tour de Force Basso’s trumpet is paired with Phil Dwyer’s urgent tenor saxophone. The set’s closer is a charming performance featuring Basso on harmonica with Dwyer at the piano.

Highly recommended.

Don Brown

POT POURRI

The Home Fields
James Brown, w Ernie Toller; Jim Vivian
Independent
(www.jamesbrown.ca) NPG-CD01
James Brown has released a new CD and boy does papa ever have a brand new bag. Okay, it’s not that James Brown. This one is a Toronto composer and guitar player, who draws on classical and jazz traditions for his inspiration. “The
This is a clever, slick and well-produced CD, which should do well in sales and sell tickets for his live shows. The backup musicians - Brian Barlow, Richard Bell, Kevin Brett, Michael Dunston, John Johnson, Johnny Vidacovich and Ben Wolfe - are solid players whose supporting work allows Kaeshammer to "strut his stuff". The material - roughly half covers, and half originals by Kaeshammer (co-writers Kevin Brett and Peter Cardinali on the cut Soundtrack To Something Beautiful) - features two vocal numbers and the rest instrumentals.

Unfortunately, that intriguing feel of Comes Love that first attracted me is a bit overdone; that strutting groove thing keeps reappearing throughout the disc and overshadows Kaeshammer's rapidfire technique and playful musicianship. The different styles experimented with (of note the rhythmic minimalistic beginning of Now?) could also have been further developed. But when Kaeshammer and the other gentlemen slow things down the finest work emerges - You're A Good Dancer, Johnny! has a natural, gradual build and the final cut, Maybe Tomorrow, is a beautiful tune respectfully executed. Both penned by Kaeshammer, they forecast what should be a fine compositional and performing future.

All in all a good recording worth exploring on a cold winter's night.

Tina Kilk

Concert Note: Michael Kaeshammer performs his "swampy dance tunes, jazz, blues and gospel, hair-raising boogie, and mainly just a raucous good time" at the Jane Mallett Theatre on February 28.

Quiet Night - The Intimate Rogers and Hart
John Alcorn, vocals; Richard Whiteman; Steve Wallace;
Daniel Barnes
Independent
(www.johnalcorn.com) JA002

I was introduced to Michael Kaeshammer's aptly titled CD "Strut" upon hearing the cut Comes Love on the radio. A bouncy tango/swing feel combined with Kaeshammer's clear, precise vocals and piano stylings twigged my interest.

The vocalist, producer, arranger John Alcorn, possesses a smoky smooth crooner voice reminiscent of Frank Sinatra or Mel Torme. He gently coaxes the emotion out of the song lyrics. That, along with the

Home Fields" is touted as a jazz disc, but jazz purists might be disappointed, since a lot of the tunes are rather light on traditional jazz characteristics such as improvisation. Perhaps we should call it new music or easy listening with an edge.

Whatever you want to call it, this is a really good disc. I have to confess that I'm a sucker for guitar music, especially when played on a classical guitar, and I can definitely recommend "The Home Fields" to fellow guitar addicts.

Anyone else who is looking for a stylish CD, whether a huge guitar fan or not, should also check it out.

Mr. Brown has written all of the tunes (and there are 16 of them, so lots of music for your money...) and has kept the instrumentation to a minimum. Only Ernie Tollar and Jim Vivian add support on soprano saxophone and acoustic bass, respectively. So one drawback to the disc is a lack of variety to the arrangements - there's only so much a guy can do with three instruments. But no matter, there are still plenty of ear-treats here.

Cathy Riches

Concert Note: James Brown & Ernie Tollar will perform music from "The Home Fields" at Victoria-Royce Church on February 14 at 2:00.
fact that all of the songs are written by Richard Rodgers and Lorenz Hart, make for satisfying listening.

The swinging swagger of *Thou Swell* brings the best out of the band – Richard Whiteman (piano), Steve Wallace (bass) and Daniel Barnes (drums). There are several guests appearing with Alcorn, but most notable is guitarist Ted Quinan and his excellent accompaniment work in *My Romance*.

Whether it’s the intimate Latin feel of *Quiet Night*, a bossa-nova spin on *Spring Is Here*, the warm cozy *Isn’t it romantic?*, or the duet with guest vocalist Molly Johnson on *This Can’t Be Love*, this self-produced recording would seem to be only the tip of this musical iceberg – a tantalizing sample of much more to come.

Frank Nakashima

Seasons of the Spirit
Pax Christi Chorale; Trillium Brass; Stephanie Martin
Independent SJM 004

Pax Christie Chorale is an 85-voice choir directed by Stephanie Martin. Joining them on this disc is the Pax Christie Children’s Choir, the Trillium Brass Quintet and organist Bruce Kirkpatrick Hill. This collection of chorales, hymns, and anthems celebrates the Seasons of the Christian year, from Advent, through Christmas, Easter, and Harvest Thanksgiving. Varied styles are featured, including unadorned chorale, liturgical compositions, and more traditional folkse pieces taken from collections such as *The Suffolk Harmony* and the shape-note style of Walker’s *Southern Harmony*.

Sometimes a choir of this size proves rather unwieldy. Though this choir may lack the precision and clarity of a smaller, more polished group, the mood that emerges is friendly and familiar: comfortable and comforting. And they certainly hold their own in a concerted version of *In Dulci Jubilo* by Praetorius. There is a sweetness that arises from this choir’s sensitivity in the Welsh hymn *Sometimes a Light Surprises* and particularly in the passages sung by the children’s choir in Sing to the Lord of Harvest by Ralph Vaughan Williams. A commissioned piece by Scott Good demonstrates excellent handling of unusual tonalities, but a wide range in dynamic leaves the basses almost inaudible at the beginning of the piece, singing in such a low tessitura.

The disc also features admirable performances of Bach and Brahms chorale settings for organ performed by Bruce Kirkpatrick Hill, and the Trillium Brass Quintet give some brilliant renditions of jaunty anthems and marches.

Dianne Wells

Drumtalker
Nexus
Nexus (Independent) 10713

Toronto’s internationally renowned percussion ensemble Nexus has been performing for over thirty years, and their newest CD is another outstanding recording among some twenty others produced since the 1970s.

The title, “Drumtalker”, is taken from the second movement of the first piece, *The Invisible Proverb* by Russell Hartenberger. This delightful story from West Africa tells us about a boy who discovers the power of music as he sits alone beside a lake, far from his village. Percussion Sonata No. 2 by award winning composer Peter Schickele (a.k.a. P.D.Q. Bach) includes an ethereal pastorel in which the keys of the vibraphone are played with a bass bow against a background of wind chimes. The final piece, *Four Medleys*, arranged by Bob Becker, takes us on a jolly romp through a number of well-known popular songs from the 1920s and 30s such as *Bye Bye Blackbird and When You’re Smilin’*.

Everything about this CD is wonderful: the performing is technically impeccable and musically sensitive, and the diversity of the three pieces – based on African, Western art and Ragtime models respectively – provides a fascinating combination which showcases Nexus’ versatility and high level of comfort in disparate styles. As well, the CD design (by Bonnie Schechter) displays great artistry, and the liner notes are informative – adding greatly to the listening experience.

It is very uplifting to hear music from a “serious” contemporary ensemble that excudes such flair and fun! Highly recommended.

Annette Sanger

DISCS OF THE MONTH

Classic Borealis
Borealis String Quartet
Skylark Music SKY0304

This debut CD from the young Borealis String Quartet of Vancouver is a dazzler. They make a rich, confident, well-balanced sound. The flawless ensemble isn’t fussy or mechanistic; instead, all the voices pulse and flow together quite naturally. They toss phrases and figurations back and forth with alacrity and pass a running line seamlessly from one instrument to another. And all their technique serves a remarkable musical intelligence. The dazzle, however, comes from the energy evident in their driving rhythm and the exuberance that radiates from all these performances.

Beethoven’s Op. 59, No. 3 in C major, the third of the Razumovsky quartets, provides the most comprehensive demonstration of the group’s virtues. They ride through the middle two movements with elegance and grace; they frolic through the first movement and dash through the last with sparklers alight. Mendelssohn’s Op. 80 in F minor also benefits from the Borealis’ high-energy virtuosity. They don’t draw as much sweet sadness from the slow movement as they might, but the whirlwind of emotions in the other three movements blows full force.

Violinists Patricia Shih and Yel Yawney, violinist Nikita Pogrebnoy and cellist Joel Stobbe have only been playing together as the Borealis for three years, not enough time to have collectively plumbed the interpretive depths. Perhaps that’s why Schubert’s *Quartettsatz* seems simply a beautifully played bonus track on this disc. However, these performances prophesy that the group will shine more brilliantly as it matures.

John Lehr

Borodin - Symphonies 1 & 3
Vancouver Symphony Orchestra; Bramwell Tovey
CBC Records SMCD 5231

Borodin - illegitimate son of a Tartar Prince, chemist and part-time musician. Would you buy a used car from this man? Perhaps not, but more than a century ago people couldn’t get enough of his compositions. The unmistakable Asian, folkloric tinges of his melodies honour his tribal lineage and make his music readily identifiable. Coming to music late in life he made a bad career move by dying at age 54, leaving us far too little of his output.

Put into the hands of one of Canada’s leading orchestras, Borodin’s material (much if it completed by Glazunov) sparkles with the kind of clarity and balance that has become the hallmark of so many CBC recordings. Bramwell Tovey and the Vancouver Symphony Orchestra seem to sail through this material as if by magic. There is never the slightest suggestion that this kind of playing is, after all, hard work.

The Overture to *Prince Igor* offers a remarkable sense of operatic drama with a few startling snapshots of character. The two-movement fragment that comprises Symphony No. 3 has a gossamer finish to its first movement that most orchestras would envy. The CD’s final track is the Finale of the Symphony No. 1. It presents such sustained energy and excitement that it leaves little doubt that Vancouver is the home to one of this country’s finest orchestras.

Buy the disc.

Alex Baran
presents the future of classical music

Continuing its 106-year-old tradition of recording the world's finest classical artists, EMI Classics searches out and records the top artists active today, and re-issues great recordings of the past.

Simon Rattle
Americana

Simon Rattle has been recognised for two decades as one of the most exciting young conductors in the world, and since his appointment as music director of the Berlin Philharmonic he has moved into the prime of his career and he's still only in his early 40's! His new compilation represents the very best of Simon Rattle's recordings of American music, presented in his unique, exciting and dynamic way.

Popular favourites like Gershwin's Rhapsody in Blue are set against contemporary works like John Adams' Short Ride on a Fast Machine and Broadway classics including the overture to Bernstein's Wonderful Town and symphonic jazz compositions by Duke Ellington and Billy Strayhorn.

New releases from Virgin Classics

Emmanuel Pahud & Mariko Anraku
Beau Soir

Concerts from Emmanuel Pahud, principal flautist of the Berlin Philharmonic, and a popular visitor to Canada, where he often teaches at Quebec's Domaine Forget. Japanese-Canadian Mariko Anraku is principal harp of the Metropolitan Opera Orchestra, and has actually spent most of her life in Toronto, where she was a long-time student of Judy Loman. Together they have recorded an irresistible collection of French and Japanese melodies for flute and harp, available February 10.

Fabio Bioni
Boccherini: Guitar quintets

Fabio Bioni and his period instrument group Europa Galante continue their re-discovery of Boccherini chamber music, with Guitar quintet 'Fandango', the Guitar quintet 'La ritorzar di Madrid' after the piano quintet, op 56, no 3, and the String quartet, op 24. 40.

Ian Bostridge & David Daniels
with Susan Graham as Dido
Dido and Aeneas

Emmanuel Ham leads his group Le Concert d'Astrée with an all-star cast in a stunning new recording of Purcell's masterpiece.

Encore - the budget label from EMI Classics

The Encore latest releases coming February 10
now 130 releases for below $10 each

Great music, Great artists, Great price

www.shopemi.com/classicalfeature