IN THEIR OWN WORDS:

Eve EGOYAN
Charlotte NEDIGER
Walter HOMBURGER

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Zemlinsky: The Mermaid

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Mozart: Concert-Rondo for Piano and Orchestra in D Major, K.382
Mozart: Ch’io mi scordi di te - Non temer
Rossini: “En proie à la tristesse” from Le Comte Ory
Beethoven: Symphony No. 8

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36 INDEX OF ADVERTISERS
"In Their Own Words" was suggested to me this month as an alternative title for this ongoing series, up to now called "Snap Shots." "It's more like home video than a snapshot" the person in question grumbled. So "In Their Own Words" it henceforth is.

It's only the title that has changed. The method remains the same: contacting people active in musical life by e-mail and asking each of them, for three responses. Say who you are; say something about what you're working on right now, and say something about what you're doing in the longer term. Follow-up, thereafter, still by e-mail, derives from that individual's initial response.

The, admittedly slight, unifying theme for this month's three self-portraits is the keyboard. Walter Hamburger's extraordinary sixty years of service to Canadian music arguably started out listening to someone else play one; harpsichord is the "continuo" in Charlotte Nediger's professional life; and Eve Egoyan's creative life revolves, in her own words, around "music of my own time, connecting to its freshness, its direct invention at the modern piano."

#1: WALTER HOMBURGER

I CREATED THE International Artists Concert Agency in 1947 presenting concerts and recitals by international and Canadian Artists mainly in Massey Hall. Among the many great were Artur Rubinstein, Fritz Kreisler, Vladimir Horowitz, Slava Rostropovich, Luciano Pavarotti, Joan Sutherland, Leontyne Price, Glenn Gould, etc. In 1987 I made a co-presentation arrangement with the TSO.

In 1945 I discovered Glenn Gould at a Kiwanis Festival and managed his concert career for 20 years until his retirement from active concertizing.

Among the other artists I managed were Victor Braun, Jan Rubes, Louis Lortie, Donald Bell, Rohan de Saram, Alfred Brendel on his first two North American tours.

I became the Manager of the National Ballet from 1951 (its inception) to 1955. In 1962 I became the Managing Director of the Toronto Symphony and managed that organization for 25 years until my retirement in 1987. Since 1993 I have managed the career of violinist James Ehnes worldwide who had won the Women's Musical Club of Toronto Career Development Competition.

My next project is the presentation of an All Beethoven Recital on April 13, 2004 at the George Weston Recital Hall with James Ehnes and Louis Lortie playing the "Spring" and "Kreutzer" Sonatas for Violin and Piano as well as the "Les Adieux" Sonata for solo piano.

FOLLOW-UP
There are three areas I want to ask further about.
First, regarding spotting Glenn Gould in 1945 at a Kiwanis festival, that would have made him 13 and you, at twenty-one, not that much older! I read another account somewhere which said you "spotted" him performing the Beethoven 4th with the Toronto Symphony orchestra.
at age 14. My question is whether you played a part in getting him from Kiwanis to TSO in such short order. I’m also a bit in awe, in part that you recognized his artistry, but more that, young as you were, you could see clearly your own role in nurturing it. Was piano your own instrument? And were music and the business of music already your milieu?

Second, I want to ask about your association with the TSO. You managed it for twenty-five years, up to 1987, and then came forward, along with Bob Rae, to provide helmsmanship during the sticky transition of the past couple of years. In what ways are the challenges ahead of them most different from those during your time at the helm?

Third, the year you decided to “come out of retirement” and take on management of James Ehnes, 1993, was also the year that you were involved, as an interviewee, in the documentary “32 short films about Glenn Gould.” Does the coincidence have any particular significance or was it just one of those things?

I DON’T RECALL WHETHER I was responsible for the 1946 TSO engagement for Glenn. However I presented him in a recital at the Eaton Auditorium - I believe in the fall of 1947.

I have no musical training - but in my early teens I did get some piano lessons and was exposed to classical recordings, concerts, and opera on radio - such as from La Scala in Milan.

Like everyone I react favourably or otherwise to music or musicians whom I hear - so when I first heard Glenn it affected me deeply. At that time I was thinking of establishing a company to present concerts in Toronto and it occurred to me that if I wanted to present an artist in Toronto who was managed not by a New York Agency - which was the norm in those days - I would have to trace the management. By the same token I assumed that if Glenn was as wonderful as I thought, potential presenters throughout the world would soon find out where he was managed and contact me. Fortunately this happened.

For as long as I can remember it was always a balancing act to keep the TSO in financial shape every year. Perhaps it is more difficult today because the percentage of support from Governments has not kept pace with the ever increasing costs of operating a non-for-profit arts institution.

It was just a coincidence that the Glenn Gould film and the beginning of my management of James Ehnes happened around the same time. You are the first one who pointed it out to me!

A couple more questions: I saw a list of photos autographed to you, now at the National Archives: along with the classical greats Karel Ancerl, Marian Anderson, Leonard Bernstein, Maria Callas, Kathleen Ferrier, Tito Gobbi, Marilyn Horne, Vladimir Horowitz, Birgit Nilsson, Itzhak Perlman, Leontyne Price, Arthur Rubinstein and Herbert von Karajan are also names like Louis Armstrong, Duke Ellington, and Mahalia Jackson. Was jazz a particular love of yours along with classical?

My philosophy was and is to present the best artists of the day whose performances would be enjoyed by a large audience - they could be classical or jazz as you can see. I just brought anyone who was considered tops.

You said earlier that “like everyone” you react favourably or otherwise to music or musicians” but not everyone can spot a winner. What is it that you hear in James Ehnes and Louis Lortie, for instance—the two artists you are presenting here in April—that made you say “yes, they are worth MY commitment.”

As far as Ehnes and Lortie are concerned they are simply two of the finest classical artists this country has produced and it is a unique opportunity to hear both of them play solo and combine their talents in this upcoming Beethoven recital - April 13th at the George Weston Recital Hall.
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Some answers to your 3 questions:

(1) I am a harpsichordist, a rare but not endangered species in Toronto. My main interest is in orchestral continuo playing, and I’ve been a member of Tafelmusik since 1980. I occasionally have time to do a little chamber music-making with friends and colleagues. I often play harpsichord concertos with Tafelmusik. My “signature piece” is Bach Brandenburg Concerto no. 5, which I first performed on harpsichord at age 15 with the London Symphony Youth Orchestra. I work behind the scenes at Tafelmusik as Assistant to the Music Director, Librarian and Programme Editor. The last few years I have devoted a lot of my time and energy to my role as Artistic Coordinator of the Tafelmusik Baroque Summer Institute. I am married to Tafelmusik Chamber Choir director Ivars Taurins, and have two teenage daughters.

(2) My life this week:

at the keyboards, I’m playing organ this week in a series of concerts of 17th-century English composers with the Tafelmusik Orchestra & Chamber Choir. The concert is a fabulous mix of chamber music, theatre pieces and sacred anthems. Guest director for the concert is British harpsichordist Richard Egarr, a very imaginative musician with tremendous enthusiasm for this music.

I am also rehearsing and recording sonatas by Charles MacLean for flute and harpsichord with Alison Melville, as part of a CD she is preparing of Scottish baroque music.

teaching: my class in Historical Performance Practice (Keyboard) at the Glenn Gould School is studying Bach’s Goldberg Variations this week. The piece never fails to inspire.

at the desk: first draft of the detailed rehearsal schedule for Tafelmusik’s 04/05 season is due at the end of the week. The deadline for applications for the Tafelmusik Baroque Summer Institute is 6 weeks away. I’m working on a draft schedule and am putting together ideas for lectures, workshops, concert repertoire, etcetera.

The next Tafelmusik house programmes — with guest cellist Anner Bylsma — is due at the printers next week, so I have some writing deadlines to meet.

And I’ve just received the last few manuscript variations for Tafelmusik’s Follia project (25 variations on the “Follia” theme by various composers and performers, commissioned in honour of Tafelmusik’s 25th anniversary) — I have to set the scores and parts on computer.

(3) In the longer term I imagine doing more of the same, and I hope you’ll still find me on the Tafelmusik stage for several years to come. I look forward to reaching the point in my life when I have the time and space to start each day playing one or two Bach Preludes and Fugues. I haven’t yet decided whether that should be before or after breakfast.

Charlotte Nediger continues...
**Follow-Up**

In relation to the Richard Egarr concert—watching from the audience I was struck by how extensive his interaction with choir and orchestra was, given that he was directing from the harpsichord. It seemed that he was making a lot of dynamic choices "on the fly". It looked like an unusually dangerous (and enjoyable) roller-coaster ride for the performers. I'm wondering how it felt from where you sat.

You are quite right – we absolutely never knew what to expect. You may perhaps also have noticed that Richard knew the music virtually by heart, so he was able to keep eye-contact with all of us. He was also remarkably aware of everything going on around him (both from us and from the audience!). So although we knew only to expect the unexpected, it never seemed dangerous (though you certainly couldn't let your attention lapse, even for a second). In short, it was fun!

This issue of the magazine contains our annual "Focus on Summer Education". Who would you say stands to benefit most from getting involved in the Tafelmusik Baroque Summer Institute?

The Institute is an ideal place for advanced players (either students or professionals) to immerse themselves in Baroque music for two weeks. We end up with a mix of experienced period players and players who are brand new to baroque instruments and performance practice. We've discovered that the mix is brilliant, as it requires us to look at the music from a whole variety of angles.

It seems that one could take your comment about harpsichordists as "rare but not endangered" and apply it to Early and Baroque Music as a whole in Toronto. What do you consider the key factors in getting, and keeping, it off the endangered list?

I think the single key factor is education at an advanced level. The early music scene in Toronto is proof that audiences love hearing this music in live concerts. The challenge here is less in finding the audiences than in finding the musicians. Tafelmusik Baroque Summer Institute is a start. Other good training is happening in private studios. What we are lacking at this point are opportunities to pursue intensive study in early and baroque music at postsecondary institutions here in Toronto. We're working on it ...

#3: EVE EGOYAN

I am a concert pianist who has specialized in the performance of works by living composers, Canadian and international, for the past ten years. Many of these works have been written for me. I moved to Toronto in 1989 to complete my Masters with Patricia Parr at the University of Toronto, after having studied standard repertoire as an undergraduate student in Victoria, B.C., and also at a postgraduate level in Europe for four years. It was only after I completed my Masters that I started seriously investigating new music through the work of composers I knew personally in Toronto. Through their music I started playing music of my own time, connecting to its freshness, its direct invention at the modern piano. I am totally seduced by the clarity of playing music by living composers, dealing with a living score, as opposed to guessing what music might have sounded like on an authentic instrument and not having the composer to communicate with directly. I feel closer to the creative source. I have also been the Executive Producer of my three solo piano discs: "the things in between" (new music for piano), "Hidden Corners" (music of Erik Satie) and my latest disc, "The Art of Touching the Keyboard" (new music for piano).
2. I am working towards my CD release concert on March 26 at the Glenn Gould Studio where I will be playing works from "The Art of Touching the Keyboard", six diverse works for piano solo by living composers from Japan, the United Kingdom, Denmark and Canada, as well as the world premiere of In Retrospect by Canadian composer Ann Southam. The recital serves as the official launch for both my new CD and my newly created record label, Earwitness Records (distributed in Canada by SR). For both the CD and concert repertoire I selected works that sample the enormous range of possible approaches to touch at the piano. Each piece represents the extraordinary and singular voice of its composer exploring an extraordinary instrument, the piano. The programme is designed to bring diverse works into a stimulating dialogue, working with contrast as a way to bring distinctive sound worlds into relief.

3. Longer term projects include composing a piece for myself to premiere along with a new work by Gayle Young at the Sound Symposium this summer in St. John's, Newfoundland, and completing sound for a video installation by Guilla Josephson which opens at the Centre Culturel Canadien, Paris, this September. In the spring of 2005 I have an extensive tour of the southwestern States. I also hope to be touring Japan with a programme I recently performed of works written for me by Canadian and Japanese composers. Spanish/German composer Maria de Alvear, whose remarkable works I have performed since 1996, is presently writing a concerto called Sky Music which I hope to perform sometime in 2005/2006. It will be a difficult project to realize in Toronto (if that is where it will be premiered) since the music is experimental in nature yet requires large forces. I am hoping! I will also be releasing, over the next year, two CD-length works by Rudolf Komorous and Maria de Alvear, recorded last year. I will continue to document on disc new works which have been written for me, attracting wider audiences to this music, and hoping to inspire other pianists to perform these extraordinary pieces.

FOLLOW-UP
A lot of composers are seeking you out. What do you think you offer them?

I choose works I can invest myself in because I perform well only if I truly believe in what I am playing. New music is a fragile medium. It has to be shared with openness to engage an audience on first hearing.

Given that your upcoming concert is a "CD-Release" event, what are your thoughts about live vs. recorded performance?

I enjoy both processes, performing live and recording. For me, performing is about being present at every moment. As a pianist, this often means exploring an unfamiliar piano and acoustic environment, being aware of an audience who is listening along with me - these inform the music making. It is an extremely intimate and co-creative experience. In recording sessions I miss the presence of my listeners but imagine microphones as intensely focused ears, companions in an otherwise empty hall, in order to keep the feeling of communication present while I am recording.

Your new cd's title (from a work by Judith Weir you performed live at the Music Gallery back in 1997) has the word "Touch" at its heart. What does it say about your relationship to your instrument?

The piano is still a place of exploration for me. I never seem to come to the end of its sound possibilities because my relationship to the piano is intertwined with the connection I have to my own creativity. The piano itself is mystical for me, its sensuous range of colours and registers a universe to explore, an expansive ocean to swim in. Sometimes I think of it as some sort of divination board. My body in relation to it, ears and hands, is an extension of my imagination and soul linking my interior to the realm of sound. I feel I can play the world through the piano, that its resources for imaginative transformation are limitless.
The Canadian Music Centre has recently released Heather Schmidt’s first disc (Centrediscs CMC 9603), “Solus” showcases this fiery young pianist/composer in three of her own works along with offerings by fellow Albertans Kelly Marie Murphy, Allan Gordon Bell and Malcolm Forsyth. All of the virtuosic works included fall into the Romantic school of modern composition, with the title track providing moments of soul-searching contemplation juxtaposed with bursts of passion. One seeming anomaly is the title of Bell’s Danse Sansque, a work that actually seems a wee bit tame following on the heels of Murphy’s ecstatic Star Burning Blue. The disc concludes in a more relaxed fashion with a work by Forsyth that maintains a modern sensibility while paying homage to Purcell, Schumann and Chopin.

Speaking of fiery, Toronto’s Marquis label has just released the flamboyant and at times downright rambunctious “Latin American Journey” (Marquis 81303) featuring Duo Turgeon. Originally from Toronto and Montreal respectively, pianists Anne Louise and Edward Turgeon now make their home in Boca Raton and teach at Florida Atlantic University. Perhaps this change of climate explains their comfort in the steady repertoire of Latin America. Pack your dancing shoes and feast your eyes on these passionate journeys through Cuba, Argentina, Mexico and Brazil.

Piano Competition, Xiang Zou, will be the featured soloist with the Mississauga Symphony at Hammerson Hall on March 27.

It should come as no surprise that Montreal’s Analekta has also released a significant piano disc in recent months. Award-winning New Brunswick pianist Richard Raymond’s second disc for the label (FL 2 3172) features one of the best-kept secrets of the Romantic era, Julius Reubke’s Sonata in B Flat Minor, a work that garnered Raymond the top prize in the 2003 Web International Concert Hall Competition. Reubke, who died at the age of 24 in 1858, left only two significant works, an organ sonata based on the 94th Psalm, and this forward-looking work for piano modeled on Liszt’s B minor sonata that actually foreshadows the music of Scriabin. The Reubke is paired with Beethoven’s ground-breaking “Waldstein” sonata and his less-well-known variations on a theme of Süssmayr (“Tänden und Scherzen” Wo0 76), in this fine recording.

Next month is JUNO month; to give you a head start, we’ve included (on page 57) a “round-up” of the 20 titles nominated in the Classical categories, and the issues of WholeNote they were reviewed in. Along that same line, the Quebec OPUS awards were recently announced and we would like to extend congratulations to the ATMA and Empertripe DIGITALes labels for their successes. Here are the winners and the WholeNote issues where you can find reviews of each online.

Also worthy of note, picked as the Discovery of the Year, is the ensemble Constantinople. Founded by Iranian-born brothers Kiya and Ziya Tabassian in 1998, Constantinople has just released its third CD, “Terres Turquoises” (ATMA ACD 22314). This charming disc focuses on the traditional music of what Kiya Tabassian describes as the “Turquoise Lands – a great region that stretches from the Western Mediterranean to Central Asia and even as far as India”.

The members of the ensemble perform on a variety of medieval and traditional Persian instruments. They are joined on a number of tracks by the haunting vocals of François Atlal, whose Judeo-Berber roots led to her own keen interest in the traditional music of the Mediterranean.

From the missed opportunities file: Due to a computer mishap we were unable to include a review of Jasper Wood’s new CD with David Riley of Stravinsky’s works for violin and piano (Endeavour Classics END 1010). Wood can be heard in recital at Hart House on March 14 at 3:00. And one final note, Elizabeth Dolin and Bernadene Blaha, whose recording of Mendelssohn’s cello and piano music (Analekta FL 2 3166) was highly recommended in last month’s issue, will perform music of Mendelssohn, Beethoven and Samuel Dolin at the Kitchener-Waterloo Chamber Music Society on March 10.
Classical Music on the Air

February 16, 2004, 8:00 am: The weather report says it’s minus 18 outside – perfect weather to spend indoors, listening to the radio. In fact, it’s my intention to spend this entire, randomly selected, day on my couch, comparing CBC Radio Two and Classical 96. With my schedule cleared of all other obligations, I’m ready to lend a critical ear to Toronto’s two English-language classical-music broadcasters. Let the games begin!

8:15 am: First, the CBC. Peter Allen, the host of Music and Company, is his usual chatty self. There’s a weird quirkiness about this programme: we are treated to Allen’s reminiscences of summer music camp in between short pieces by Scarlatti and Haydn – with a Belgian Paratroopers’ March thrown in to the mix for no apparent reason. And if it’s a little annoying to hear the name of the show re-announced every five minutes, at least the CBC has dropped its vacuous “classics and beyond” slogan.

On Classical 96’s aptly named Morning Show, I find Mozart’s Concerto for Flute and Harp in progress. Announcer Kevin Trudell plays the whole piece right through, which is good of him. But I’m less interested in Vaughan Williams’ hackneyed Fantasia on Greensleeves, and when Parry’s Lady Radnor’s Suite is introduced, Classical 96 descends into schmaltz.

11:00 am: Back at the CBC, Take Five begins. This massive five-hour programme offers a wide variety of repertoire – everything from “Danny Boy” to obscure choral pieces by Healey Willan – much of it derived from requests sent in by audience-members. One non-musical item in the show catches my ear: a reading from Mordecai Richler’s novel Barney’s Version, describing a fictitious radio programme that broadcasts the “insufferably cute stories of listeners.” Host Shelley Solmes – who earlier read a twee letter supposedly written by a listener’s cat – denies that Richler’s made-up show was in any way modelled after her own real one.

During the CBC’s 12 o’clock news, I switch over to Music for Midday on Classical 96, usually hosted by Kerry Stratton, but today announced by guest-host Russ Germano. (All Classical 96 hosts seem to have trained at the same school of elocution.) I’m just in time for a saccharine tune by Fritz Kreisler – after which the Saint-Saens Violin Concerto No. 1 is a marked improvement. As this is a commercial station, programming is regularly interrupted with advertisements. But this isn’t necessarily a bad thing: amongst pitches for furniture, cars and resorts there are informative ads for the TSO, the COC and other local performers – making Toronto’s musical scene sound lively and enticing. The CBC, as a national broadcaster, doesn’t seem to have the same connection with this city.

However, the CBC can offer programming that you won’t find anywhere else. In the final hour of Take Five I hear the most substantial work of the day: Jean Sibelius’ Symphony No. 2, played by Ottawa’s National Arts Centre Orchestra – and taped for broadcast by the CBC.

3:00 pm: We come at last to the battle of the drive-home shows. The CBC offers Disc-Drive, hosted by Jurgen Gothe – who sounds like a kind of Friendly Giant for yuppies, full of cheerful banter about things like gourmet cooking. Competing with DiscDrive is Classical 96’s Popourri, hosted by Michael Kramer, who occasionally jokes around with news announcer David Franco. The programming on both shows is remarkably similar: a mixture of Broadway tunes, jazz and lighter classical fare. At one point, I tune out of a Strauss waltz on the CBC, only to tune in to another Strauss waltz on Classical 96.

Not so long ago, there was a third English-language classical station here in Toronto: CJRT, which has now gone over to jazz. Nevertheless, we should count ourselves fortunate to still have two classical-music broadcasters – exactly two more than many American cities have these days. Perhaps, in a future column, I’ll compare the evening programming of our two classical stations. But not tonight.

Colin Eatock is a composer and writer in Toronto who contributes to the Globe and Mail and other publications. His T.O. Musical Diary is a regular monthly feature of The WholeNote magazine.
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2004 Line-up

Feb 23  Toronto Sinfonietta featuring Peter Appleyard
Mar 7  RenROM Lecture: Ruling Reptiles
Mar 14  Toronto All-Star Big Band
Mar 21  Classic Family Films
Mar 28  Nathaniel Dett Chorale
Apr 4  RenROM Lecture: New East Asian Galleries
Apr 11  Classical Brass
Apr 18  RenROM Lecture: New First Peoples' Gallery of Canada
Apr 25  Toronto Sinfonietta: Waiting for Wolfgang

QUODLIBET

by Allan Puinker

In the days following Nicholas Goldschmidt’s death on February 8 the newspapers were full of accolades. CBC Radio Two dedicated prime air time to him and the Director of the Canada Council and even the Governor General issued “statements” concerning the contribution of this remarkable man to the musical life of Canada.

Almost two years ago, before the current outpouring of affection and tributes to Goldschmidt’s formidable musical and organizational talents, persuasive personality, and accomplishments, WholeNote published a fresh and engaging interview with Goldschmidt in our May 2002 issue. This was at the time of his last choral festival, “The Joy of Singing (In the Noise of the World).” The article, by Dawn Lyons, was based and can be found on our website at www.thewholenote.com.

While Goldschmidt, as many of the obituaries observed, is irreplaceable, his spirit and vision are alive and well in our midst. In the pages of every issue of this magazine. The music scene that he helped to build, this flowering of the human spirit, to which he contributed so significantly, continues. Bravo Niki!

I spent the better part of a morning a couple of weeks ago at the announcement of the Juno Award nominees. Of the thirty or so awards, four are for classical music, several are for jazz and country music and the majority are for pop music of various flavours. It’s the pop, naturally, that will get the fritz of the limeight at the televised awards ceremony on April 4; the classical awards will be announced at a lower key, non-television ceremony on Saturday, April 3. Understandable enough.

Less understandable is the way the awards put solo singers in the same category as choirs. This year Karina Gauvin, Ben Heppner, Isabel Bayrakdarian and Suzie Leblanc/Daniel Taylor are competing not only against each other but also against individual performers Marc André Hamelin and Angela Hewitt. With the superabundance of musical talent in this country and the vitality of the live performance scene, this reduction of musical to oversimplified categories is out of touch with the complexity of Canadian musical life. If you agree, please let the organizers know what you think. The awards are presented by the Canadian Academy of Recording Arts and Sciences (CARAS). Its address is 555 King Street West, Suite 501, Toronto, Ontario M5V 1J6. Phone: (416) 485-3135, Fax: (416) 485-4978. Email: info@carasonline.ca.

There is, I feel, an acute awareness in the music community of the necessity for music to speak to the people of our time. Three post secondary educational institutions, York University, U of T and the Royal Conservatory of Music now offer courses in jazz and world music, reflecting the confluence of cultures here. Please see the listings for the many concerts too many to enumerate here – at the universities.

Also at the University of Toronto on March 4 there will be a concert in honour of Professor John Hawkins, who is both a performer (on piano) and a composer, honouring his outstanding contribution over more than thirty years to the study of music at the Faculty of Music. And on March 26 works by two other outstanding Canadian composers, Howard Cable and Michael Colgrass will be performed by the University of Toronto Wind Ensemble.

Many individual musicians and ensembles are doing their part to contribute to our musical life. Andrew Burashko’s Art of Time Ensemble’s innovative programming emphasizes the continuity of musical thought and intent across different musical idioms.
my knowledge of technique and the problems of composition." (The program of Amici's March 5 concert will also include a work by Zemlinsky.)

There will be some fine solo voice recitals in March: Nathalie Paulin on March 8 at Glenn Gould Studio, Mary Bella and Michael Colvin at Thornhill Presbyterian Church on March 12, Michael Colvin again, this time with Virginia Hatfield, Anita Kraus, and Alexander Dobson at Walter Hall on March 14, and on March 17 with Richard Bradshaw and members of the COC Orchestra at Glenn Gould Studio.

March will also bring several opportunities to hear music for the harp: On March 14 the American Harp Society will present retired TSO harpist, Judy Looman, in recital at Armour Heights Church, and harpist Shariene Wallace will perform at the Royal Conservatory of Music on March 11 and at Enoch Turner School House on March 21.

And if your passion is the guitar, then also be felt in a concert at Glenn Gould Studio on March 26-28, which are the days of the Toronto Guitar Symposium concerts, lectures and master classes, all for the guitar. The first evening will be a recital by Jeffrey McDadden, who is also the director of the University of Toronto Guitar Ensemble, which will perform just three days earlier on March 23.

Last, the idealistic young Yugoslavian pianist, Marina Arsenijevic, having experienced the horrors of civil war is trying to communicate better by innovative crossing the boundaries between musical genres. Marina’s goal is to bring “trinity in the face of diversity” and remind “people of their common humanity through her music.” She will present a fund-raising concert for the relief of suffering in her native country on March 31 at the Weston Recital Hall.

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March 1 - April 7 2004
www.thewholenote.com
One of the world's greatest crusaders of the baroque cello, Anthony Bylsma, returns to Toronto to join Tafelmusik in celebration of their 25th anniversary season. This long-time dear musical friend will perform selections from the several cello concerto recordings that they have made together—music by Vivaldi, Boccherini and Leonardo Leo (March 10 - 14).

A few weeks later, they present music fit for a king — Handel's *Music for the Royal Fireworks*. And to launch the next quarter century, they also bring a new initiative "The Folia Project" designed by bassist Alison Mackay. The folia theme was a favourite among many baroque composers, including Vivaldi, Corelli and Geminiani, to create exciting sets of variations for solo instruments and for orchestra. On this occasion Tafelmusik will create its own set of 25 variations on the folia theme, composed by members of the orchestra and well-known composers and musicians. (March 27 - April 4).

**Ossia**

Ossia, the Classical-Romantic period instrument chamber ensemble, presents a concert of masterworks, both sublime and silly by Wolfgang Amadeus Mozart (March 19). The Quinnet in Eb, K.452 for piano and winds, Quintet in A, K.581 for bassoon and strings, and Divertimento in F, K.522 "Ein Musikalisches Spass" for horns and strings, will be performed on "original instruments," meaning the kind that would have been heard when the music was new, including the most authoritative reconstruction yet made of a period bassoon clarinet, heard here for the first time in Canada. Visit www.ossia.org

An Aradia co-production with Tafelmusik in celebration of their 25th anniversary season. This long-time dear musical friend will perform selections from the several cello concerto recordings that they have made together—music by Vivaldi, Boccherini and Leonardo Leo (March 10 - 14).

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**EARLY MUSIC**

by Frank Nakashima

Though unfairly neglected, 17th-century French composer Marc-Antoine Charpentier ranks highly among the great musicians who flourished during the reign of Louis XIV. The Toronto Chamber Choir, under the direction of David Fallis, introduces an array of Charpentier's exquisite music — opera choruses from *Aci et Gelo*, *David et Jonas*, excerpts from Le *Malade Imaginaire*, selections from the *Messe de Minuit*, and motets and psalms for the Vespers service (March 28).

**Continuing in the celebration**

of French baroque music this month, *Duo l'Intemporel* (flutist Mylène Guay and harpsichordist David Sandal) invites guest singer Anne L'Espérance, violinist Cristina Zacharias and gambist Laura Jones to join in to musical visit to Versailles with music of François Couperin, Clérambault, and Montéclair (March 6).

In a special noon-hour presentation, a blend of court, country and theatre dance from 17th-century France intermixed with musical intermezzi and commedia dell'arte sketches (April 4), the Aradia Ensemble collaborates with baroque dancers Marie-Nathalie Lacoursière (Montreal) and Edgar Tumak (Ottawa). Following this Toronto performance, Aradia will be taking this programme for the US for a appearance as part of the Renaissance and Baroque Society series in Pittsburgh. Aradia Ensemble — www.aradia.ca

You have a choice ahead: Bach's "St. John Passion" as performed by The Exultate Singers (April 2) — under the direction of John Tuttle, with Michael Schrey, an excellent choice for the role of the Evangelist, and Toronto's Aradia Ensemble (see website: www.exultate.on.ca) — or by Les Violons du Roy and La Chapelle de Québec under the direction of Bernard Labadie — with a stellar cast of soloists - Benjamin Butterfield, tenor, Stephen Varcoe, baritone, Rosemary Joshua soprano, David Daniels countertenor, Alan Bennett tenor, and Curtis Streetman bass (April 3).

Either way, you're in for a special treat. www.masseyhall.com OR www.roythomson.com

The Toronto Early Music Centre's continuing series "Musically Speaking" this month features *The Recordare Ensemble* (March 14) — Avery Maclean, Stephanie Martin, and Michael Franklin — which explores the versatility and virtuosity of the recorder. Enjoy three centuries of music for solo recorders and recorder consort. A few weeks later, you can hear "Musique pour Viole and Theorbe" (April 4) — a program in which Jenni Hayman (soprano) and John Edwards (theorbo) perform music by Sebastien le Camus, Michel Lambert, Bengdoto Ferrari, Frescobaldi, music from Chrisophe Ballard's Book of "Brunetes out petits airs tendres" and also a Playford song cycle.

Frank T. Nakashima (franknak@interlog.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.

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Elsewhere in these pages are remembrances of the legendary and unique impresario Niki Goldscheider, who passed away in his 96th year on February 8.

I doubt there's a classical musician working today in Canada who hasn't been touched in some way by Niki's influence. Certainly the choral music community in Toronto has been enriched by his dreams and schemes over the years, most notably in the three International Choral Festivals he curated in 1989, 1993 and 2002.

I was privileged to work side by side with Niki on the most recent festival and saw him on a daily basis for eight or nine months. It's an experience I'll always remember and I carry many stories and memories of Niki with me, none of which is more vivid than the night that the 65-voice choir from Uppsala University in Sweden came to town to perform at Massey Hall as part of the Festival.

They gave a sensational concert and we all repaired to a local watering hole to celebrate. The choir continued to sing into the wee hours and when Niki and his wife Sheilda rose to leave, the men of the choir sang them a traditional Swedish lullaby. I'll never forget Niki's expression as he listened to the lively crooning of the young men. His eyes sparkled and his face radiated with a mixture of joy, pride and delight. He looked like he was ten years old. It was a magical moment in time, full of poignancy and warmth. We live for those moments of connection that music can so often create. Niki knew this power of music intimately. That's why he fought so tirelessly, right up to the day he died, to create opportunities for those moments, whether they happen on the concert stage or in the pub.

We can all honour Niki's memory by making the most of every opportunity to sing and to experience live performance. This is their second Mendelssohn Festival, a celebration of the composer's music that is more vivid than the night live for those moments of connection that music can create. It requires a Director of Music. The successful candidate will conduct a variety of types of music, play the organ/piano, will be willing to be flexible and is a team player.

For further information, please call Leonora Benjamin at 905-837-5186. Interested persons should send their resume to the following address:

The Search Committee
The Caribbean Chorale of Toronto,
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1661 Dennison Street, Markham, ON L3R 0N5

The Caribbean Chorale of Toronto requires a Director of Music. The successful candidate will conduct a variety of types of music, play the organ/piano, will be willing to be flexible and is a team player.

The following day, Robert Cooper conducted the combined Orpheus Choir and the visiting Chorus Nicaragua in a performance of Antonin Dvorak's powerful Stabat Mater.

The Caribbean Chorale of Toronto, a multilingual choir, is planning a 16-city season in mid-March. The chorale has been invited to perform at the 2004 National Association of Music Educators Conference in Dallas, Texas, and is in the running for a Best of Toronto award. The chorale is also planning a tour of the United States and Canada in the fall of 2004.
The story behind the composition of this work is almost too painful to bear, but the piece stands as a triumph over tragedy and grief. Cooper has convened a wonderful quartet of soloists and the afternoon promises to be quite an event.

That same afternoon, the Toronto Classical Singers present readings of the oft-performed Requiem by Mozart and the justly seldom-performed Mass in D by Antonio Salieri.

Familiarity usually breeds large audiences when it comes to choral music, so be sure you arrive early on March 12 for the St. James' Cathedral Choral Society's performance of the 2nd and 3rd Parts of Messiah, by Handel and Antonio Vivaldi's familiar setting of the Gloria.

The Elora Festival Singers give a rare Toronto concert on March 21. The program features Rachmaninoff's Vespers, op. 37, and several shorter works by John Tavener. Conductor Noel Edison is also busy preparing the Toronto Mendelssohn Choir for two glamorous performances of Romeo et Juliette, by Berlioz on March 25 and 27. Andrew Davis conducts, and the soloists include Gary Relyea, Ben Butterfield and Susan Platts. The choir gets no rest in the days following, as they prepare for an evening of the music of Brahms and Ruth Watson Henderson in early April.

The Choral departments of the University of Toronto and York University are busy this month with several performances, including the MacMillan Singers offering Canadian works on March 20, the York University Concert Choir essaying Haydn's Lord Nelson Mass on March 22 and York's Women's Choir giving an eclectic program on March 29.

Finally, I was saddened to hear of the cancellation this year's Ontario Youth Choir. Choirs Ontario, the Arts Service Organization for choirs in the province, is having serious financial difficulties and a drive has been launched to try to save the organization from bankruptcy. Please look for more information about this in next month's WholeNote.

Larry Beckwith can be reached through choralscene@thewholenote.com

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A yearning for spring and all things new must be in the air this month, as many March music events unveil a range of world premieres by many local Canadian composers. Stimulating new creation goes a step further for one upcoming concert, which showcases the finalists of its annual composition competition and another, which highlights what it means to "compose for a change". All along the way an exciting stretch of concerts by our adventurous Toronto new music presenters and dynamic 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.

On the first Sunday of the month, New Music Concerts presents "A Sacred Place" with the New Music Concerts Ensemble and conductor Robert Aitken at the Music Gallery. The featured works include several by Canadian composers: John Kim Bell, Patrick Cardy, Scott Irvine and Branwell Tovey, joined by Curnow's own Trinitica. Cardy's Kalenda Maya - the first of May - fits particularly well into a mid-winter programme of pageantry and processions. The piece is a colourful set of variations for brass band on a medieval dance song, May Day - a time of unbridled festivities of song and dance - often figured in these medieval songs as the joys of the return of spring were compared to the awakening of love in the poet's heart. This transformation of winter into spring is somewhat paralleled in Kalenda Maya, as several slow, majestic processions blossoms into light-hearted variations on the tune. The concert will also feature the Hannaford's second call for compositions in the form of a march. Four finalists will be chosen from the competition submissions, and these works will receive their premiere performances at the concert. A distinguished panel of Canadian musicians will award four cash prizes totalling $2,000. For more information visit www.hannafordband.com. For tickets either visit www.tlic.com or call 416-366-7723.

As we close in on the end of the month, Music Toronto resident ensemble the Gryphon Trio performs as part of the Contemporary Classics series. On March 23rd at the Jane Mallett Theatre, the Gryphons play a homegrown programme including works by long-time collaborator Christos Hadzis, and a new work by Erik Ross. A very special feature of this concert will be the premiere of several new student and composer miniatures, written as part of the "Composing for a Change" project. Composers Brian Current, Juliet Palmer and Alexander Rapoport will present their miniatures alongside the student works they helped realize. Composing for a Change, spearheaded by Jennifer Waring, and currently in partnership with Music Toronto, encourages adult music enthusiasts to explore their creativity and realize new musical creations for partnering ensembles under the guidance and support of professional composers. For more concert information visit www.music-toronto.com or www.gryphontrio.com. For tickets, visit www.tlic.com 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 CMC (composercompanions@musiccentre.ca), or by phone at 416-961-6601 x.207 Jason van Eyk is the CMC's Ontario Regional Director.

NEW Music QuickPicks
compiled by David Ohls
NN = some serious contemporary repertoire
NI = thoroughly contemporary
N = new/improvised music
VISIT WWW.TORONTOHEARANDNOW.COM for a more extensive version of these quickpicks, including detailed listings and other categories (N = Some contemporary repertoire and N - insufficient information, probably some new music)

Thursday March 04
NN 12:10 U of T Faculty of Music, John Hawkes 80th Birthday Concert

Friday March 05
NN 8:00 Amici. Essence of Amici II

Sunday March 07
NN 2:00 U of T Faculty of Music

New Music QuickPicks
Continued on page 53
Dear WholeNote readers,

You may have been following our financial and existential plight in the newspapers. Our cash crunch in December forced us to temporarily lay off our staff members, who then generously volunteered their skills and time in order to keep our concert programme running.

It has been a difficult and challenging time for us, but the support we have received from our members and donors, from the press and from the artistic community has buoyed us up and helped us through. Our thanks is profound.

This letter is also a statement to our community. I want to reassure you that although our existence is precarious, our commitment is not. Our musicians and artists remain the unshakeable focus of all our survival endeavours. We have been able to resolve our immediate cash flow situation through the cooperation of the arts councils, and we are therefore encouraged to bring back the staff and resume normal activity in March. However, we are of necessity in an on-going process of planning and re-assessment for the near and long term future of the Music Gallery. As our audience members, you are an integral part of that future. I encourage you to continue your support of the Music Gallery, and the artists we have the pleasure of presenting, with the most fundamental act of your attendance.

Sincerely yours,

Jim Montgomery
Artistic Director, Music Gallery

music gallery concert schedule: core programming

2/28 glass orchestra
THE COMPOSER NOW

2/29 les coucous benevoles: new music for old instruments
THE COMPOSER NOW

3/14 signals from shadow valley: reena katz
ETONAL SERIES

3/20 quasar quatour de saxophones
THE COMPOSER NOW

4/4 ros dunlop: australian clarinetist
FRESH EARS FAMILY SERIES

4/15 ellis portal: andrew ager + talisker players + art by a.j. gray
THE COMPOSER NOW

4/18 udo kasemets: cageweb
THE COMPOSER NOW

4/29 cloud walking:diana mcintosh + beverley johnston
THE COMPOSER NOW

5/9 ashkis divan: traditional sufi music
MASTER MUSICIANS FROM THE EAST

5/21 trio fibonacci: live recording for two new hours
THE COMPOSER NOW

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March 1 - April 7 2004
**Composer to Composer**

**AN INTERVIEW WITH**

**Mauricio Kagel**

By Paul Steenhuisen

Mauricio Kagel is arguably the most prolific and respected Argentine-born composer. On Boulez's urging, he moved from Buenos Aires to Cologne in 1957, where he became associated with Stockhausen and Ligeti, while working at the Electronic Music Studio and attending the Darmstadt Summer Course for New Music. His first works break virtually every accepted rule of musical conduct, and leave the receiver with a double-edged impression of both gentle humour and dark madness. A day after the New Music Concerts event that concluded a multi-day Kagel quasi-festival, I had the opportunity to speak with him about his vast body of work, and share an hour of his bright and nervous energy.

STEENUHSEIN: I vividly recall being at the Concertgebouw in Amsterdam in 1991, witnessing the orchestra play a long, thickly orchestrated and strongly Germanic music, your Variation and Fugue. Slowly, from the raised stairway at the back of the hall, there emerged a costumed figure – Brahms. While the orchestra kept playing, he walked down the stairs and through the orchestra, looking quizzically at the musicians. As he arrived at the front of the stage, you could see his yellow, cadaverous skin. He looked at the conductor, sat down on the podium, and put his head on his hand, depressed. Why?

KAGEL: The piece was written for the 140th anniversary of the birth of Brahms. In this piece he appears to come back to Hamburg. He had been rejected from Hamburg, and this was a kind of symbol for all composers, who always have trouble with their own town, their own land, be it Hamburg, Amsterdam, or anywhere. After Brahms’ monologue, Handel appears, dressed in 18th century costume, and takes him away to the paradise of composers – let’s say this paradise is nowhere.

STEENUHSEIN: It sounds like they represent something personal for you.

KAGEL: I’m reflecting very intensely what I think about musical life and musical history, what happens to us, and our relationship with musical history and styles. This piece is a kind of x-ray perspective of these thoughts. It’s very difficult for me to think that music is “pure” music. It never works like that.

STEENUHSEIN: It was as though he were asking a question to the orchestra as well. He was confused.

KAGEL: He (Brahms) was hearing his music, but through my “glasses”. For me, this was one of the most interesting pieces I wrote in that decade, because the task was to take the music of Brahms and not distort it. I superimposed negative and positive, like with film and photographic technique. Over-exposed and under-exposed, but together. This seems for me very important, to clarify my relationship with the past. And of course, Brahms is hearing this. He recognized his music, and at the same time felt things going on in it that weren’t from the plume of his pen. I’m a perfectionist, and in addition to the music, only through the roles of Brahms and Handel, and their accurate costumes, can we take perfection into the field of ambiguity. Irony, ambiguity and comedy are much more difficult than pathetic things, or drama in the classical sense. We have no tradition of humour in music. Music itself isn’t humourless, but the people administrating music are. They don’t understand the diaphaneity of certain pieces and composers, the happiness of being touched by comedy. I don’t mean in the American English meaning of only “entertainment”, but as in the classical Greek comedy.

STEENUHSEIN: The Variation and Fugue is an excellent example of two streams in your work. On the one hand, a commentary on tradition, and on the other, the implementation of the lyrical elements. How does tradition inform your music?

KAGEL: The problem of the avant-garde in the sixties was that it tried to be avant-garde at every moment, always the opposite of the rear-guard. In each of us belonging to this curious society of composers, you can discover traces of conservatism that are more-or-less strong.

The difference in these composers was how extreme their conservatism was. This is very important to me – how conservative was the avant-garde of the sixties, and how conservative has experimental music become today? I could speak about academic experimental music, but then I’m talking about killing all of the possibilities that an experiment can have. In an experiment, the end result is very difficult to predict. Certain processes are unpredictable, but experimental music has become very predictable. I’m not interested in the old opposition of avant-garde and rear-guard. I’m a classic example of someone who did things that weren’t in the mainstream during the time of the avant-garde. To obey the rules of style, I was always absolutely against that. Pieces that are written without anarchy, without going against style, against the story dimension of style, are more-or-less impossible to bear.

What I’m trying to do is something that I love, what I like, and think I need. In that moment, you have to be very honest. A few months ago, during a proum discussion in Scandinavia, I was asked to give advice for young composers, and my only word was to be honest. If you try to be honest with yourself, and write what you think you need, not what you think other people need, or music critics, or colleagues, you will then be trying to communicate your truth. If it has a trace of truth, then it will be interesting.

STEENUHSEIN: So for you, in the middle of the avant-garde, the truth was to explore the past somehow?

KAGEL: No no no, I wasn’t saying that. The past is a very important dimension of the present, but it’s not the present. You can’t neglect the past. We are composers today because there is a lot of music written before us, and we have to be aware of this. If that is what you mean by tradition, then I will accept it.

Tradition is made by a large number of traditions. If a university in a town has a very strong trumpet teacher, you can be sure that after a number of years, this town will have a tradition of very good trumpet players. “Tradition” can be used in a very superficial way.

STEENUHSEIN: When it comes to performance practice, in many instances you establish a type, or mode, of listening, and then disrupt it. You change the hierarchy. How do you do that, and why?

KAGEL: You never know exactly how the audience hears music. You ask ten people what they hear and you have ten different answers. Very often it’s a matter of projection. I’m not thinking about reaction, or success or failure, but the very rare moment of hearing music. What does it mean to hear music? You never know what your neighbour perceives from the same piece you are hearing at a concert. Let’s transpose this problem to the performers. I think the ideal is to get, in the performer, a kind of double personality. One is the technician, and the other is reflecting his cultural behaviour towards a piece. These are two absolutely different things, and we know this. We speak of a pianist who is a good technician, yet we say his playing is “cold” (laughing). It’s not only about being passionate, but also reflecting the cultural behaviour towards the piece.

How do I do this? For example, when you’re walking along the street, and see a stone on the ground, and trip, or make a dangerous step, over the next steps you will be very conscious that you’re continuing on. Before the danger, your progress was naïve, or unconscious. After the accident, you’re very conscious, for a certain number of steps, that you’re continuing to walk. This is a way of describing, in very brief form, the triangular relation between the work, notation, and the performer. My idea is that the performer starts his thinking machine on a higher level, changing to a higher gear. I try to make them ask themselves ‘Why is the piece being done in this way? What is my real function in this musical context?’

The question “How can you ar-
rive, through mostly traditional music notation, at something that is an absolutely non-traditional context?' is an invitation to think about musical performance, and musical language. Many performers are concentrating on the technical field of reproducing the musical score. The musical perception is condemned to a lower level, and this is a pity.

STEENHUISEN: So you change, and disrupt things to keep everybody super-conscious.

KAGEL: Yes. Aware that they are a very complex mechanism. The simplest things can become theatre. A classical example of that would be if you're sitting in a bar, reading a newspaper, and notice that someone is staring at you. You stop reading the newspaper, and you then look like someone who is reading the newspaper. The same can occur in music. Speaking with performers, I was very happy to learn that this awareness has a function.

STEENHUISEN: What about the listener?

KAGEL: I'm often surprised by how sensitive listeners are to what is going on in a piece. For example, the public can be very conservative and never want to hear anything else, and so on. But after 50 years of going to concerts, and making concerts, I can tell you that most of the time, the public is not unjust. If you measure minutes, or seconds of applause, you will see that the perception or real importance of the piece has a relative number of seconds measured in applause. We can look at the opera companies and complain that they are always playing the same 50 operas, but well, they are the best. Even if they are badly played, even with horrible scenery, even if the staging is impossible, they function, because they are so good that they're very difficult to ruin.

STEENHUISEN: You can say that as a composer living in Germany, but here, don't you think that the insistence on those same 50 operas could exclude the creation of another great new one that's being written now?

KAGEL: (Loudly) No no no. I'm not saying there is no place for the new, I'm not an idiot conservative. I'm telling you something that's related to the history of opera. Of course we have to do new operas! The success of Madame Butterfly or The Marriage of Figaro shouldn't be used to reject any kind of adventure with a contemporary language. I want this to be very clear. You know that I am an example of the responsibilities of musical theatre, and an example of saying 'No' to this world of opera. I've never written for the applause - you know this.

STEENHUISEN: What is the political subtext?

KAGEL: Practically all of our actions have political implication. It depends upon how strong our actions are. We are placed, by definition, in a political context. If you get on the subway without a ticket, you will be punished, because without paying, the city can't continue the subway. Money is part of political convention. All that we expect from the government is related to politics. We take it for granted, of course, but we, ourselves, are part of this political strategy. Non-political actions don't exist. The only question is how conscious we are of the political substance of our actions. Related to music, I can tell you that the most simple piece of music can become a political manifesto if the political context of the country is against that music. In the time of apartheid in South Africa, I am sure that the Ninth Symphony of Beethoven wasn't played very often, because the words are revolutionary, and anti-apartheid. For example, in South America, in Argentina, I was astonished that the folk music (which is much more important in certain countries than the classical Western music), was suddenly forbidden because the words are against the present government. You see how political that nonpolitical music can become. This was a revelation for me, of the relativity of one message or another. Each message can be translated, and in the translation, perhaps you're not translating the words, but the meaning. These meanings can become flexible, and stress certain words over others, and you get a different message. At the same time, I'm not naive. I know that it's not possible to write a piece for piano and think this is political. In the sixties and seventies, I found it absurd that the political content of the piece was explained in the programme notes, while the piece just sounded like the Dramatic school. This was not only absurd, but dangerous to very serious ideas of political communication. In this way, intellectuals have, almost by definition, bad conscience, because they know this is the tradition of the twentieth century, they know they are speaking about the proletariat, but they are not a part of the proletariat. They're trying to educate the workers, but the workers are in the factories. They make pieces that say that the system is bad, and there are crimes to humanity and the world, but to write it about the people who don't listen to it, who hate it, is eminently absurd. It was an escape from reality, and has nothing to do with politics. I was against that, but wrote a piece like Der Tribun, which is about a politician preparing a speech, using applause from a tape and march music that is impossible to march with because the rhythm changes all the time ('Ten Marches to Miss the Victory'). I prefer to write music instead of manifestos. I am only a composer, and I'm not preparing something that will be effective in the political field, but I am conscious that musical language and musical style are two different things. We have to work to develop a very fine grammar and semantics of musical language. This is a part of my work.
In Canada the dust has settled on this year's jazz poll activity and the awards have been distributed. Jazz polls are almost as old as Downbeat Magazine which was first published in 1934 and I thought it might be interesting to look back and do a little "pollen" count.

Gone, but not quite forgotten is Metronome Magazine, which used to vie with Downbeat for the cachet of being the most popular jazz mag. But jazz polls were not confined to music publications and in the 1940s Esquire Magazine added an annual jazz poll to its, for the day, spicy pages. Louis Armstrong won the first Esquire Jazz Band Poll for trumpet, Coleman Hawkins for tenor sax and Billie Holiday was vocalist of the year. This led to the first jazz concert ever given at the Metropolitan Opera House. (It was recorded, but not released in the States, eventually being made available years later in Japan.)

Playboy Magazine got into the act as well, but on a few occasions came up with some "interesting" winners - this was jazz poll remember such as Henry Mancini for bandleader, 1964-66, Barbra Streisand, female vocalist, 1965-66 and my favourite, Peter, Paul and Mary in the vocal group category, 1964-66.

It is less widely known that in 1950 the tabloid New York Daily Mirror began running a contest to poll its readers about which was the most popular radio orchestra. Enter Ozzie Nelson - yes, Ricky Nelson's father. At the time, Ozzie Nelson led one of the most popular swing and dance bands in the New York area - Downbeat praised the band for its "subtle suggestion of melodic beauty and rhythmic patterns" - and in 1950 he had his own radio show. The radio station did its best to promote him in the Daily Mirror poll, but he was up against the nationally famous Rudy Vallee as well as the self-proclaimed "King of Jazz", Paul Whiteman.

Ozzie's manager found out that dealers received credit for unsold papers by returning only the front pages of the unbought copies. Now, the ballot forms were on the back page of the Mirror, so Nelson's manager managed to get his hands on hundreds of back pages from unsold copies and sent in the ballots! Guess who won. As a result the band landed some prestigious engagements and a series of national network broadcasts. Ozzie Nelson's band was made! All a matter of opinion.

MARCH AIRS

The month gets off to a busy start beginning with perennial favourites, the Preservation Hall Jazz Band making their annual pilgrimage to Toronto, appearing at Massey Hall on the 5th of March. The band gets its name from Preservation Hall, one of the jazz landmarks in New Orleans and has been referred to by one music critic as "a bridge across the ages - a link between the present day and the heyday of traditional New Orleans music." Not a suspension bridge I might add, but a traditional structure designed to carry us across the years to days when the music called jazz was a lot easier to define. Some of the early creators of this style of music are still with the group whose ages range from around 30 to late 60s. A remark made to me by a fellow musician some years ago when hearing a version of the PHJB summed it up quite well. "It's a nostalgic journey listening to them." So is a visit to Massey Hall.

The following night the Classic Jazz Society, who are so admired for their passionate dedication to early jazz, will present another evening at Estonian House on Broadview Avenue, this time featuring Steve and Marilyn Mellor. Steve used to play clarinet in the Max Collie band in England and subsequently in Phil Mason's New Orleans All-Stars. A born entertainer, he is not shy about singing a few numbers as well. Although Chicago born Marilyn Mellor will handle most of the vocal chores. Her promo material quotes Billy Connolly as saying she is "stupendous." Backing Steve and Marilyn will be some of our leading local musicians.

Also in a concert setting, the Rob McConnell Tentet which is keeping a relatively high profile on the Toronto scene these days will be featured on March 8th at the Sounds Of Toronto Jazz Series at Ontario Science Centre. The band has the unmistakable McConnell sound in its beautifully crafted arrangements and a formidable array of soloists.

At the tail end of March, 30th and 31st respectively, if you feel like a small expedition to the Markham Theatre or the Heritage Theatre in Brampton you can catch Cleo Laine and John Dankworth. Nowadays Cleo has the higher profile - my punning mind makes me think of the song "The Night Is Nothing Like A Dream" - but I can remember many years ago hearing Johnny, (not John) Dankworth and his Orchestra in London when he was the star and Cleo was the band singer - but a really good one.

Happy (live) listening.

In the Listings... pages 52,53

At time of press, the winners of the National Jazz Awards have not been announced (making it somewhat difficult to make a comprehensive list as to where and when they'll be playing around town this month). Check out their website at www.nationaljazzawards.com or on arc-one of the lists and nominees.

Both the hosts for this year's awards are giving concerts in Toronto this month - Bunny Lee appears with the Glenn Gould Studio on March 18th and Donal Scaife appears at Top O the Senator, March 18th-21st.

Nominated in several categories is Vancouver based trombonist, pianist and composer, Hugh Fraser, who plays at Top O the Senator March 30th through April 3rd with his "Toronto Quintet" - Perry White, Don Thompson, Phil Dwyer and Terry Clarke. Not only have saxophonist Mike Murley and guitarist David Occhipinti both been nominated for the jazz awards, but their new C.D. "Dialogue" has been nominated for best Traditional Jazz Album at this year's Juno Awards in Edmonton. The two of them play at Rhodes Restaurant, along with bassist Andrew Downling, March 6th. One of Murley's other projects - Metalwood, is nominated for a Juno in the "Best Contemporary Jazz Album" category.

And the Rex is featuring two award winners of yet a different sort this month - Raoul and the Big Time March 5th and Goddoo and Rotundo March 20th are recipients of the Toronto Blues Society's Maple Blues Awards.

Sophia Perlman

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More Than Music

...an innovative approach to learning through music
Jazz profile: Dave Young, bass

By Wally Wood

“He’s the complete bass player,” says Gene DiNovi, the complete piano player. “There are other good jazz bassists, but put a bow in their hands and you want to run out of the room!” he added.

The ‘complete bass player’ he is talking about is Dave Young, the Toronto musician whose name, coincidentally but in my view rightly, headed the list of nominees for Canada’s Bass Player of the Year at the recent National Jazz Awards in Toronto.

Young has had a life of many permutations: as the young man who studied economics and mathematics at the University of Manitoba, the person that stayed there to master business administration, the financial analyst in Toronto, the man who studied architectural design at Toronto’s Ryerson Poly (now University), the artisan who renovates houses, and the consummate music man, whether it be playing jazz with people like Oscar Peterson or playing classical music with the Toronto Philharmonia. And, at 63, he practises maybe daily, trying to get it right, trying to get it perfect. He has five double basses. And, they all sound different.

One of Dave Young’s key musical associations is with DiNovi and James Campbell, who teaches clarinet at the University of Indiana at Bloomington, and directs the annual “Festival of the Sound” Summer Music Festival in Parry Sound on Georgian Bay. The trio produces a distillation of ‘sweet’ music, and has done so in different corners of the world: in Holland and Japan. You can get a sense of them as a trio on DiNovi’s Manhattan Echoes (Marquis) which evokes the time and place where Gene DiNovi set down his musical roots - 52nd Street, late night, after the crowds thin out and the traffic dies down, and the musicians begin again, this time for themselves, as they unwind after a long night.

“Dave is a great colleague,” said DiNovi. “When you’re on the road, you get to know people. He’s not only a professional musician, but between ‘sets’, he’ll tell you how to improve the design of your basement! As a musician, he’s played jazz with the greats, like Oscar Peterson, and plays the most avant-garde classical music: he’s experienced in both fields.”

Dave also had his teachers. He says he was playing jazz on a guitar at 16, and switched to the bass at 18, but credits the late teacher and principal bassist of the Toronto Symphony, Tom Monohan, as being a major influence in his development.

Dave himself adopted the mantle of teacher, at Toronto’s Humber College in the 1980s, and has been teaching music at the University of Toronto for about 10 years.

However, finding that being a musician is not the most lucrative way to make a living, for maybe 10 years in the 1980s and 1990s he worked with a partner renovating houses: “working all day and playing all night!” he said he enjoyed the two different kinds of work.

And, playing music has been one way for him to see the world. Young has taken his music to China, Korea, Japan, the United States, “pretty well all the countries in Europe”, and most of the countries in South America. Last year, he was playing in a classical music festival in Holland, and with jazz groups and big band aggregations in Ontario festivals, playing with people like Phil Dwyer, Guido Basso, Peter Appleyard, Ian McDougall, P.J. Perry, Bernie Senensky and Reg Schwager.

Associations in music are paramount, of course, but there are added fillips: “Joe Pass was a lot of fun. Oliver Jones was a party, and Joe Williams, the consummate ‘pro’, was a great guy, and an honour to work with,” Young said.

Young got an enthusiastic ovation playing at the conference of the International Association for Jazz Education in Toronto last year.

It may be hackneyed, but critics who listen to Young’s playing are apt to reach for words like flawless and distinguished and perfection. His music is a delight to listen to.

The list of people he has played with is long, but he has recorded with the likes of Oscar Peterson, Cedar Walton, Tommy Flanagan, Ellis Marsalis, Renee Rosnes, Oliver Jones and Phil Dwyer; the recordings include Fables and Dreams, two volumes of Two by Two, and Tale of the Fingers, all through Justin Time.

Young has been named Acoustic Bassist of the Year by the North American Jazz Report magazine twice, and got a (Canadian) Juno Award for the Best Mainstream Jazz Recording for Fables and Dreams (with Phil Dwyer).

Despite the accolades, Young is probably happiest simply playing his music, with music generally, and the people he plays with. And he plays constantly: in Toronto at the Mezzetta Restaurant on March 3, at St. Catharines’ Brock University on March 5, at Toronto’s Fairmont Royal York Hotel with Peter Appleyard on March 6, at Toronto’s Montreal Bistro on March 8, in Toronto’s Pilot Tavern on March 13, and with the Kingston Jazz Society, in Kingston, March 21.

As he plays, Young often appears to slide down the bass, almost to get closer to the music, the notes: “For me, the thing that is important is the sound,” he says. “Accuracy, the playing of the notes, is basic (no pun intended); the music has to be correct; but, more than that, the emotional content, how you feel, is important: you have to stamp the piece as yours!” In moments of inspiration, he becomes a composer. But, ‘practise’, again, comes into the conversation. After decades of playing some pieces, the standards, the notes like friends come easily to the touch. Other pieces, like Igor Stravinsky’s The Rite of Spring, for example, take practise; and one has to be fit to practise. “It’s tough!” says Dave Young, suggesting that to maintain a high level of accomplishment, one has to keep fit.

“Be a musician, practise, and stay Young?” I offer. “Too glib!” he says.
BAND STAND
by Merlin Williams

I think it’s all too easy to rest on our laurels as band musicians. Much of the music we have to perform is not really that challenging.

Oh, I know there are the occasional licks that pop up here and there that we have to spend a little bit more time on, but so much of the music we play is in easy keys and is scored within a limited range. The works that we’re called upon to perform that confront us with our inadequacies are often written off as being “impossible” or “unplayable”.

I have heard some of the great works in the band repertoire referred to disparagingly by people whose only exposure to them was their own incompetent performance.

I got shaken out of my personal musical complacency recently. I had to learn parts on an instrument (not one of my majors) to get a gig. I learned the hard way that my skills were not up to the standard required. I could have made excuses, or just given up, but I didn’t. I decided to apply myself to bettering my musical performance. I worked hard, and I mean REALLY hard. I persevered and I was ultimately successful.

I think that anyone playing in a community group who is not taking care of their musical responsibilities is compromising the quality of the band. Just showing up and warming the chair isn’t good enough. You have to play with decent tone, good intonation, rhythm, skill and musicality. If you aren’t meeting these requirements, get yourself a good teacher. At the very least, you should ask the leader of your section for some assistance. Don’t just sit there and hope you’ll pick up the music from those around you. Playing in a community band is much more gratifying when you know you’re contributing to the performance. Isn’t artistic satisfaction the reason you play music in the first place? Because if it’s not… I know a guy who can make a very nice lamp out of your instrument.

Here endeth the rant.

There is a multitude of concerts worthy of your attention this month. The Toronto Youth Wind Orchestra is presenting their fundraiser, “Dinner and a Movie: A Tribute to the Silver Screen” on March 7 at the Markham Theatre.

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Please check the main listing section of WholeNote for complete information on these, and many other concerts in Southern Ontario. Remember, if you’re not going to someone else’s concert… who will come to yours?

Saunders & Fournier - Don’t let someone else’s concert… who will come to yours?

Merlin Williams is a private woodwind teacher and 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, feel free to contact Merlin at (416) 489-0275; e-mail, merlinw@allstream.net; or on the web, http://allstream.net/~merlinw.

James Curnow
WholeNote has an Editorial Special every month!

April's focus is Opera

Opera is thriving in Toronto, with both large and small companies presenting opera, opera-in-concert, operetta and music theatre. We will cover them all, looking both at end of season productions and plans for next season as well as opera in books, and on CD and DVD.

All companies that we know of will be contacted by e-mail by March 2nd. If you don't think we know about you or haven't heard from us by March 2nd, let us know you're out there by e-mailing us at opera@thewholenote.com

Focus in the coming months

May issue
WholeNote's Choral Celebration

Count Your Choirs! WholeNote Magazine invites all choirs in Southern and Southwestern Ontario to participate in Choral Celebration, a special feature which will appear in our May 2004 edition. Published: Thursday, April 29, 2004

June issue
Overview of Summer Music Festivals

Festivals that were in The WholeNote last June will be contacted. If your festival is new or was not in the magazine last year, please contact us to be added to the summer festival list. Published: Thursday, May 27, 2004.

July issue
Summer Music Festivals: Detailed Listings

Published: Friday, June 25, 2004

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On Opera

by Christopher Holle

With two exceptions there is a decidedly English tone to the operatic offerings this month.

First notable exception is the Canadian premiere presented by TrystTych of The Diary of Anne Frank, an opera for solo voice by Russian composer Grigori Frid.

Frid, born in Petrograd in 1915, wrote the opera in 1969 immediately after reading Anne Frank's diary. The score was first performed in 1972 and later smuggled to the United States where it has been widely performed, most notably at the United States Holocaust Memorial Museum. The hour-long work consists of 21 episodes drawn directly from the diary. TrystTych will use the English translation of the libretto and Frid's own reduction of the score for an ensemble of nine players.

Music Director William Shaokhoff characterizes Frid's music as Berg and Shostakovich at their most romantic. He says that this adaptation, more than the play or the various films, really 'gets inside the diary' to create a vivid portrait of her life.

Anne Frank will be performed at the Leah Posluns Theatre March 10-11, with Shoshana Friedman as 'Anne'. Shaokhoff conducts Sinfonia TrypTych with stage direction by Edward Franko. Opening the program is the song cycle ‘I Never Saw Another Butterfly’ by Srul Irving Glück sung by contralto Nina Scott-Stoddart. For tickets phone 416-872-1111 or visit the TrypTych website at www.trypytch.org.

Also non-British is the Royal Opera Canada production of Mozart's The Magic Flute that plays at the Toronto Centre for the Arts March 4-13. The international cast includes Austrians Andreas Schlägerl as Tamino, Andrea Mazzieri as Pamina and Tjilv Favetey as Sarastro, Japanese soprano Kajoka Aizawa as the Queen of the Night and British Jeffrey Carl as Papageno. German Uwe Drechsel directs and ROC Artistic Director Dwight Bennett conducts.

At the ROC's other venue, the Living Arts Centre in Mississauga, the ROC presents the Carl Rosa Company from the UK in Gilbert and Sullivan's The Mikado March 9-11. The company, marking its 130th anniversary, is here on the only Canadian stop of its North American tour. With the demise of the New D'Oly Carte Opera Company, the Carl Rosa Company has become the main purveyor of traditional G&S productions. If the coming production of The Mikado looks familiar, it should. It is the same seen in Mike Leigh's popular G&S film Topsy-Turvy in 1999.

For tickets to The Magic Flute or The Mikado, phone 416-872-1111 or you can order online at www.royaloperacanada.com.

One ancestor to British operetta is the ballad opera. The most famous of these is John Gay's The Beggar's Opera of 1728. Initially written as a satire of the conventions and audience of Handelian opera seria, The Beggar's Opera, with a score made up of popular songs and ballads assembled by John Pepusch, became the most performed piece in 18th-century
For an example of the kind of opera Gay was satirizing, one need look no further than the Opera in Concert performance of Handel’s first opera written for London, Rinaldo of 1711. The opera about an Amazonian sorceress's influence on the Christians fighting in the Crusades is one of his most spectacular. The starry line-up of Kimberly Barber, Jane Archibald and Barbara Hannigan is accompanied on original instruments by the Aradia Ensemble conducted by Kevin Mallon. Performances are on March 27 and 28. For tickets phone 416-366-7723 or buy online at http:/secure.stlc.ca/oic.asp.

On March 28 the Canadian Children’s Opera Chorus gives Toronto audiences a first glimpse of excerpts from a new opera written especially for it. This is The Hobbit by Dean Burry. With all things Tolkien given renewed interest, The CCOC could hardly have chosen a more popular subject. The performance will take place at the Brigantine Room at Harbourfront at 1 p.m. For tickets phone 416-973-4000. A full production of the opera will be presented on May 15-16 later this year.

Enjoy learning about opera with Iain Scott

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**OPERA ON DVD**  
by Phil Ehrensafi

**I’ve Got a Little List**

The artistic and human drama of composing an opera, and then bringing the new child to life on stage, receives its finest and most accurate expression in Mike Leigh’s remarkable film *Topsy Turvy*. Opera’s ultimate odd-couple, W.S. Gilbert and Arthur Sullivan, suffer through a creative hiatus for ten years after their first smashing success, 1875’s *Trial By Jury*. They then conquer again. The triumph was their most enduring and operatic work, *The Mikado*. Shuttle diplomacy by impresario Richard D’Oyly Carte cajoles Gilbert’s disciplined, pragmatic genius into gear with the pleasure-loving and aesthetically frustrated Sullivan. Jim Broadbent, magnificent as Gilbert, massages and threatens his neurotic artist into the performance of their lives. Like Arthur C. Doyle, who wanted to bury Sherlock and write serious novels, poor Sullivan wanted recognition as a serious composer. Life, thank Heavens, handed him Gilbert and D’Oyly Carte, and the opportunity to be a great master of comic opera.

*Topsy Turvy* is the optimal point of departure into the growing catalogue of Gilbert and Sullivan on DVD. (1999, USA Films) Among the five other Mikado DVD’s (plus two VHS’s awaiting transfer), each has pros and cons. If there’s only one Mikado slot on your shelf, the choice depends on how you think opera is best captured on film.

*Image* has remastered an early Technicolor film, the 1939 British Mikado. Foremost among its virtues is the standard-setting Martyn Green as D’Oyly Carte’s early film composer. He is best known for his lush score of *Pillow Talk* (1959), which remasters the joint BBC/PBS television series directed by Brent Walker in 1982. Each opera is also available individually. For G & S purists, this visually and sonically pleasing set is paramount. The ten performances range from excellent to competent. The “excellent” includes *Patience*, *Ruddigore*, *Gondoliers*, *Iolanthe*, *Princess Ida* and *Sorcerer*. Strangely, neither the outstanding *Cox and Box*, nor *Trial*, were transferred from VHS. The competent Mikado mixes comic opera and Broadway, both in technique and performers. Being of the Sir Malcolm Sargent and Sir Charles Mackerras persuasion that G & S is comic opera at its best, I find this problematic.

The most vibrant Mikado is Canada’s live 1984 Stratford Festival production, also remastered by *Acorn Media*. The chemistry between performers and audience is palpable. However, the minimalist stage sets are tasteful but discordant. Substituting some libretto with 1980s Canadian references produced laughs at Stratford, but limits this Mikado’s international appeal. Ditto for younger Canadians. The *Australian Opera* does parallel substitutions in a 1990 Mikado. (Image) While this is common practice by G & S companies in live performances, and quite in the spirit of G & S themselves, it is less adapted to permanent legacies on film.

*VAI* has nicely remastered this Mikado. (Canadian distribution: SRD). While the artistic talent was ample to produce a first-class Mikado, this feels like a rather flat document intended for opera students. By way of absence, this Mikado underlines the special directing and camera skills needed to translate quality stagecraft into quality cinema. As one of three visual records of classic D’Oyly Carte stagecraft, this Mikado is invaluable. It should have been more.

Next there’s the 1000-pound gerrilla of G & S on film: *Acorn Media’s* modestly priced 10-DVD *Gilbert and Sullivan Master Collection*, which remasters the joint BBC/PBS television series directed by Brent Walker in 1982. Each opera is also available individually. For G & S purists, this visually and sonically pleasing set is paramount. The ten performances range from excellent to competent. The “excellent” includes *Patience*, *Ruddigore*, *Gondoliers*, *Iolanthe*, *Princess Ida* and *Sorcerer*. Strangely, neither the outstanding *Cox and Box*, nor *Trial*, were transferred from VHS. The competent Mikado mixes comic opera and Broadway, both in technique and performers. Being of the Sir Malcolm Sargent and Sir Charles Mackerras persuasion that G & S is comic opera at its best, I find this problematic.

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**MUSIC THEATRE SPOTLIGHT**  
by Sarah B. Hood

**Dark subjects crowd March stages**

If you were hoping for a month of lighthearted, feel-good shows, this March isn’t it. As part of Harbourfront Centre’s HATCH series of innovative new works, Theatre Asylum is presenting Jonathan Garfinkel’s *The Trials of John Demjanjuk*, subtitled A Holocaust Cabaret, from March 4 to 7. It’s already had outings at the Rhumbar! and Ashkenaz festivals, as well as a production at Ottawa’s National Arts Centre. Inspired by the war crimes trial of accused Nazi sadist John Demjanjuk, it’s conceived as a bitingly entertaining cabaret with music by Allen Cole and Christine Brubaker.

“It’s not trying to be a musical, in that there’s an accordion; it’s not like there’s a big orchestra backing it up. It’s barebones,” explains playwright Garfinkel. “The music itself ranges from kind of Weill-ish cabaret music to klezmer. There’s even a kind of American musical feel to a couple of songs, because it is a story about Eastern Europe and North America and so it has all those feelings in it.”

From Holocaust trials to brain lesions and the Armenian genocide, playwright Hrant Alianak’s self-named Alianak Theatre Productions presents *Dora* in *The Rogues of Urfa*, subtitled A Holocaust Cabaret, from March 3 to 7. It’s already had outings at the Rhumbar! and Ashkenaz festivals, as well as a production at Ottawa’s National Arts Centre. Inspired by the war crimes trial of accused Nazi sadist John Demjanjuk, it’s conceived as a bitingly entertaining cabaret with music by Allen Cole and Christine Brubaker.

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**COLOUR COMPOSITION**

Comparatively genteel entertainment is on offer from Native Earth Performing Arts with *The Arishow*, running at Artword Alternative Theatre from February 26 to March 14. Written by Alanis King and directed by Paul Thompson, it’s King’s homage to Odawa artist Daphne Odjig. Rather than telling a straightforward biographical tale, King’s conception casts the actors as pigments; they come together with set pieces by visual artist Bonnie Devine to suggest the actual creation of Odjig’s paintings.

During the rehearsal process, musician Jack Nicholson was working with the actors to create a score, but even Native Earth artistic director Yvette Nolan wasn’t ready to predict what his compositions would sound like. “I doubt it will be live; I think it will be recorded,” she hazarded, adding that the production was being choreographed at the same time by Alejandro Roncero. “It’s going to be a huge movement piece.”

**YOU’RE IN TOWN!**

Widely acclaimed as the best Broadway show with the nastiest name, *Urinetown: The Musical* (the Musical is going to make a six-week pit stop at the St. Lawrence Centre, courtesy of CanStage and Duncan Private Equity Inc., starting in late May. Ostensibly, Urinetown is a gritty tale of true love and the determination to make this world a better place, set in a grimm city where water is all but unavailable and citizens must pay for the right to pee. In fact, it’s a smart, sassy send-up of the music theatre...
BOOK SHELF
by Pamela Margles

Finally there is recognition for one of the many fine books on music published in this country last year - Kevin Bazzana's Wondrous Strange: The Life and Art of Glenn Gould has been shortlisted for the Drainie-Taylor Biography Prize. I do hope this book was nominated because it is so well-written, not because its subject is somewhat notorious. Watch for the Great Literary Awards to be presented by the Writers' Trust of Canada on March 3.

Boulez on Conducting: Conversations with Cécile Gilly by Pierre Boulez Faber and Faber 159 pages $38.00

We're intrigued by the sound of Gregory Charles in Black and White. Apparently Charles is a big hit in Francophone Canada; he has appeared before Nelson Mandela and Prince Charles, backed up Celine Dion and appeared in Two Pianos, Four Hands, among other career credits. The first half of his show, known in French as (you guessed it) Noir & Blanc, consists of a biographical cabaret. In the second half - which sounds much more exciting - he performs requests live and on-the-spot. Black and White runs for one night only, Tuesday, March 2, at the Winter Garden Theatre.

And finally, Lorraine Kimsa Theatre for Young People offers a March Break respite for parents with a variety of programming, including a musical adaptation of The Gruffalo (March 13 to 20) and Al Simmons - Inventive Musical Comedy, featuring comedy, song, dance and magic (March 13 to 20). Other kids' fare appears in the listings section.

"I wanted the music of our time to be played with the same guarantee of professionalism and quality as is demanded of those musicians who play what is called the repertoire. Without that, there can only be wretched caricature." Although Pierre Boulez leads the top orchestras in the world in an extensive repertoire, the composer and seminal force in the development of contemporary music never actually set out to be a conductor.

This collection of extended interviews reveals Boulez's deep musicality and clear vision. He constantly connects performance to composition, touching on such fundamental issues as the development of the modern orchestra through Berlioz, Wagner and Mahler, innovation and the avant-garde, and the role of computer technology in experimental music.

He has great respect for today's orchestral musicians. But, now in his late seventies, he finds today's... CONTINUES
younger conductors lack culture, erudition, flair, and a sense of discovery.

Interviewer Cécile Gilly elicits fascinating revelations, such as Boulez’s “Utopian ideal” - a gigantic orchestra made up of complete families of instruments, providing “infinite possibilities and combinations”. Her informal approach reveals a more accessible facet of one of the most brilliant musicians of our times.

By Whitney Balliett
St. Martin’s Griffin
888 pages $36.95

From his perch at the New Yorker, Whitney Balliett has dominated the world of jazz writing for the past fifty years. But the pronoun “I” figures as scarcely in his writings as destructive vituperation. Balliett proves that a writer can be both appreciative and critical. He savours description, so that, if you don’t agree with his judgements, you know why. In fact, Balliett’s writing epitomizes the best jazz—cool, passionate, transparent and erudite, moving and highly imaginative, he can make an ineffective player sound “like tea being poured”. But most rare is his ability to describe greatness, as with Basie, who “has probably never played a wrong note, a wrong accent, or a cliché” (check out page 421 for his poetic description of Basie’s piano-playing). He loves evocative terms like rococo and acadia, but he is never pompous.

His references include books, concerts, recordings, conversations, Broadway, classical music, movies and documentaries. But his sophistication sits lightly because he always writes as though what he is talking about really matters. And, of course, it does.

edited by Don Michael Randel
Harvard University Press
1007 pages $60.00

If you’ve ever been confused by the bothersome terms andante and andantino, this book will straighten things out. The entry for meso di voce provides a useful definition, but also warns against the frequent confusion with the unrelated term mezze voce.

This remarkably comprehensive dictionary covers instruments and their families from around the world, as well as concepts such as acoustics, aesthetics, musical ability, authenticity and tonality. While the core remains western classical music, various styles of music such as jazz, salsa, and rap are now included.

Only works with titles or nicknames are listed, so that while Beethoven’s Wellington Sieg gets an entry, his far more important Ninth Symphony does not. The impressive list of contributors includes a number of Canadians. John Beckwith and Kathleen Morrow contribute an informative section on Canada. But, while The Star-spangled Banner and La Marsillaise receive an entry, O Canada doesn’t.

Entries are succinct and reliable. Many feature invaluable biographies, musical examples, and helpful drawings. Cross-references help make browsing a pleasure, as do the accessible layout and fine paper.

Bach, The Fencing Master: Reading aloud from the first three cello suites, 2nd edition
By Anner Bylsma
Byslama Fencing Mall, Amsterdam
200 pages $31.00 US

“Dear reader, let’s be careful with doing ‘simply the same!’ With this challenge Anner Bylsma introduces his analyses of the first three of Bach’s six solo cello suites, based on the score prepared by Bach’s second wife, Anna Magdelena Bach.

The heart of Bylsma’s argument is that the irregular slurs marked in this score, often dismissed as sloppy copying because of their inconsistency, could possibly have been put in by Bach himself, and must be, as far as possible, bowed as written. The result is a more detailed, animated and interesting performance, with “everything as it comes, wild bowing, great fencing”.

Bylsma, a pioneer in period instrument performance, manages to touch on many essential aspects of music-making in the process. One need not even agree to be inspired. Here are some of his precepts: use vibrato only as ornamentation, not to constantly force the sound. Don’t always press down with the bow — allow unimportant notes to give way to important notes. Resist the need to be always beautiful. Speak, don’t sing, with this works with the rhythmic freedom of rhetoric, not the outpourings of grand opera. What lies is in fact offering is a compellingly fascinating, if eccentric, manifesto for historically informed performances.

Bach, The Fencing Master, along with a separate facsimile copy of Bach’s Six Suites for solo cello, is available directly by email from bylisma@wxs.nl. Information can be obtained from the web site www.bylismafencing.com

Anner Bylsma’s outstanding recording of the Bach Cello Suites is available from Sony Vivarte S2K 48047.

Anner Bylsma is performing with Tafelmusik at Trinity-St. Paul’s on March 10 to 13 at 8:00 and at 3:30 on March 14.

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Focus on summer music education

While summer might seem a long way off, now is the time to start planning for summer musical activities, whether for yourself or your children. Our annual Summer Music Education supplement in the following pages provides a brief outline of some of the programs available in Ontario, and a few beyond.

There are programs to suit all ages, levels and interests, from toddler-oriented to advanced professional training. In the latter category, for example, Domaine Forget (Qu) offers master classes for intermediate and advanced instrumentalists, as well as chamber music, new music, and jazz singing. In addition to its regular summer programming (not listed here), the Banff Centre is hosting a Violin & Bow Repair and Restoration workshop. Also new this summer, the Silver Creek Summer Music School offers advanced students Chamber Music, Choral Conducting and Percussion workshops at the University of Toronto's Faculty of Music. Summer Opera Lyric Theatre provides master-classes and workshops for advanced singers leading up to staged productions, and Tafelmusik's Baroque Summer Institute offers advanced and professional instrumentalists and singers the opportunity to work with some of the finest musicians in the field.

For those adults and teens wishing a more relaxed approach to music making, CAMMAC provides instruction in classical, jazz and world music to amateurs of all levels, in a new location this summer, Lakefield College. Kids and adults of all levels are invited to hone their skills at Guitar Workshop Plus (Appleby College, Oakville), and Kincardine Summer Music Festival, the Suzuki and Thornhill institutes offer a wide range of programs for all levels and ages, including in some cases children as young as three.

Teachers will find worthwhile courses at the Music Gallery Institute as well as the Royal Conservatory. This summary is a random sampling from the listings we received and does not constitute an endorsement of any program over another. For further information, please visit the websites provided in the Summer Camp listings.

Karen Ages

**Programs and Courses Listed in this Summer Music Special**

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www.coc.ca
Contact: Jennifer Pugsley
Location: Joey and Toby Tanenbaum Opera Centre, 227 Front St. E., Toronto
Application deadline: Apr 8
Selection by random draw
Dates: Jul 26-30, Grades 7-9; Aug 3-7, Gr. 3-5; Aug 9-13, Gr. 4-6
Participants discover everything opera has to offer through daily activities in the areas of drama, music, singing, movement, make-up, and set and costume design. No previous musical experience is necessary, just a desire to have fun and learn something new and exciting. $50 per child per week.

BANFF CENTRE:
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403-762-6180
arts_info@banffcentre.ca
www.banffcentre.ca
Location: The Banff Centre, AB
The Banff Centre, in collaboration with The Sound Post Inc. (Toronto), offers three intensive workshops on violin and bow repair and restoration, led by internationally recognized master makers/restorers, Horacio Patiño and William Salchow (NY). Other faculty include Jonathan Woodston, Cambridge, England; Quentin Playfair, Toronto; and David Tomblin, Toronto. Program participants bring their own instruments and bows to work on.

CENTAURI
SUMMER ARTS CAMP
416-766-7124
info@centauri.on.ca
www.centauri.on.ca
Contact: Craig or Julie Hartley
Location: Wellandport, ON (In the Niagara area)
Dates: Session 1: Jun 27-Jul 10; Session 2: Jul 11-24; Session 3: Jul 25-Aug 3; Session 4: Aug 4-14
Residential
Ages: 9-18
All levels, depending on program
Centauri Arts Camp offers programs in Acting for Theatre, Musical Theatre, Dance, Creative Writing, Fine Art, Photography, Film-making, Songwriting, and more.

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www.classicalpursuits.com
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www.domaineforget.com
Contact: Francine Déry
Location: Saint-Étienne, Québec
Application deadline: April 1st
Dates:
Brass: Jun 6-20; Woodwinds: Jun 20-Jul 4; Guitar: Jul 4-17; Dance: Jul 4-17; Strings: Jul 18-Aug 14; Choir: Aug 15-22;
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Location: Appleby College, Oakville, ON.
Application Deadline: first come first served - early reg. recommended (before June 1); application form is on website.
Dates:
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Session 2: Jul 25-30
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Fax: 403-440-6594
organ@nroyal.ca
www.nroyal.ca/conserv/summer.html
Contact: Neil Cockburn, Head of Organ Studies
Location: Calgary, Alberta
Application deadline: June 30
Cassette audition
Dates: July 25-Aug 3
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Ages: 16 - 30
Level: Intermediate and advanced
Faculty Members: Simon Preston (Artistic Director), John Grew, Carole Jury, Sarah Baldock, Neil Cockburn; Student and faculty concerts; daily lessons and master-classes, practice time on the many fine organs in the city of Calgary, including the 4-manual Casavant in the Jack Singer Concert Hall.

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Fax: 519-934-2744 (call first)
info@kmsf.ca
www.kmsf.ca
Contact: John Schnarr
Location: Kincardine, ON
Application deadline: registrations accepted up to start of program depending on class numbers
Audition dates:
Aug 7, Chamber music program
Program dates:
Children’s Music age 4-5 Half Day: Aug 2-6 a.m. only; Junior Choir: Aug 2-6; Chamber Strings: Aug 7-14; Chamber Winds: Aug 7-14; Chamber Piano: Aug 7-14;
Children’s Music age 6-7
Beginning Strings: Aug 9-14; Junior Strings: Aug 9-14; Senior Strings: Aug 9-14; Senior Choir: August 9-14;
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Aug. 17-20:

1:00-3:30 pm.

2, 1:30-4:00 pm.

Aug. 10-13:

1:00-3:30 pm.

Dates:

1:00-3:30 pm.

Computer-Assisted

Level 1, 10-12-12:30 pm;

Aug. 10-13:

Level 2, 1:30-4:00 pm;

Creative Movement

& the Science of Sound Level 1 & 2, 1:00-3:30 pm; Modern Dance & Choreography Level 2, 1:00-3:30 pm

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Contact: Barry Prophet & Janice Pomer

Location: MGI Studio 219-60 Atlantic Ave. Toronto & Pegasus Dance Centre
Application deadline: July 30

Dates:
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Computer-Assisted Music Level 2, 1:30-4:00 pm; Creative Movement Level 1, 1:00-3:30 pm;
Aug. 17-20: World Percussion & the Science of Sound Level 1 & 2, 1:00-3:30 pm; Modern Dance & Choreography Level 2, 1:00-3:30 pm

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Musical Theatre Workshop 2 - The Young Company
Ages 8-12 (by Dec. 31, 2004)
Dates: July 5-5 July 23
Tuition: $750 + reg fee
A creative adventure involving visual art, movement, music, drama, and the natural beauty of the walking paths and habitat of the Adamson Estate on the lakeshore in Mississauga.

Musical Theatre Workshop 3 - The Young Company
Ages 13-17 (by Dec. 31, 2004)
Dates: July 5-5 July 23
Tuition: $750 + reg fee
A creative adventure involving visual art, movement, music, drama, and the natural beauty of the walking paths and habitat of the Adamson Estate on the lakeshore in Mississauga.

Musical Theatre Workshop 4 - The Young Company
Ages 8-12 (by Dec. 31, 2004)
Dates: July 5-5 July 23
Tuition: $750 + reg fee
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Contact: Meg Hill

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Rolling Admissions
Auditions: Audio Tapes, CDs or Videos sent to director

Dances: Full session: Jul 10-Aug 14;
Session 1: Jul 10-24;
Session 2: Jul 25-Aug 14
Residential
Ages: 12-18
Level: Intermediate, Advanced

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July 5-9
Tuition: $300 + reg fee
Explore a variety of software including notation, sequencing and ear-training programs, discover how this can assist with audio and group teaching. Previous experience with computers is not required.

Music in Early Childhood
Application Deadline: July 23
July 19-30
Tuition: $384 + reg fee
This summer, The RCM celebrates 30 years of Music in Early Childhood. An active learning program founded specifically to meet the needs of teaching music to expectant mothers. For more information or to pre-register, contact the Registrar and ask for a Summer Application.

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ROYAL CONSERVATORY OF MUSIC, continued from page 35

Summer Opera Scene Study
Audition required.
Dates: Jul 5-Aug 13
Tuition: $675 + reg fee
Twelve to fourteen singers meet two to three times a week for 6 weeks, performing a concert of staged opera excerpts at the end of the summer term.

Georgian Folk Music:
Singing Workshop
Teens & adults
Dates: Aug 9-14
Tuition: $320 + reg fee
Learn folk and church music from the different regions of Georgia. Intense rehearsals and sessions that focus on Georgian cultural practices and history. Singing Workshop teaches music for experienced singers and younger participants.

Baroque Ensembles
Teens & adults
Dates: Jul 5-Aug 6
Tuition: $120 + reg fee
Explore various genres of Baroque music in period style, using baroque or modern instruments. Ensembles of four to six players will be formed according to the level and availability of participants.

Music for Moms-To-Be
For pregnant mothers
Dates: Classes begin week of July 5. Six forty-five minute sessions
Tuition: $90 + reg fee
What songs will help the newborn sleep? What are the words to that old favourite nursery rhyme? Expecting mothers meet to share experiences, learn nursery rhymes, and relax through making and listening to music in Music For Moms-To-Be.

For teachers:
Art of Teaching: Active Learning
June 28, 29, 30
Using the equipment of the RCM technology lab, learn the basics of working with Finale, the notation program used by professional music engravers to create scores for solo and ensemble print music.

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Welcome to WholeNote’s
Five Lives

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

For Concerts Further Afield (outside the GTA) see pages 50-51.
For Music Theatre and Opera Listings see page 52.
For Jazz Listings see pages 52-53.

CONCERTS IN THE GTA

Monday March 01

- 7:00: U of T Faculty of Music. St. Lawrence String Quartet, Mendelssohn; Octet, Barber, Dover Beach for Voice and String Quartet Op. 2. Auphan 20 for string quartet. Walter Hall, 80 Queen’s Park. 416-978-3744. $21, $11.

Tuesday March 02

- 8:00: Mazzar Society, Lafayette Quartet. Works by Mozart & Haydn. First Unitarian Congregation, 175 St. Clair West. 416-201-3338. $15(non-member), members free.

Wednesday March 03


Simon Trpčski

March 2 at 8 p.m.


Wednesday March 03

- 7:30: Glenda Mendelssohn Ensemble. Skageworks, Glennon Centre. See March 2.
- 7:30: Markham Theatre for Performing Arts. John McDermott, Violinist sings ballads and more. 171 Town Centre Blvd. 905-365-7499. 138.
- 8:00: Toronto Mendelssohn Choir. Italian Masterworks: Vivaldi: Gloria; works by Palestrina, Fergalises & Monteverdi; Daniel Taylor & Suza Cebotari, soloists; Palestina Choir; Mendelssohn Singers; Robert Mesideski, conductor. 7:00: Pre-concert chat with Rick Phillips. Coral Concert Hall, 444 Yonge St., 7th floor. 416-569-0422. $35-$70.
- 8:00: Toronto Symphony Orchestra. Mozart: Overture to Don Giovanni, Violin Concerto in A K.494; Tchaikovsky, Scherzo; Symphony No. 9 in D D.944. The Great. Cepa Gringolts, violin; Robert Amelin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-0428. $32-$98.

March 1 - APRIL 7 2004

www.THENOLE.COM
Blame It On The Movies!

$20-$52. $18. For complete run see music theatre listings.

5555. $40, $35(yl. $1 .


- 8:00: Duo L'intemporal. Musicians. Hungarian House, 840 St. Clair West.

- 9:00: smART Festival. Music by Clerambault, de Montreuil, Egeo the Martyr Church, 197 John. 416-598·2777. $20, $15($10 on 5/23).

- 8:00: Cathedral Bluffs Symphony Orchestra. Bernstein: Candide Overture; Sherman: The Two-Bit Dance Hall; Grieg: Piano Concerto; Burtish: An American in Paris.

Christine Langley-Wallner, pianist; Robert Raines, conductor. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5566. $20, $16, child under 12 free.

- 8:00: Classic Jazz Society of Toronto. Steve and Marilyn Miller With an All-Star Band. Steve Mellor, clarinet/vocals; Marilyn Mellor, vocals. Estonian House, 988 Broadway Ave. 416-777-9236. $30(non-member), $25(member).

- 8:00: Deaf Park Concerts. Mammie Gescheitru, organ & Recital. Music by Buxtehude, Kralf, Mondellozzo, Bach, Scarlatti & Albright.

Deaf Park United Church, 128 St. Clair West. 416-481-2798. $20.

- 8:30: Ron近期の演奏会。マリア・グリュージュ、サボレディ・ポルトガル人、アルゼンチン、ブラジル、ペルーや、ウルグアイ、ドミニカ共和国と、ブラジル人、ペルーや、ウルグアイ、ドミニカ共和国を含む音楽を演奏します。


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- 8:00: Deaf Park Concerts. Mammie Gescheitru, organ & Recital. Music by Buxtehude, Kralf, Mondellozzo, Bach, Scarlatti & Albright.

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Markham Concert Band

Join us for:

The Tunes Keep Popping

Sunday March 7th - 3 PM

Markham Theatre

New Music Concerts

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

Barbara Croall (1969) • If There Be Butterflies All Around (2004)

Daniel Foley (1952) • Souvenirs (2003)


World Premiere

The SOCAN Foundation

torontodartsbou nci/Chorus Niagara

Robert Cooper, Artistic Director

STABAT MATER

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

Metropolitan United Church • 56 Queen St E

Dvorak: Stabat Mater

Soprano Laura Whalen

Alto Linda Maguire

Tenor David Pomerey

Bass Gary Relyea

Niagara-on-the-Lake Sinfonia

Tickets: $25, $22 (Seniors) $12 (Students)

may be ordered by phone at 416-530-4428 or by e-mail to
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Performance generously supported by the Jackman Foundation

and gypsy music with classical pop and jazz.

Vasyi Papaluk, violin; John Barnett, music director.

Hammersen Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000, 1-866-805-6886.

$45/35, 445/30 (sold 1:30 a.m.).

- 8:00: Oakville Centre for the Performing Arts. John McAdam. See March 5.


- 8:00: St. Lawrence Centre for the Arts. Paris in Concert. See March 5.

- 9:00: smART Festival. Hungarian House. See March 5.

Sunday March 7


- 2:00: Melodymakers. See March 5.

- 3:00: Markham Concert Band. A Tune to Keep Popping. De Mog: music from Lord of the Rings; Bach: Sheep May Safely Graze; music from The Music Man. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7469. $20, $15.

- 3:00: Orpheus Choir of Toronto/Chorus Niagara. Divorce; Stabat Mater, Laura Whalen, soprano; Linda Maguire, mezzo; David Pomerey, tenor; Gary Relyea, bass; Niagara-on-the-Lake Sinfonia. Robert Aitken, conductor. Metropolitan United Church, 58 Queen St. East. 416-530-4428. $25, $22 (sold 1:20 a.m.).

- 3:00: Toronto Youth Wind Orchestra. Dine and a Movie: A Tribute to the Silver Screen. Classic movie themes by Zimmer, Schifrin, Albinoni & more. 2:00: Illuminating introduction by John Stephenson, director. The Church of St. Anne’s. 171 Town Centre Blvd. 905-305-7469. $42.

- 8:00: New Music Concerts/CBC Radio Two New Hours. A Sacred Place. World premieres by Croall, Foley, O’Leary & Puhun. New Music Concerts Ensemble. Robert Aitken, conductor. 7:15: Illuminating introduction by Robert Aitken & composers. Church of St. George the Martyr, 197 John St. 416-204-1080. $25, $15 (sold 1:30 a.m.).


Monday March 8

- 6:00: Aldeburgh Connection. Nathalie Pinault, soprano; Diána Ujvári, pianist; Faure, La Bonne Chanson, songs by Vaughan, Chaminade, Poulenc. Glenn Gould Studio, 250 Front St. West. 416-205-5556. $40.

- 8:00: Sounds of Toronto Jazz Series. Rob McConnell Tenor. Ontario Science Centre, 770 Dan Mills Rd. 416-596-0404 x228. 910.
THE ALDEBURGH CONNECTION

presents

NATHALIE PAULIN
soprano

BRUCE UBUKATA
piano

in a recital of songs by French composers: Pauline Viardot, Cécile Chaminade, Francis Poulenc, and Fauré’s La Bonne chanson

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

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www.aldeburghconnection.org

THE VIRTUOSO CELLO WITH ANNER BYLSMA

Features concertos by Locatelli, Leonardo Leo and more!

Wed, Mar 10 at 7 PM
Thurs-Sat, Mar 11-13 at 8 PM
Sun, Mar 14 at 3:30 PM
Call 416.964.6337
Trinity-St. Paul’s Centre 47 Bloor St. W.
www.tafelmusik.org

Music at St. Clement’s

Organist in Recital
Eugenio Maria Fagiani
St. Michael’s Church, Mapello, Italy
J.S. Bach, Reger, and
An Improvised Symphony
On themes submitted by the audience

Friday, March 12, 2004, 8:00 pm
St. Clement’s Anglican Church
59 Bloor St. W., Toronto
Admission: $20 adults, $15 seniors & students
Information: (416) 866-3386

Music Toronto

BERENIKA ZAKRZEWSKI
March 11 at 8 p.m.

- 8:00: Music Toronto: Berenika Zakrzewska, piano. Beethoven: Sonata #21 in C Op.53
Waldstein; Chopin: Polonaise in A sharp Op.44; Sonata #2 in B flat Op.35; other works. Jule Malott Theatre, 27 Front St. E. 416-388-7723. 412

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Admission: $20 adults, $15 seniors & students
Information: (416) 866-3386
March 13
8 PM
The Music Gallery at St. George
(repeat performance
March 11 in Kitchener
at the Registry Theatre)


-s 0:00. Eros Chamber Music Toronto. Hindemith: Quartet for piano trio & clarinet; Brahms: Trio for clarinet, cello & piano Op. 114. Michael Westwood, clarinet; Phoebe Tsang, violin; Amy Leong, cello; Miogumi Okamoto, piano. The Stone Church, 45 Queen Ave. 416-683-1172, $15, $10 (St.)

-s 0:00. Fiddles and Frogs Music. Tagalogf. Belafonte United Church, 2 Belafonte Ave. 416-284-2256. $15 (admission), $10 (door).

-s 0:00. Montgomery's Inn. St. Patrick's Concert with Sandy MacIntyre and Staged to Tradition. Celtic music & sing-along of favourite Irish songs. 4709 Dundas St. West. 416-894-8113, $12, $10 (Friends of Etonblic's Heritage). Advance registration required.

-s 0:00. Oakville Centre for the Performing Arts. The Cottars. Celtic band of two sets of brother and sister ages 12 to 15. 130 Navy St. 805-815-2021 938 89. Free. For complete run $20, $16.

-s 0:00. Tafelmusik Baroque Orchestra. The Victoria Cello with Anner Bylsma. Trinity-St. Paul's Centre. See Mar 10.

-s 0:00. Toronto Symphony Orchestra. Thoroughfare. Mimico. $12, $10 (Friends of Etobicoke's Heritage). Free with admission to the ROM: $8, $6 (sr, st), $5.50 (child 5-14).

-s 0:00. Tafelmusik Baroque Orchestra. The Victoria Cello with Anner Bylsma. Trinity-St. Paul’s Centre. See Mar 10.

Sunday March 14

1:30 & 3:00: Lorraine Kimura Theatre for Young People. At „Stammm – Inventive Musical Comedy. Comedy, song, dance & magic. For ages 8 to 105. Mainstage, 185 Front St. East. 416-692-2222. $18 (family). For complete run see music theatre listings.


March 13 8 PM
Inbreath
The Music Gallery at St. George
(repeat performance March 11 in Kitchener at the Registry Theatre)

- 8:00. Continuum Contemporary Music. Inbreath. Vocal and instrumental works by Dyer, Priest, Stewart, Yount and Smith: Marion Newman, mezzo; expanded Continuum Ensemble of tute, clarinet, violin (doubling mandolin), cello, harp, guitar, piano, and percussion. Music Gallery Works by Schumann, Schubert, Lutoslawski and more. Virginia Hatfield, soprano; Anita Kraus, mezzo; Michael Collins, tenor; Alexander Gabboni, baritone; Christopher Newman, narrator. Walter Hall, 80 Queen’s Park. 416-735-7682, $40.


- 7:30. Christ Church Daer Park, Kevin Komisaruk, organ in Recital. Followed by the office of Compile led by members of the choir. 1670 Yonge St. 416-920-5211. Free (offering).


- 8:00. Eros Chamber Music Toronto. Hindemith: Quartet for piano trio & clarinet; Brahms: Trio for clarinet, cello & piano Op. 114. Michael Westwood, clarinet; Phoebe Tsang, violin; Amy Leong, cello; Miogumi Okamoto, piano. The Stone Church, 45 Queen Ave. 416-683-1172. $15, $10 (St.).


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**Monday March 15**


- 8:00 Toronto People with AIDS Foundation, Bernstein: West Side Story. Betty Oliphant Theatre, 404 Jarvis St. 416-506-1400. $50, $30 (student). To benefit Programs and Support Services of the Foundation. For complete run see music theatre listings.

**Tuesday March 16**


- 8:00: Toronto People with AIDS Foundation, Bernstein: West Side Story. Betty Oliphant Theatre, 404 Jarvis St. 416-506-1400. $50, $30 (student). To benefit Programs and Support Services of the Foundation. For complete run see music theatre listings.
Fox, clarinet/Basset clarinet; Giller-Howard, oboe; Terror Wagner & Eiko Ede-Streicherberger, horn & other performers. The Chapel, Victoria University, 81 Charles St. West. 905-737-0748. $20, 9:30.
  - 9:00: U of T Music Performance. The Department of Music, York University. 205-5555. $20, $15.

**Saturday March 20**

  Free.
- 2:00 & 8:00: Living Arts Centre, Toronto. Toronto Northern Lights presents United in song. Song, Song! 50-man choir sings classic barbershop, gospel, pop and Broadway favorites. "The Days of Old" from St. Louis. 4141 Living Arts Dr., Mississauga. 905-306-5000. $35, $25.
- 7:45: Music at St. Mark's. Topos: Jaimie Peat Wasserstein, viola; Nina Tobias, cello; Vychasly Baks, piano, St. Mark's Church, 15 Grenville Rd. 416-444-6762. $15, $10.
- 7:30: RCM Glenn Gould Performance. School, Opera Workshop: Britten: The Turn of the Screw. Students from the BPO. Brahms Mahlermány, artistic director. McLaughlin Concert Hall, 273 Bloom St. 416-408-2824 x321. $15, $10. For complete run see music theatre listings.
- 7:30: Registered Music Teachers of North York/Toronto Region. Teachers in Recital. Trinity Anglican Church, 70 Victoria St., Aurora. 905-727-6727. $10, $7.50, $25 (adults 2 children).
- 8:00: Music Gallery. Quasar Quartet de Saugshan: Electroschizos. Roy Lee in three phases duet: Frogs. Pinoy: Jean: STABLE, Burfart: Mario Militi, St. George the Martyr Church, 187 John St. 416-204-1080. $12, $6 (member), $5 (student).

**Sunday March 21**

- 2:00: Scarborough Civic Centre. Sunday Concert Series: Dave Parsons. Quartet. 150 Borough Dr. 416-396-5263. Free.
- 2:00: Sharon Wallace, baritone; George Keller, bass, Harp & Bass Concert. Enoch Turner Schoolhouse, 100 Trinity St. 416-922-2367. $15, $10.
- 2:00: York Strings Chamber Orchestra. Vaughan YOUTH Concert. Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Holst: St. Paul's Suite; Bach: Brandenburg Concerto #5; Respighi: Theme and Variations; C. G. Winters, keyboard; Jeuvel Devine, flute; Sonja Klimosko-Lehuen, violin. Trinity Anglican Church, 70 Victoria St., Aurora. 905-727-6011. $15, $10.
- 3:00: Toronto Sinfonietta. Spring Might be in the Air: Dance music from many eras. Kaya Royer, clarinet; Ronald Royer, cello; Janice Lim, piano. Hazelton Place, 111 Avenue Road. 416-419-4379. $32, $20 (student), $10 (child).
- 7:30: York University Choir. Christopher Dawes, organ in recital. Followed by the office of Complie led by members of the choir. 1570 Yonge St. 416-920-9211. Free (offering).

**Monday March 22**

- 8:00: York University Concert Choir. Work by William Thomas. Works by Bernstein, Tichelli, Whitacre, Coghlan.

**Monday March 23**

- 12:00 noon: University of Toronto Art Centre Concert Series. University of Toronto Orchestra. Jeffrey McFadden, director, 15 King's College Circle. 416-946-7088. Free.
- 12:00 noon: U of T Faculty of Music. Guitar Ensemble. Jeffrey McFadden, director of U of T Art Centre, 15 King's College Circle. Free.
- 1:00: St. James Cathedral. Lunch Hour Concert: Ryan Jackson, organ. Program to be announced. Church St. 416-384-7865. Free.
- 8:00: Allanah Theatre Productions. The Ragers of Urfa. Written & performed by Arandi Aristati; directed by Rebecca Brown; live percussive music composed & performed by Jesse Copen, Artwork Alternative Theatre, 75 Portland St. 416-504-7429. $10 (preview). For complete run see music theatre listings.
- 8:00: Markham Theatre for Performing Arts. The Spirit of Ireland. 22 dancers and musicians. 171 Centre Blvd. 905-305-7489. 488.
Music Toronto

The Gryphon Trio
March 23 at 8 p.m.


Wednesday March 24


Thursday March 25


David J Alpert, piano
TORONTO DEBUT

Works by Rachmaninov, Gougeon, Rzewski, Riihle and Chopin

Thursday, March 25, 1:30 pm

Women’s Musical Club of Toronto
AFTERNOON CONCERT

Friday March 26


8:00: Guitar Society of Toronto. Jeffrey McFadden, guitar, in Recital, Holtstein Hall, 35 Hazelton Ave., 416-922-8002. $20. As part of the Toronto Guitar Symposium.

9:00: Leah Gordon, soprano. 4th Year Recital. Walter Hall, 60 Queen’s Park, 705-799-5161. Free.

8:00: Living Arts Centre, Roger Whittaker. Sea March 25.

8:00: U of T Faculty of Music, Wind Ensemble. Calypso: Arctic Dreaming; Cicle: Snake from Canavaro; Denner Drance, conductor. Mazzoleni Concert Hall, 90 Queen’s Park, 416-378-3744, 513-167.

8:00: Vic Chorus, Vic Chorus & Friends. Isabel Bader Theatre, 90 Charles St. W., 416-565-6612 x1301. Free.


Saturday March 27


Pietà
Anno Domini Chamber Singers
David Jafelice, conductor
Stephen Hegedus, baritone
Christopher Dawes, organist

Fauré Requiem
Saturday, March 27, 8:00 P.M.

Holy Name Catholic Church on Danforth Avenue one block west of Pape subway

Tickets at the door - $15, $10 senior/student. Call 416-966-0993 for more information.
- 7:00: VocalPoint Chamber Choir. Concert of Lenten Music. Ian Grundy, conductor. Dunbarton-Fairport United Church, Pickering. 905-839-7271. $15, $10.


- 7:30: Singing Together, Multicultural choral concert with Shevchenko Choir, Chinese Canadian Choir of Toronto, Schola Cantorum German Choir, Core San Marco, Armenian Choir of Toronto, Cro Arte Chorale, Choir Trillium Toronto Korean Church, 67 Scarsdale Rd. 416-533-2725. $15, $10.


- 7:30: University of Toronto at Scarborough. 75% World music. ARC Hall, 1295 Military Trail. 416-287-7076. Free.


- 8:00: Anno Domini Chamber Singers. Fauré: Requiem. Holy Name Church, 71 Dought. 416-868-0083. $15, $10.

- 8:00: Calyx Concerts. Voyage a Paris. Humbercrest United Church 16 Babypoint Rd., Toronto.

Voices presents
Sacred Songs
Saturday, March 27, 2004
8:00 p.m.
Pre-concert talk: 7:30 p.m.
St. Thomas Anglican Church
383 Huron Street
(south of Bloor, east of Spadina)
Tickets $15, $10 S/S
Available at the door.
VOICES
49 Wellington Street East
Toronto, Ontario
Tel: (416) 924-0753
http://Voiceschoir.tripod.com

FEATURING
Hugo Wolf:
-Six Sacred Songs
J.S. Bach:
-Motet: Fürchte dich nicht
Plus selections by
Durufé
Raminsh
Czerny

Conducted by
Ron Ka Ming Cheung

SacreO Songs
Saturday, March 27, 2004
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THE FRENCH CONNECTION
The Royal Conservatory Orchestra
Thurs April 1, 2004, 8 PM
Colin Metters conductor
Miriam Khalil soprano
Ravel

A concert of French Chamber Music
Humbercrest United Church
16 Babypoint Rd., Toronto
For information: 416-531-3688

THE ROYAL CONSERVATORY OF MUSIC

KOREAN CANADIAN SYMPHONY ORCHESTRA
Richard Lee, Music Director
Donna Lee, piano
March 27, 7:30 pm
Music by Beethoven, Chopin & Bizet
George Weston Recital Hall, 5040 Yonge St.
Tickets: $15-$30 416-534-3760
I.

1. Thorpe, clarinets; Uri Rozen St. Symposium. $30. As part of the Toronto Guitar Society of Toronto. 8:00: Etobicoke Community College Auditorium. See March 26.


3. Rutter: Requiem; Mendelssohn: Psalm 6000. $43.50,$33.50. 8:00: Mississauga Symphony. St. Andrew's Presbyterian Church, 54 Blair Rd. See March 27.


6. 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Mar 25.

7. 8:00: U of T Faculty of Music. University Women's Choir. Robert Cooper, conductor. Knox College Chapel, 86 St. George St. 416-978-3744. $12.46.

8. 8:00: Voices. Sacred Songs. Wolf: 6 Sacred Songs; Sanders: Reapropes; Bach: Furchte dich nicht & other music. Ron Ka Ming Cheung, artistic director. 7:30: Pre-concert talk. St. Thomas's Church, 2811 Huron St. 416-929-0753. $16, $10.


10. 8:00: Living Arts Centre. Murray Montgomery. Country/folk. Royal Bank Theatre, 10:00 AM-4:00 PM. See Mar 27.


13. 2:00: Estonian Theatre. Chamber Soloists: Alex Pangman. See Mar 27.


15. 8:00: Mississauga Symphony. Honens Piano Laureate. Royer: Festive Overture; Bruckner: Symphony #2; Beethoven: Piano Concerto #4 in G Op.58. Xiang Zou, piano; John Barnum, conductor. Harnanor Hall. 4141 Living Arts Dr., Mississauga. 905-306-6000. 433.50, 333.50.


17. 8:00: Nathaniel Dott Chorale. Braimier-Blyden-Taylor, music director. St. Paul’s United Church, 123 Main St., Milton. 905-878-8807.

18. 8:00: Opera in Concert. Rinaldo. By Handel (in Italian). Kimberly Barber, Jane Archibald, Sean Waisan, Barbara Hanigan, performers; Amalia Ensemble; Kevin Mullin, conductor. Informative talk 45 minutes prior to performance. Jane Mallett Theatre. 27 Front St. East. 416-586-7725. $65, $35.

19. 8:00: Tellemusik Baroque Orchestra. Handel’s Royal Fireworks. Program to include The Fella Project, designed by bassist Alan Mackley, Trinity-St. Paul’s Centre, 427 Bloor St. West. 416-864-6333. $25.50, $20-$55(stri).

20. 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Mar 25.


22. 8:00: Voices. Sacred Songs. Wolf: 6 Sacred Songs; Sanders: Reapropes; Bach: Furchte dich nicht & other music. Ron Ka Ming Cheung, artistic director. 7:30: Pre-concert talk. St. Thomas’s Church, 2811 Huron St. 416-929-0753. $16, $10.


24. 8:00: Living Arts Centre. Murray Montgomery. Country/folk. Royal Bank Theatre, 10:00 AM-4:00 PM. See Mar 27.

25. 2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Mar 25.


27. 2:00: Tellemusik Baroque Orchestra. Handel’s Royal Fireworks. George Weston Recital Hall, 5040 Yonge St. 416-793-0557. $29-69, $5.50(child 5-14).


29. 2:00: Estonian Theatre. Chamber Soloists: Alex Pangman. See Mar 27.


31. 8:00: Tellemusik Baroque Orchestra. Handel’s Royal Fireworks. Program to include The Fella Project, designed by bassist Alan Mackley, Trinity-St. Paul’s Centre, 427 Bloor St. West. 416-864-6333. $25.50, $20-$55(stri).

32. 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Mar 25.

33. 8:00: U of T Faculty of Music. University Women’s Choir. Robert Cooper, conductor. Knox College Chapel, 86 St. George St. 416-978-3744. $12.46.

34. 8:00: Voices. Sacred Songs. Wolf: 6 Sacred Songs; Sanders: Reapropes; Bach: Furchte dich nicht & other music. Ron Ka Ming Cheung, artistic director. 7:30: Pre-concert talk. St. Thomas’s Church, 2811 Huron St. 416-929-0753. $16, $10.

- 8:00: Tapestry New Opera Works. Opera To Go at the Distillery: Five mini-operas: Chan & Brownlow; Iva Toguri, Richardson & Chari; Mother Freestone; Rolle & Chui; Purdy; Nakano & Gonzalez-Ricci; Brash; Ferguson & Diamond. The Two Graces, Tamara Hummel & Xin Wang, sopranos; Lynne McMurtry, mezzo; Martin Housman, tenor; Ian Funk, baritone; instrumental ensemble; music direction by Wayne Strongman. Fermenting Room. Distillery Historic District; 55 Mill St. 416-872-1212, 1-800-461-3333. $45, $25(std). For complete run see music theatre listings.

- 8:00: Markham Theatre for Performing Arts. The Blue Orphan. New age theatre combining imagery, poetric text and musical score. 171 Town Centre Blvd. 905-305-7469. $36.50.

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- 8:00: Markham Theatre for Performing Arts. The Blue Orphan. New age theatre combining imagery, poetric text and musical score. 171 Town Centre Blvd. 905-305-7469. $36.50.
COLLABORATIONS:
A Chamber Arts Experience
presents
S T A R S
A multi-disciplinary reflection on
SARS in Toronto
MEASHA BRUEGGERGOSMAN, soprano
MATJASH MROJEWSKI, choreography
GEORGE GAO, erhu
Tiffany Knight, dancer
Beverley Johnston, percussion
Doug Richardson, saxophone
Al Van Mil, painter
APRIL 3rd AND 4th, 8 P.M.
TICKETS $40
ST. STEPHEN-IN-THE-FIELDS CHURCH
650 College Street
For more info and to buy tickets please call
416-484-9338
WWW.COLLABARTS.COM

Chrylark Arts & Music Series
Gregory Oh
performs Haydn’s Sonata in A-flat major,
Buczyński’s Third Piano Sonata (“textures”), and the
Schumann Carnaval.

Sunday, March 7, 2004, 3pm. Heliconian Hall,
35 Hazelton Avenue Adults $15 Students $12
For info call 416.651.9380

Eglinton St. George’s United Church
ETERNAL LIGHT!
Mozart: Requiem · Lauridsen: Lux Aeterna
Meredith Hall · Marianne Bindig
Lawrence Wilford · Bryan Estabrooks
Conducted by Peter Merrick
Sunday, April 4, 7:30 pm
35 Lytton Boulevard
$30 (seniors, $25; students, $10)
416.481.1141 x 250 (Visa, MasterCard)
Music at Metropolitan
Patricia Wright, Director of Music and Organist

Metropolitan Festival Choir
Patricia Wright, conductor

presents

German Music for Good Friday
Friday, April 9 at 7:30 p.m.

St. Matthew Passion by Heinrich Schütz
Dennis Giesbrecht, Evangelist
Dance of Death (Totentanz) by Hugo Distler
for choir and speakers
Music by Brahms and Reger

Admission: $20 for front of floor and front of balcony
$15 all other seats
Information: 416-363-0331 Ext. 51

Metropolitan United Church
56 Queen Street East at Church Street
Toronto
416-363-0331
www.metunited.org

James Ehnes & Louis Lortie
violin
piano

ALL-BEETHOVEN RECITAL
Spring & Kreutzer Violin & Piano Sonatas
Les Adieux Piano Sonata

Tuesday, April 13, 2004, 8:00 pm
George Weston Recital Hall
Toronto Centre for the Arts
5040 Yonge Street
Tickets: $75, $50, $25

Tickets available through TicketMaster on-line at
www.ticketmaster.ca, or in person at any
TicketMaster outlet (416) 872-1111,
or through the Toronto Centre for the Arts
Box Office: (416) 250-3708, Monday to Saturday
11:00 am to 6:00 pm, Sunday 12:00 to 4:00 pm.

OTHER EVENTS

CONCERTS FURTHER AFIELD

FURTHER AFIELD
(in this issue: Ancaster, Barrie, Bramford,
Cambridge, Cawtham, Dundas, Elora,
Georgetown, Guelph, Hamilton, Keswick,
Kitchener, Lindsay, London, Midland,
Oakville, Paris, Port Hope, Port Perry,
Sault Ste. Marie, Sarnia, Southend,
St. Catharines, Waterloo, Welland)

Monday, March 1
7:00: Toronto Symphony Orchestra.
Brahms: Violin Concerto in D, Op. 77; Estacio:
Piano Sonata; Kreutzer String Quartet; Mendelssohn:
KWCMS Music Room, 57 Young St., West Toronto.
416-593-4828. $32-$98.

RPE ORCHESTRAL CONDUCTING FOR
CONDUCTORS

Friday, March 5
6:00: Choral Workshop for Northern Choruses.
Andante: What a Wonderful World;
Songs in the Keys of Canada: A Celebration of Canada’s Greatest Songwriters;
Eriksson: A Magical Evening of Chinese Music
featuring the Erhu Chinese violin.
Saskatoon, 500 1st Avenue S.W., Calgary.
403-266-7979. $25-$85.

Wednesday, March 2
7:00: Centre for the Arts, Brock University.
Sight and Sound: Canadian Songs of Virtuosi.
Sung by Sigurd Turkle, soloist; with Ross, Morden, St. Catharines, London.

Friday, March 5
7:30: Red Barn Theatre. Paint the Town Red:
Musical celebration of the Red Barn — past,
Stephen Leacock Theatre, 130 Gwendolyn Blvd,
Keswick. 905-722-3249, 1-888-733-2276.

"EARLY BIRD" ADS

In the Mandarin’s Orchid Garden
Janet Catherine Dea, Soprano
Brahm Goldhammer, Piano
8:00 p.m., Saturday, April 17, 2004
Heliconian Hall, 33 Hazelton Ave.
Tickets: $25.00
at Music Authority, 95 Portland St., Toronto
For more information please call
416-429-4802.

Majestic Productions
The Classic Vocal Experience

"EARLY BIRD" ADS

FESTIVAL OPENING CONCERT
Valerie Tryon (piano)
playing a Liszt sonata
Saturday, May 29 • 9-10 am
Toronto Mendelssohn Youth Choir & "Voices"
with Ron Holm
Concert workshop devoted to a cappella repertoire and a hint of Asian music.
Saturday, May 29 • 2:30-4:30 pm
MISA GAIA by Paul Halley
PETERBOROUGH SINGERS
with conductor Syd Birrell
Saturday, May 29 • 7:30 pm
GEORGE GAO ENSEMBLE
A Musical Evening of Chinese Music
featuring the Erhu Chinese violin.

FESTIVAL PACKAGE $70
 Musikfest, 4125 Sheppard Ave. East, Toronto (Agincourt), Ontario
416-593-4828. $32-$98.

Friday, May 29 • 1:10 pm
ORCHESTRAL CONDUCTING FOR
CHORAL CONDUCTORS
with Dr. Norman Reintamm
(Limited placement — pre-registration required)

Sunday, May 30 • 10 am
FESTIVAL MATINS
a reunion for St. Timothy Choir Alumni.
All interested in taking part in this unique choral experience are invited to join the rehearsal and service.

FESTIVAL PACKAGE $70 or $49 single tickets also available
Festival Hotel... Delta Toronto East
www.deltahotel.com
416-293-5711 ext. 40
www.artsnet.eastmeetswest.html

MARCH 1 - APRIL 7 2004

WWW.THEDIASNOTE.COM
Saturday March 06

- 7:30: Orpheus Choir of Toronto/Chorus Niagra. Dvorak Stabat Mater, Laura Whaling, soprano; Barry Laidler, mezzo; David Paperney, tenor; Barry Laidler, conductor. Sacred & Secular Centre, 58 Highview Ave., Etobicoke. 416-238-5723, $15.

Sunday March 07

- 2:00: Lindsay Concert Foundation, Young Performers’ Recital. Venue TBD. Lindsay. 705-326-0587.
- 3:00: McMaster University Chamber Orchestra. Music of the Masters: Beethoven: Symphony #4; Mozart: Minuet; Beethoven: Seventh. McMaster University Centre, 4th Avenue & Main Street, Hamilton. 905-525-5140 x 33522, $10.
- 7:00: Amis de Jazz. Lynn McDonal’s Birthday Dinner – Hot Jazz. The Church at Sonya. Simcoe St 13 km north of Port Perry. 705-367-2487, $15.
- 8:00: Kitchener-Waterloo Chamber Music Society. Cuthbert Sullivan, violin; Sydney Prior, clarinet, piano; Miroslav Radovic, sax; Sonya in B Flat K 454. Prickly Pear: Colin Meloy. feud. Sonya in a D op. 12. KWCMS Music Room. 75 Young St. West. Waterloo. 519-886-1673.

Wednesday March 10

- 8:00: Kitchener-Waterloo Chamber Music Society. Elizabeth Dolin, cello; Borasande cole, piano; Benoist Environment Variations on – Handel. Sonata #9 op. 21. Dolin: Variables; Mendelssohn: Sonata in D K. 467. KWCMS Music Room. 57 Young St. West. Waterloo. 519-886-1673. $20, $10.

Friday March 12

- 8:00: Lynn McDonald Presents. Classic Bluegrass. Silvermine, Geno Goulart, Tom McCaugh and others; Backwoodsman, Lorrie Back and Jimmy Ellis. Port Perry United Church. 284 Queen St. 905-557-2488, $15, $10 child.

Saturday March 13


Sunday March 14

- 7:00: Amis de Jazz. Yoln O’Student Night. Sean Ballah and Company, sax; Jeff Granma, drums; vocalists: students of Lynn McDonald. The Church at Sonya. Simcoe St 13 km north of Port Perry. 705-367-2487. $15.

Wednesday March 16

- 8:00: Kitchener-Waterloo Chamber Music Society. Pavlo Vare, piano. Bach Italian Concerto; Chopin Fantasia in f; Beethoven: Sonata for Piano and Violin. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673.
- 10:00: Theatre Aquarius. Classical Kids: Toad of Toad Hall. Musical based on The Wind in the Willows, by Kenneth Graham. Dofasco Centre for the Arts, 10 King William St. Hamilton. 905-522-7528. $11. For complete run see music theatre listings.
- 8:00: Geoffrey Bach Chorale. Moritz – No. 2 (Choral). Sea Mar 2.
- 8:00: Kitchener-Waterloo Chamber Music Society. Borodin Quartet. KWCMS Music Room. 57 Young St. West, Waterloo. 519-886-1753. $20, $15, $10.

Sunday March 20

- 7:00: Arcady, The Transcending Voice. Lucy Anna Gibson, violin; Adam Greig, sax; Ana Garcia, keyboard. Well Performance Hall. Leaside Public Library. 416-747-4444, $20, $10.

Sunday March 21

- 8:00: Kitchener-Waterloo Chamber Music Society. Concerto for Violin. Sussanah, violin, fortepiano, KWCMS Music Room. 57 Young St. West. Waterloo. 519-886-1673.

Wednesday March 24

- 8:00: Theatre Aquarius/ Hamilton Philharmonic. Give My Regards to Broadway. Salute to well loved songs from the radio, film, musical. Port Perry Town Hall, 125 Danbury St. West. Hamilton. 905-522-7528. $20. For complete run see music theatre listings.
- 8:00: Clearly Classic Concerts. Tales from Alad, Stravinsky. The Soldier’s Tale & other music by Jake Baj, violin; Mark Thompson, clarinet; Susan Lee, piano. The Carnegie Gallery, 249 King St. W. 905-522-7528. $14 ($10, seniors, youth). For complete run see music theatre listings.

Thursday April 01

- 8:00: Well Performance Hall. The Blits. Acoustic roots quintet. 261 Dundas St. London. 519-479-2099. $20, $17 (advance).

Friday April 02


Saturday April 03

- 8:00: Toronto Welsh Male Voice Choir. Concert, Knox United Church, Oshawa. 905-273-8678. $25.

Sunday April 04

- 3:00: Northumberland Orchestra & Chorus, Haude Mozart, Jordan Juskowski, music director. Trinity United Church, Cobourg. 705-891-1819, $15 (free).
- 7:00: Amis de Jazz. Jazz Kidz. Patrick McGowan; sax; Sean Ballah, piano; Brandi Doreffer, bass, Andrew Mills, drums. The Church at Sonya. Simcoe St. 13 km north of Port Perry. 705-367-2487. $15.
- 8:00: Kitchener-Waterloo Chamber Music Society. Penderecki Quartet. Complete Bartok Quartet (in 2 concerts). KWCMS Music Room. 57 Young St. West, Waterloo. 519-886-1753, 14002 (2 concerts).

Thursday April 07

- 8:00: Kitchener-Waterloo Chamber Music Society. Penderecki Quartet. Complete Bartok Quartet (in 2 concerts). KWCMS Music Room. 57 Young St. West, Waterloo. 519-886-1753, 14002 (2 concerts).
Opera and Music Theatre Listings

Alanis Morissette, Jagged Little Pill. March 30.

Toronto Symphony Orchestra. March 20.

Canadian Opera Company. March 2.

Hummingbird Centre for the Performing Arts. March 20.

Markham Theatre for Performing Arts. March 19.

Opera Canada. March 23.

AlainBoutet de Monvel, Frédéric Chopin. March 23.

Sudbury Theatre Centre. March 22.


Toronto Symphony Orchestra. March 21.


Toronto Opera. March 21.

March 5, 2004

Schools:

9:00: Art of Time Ensemble, The Love Story of the Packard and the Ford (An evening of American Song), Victoria. 416-327-0108

12:00: York University Department of Music, Ragtime Piano. 416-978-5186

12:30: York University Department of Music, Jazz Orchestra. 416-978-5186

1:30: CAMMAC/McMichael Gallery. Canadian Latin Jazz, jazz guitar. 416-978-5186

9:00: Sounds of Toronto Jazz Series, Rob McConnell Quintet. 416-978-5186

2:00: CBC Radio On Stage, Tribute to the people who create movies. 416-978-5186

5:00: CBC Radio On Stage, Studio Jazz Vocal Series. 416-978-5186

Thursday, March 4

Toronto Symphony Orchestra. March 4.

Eglinton Avenue West. March 4.

Hummingbird Centre for the Performing Arts. March 4.


Toronto Opera. March 4.

March 5, 2004

Schools:

9:00: Art of Time Ensemble, The Love Story of the Packard and the Ford (An evening of American Song), Victoria. 416-327-0108

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5:00: CBC Radio On Stage, Studio Jazz Vocal Series. 416-978-5186

Thursday, March 4

Toronto Symphony Orchestra. March 4.

Eglinton Avenue West. March 4.

Hummingbird Centre for the Performing Arts. March 4.


Toronto Opera. March 4.
**JAZZ CLUB LISTINGS**

**FURTHER AFIELD**

In this issue: Sonya, Sunderland, Waterloo.

Sunday March 7
7:00 Amis du Jazz, Lynn McDonald’s Birthday Banquet – Hot Jam, Bar Frenzy
7:00 Amis du Jazz, York U Student Night
Friday March 18
6:00 NUMUS. Spirit of Understanding
Sunday March 21
7:00 Amis du Jazz, Leela Band: Without Words CD Premiere

Alleycatz 2409 Yonge St. 416-481-8665
Every Tue Christopher Pinck Jazz Trio
Every Wed Outkast Jazz, Blues and Mosaic
Every Thu Mike Fefelband

Mar 5, 6, 19, 28, Lady Kane, Mar 12, 13, 17, 27, Social
Arbour Cafe 286 Lakeshore Rd. E., Oakville.
904-951-1440

Ben Wicks 424 Parliament 416-881-9425
Cameron House 408 Queen St.
416-703-0311

C'est What 87 Front St. E. 416-887-9499
Saturday afternoon traditional jazz from the Hot Five Jazzmakers

Gata 403-403 Roncesvalles 416-588-9280
Every Sun, Ron Davis Jazz Ensemble

Grossman’s Tavern, 378 Spadina Ave, 416-577-7000

Hut Inside, 401 King St. W.
416-703-5000

The Happy Pals have been stamping New Orleans Jazz at Grossman’s Tavern for decades. How many decades? Nobody seems to know for sure. Founded and led by Kirk Bartum until his death in early 2003, the Happy Pals are still rocking the house Saturdays 4:00 to 8:00 pm, or later.

Hot House Cafe Market Square 416-398-7800
Jazz brunch every Sunday, alternating weeks
Kem Crunchfield Quintet, Espa

High’s Room 2281 Dundas West 416-521-9834
L’Arte Bar and Gallery 416-535-3181
Lisa’s Cafe 245 Carlaw Ave. 416-406-6740
Lula Lounge 1356 Dundas West Call 416-568-5307 for further times and info.

Mozzetta 881 St. Clair Ave. W. 416-656-5687 “Wednesday Concerts in a Cafe” Sets at 8:00 and 10:15 pm, Reservations recommended for first set.

Mar 3 Davo Young, Rob Pilch, Mar 10 Martin van de Vosse, Bodo Kitz, Mar 17 Ted Quinn, Mike Gowans, Mar 24 Luna Lofty, Rob Pilch, Mar 31 Gen Cunningham, Lanny Patoff.

Mazzzrave 1548 Queen St. W. 416-526-4906 Parkside neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Montreal Bistro 65 Sherbourne 416-333-0760

Mar 1 Steve Valleeus Quartet Mar 2, 3 Jim Galloway and His Edges of Swing trio, Mar 4 Jay McShann Quartet, Mar 8 & Michael Dunson Nine Piece Band, Mar 9-13 Don Thompson Quartet, Mar 16 Ed Viskova Quartet, Mar 28-29 Adam Makowski, Mar 29-30 Norm Amadio Quartet and Tom Tom Amerson, Mar 23-24 Barry Elmes Quartet Mar 29 Kira Calhoun Quartet, Mar 30 Apr 3 Gil McAlpin of the Mark Elson Trio

N’Avilis Jazz Bar and Dining 239 King St. W. 416-956-1938 Cajun style cooking and New Orleans style jazz

Oasis 234 College St. 416-533-6333

Mar 6 Every Monday and the Bouncers, Every Thurs Tyler Yama and his Rhythm. Every Wed Guest Printer’s Night, Every Thu Janice Hagen Every Fri Clint Valant Combo, Every Sat Tony Cassis

Rex Jazz and Blues Bar 194 Queen St. W. 416-598-2475
Sat. Tues 2 shows/night

Mar 1, Dan McCarthy Trio, Sadie Kipper. Mar 2 Swing Street, Classic Rock Jazz Jam (Tina Marie Presents; Sat. Evening Event hosted by Steve Butterworth), Mar 3 Entman, Trouble, Mar 4, Carey West, Kirk MacDonald Quartet, Mar 5 Melissa Styllanov Trio, Kirk MacDonald Quartet, Mar 6 Read and the Big Time, Triyce, Jennifer Ryan Quistet, Mar 7 Jazz Workshop, Upper Canada Big Band, Brandt Disterheft, Chris Darling Setart, Mar 9 Gordon Webster Trio, Hamber College Student Jazz Ensembles, Mar 9 Swing Street, Jazz Jam (w/ Peter Van Hufeld) Mar 10 Entman, Trevor Hogg, Mar 11 Kevn Quinl, Tynan Lee Wryth, Mar 12 Melissa Styllanov Trio, The Dupont Bros. Mar 13 The Heat B’z, Triyce, Marilyn Lemay, Mar 14 Jazz Workshop, Club Diabo, Grandi Disterheft, Jay Bohrer Trio, Mar 15 Gordon Webster Trio, Hamber College Student Jazz Ensembles, Mar 16 Swing Street, Jazz Jam (w/ John Read) Mar 17 Entman, Kira Drum, Mar 18 Kevin Quinl, Kolions, Mar 19 Melissa Styllanov, Kolins, Mar 20 Bacardi and Rotundas, Triyce, Doug Foly, B3 Quartet, Mar 21 Jazz Workshop, Ambassador Big Band, Brian Disterhet, Petero Drury Quartet, Mar 22 Gordon Webster Trio, Hamber College Student Jazz Ensembles, Mar 23 Swing Street, Jazz Jam (w/ Kevn Quinl) Chadpelain Mar 24 Entman, Steve Cole’s Thrrnal Quartet, Mar 25 Kevin Quinl, Mike Henriott Sartet, Mar 26 Melissa Styllanov Trio, Mike Henriott Sartet, Mar 27 The T.J.O Big Band, Triyce, Roberto Doshiqht, Mar 28 Jazz Workshop, Freeway Bikland, Brandi Disterhet, Ken Akbar Trio – 1 Mar 29 Gordon Webster Trio, Jon Mastelos’ Rex Hotel Orchestra, Mar 30 Swing Street, Jazz Jam (w/ Jack Carewski, Mar 31 Entman, Shannon Bucher

Rhodes Restaurant 1436 Yonge St. 416-996-9315

Mar 5 Frank Wight, Ian Bergh, Mar 6 David Doshiqht, Mike Murty, Andrew Downing, Mar 12 Ellis McKenzie, Mark Zarec, Mar 13 San Murata Trio, Mar 19 Ian Bergh, Fred Dufqul, Mar 20 Simonli Tony, Palaton, Clark Johnonest

Reckitt 120 Church St. 416-647-9557

Downtown club featuring contemporary jazz and blues every night except Sunday and Monday.

Sassafras 100 Cumberland 416-394-7517
Located in the heart of fashionable Yorkville this is this European style bistro with live jazz on weekends.

**NEW Music Picks, CONTINUED FROM PAGE 20**

Wednesday March 10
NNN 8:00: TrypTych. Fid: The Diary of Anne Frank; GisU: I Never Sew another Butterfly.
Friday March 12
Saturday March 13
NNN 8:00: Continental Country Music.

Sunday March 14
NNN 2:00: Latin Jazz Association Achievement Awards. Egofifer, clarinet & Giss Berards, piano in Peckel.

Mar 15 8:00: Harlem Sound Street Silver Band. Pageantry and Procession.

Wednesday March 17
NNN/NN 8:00: Continuum Contemporary Music. Inwood.

Sunday March 14
NNN 2:00: Royal Conservatory of Music. Friends.

Thursday April 1
NNN 12:10: U of T Faculty of Music, Music and Poetry.
NNN 8:00: Tapestry New Opera Works. Opera To Go at the Distillery.

Thursday April 1
NNN 8:00: Esprit Orchestra. Turned on.

Sunday April 5
NNN 2:00: U of T Faculty of Music. Student Composers Concerts.

Sunday April 5
NNN 3:00: Chryhalic Arts and Music Series. Luma MacDonald, soprano; Walter Bezcin, piano.

Sunday April 5

Friday April 2
NNN 8:00: Tafelmusik Baroque Orchestra. Handel’s Royal Fireworks. Trinity-St. Paul’s Centre, See Mar 27.

Saturday April 3
NNN 8:00: Spirt Orchestra. Turned on.

Sunday April 5
NNN 2:00: U of T Faculty of Music. Student Composers Concerts.

Sunday April 5
NNN 3:00: Chryhalic Arts and Music Series. Luma MacDonald, soprano; Walter Bezcin, piano.

Sunday April 5

4:30: St. Anne’s Church. Choral Eveosong.

**FURTHER AFIELD**

(In this issue: Waterloo)

Friday Mar 18
NNN 8:00: NUMUS. Spirit of Understanding.

Sunday April 5
NNN 8:00: Kitchener-Waterloo Chamber Music Society. Prendergast Quartet.

Wednesday April 7
NNN 8:00: Kitchener-Waterloo Chamber Music Society. Prendergast Quartet.

March 1-1 April 2004
Focusing on Summer Music Education
Continued from Page 36

**Silver Creek Summer Music School and Festival**
73 Simcoe St., Suite 303, Toronto, ON, M5J 1W9
Phone: 416-506-1934 or 1-888-415-7394
Fax: 416-599-2660
info@silvertreecreeksummersum.com
www.silvertreecreeksummersum.com
Contact: Marion Hart
Location: Edward Johnson Building, Faculty of Music, University of Toronto
Application deadline: April 30
Experienced Amateur Chamber Music Workshop and Chamber Music Workshop
Applicants are required to send a compact disc with their application. Letter of recommendation is required for Advanced Student Chamber Music Workshop and Percussion Workshop.
Dates:
- Experienced Amateur Chamber Music Workshop: Aug 8-14
- Advanced Student Chamber Music Workshop: Aug 15-21
  Choral Conducting: Aug 22-28
  Percussion: Aug 22-28
Housing for out of town participants at Victoria University Residences, on the University of Toronto campus.
Level: Advanced.
Faculty: Jamie Parker, piano; Shuaho Robson, cello; Scott St. John, violin, viola; Lori Doloff, choral music; NEXUS (Bob Becker, Bill Cahn, Robin England, Russell Hartenberger, Garry Kvistad)

**SOCMI**
(Southern Ontario Chamber Music Institute)
268 Lakeshore Rd. E, Suite 512, Oakville, ON, L6J 7S4
905-842-5865
admin@socmi.on.ca
www.socmi.on.ca
Contact: Adrianna Ficzere
Location: Appleby College, Oakville
Application deadline: May 15
(early April 1)
Audition tapes, and recommendations required.
Dates: Aug 8-21
Residential
Ages: 16-25
Level: Intermediate, advanced
For strings and piano students

**Southwestern Ontario Suzuki Institute**
Speedvale Postal Outlet, P.O. Box 26505, Guelph, ON, N1E 6W1
Phone: 519-824-7609
Fax: 519-824-7874
sosi@artset.net
www.artsetnsoi.html
Contact: Tracy Jewell
Location: Wilfrid Laurier University, Waterloo, ON
Application deadline: June 1
Dates: Aug 15-20 (student);
Aug 14-22 (teacher development)
Accommodation available on campus.
Ages: 3-20
Level: All
Other amenities/activities offered:
- Pool, Barn Dance, Operetta

**Summer Music Festival ~ Suzuki Kingston**
275 Ontario St., Suite 306, Kingston, ON, K7K 2X5
Phone: 613-542-1486
Fax: 613-542-7550
mmt@kingston.net
www.moretthanmusic.com
Contact: Anne Vincent
Location: Queen’s University, Kingston ON
Audition dates:
Music Theatre: July 4, 11
Program dates:
Session 1: Jul 3-9
Session 2: Jul 11-16
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**ANNOUNCEMENTS**

*March 3 6:00: Canadian Opera Company. Fifth Annual Fine Wine Auction. Live auction, conducted by Stephen Ronger of Ritchie's Auctioneers and Appraisers, raffle tickets. Sheraton Centre Toronto, 123 Queen St. West. 416-306-2388. $50 each or 6 for $200.*

*March 6 6:30: Exultate Chamber Singers. Spiegeltuin in Pairs. Elegant soirees with food and music, silent & live auctions. Arts & Letters Club, 14 Elm St. 416-871-9228. 92(advance), $25(door).*


*March 22 7:00: Toronto Opera Festival. 35th Anniversary Gala. Cocktails followed by 8pm dinner, launch of our Castor et Pollux CD. Lobby, El Miguelete Theatre. 416-822-6002. $200.*

*March 23 8:00: Sunday Sings. Piano Concert in Three Movements. Seven Toronto pianists will select their own program amidst musical improvisations on guitar, viola da gamba & percussion instruments. Victory Café, 661 Markham. (416)876-9022. Free.*


**LECTURES/SYMPOSIA**


**WORKSHOPS**

*March 5 9am to 5pm: Unionville Wind Conductors’ Symposium. Open to all music educators and university students interested in improving their knowledge of wind band repertoire. Demonstration groups, open forum discussions & optional participation in a conducting master class. Featured clinicians: Frank L. Battistone & Eugene Migliaro Corporon. Unionville High School, 201 Town Centre Blvd. 905-775-3439. 970 (University students).*

**MUSIC CLASSES**


*April 2 8:00: Toronto Reference Library. Perforning Arts Lecture Series: Mary Lou Fafard. Presentation by this opera singer, comedian and creator of five one-woman shows. 789 Yonge St. Toronto. 416-395-5577. Free.*
J.S. Bach, Ren­

opportunity to try the newly installed Casavant Ill -Organ Masterclass with Rachel Laurin .


• Appleby College.

Workshop $80 (members), April 4 7:00: CAMMAC.

• April 4 9:00: Toronto Centre Cathedral. 416-533-1301. Registration fee $10 (includes lunch).

* March 10 10:30am: Toronto Centre, Royal Canadian College of Organists. Pipe, Paired, and Pizza. Learn about the pipe organ at this March Break Event for children of all ages. Hands-on sessions at various venues. 2:00: Radical and demonstration at St. James' Cathedral. 416-533-1301. Registration fee $10 (includes lunch), receipt free.

* March 24 7:30: Toronto Early Music Centre. Vocal Choir, Recreational reading of early choral music. Ability to read music desirable but not essential. 165 Crescent Rd. 416-822-5025. 50+ members.

* March 27 10:00am: Bach Elégie Choir. Choral workshop with Dr. Mark Smet. Join the choir for an inspirational day of singing. Maltese United Church, 86 Homewood Ave., Hamilton. 905-527-5995.

* March 28 1:00: Toronto Guitar Symposium. Jazz Improvisation for Classical Guitarists. Workshop led by Reb Cameron, St. Hilda's College, 44 Downtown Pl. 416-822-8002. $20.

* March 30 8:00: Toronto Felix Singers' Club. Informal gathering with the purpose of performing & exchanging songs. Tranzac Club, 292 Brunswick Ave. 416-736-7422.


* April 4 2:00: CAMMAC, Orchestra Rehearsal: Film Music. Slight reading sessions for singers & instrumentalists. Lorent Oswald conductor. Christ Church Deer Park, 1570 Yonge St. 416-421-0779. $5 (non-members), $10 (members).

* Applied College, May 2 Professional Development Day of Organ & Choral Workshops. Performers' application deadline March 1, 2004 for:

- Organ Masterclasses with Rachel Laurin -Choral Conducting Workshop with Andy Sierocinski (For more information call 905-848-4881 x400 or x383. Registration fee: $50 includes workshops, tours of the John Bell Chapel, opportunity to try the newly installed Casavant III 23 pipe organ, lunch & closing chapel service.)
CLASSICAL COMPOSITION OF THE YEAR
- Norma Beecroft - Amplified String Quartet with Tape; Cembali (December 2003)
- Chrisotus Hatzis - Everlasting Light; CBC Records (February 2003)
- Jacques Hétu - Piano Concerto No. 2; CBC Records (September 2002)
- R. Murray Schafer - Creeds; Opening Day (February 2003)
- R. Murray Schafer - String Quartet No. 8; ATMA (September 2003)

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Prokofiev - Peter and the Wolf; Beintus - Wolf Tracks
Sophia Loren and Bill Clinton, narrators
Russian National Orchestra; Kent Nagano
PentaTone (Analekta) 5186 011

This is the friendliest version I have ever heard of Carnival. It feels as though the group is playing just for our ears only. Instead of the usual symphony orchestra here are 2 violins, a viola, a cello, a bass, a flute, a clarinet, a harp, a xylophone and, of course, 2 pianos. The soloists appear to be having a ball as they embrace the concept, once or twice with [intentionally] hilarious results. Children for whom I played this were delighted as they recognized the individual animals. The Fantasia for violin and harp, the Romance for cello and piano, and the Priere for cello and piano all fall comfortably upon the ears. The Sextet in E-flat Major rounds out an extremely attractive presentation. Whimsical cover art completes this winning package.

The Wolf disc is another story. It is as well as particularly effective recitatives. When performed as stylishly as this, its premiere recording. The orchestras that make Vivaldi's concertos so irresistible are everywhere in evidence here, with colourful instrumentation and vivid word-painting. But what makes this opera work so well dramatically is Vivaldi's ability to paint psychological portraits. Through a bounty of splendid arias, as well as particularly effective recitatives, he develops each individual character, revealing depths of human emotion.

The plot, which involves babies switched at birth, offers plenty of opportunities for genuinepathos, especially for the put-upon son, Zelini, sung exquisitely by young countertenor Philippe Jaroussky. Tenor Anthony Rolfe Johnson is suitably befuddled as Beinust. President Gorbachev adds three short statements in Russian. The speakers' royalties will be donated to charity, which may be a sufficient inducement to acquire a copy.

Bruce Surtees

EARLY MUSIC AND PERIOD PERFORMANCE:

Vivaldi: La verità in cimento
Ensemble Matheus, Jean-Christophe Spinosì, dir.
OPUS 111 OP 30365

Vivaldi: Motetti
Académie Montis Regalis, Alessandro de Marchis, dir.
OPUS 111 OP 30340

Considering the popularity of Vivaldi's concertos, the relative obscurity of his vocal music, apart from a few works like the Gloria RV589 and the Stabat Mater, is baffling. After all, he wrote over one hundred operas, although only about thirty seem to have survived.

La verità in cimento, is delightful, especially when performed as stylishly as this, its premiere recording. The brilliant orchestras that make Vivaldi's concertos so irresistible are everywhere in evidence here, with colourful instrumentation and vivid word-painting. But what makes this opera work so well dramatically is Vivaldi's ability to paint psychological portraits. Through a bounty of splendid arias, as well as particularly effective recitatives, he develops each individual character, revealing depths of human emotion.

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Bruce Surtees
of female models with vacuous facial expressions, decidedly odd hairdos and, in the case of La verità in cemento, a tattooed hand - they are outstandingly presented in every way.

Pamela Margles

Bach - Cantatas Volume 23
Matthew White
Bach Collegium Japan;
Masaaki Suzuki
BIS CD1331

This delightful recording features performances of four cantatas composed during Bach's second year in Leipzig: BWV 10, 93, 107 and 178. An artfully chosen program, it also bears clear testimony to the fact that period performance of J.S. Bach is alive and well in Japan! The Bach Collegium Japan, founded in 1990 by Masaaki Suzuki to perform sacred music of the Baroque, performs with elegance, expressiveness, and obvious love for their chosen repertoire. Of special note for me was the poised enthusiasm of Cantata 10's opening chorus, with choral and orchestral parts beautifully balanced, and the barely-suppressed bubbling joy which permeated the rest of this Magnificat-texted work.

The exquisitely bittersweet opening of Cantata 107, and its tenor aria, “Darum ich mich ihm ergebe” sung by Makoto Sakura, were two other favourite moments. The soloists, including Canadian Matthew White, all acquitted themselves admirably and blend remarkably well when featured in duets or trios such as “Er denket der Barmherzigkeit” and “Auf sperren sie den Rachen weit”.

The orchestral playing is balanced and expressive throughout the entire recording: some particularly charming playing emanates from the orchestra's wind section, notably the oboe solo in BWV 93's soprano aria, the flutes throughout Cantata 107, and the oboes d'amore and bassoon in Cantata 178.

Alison Melville

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Following his appointment as conductor of the Orchestre Métropolitain du Grand Montréal in 2000 Yannick Nézet-Séguin set sail to successfully perform the complete orchestral works of Gustav Mahler - an ambition that poses an unprecedented challenge for this relatively unseasoned ensemble. For this, the first recording of his ongoing process through the cycle, he has chosen the most genial and approachable of Mahler’s sometimes overwhelming symphonies.

There is a self-conscious classifying element to this work, a sort of easy, peculiarly Austrian ambience reminiscent of either Haydn or Mozart, depending on the interpretation. There are frequent intimations of dread to be heard in the music, but they prove as harmless as a spooky ghost story. Quite a few conductors are inclined to emphasize the rustic, Haydnesque elements of Mahler’s nostalgic, coded language; Nézet-Séguin ingrating performance is decidedly Mozartian, and refreshingly so.

I don’t mean to suggest that this is an interpretation that transforms the native Ländler into a cosmopolitan Minuet. In fact, the Scherzo movement is admirably restrained - not quite a dense madcap, but menacing nonetheless. The meandering pace of the third movement is uncommonly well drawn, flowing quite naturally into the surprising little fanfare that divides the concluding serenade to the joys of life in heaven, transparently sung by soprano Karina Gauvin.

The recording is both spacious and detailed, with the violins balanced to either side with the basses down the middle. The OMGM will, however, need to grow a larger string section to tackle the symphonies to come.

Daniel Foley

Brahms: Piano Quartet
Schumann: Fantasietüecke
Argerich; Kremer; Bashmet; Maisky
Deutsche Grammophon 463 700-2

Krystian Zimerman is more than a superlative pianist; he is an intuitive and sensitive musician. What does that mean to an audience? Well, we have all heard note perfect performances which never draw us into the music, actors who get through all the lines fluently and yet don’t find the character. Zimerman has the gift, withheld from so many, of recognizing the author behind the printed score and bringing him to life. I hear this in all his performances. Others that come to mind at once are the Chopin Concertos [DG 459684-2] and the Liszt Sonata [DG 431780-2].

These Zimerman performances are not wanting for excitement and virtuosity, but the pianist is clearly in tune with the composer and is assured enough to “stop and smell the flowers” and linger over phrases, lending a rhapsodic flavour to each work, particularly the 2nd.

Zimerman abhors recording because each performance is heavily, or softly, flavoured by so many variable factors that he does not want it to be stamped as “the” way he plays it. For that very reason he has withheld permission to release many finished recordings, so we must assume that this disc meets his criteria. Ozawa is in tune with the pianist’s wishes and the recordings, dating back to 1997 and 2000 are dynamic and full-bodied.

There is no doubt that, for now, these are the most desirable versions of these unshamedly romantic concertos. To paraphrase the Kelllogg ad, “Hear them again for the first time.”

Bruce Surtees

Chopin: Ballades, Mazurkas, Polonaises
Piotr Anderszewski, piano
Virgin 5456202

Piotr Anderszewski’s recording of Chopin. Significantly, he devotes much of it to a selection of Polonaises and Mazurkas, works that Chopin clearly marks. But he attacks the ornaments directly on the piano, never indulging freely in rubato, strong accents, or tempo changes. One is immediately captivated by the sparkling interpretations, stunning vocal blend, phenomenal precision, impeccable musicianship, and generous palette of colours and styles. The instrumentalists, The Consort of Musick under Anthony Rooley’s direction, provide an accompanying instrumental component.

Highlights include baritone Anthony Holt’s duet with himself in “La bella Franceschina,” the expressive range in De Wyt’s “Oh si rallegrò il cielo,” the vocal artillery in Janquin’s onomatopoeic “La Guerre,” the heart-wrenching “Too much I once lamented” by Tomkins, Senfl’s curious “Das G’laut zu Speyer,” and the sinewy smooth “Ach, weh des Leiden” by Hasler. It’s hard to imagine finer ensemble singing than this!

Frank Nakashima
tality. Even though the Mazurka opus 63 in F minor is marked lento, Anderszewski, with heartfelt tenderness, is very slow indeed.

Even in the grandest works, like the “Heroic” Polonaise opus 53 in A flat major, one of Chopin’s most popular works, Anderszewski displays dazzling lightness. In the Fourth Ballade in F minor, one of the masterpieces of piano literature, he captures the shifting moods exquisitely.

Anderszewski presents Chopin as poet rather than showman. Even in the most virtuosic passages, he cherishes the sublime moments of reflection which make Chopin’s music so profoundly moving. This is a compelling disc.

Pamela Margles

MODERN AND CONTEMPORARY

Rodrigo: Complete Orchestral Works Vol. 8
Concierto Pastoral
Joanna G’froerer
Asturias Symphony Orchestra; Maximiano Valdés
Naxos 8.557801

The Concierto Pastoral by Joaquin Rodrigo is quite simply one of the most stunning flute concerti I’ve ever heard. The opening movement is technically demanding, and grabs the attention of the listener in a way that few works for flute seem to accomplish. The performance by Canadian Joanna G’froerer, principal flute of the National Arts Centre Orchestra, is wonderful. Rodrigo’s use of solo instruments exchanging phrases with the flute is engaging.

The other major work on the disc is the Fantasia para un Gentilhombre. G’froerer is also featured on this piece. Originally written for guitar and orchestra, the piece was arranged for flute by James Galway with the permission of the composer. It’s perhaps best known for his ensemble works (especially the series of Bachianas Brasileiras), the piano played a highly significant role in his early career.

Though Villa-Lobos (1887-1959) is perhaps best known for his ensemble works (especially the series of Bachianas Brasileiras), the pianist played a highly significant role in his early career. His first wife, Lucilia, was a concert pianist who challenged the intractable young composer to learn how to properly notate his works and helped him appreciate the essence of her instrument. Another pianist, the renowned virtuoso Artur Rubenstein, heard of his music while visiting Rio de Janeiro and instantly made it a part of his repertoire.

It was the 1918 piano suite Prole de bebé (Baby Family) that first caught Rubenstein’s attention. This work and a second suite composed in 1921 are the centrepieces of Petchersky’s recording. The later book is the more radical composition, notable for its brazen dissonances and prodigious technical demands. The shorter Poema Sinfónico and Suite Fúgante, less bucolic than their titles might suggest, complete the disc. These always engaging works are given vigorous and intense performances, strikingly recorded with maximal harmonic richness.

Daniel Foley

Piano Music of Villa-Lobos
Volume 3
Alma Petchersky
ASV CD DCA 1149

Born in Buenos Aires and residing in Toronto for the past decade, Alma Petchersky is renowned for her superlative performances of the Spanish and Latin-American piano repertoire. Her long-awaited third album of the piano music of Villa-Lobos, sponsored by the Ontario Arts Council and released on the British ASV label, was recorded by Canada’s pre-eminent Tonmeister, Anton Kwiatkowski, at Glenn Gould Studio.

Though Villa-Lobos (1887-1959) is perhaps best known for his ensemble works (especially the series of Bachianas Brasileiras), the piano played a highly significant role in his early career. His first wife, Lucilia, was a concert pianist who challenged the intractable young composer to learn how to properly notate his works and helped him appreciate the essence of her instrument. Another pianist, the renowned virtuoso Artur Rubenstein, heard of his music while visiting Rio de Janeiro and instantly made it a part of his repertoire. He also arranged to bring Villa-Lobos to Paris, where he found a publisher and soon became something of a celebrity.

It was the 1918 piano suite Prole de bebé (Baby Family) that first caught Rubenstein’s attention. This work and a second suite composed in 1921 are the centrepieces of Petchersky’s recording. The later book is the more radical composition, notable for its brazen dissonances and prodigious technical demands. The shorter Poema Sinfónico and Suite Fúgante, less bucolic than their titles might suggest, complete the disc. These always engaging works are given vigorous and intense performances, strikingly recorded with maximal harmonic richness.

Daniel Foley

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Szymanowski: Symphonies 2-4
Harnasie
Radio Polish National Symphony Orchestra
EMI Classics 5 85539 2

EMI's recent Gemini series of budget double discs includes among its offerings several welcome re-issues of repertoire from the periphery of the classical canon, originally issued twenty or more years ago.

Exceptional among these is a sampling of the dazzling recordings by the English pianist Ronald Smith devoted to the fascinating music of the elusive French pianist Charles-Valentin Alkan (1813-1888). Cruelly eclipsed by the Parisian fervour for the gaudy showmanship of Liszt and tender intimacies of Chopin, Alkan's mercurial temperament proved ill-suited to the concert stage, while the technical prowess demanded by his music placed it beyond reach of all but the super-virtuosi. Smith brought Alkan's visionary music back to the stage with these historic recordings and is the acknowledged authority on his life and works. Though Marc-André Hamelin's recent advocacy of Alkan's compositions on the Hyperion label has attracted great attention of late, this should not deter you from acquiring these excellently produced sessions from 1977 and 1985.

The five symphonies of the Swiss born, Parisian-based composer Arthur Honegger (1892-1955) are rhythmically propulsive, often exhilarating, and occasionally abstruse contributions to the symphonic literature. Initially associated with the breezy gathering of composers known as Les Six, Honegger excelled in the forms of symphony, oratorio and chamber music, successfully balancing Gallic elegance with Teutonic rigour. The recording quality afforded the Orchestre du Capitole de Toulouse is ruthlessly lucid and rather patchy with distinctly audible analog-era splices. Plasson and his orchestra for the most part perform with great élan, despite some awkward moments negotiating Honegger's more challenging rhythms. Peculiarly, and without explanation in the meagre liner note, the obbligato trumpet part that crowns the closing bars of Honegger's most popular work, the Second Symphony for strings, is missing in this performance, replaced by a string trio.

The album of the exotic and richly evocative orchestral works of the great Polish pianist and composer Karel Szymanowski (1882-1937) is superb, with definitive performances of his last three symphonies and other works, including the quite striking ballet score, Harnasie, and the bombastic, Richard Strauss-influenced Concert Overture Op. 12. Felicia Blumenthal offers a small sampling of Szymanowski's keyboard repertoire to fill out the collection. Though the lack of translations for the extensive vocal writing in Symphonies No.2 and Harnasie is unfortunate, this is an album well worth owning. The recording and editing of the vast orchestral and choral resources is excellent throughout.

Daniel Foley

Editor's Note: Lest Mr. Foley's review lead you to think that EMI's Gemini line focuses strictly on music that is "off the beaten track", let me assure you that there are many standard repertoire titles on offer in this marvelous budget-line series. Welcome additions to my own collection include: Schubert - String Quintets/Quartets 13-15, Hungarian Quartet (EMI 5 85526 2) and Beethoven - Piano Trios Vol. 1 & 2, Ashkenazy, Perlman & Harrell (EMI 5 85493/6 2).
The central focus of this disc is neither the composers, who happen to be the most dominant masters of Soviet and Russian music, nor the pianist, a world-class soloist who happens to be Canadian. The leading role is actually played by the piano concerto itself. Innovative and original as ever, Marc-André Hamelin portrays the differing facets of this genre through the changing demands of the Soviet regime.

Despite his training as a pianist, Shostakovich’s piano concertos provide considerably lighter fare than the towering edifices of his symphonic and quartet cycles. The two concertos however each made an important impact on the history of Soviet piano music. The first, with its narrative tone and shifting styles closer to music for film or stage than the concert hall, was in fact the first significant piano concerto to emerge from the Soviet Union. The second, however light and designed to fit Soviet demands for uplifting music, is according to David Fanning’s excellent program note “the last piano concerto to gain a place in the standard concert repertoire”. Hamelin and Litton are well matched here and offer some new perspectives on the two concertos showing that these are far more than simple party pieces.

The third concerto of the disc seems mismatched however, exemplifying as it does the official acceptance of twelve-note technique in Soviet music. Here Shchedrin mixes styles running the gamut from Bartok and Prokofiev’s colourful language, to shockingly light restaurant jazz in the final movement. Hamelin rises above the pastiche however and manages to reveal the music behind the channel surfing of the composer.

Michelle Assay Eshghpour

Skrowaczewski Concerto Nicolo; Concerto for Orchestra
Gary Graffman
Minnesota Orchestra; Stanislaw Skrowaczewski
Reference RR103

Stanislaw Skrowaczewski (b. 1923, Lwów) studied with Nadia Boulanger in Paris, led the Minnesota Orchestra as its Artistic Director for 19 years, received a Pulitzer Prize nomination for his compositions and yet his music remains unmistakably Polish. Rooted in the Romantic tradition of Chopin, more Gorecki than Corigliano, his Concerto Nicolo (for piano left hand) is a great example of this venerable genre, previously contributed to by composers as diverse as Ravel, Prokofiev, Britten, Strauss and Korngold. More recent examples include Americans Ned Rorem and Richard Danielpour who, like Skrowaczewski, wrote their offerings for Gary Graffman. This is a Romantic concerto full of violent clashes between piano and orchestra, where the winds, brass and percussion are the main players. Except for several double-bass interventions, the strings are relegated to a supporting role, in spite of a thematic reference to the 24th Caprice for solo violin by Paganini, the “Nicolo” of the title.

So how does Skrowaczewski manage in all this to still sound Polish? I don’t know exactly, but as a Pole I can assure you, the mood is there. Firmly along the continuum that stretches from Lutoslawski to Penderecki to Gorecki, we find Stanislaw Skrowaczewski’s music.

The second piece on the album, Concerto for Orchestra, is memorable for its extended second (and last) movement, Bruckner’s Himmelfahrt or “Bruckner’s Ascension to Heaven”. A tour-de-force for strings, this time front and centre, it is a jaw-dropping example of Romanticism, beautiful and disturbing in equal parts. A great find.

Robert Tomas

Corigliano & Rzewski: Ballads & Fantasies
David Jalbert
Endeavour END 1011

David Jalbert announces himself here as a young French-Canadian pianist to note. He offers impressive technical command in the service of fear-
Louis Lortie plays Ravel’s Complete Works for Solo Piano
Louis Lortie’s recordings of Ravel’s works for solo piano received unanimously excellent critical acclaim, and counts amongst the finest versions ever committed to disc. They are now available at mid-price in an attractive slim-line package.

Chandos Collect new releases

The Grand Passions of Albert Ketelbey
The Palm Court Theatre Orchestra
Anthony Goodwin, director

This is the fourth disc of works performed by the renowned Palm Court Theatre Orchestra to be released on Chandos’ Collect label.

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Ivor Novello Songs
Marlilyn Hill Smith, soprano
The Chandos Concert Orchestra
Stuart Barry, director
Gordon Langford, piano

Marilyn Hill Smith’s popular recording of the romantic songs of Ivor Novello is now available on Chandos’ Collect label.

CHAN 10142
CHAN 10116

2 CD Set
2 CD Set

some 1970s-80s character pieces by two now-senior American composers. Rzewski has taught for many years in Belgium, and long been a force in the European avant-garde, while New York City’s Corigliano might be placed in an accessible post-romantic camp. They make an odd pair, given Rzewski’s strong left-wing esthetic politics.

The Etude Fantasy of Corigliano consists of five short etudes, and his minimalist-inspired Fantasia on an Ostinato, with a quotation from Beethoven’s Seventh Symphony, seems to have been written for the Van Cliburn Competition. Rzewski’s four North American Ballads include rhapsodies on the well-known U.S. folk anthems “Which Side Are You On?” and “Down By the Riverside.” Familiar splashes of other folk tunes poke out occasionally from his musically dense underbrush.

This CD is a calling card of the Liszt-meets-extended-tonality contemporary bravura style. The selections are essentially conservative, granitic piano displays. Rzewski’s Ballads recall the American parlour - friends gathered round a piano - combined with the outbursts of an angry free-form jazz, while Corigliano’s selections are more gently and colorfully crafted in their use of the piano’s sonorities.

The handsome booklet unfortunately does not explain Jalbert’s programming. His playing itself however is outstanding.

Peter Kristian Mose

Concert Note: For fans of organ and piano, on March 20 at Newtonbrook United Church, Sonomi Sakai and Taylor Sullivan will perform classical, contemporary and jazz organ/piano duets and solos by Bach, Chopin, Gershwin and Vienne.

My Very First Solo
William Street, saxophone
Roger Admiral, piano
Arktos 200367

When we think of the saxophone — its luscious vocal qualities, mellow timbre, and soulful vigour — the word jazz inevitably comes to mind. Although the saxophone has a “classical” following in its native Europe, many composers have sought to explore a more “American” sound. Edmonton-based saxophonist William Street has compiled...
such a collection of "fusion-influenced" pieces, each unique in its approach.

The Canadian content is Alfred Fisher's Tour de France, taking a picturesque and often witty tour of the country. Street, who studied in Bordeaux, achieves the characteristic French saxophone sound, rich in vibrato.

Albright's Doo-Dah for three alto saxophones alludes to jazz, but with numerous extended techniques. The performance blends as interestingly and beautifully as expected. Jan Bach's piece, which provides the curious title for the album, proves to be a slightly clichéd "glossary of contemporary techniques". Piet Swerts' Konos however has become "the" competition piece for saxophone, and Street and Admirial play it with character and aplomb.

I enjoy how the opening and closing works on the disc juxtapose ideas of sonata form. Heider's Sonata in Jazz—a swing, blues and boogie reminiscent of Erwin Schulhoff—and Denisov's 1970 Sonata, which utilizes serialism and extended techniques. The performance is lucid, and although the third movement slows and loses its 'swinging' intensity, it always maintains clarity and ensemble.

Congratulations to Street and Admirial for a good collaboration and choice of repertoire that truly is saxophone music.

Wallace Halladay

JAZZ AND IMPROVISED

Echoes of Swing
Jim Galloway Sextet
Cornerstone CRST CD 122

With the welcome release of this new CD, WholeNote's jazz columnist and his pals provide first-hand examples of Galloway's Law: Swing, Have Fun. Jim has made lots of records over the years, from trios to big bands, with international stars like Ralph Sutton (to whom this release is dedicated), Jay McShann and Buddy Tate. He has recorded in Austria, Scotland and even South Africa, but all too rarely are his records made with his "everyday" musicians. Here, finally are his "crewmates", (recorded at the Montreal Bistro) who have been entertaining on an annual jazz cruise for the last three decades.

If there's any problem with David Braid's new CD it's his modesty. He comes close to being a sideman on his own record! It's not until halfway through the second tune that he takes a solo, but that's okay: he has already made a positive impression as a composer/arranger with Reverence, an unfolding, optimistic opener featuring one of Canada's greatest jazz talents, Mike Murley on tenor.

John McLeod's flugelhorn caresses track two Seraphim before Braid's piano is heard, and he finally shows more than his accompanying skills. The third selection, Mr. Wallace, brings two more talents up front: bassist Steve Wallace, solid as granite, and trombonist Gene Smith who shines with a jaunty, mocking quality that reminds me of Al Grey.

Braid, still in his 20s, is young enough to still look forward to The Golden Years, but it's with this composition that he really gets to be out front, and prod­d by Terry Clarke's driving drum set, David cuts out a solo that's thor-
In an Ellington way, Braid crafts features for his soloists that are eminently suitable: Murley builds and builds on the quiet motif of The Music Room and John McLeod is at once edgy and calmly flowing in For J.N. The wrap up tune is a long blow on a standard thing, Love, called here What Is This? and everybody has an answer.

What this is, I think, is early years of what will be a remarkable career in jazz.

Ted O'Reilly

Eleven
David Mott Quintet
Music As Energy 2003
(www.davidmottmusic.com)

Music As Energy is a dead-on sobriquet for David Mott's record label. Mott successfully pursues three simultaneous careers: professor of composition at York University; jazz virtuoso and baritone sax innovator; and director of a martial arts school. On top of this, the album cover and booklet of "Eleven" feature Mott's own paintings. Dottedting.

"Eleven" is one of the most enticing and intense recent recordings to emerge from Toronto's buoyant extended-jazz scene. Mott is not pushing the jazz envelope: he's redesigning it altogether. After training in jazz at the Berklee School, Mott earned a Ph.D. in composition at Yale. Couple that knowledge with technical mastery of circular breathing, multiphonics, microtones and the like, plus the physical stamina of a martial arts teacher, and you get the big baritone sax emitting one impossible sound after another. Mott's dual musical training and parallel study of Asian culture support a far-reaching vision. His virtuosity enables him to carry out pretty much any musical idea that comes his way. The results are stunning.

The quintet unites Mott with four younger and very bright lights on Toronto's experimental jazz scene. Mott's presence and compositions obviously inspire Rob Clutton, Gordon Allen, Jesse Stewart and Peter Lutek to push themselves to the max. The extended registers and unusual sonorities that each musician masters produce a totality that sounds like a tentet rather than a quintet. On a scale of one to five, I rate this disk a six.

Phil Ehrensaft

In the Future of Your Dream
(Tim Postgate)
Tim Postgate
Guildwood Records GR005
(www.guildwoodrecords.com)

TO's adventuresome musical and literary frontiers intersect in this warm, stimulating joint venture by jazz guitarist Tim Postgate and poet and poetry animator Peter McPhee. It steps forward from the symbiosis of bebop and Beat poetry inspired, in turn, by Ellington and the Harlem Renaissance. "Dreams" includes two suites: the title piece, commissioned for the 2001 Guelph Jazz Festival, and "Songs". It's a logical project for Guelph's organizer, Ajjay Hebble, whose day job is teaching literature at the university. "Dreams" testifies to the festival's role in developing Canada's experimental jazz: like a good hanging, a Guelph audience, including top international avant-garde performers, does sharpen the creative mind.

The Postgate-McPhee partnership is unlikely. McPhee performed with jazz groups but didn't like guitars. Postgate, one suspects, preferred hockey to poetry. Chance united them in 1994 and catalyzed an artistic and personal friendship. Postgate, wondering about his newborn son's dreams, asked McPhee to write what he couldn't adequately express in music. McPhee thought Postgate's music exceeded what he could get into words and a jazz poem was born.

The CD assembles prime artists from Toronto's instrumental, vocal and spoken word circles: Tim Postgate, guitar; Peter McPhee, spoken word; Lina Allemano; trumpet; Rob Clutton, bass; Andrew Downing; bass clarinet; Jean Martin; drums; Quinsin Nachoff, tenor sax, clarinet, flute; and a folk Choir of John Alcorn, Allen Cole, John Miller, Christine Brunaker, Randi Helm, Karin Randoja and Tree.

Postgate can entrance mainstream audiences at the Senator or explorers at Guelph. The musical kaleidoscope in "Dreams" adeptly builds from childlike melodies to funk to passages appropriate for MusicWorks. Hats off!

Phil Ehrensaft

Luminance
Marilyn Lerner
Ambiance Magnetique AM 115 CD

Microphones have been integral to "acoustic" jazz since the 1920's: without amplification, the bass fiddle would drown, the New Orleans tuba would still oom-pah away and singers could not be star soloists. Skilled soundmen enabled audiences to hear what musicians intended. Pianist Marilyn Lerner takes this full circle. She's extended her knowledge of suitable miking for piano recordings to include different types and placements of microphones as an extension of her keyboard. The instrumentation is really piano plus Neumann U 87's, Sennheisers, Rodes, Audiotecnica, RCA BK5B's, a classical guitar contact mike, razor mike, 4" loudspeaker and Casio EM 500 PDA code. Luminance is really a duo performance by Lerner and sound engineer Steve Learsauser.

It's worth buying Luminance just to hear "codeco moment," which incorporates resonance from the tiny mike in a Casio PDA. And that's not the only golden track. Other experimenters drum on their pianos, but "la boxe" goes further: Lerner plays a mean Afro-Cuban jazz piano reminiscent of Titou Puente. She transforms her piano into an astounding Yoruba drum. Most tracks are 78ers short. Whether plucking, strumming, striking the innards of her instrument, or imagining new soundscapes for her keyboard, Lerner gets right to the point. There's not much New York Bad Boy elbow-pounding on the keyboard, virtuosity and imagining new acoustics do the trick.

Jazz luminaries like Steve Lacy, Sonny Greenwich, and Gerry Hemingway seek Lerner out. On Luminance, we hear why.

Phil Ehrensaft

Concert Note: On March 27 Marilyn Lerner performs with Sonny Greenwich, Jean Derome and Kieran Overs at Glenn Gould Studio.

Continued on page 60
"Down South, musicians have to be able to play in many different circumstances and in many contexts," she says. "They have to play jazz, they have to integrate the blues, and they have to know country. And the lines are kinda blurry sometimes, 'cause that's what everybody wants to hear."

Through the Miles Davis estate, Blue Note is making available three Symphony Sid broadcasts from Birdland in 1951. Two sessions feature his regular all-stars; a third is a NEVER BEFORE RELEASED setting. The broadcasts have been digitally re-mastered, using great care to bring the music to the best available sonic level.

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

This is the album that critics and fans have been waiting for Dianne to make. Focused on romantic standards done in a simple setting, this is the true showcase for her voice.
SPEAKING IN TONGUES

Ganesh Anandan; Malcolm Goldstein; Rainer Wiens
Ambiance Magnetiques AM 118 CD

If you thought that avant-garde post-jazz improvisation had vanished forever, think again. Practitioners of the art have always needed to have at their fingertips a combination of incredible virtuosity, an innate grasp of musical form, and the ability to listen analytically, even when wailing away on an instrument. In the past, some players revealed their weaknesses in this kind of exercise. But if anyone possesses such magic these days, Weins, Goldstein and Anandan have it, as evidenced on this new CD.

The metallic combinations of the solo violin linked with guitar at times remind one of King Crimson in their Lark’s Tongue in Aspic era, particularly in Ra Ma. However, this Montreal-based trio strives for more stratospheric heights than anything we heard in 1973. Of the most effective pieces, Fra Ma Ga Ra includes saxophonist Frank Laxano. Anandan’s gentle kalimba leads us into an oasis of peace on the last track, Lullaby. Ambiances Magnetiques persist in publishing discs in cardboard tri-fold sleeves, for reasons unclear. They’re easily bent or mangled if you pop them in pocket or purse. Nonetheless, it gives the designer a big area to work in. But the photo has the musicians posing stiltly, bundled in winter overcoats with instrument cases slung about them. Surely it would have been more interesting to show us a glimpse of the session itself, with musicians in the white heat of improvisation. Nevertheless, this is a remarkable disc.

John Gray

POT POURRI

FOUR GENERATIONS OF GILBERT AND SULLIVAN’S THE MIKADO

1. D’Oyly Carte Opera Company (1926/1936, 3 discs) 78s2cd GS16 (www.78s2cd.com)
2b. D’Oyly Carte O.C. (1950) Sounds on CD VGS 221
3a. Sir Malcolm Sargent; Glyndebourne (1957)
EMI 0777 7 64403 2 3 (16-CD budget set, Gilbert and Sullivan Operettas, EMI 7243574468 2)
3b. D’Oyly Carte Opera Company (1973)
Royal Philharmonic, Rosytton Nash, conductor Decca 2984736442 (24-CD budget set The Complete Gilbert and Sullivan, Decca 2984736312)
4. Sir Charles Mackerras; Welsh National Opera Gilbert and Sullivan (Mikado, Pirates, Pinafore, Trial, Yeoman). Telarc CD-80500

Audiences passionate for opera’s ultimate odd-couple Gilbert and Sullivan attracted early attention from a nascent recording industry. The rich G&S discography, especially their most enduring work, The Mikado, provides a panorama of recorded sound. Richard D’Oyly Carte’s shuttle diplomacy kept the volatile duo together. He earned the G&S copyright monopoly exercised by his company through the 1950’s. Afi- cionados of historical recordings in general, as well as G&S fans, will want 78s2cd’s superb restorations of DOC’s reference 1926/36 Mikados. Naxos commissioned Torontonian David Lenick’s restoration of the 1950 D’Oyly Carte recording on monaural LP, with his company through the 1950’s. Affection for this CD’s restoration has made me question just how well accompanied with it I am.

For starters, I have to confess that I wasn’t aware that Anderson had written a piano concerto. The Piano Concerto in C is unmistakably Andersonian from beginning to end... once you’re aware of his authorship. If you put this recording on unannounced, you’d probably have people saying “That sounds a little like Rachmaninov there” or “That bit reminds me of Gershwin”. It’s an enjoyable work, and I applaud the musicians for championing it.

The remainder of the two discs is given over to the Anderson works I know and a few that I haven’t run across before. But rather than the familiar orchestra or band versions, new arrangements for various small ensembles built around Wilson’s piano have been masterfully prepared by Rick Wilkins. All of the selections are played with elegance and reverence (and quite a bit of verve, where appropriate), and are beautifully recorded as well.

Performance note: Royal Opera Canada presents The Mikado at the Living Arts Center, Mississauga, March 9, 10, 11.

The Music of Leroy Anderson

Catherine Wilson
Toronto Symphony (members); Skitch Henderson Spy Recordings SRCD-1001

One of the nice things about reviewing recordings is the pleasant surprises that pop up from time to time. I’ve played a lot of Leroy Anderson’s music, both in bands and orchestras, and I thought I knew it pretty well. Catherine Wilson’s double CD has made me question just how well acquainted with it I am.

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Merlin Williams

NEW ANDREW PIDGEON PHOTOGRAPHY

Annette Sanger

The Banjo Special
Arnie Naiman; Brian Taheny; Chris Coole; Chris Quin
Merriweather Records M03BS

Indian music meets New Age and jazz, perhaps best sums up the first CD by this eclectic group of musicians — Soha Sankaran (vocals & piano), Ed Hanley (drums, percussion, Indian tabla drum argu, percussion, Indian tabla drum). On other tracks rhythmic interplay between the tabla and bass are to the forefront and throughout we hear three kinds of vocalizations — scat singing, Indian melodic and rhythmic mnemonics. The only non-Indian sounding piece is track 3, a piano-based jazz composition by Sankaran.

Sankaran has a pretty voice, but more variation in dynamics and tone quality would add musical interest. I also felt that there is too much reliance on vocalization techniques and I was left longing for some words I could understand. Unfortunately, we are not given any translations or liner notes, and this limits our understanding of the music. Nevertheless, I found much to enjoy. The musicians are highly skilled, especially Ed Hanley who has an eloquent tabla style and technique. Overall, there are many creative musical ideas, including some neat effects from the mixing and overlaying of sounds in the studio.

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Merlin Williams

AUTORICKSHAW

AUTORICKSHAW/ TALA-WALLAH RECORDS TW001 (www.deepdownproductions.com)

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verbally aware of Lieder interpreters..."

www.deutschegrammophon.com/vonotter-watercolours

The press agree: the artistry on...
Chris Quinn – will give both banjo aficionados and novices lots of toe-tapping opportunities to marvel.

All four performers are masters. Arnie Naiman’s clawhammer picking is entrancing while Chris Coole offers warm colours and a solid technical command. Brian Tahaney’s tenor work adds vibrancy to his choice of Irish repertoire. And Chris Quinn just flies through the skies with his virtuosic bluegrass renditions. A stellar cast of backup musicians complements the stylings.

The well-chosen repertoire ranges from the aforementioned Celtic pieces to traditional bluegrass to old-time pieces to originals. Even though the tracks have been recorded at three different locations, the production and sound quality are consistent. The thorough liner notes are interesting and educational. Kudos to Naiman, Tahaney, Coole and Quinn for a job well done. Chris Quinn remembers in his liner notes how as a youth he played his “Flatt and Scruggs at Carnegie Hall” album “to death”. That’s where my copy of “The Banjo Special” is headed too! Highly recommended.

Tina Kilk

**Watercolours (Swedish Songs)**

Anne Sofie von Otter

Bengt Forsberg

Deutsche Grammophon 474 700-2

Vocal repertoire is ruled by a triumvirate of German, French and Italian languages. This is simply a function of the number of vocal masterpieces written for settings in these three languages. Attempts at translation, although honourable, rarely do the music any service, forcing awkward texts into the rhythms of a language they were not composed for.

What does this have to do with Ms. von Otter and her latest offering? You see, due to the ruling triumvirate, it takes a real vocal star to broaden the repertoire with little-known songs in a language that hardly anyone understands. Ms. von Otter is such a star, a mezzo-soprano so versatile her only real contender is Frederica von Stade. Von Otter effortlessly navigates between an extensive opera repertoire, liedery and crossover music (on a recent disk with Elvis Costello, she recorded a knock-your-socks-off version of an ABBA song) – and she manages to be as self-assured here.

As for the Swedish songs in this collection, you’ve probably never heard any of them before – but you should. Hugo Alven is the only composer with a recognizable name, but strangely enough, the sirclesongs rhythms of the Swedish language quickly overcome our distrust of the unknown. There were discs of Swedish songs before, by Elisabeth Soderstrom and others, almost all the way back to Jenny Lind, but possibly none more convincing in introducing this strange, beautiful repertoire than “Watercolours”.

Robert Tomas

**Zed: Live Off the Floor**

Various Artists

CBC Records TRCD 3008

“Thou whoreson zed. Useless letter.” said Shakespeare ... Zed had a bad reputation before a) singing it at the end of the Alphabet Song became a sure sign of a Canadian education, and b) the CBC produced a TV show by the letter’s name – a kind of “Razzle Dazzle” for Gen X’s and their younger sibs – which spawned this CD.

The opening track is a re-mix of the show’s theme, “Winterthur”. A pleasant ambient dance maenander by Tuke 5 follows. Hip-hoppers BrassMunk awakens the listener and sends her to “This is How I Live” by Sam Roberts, who sounds like he’s channeling Iggy Pop’s “Last of Life”. Roberts is already popular, so let’s forget about him, but look up the lead singer of the Weekender when in Winnipeg.

Even though he has the same name as a CBC patriarch, Patrick Watson has a much nicer voice, crooning like Rufus Wainwright with Jeff Buckley fills on “Shame”. The famed Medusa’s voice has a bracing quality. Her track “Cold Piece of Work” sends shivers.

Noteworthy for intimate style is an Australian trio, the Waifs, whose clean acoustic sound cuts a keen backdrop for soulful lead Donna’s complaint, “I’m in London Still”. UK’s Cinematic Orchestra has a decadent tinge, bathed in jazz-funk fusion.

Noteworthy for peris-pride is The Corrs by Buck 65. Its refrain: “I’m a man but I’m built like a horse from the waist down” is intriguing, but the best lyrics belong to Kris DeManor on “Extreme”. He looks beyond himself to the big wide world.

You needn’t bond with the program to relish the CD, an ear pleasing compilation of songs featured in the late night time slot.

Deborah Rosen

**DISCS OF THE MONTH**

Extra Time

Mike Murley Quintet

Cornerstone CRST 123

Mike Murley has proven himself to be one of this country’s most important jazz musicians over the last couple of decades, and “Extra Time” is another compelling demonstration of his still-burgeoning talents. He has incorporated his earliest influences, Coltrane and Rollins, and moved chronologically backwards to Getz and Sims to add some polish to his tone and come out of it all as an all-around force.

With a trio of Dave Restivo on piano, Jim Vivian on bass and Ted Warren on drums, Murley, on tenor and soprano with John McLeod on trumpet and flugelhorn have become one wonderfully responsive group.

While he frequently works with this long-standing quintet, this the first release by the band in half a decade. The years of interaction have given the group a collective consciousness which shows up as rhythmic surety on the “time-iest” tunes like “Last of Life” and the title track, as well as the spacier things like “Open Segment.”

Murley’s at his most romantic with just the trio on the plaintive “Santiago Reflections,” which also offers a most tasteful bass solo by Jim Vivian. I love the length of his notes. Restivo also shines here.

I have long believed John McLeod to be the deepest, most well-rounded trumpeter around, knowing and understanding the contributions of Coosie Williams and Clifford and Miles and Kenny Wheeler. The interaction of McLeod and the leader is best shown on “Extra Time” as they pass observations back and forth.

The Split 2 closes the CD. It is a re-examination of a Celtic-hearted theme representing a Nova Scotia landmark where Mike has spent hours watching the gulls and tides lift and crash. When I first heard it a decade ago, I was won over by a Canadian artist who used Canadian ideas so thoroughly and honestly. It is even deeper and richer in this version, as it is its creator.

Ted O'Reilly

**Penderecki: St. Luke Passion**

Various soloists; Warsaw Boys Choir; Warsaw Nat’l Philharmonic Choir and Orchestra; Antoni Wit

Naxos 8.557149

The liner notes that accompany this remarkable new recording state that when Penderecki’s St. Luke Passion was premiered in 1964 on the 700th anniversary of the consecration of Munster Cathedral, it was met with relief - that finally here was a piece of contemporary music which made an emotional impact and only used contemporary techniques in service of the dramatic thrust of the work. While this seems to me an ignorant revisionist view of music history, the fact remains that St. Luke Passion was a bold, unabashedly Catholic statement from the one-time rebel Penderecki.

Whatever the case, this is a first-class, passionate reading of this seminal work. Conductor Antoni Wit, a former composition student of Penderecki’s, has assembled a committed group of soloists and inspired his choirs and orchestra to play with great conviction and intensity. As Bach did with his Passion settings, Penderecki has assembled accompanying texts and juxtaposed them with Luke’s account of the Passion story. Unlike Bach, Penderecki plays with the chronology of events, masterfully foreshadowing and commenting on the crucial moments. It all amounts to a tremendously operatic, deadly serious work of art. Whereas Bach has moments of repose and sweetness, Penderecki concentrates on the gravity of the situation, with appropriately challenging musical material.

From start to finish, this is an engaging and gripping performance of a powerful work. It feeds the mind and the emotions equally and yields new revelations at each listening. Highly recommended.

Larry Beckwith
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