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Friday, April 2
Esprit's 'in-the-now' Jam Session 9:30 PM - 12:30 AM FREE
this event only at NOW Magazine Lounge, 189 Church St.

Saturday, April 3
St. Lawrence Centre, 27 Front Street E.
Open Dress Rehearsal 10 AM - 12:30 PM FREE
'Out-of-the-Box' Forum with John Rea; 4 PM - 5:30 PM FREE
Computer-assisted Composition: A Sorcerer's Apprentice?

Videos & Electroacoustic Music 7 PM - 7:20 PM with CONCERT
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Sunday, April 4
Casual performances 7:30 PM FREE
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radio waves (matinee)
part of CBC Radio / Radio Netherlands Dutch Music Week

Sunday, May 2, 2004
1:00 PM - pre-concert talk 2:00 PM - concert

St. Lawrence Centre, 27 Front Street E.

Tomoko Mukaiyama (Japan/The Netherlands), piano
Colleen Skuli, soprano • Martin Houtman, tenor
International guest composer
Peter-Jan Wagemans (The Netherlands)
Eden's Garden (2002) for piano & orchestra

North American Premiere
Tristan Keuris (The Netherlands) Sinfonia (1974)
Canadian Premiere
José Evangelista (Canada) Symphony minute (1994)
Alexina Louie (Canada) Prologue & Berceuse
from the opera The Scarlet Princess (2002)


* an Esprit commission

Adult $28; Student $5.00; Senior $12.50 Tickets for the Radio Waves concert only will be sold the night of the concert at the Glenn Gould Studio. All advance sales by the St. Lawrence Centre.
The RVG Series consists of classic Blue Note albums newly remastered in 24-bit by the original engineer, the legendary Rudy Van Gelder, with state-of-the-art equipment. Reissues produced by Michael Cuscuna. These audiophile CDs are available at mid-price!
Hungarian State Symphony Orchestra, Adam Fischer; Budapest Festival Orchestra, Ivan Fischer

This set brings together all Kodaly's best-known works, irresistible listening! A rare occasion when the two brothers Fischer (Ivan and Adam) appear in the same set! Excellent, authentic and idiomatic interpretation by these Hungarian maestros of the works of their compatriot Kodaly.

Ferdinando Carulli (1770-1841) was a Neapolitan composer and a virtuoso on the guitar. He emancipated the instrument, and made it a favourite of the Parisian salons, where it became increasingly popular. Combining the guitar with the fortepiano he wrote a great many duets, variations and arrangements of popular works (notably the overtures of Rossini). Very graceful and tuneful music!

Bach Cantatas
The highly acclaimed complete recording of the sacred Cantatas of Johann Sebastian Bach, formerly issued in twelve separate 5-CD sets, now available in a small sized, but very beautiful box, containing 60 CDs in carton wallets. Complete texts included in the 200-page booklet.

MOZART SACRED MUSIC
Formerly issued as two separate sets, this wallet version contains the complete sacred choral works of Mozart: the complete Masses and the great wealth of shorter liturgical works, the Vesperae, the Motets, the litanies, the Ave Verum, and many more. Sung with great clarity, musical understanding and vivacity by the Chamber Choir of Europe (formerly known as the Nordic Chamber Choir) directed by Niclas Matt. Complete texts included in the booklet.

MOZART COMPLETE SYMPHONIES
The performances of the Mozart Akademie Amsterdam directed by Jaap ter Linden has already won high international praise: a "10" in the French Répertoire, a "10" in the Dutch classical magazine Luister and enthusiastic reviews in Germany's FonoForum. Characteristic are the transparent and detailed orchestral textures, the beautifully phrased woodwinds, the lively and sharply defined rhythms and the overall atmosphere of youthful exuberance and touching sentiment.

MOMPOU COMPLETE PIANO WORKS
A release of the famous and nearly legendary recording of the piano works of Frederico Mompou, played by the composer himself. Mompou the pianist is a master in his own works: they sound as created on the spot, with great freedom and quasi improvisatory. A definitive performance of works which are continuously well-known: a must! Excellent liner notes.

KODÁLY ORCHESTRAL WORKS
Hungarian State Symphony Orchestra, Adam Fischer; Budapest Festival Orchestra, Iván Fischer

This set brings together all Kodaly's best-known works, irresistible listening! A rare occasion when the two brothers Fischer (Ivan and Adam) appear in the same set! Excellent, authentic and idiomatic interpretation by these Hungarian maestros of the works of their compatriot Kodaly.

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**COVER STORY: IN THEIR OWN WORDS**

Compiled and edited by David Perlman

This month's three e-mail interviews all relate to opera. In each case the initial inquiry was the same - please say who you are, say what you're doing now, and say something about the longer term. Thereafter each interview followed its own path.

Marshall Pynkoski & Jeannette Zingg

We are the founding Co-Artistic Directors of Opera Atelier, a company that produces the opera and ballet of the Baroque era. Our company is set apart by the fact that we are always accompanied by an orchestra playing on period instruments in Toronto, Tafelmusik Baroque Orchestra) and our commitment to presenting all aspects of production in a historically informed manner.

This is a particularly busy time for us right now. We are taking our production of Monteverdi's The Coronation of Poppea to Cleveland's State Theatre, immediately after which we begin rehearsals for a production of our latest production of Lully's Persée.

Persée was our most important and lavish production to date bringing together the most extensive cast of singers, dancers and instrumentalists in Opera Atelier's history. It also marked the beginning of our exploration of 17th century French repertoire and was followed by Charpentier's Médée in 2002. It is a privilege for us to revisit this beautiful production which also proved to be a success with Toronto audiences.

Looking ahead, the 2005-2006 season marks Opera Atelier's 20th anniversary and will include our most ambitious undertaking in the company's history, a fully staged production of Lully's Armide which will include Tafelmusik Baroque Orchestra under the baton of British conductor Andrew Parrott. We also plan to introduce a third production into our Toronto season and continue our commitment to international touring.

**FOLLOW UP**

First I want to ask what you mean by "historically informed." It is evident from the fiercely polarized critical responses your work inspires in your audiences (Iphigenie was a perfect case in point) that one person's "history" is another's anathema. You don't leave very many people in your audience indifferent!

For Opera Atelier, an "historically informed" production is one in which the aesthetics and performance techniques of the 17th and 18th centuries act as building blocks. They lay the foundation for a performance style, which is unique and new - a style which is resonant of the past but does not slavishly copy it.

When we use the phrase "historically informed" it is also important to realize we are referring to history in its broadest context. A "historically informed" production must take into account the social, political, religious and even sexual context in which a piece of theatre was created.

At times these contexts must be clarified for a modern audience. For example, there is no sense in producing Monteverdi's Coronation of Poppea if the audience believes that the final love duet for Nero and Poppea signals a happy ending. Few people in a modern audience are aware that Nero murdered Poppea only four years after crowning her empress.

The people that attended the original production of Poppea were aware of this fact and the final scene of The Coronation of Poppea was consequently laced with irony. It is up to us as producers to find a way to make certain that our audience understands the final duet for what it was meant to be.

Is there some particular notion that you wish people who most intensely misunderstand your work would let go of?

The fact that we are producing something "historically informed" should not lead the public to believe they are about to see something that is predictable.

I'm struck by the relationship between stylization and risk-taking in your productions. You employ a rigorous and formal gestural language that could end up mannered and stultifying. Yet it instead often becomes a passport to astonishingly risky performance.

Stylization has the potential to alienate an audience if you have developed a performance style which is comprehensible only to those on stage. Opera Atelier's stylization focuses on a gestural language which intensifies and clarifies what our singers and dancers are communicating. Through constant exploration and experimentation our "style" continues to evolve, keeping our artists on edge and our audience on the edge of their seats.

We are proud of the fact that current OA productions look so radically different from our earliest endeavors. This is as it should be. Take a look at Balanchine's first production photos of Apollo with its white tutus, stylized wigs and togas and compare this with the spare and exposed piece of theatre it became by the end of his life. The choreography stayed the same but details changed immeasurably; we hope the same will always be said of our creative efforts.

Could you say more about the artistic relationship between the two of you—are there times you have to work most intensely together, and times when you are on separate paths?

There is never a day that we are not working intensely together and fortunately our tastes are extremely compatible. When we have identified a piece of repertoire that we wish to work on, there follows an extensive period of research and collaboration with colleagues which frequently takes us out of the country. The very nature of Baroque opera makes it impossible for us to observe hard and fast divisions between which moments are opera and which are ballet. When we have come to a clear understanding of when and how dancers and singers interact with each other and when they separate into their own spheres, we can then go to our respective corners and begin working. We have dialogue on a daily basis to make certain we are staying on the same creative wavelength and that we are avoiding collisions both literally and figuratively on stage. Many details of the relationships between singers and dancers can only be worked out in the rehearsal studio and this results in some very exciting and often hilarious problem solving. People often come from our productions with the impression that the singers were dancing and the dancers singing. No observation could give us greater pleasure.

Baritone, John Fanning

Hi, it's John Fanning responding and I'm a Canadian baritone. I am presently in Louisville Kentucky singing Jokanin in Kentucky Opera's production of Salome. After this I come home for my first Iago in Othello with Opera Ontario and then The Hobbit with The Canadian Children's Opera Chorus. There ya' go!

**FOLLOW UP**

Three questions:
First, for your upcoming Iago in Othello with Opera Ontario their bio of you says "Dundas native" John Fanning. Also it says you last performed with them in 1990. So how significant of a "homecoming" will the engagement be?

Second, John Greer who was the composer of the Canadian Children's Opera Chorus' previous two original commissioned operas for children (Snow Queen and Star Child) did an interview with us a few years ago. What did you think of his work? Is there anything you would like to say about it?

John Fanning as Jack Rance in the COC's 2001 Girl of the Golden West.

Photo: Michael Cooper
years back. He talked about working for a while as a vocal coach at U of T Opera School, (late seventies, early eighties?) and mentioned working at that time with, among others, you, Russell Braun, Tracy Dahl, Adrienne Pieczonka, Kimberly Barber, and Catherine Robbins. It sounds like a hot bed of talent and I'm wondering if you could say a bit about the school and its people at that time.

Your Sweeney Todd for Calgary Opera caught my eye among your extraordinary list of credits. I'd be interested in your thoughts on the line, if you draw one, between music theatre and opera.

It's NOT QUIET so long an absence from Opera Ontario as I did Falle there in the 97-98 season...how soon they forget!!! It will be wonderful to be back in Hamilton. I will have a lot of friends and family there, I love the theatre. Daniel Lipton is conducting...lots of positives. Opera Ontario was also very kind and gracious to me by releasing me from a contract with them that I might accept my first contract with the Metropolitan Opera, so they hold a very special place in my heart.

John Greer played a huge role in my years at opera school and he had a great influence upon the development of many of us. Connie Fisher and Jim Craig along with Stephen Ralls and Michael Evans also provided fabulous background and training. Singers during my years there included Ben Heppner, Joanne Komolyjec and Gidon Saks.

I did Phantom of the Opera for two years on tour and then after 16 months of opera again, went back to the Toronto production for 7 months, so I've done both theatre and opera. In my experience the shows are more technical from the staging side of things ie. machinery moving in and out, special effect etc...although some opera productions are intense and complicated as well. Sweeney was the opera house version so we didn't wear body mikes like they do in Phantom etc. and I guess overall the vocal demands in that respect are different. There is also the argument that opera is about the sound of the voice and that can project the words as well...just my hope/opinion.

CONTINUES NEXT PAGE
with a wonderful opportunity to work in an international arena.

RIGHT NOW, we are deep into rehearsals for Opera to Go at the Distillery, a programme of five short but complete operas - really an opera "event" - that opens on April 1st and runs until April 7. It is an exciting new production featuring works by Chan Ka Nin & Mark Brownell, Abigail Richardson & Marjorie Chan, James Rolfe & Cam­yar Chai, Koji Nakano & Kico Gonzalez-Risso and Sean Ferguson & Alexis Diamond.

As soon as Tapestry’s move to the Distillery Historic District was confirmed, I began to think about how we could bring Tapestry’s audiences to this brilliant new arts and entertainment neighbourhood. While staging Opera to Go here in the Stone Distillery Fermenting Room is a particular challenge to our talented designers and director (Banuta Rubess), they are all enthusiastic about the unique possibilities that the large and evocative historical Fermenting Room offers. It is going to be an unusual and fun way to experience opera – five operas, four stages...and three bars. Right now, as madly busy as I am between marketing, fundraising and production activities, it is absolutely inspiring to hear the glorious voices of Ian Funk, Martin Houtman, Lynne Mc­Murtry, Tamara Hummel and Xin Wang coming from the new Tapestry studio, right next door to my office. Of the many pleasures I experience in my work, this is the one that thrills me the most: to see the work progress from concept to stage; to envision the talented team, the right venue and an audience; in short to be in the middle of the creative whirlwind that is a Tapestry production.

LONGER TERM: This morning I just concluded a partnership agree­ment with the Manhattan School of Music for the commissioning and co-production of a children’s opera to premiere in New York in 2006. We are currently working with the tremendously gifted team of composers Omar Daniel and playwright Alex Poch Goldin for a full length opera entitled The Shadow for production in spring 2005. In addition to Opera Omaha coming to Tapestry next year to workshop their major new op­era called The Trial of Standing Bear, we have another four new operas in development in the Tapestry New Work Studio. And, at the end of this coming summer, we’ll be mounting our ninth consecutive Compos­er Librettist Laboratory, from which so many of our new collaborations and projects emerge.

FOLLOW UP
First, you mention a “full-length opera” The Shadow by Omar Daniel and Alex Poch Goldin in the works”. Any connection with their twelve­minute “horror opera” (Lisa) that Tapestry premiered during the Op­era America conference here two Aprils ago? (And is the partnership between Daniel and Goldin a “Tapestry” story?)

As most artists will testify, it is no easy matter to find a good collaborator. Alex and Omar met in Tapestry’s 2001 Composer Librettist Laboratory and their affinity for each other’s craft was immediately evi­dent. They found their collaboration on Lisa hugely inspiring, and start­ing thinking about a full length opera practically immediately following closing night. They worked on a couple of proposals, and The Shadow was the concept that triggered the most excitement amongst us all. It is entirely original, a story of dual identities and the desire to be more than we are. It will be a highly theatrical evening of opera, most likely pro­duced with a local theatre.

Second, in a chat a while back, a writer colleague was quite scathing in general about workshopping of operas. “They result in short mediocre works that go on to become longer mediocre works that perpetuate the opera as tiring for rich people”. Care to respond?

It takes generosity of spirit to believe in the possibility of anything, let alone great art. In the “golden age of opera”, composers created during a time when multiple operas were possible in their life time, and the audience rushed to see the latest new work. Few of these operas went on to become the classics we know. In this age of scarce resources, workshops are an extremely valuable way to test new ideas, to experiment and to discover—before risking the hot white glare of opening

CONTINUES ON PAGE 26

New At the Opera Store

Dimitri Shostakovich:
Lady MacBeth of Mzensk
(Katerina Isamilova)
The only edition currently in print of this operatic masterpiece. Historic reprint of the 1935 edition, by DSCH, the company begun by the composer’s widow. A hardbound, deluxe publication with sung text in both Russian and English. 324 pages.

Joseph Haydn:
La Canterina
(The Songstress)
This seldom performed Opera Buffa in two acts, an early work, which the composer himself called an “Intermezzo in Musica”, a musical comedy in 2 acts, without overture, meant to be performed during the intermissions of a 3 act opera. A great addition to your music library and repertoire. 98 pages.

210 Bloor St. West  Tel: 416.961.3111 (Opera Store Ext.218) www.remenyi.com
2004 Felix Galimir Chamber Music Award Gala Concert

Showcasing the recipients of the annual chamber music award in memory of the late violinist Felix Galimir, one of the most revered and influential chamber musicians and teachers whose legacy has blessed the world with several generations of world-class chamber musicians.

Tuesday, April 27, 2004
8 pm, Walter Hall

Koh-Kim-Miranda Trio
Min-Jeong Koh, violin
Alex Kim, cello
Chris Miranda, piano
Kelly-Marie Murphy Give Me Phoenix Wings to Fly
Brahms Trio in C major

Ahn-Mycyk-Smith Trio
Patricia Ahn, violin
Oleksander Mycyk, cello
Ben Smith, piano
Haydn Trio in C major
Brahms Trio in B major

Tickets at the door • Suggested admission: $10 • Additional donation welcome. Proceeds will benefit the Felix Galimir Chamber Music Fund.

Information: 416-978-3744
Faculty of Music | Edward Johnson Building | 80 Queen's Park
April is Opera month for WholeNote and a big month for Toronto opera aficionados as the COC begins its multi-year presentation of Wagner’s “Ring Cycle” with Die Walküre, as well as a production of the ever-popular Rigoletto. In this month’s Discoveries Pamela Margles reviews a new disc of arias by Alan Opie who will sing the title role in the COC production of Verdi’s opera and la Margles reviews a new Aeneas “The Ring”. Pamela also reviews a cated in the typesetting process last month. Bruce Surtees takes a look at (literally) a DVD portrait of mezzo Waltraud Meier. The section also includes large vocal works by Darius Milhaud and Dave Brubeck American Jewish music.

Speaking of welcome additions, “Wild Honey”, the brilliant new CD from Duo Concertante (ATMA Classique ACD2 2335), contains four works commissioned for this dynamic Newfoundland-based ensemble (Nancy Dahn, violin and Timothy Steeves, piano). Kelly-Marie Murphy’s Dance Me To Your Beauty With A Burning Violin, inspired by the poetry of Leonard Cohen, is a virtuosic and rambunctious rollercoaster ride. Chan Ka Nin’s Cool Mountain Water is a contemplative and lyrical metaphor for “the affection of one person for another”. Omar Daniel’s work that provides the title for the disc begins and ends in contemplation with Lento passagges book-ending an extended fast movement that culminates in an exhilarating “Presto barbaro”. Jean Lesage’s Portrait of a Sentimental Musician in a Distorting Mirror draws on the widest palette of instrumental colour with the use of some extended violin techniques as the composer endeavours to “create a fertile exchange between present-timeness [...] and the remoteness of previous art”.

Stepping back to the turn of the previous century for most of its repertoire, renowned Toronto flutist Susan Hoeppner’s “Fantasie Française” (Marquis 81299) is a charming disc of morceaux de concerts (competition pieces) written for the Paris Conservatoire. The generous program notes inform us that when Paul Taffanel became Professor of flute in 1893 he began commissioning works by respected contemporary composers for the concours. The disc includes such well-known composers as Fauré, Enesco and Chaminade, Taffanel’s protégé Philippe Gaubert, and several names that are less familiar, at least outside of flute circles. From the aptly titled Fantasie Brilliante on themes from Bizet’s Carmen by François Berne that opens the disc, to Taffanel’s closing Andante Pastorale et Scherzetto, Hoeppner’s luscious tone and crisp articulation is perfectly complemented by pianist Lydia Wong. I was worried that a whole disc of flute bonbons would prove “too much of a muchness”, but I found myself coming back for more.

As we celebrate 25 years of Tafelmusik here in Toronto, in Quebec they are marking the 20th anniversary of Bernard Labadie’s Les Violons du Roy. Dorian Recordings has just released “Celebration” (DOR-90024), its twelfth disc featuring this period ensemble, to mark the occasion. This compilation draws on seven previous recordings with music of a living composer, Arvo Pärt. As a teaser there is none of the exuberance of Pergolesi in this haunting setting of the Latin text to the accompaniment of violin and viola da gamba. Here the Mother stands truly sorrowing. It is devastating.

Canadian composer Walter Buczynski turns 70 this month and I’d like to take this opportunity to bring to your attention a couple of discs that feature his music. “Persuasion” (CBC MVD CD 1096) features accordionist Joseph Macerollo performing a variety of concert and chamber works by Canadian and international composers. The most extended work on the disc is Buczynski’s charming and playful fourmovement Fantasy on Themes of the Past for Accordion and String Orchestra with Gary Kulesha.
Neither Up nor Down

February 27, 2004: Every now and then, I hear someone assert that the standing ovation has become cheapened and devalued. Apparently, reliable sources tell me, it’s now de rigueur for audiences at Broadway musicals to leap to their feet at the end of each and every performance, and this has rendered the gesture meaningless. I don’t go to musicals, so I don’t know – but I do know that in the realm of Toronto’s classical concerts, the partial standing ovation seems to be a securely entrenched tradition.

Tonight it happened again. Violinist Scott St. John, cellist Shauna Rolston and pianist William Aide had just given their all in a chamber concert at the University of Toronto, when they were rewarded with one of those demi-bowals. The man to my left stood, the woman to my right did not.

New York, March 2, 2004: There was nothing partial about the standing ovation tonight at the Met: the whole house was on its feet, cheering wildly. Of course it didn’t hurt that La Traviata was sung by a dream cast: Renée Fleming, Ramón Vargas and Dmitri Hvorostovsky. But how would such an outstanding performance be greeted in Toronto? I try to recall the last time I personally saw a large Toronto audience rise up in a great, unison gesture of euphoria. If my memory serves me correctly, it was for Yoko Wunshsmad at Cio-Cio-San in the Canadian Opera Company’s Madama Butterfly, in 1990. That was fourteen years ago.

March 13, 2004: Pianist Yefim Bronfman has just given a powerhouse performance of Prokofiev’s Piano Concerto No. 2 with the Toronto Symphony Orchestra. As he mops his brow and bows from the stage of Roy Thomson Hall, much of the audience rises to warmly applaud his virtuosity. But looking down from the balcony I see pockets of resistance. At first I wonder if it has something to do with the cost of seating – but no, I can see no discernable pattern based upon the seating sections. Nor can I make out any distinctions based on age, race, gender or political affiliation.

So who are these people who won’t stand up, and what are they thinking? Are they smugly contemplating the superior nature of their musical judgement? And what about the people boldly declaring their enthusiasm, in defiance of the refuseniks? Do they look upon the folks who won’t jade as musically insensitive curmudgeons?

It seems there are some in our city who will stand for anything, and others who will stand for nothing. In between these extremes, I suspect there are people who hold back, waiting to see how the tide turns, to cast their lot either with the majority or to side with the minority. This would account for the stragglers who rise just as the artists are finally leaving the stage. (There’s probably a sociology thesis in all this, just waiting to be written.) Or are darker forces at work? Maybe there are competing claques lurking in Toronto’s concert halls, trying to sway the masses one way or the other for their own obscure purposes.

Don’t let me confuse: I’m not suggesting that every performance deserves a standing ovation – far from it. But it remains a mystery to me why Toronto’s classical music audiences seem to have so little esprit de corps, with no consensus on what a standing ovation really means, much less on when to bestow one. And so our performances often conclude like the grand old Duke of York: neither up nor down. This month I have no answers, only questions.

I also have some apologies. Tom Allen of the CBC is of course Tom Allen, and not “Peter” Allen, as I somehow managed to call him in this column last month. And news announcer Kevin Trudell is not the host of the CFMIX Morning show. That distinction goes to Bill Anderson.

**
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.

Women’s Musical Club of Toronto

AFTERNOON CONCERT

Thursday, April 22 at 1.30 pm

Barry Shifman, violin & viola
Micah Yui, piano
Marianne Bindig, mezzo-soprano

An afternoon of works by Brahms.

Walter Hall, Edward Johnson Building
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Tickets $28 416-923-7052
Sponsor: WMCT Centennial Foundation

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November 25, 2004
Sonia Chan, piano
February 3, 2004
Lark Quartet, string quartet
March 10, 2005
Eve Egoyan, piano, with dancers from Dancemakers
April 14, 2005

Walter Hall, Edward Johnson Building
For more information or to subscribe, call 416-923-7052
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QUODLIBET
by Allan Fulker

AN INTERVIEW WITH Canadian composer, pianist and music professor Walter Buszynski, which was going to be my opening story this month, took on a life of its own and outgrew the allotted space. Fortunately there was space available for this piece immediately following Quodlibet, so read on to learn more about this outstanding musician in our midst and the opportunities in April to hear his music.

FURTHER AWAY
There are many very interesting concerts this month in the area we refer to as “Further Away,” i.e. more than 50 km more or less away from central Toronto. For example, on April 3 the “Friends of Music” in Port Hope are presenting a concert by the chamber orchestra, La Pietà. What you can look forward to hearing at this concert, in the words of Le Devoir columnist François Tousignant are energy, precision of attack, grand ensemble playing, spirit and presence, magically recalling the glorious era of I Solisti di Zagreb. Coincidentally another Montréal ensemble, Les Violons du Roy with La Chapelle de Québec will be performing the same night at Toronto’s Massey Hall.

On April 4 & 7 the Kitchener-Waterloo Chamber Music Society will present the Penderecki String Quartet, performing all six of Béla Bartók’s published string quartets. One commentator (Mosé Garner in Chamber Music, ed. Alec Robertson) wrote that “...they contain the quintessence of Bartók’s musical personality and as a series they afford a fascinating study in creative development.” These concerts will provide a rare and valuable opportunity to understand the work of this great 20th Century composer.

Moving to the very end of the month, one of the greatest living Canadian pianists, Angela Hewitt, will open the Guelph Spring Festival on April 30 with a program of music by Bach, Couperin and Chopin.

QUARTETTO GELATO
Quartetto Gelato is alive and well and touring the world with two new members, accordionist piano, Alexander Savici, and cellist, Kristina Reiko Cooper. Joining founding members, Peter DeSotto and Cynthia Steljes, the popular crossover ensemble which recently released a new CD, “Quartetto Gelato Travels the Orient Express,” will appear on April 23 with the Toronto Symphony Orchestra to perform their symphonic show, “Italianissimo” and on April 25 will be at Grano’s on Yonge Street as special guests at a fund-raiser for Amici.

EUGENE KASH
Memorial Concert
In the November 2002 issue of The WholeNote I wrote about violinist/ conductor, Eugene Kash, who was about to celebrate his ninetieth birthday and perform in a concert in his honour at the Royal Conservatory of Music. Kash died on March 7 in Toronto. A violin prodigy, he began his studies in Toronto with TSO conductor Luigi von Kunitz, went to the Curtis Institute for studies with Arthur Meiff and then to Europe for studies with Bronislaw Huberman and Oskar Sevcik. By 1930, only 18 years old, he had a full-fledged orchestral and solo performing career underway in Vienna, interrupted in the late 1930s by his return to Canada at the insistence of his mother, who sensed the threat to his safety posed by the political developments of the time. He spent the rest of his life in Canada, contributing to the musical life here, first as a violinist in the Toronto Symphony Orchestra, then as the musical director of the National Film Board, the conductor of the Ottawa Philharmonic Orchestra, a producer of music education programs for the CBC and the BBC, the conductor of the Etobicoke Philharmonic Orchestra and from 1974 until shortly before his death as a violin teacher at the Royal Conservatory of Music. Kash was awarded the Queen’s Silver Jubilee Medal for his contributions to Canadian music. On April 30 a concert to raise funds for a scholarship in his name will take place at the Royal Conservatory of Music. The performers will be BCMF voice teacher, Joel Katz, well-known pianist, Antonin Kubalek, the newly-appointed TSO principal cellist, Winona Zelenka, former TSO principal violist, Steven Dann, and Canadian Opera Company Orchestra concert mistress, Marie Bérard.

THE JUNOS
The Canadian recording industry awards, the Junos, will be announced on Saturday and Sunday April 3 and 4. Despite the absurdity of choirs competing against solo singers and chamber music ensembles competing against instrumental soloists, it will of course be interesting to find out who the winners are.

MUSIC, POETRY AND ART
Andrew Ager has used poetry by Toronto poet/playwright Rex Deverell, in his composition, Ellis Portal, for string quartet, clarinet, bass clarinet, mezzo-soprano and baritone. The piece, which takes its title from the name plate at the entrance to the subway tunnel just north of the Bloor Street subway station, depicts various actual sites in Toronto at different times of year, always under the cloak of night, and in a manner both vivid and poetic. Its performance by the Talisker Players on April 14 at the Music Gallery will be complemented by an exhibition of works on paper and canvas on the theme of night by artist A.J. Gray.
Walter Buc~ynski
one of the most important com­
posers of his generation, turns 70
this month, an occasion that will
be recognized by a concert of his
music at Walter Hall on April 16.
The program will consist of his
Third and Fourth String Quartets
and his third piano sonata, performed by the composer. There will be other
opportunities to hear Buczyński’s music in April as well.

IN A RECENT INTERVIEW he said:
“Last spring Paula and Dorothy Glick,
the organizers of the Chrylark Con­
cert Series, told me they wanted to
feature a major work of mine on each
of their five concerts this season. In
the first three concerts (now all past)
my 24 Preludes, Violin Sonata and
Third Piano Sonata were beautifully per­
formed. After the performances peo­
dle whom I had known for years came
up to me and expressed astonishment
that I had written such music, which
they had never before had an oppor­
tunity to hear. This brings me to my axe
to grind: we have many wonderful
young performers in Canada and they
are not playing Canadian music. So,
needless to say, I think the Chrylark
Series is doing something very posi­
tive by giving this kind of exposure to
the work of Canadian composers.”

At the April 4 Chrylark concert
Loma McDonald will perform two
song cycles by Buczyński, and on May
21 the world premiere of his Fifth
String Quartet, composed in 1992, will
be on the program. On May 1, in
Minneapolis, there will be a concert at
which two of his works, Monday for
clarinet and piano and Friday for French
horn and piano will be performed.

A CONCERT PIANIST AS WELL as a
composer and, by the mid 1970s, a pro­
fessor at the Faculty of Music at the
University of Toronto, he was focuss­
ing primarily on composition. Before
then, I asked, how had he managed to
balance his work as a concert pianist
with his work as a composer? Balance
between the two, he told me, was
impossible. He could do one or the other
but not both, because there just wasn’t
enough time to do both well, earn a
living and raise a family. As a professor
of theory and composition at the Facul­
ty of Music he had to teach, mark pa­
pers, attend committee meetings and sit
on juries. Consequently for fifteen years
he barely touched the piano at all, putting
whatever energy he had left at the end
of the day into composing. For him
composing is by far the more satisfying
activity: “As a performer you play mu­

COMPETE NEXT PAGE

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April 1 - May 7 2004
that is the “To key or not to key” Not One above or below the key

BE to key named Jane Coop sat down at the piano— not a piano! “After taking criticism from Cini, Marini, Piccinini and others. Being honest with them I told them that only when I became journalists, administrators and writers—ly a giant lute. This giant instrument
could even make the rocks challenge a teacher. I asked him time and it was probably the best performance. He said, ‘I think you can fix it.’ He would work on
the passage in question and bring it in the next week and she would encourage him to keep working at “fixing” it, never, however, telling him what she thought needed to be done. “By doing this, she taught you to be a critic to yourself, which is vitally important for a composer.”

She also taught focus and concentration. Every Thursday morning from nine until noon she held a keyboard direction of John Tuttle, with Michel Schrey in the role of the Evangelist and the Aradia Ensemble (website: www.exultate.on.ca); or Les Violons du Roy (April 3) with La Chapelle de Québec, directed by Bernard Labadie, and soloists Benjamin Butterfield (tenor), Stephen Varcoe (baritone), Rosamund Joshua (soprano), David Daniels (countertenor), Alan Bennett (tenor), and Curtis Streetman (bass). Visit www.musseyhall.com

BE SURE TO TAKE a few extra Kleenex if you’re planning to hear the Musicians in Ordinary, soprano Hallie Fishel and John Edwards, theorbo and Baroque guitar, performing their program of early 17th-century Italian Baroque music (April 3) — Not One Lady Fated to Shed a Tear. According to contemporary accounts, this new affective style could very much make the rocks weep. The great composers to be heard will include Monteverdi, Corelli, Marini, Piccinni and others.

This concert features the rich vibrant sound of the theorbo, basically a giant lute. This giant instrument

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ERLY MUSIC

by Frank Nakashima

the pinnacle; as a composer you finish one work and move on to the next.” IF A COMPOSER WRITES not only for his or her own personal satisfaction but also for an audience, I asked, what does the world need from composers? His answer was very simple: “Every piece of music needs a good tune, a melodic line that an audience can grasp, a thread that will hold the listeners’ attention. It can be just a series of notes, but it needs to be there for a composition to make sense. If you have that you don’t need counterpoint! Many young composers don’t understand counterpoint; the lines must all go separate ways and yet be part of a well-conceived whole. Free counterpoint is a collision of notes, when Bach wrote counterpoint the notes collided to make harmony. In the 20th century Schoenberg destroyed the use of the harmonic language in use for centuries by introducing a new melodic/contrapuntal method that lacked a harmonic basis. What we need now is a new harmonic sense, a harmonic language used by everyone. We can’t go back to the harmonic language of the past because music based on it is not recognized as being of our time. Consequently every composer has to invent his or her own harmonic language.

Pierre Boulez said, we can’t write music in the key of C any more. On the other hand Nadia Boulanger said that there are lots more pieces to be written in the key of C. So, there are differences of opinion on this matter!

He must have been an engaging and challenging teacher. I asked him about his approach to teaching. “When I went into the classroom I shared everything I knew with my students and I was honest with them. I told them that only about ten percent of them would actually make a living in music. Some of my students are musicians; some have become journalists, administrators and teachers. Some didn’t need to teach at all. In one of my classes a student named Jane Coop sat down at the piano and played Alban Berg’s Piano Sonata. She was about nineteen at the time and it was probably the best performance of it she ever gave, right there in my classroom.”

Among his own students were the illustrious Darius Milhaud and Nadia Boulanger. What, I asked, were the most important things he gained from them? Milhauld, he said, did not suffer fools gladly, had no patience with composition students who did not bring him new work, and, with those that did, crossed over everything that he considered non-essential. Nadia Boulanger was gentler; she would say of something he had written, “It is weak here; I think you can fix it.” He would work on the passage in question and bring it in the next week and she would encourage him to keep working at “fixing” it, never, however, telling him what she thought needed to be done. “By doing this she taught you to be a critic to yourself, which is vitally important for a composer.”

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This concert features the rich vibrant sound of the theorbo, basically a giant lute. This giant instrument has a second neck, making it over six feet long. “The instrument was invented by singers to give them adequate support in the new operatic style,” says John Edwards, quickly adding, “Singers also know they would never have to carry them on the streetcar.” Their website is at www.musiciansinordinary.ca

CONTINUING IN the Toronto Early Music Centre’s free presentations, Music for Voice and Theorbo (April 4) introduces soprano Jenni Hayman and accompanist John Edwards (who else?) performing music by Sebastien le Camus, Michel Lambert, Benedetto Ferrari, Frescobaldi, and others.

Next month, Duo L’Intemperie (Mylene Guay, baroque flute; David Sandall, harpsichord) discuss and illustrate the dilemma surrounding the use of keyed and non-keyed flutes at the end of the 18th century. “To key or not to key” — that is the question! (May 2)

The Aradia Ensemble presents “A Return to Versailles” (April 8) in collaboration with baroque dancers Marie-Nathalie Lacoursiere (Montreal) and Edgar Taran (Ottawa). This noon-hour presentation features a blend of court, country and theatre dance from 17th-century France interspersed with musical intermezzi and commedia dell’arte sketches.

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EARLY MUSIC

by Frank Nakashima

CEREMONIAL MUSIC fit for a king! Handel’s “Royal Fireworks” (April 1–4) as played by Tafelmusik Baroque Orchestra, celebrating their 25 years of music-making. They will also perform their own set of 25 variations on the “Folia” theme, composed by members of the orchestra and other well-known composers and musicians. The popular “Folia” theme was used by many baroque composers, including Vitali, Corelli and Geminiani, to create exciting variations for solo instruments and for orchestra.

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The Academy Concert Series will transport you to Europe in the late 18th century in the program "Music to Stir the Heart," a feast of music for woodwinds inspired by the style galant - featuring works by C. P. E. Bach, Haydn, Devienne, Vanhal, and Reicha (April 17) - performed on original instruments by Nicolai Tarasov, clarinet; Dominic Teresi, bassoon; Laura Jones, cello and Sharon Burlacoff, fortepiano. Their website is at www.academyconcertseries.com.

THE VIVID RECORDS kept by 15th-century German Dominican friar Felix Fabri of his travels through central and eastern Europe, and around the eastern Mediterranean to Jerusalem, have inspired this next program, "The Friar's Pilgrimage - Germany to Jerusalem" in which Sine Nomine Ensemble for Medieval Music presents some of the richly varied repertoire that Brother Felix might have heard on his travels (April 23). Their website is www.piims.ca/sinenomine.

COMPOSED BY Jean Baptiste Lully for Louis XIV, Persee is widely recognized as Lully's greatest creation and was considered the crowning achievement of 17th century French music theatre. Opera Atelier's original production of Persee premiered in the fall of 2000. French conductor Hervé Niquet returns to conduct the Tafelmusik Baroque Orchestra and Chamber Choir (April 23, 24, 28, 30, May 1 and 2). Haute-contre Cyril Auvity sings the title role of Persee. Mezzo-soprano Marie Lenormand, mezzo-soprano Stephanie Novacek, soprano Monica Whicher, bass baritone Olivier Laquerre, bass Alain Combe, tenor Colin Ainsworth, baritone Thomas Moglioranza, Wilma Vitols, Curtis Sullivan, Michael Schrey, Jason Nedeky, and Artists of Atelier Ballet round out this superb cast.

BACH'S Seldom-Heard "Ascension Oratorio" (April 25), composed for Ascension Day (surprise?), inspired parts of his "Mass in B minor." The story of Jesus' ascension into Heaven is told through grand choruses sung by the Toronto Chamber Choir, an evangelist, beautiful solo arias, and a full baroque orchestra with trumpets, kettledrums, flutes and oboes. Also on the program are Bach's "Sanctus in D" plus two cantatas. Soloists - Gillian Keith (soprano), Laura Pudwell (alto), Colin Ainsworth (tenor), and Jason Nedeky (baritone).

Suzie LeBlanc is Toronto Consort's Calisto, a nymph of Diana sworn to chastity, is seduced by Jupiter disguised as Diana herself. Comic touches abound as inevitable mixups follow on the god's cross-dressing, but the opera itself is clothed in some of Cavalli's most sensuous music. Starring Suzie LeBlanc, Laura Pudwell, Gillian Keith, John Pepper, and a full 17th-century orchestra directed by David Fallis.

The Toronto Consort presents CALISTO by FRANCESCO CAVALLI in concert April 16 & 17, 2004 at 8pm

The Toronto Consort has garnered great acclaim for its early Baroque operas in concert, and this year they turn to Cavalli's masterpiece of erotic misadventure. Calisto, a nymph of Diana sworn to chastity, is seduced by Jupiter disguised as Diana herself. Comic touches abound as inevitable mixups follow on the god's cross-dressing, but the opera itself is clothed in some of Cavalli's most sensuous music. Starring Suzie LeBlanc, Laura Pudwell, Gillian Keith, John Pepper, and a full 17th-century orchestra directed by David Fallis.

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THE TWO COUNTERTENORS JAMES BOWMAN AND DANIEL TAYLOR IN CONCERT WITH THEATRE OF EARLY MUSIC featuring music by ROBERT JONES, JOHN DOWLAND AND HENRY PURCELL Tuesday May 18, 2004 7:30 p.m. Walter Hall, Edward Johnson Building University of Toronto, 80 Queen's Park Crescent

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WholeNote has an Editorial Special every month!

May’s focus is Choral Celebration

Choral Celebration is the annual bible for singers interested in joining a choir, with free listings for more than 100 choirs in Southern and Southwestern Ontario. Would-be choristers can find out who you are, how often you rehearse and perform, and where and when to audition or apply. We will be contacting the Choirs we know about by e-mail with details on submission of your listing. If you have not heard from us by March 31 contact choralscene@thewholenote.com or call 416-323-2232 for a form. Deadline for directory entries is Friday, April 9 and publication date is Thursday, April 29, 2004.

Focus in the coming months

June issue
Overview of Summer Music Festivals
Overview of Summer Music Festivals. Profiles of festivals scheduled to take place during the Summer Season. Contact us to have your listing included. Publication date is Thursday May 27, 2004.

July issue
Summer Music Festivals: Detailed Listings
Comprehensive listings of Summer Festival schedules and performers. Publication date is June 25, 2004.

Listings: Simone Desilets listings@thewholenote.com 416-323-2232
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CHORAL SCENE
by Larry Beekwith

It’s another banner month for choral music in Toronto, with a wide variety of activity across the city in venues large and small.

BACK-TO-BACK HIGH-CALIBRE performances of J.S. Bach’s St. John Passion begin the month. The Exultate Chamber Singers present the work on April 2 in the beautiful surroundings of St. Andrew’s Church downtown. Montreal tenor Michiel Schrey is the Evangelist and the Aradia Ensemble provides the band. John Tuttle’s award-winning choir is so accomplished that its members will step up and sing the solo arias and roles of Christ, Pilate, Peter, etc. The following evening, Bernard Labadie’s La Chapelle du Quebec comes to town and performs the St. John Passion at Massey Hall. Their A-list of soloists and Labadie’s intelligence and flair recommend this performance highly. If you can, make a weekend of it and compare and contrast.

ALSO ON APRIL 3, the Amadeus Choir presents a contemplative evening of Requiem settings by John Rutter and Eleanor Daley, as well as Palestrina’s Stabat Mater at Yorkminster Park Baptist Church.

Daley is well known as one of the country’s finest choral accompanists and a composer of short and accessible works for choir. Her Requiem setting – commissioned in the early 1990s by Daley’s friend, choral tenor Jake Neely – is her most profound and personal work.

The Mendelssohn Choir continues a highly successful season with a dramatically-titled program “Life and Death” on April 7. Noel Edison conducts a work with which he is very familiar, the Requiem by Johannes Brahms, and a recent major work by Ruth Watson Henderson. Like Eleanor Daley, Watson Henderson is known for her steady accompanying and highly-crafted and varied works for choir. Her piece From Darkness to Light was first performed at the annual conference of the American Guild of Organists in Philadelphia in 2002. Watson Henderson finished the work on September 9, 2001. “If someone had asked me to write a piece after September 11, this is what I would have written”, Watson Henderson has said of her work. “I had just finished it... and with a strange feeling.” The work is based on Cana.

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dian poet Wilfred Watson’s Canticle of Darkness, a poem that explores the constant struggle between darkness and light as its central theme.

Organist Patricia Wright continues the long tradition of Good Friday concerts at Metropolitan United Church on April 9 with an offering of works by Heinrich Schütz (his magnificent St. Matthew Passion), Brahms, Max Reger and Hugo Distler.

Some lighter fare is thrown into the mix the following week with the Mississauga Choral Society’s singing medleys from the great MGM Musicals on April 13. The Toronto Symphony backs them up and Jack Everly conducts.

Halyna Kondracki’s very fine Ukrainian Choir Vesnivka presents a tribute to the important composer Mykola Lysenko (1842-1912) on April 16 at 7:30. Their guests are the Toronto Ukrainian Male Chamber Choir.

Cape Breton’s pride and joy, the Men of the Deep, step in for a concert on April 17, which they are dedicating to the memory of choral impresario Nicholas Goldschmidt.

The final weekend of the month features three fine choirs in special concerts. Kelly Galbraith’s women’s choir Cantores Celestes celebrates its 15th anniversary on April 24 with a characteristically eclectic program with an impressive line-up of soloists and guest instrumentalists. In a financial climate where arts organizations struggle to stay afloat, Galbraith’s choir is an interesting phenomenon. A significant portion of the proceeds of each concert they present goes to local charities and over the years, they have given thousands of dollars to deserving community organizations. The choir is a stellar example of the power of music to elevate a community. Happy Anniversary!

The same evening, the Pax Christi Chorale, directed by Stephanie Martin, teams up with Kitchener’s Menno Singers (founded many years ago by Martin’s father, Abner) to perform the Requiem by Maurice Duruflé and Vaughan Williams’ masterpiece Dona Nobis Pacem. One of the hallmarks of the Mennonite faith is a deep and active dedication to the notion of peace on earth and this event will serve as a powerful statement - a musical prayer for an end to violence.

The following afternoon, David Fallis’ excellent Toronto Chamber Choir offers a rare performance of J.S. Bach’s challenging Ascension Oratorio, first performed in 1735. Two other canontes are on the bill and Fallis has hired a handsome quartet of soloists, which includes the return to Toronto of Gillian Keith, a soprano who is rapidly gaining international renown in concert and on recording.

Roy Thomson Hall continues its popular free noon-hour choral series on April 27 with an appearance by La Jeunesse Girls’ Choir from Cobourg. Marie Anderson’s charges have won many awards and toured extensively and this is a great opportunity for Toronto to hear one of Canada’s leading choirs of young people.

Speaking of Youth, I wrote of the recent curtailment of the Ontario Youth Choir in last month’s column. Since then a mailing has gone out to Choirs Ontario members and supporters soliciting funds to restore stability to an organization hard hit by a variety of hardships in the past two years. Many of our great singers were nurtured by the Ontario Youth Choir and the choir’s alumni sing with choirs all across the province - the world, probably. I urge WholeNote readers to contribute what they can in support of a vital program. Phone 416-923-1144 for more information, or contact me at the e-mail address below: dunnbeckwith@sympatico.ca
The taste for spring and all things new continues this month as many local music events unveil a wealth of premieres by our most talented Canadian composers. Spinning multiple genres from intimate to operatic, this month’s range of concerts offers musical excitement, reflection, adventure and redemption, performed by some of the best ensembles in the country.

As always, we encourage you to open up new perspectives on new music and attend any, or all, new music concerts with a Composer Companion as your own personal audio tour guide.

OFF THE VERY TOP of the month, Tapestry New Opera Works offers up a buffet of tasty bite-sized operas under the title Opera to Go. From April 1-7, Tapestry will present five new 15-minute, full-scale productions by some of Canada’s brightest composers and writers in what promises to be a unique theatrical environment (the fermenting room of Toronto’s hot new art spot, the Distillery District). Composers Chan Ka Nin, Abigail Richardson, James Rolfe, Sean Ferguson and Koji Nakano pair up with writers Mark Brownwell, Mirjorie Chan, Chanmyri Chai, Kio Gonzalez-Rasso and Alexis Diamond to create works that span time, place and situations in a way that only the magic of Tapestry’s Opera to Go can cook up. From the top of Mount Everest to the bedroom of Queen Elizabeth, from the career struggles of a young ice skater to a struggle for truth lifted from the journal pages of painter Francisco Goya, Opera to Go promises to be a musical smorgasbord concocted to satisfy many tastes.

For more details you can visit www.tapestrynewopera.com. For tickets call 416-872-1212.

ON APRIL’S FIRST WEEKEND, the Esprit Orchestra will hold The Weekend - New Wave Composers Festival. Esprit is known as one of Canada’s finest ensembles presenting the most exhilarating current classical music. Their commitment to showcasing Canadian talent is remarkable, as this jam-packed weekend of performances, orchestral readings, screenings, public debates and celebrations will prove.

The festival gets underway on April 3 with the Streamlined concert, featuring world premieres by some of Canada’s leading young composers: Rose Bolton, André Ristic, and Christien Ledroit. When asked about his headlining work, Streamlined, Ledroit remarked. “This piece is a summation of all the different techniques I’ve been developing over the last several years. One of the challenges of this work was to successfully combine seemingly contradicting styles and methods. A wide array of influences, and even some quotations, can be heard in the music, ranging from punk rock to other contemporary, and not-so-contemporary, composers.”

The Weekend closes Sunday April 4 with a free public orchestral reading session, presented in partnership with the Canadian Music Centre. This reading session will bring to life for the first time previously unperformed works by Canadian composers Kee Yong Kam, Tony K.T. Leung and Deirdre Piper. This is an unique “behind-the-scenes” look at how composers, conductors and performers prepare new musical creations for public performance. For more details, visit the festival website at www.tapestrynewopera.com. For tickets call 416-598-0422.

AND STRETCHING FORWARD to the end of the month, and a little further afield, comes the 37th Guelph Spring Festival, featuring three weekends of classical music concerts ranging from comic opera in concert to more intimate recitals. One of the operas offered this season is entitled FLUX, with music by Glenn Buhr and libretto by Margaret Sweatman. FLUX makes its debut in Kitchener on April 29, and will be performed as part of the Festival at the War Memorial Hall, University of Guelph on Saturday, May 1st. Buhr describes FLUX’s main character, Anametha, as Lucille Ball meets Joan of Arc. She must save medieval Scotland from her cousin King Edward the Blond. For more details on these new opera events, visit the festival website at www.guelphspringfestival.org. For tickets call 1-877-320-2408.

COMPOSER COMPANIONS will have composer guides available to the public for these concerts, and many more, helping you to open up new perspectives on new music. To book your composer guide for any concert of new music in the Toronto area, contact the Ontario Region of the Canadian Music Centre by email at composercompanions@musiccentre.ca, or by phone at 416-961-6601 x 207.

Jason van Eyk is the CMC’s Ontario Regional Director.
CoAition of New Music Presenters
News Roundup

by Keith Denning
A concert of new music is the end of a long journey undertaken by many people: performers, producers, copyists, publicists, volunteers and, of course, the audience. The first steps of that journey, however, take place in the mind of a composer.

The creation of any music is, to many people, a real enigma. The process is often opaque even to musicians. This is particularly the case with new music, since the music itself is, by definition, new and therefore unfamiliar. Many new music organizations in the GTA are aware of this and make efforts to lift the curtain on the modern musical mind. In this month’s column I will focus not on concerts themselves, but rather on events and initiatives that lift the aforementioned curtain.

I SHOULD BEGIN BY SAYING that many of us invite composers to speak before or during the concert. New Music Concerts’ “Illuminating Introductions,” or Esprit Orchestra’s “Pre-Concert Talks” are good examples of this. ArrayMusic (www.arraymusic.com) has an ongoing series of lecture/presentation called Composer Talks at the ArrayMusic Studio.

Taking advantage of offerings like these from new music presenters is a great way of familiarizing yourself with the inner workings of new music.

The Esprit Orchestra is offering up another great way to experience new music this month. The New Wave Composers Festival is a terrific weekend of new music events centered around the concert Streamlined, on Saturday April 3 at 8:00, which will feature new works by rising stars Andre Ristic, Rose Bolton, Christian Ledroit, and Oliver Schneller. Surrounding this concert is an array of events that reveal the creative processes of new music, including: Esprit In-The-Now, an informal composition/improv/jam session at the NOW Lounge (189 Church St., Friday April 2 at 9:30 p.m.), an open dress rehearsal (April 3 from 10:00 to 12:30), the “Out-of-the-Box” Forum from 4:00 to 5:30 at the Jane Mallet Theatre, moderated by composer John Rea, and on Sunday April 4 at 7:30, an orchestral reading session, in which new orchestral works will be read and workshopped. All are open to the public. (For more information, visit www.espritorchestra.com.)

The Music Gallery Institute (MGI) has undertaken a project which allows everyone to explore musical creation and composition for free! For some time, MGI has offered a series of seminars/lectures called the “Computer-Assisted Music Program.” In what they regard as a natural development from that idea, the Institute has launched the Freeware MIDI Project. This project will catalogue and assess freeware MIDI software, and develop instructional programs and manuals for their use. The catalogue and reviews will be freely available from the MGI website (www.mginstitute.ca) and will be great for anyone wanting to explore musical creation on their computer.

In the shameless self-promotion category, I’d be remiss not to mention Earshot Concerts upcoming event, Earshot Cabaret, which will feature a wide variety of short compositions and improvisations by local composers and performers in a relaxed setting, including world premieres by Scott Wilson and yours truly. Exact details are TBA, but visit www.earshotconcerts.ca to find out more.
MARCH 2004
by Paul Steenhuisen

Gary Kulesha has long been a contributor to the Toronto and Canadian music scenes, as composer, conductor, teacher, and in various administrative roles. His upcoming activity includes a tuly return to the Banff Centre as Conductor of the Winnipeg Chamber Music Society, and the composition of his Second Symphony, to be premiered by Oliver Knussen during the TSO’s ‘New Creations’ Festival in March and April of 2005.

In the first installment of this two-part interview, we discuss his music and creative process, while in the second (to be printed next issue), we tackle other topics, such as his responsibilities with the Toronto Symphony, and his views on being a Canadian composer.

**STEENHUISEN:** When imaging Jean Cocteau’s 1929 film *The Seashell and the Clergyman*, The British Board Of Film Censors said ‘This film is one of the most daring, revolu­tion­less, but if it has any meaning it is doubtless objectionable’. Cocteau, on the other hand, described this and other films as ‘a petrified fountain of thought’. It may seem unusual to begin your interview with a statement about film, but I know that you’re well versed in this medium, and seem to take inspiration from it. How does cinematic art inform your music?

**KULESHA:** I was very deeply influenced by film when I was younger, but it’s not so much the case anymore. The earliest impact it had on me was in the way of structure, and my earliest memories of the greatest films that I’ve seen are all about the way in which they manipulated time, and all about concepts of simultaneity and multiple perspectives. This is also kind of cubist, so it’s interesting that you mention Cocteau. In particular, I remember being deeply impacted by a movie called *Il conformista* (1970), by Bernardo Bertolucci. It still seems to me to be a completely brilliant approach to structure, in that there are two streams of events unfolding simultaneously – the present and the past. The way he intercuts them, they gradually switch places, so when they meet, that becomes the present, and from that moment we move into the future. I remember being so struck by that. It occurred to me that structural control in music has a lot to do with the flow of time and multiple perspectives, and I became very intrigued by simultaneity, time compression, and intercutting. All of those things led naturally toward composers like Ives, and Carter, and I became interested in trying to apply those things to some of my own music. Ultimately, that led to having two conductors in my Symphony. The structural procedure of film is central, as well as the plasticity of it, and the ways in which it deals with time.

I wrote a piece for the Toronto Symphony called *The True Colour of the Sky*, and the image that I had in my head throughout the entire composition of the piece was a moment in a movie called *The Right Stuff*, which is about the early space program. The pilot manages to get his jet just above the atmosphere, and as he’s getting above it, the colour of the sky changes completely, and he begins to see stars. That image really struck me. It’s not at all uncommon for me to maintain movie images like that in my head forever. The way they impact me is sometimes very direct, as it was in that particular case.

**STEENHUISEN:** So it’s a technical influence, as well as narrative, and imagistic.

**KULESHA:** Yes, but while this is true, I think that an artist emerges through the combination of psychological factors that create our unique personalities. I don’t think you can be a musician first and a human being second. So the impact that both film and poetry had on me was more about me matur­ing as a human being, and me coming to understand myself, and perhaps to question my own role as an artist and human being.

The piece has this quality, in which I was trying to explore how we can be drawn toward the dark aspects of our own nature, and that it may or may not be controllable. The difference in that piece is that I assert that there are things that continue to make us human. It’s also influenced by my readings of T.S. Eliot. He dealt with the same things, and found a way through the darkness. Book of Mirrors came about directly as a result of Peter Greenaway’s Prospero’s Books. I was struck by the image of the book of mirrors that comes up in the film. I saw it and thought ‘That’s a piece of music’. Because my music is based on argument and developmental process, each mirror reflects the primary material, which has been modified to suggest what the mirror is. It’s a semi-programmatic concept, although at times it gets quite abstract. It’s a continuous variation principle that again suggested strong structural procedures to me. The ending is an enigmatic and epigrammatic series of mirrors, the meaning of which is not known. It also relates to a film by Luis Buñuel called *Tristana*, the end of which is a flash recap of the whole movie in a series of very brief still images. It’s a technique I also used in my *Concerto for Bass Clarinet, Marimba, and Orchestra*.

**STEENHUISEN:** Although you’re very interested in film, you’ve written only a small amount of film music. Why?

**KULESHA:** I have a friend who was a student at the same time as me, and when he was taking a film course at York, I was very much involved with the films he was making, and I scripted and directed a few, and acted in one. I wrote the scores for those tiny little movies. I also grew up with a guy named Blaine Allan. When he made his first feature-length film, *You are not alone*, he asked me to do the score for it. That’s the total extent of the work I’ve done in film. I worked at the Stratford Festival for many years, providing music for their productions, and while I don’t mind being an assisting artist, if I have a choice, I’d prefer not to be. Although it’s perfectly alright to be part of a creative team, and I’ve enjoyed working on things as a composer to composer, region to region, and there was a lot of learning by rote. I discovered a beautiful and famous little chime by Hermannus Contractus (Hermann the Cripple, 1013-1054), entitled *Abras Redempitivus Mater*. It’s often mentioned in Chaucer’s *Canterbury Tales*. I had the idea to reprocess this chime into a genuinely contemporary piece of music. By a technical trick, I derived a twelve-tone row from it, and I treated the material partly as chant, and partly in a very strict serial manner. I was driven by an image from a John Carpenter horror movie called *Prince of Darkness*, in which Satan may or may not be in the basement. He may or may not be about to emerge and assume control of the world. The people who are there researching this are having strange dreams of him emerging, and it turns out that it’s the people of the future who are beamng back information, trying to warn them, but they can only reach them in their dreams, through a tachyon beam. I had a very strong notion of being asleep, of dreaming, and having Hermannus Contractus beam his message forward to me, but only in a dreamlike state. So the whole piece has this quality, in which hallucinatory fragments of the chime circle around clouds of twelve-tone and totally atonal passages. The original image from the movie is kind of cheesy, but the piece itself is very delicate.

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co-producer, it's much more satisfying to work on my own projects, with my own parameters. I consider myself almost lucky that nobody has asked me to do any more films. The other thing is, there are people who do film music really, really well, and I'm not sure that I do it that well. Drama is one thing, and film is another thing altogether. I think it takes a very special kind of discipline, and a special sense of what's required. Mychael Danna, who does the music for Atom Egoyan, or Howard Shore—these guys really know what they're doing. My specific interests are not in thirty-second cues, or mood music. I admire it very much, but it's not for me.

STEENHUISEN: Despite your interest in a modern medium such as film, many of your works are taken from older, classical forms. For example, you have pieces called vocata, symphony, sonata, concerto, etc., and often use traditional instrumental groupings. How do you reconcile your respect for tradition, and interest in the modern?

KULESHA: My output has been extremely schizophrenic. In my youth (and here I'm quoting Lutoslawski quoting Bartok), "I did not write the music I wanted to write, I wrote the music I could write". When I was young, and people were asking me to write pieces, I wrote quickly. I wrote a lot of light music, and I was working in very traditional forms, attempting to learn my craft. There's a fair bit of music in my output that is quite traditional, and quite backwards-looking. I consider most of it to be light music. Most of the composers I admire have written light music, and I feel there is room for it in the world. At the same time, the structural procedures were attractive to me. I'm a very 'structural thinking' kind of guy. That doesn't mean I turn to traditional forms every time I write, but they are the forms that I continue to devolve back towards.

STEENHUISEN: So you're following the structural patterns implied by the name of the form?

KULESHA: If I use the title Sonata, then yes, somewhere in there, there's a sonata. My symphony is called Symphony because it is one. There is such a thing as symphonic form. For example, Shostakovich is a symphonist but Copland is not. There is a kind of discipline and structure that goes beyond the title. I used the term symphony because I was trying to write something that I considered in the tradition of the symphony. I think of Busoni as being a kind of paradigm for my self. While I'm totally and completely interested in everything that's going on, my own aesthetic is somewhat narrower than that. While I've premiered (as conductor) works using all kinds of aesthetic approaches, my own aesthetic is much more closely related to traditional music and traditional forms than a lot of the music I've conducted and promoted, and a lot of the music that my students write. I don't see any particular contradiction there, but in the end, my own work comes down to expressing me, although my interests are more broad and intellectual, or all inclusive.

STEENHUISEN: You said that you were learning your craft by writing more traditional music. Do you view that as necessary for younger composers?

KULESHA: Hummm, necessary... well, it's how I was taught, and is certainly how I teach, but I can't make a sweeping generalization and say it's necessary. I think it's worked for me. As you know, what we struggle with as composers is some kind of line, some kind of through-put on the piece. The piece has to go from the beginning to the end, and be somehow convincing. When you're young, and learning, the obvious thing to do is to imitate, and that's what I did. Then you begin to discover how to write lines, and how to make structures that hold together, even if you're doing them in the most traditional possible ways. Over time, you learn to hide those forms, that approach to form, concepts of repetition and periodicity, sequence, etc. but the underlying structure may make sense because underneath it all there are these concepts.

STEENHUISEN: You talk about 'line' a lot. What do you mean?

KULESHA: The concept of line is something composers all understand, but composers are usually the last people to get it. Line for me is not melody, or harmony. It's the succession of one sound after another, in a manner that the ear can follow the logic, and that there is some kind of journey involved. There are many levels on which that can happen. It can be purely visceral, as it would in a pop tune, or in a highly raffled way as it does in the Boulez Structures. Nevertheless, there has to be some kind of followable aural logic to what is going on.

STEENHUISEN: Continuity?

KULESHA: Continuity is part of it, but it's also that the composer has made sense of why two sounds happen side by side. The ability to continue that, and make it into something somewhat longer, is a comparatively rare gift. Even when you get into polyphony, it's the abun of all these styles that forms line.

STEENHUISEN: How would you describe your creative process?

KULESHA: Varied. I'm driven by personal needs first. It's the old cliché that composers essentially create for themselves, and if we're good artists, other people react to it. I'm simultaneously driven by mutually exclusive oppositions. On the one hand, I think what we're doing is probably fairly trivial and unimportant and that if we didn't do it, we'd be unhappy people. And at the same time, I think that art, if it's done well, is supposed to change people. It's supposed to make people's lives into something else. So on the one hand I have this pompous, self-important view that artists are significant matrices interpreting human experience for all of humanity, and at the same time, I know that I'm not Beethoven. Even then, if you were Beethoven, does it really matter? Is really that important? My artistic process is a kind of selfish thing, but with a view to broader issues.

STEENHUISEN: There's an element of conservation in your music. Conserving certain streams of musical creativity. Although it's incomplete, is it fair to describe you as a conservative composer?

KULESHA: If conservative means traditionalist in some sense, then yeah, sure. I still espouse and respect the traditional values of concert music. I still believe in the concert hall. I still believe in the traditional forms. Conservatism implies somebody who's writing in E-flat major, and I don't do that, or have particular admiration for that, so I'm cautious about the term. Musically, I'm far less conservative in some of my pieces than a lot of people you might not call conservative, so I'm a little uncomfortable with the term being applied to me. In some pieces I'm completely a Classicist, or a Romantic, or a Modernist, so I'm trying to resist the pigeonhole. In different pieces, I have different stances. I could even be comfortable with the term 'structuralist', which used to be a really bad word, that people would apply to composers they didn't like, but I'm not really comfortable with words like conservative, or classicist, or romantic. Those are words that have a lot of baggage that doesn't particularly apply to me.
WORLD VIEW

by Karen Ages

As Torontonians, we are privileged to live in one of the most culturally and ethnically diverse cities in the world. This diversity is reflected in the richness and variety of the city’s musical life – Toronto is home, and often host, to many fine ensembles and individual artists representing traditions from around the world.

This is the first appearance of this column in WholeNote, so it is worthwhile clarifying what is meant by “World Music” here. Is it “ethnic” music or “traditional” music? Non-Western art music? Isn’t “all music” “World Music”? I will attempt, hesitantly, to define it as “traditional, classical, folk or contemporary music, the origins of which stem from outside Western “high art” or “popular” culture, with generous room for the blurring of boundaries.”

This is a purposefully non-commital definition: first, because of the ever-evolving nature of what I am attempting to describe – we are increasingly living in a true “Global Village” where the meeting and melding of cultures trickles down into the music produced by them; and second, because in acting as WholeNote’s regular “tours guide” to the world of world music presented in the city, I prefer to err on the side of inclusiveness.

This month’s offerings take us to Indonesia, Senegal, north India and beyond.

SOMETHING DEFYING categorization, the Evergreen Club Contemporary Gamelan Ensemble celebrates its 20th anniversary season with a concert titled “Landscapes from the East and the West” on April 13 at the Music Gallery. Formed in 1983 by composer Jon Siddall, Evergreen is dedicated to the performance of new music for gamelan (it has commissioned over 200 works by leading contemporary composers), as well as continuing to present traditional music of the Sundanese region of West Java, Indonesia. The ensemble, comprised of professional musicians based in Toronto, has toured extensively in Canada and around the world, has released several CDs, and can be heard on the soundtrack to the Ang Lee film “The Ice Storm”. Their April concert will feature works by Canadianian Lee Pien Ming, Rick Sacks, and Wende Bartley, Pablo Silva of Mexico, as well as West Javanese pieces arranged by members of the ensemble.

As for Evergreen’s future plans, director Blair Mackay informs me that several exciting projects are already underway. Among these are a gamelan opera, “How it Storms”, by composer Allen Cole and librettist Mariestella Roca. I attended a workshop performance of this stunningly beautiful and unusual work-in-progress at the Music Gallery in December, and can’t wait to see the final version, slated for production in May 2005.

Other projects in the works include a CD of Sundanese repertoire for the World Music division of the Naxos label, and another in collaboration with the Société de musique contemporaine du Quebec (SMQC) which will feature a large-scale work by Walter Boudreau, “Le Matin des Magiciens”, for gamelan, 2 harps, ondes Martinaut, and other instruments. This work will be recorded by Radio France when the Evergreen performs at the Festival Presence in Paris, February 2005. For more information on the Evergreen Club, please visit their website at www.evergreencubanmelan.ca.

THE MORE TRADITIONAL Gamelan Toronto, one of the city’s oldest community gamelans, will perform as part of a unique program co-presented by Tribul Cracking Wind (the production company of Dona award winning dancer-choreographer-Peter Chin), and the Indonesian Consulate, April 11 at the consulate. Fondly known as “Gamtor”, this ensemble has in the past counted among its members notable personalities from the local arts scene, including Chin himself. Small World Music director Alan Davis, performance artist Katherine Duncanson, musical pedagogue and radio personality Art Levine, CBC radio producer Ann MacKeigan, puppeteer David Powell, and longest standing member and present coordinator, the Evergreen’s own Andrew Timar.

This event will present the Canadian premiere of acclaimed Indonesian dance artist Didi Diri Nini Thowok in a program of classical Indonesian dance and comedy. This artist, who received his formal training at the Indonesian Dance Academy of Yogyakarta, specializes in the Asian tradition of cross-gender dancing, impersonating female characters. Also featured will be Peter Chin in a new solo work, and dancers Setya Subrano Hartana and Wiryawans Padmonojati in classical Javanese repertoire.

For more information on this concert, contact Tribal Cracking Wind at 416-397-2455. To inquire about becoming a member of Gamelan Toronto, call Andrew Timar at 416-653-8747. On April 8, some of the featured performers will give a dance lecture-demonstration and gamelan workshop at York University, Winter Senior Common Room, 021 Win­ters College, 1-4pm. This event is free and open to the public. For more information, contact Iritin Murtadza at 416-533-0184.

The Royal Ontario Museum continues its free Friday Night series with a program of Egyptian music and dance on April 2 (tying in with the Egypt exhibit currently at the museum), Lisa Patterson in a concert of world music on April 30, and music from Korea on May 7.

Harbourfront Centre hosts the Toronto Tabla Ensemble and sister band on April 2 and 3 as well as North-Indian classical musician Pandit Jasraj on April 18.

Small World Music presents two concerts this month: Senegalese singer and guitarist Babac Mbayle on April 13 at the Phoenix Concert Theatre, and Portuguese fado singer and BBC World Music award winner Mariza the next evening at the Winter Garden Theatre.

April 15-18, the TUZA Festival of Arts and Music presents a multi-cultural celebration of blues, jazz, funk fusion, Afro-Caribbean and Brazilian music as well as spoken word, dance, painting and photography; all events take place at the Trane Studio on Bathurst, 3 blocks north of Bloor.

On April 18, the Church Theatre in St. Jacobs presents Dervish, a concert of Irish music featuring traditional instruments and Cathy Jordan, vocals (see Further Afield listings). Also on the 18th, Toronto’s mandolin orchestra, the National Shevchenko Ensemble presents the Kaniv Dancers and Shevchenko School of Dance and Music at the Betsy Oliphant Theatre, and a concert titled “Mandolins of the World” on May 9 at Hamilton Place.

Orchestra Baobab from Senegal performs Afro-Cuban music at Massey Hall on April 20, and the Raag-Mala Music Society presents Pur­bayan Chatterjee, sitar, and Aneesh Praghan, tabla, at U of T’s Medical Sciences Auditorium, April 24. See related article by Ulla Colgrass.

For more information on any of the above, please consult the daily listings. If you are a world music presenter, or know of events coming up, contact worldmusic@thewholenote.com.

Karen Ages is a freelance oboist who has also been a member of several world music ensembles. She can be reached at 416-323-2232 or worldmusic@thewholenote.com.

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- For Beginners and Professionals -
An Indian feast in Toronto

By Ulick Coigrass

More than ten years have passed since I found a hidden exotic pleasure, the Raag-Mala Music Society of Toronto. An Indian friend took me to the U of T's Medical Sciences Auditorium, where I entered a world of saris and elegant aficionados of Indian classical music. Even though I am an adventurous concert-goer, I had never heard of this concert series and would not have found it by myself, because it was at that time created by and for the Indian community.

Now, a growing appetite for world music has widened the audiences of Raag-Mala. They are still mostly Indian, but also include the typical plurality of Toronto listeners. Fortunately, this development has not watered down the quality and standards of the 23-year-old Raag-Mala Society.

Magan Ambasna, Raag-Mala's founder and president, says, "We invite the very best from India to perform for us in five or six concerts each season. These are our classical stars."

Indeed, my Indian friend said that he had tried to get tickets for the evening's sitar virtuoso in Bombay, but had only been allowed to tour around the world and can be heard on numerous CDs.

The deep resonant tones of the string instrument sarod will be heard with the scintillating Tejendra Majmudar on May 22, with Subhankar Banerjee as equal partner on tabla. They are the main attraction at a festival in India, organized by legendary Ravi Shankar.

The remaining three concerts in the season feature Fulguni Mitra, singer and Tanveer Matras, tabla (June 20); Aul Desai, singer and Ramesh Bapat, tabla (Sept 11), and Shuja Khan, sitar and Abhimanyu Kashual, tabla (Oct 16).

It always amazes me how two or three Indian musicians can play the most delicate improvisations and work up to the sonic force of a large ensemble. At these exquisite moments, audiences mutter "wah, wah" and even giggle when the performers engage in drawn-out humorous sparring.

The soloists presented by Raag-Mala are world travellers who also perform with the greats of other countries, such as cellist Yo-Yo Ma, and Iranian artist Kayhan Kalhor. It's a rich scene, indeed.

Register tickets, $20 or $30, at 416 492-7665 or 416 281-3725.

Ulick Coigrass is a Toronto journalist who often writes about music.
LAST MONTH I HAD the pleasure of spending some time with Jay McShann when we played together at the Montreal Bistro. James Columbus "Jay" McShann was born in Muskogee, Oklahoma, January 12, 1916. He taught himself piano as a child, even although his parents were less than enthusiastic at the thought of his being a musician. In any case he began his professional career in 1931 and still remembers his first engagement very well. He was booked to play one engagement that went until two in the morning, but discovered that there was a second gig from the morning when he had booked to play one engagement that went until two in the morning, but not all that uncommon. The young Jay did not get home until about 10 in the morning when he had to do quite a bit of explaining to his father who was waiting for him, or as Jay puts it, "layin' for me!" Quite a baptism into the world of professional music which promoted the underground economy and nightlife and encouraged the vice clubs to prosper even during the depression. Now, where there were clubs, there was entertainment and every club needed musicians so that after the result, even in, and partly because of the hard times, there was plenty of work, especially in the big bands which thrived. The emphasis was on simple memorized head arrangements which evolved with repeated playing and the 12-bar blues; it is significant that two of the greatest blues singers in jazz, Jimmy Rushing and Joe Turner, were a product of the Kansas City style. Jay McShann still lives there and if the 1930s Kansas City sound is associated with Walter Page, Freddie Green, Count Basie - and Jay McShann. Tom Prendergast was convicted for tax fraud in 1938, but he had created a gambling forerunner to Las Vegas and inadvertently helped to create the Kansas City sound in jazz. Jay McShann still lives there and if the 1930s Kansas City is associated with rollicking boogie-woogie and full-throttle swing, then pianist Jay "Hootie" McShann is its greatest living proponent.

**JAZZ Notes**

by Jim Galloway

**In the Listings... pages 52,53**

Last month, renowned saxophonist Michael Brecker was the guest at Humber College's annual Artist in Residence Week, and played a highly successful concert with students from both the college, and the Royal Conservatory. In April, it's his brother's turn to make a Toronto appearance as Randy Brecker is featured with Pat LaBarbara at the Top O' the Senator. In the meanwhile, the Humber Student Ensembles finish their series of Monday nights at the Rex.

As the weather gets nicer over the month of April, maybe it's time to not only go out and listen to some music but play some as well. There are lots of opportunities for musicians of all different levels to get out and play. Ron Davis hosts a jam session every Sunday night at Gate 403, and the Rex features various hosts at its Tuesday night sessions - this month, John Obercian, Sly Juhas and Gord Webster. In addition, they've added a Sunday afternoon open concept jazz workshop for people of all levels. And for those who want to take some lessons, Lula Lounge offers its Cuban Percussion School on Saturday afternoons.

Finally, this month we welcome two new venues to the listings - the Grasshopper Bar, at 460 Parliament and the Cloak and Dagger at 394 College Street. If you know another venue that we haven't included, feel free to let us know at jazzlist@thewholenote.com.

**JAZZ at R.Y.**

**prestes**

**Jim Galloway Quintet**

Jim Galloway - Saxophone
Laurie Bower - trombone
Ian Barsh - piano
Rosemary Galloway - bass
Don Vickery - drums

**Saturday, April 24, 8pm**

**Royal York Road**

**United Church, Etobicoke**

**Tickets: $20 & $17 Sr.**

**INFO: 416-231-1207**

**Islington United Church Jazz Concert Series**

25 Burnhamthorpe Rd, Etobicoke

**concludes with**

**The Climax Dixieland Jazz Band**

**Friday, May 7 at 8:00 p.m.**

Tickets: $20.00 Phone: 416-621-2897
**Band Stand**

by Merlin Williams

Despite Music being my favorite subject in school, there were two other areas of study I learned valuable lessons from that I make use of every day. One was typing class. This is, hands down, the most useful skill I’ve ever learned. I shutter to think how long this column would take to write if I was a two-finger hunter and pecker typist. The other was shop class, or as they call it now, tech studies. In shop, I learned that to do a job properly, you had to use the right tools. I learned why there’s a zillion different types of hammers, screwdrivers, chisels and gadgets.

What the heck does this have to do with bands, you may well ask? Simple. Band musicians often seem to be trying to play using equipment inappropriate for the music they’re performing. This most frequently applies to percussionists and saxophonists, but it happens to other instrumentalists too. I don’t know how many times I’ve played a piece of music with a wonderfully climactic percussion part, complete with a bass drum note that’s supposed to shake the foundations of the building, only to hear it get played on a drum set, where the bass drum has all of the wonderful tone of a cardboard box. A wet cardboard box.

Drum sets are great - they’re replaceable for playing jazz and pop music. Drum sets are just not the right thing when it comes to playing concert music, which for most bands is the majority of the repertoire. It doesn’t matter how nice a cymbal on a set sounds when played with a stick - it’s not the same as a properly played set of hand drums. And this may surprise some drummers, but a snare drum sound that works for a pop tune often just doesn’t cut it when it comes time to play a march. Not to mention that standing to play concert percussion puts you in a much better position to see the conductor.

Get the right tools to do the job, and learn to use them properly.

Saxophonists are major offenders too. What’s the number one complaint most composers have of saxophonists? They’re too loud. Why are they so often too loud? Because they’re playing on a setup designed for jazz or big band playing. Sure, there are times we need to play in a swing style, but it can be done successfully on a mouthpiece and reed setup that works well for concert music as well. And if you find it can’t - well, why not have two setups? A good percussionist will choose the proper weight of sticks for the style of playing they have to do. We saxophonists can quite easily have two setups ready to go to cover any stylistic requirements posed by the music on the stand.

Don’t think you’re off the hook just because you’re not in the saxophone or percussion sections. I don’t know how many times I’ve seen a trumpeter player fighting to play with control and nuance on a mouthpiece that is essentially a sonic paint stripper.

Remember, use the right tool for the job.

There are many worthy concerts coming up in April. The U of T Concert Band under Jeffrey Reynolds is performing on April 3rd. The program is an excellent survey of standard works and many other band concerts in the main listings section of this copy of The WholeNote. Make sure to find out more about these and many other band concerts in the main listings section of this copy of The WholeNote.
ON OPERA
by Christopher Holle

Over the years there has been so much operatic activity in Toronto and environs that it feels as if we were in the midst of an op- per副总经理 and the press - and what it can evolve into. Opera, to schools, Tapestry and music theatre creation that com-municating the understanding the collaborative partnerships. we encourage the best playwrights, ble tool in envisioning their new work and in the development of their vertified in a brochure in the Globe vison not of a single

April 1 to May 31 that will be ad-

redes of people who experience the Lieutenant Governor and the press-

and Mail for March 22 and in the Sunday New York Times.

The companies involved are the COC, the Canadian Children's Opera Chorus, Opera Atelier, Opera Ontario, Queen of Pudd­
ings, Soundstreams and Tapes­

one of the COC's successes if controversial Salome, di-

ct. Michael Levine, who designed the

COC's acclaimed Blue­

And last, I remember that leading up to Iron Road a few years back you put together a complex "open in the schools" program that had stu-dents not just appreciating but also creating. Anything similar happening now?

Since Iron Road, when our pilot edu-
cation project involved two Toronto schools, Tapestry has developed an education programme that is second-to-none. While last year's Fac­ing South Education Programme at-tracted quite a bit of attention - from TVO, the Ontario Arts Council, the Lieutenant Governor and the press-

four directors and a single designer. Film-maker Atom Egoy-an, director of the COC's successful if controversial Salome, di-

rects. Michael Levine, who designed the COC's acclaimed Blue­

beard's Castle/Ewarr-
Mezzo Kristzina Szabo in Queen of Puddings Music Theatre "Sirens/Sirenes" production.

will present opera on a smaller scale. The smallest scale, perhaps, is Tapesty New Opera Works' second season of short operas entitled Openc To Go with seven performances from April 1-7. Each of the five is a complete work with a running time no longer than 15 minutes.

The first of the five, Ice Time by composer Chan Ka Nin and librettist Mark Brownell (the team who created Iron Road), takes us to the "kiss 'n' cry" section of a Canadian skating rink where a coach rips her protégée apart. Mother Everest by composer Abigail Richardson and librettist Marjorie Chan is about the first woman to climb Mount Everest without oxygen and the Sherpas guide who questions her motives.

Rose by James Rolfe (composer of Beatrice Chancey) and librettist Canton Chai is about a man who has been searching for his wife ever since she ran away after the death of their son. From May 26-29 is a double bill of Somers' opera The Death of Egipata and his ballet The Merman of Oxford co-presented with Dance Theatre David Earle and the Pietro Ensemble. From June 2-4 is a double bill of Somers' The Fool and German composer Viktor Ullmann's The Emperor of Atlantis presented by Histrion Productions.

On June 3-4 Queen of Puddings is offering a workshop production of a new Canadian opera, The Midnight Court, written by Ana Sokolovic to a libretto by Paul Bentley, who has recently achieved fame as the librettist for Paul Ruders' The Handmaid's Tale. The story is based on a satiric Irish epic by Brian Merriman written about 1780. The cast will include Kristzina Szabo and John Kritter.

The Spring Opera Festival marketing initiative, extensive as it is, covers only a portion of what is on offer during the same period.

Royal Opera Canada, for example, will be presenting Verdi's Aida at the Living Arts Centre in Mississauga April 24-May 1 and at the Toronto Centre for the Arts May 6-15.

Toronto Opera Festival has since 1983 carved out a special niche in Toronto's music theatre scene. From April 23-May 2 it presents that masterpiece of Golden Age Viennese opera, Die Fledermaus by Johann Strauss, Jr. The starry cast includes Laura Whalen, Mark DuBois and Keith Savage. TOT Artistic Director Guillermo Silva-Marin directs and Derek Bate conducts.

Besides the fully staged works listed above, there are also notable performances of opera in concert. On April 16-17 the Toronto Consort presents Calisto by Francesco Cavalli. The Venetian work from 1651 is a carnivalesque retelling of the god Jupiter's pursuit of the titular nymph disguised as the goddess Diana. Suzie LeBlanc sings Calisto and David Fallis conducts.

On Saturday, May 8 a Calyx Concerts opera-in-concert production of Madama Butterfly will be held at 8:00 pm at Humbercrest United Church in Toronto, with Narelle Martinez as Butterfly, Rebecca Haas as Suzuki, Stuart Howe as Pinkerton and Stephen Horst as Sharpless. Stuart Hamilton is the host and narrator and Brahms Goldhammer provides the piano accompaniment.

AS SHOULD BE abundantly clear from the array of offerings, the April-May period in the Toronto area has developed into a kind of de facto opera festival on its own. Yet, most cultural tourists from south of the border and even within Canada tend to be aware only of the largest players in Toronto's opera scene. Therefore, Opera.ca's plan to promote this period as a Spring Opera Festival should have wide-ranging positive effects. If it succeeds in its goal of raising public awareness about the breadth and diversity of the operatic riches in Southern Ontario, it will have benefited not just the member companies in particular but the cultural community in Southern Ontario in general.
Getting Ready for the Ring

By Wayne Gooding

Wagner’s Der Ring des Nibelungen begins with a low rumbling E-flat chord played for four bars by eight double basses, which are then joined by three bassoons for another 12 bars. Next, a French horn sounds the Nature leitmotif, the first of the many descriptive or associative themes Wagner uses to weave the musical fabric of the Ring. Each of the battery of eight horns progressively takes up the theme, calling the rest of the orchestra to life in a rich and complex piece of instrumentally legendarium that places the audience, when the curtain finally rises on the opening scene after about 136 bars, in the underwater realm of the River Rhine.

In theatrical terms, this opening of Das Rheingold, the first of the four Ring operas, is daring and daunting. There is the particular question of how you represent the underwater scene convincingly, of course, but the music also poses a much bigger problem. The opening orchestral section of Das Rheingold depicts the creation of the world, one that will evolve over four evenings and will come to a cataclysmic end in a spectacular show of fire and water (or so Wagner intended).

For any company producing the Ring, the first problem is to decide what this world will look like and how it will evolve visually and dramatically. For the first production in Bayreuth in 1876, Wagner’s designers based their creation on current knowledge of ancient Nordic cultures. But, says Michael Levine, the designer for the Canadian Opera Company’s new Ring cycle and, as such, the chief architect of its look and feel, the approach of Wagner’s designers won’t do any more. “It’s not interesting to go into the world of Nordic myth,” he says, “because it really doesn’t mean anything to us.”

Audiences get their first glimpse of the world of the COC’s Ring this April, when the company presents Die Walküre, the second opera in the cycle. Given the size of the Ring cycle, it’s not unusual for opera companies to build their productions piece by piece. In the COC’s case, Die Walküre will be followed by Siegfried next season and Göttterdammerung in the season after that. Only in the fall of 2006 will Das Rheingold be added, when three complete cycles are scheduled for performance in the new opera house. Along with COC General Director Richard Bradshaw, who will conduct all the operas, Levine is the common link as designer. Otherwise, the COC has taken a bold creative move in assigning the operas to four different directors: Levine (Das Rheingold), Atom Egoyan (Die Walküre), Francois Girard (Siegfried) and Tim Albery (Götterdämmerung). Part of Levine’s challenge is to realize everybody’s vision in a coherent stage world.

It’s taking considerably more than seven days to create this world. Levine started work in earnest in May 2003, and had handed in his designs for Die Walküre by early last fall. By that time, he had also started work on Siegfried, which he was scheduled to complete this February. After that, he had set aside another three months of work on Göttterdammerung, and yet another three for Das Rheingold, which he has to finish by December 2005, in good time for the company’s performances of the complete cycle.

Levine’s own entry into the world of the Ring began when he immersed himself in the politics and history of the period around the early 1850s, when Wagner wrote the texts for the operas (the music would not be completed for another two decades). It was a time of great upheaval, just a few years after the 1848/49 revolutions that drove Wagner into exile for his own part in an uprising in Dresden. Wagner’s inspiration for the Ring was deeply coloured by contemporary politics and his own views about the need for a brave new world to rise, phoenix-like, out of the ashes of the existing, morally bankrupt social and political order. The big themes in the operas—about greed, the lust for power and the redeeming power of love—are richly layered and timeless. The canonism for Levine and his co-creators is how to fashion this musical parable about humanity in a way that resonates with a 21st-century audience. “The work is so big that it’s really tough to interpret,” says Levine. “I don’t want to overlay my point of view. I want to be faithful to what Wagner thought and what the story is.”

He has avoided looking at videos of other productions, although he confesses he did “just peek” at part of the 1976 Bayreuth production directed by Patrice Chereau and de­


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He has avoided looking at videos of other productions, although he confesses he did “just peek” at part of the 1976 Bayreuth production directed by Patrice Chereau and designed by Richard Peduzzi and Jacques Schmidt. This centenary production was squarely placed in the 19th century, and was at one level about the effects of the Industrial Revolution. Levine is reluctant to talk in detail about his conceptions before the curtain rises on the productions, in part because the COC’s Ring is a work in progress until 2006. But he has established a time period for the production that starts in relation to the 19th century but will also “time travel” as the complete cycle unfolds. “This won’t be a slavishly realistic view of the 19th century,” he says. “I want to start from something that is more like an image of what the 19th century was about. It was an age of empire building, and that gave rise to a classical ethos that you can still see in big buildings with lots of columns.

“The arch of the Ring is an interesting one. It starts off in a world of contracts and obligations but ends in a world without a moral order. There will be elements in the production that will push us through time. We can use different periods as imagery to filter the ideas at play in the work.”

Part of the challenge of defining a time and space for the world of the Ring, of course, is that this world has its own dramatic dynamic: it’s created and, ultimately, destroyed by the people who live in it. Understanding the motivations and driving forces that lead the characters to act in the way they do is as much the concern of the designer as it is of the director. How, for example, do you imagine and construct Valhalla, the heavenly fortress of Wotan and the family of ruling Gods? “If you evade the question, ‘What is Valhalla?’ you’re missing something central,” says Levine. “It’s not an idea, it’s a physical space. To a certain extent, it’s the biggest question of Das Rheingold. Is it a palace? A house? A prison? What kind of look would you give it if you were Wotan? The characters themselves help determine the landscape.”

Such detailed questions are legion in a work as vast as the Ring. In addition, there are myriad issues surrounding the special effects Wagner called for, from the underwater opening scene of Das Rheingold to the final conflagration at the end of Götterdämmerung. In between, amongst other things, there be dragons, magic fire, a rainbow bridge to the heavens, Valkyries riding through the skies with dead heroes draped across their horses and a number of other creatures that have small but important roles to play. As the COC raises the curtain on Die Walküre this month, the position of Levine and his colleagues is roughly analogous to the entry of the second or third of those eight French horns that call the world of the Ring to life musically in the introduction to Das Rheingold. It is still a matter of more than two years before the world of this first Canadian-produced Ring cycle comes fully into focus. “The problem-solving is very complicated,” Levine says. “But I think we are coming up with a lot of wonderful solutions.”

Wayne Gooding is the editor of Opera Canada magazine. This article is adapted from the first of a continuing series in Opera Canada taking readers behind the creative scenes of the COC’s Ring cycle. To follow the series, subscribe to Opera Canada by calling 1-800-222-5097.
OPERA ON DVD

Walküre und Fledermaus

by Phil Ehrensaft

OPPOSITE POLES OF German-language opera grace Toronto stages this month. The human condition is dramatized with relentless Schopenhauerian seriousness in Richard Wagner's Die Walküre. Our poor species is satirized with relentless good humor in the ultimate Viennese opera, Johann Strauss II's Die Fledermaus.

Universal has two very different reference-quality box sets of Wagner's Ring Cycle: a 1989-90 Metropolitan Opera traditionalist production under James Levine's baton and Otto Schenk's stage direction, and a 1979-80 modernist Bayreuther Festspiele Cycle conducted by Pierre Boulez and staged by Patrice Chéreau. Brian Large, a master opera video director, handles the cameras in both productions. Each of the four Ring episodes can also be purchased individually.

The new 1989 Ring production celebrated the centenary of the Met's first production of the cycle in grand style. As the world's wealthiest performing arts company, the Met pursued Wagner's intentions in ways that even the composer could not pull off at Bayreuth. The huge scale, and parallel good taste, of the Met Ring's staging draws audiences right into Wagner's mythic world.

Parallel to Soli's pioneer Ring recording, price was no object in engaging singers that Levine considered the best in the world. A select list of this Ring's cast includes: Hildegarde Behrens, Siegfried Jerusalem, Christa Ludwig, Kurt Moll, James Morris, and Jessye Norman. Then there's the Met's orchestra, which Levine transformed from a competent pit ensemble into the jewel of Carnegie Hall.

The Boulez-Chéreau Ring leapt into new ways of performing standard repertoire. First performances provoked fisticuffs in the audience, a reliable sign that somebody's on to something good. Their Ring stands apart from both the romantic realism of traditionalist Rings and the abstract symbolism that Wieland Wagner introduced at Bayreuth in 1981.

Chéreau's staging is realism transplanted to the industrializing Europe of Wagner's time. Boulez takes wide interpretive latitude, replacing thick romanticism with limpid orchestral textures. Given Boulez' key role in contemporary composition, we are definitely not in the gymnastic realm of performing Mozart in black leather motorcycle jackets rather than creating new music. Boulez and Chéreau comment on the meanings of Wagner's mythic operas for our own industrial era. Their comments do resonate: some of my musically conservative colleagues find that the Boulez-Chéreau Ring speaks to them like no other.

That being said, there is an unequaled majesty in the Met's romanticism, even with outlandish costumes that are continual fodder for cartoonists. Vocally, the Met's cast is several cuts above the 1980 Bayreuth production. The best index of this majesty is the amount of German spoken by the audience during a Met Ring cycle. Germans fly across the Atlantic to get Der Echter Wagner.

The bottom line: start with the Met's Ring on Universal's Deutsche Gramophone label. If you're a Wagnerite, you will eventually want the Boulez-Chéreau Ring on Universal's Philips label.

ACADIAN INCURSION

This is the busiest month on the Toronto music theatre scene in years! One of the biggest openings is the world premiere of Pélage, A Musical Drama by Allen Cole and Vincent de Tourdonnet, co-production between CanStage, the National Arts Centre and the Atlantic Theatre Festival that runs from April 5 to May 1 at the St. Lawrence Centre. The show uses 17 performers and a band of seven to dramatize the acclaimed novel Pélage la-Charevette by Antoinette Maillet, about the fictional Acadian heroine Pélage and her lover, real-life Acadian hero Joseph Beausoleil.

Its creators had many discussions about how to use the wonderful body of Acadian music in the production, says de Tourdonnet. "It made sense for us to say that Allen's score would be a unique idiom for this show, but when a character plays a fiddle or when there's a wedding on stage, they will play traditional Acadian music," he explains. "The show could be said to have a kind of magie realism; the story has the shape of a people's history, with the magical, mythical dimension that comes from that," he adds.

Meanwhile at its Berkeley Street site, CanStage presents a second musical, The Lost 5 Years, from April 22 to May 19. Written by Jason Robert Brown, the show - about a five-year relationship - won the 2001 NY Drama Desk Award for Music and Lyrics. It stars Ty Lee Ross (Sweeney Todd, The Company) and Blythe Wilson (Stratford's Threepenny Opera).

MUSIC HALL MEMORIES

"Brecht says: If you want to learn how to write a play, just see Karl Valentin," says Peter Froehlich. If you've never heard of Valentin, you probably haven't spent much time in Germany, where the memory of the multitalented Bavarian music hall performer is very much alive. Froehlich elaborates. Simply runs from April 27 to May 30 at Tarragon Theatre. (Like CanStage, Tarragon is also presenting a double-bill of theatre with music. MicKio Ouchi's The Red Priest, about an aristocrat who bets that his young wife can learn to play the violin from composer Antonio Vivaldi in only six weeks - runs in the Extra Space from March 30 to May 2.)

TRACY'S SIN TOWN

Mirvish Productions has announced the Canadian cast of the Broadway smash Hairspray, which begins performances on April 8 at the Princess of Wales Theatre, before a May 5 gala opening. Heroine Tracy Turnblad will be played by 22-year-old Vanessa Olivo, the popular, pink-haired finalist on American Idol; her mother Edna will be portrayed by Vancouver's Jay Brazeau. Also among the principal cast are Tom Rooney, Michael Torrontow, Susan Henley, Tara Macri, Fran Jaye, Matthew Morgan, Paul McLellan, Jennifer Stewart, Kevin Money and Charlotte Moore. Tickets are available for an initial run to September 26, 2004.

IN A WEILLMOOD...

Once again, Théâtre français de Toronto's artistic director Guy Migault has crafted a musical review to answer the company's pan-Franco- phone mandate. With Autour du Kirl
MUSICTHEATRE SPOTLIGHT CONTINUED

Weill (running April 28 to May 15), he combines the work of European and Canadian composers and chanteurs like Claude Léveillé, Jean-Pierre Ferland, Luc Plamondon, Jacques Brel and Emile Nelligan. "At first my idea was to mainly do Kurt Weill's pieces, but it's a bit too sad," says Mignault, who says that the show tries to identify what makes a performer willing and able to bare their soul in front of an audience.

BEAUTIFUL DEEDS REVIVED Pilaides Theatre is reviving Beau Gestes and Beautiful Deeds by local folk pioneer Marie-Lynn Hammond from April 9 to May 9 at Artword Theatre. Hammond is a member of Stringband who's also well known for her appearances on CBC Radio. In the mid-'80s she created the piece, based on the true stories of her Anglophone and Francophone grandmothers, in which she appears as "a Greek chorus of one," she explains. "I bring the grandmothers back to life, and then I interrogate them with the songs." Since her last performance in the show, "I'm twenty years closer in age to my grandmothers," she says. "It's going to be interesting for me to do it with a twenty-year age difference and the maturity and perspective that brings."

STILL COOKIN' Music theatre entrepreneur Jeffrey Latimer (Forever Flaid) has teamed up with Joan Mathers' TaurPro Entertainment to remount the phenomenally successful CanStage production of Marion J. Caffey's Cookin' at the Cookery. With the original cast of Jackie Richardson and Montego Glover, the tribute to blues diva Alberta Hunter opens an eight-week run at the New Yorker Theatre on April 13. (The Grand Theatre has also announced that the show will run from March 1 to 24, 2005 in London, Ontario. Casting has not been announced.)

A final note: After playing the Hong Kong Arts Festival, Ted Dykstra and Richard Greenblatt's Two Pianos, Four Hands ran from March 5 to 21 at Le Theatre Ginza in Tokyo. It has now moved on for a three-week stint in Australia.

BOOK SHELF

by Pamela Margles
Readers have been asking how we select the books under review. While we look for the most interesting new books on classical music and jazz, we tend to favor those with a local connection, a related up-coming event, a Canadian author or subject. But, with so many possibilities, and so little space, readers cannot assume that a book's absence from the column is my comment on the book. We welcome your suggestions and comments. Send them by e-mail to books@thewholenote.com or to WholeNote's Book Shelf, 503-720 Bathurst Street, Toronto ON, M5S 2R4.

Athena Sings: Wagner and the Greeks by M. Owen Lee University of Toronto Press 120 pages paper $13.95

As both a noted classical scholar, now retired from the University of Toronto, and a widely-heard broadcaster and writer on opera, Father Owen Lee is ideally qualified to explore the influence of the culture of ancient Greece, and especially the Oresteia of Aeschylus, on the most controversial composer of all time.

This brief book is deceptively transparent and charming in style, making light work of Lee's considerable ability to excavate some of the infinite layers of Wagner's Ring cycle.

The cycle of plays by Aeschylus and Wagner's cycle of operas are both, according to Lee, "tragical, tending one vast, overarching tale of gods and men, of terrible deeds and their punishment, of gods who pass away, of man's redemption, and of the eventual establishment of a new order." Both transform ancient myths, incorporating drama, architecture, music and poetry. And each, when it comes down to it, deals with a severely disfunctional family.

Lee builds up a solid case, citing plenty of evidence, such as the way recurring images in Aeschylus become musical leitmotifs in Wagner, with the role of the revolutionary Greek chorus being taken over by the equally revolutionary Wagnerian orchestra. In any event, Lee's arguments are potent and thought-provoking, and are bound to open up paths into Wagner's magisterial work.

Concert Note: The Canadian Opera Company embarks on its presentation of Wagner's Ring cycle with Die Walküre, presented on April 8, 14, 17, 20, and 23 at 7.00 and on April 4 at 2.00, at the Humberbird Centre.

The Lives & Times of the Great Composers by Michael Steen Icon Books 1002 pages $50.00

This is a generous, affectionate book. Irish writer Michael Steen is passionate about music, fascinated by those who create it, and absorbed by the 'background scenery'. But he carefully limits his scope to tonal music. Monteverdi is barely mentioned, and Messiah not at all.

He manages to cover a lot. Although Boccherini is overlooked, Gluck's important operatic reforms get their due in the chapter on Haydn, and Scriabin makes an appearance as "the odder composer in the book". Steen reveals deep musical knowledge and wide reading. He cannot offer original scholarship, revelatory theses, or analyses of musical scores. But he cogently pulls together a huge amount of information, savouring details like the musical career of Pachelbel's son in America, the origin of the word 'robot', and the immense difficulties Handel faced crossing the Alps to get to Italy. It's only when he speculates about someone's thoughts and conversations that he strains credibility.

His colourful language is embellished by neologisms and Anglicisms. He describes Handel being "head-hunted" by the British ambassador, dismisses Mozart's wife Constanze as "not exactly a trophy bride" and relates how Shostakovich "hit the buffers." With maps and pictures, a thorough index and bibliography, and an effective system of footnotes and endnotes, Steen provides thorough
Summer Festival Early Bird planner

The 2003-04 season as the listings will testify is going full tilt, but as it enters the home stretch many of us are already thinking about summer and about planning the getaways or getaways that will rejuvenate us after a fulfilling but nevertheless long and difficult winter. While it is still too early for us to publish a full-fledged issue dedicated to the summer music festivals, many of which still have loose ends to resolve before their plans are finalized, here is a list with the dates and website addresses for all the festivals that we are aware of right now. Those of you that wish to plan ahead for the summer can use the web to do so now.

The crocus in the summer festival flower garden is the Guelph Spring Festival, which opens on April 30 and presents an incredibly varied and imaginative array of musical events - everything from a contemporary opera to Canadian superstar pianist Angela Hewitt to Renaissance polyphony - throughout the April 30-May 2 weekend and the following two weekends in May. Festival details can be found in our "Further Afield" listings, or www.guelphspringfestival.org. And here are the others!

Beaches International Jazz Festival
July 16-23, 2004
www.beachesjazz.com

Brampton Folk Festival
June 19, 2004
www.sympatico.ca/bramptonfolk/home.htm

Brott Summer Music Festival
June 10 – August 20
www.brottmusic.com

Celtic Roots Festival
August 6 – 8, 2004
celticfestival@cablevt.on.ca

Collingwood Music Festival
July 12 – August 6, 2004
www.collingwoodmusicfestival.com

Elora Festival
July 9 – August 1, 2004
www.elorafestival.com

Festival of the Sound
July 16 – August 8, 2004
www.festivalofthesound.on.ca

Fiesta del Sol ’04
September 3-5, 2004
www.sunfest.on.ca

Grand River Baroque Festival
July 1-2, 2004
www.grbf.ca

Guelph Jazz Festival
September 8-12, 2004
www.guelphjazzfestival.com

Hillside Festival
July 23, 24, 25, 2004
www.hillside.on.ca

Knockardine Summer Music Festival
August 1 – 14, 2004
www.ksmaf.ca

Mariposa Folk Festival
July 9-11, 2004
www.mariposafolkfestival.com

Festival of the Sound
July 12 – August 6, 2004
www.festivalofthesound.on.ca

Markham Jazz Festival
August 20-22, 2004
www.jazzfest.markham.on.ca

Markham Village Music Festival
June 18 – 20, 2004
www.markham-festival.org

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Endurance • Breath
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18 Veranda Cres.
Tel: 416-752-8673

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Cell: 416-788-3187

Carlos Praniauskas, CST, has been treating musicians and performers for 15 years.

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• producing a feeling of well-being
One INCREDIBLE English Handbell Concert!

11th International Handbell Symposium
Massed Handbell Concert
Saturday, August 7th, 2004
3:00 pm at the Air Canada Centre, Toronto
Experience 600+ English Handbell Ringers from around the world and thousands of bronze handbells raised together in an international concert spectacle of sight and sound.

Tickets - $25.50 (plus service charges) Available from TicketMaster - 416-870-8000 or www.ticketmaster.ca
For more information, phone 905-686-5676 or e-mail ogehr@come.to. The 11th International Handbell Symposium is organized by the Ontario Guild of English Handbell Ringers (OGEHR), on-line at http://come.to/ogehr.
CONCERTS IN THE GTA

Thursday April 01

8:00: Exultate Chamber Singers. Non temer K.505; Rossini: En peras: Chan & Brownell: Ice Jime; Opera To Go Chai: Rosa; Nakano Ferguson Richardson

8:00: Tapestry New Opera Works. Performance Hall, 1265 Mclaughlin, commentator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

7:30: Oakville Children’s Choir. Oakville Sings! Featuring prominent Oakville ensembles, dir. Patricia Wait


Friday April 02

3:00: Joan Tomas, guitarist, Flamenco Guitar Recital. Flamenco compositions including the forms of Bullerias, Alegrías, Soleares, Fernica & Dance Moris. Assembly Hall, Founders College, York University, 4700 Keele St. 416-593-4888. $5.

7:00: Ontaio Royal Museum. ROM Friday Nights: Egyptian Music and Dance. Curley Gallery, Level 1, 100 Queen's Park. 416-586-5449. Free.

7:00: Living Arts Centre. Scrap Arts Music. Five member percussion group uses castaway industrial scraps. Recommended ages 8 up. 4141 Living Arts Drs, Mississauga. 905-306-8000. $20-$35.

8:00: Exultate Chamber Singers. Bach: St. John Passion, Michel Schrey, tenor; Anadia Ensemble, John Tuttle, director. St. Andrew's Church, 73 Simcoe St. 416-971-9229. $20, $17(st), $12(st).

8:00: Harbourfront Centre. Toronto Symphony Orchestra. Barbirolli & Svetlanov. Saturday April 03


Saturday April 03

2:00: Trafalgar Baroque Orchestra. Handel’s Royal Fireworks. Trinity-SL, Paul’s Centre. See April 1. Family matinee.


7:30: Music Toronto. Peterson String Quartet. April 1 at 8 p.m.


7:00: University of Toronto at Scarborough, UTSC Choir & Special Guests. Leonard Whiting, director. ARC Hall, 1255 Military Trail. 416-287-7078. Free.


7:00: University of Toronto at Scarborough, UTSC Choir & Special Guests. Leonard Whiting, director. ARC Hall, 1255 Military Trail. 416-287-7078. Free.


7:00: University of Toronto at Scarborough, UTSC Choir & Special Guests. Leonard Whiting, director. ARC Hall, 1255 Military Trail. 416-287-7078. Free.

7:30: Amadeus Choir. Stea Mats, Daley; Requlm: Palestina: Stabat Mater; Rutter: Reginae; Rebecca Whelan, soprano; Eleanor Daley, organ; Lydi Adams, conductor. Yorkminster Park Church, 1586 Yonge St. 416-418-6185. $15, $10.


7:00: University of Toronto at Scarborough, UTSC Choir & Special Guests. Leonard Whiting, director. ARC Hall, 1255 Military Trail. 416-287-7078. Free.


7:00: University of Toronto at Scarborough, UTSC Choir & Special Guests. Leonard Whiting, director. ARC Hall, 1255 Military Trail. 416-287-7078. Free.
COLLABORATIONS:  
A Chamber Arts Experience 

STARS 
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. 
ST. STEPHEN-IN-THE-FIELDS CHURCH  
365 College Street 

For more info and to buy tickets please call 416-484-9338 
WWW.COLLABARTS.COM 

The Musicians In Ordinary

Not One Lady Failed to Shed a Tear 
Saturday April 3/04 at 8pm 

Church of the Redeemer, Bloor Street and Avenue Road 
416-603-4950  
www.musiciansinordinary.ca 

April 1 - May 7 2004
Sunday April 04


- 11:00am & 2:00pm: Solar Stage


- 1:00: CAMMAC/McMichael Gallery. Toronto Handbells. 10386 Islington Ave. 403-893-0044. Free with gallery admission.

- 2:00: Canadian Opera Company. Wagner: Die Walküre. Francis Blanche, James Gaffigan, René Corsetti, Clifton Forbis, Richard Paul, Anthony Michaels-Michanak, soprano; Walter Buczynski; James Carpenter, baritone; Egmont, conducted by Mark Elder; Die Walküre, conducted by John Andrews; The Ring Cycle, conducted by Peter Sellars. 1 pm Park. 416-368-0210. $53 (sr/st). Youth under 18: $15. For complete run see music theatre listings.


Chrylark Arts & Music Series


- 3:00: Movie Gallery. Fresh East Family Survival; Bus Driver, clarinet, Wimpy-Smith. Tekei Tokei Tamak, Merry-Go-Round. Stockhausen: Der Kleine Harlekin, works by Mahler & Léonard Stein. Gershwin: The George the Martyr Church, 179 John St. 416-204-1080. $5 (ages 7 & up).

- 3:00: Toronto Symphony Orchestra. See April 1. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $31.73.

- 3:00: University of Toronto at Scarborough. USC Wind Ensemble & Special Guests. Larry Shields, director. ARC Hall, 1295 Military Trail. 416-277-0075. Free.

- 3:00: Tafelmusik Baroque Orchestra. Handel’s Royal Fireworks. Program to include The Folks Project, designed by bastian Allen Mackay. Trinity-St. Paul’s Centre, 247 Duffer St. West. 416-948-9077. $28-$48, $10. 45% (student). Youth under 18: $15.


Monday April 05


- 8:00: U of T Faculty of Music. Graduate Conductors’ Recital. Eileen Isler Singers. Walter Hall, 80 Queen’s Park. 416-378-3744. Free.

Tuesday April 06

- 12:00 noon: University of Toronto Art Centre Concert Series. Trent Paton, percussion. 15 King’s College Circle. 416-646-7006. Free.


- 8:00: Hugh’s Room. Tom Russell, singer, songwriter and Andrew Hardie, guitar. With special guests: 2261 Dundas West. 416-531-6604. 11$,70 (advance), 19$.50 (door).

Wednesday April 07


- 8:00: Toronto Mendelssohn Choir. Life and Death. Watson Henderson, From Darkness to Light; Brahms: Ein Deutsches Requiem. Karina Gauvin, soprano; James Westman, baritone; TMC Orchestra; Noel Edson, conductor. 7:00 pm concert with Rick Phillips. Yorkminster Park Church, 1585 Yonge St. 416-598-0422. $30-$50.


- 8:00: U of T Faculty of Music. U of T Symphony Orchestra. Haydn: Te deum; Wagner: Prelude to Paria, Sinfonische Symphony in D; Brahms: Violin Concerto. Amanda Goodburn, violin; Raffi Ammenian, conductor. MacMillan Theatre, 80 Queen’s Park. 416-578-3744. $17,50. (See p. 382.)

Thursday April 08


- 2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Apr 7. Malino 931-992.

Wednesday, April 7, 2004
8 pm. MacMillan Theatre. $17, $9 seniors/students.
Tickets: 416-978-3744
Generously supported by

WAGNER Prelude and Good Friday Music (Parsifal)

BRAHMS Violin Concerto in D major (Amanda Pujol, solo)

STRAVINSKY Symphony in C

With choral selections from Haydn, Rachmaninoff and Stravinsky

Featuring the Elmer Isler Singers conducted by graduate student conductors Brad Ratcliff and Jasmira Vucurovic

Ensemble, Michael Blos, organ. Cathedral Choir of Men and Boys; Pigeon Singers. 85 Church St. 416-364-7965. Free.


7:00: Tribal Cracking Wind! Indonesian Ensemble. Classical Indonesian dance & comedy with live gamelan music. Dir. Nini Thonvokin, Indonesian dance artist; Peter Chin, dancer; Daniel Toronto. Soya Sutrisno Hartono & Wayanu Padmanomiet, performers. 129 Jarvis St. 416-507-2455. $12, $8(child). Small donations welcome.

Friday April 9

10:30am: Runnymede United Church


8:00: Canadian Sinfonietta.

7:30: Cantabile Chorale of York

8:30: Patrizia. Music by Mozart, Verdi, Tchaikovsky, Prokofiev; Rachmaninoff, Mussorgsky, Denkov & others; poetry readings from Eugene Ong, Andrea Jeffrey & Kristin Mueller, soprano; Jason Neddick, baritone; Michelle Simmons, mezzo; Lawrence Williford, tenor; Mike Bach, piano. Victoria College Chapel, 91 Charles St. West. 416-586-2904. Free.

Saturday April 10


8:00: Canadian Sinfonietta. Chamber Ensembles featuring members of the Canadian Sinfonietta. Joyce Li, Alexander Gagic; violin; Javier Portero, viola; Andres Weber, cello; Wang Yang, piano. Newnham United Church, 6729. Free will offering.


Sunday April 11


3:00: Mooradale Youth Orchestra. Renfrew Heights School, 711 Bloor St. East. 416-937-3714. $15, $10.


- 8:00: Markham Theatre for Performing Arts. Men of the Deep. Choir of coal miners from Nova Scotia sing Cape Breton folk songs. 171 Town Centre Blvd. 905-305-7489. $21, $18.


Wednesday April 14


Thursday April 15


- 8:00: Heritage Theatre. Lee Aaron. Jazz, rock vocalist. 98 Main St. North, Brampton. 905-674-2800. $38, $36.

- 8:00: Music Gallery. Aegir: Ellis Portal. Work about Toronto at night with poems by Devendorf & music for string quartet, clarinet, bass clarinet, mezzo & baritone; visual art by A.J. Gray, Lynn McMurray, mezzo; Dann Mitton, baritone; Kathryn Tremblays, piano. Talisker Players. St. George the Martyr Church, 197 John. 416-204-1080. $15, $10, free.

- 8:00: Music Gallery. Circle: Celebrate Music Theatre listings.

Friday April 16


Ellis Portal

Sings about Toronto, at Night

Music by

Andrew Ager

poems by

Rex Deverell

performed by

Talisker Players

with

Lynn McMurray, mezzo
Dann Mitton, baritone
Kathryn Tremblay, piano
Lisa: Sonata in B minor
Thursday, April 15, 2004
8:00 PM
The Music Gallery
107 John Street, at Stephen Ave
Toronto, Ontario
416 204-1080
Tickets: $15.00
Vigette by A. J. Gray
15 April to 26 May

Eighth annual series of
LUNCHTIME CHAMBER MUSIC at CHRIST CHURCH DEER PARK

April 15: Helena Bowkun, piano. Claude Debussy: Estampes
April 29: Jon Van Den Berg, organ (from Kampen, Netherlands). Organ music by Sweelinck, J.S. Bach, and others.
May 6: Andrea Bellefeuille, soprano; Emma Elkinson, flute; Rena Goldensher, violin; Mary Katherine Finch, cello; Paul Jenkins, harpsichord. Cierambalti’s cantata Orfeo, and other works by Purcell and Handel.

1570 Yonge St. (at Heath), Toronto

April 1 - May 7 2004
**TUZA Festival of Music and Arts**

Honouring legends and legends to be

From Thursday, April 15 to Sunday, April 18, experience the sounds of blues, jazz, funk fusion, Afro-Caribbean, Brazilian rhythms and progressive soulful house. Radiate in the inspiration of spoken word, painting and photography.

**Featured artists:**

King Sunshine, Lazo and the Radikals, Jackie Washington, Ken Whiteley, Mose Scarlett, Margaret Stowe's S' Women In Blues Band, Diana Braithwaite, Miss Angel, Charles Mack Band, Levitasyon, Nick "Brownman" Ali, George Elliot Clarke and others TBA.

For tickets call TicketMaster at 416 872-1111  
www.rang.ca

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**In the Mandarins Orchid Garden**

Janet Catherine Dea, Soprano  
Brahm Goldhammer, Piano  
8:00 p.m. Saturday, April 17, 2004  
Heilman Hall, 25 Hazelton Ave.  
Tickets: $25.00  
For more information please call  
416-429-4502

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**Saturday April 17**

- **9:00:** Heritage Theatre, David Usher. Rock songwriter and performer. 86 Main St. North, Brampton, 506-974-2600.  
  $49.50, $47.50.

- **8:00:** John Kameel Farah, electronic artist and pianist in Concert. Merging pianistic improvisation, ambient atonality, minimalism, Arabic music, computer, synths and visuals. The Music Gallery at St. George the Martyr Church, 197 John. 416-508-1080.

- **8:00:** Oakville Centre for the Performing Arts. Songs in the Key of Canada. Gregg Lowless and the Acoustic Orchestra perform works by Canadian songwriters. 130 Navy St. 805-815-2021.  
  $34.99.

  For complete run see music theatre listings.

- **8:00:** Toronto Concert, Cantata Libera. In concert: Susan LaBlanc, soprano; 17th century orchestra, David Falls, conductor. Trinity St. Paul's Centre, 427 Bloor St. West. 416-864-0337.  
  $14-$44.

- **8:00 TUZA Festival of Music and Arts. Multi-cultural celebration: blues, jazz, folk, soul, Caribbean percussion. Jackie Washington, Ken Whiteley, Mose Scarlett, Margaret Stowe's S' Women In Blues Band with Diana Braithwaite, Miss Angel & other performers. Trane Studio, 964 Bathurst St.  

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**Cathedral Bluffs Symphony Orchestra**

Robert Raines  
Principal Conductor  
Music Director

Mahler's Symphony #4  
Narelle Martinez Soprano Soloist

8 pm Saturday April 17, 2004  
Stephen Leacock Collegiate 2450 Birchmount Road  
$20 $15 students/seniors For tickets call: 416 879-5566

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**Saturday, April 17, 2004**

**Music to Stir the Heart**

C.P.E. Bach, Haydn, Devienne, Vanhal and Reicha

Join us for a feast of emotionally stirring pieces from the Age of Sensibility. The perfect, light-hearted welcome to a long-awaited spring—not to be missed!

Nicolai Tarasov, clarinet • Dominic Teresi, bassoon  
Laura Jones, cello • Sharon Burlacoff, fortepiano

8 pm • Eastminster United Church, 310 Danforth Ave.  
• Tickets $15 (regular)/$10 (seniors/students)  
• 416-889-5414 • www.academyconcertseries.com
- 8:00: Christopher Lee, flute and Walter Delahunt, piano. Works for flute & piano by Beethoven, Dvorak, Franck, Kreisler & Schubert. St. Andrew’s United Church, 117 Bloor St. East. 416-893-5287. $20, $15.
- 8:00: Massey Hall. Herbie Hancock Trio. Herbie Hancock, jazz piano; Jack DeJohnette, drums; Dave Holland, bass. 15 Shuter St. 416-872-4255. $38.50-$65.50.
- 8:00: Deanna Hindrik, soprano & Steven Philcox, piano in Recital. Victoria College Chapel, 91 Charles St. West. 416-596-7022. Free.
- 8:00: Men of the Deeps. Coal miners choir. Metropolitan United Church, 56 Queen St. East. 416-870-8000. $42.
- 8:00: Mississauga Philharmonic. Liberace Tribute. Highlights include Lloyd-Webber; Memory; Selections from Beauty and the Beast; Chopin: Nocturn in E flat; selections from Bach and beyond. Brian Jackson, piano & conductor. Hammerson Hall, 4141 Living Arts Dr. 905-306-6000.
- 8:00: Mississauga. 905-306-8000.
- 8:00: Royal Conservatory of Music. ARC Festival: A Green and Pleasant Land I. Britten: Fantasia Quartet for oboe and string trio; Holst: Mars, Venus & Jupiter from The Planets (arr. Halst for 2 pianos); Vaughan Williams: Five Mystical Songs for baritone, string quartet & piano; Piano Quintet. Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x221. $25, $15.
- 8:00: Toronto Consort. Cavalli, Colasto. Trinity-St. Paul’s Centre. See Apr 16.
- 8:00: Yorkminstrels. 42nd Street. Music
by Harry Wawn. Caren Fyhr, Christopher Sharp; Christine Edmonds, Art McDonald. "other performers: Rob Toor, musical director. Lesh Postlins Theatre, 4588 Bathurst. 416-491-8814, $22, $20(b), $17(st). For complete run see music theatre listings.

Sunday April 18

- 2:00: TUZA Festival of Arts and Music. "Tribute concert and International Arts Exhibit featuring performers. Trane Studio, 964 Bathurst St.
- 2:00: Scarborough Civic Centre. Performers tba. 10365 Islington Ave. 905-893-0344. Free with gallery admission.

Monday April 19

- 8:00: Royal Conservatory of Music. ARC Festival: A Green and Pleasant Land II. Clarke: Viois Sonata; Butterworth: Six Songs from A Shropshire Lad; Elgar: Piano Quintet. Mazzoleni Concert Hall, 273 Bloor St. West. 416-468-2624 x321. $25,$15.

Tuesday April 20

- 8:00: Dancemakers. Trignes. Premiere Dance Theatre, 231 Queens Quay West. 416-422-2133. $16.
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Women’s Musical Club of Toronto

AFTERNOON CONCERT

Barry Shiffman, violin & viola, Micah Yui, piano
Marcia Frensch Bondig, mezzo-soprano

An afternoon of works by Brahms
Thursday, April 22, 1:30 pm

Sponsor: WMCT Centennial Foundation

Queen’s Park, 416-923-7052, 728.

8:00: Chrylark Arts & Music Series
Stefan Glick, cello
Dorothy Sandler Glick, piano

Martini Variations on a theme by Rossini
Beethoven Sonata in D+ Op.102 #2
Chopin Sonata Op. 65 in G-

Thursday April 22, 2004, 7:30pm, Heliconian Hall,
35 Hazelton Avenue Adults $15 Students $12
For info call 416-651-9380

RAAG-MALA
Music Society Presents

The Stars of India

April 24
P. Chatterjee, sitar
A. Pradhan, tabla

Tickets $20 and $30
Reserve: 416-492-7665 or 416-231-3725
At 7:30 pm, U of T Medical Sciences Centre
(230 Convocation Hall)

Sine nomine Ensemble for Medieval Music
The Friar’s Pilgrimage
Germany to Jerusalem

Friday, April 23, 8 pm
St Thomas’s Church, 383 Huron St.
Tickets $14 / $9 students, seniors
For information and reservations, call 416-638-9445.

Canadian Music Competitions
Gala Concert

Featuring Top winners of the 2003 National Finals

Saturday April 24, 2004, 7:30 pm
Glenn Gould Studio 250 Front St. West
Tickets: $20.00 Adults $10.00 Students
GG Box Office: 416-205-5555

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Come & Discover a Brilliant Young Star!
Flower Songs; Coulthard: Daffodils; Rutter: For Beauty Awake; Schubert: Heidenröslein; Hurd: Canada Blossoms!

Purbayan Chatterjee, sitar, Aneesh Pradhan, Mississauga. 905-306-6000. $14-$120. For Hammer's Hall, 4141 Living Arts Dr., complete run see music theatre listings. - 8:00: Cantores Celestes Women's Choir. - 7:30: Royal Manitoba Y were. - 7:30: Toronto Children's Chorus. Medical Sciences Auditorium. 1 King's College Circle. 416-598-7099. $13-330. - 7:30: Raag Mala Music Society. Great ticket prices and complimentary refreshments! Call (416) 429-0007.

Toronto Children's Chorus

Jean Ashworth Bartle, C.M., O.C. Founder/Music Director

Celebrating 25 years of artistry & excellence

"Impressive...superbly trained children's chorus." - Erica Jeal, The Guardian (U.K.)

Saturday, April 24, 2004, 8 pm
Bond College, 720 Midland Ave., Scarborough

Canadian Blossoms!

TORONTO CHILDREN'S CHORUS

TRAINING CHOIRS I, II, III & PREPARATORY CHOIR

Mitch Bondy, Teri Darin, Marie-Claire Genest, Diane Jamieson & Zafina Poloz, conductors

Peter MacDonald, Ruth Watson Henderson, accompanists

The Chorus' own tribute to the awakening of Spring across the land with a selection of charming folk miniatures and evocative song cycles. Featuring works by: JON BURGE, ELEANOR DALEY, JOHN RUNTER, FRANZ SCHUBERT, ROBERT SCHUMANN, RALPH VAUGHAN WILLIAMS & RUTH WATSON HENDERSON.

SATURDAY, APRIL 24, 7:30 PM, GEORGE WESTON RECITAL HALL
TORONTO CENTRE FOR THE ARTS

TICKETS: ADULTS $25, STUDENTS/SENIORS $18
For tickets call 416-932-8666, ext.231

YOUTHFUL SPRING

with guest choir

North Toronto C.I. Choral Ensemble

Join the TMYC for a concert of choral music with a spring theme featuring works by Aaron Copland, John Rutter, Derek Holman, and Stephen Chatman.

Saturday, April 24 - 8:00pm
St. Anne's Anglican Church
270 Gladstone Avenue

ADULTS $30 STUDENTS/SENIORS $15
FOR TICKETS CALL 416.598.0422
— 2:00: **Nonnie Griffin,** From Convert to Showblz: Reflections on a Life in Theatre, with poetry, theatre & music. Nonnie Griffin, actress; Laurence Stevenson, violin. Heliconian Hall, 35 Hazelton Ave. 416-298-8066. $20.


— 2:00: **OMOURS.** Presented by the HSSB. Ian MacKinnon will perform traditional Gaelic melodies and selections from Scott MacMillan's Brook Suite. November 25, 2004, 3 p.m. at Masaryktown, 450 Scarborough Golf Club Rd., 9284. $15, $12.


— 3:00: **Baroque Music Beside the Orange.** Bach and Beyond. Roman by Bach, Mondovielle & others. Rona Goldensher, violin; Marie Bouchard, harpsichord. St. George the Martyr Church, 197 John St. 416-596-4301. $20, $15.

— 3:00: **Hannaford Street Silver Band.** Celtic in Brass. Vaughan Williams: Prelude on Three Welsh Hymn Tunes; Arnold: Four Cornish Dances; Murphy: Hartford Accident and Indemnity; MacMillan: MacKinnon's Brook Suite (selections); traditional Gaelic melodies. Ian MacKinnon, Highland bagpipe and whistles; Michael Reason, guest conductor. 2:15: Pre-concert lecture. Christ Church Deer Park, 1570 Yonge St. 416-590-4981. $16, $25.

— 4:00: **Concerts at St. George's on-the-Hill.** Petite Suite. Debussy; Sonata; Jolivet; Perlite Suite. Trio Reitation: Jacqueline Gore, harp; Sylvia Marquardt, flute; Angela Rudden, viola. 4600 Dundas West. 416-463-9284. $15, $12.

— 5:00: **Czech Community Centre.** Redim Reflections on a life in theatre, with poetry, theatre & music. Heliconian Hall, 35 Hazelton Ave. 416-298-8066. $20.

**BACH & BEYOND**

**Virtuoso Sonatas by J.S.Bach, C.P.E.Bach, & Mondovielle**

including the exquisite d minor Chaconne

RONA GOLDENSHER, baroque violin

MARIE BOUCHARD, harpsichord

Sunday April 25/04 at 3pm

St. George the Martyr Church

INFO: 416-588-4301  ADMISSION $20 115

Presented by BAROQUE MUSIC BESIDE THE GRANGE

**The Hannaford Street Silver Band**

presents

**Celtic In Brass**

Sunday, April 25, 2004, 3 p.m.

Jane Mallett Theatre

Michael Reason, Artistic Director of the Hamilton Philharmonic, will lead a unique concert event featuring the Canadian Celtic musician Ian MacKinnon on highland bagpipe and whistles. Vaughan Williams' Prelude on Three Welsh Hymn Tunes and Arnold's Four Cornish Dances will be complimented by the world premiere of Canadian composer Kelly Marie Murphy's new work for brass band commissioned by the HSSB. Ian MacKinnon will perform traditional Gaelic melodies and selections from Scott MacMillan's MacKinnon's Brook Suite.

Call the St. Lawrence Centre Box Office

416-366-7723 or 1-800-708-6754 or book on-line at www.stlc.com

www.hannafordband.com
### OffCentre

**Russian Eclipse: Musorgsky**
A Musical Portrait
April 25, 2004 @ 2:00pm
With
Soprano Mirela Tafaj, bass
Robert Pomakov, pianists
Inna Perkis, Boris Zaranikin, and host
Stuart Hamilton

Ticket prices:
Unreserved Seating: $15 side aisles $70 Students/Seniors
250 Front St W, 416-205-5555.

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### Music at Metropolitan

**Patricia Wright, Director of Music and Organist**

**presents**

**Stefan Engels, organist**

Friday, April 30 at 7:30 p.m.

Enjoy a variety of music by this prize-winning German-American organist on Canada’s largest pipe organ.

Co-sponsored by the Toronto Centre, Royal Canadian College of Organists

Admission: $20/ $15

members of the Toronto Centre, RCOO

Information: 416-363-0331 Ext. 51

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### Concerts at St. George’s on-the-Hill

**2003 - 2004**

**Sunday April 25, 2004 - 4:00 pm**

Trio Resonance

Jacqueline Goring
Sibylle Marquardt
Angela Rudden

Pétite Suite

Works by Debussy (Sonata) and Jolivet (Pétite Suite)

Information
416 463 9284

St. George’s on-the-Hill Anglican Church

4600 Dundas St. W. (just east of Islington) $15/512

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### Tuesday April 27

- 12:00 noon: Roy Thomson Hall, La Jeunesse Nord-américaine Girls’ Choir. Marie Anderson, conductor; Didiro Morrell, organ. 60 Simcoe St. 416-872-4255.
- 1:00 St. James Cathedral, Lunch Hour Concert. Tony van den Berg, organ. Each Piece of Orgue: Stravinsky: Rite of Spring, Franck: Choral #2 a, van der Horst: Psalm #8, 65 Church St. 416-364-7865.
- 8:00 UT Faculty of Music, Felix Galimir Chamber Music Award Gala Concert. Walter Hall, 80 Queen’s Park. 416 678-3744. By donation.

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### Wednesday April 28


### Thursday April 29

- 8:00: Royal Conservatory of Music. Toronto Organ Club. (tentative). Christ Church, 329 Royal York Rd. Martin Houtman, tenor; Ian Funk, baritone; Martinus ten Broeke, organ. 416-408-2824 x321. $35. Proceeds directed towards the scholarship fund to send students in Haiti to school.

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### Friday April 30

- 7:00: Royal Ontario Museum. RCM Pops at Casa Loma. 905-824-4667, 905-845-4539. $10, child - 8:00: Toronto Symphony Orchestra. Ravel: Ma Mère l’oye; Piano Concerto in D for Left Hand; Mendelssohn: Symphony #5 in D Op.107 Reformation; Jean-Yves Thibaudet, pianist; Stephen Denlee, director. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 325-959.

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### THE LAST NIGHT OF THE PROMS

**TO THEE MY COUNTRY**

**St. James Cathedral Choral Society**

With

**The Men and Boys Choir of St. James and**

**The Royal Canadian Regimental Band**

With

**Giles Bryant - Master of Ceremonies**

Friday, April 30th, 2004

8:00 pm

The Cathedral Church of St. James

King and Church Streets

Reserved Seating: $20 main nave $15 Students/Seniors
Unreserved Seating: $15 side aisles $10 Students/Seniors
Tickets also available at the door or by calling 416-364-7865

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### Metropolitan United Church

56 Queen Street East at Church Street, Toronto
416-363-0331 www.metunited.org
Eugene Kash Memorial Concert

April 30, 2004, 8 PM
Mazzoleni Concert Hall
The Royal Conservatory of Music, 273 Bloor St. W

Mr. Kash was a remarkable musician, mentor and valued faculty member at The Royal Conservatory of Music. In celebration of his life and the Czech Music, Royal Conservatory of Music faculty members present a special concert of Czech repertoire.

Tickets: $35 (all proceeds directed to a scholarship in the name of Eugene Kash)

Box Office: 416-408-2824 Ext. 321
Mississauga Choral Society
2003-2004 Season
Chrys A. Bentley, Artistic Director
Sunday, May 2, 2004, 3 p.m.
Living Arts Centre
4141 Living Arts Drive
Mississauga

The Very Best of Gilbert & Sullivan.

Single tickets: $35/$25
$30/$15 (students & seniors)

Box Office: 905-306-6000

Sponsored by: NORDIC SYSTEMS INC.

Praise the Lord With One Consent

High Tea 5:30 pm Concert 6:30 pm

Missa Brevis in G - J.S. Bach
Dixit Dominus - Baldassari Galuppi
O Praise the Lord With One Consent - G. F. Handel
Hear My Prayer - Felix Mendelssohn
Missa Brevis - Josef Rheinberger

The Choir of Gentlemen & Boys
and the St. Cecilia Choir
with Orchestra
Melva Treffinger Graham, Director

Sunday, May 2, 2004
Grace Church on-the-Hill
300 Lonsdale Road
(two blocks north of St. Clair Avenue West/ one block east of Spadina Road)

Tickets: Adults $15
Seniors/Students $10, 12 & under $5
Information & Tickets: 416-488-7884 X 17
Mezzo Soprano
Tenor
Baritone
588-1292. $15, $12.
Saisons Op.37 (arr. Hermann); Britten: Simple
Symphony for String Orchestra. Church of the
Transfiguration, Waltzes for Strings Op.54; Tchaikovsky: Les
Spring Concert.
Renaissance Suite /Is 1
$20, $10.
Living Arts Dr., Mississauga. 905-306-6000.
H.M.S . Pinafore, Iolanthe, The Mikado, The
Continental
7:30: Mississauga Youth Orchestra.
Bloor St. West. 416-408-2824 x321. Free.
Eyman, director. Mazzoleni Concert Hall, 273
Murray St. 416-920-5211. Donation.
5:30: High
Prayer, Rheinberger. Missa Brevis. 5:30: With One Consent; Mendelssohn: Hear My
Galuppi : Dixit Dominus; Handel: O Praise the Lord
416-920-5211. Donation.
- 6:30: Choirs of Grace Church on the-Hill.
O Praise the Lord With One Consent; High Tea &
Concert with Orchestra. Bach: Mass in B minor;
Galuppi: Dixit Dominus; Handel: O Praise the Lord
With One Consent; Mendelssohn: How My
Prayer; Rheinberger: Missa Brevis. 6:30:
High Tea. 300 Lonsdale Rd. 416-488-7844 x17.
$15, $12. (Subs & under).
- 7:30: Mississeuga Youth Orchestra.
Spring Concert. Living Arts Centre, 4141
Living Arts Dr., Mississauga. 995-308-8000.
$20, $10.
- 7:30: Trinity Chamber Ensemble.
Bach: Orchestral Suite No 1 in C, Leckie;
Renaissance Suite Fol 1 & 3; Overture: Two
Waiting for Strings Op 54; Tchaikovsky: Les
Saisons Op 37 (arr. Hermann); Britten: Simple
Symphony for String Orchestra. Church of the
Transfiguration, 111 Manor Rd. East. 416-
688-1282. $15, $12.
- 7:30: Wendy Debono. Opera Celebration.
Wendy Debono, soprano; Joey Nocito, tenor; Marek
Konarkowski, baritone; José
Hernández, piano; Halconian Hall, 35
Hazelton Ave. 416-681-9350, $15, $12 (Subs).
- 7:30: Markham Concert Band. Spring Is
Here at East. Brahms: Academic Festiva
Overture; Pattinson: Jaipydie, Copland: medley.
Gustav: True North Brass; William Armstrong
School Band. Markham Theatre for
Performing Arts, 171 Town Centre Blvd. 905-
306-7468. $20, $15.
- 3:00: Mississauga Choral Society. The
Very Best of Gilbert & Sullivan. Music from
H.M.S. Pinafore, Iolanthe, The Mikado, The
Pirates of Penzance, The Bonnie, & more.
Chris A. Bentley, artistic director; The Sinfony
Players. Leslie Knowles concertmaster.
Hammerstein Hall, 4141 Living Arts Drive,
Mississauga. 905-308-8000. 935/923, $20,
$18 (Subs).
- 4:30: Christ Church Deer Park. Jazz
Recital. Nancy Walker, piano; Karen Owers,
bass; Brian Barlow, drums. 1570 Yonge St.
- 6:30: Choirs of Grace Church on the-Hill.
O Praise the Lord With One Consent; High Tea &
Concert with Orchestra. Bach: Mass in B minor;
Galuppi: Dixit Dominus; Handel: O Praise the Lord
With One Consent; Mendelssohn: How My
Prayer; Rheinberger: Missa Brevis. 6:30:
High Tea. 300 Lonsdale Rd. 416-488-7844 x17.
$15, $12. (Subs & under).
- 7:30: Benevolent Alliance. A concert of sacred choral music in the Benedictine tradition
support the
Living Stones Building Campaign.
Help The
SISTERSHIP OF ST. JOHN THE DIVINE
Build a Spiritual Home
by
st John the Divine
presented by
The St. James Singers
St. James' Cathedral
Corner of King and Church Streets, Toronto
Thursday May 6, 7:30 p.m.
Adults $15, Seniors and Students $10
Tickets Available at the Cathedral Gift Shop, or by calling
416-364-7865 or 416-226-2201 ext.301.

The Toronto Welsh Male Voice Choir
presents its
Spring Gala Concert
Gaynor Jones - Mezzo Soprano
Bruce Schaefer - Baritone
Lenard Whiting - Tenor
An evening of Welsh hymns and songs; North
American folk songs and spirituals;
operatic choruses; and Broadway show tunes

Wednesday May 5th at 7:45 pm
St. James’ Cathedral at Church and King, Toronto
Tickets: $25.00
Call: 416-410-2254 or E-Mail: info@twmvec.com

The Toronto Welsh Male Voice Choir
presents its
Spring Gala Concert
Gaynor Jones - Mezzo Soprano
Bruce Schaefer - Baritone
Lenard Whiting - Tenor
An evening of Welsh hymns and songs; North
American folk songs and spirituals;
operatic choruses; and Broadway show tunes

Wednesday May 5th at 7:45 pm
St. James’ Cathedral at Church and King, Toronto
Tickets: $25.00
Call: 416-410-2254 or E-Mail: info@twmvec.com

COMMON PRAISE, COMMON WORSHIP
A concert of sacred choral music in the Benedictine tradition
presented by
The St. James Singers
St. James’ Cathedral
Corner of King and Church Streets, Toronto
Thursday May 6, 7:30 p.m.
Adults $15, Seniors and Students $10
Tickets Available at the Cathedral Gift Shop, or by calling
416-364-7865 or 416-226-2201 ext.301.

BENEFIT PIANO CONCERT
AIDS IN AFRICA
Heléna
Bowkun
performs Schumann, Debussy, Chopin, and Schubert
Friday, May 7th
at 7:30pm
Yorkminster Park Baptist Church
1585 Yonge Street
(1 block north of St. Clair)
Tickets at the door &
Ramenyi House of Music
210 Bloor St. W., Toronto
Adults $15
Seniors/Students $10
FRIDAYS AT EIGHT
European Choral Masterpieces

with the Choir and Soloists of Lawrence Park Community Church

Mark Toews, Director of Music

Ronald Jordan, organ and piano

Kimberley Briggs, soprano

Jo-Anne Bentley, mezzo-soprano

Glyn Evans, tenor

Peter Fisher, baritone

Dvorak’s Mass in D Major
and music of Brahms, Beethoven & Haydn

PLUS Italian Opera Arias

Friday, May 7 at 8 pm

Tickets $20, Student/Senior $15
available at the door or reserved by phone

416 459-1551 ext 21

Lawrence Park Community Church
2180 Bayview Avenue

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CONCERTS FURTHER AFIELD

(Full issue: Ancaster, Barrie, Beeton, Bolton, Bowmanville, Brantford, Caledon East, Cobo, Georgetown, Grimsby, Guelph, Hamilton, Kitchener, Lindsay, London, Milton, Oshawa, Peterborough, Port Hope, Port Perry, Shelburne, Sonya, St. Jacobs, Stratford, Sunderland, Thornhill, Waterloo, Waterloo)

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Fridays at Eight
European Choral Masterpieces

with the Choir and Soloists of Lawrence Park Community Church

Mark Toews, Director of Music

Ronald Jordan, organ and piano

Kimberley Briggs, soprano

Jo-Anne Bentley, mezzo-soprano

Glyn Evans, tenor

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Dvorak’s Mass in D Major
and music of Brahms, Beethoven & Haydn

PLUS Italian Opera Arias

Friday, May 7 at 8 pm

Tickets $20, Student/Senior $15
available at the door or reserved by phone

416 459-1551 ext 21

Lawrence Park Community Church
2180 Bayview Avenue

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Saturday, May 8, 8 pm  Glenn Gould Studio

MOZART

Etsuko Kimura, violin
Eric Paetkau, viola

Cassation No. 1
Symphonie Concertante
Symphony No. 29

Plus the world premiere of Vasco Martins' 'Three Dolphins Dancing in the Horizon'

Tickets $33, $27, $18 Box Office open 11 to 6
Mon - Fri and 2 hours before the concert
416-205-5555  www.sinfoniantoronto.com

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Artistic Director

James Bourne
Pianist

the Oriana Singers

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VOICES

The World Premieres of Thirteen Commissioned Works
by
Six Canadian Composers

Stephen Chatman
Eleanor Daley
Ruth Watson Henderson
Donald Patiphan

Poetry selected from the Toronto District School Board

2003 Urban Voices / L'écho de la ville

Featuring the Poetry of 16 Toronto Students

Saturday, May 8, 2004  8:00 p.m.
Grace Church on-the-Hill
300 Lonsdale Road, Toronto

Tickets: $20 Regular
$15 Seniors
$10 Students
T 416 923-3123  E theorianasingers@hotmail.com  W www.orianasingers.on.ca

The Bach Children's Chorus,
and the Bach Chamber Youth Choir
Linda Beaupré, Conductor  Eleanor Daley, Pianist

Menagerie of Songs

Featuring choreographed songs from a delightful animal collection, African dance selections, and much more

Saturday, May 8, 2004  at 7:30 pm

Toronto Centre for the Arts
George Weston Recital Hall
5040 Yonge Street (north of Sheppard Ave.)

Tickets: $20 and $22 at the Toronto Centre box office or TicketMaster at 416.870.8000

For more information about the Bach Children's Chorus, call 416.431.0790 or visit our website at www.bachorus.org

The Bach Children's Chorus, a member of Choirs Ontario, is grateful for funding received from the Ontario Arts Council and the Toronto Arts Council.

BACHORUS

The Bach Children's Chorus, a member of Choirs Ontario, is grateful for funding received from the Toronto Arts Council and the Toronto Arts Council.
Elmer Iseler Singers
Lydia Adams, Conductor
25th Anniversary Concert
In the Beginning
A repeat of the original program of the Festival Singers of Canada, 1954

Special Guests: The Alumni of the Elmer Iseler Singers and Festival Singers

Friday, May 14, 2004 7:30 p.m.
St. James’ Cathedral
King & Church Streets
Tickets $30, Senior/Student $25
For tickets and information, call 416-217-0537
Monday to Friday - 9 am to 5 pm
Melodic Voices Ensemble presents
An evening of popular arts and dust.
Sat. May 15, 2004 7pm
Church Street Deer Park
1570 Yonge St.
$18 (sale $16)
(Sale for $2 each will be donated to the Hospital for Sick Children)
Call Barbara at 416-225-4091
I I


52

Theatre Ancaster. at the Oist. Willow, by Kenneth Grahame. April 11: 2:00.

Sunday April 11


FURTHER AFIELD:

Thursday April 22


NEW MUSIC QUICK PICKS, CONTINUED FROM PAGE 18

Sunday April 04

N NN - 2:00: U of T Faculty of Music. Student Composers Concert.
N NN - 8:00: COLLABORATIONS: A Chamber Arts Experience. STARS.

Wednesday April 07

N NN - 8:00: Toronto Symphony Orchestra.

Thursday April 08

N NN - 2:00 & 8:00: Toronto Symphony Orchestra.

Sunday April 11

N NN - 3:00: Wave Academy of Music. Brad Kokko, classical guitar in Recital.

Tuesday April 13

N NN - 7:30: University of Toronto Faculty of Music/Russian Students' Federation. An Evening of Russian Song and Poetry.
N NN - 8:00: Evergreen Club Contemporary Gamelan. Landscapes from the East and the West.

Thursday April 15

N NN - 8:00: Music Gallery. Agar Eliza Portal.

Friday April 16

N NN - 6:00: Canadian Music Centre. CBC Radio. All Bucky杞a Programme: Celebrating Walter's 70th Birthday.

Sunday April 18

N NN - 8:00: Royal Conservatory of Music. ARC Festival: A Growin gl Plusanit Land!!

Tuesday April 20

N NN - 6:00: DANCO. Tegaines.

Thursday April 22

N NN - 7:30: Charyl Arts and Music

Series: Stefan Glück, cello; Dorothy Sandifer Gelis, piano
N NN - 6:00: Soundstreams Canada/CBC Radio Two New Hours. Freddy's Tune.

Saturday April 24

N NN - 7:30: Toronto Children's Chorus. Canada Blossoms!

Sunday April 25

N NN - 4:00: Concerts at St. George's on-the-Hill. petite suite.

Thursday April 29

N NN - 8:00: Music Gallery. Cloud Walking, or Getting High with Charlie Gray Guintet.

Sunday May 02

N NN - 2:00: Chamber Music Society of Mississauga. Harp Extravaganza.
N NN - 2:00: Esprit Orchestra. Radio Waves.
N NN - 3:00: Charyl Arts and Music Series. Mario Bernardi Concert.

Thursday May 06

N NN - 2:00: Toronto Senior Strings. Gala 80th Birthday Concert in Honour of Maestro Vctor Friedlob and Founder Roch Biedr.

Friday May 07

N NN - 8:00: Amis. Latin Fantasy.

FURTHER AFIELD:

(in this issue: Guelph, Hamilton, Waterloo)

Sunday April 04

N NN - 8:00: Kitchener-Waterloo Chamber Music Society. Fendererki Quartet.

Wednesday April 07

N NN - 8:00: Kitchener-Waterloo Chamber Music Society. Fendererki Quartet.

Saturday April 10

N NN - 9:00: NUMUS, The Easter Re-Muse.

Sunday April 26

N NN - 9:00: John Laing Singers. Pageant of Spring.

Saturday May 01

N NN - 8:00: Guelph Spring Festival. Fiji.

Friday April 02

8:00: U of T Faculty of Music. Faculty Artist Series: Terry Froese, Jazz Trombone.

Saturday April 03

8:00: COLLABORATIONS: A Chamber Arts Experience. STARS.
8:00: Mark Spicic Tamba Orchestra. String Feature.

Sunday April 04

2:00: Mississauga Pops Concert Band. Snap, Crackle and Jazz.
4:30: Christ Church Dor Park Jazz Series.
8:00: COLLABORATIONS: A Chamber Arts Experience. STARS.

Wednesday April 07


Tuesday April 13

9:00: Small World Music. Rasa Mea.

Wednesday April 14

8:00: Markham Theatre for Performing Arts. Lee Aaron.

Thursday April 15

8:00: Heritage Theatre. Lee Aaron.

Friday April 16

8:00: TUZA Festival of Arts and Music.

Saturday April 17

8:00: Massey Hall. Herb Hancock Trio
8:00: TUZA Festival of Arts and Music.

Sunday April 18

4:30: Christ Church Dor Park Jazz Series. Vespers: Charlie Gray Quartet.

Friday April 23

7:00: Royal Ontario Museum. ROM Friday Nights: Jazz Showcase.

JAZZ CLUB LISTINGS


Grasshopper Bar
461 Parliament St. 416-323-1210

The Happy Pals have been exploding New Orleans Jazz at Grassman's Tavern for decades. Founded and led by Kit Bastien 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 Café
Market Square 416-366-7800 Jazz brunch every Saturday, alternating weeks: Ken Churchill Quartet, 5spot

Hugh's Room
2251 Dundas West 416-531-5804

Martin's, 378 Spadina Ave. 416-877-7000. The Happy Pals have been stomping New Orleans Jazz at Grassman's Tavern for decades. Founded and led by Kit Bastien until his death in early 2003, The Happy Pals are still rocking the house Saturdays 4:00 to 8:00 pm, or later.

1585 Dundas West. 416-589-0207

April 1 - May 7 2004

WWW.THEWIREONLINE.COM

Friday April 24

8:00: Earl Neilham Singers. Collag. 8:00: Jazz at the R.Y. Jan Galloway

Saturday May 01

8:00: Duke Ellington Society. Jim Galloway's 7 Piece Wide Band

Sunday May 02

4:30: Christ Church Dor Park. Jazz Series.
8:00: Oakville Centre for the Performing Arts. The Big Band Broadcast: Featuring Holly Laresco and the Mark Ferguson Orchestra.

Thursday May 08

8:00: RCM Community School. Jazz Choir Experience.
ANNOUNCEMENTS, LECTURES/SYMPOSIA, WORKSHOPS, ETCETERA

The Royal Conservatory of Music offers a wide variety of summer music programs.

- DJ Techniques
- Guitar Classes
- Adult Singing Classes and Workshops
- Music for Moms-To-Be
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**ATTENTION MUSIC TEACHERS!**

The North Toronto Institute of Music is expanding! We would like to invite qualified teachers with a class of students to join the faculty.

Please forward resumes to the attention of:
Mary Kenedi, Director
The North Toronto Institute of Music
550 Eglinton Ave. E.
Toronto M4P 1N9,
or e-mail at:
info@ntimusic.com.

Christopher House Toronto Song Lovers: Joint choral workshop in conjunction with 7:00 concert (see daily listings) with Zefire Poley. St. George the Martyr Church, 187 John. 416-898-5444 x243/244. 416-532-4829 x217. $75. Proceeds to support both music schools.

**APRIL 18 1:30: Recorder Players’ Society. Annual Spring Workshop, Frank Nakashima will lead in a study of the Amherst Early Music revised 2003 edition of the 1501 publication by Ottaviano Petrucci Harmonice Musicae Oblatione. For intermediate and advanced recorder players. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. $25(CAMMAC members), $30(non-members).**

**APRIL 27 8:00: Toronto Folk Singers’ Club. Informal gathering with the purpose of performing & exchanging songs. Transaz Club, 282 Brunswick Ave. 416-537-7422.**

**APRIL 28 7:30: Toronto Early Music Centre, Vocal Circle. Recreational reading of early choral music. Ability to read music desirable but not essential. 165 Crescent Rd. 416-920-5025. $15(non-members), $5(members).**

**MAY 2 2:00: CAMMAC. Reading of Bach cantatas, for singers & instrumentalists. Dr. Patricia Wright, leader. Christ Church Deer Park, 1570 Yonge St. 416-421-9778. $15(non-members), $5(members).**

**ALEXANDER KATS**

A first class Russian-trained professional pianist/teacher is now accepting students for regular private lessons or repertoire coaching, from advanced (ARCT, university) to all grades of RCM.

DOWNTOWN LOCATION

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alexander.kats@sympatico.ca

**CLAIM YOUR VOICE**

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

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Toronto Studio
416-523-1154

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**ANNOUNCEMENTS, LECTURES/SYMPOSIA, WORKSHOPS, ETCETERA**

**MAY 4 6:00: Canadian Children’s Opera Chorus. Gala Fundraiser. Cocktails, dinner, silent & live auctions; performances by CCDC Principal & Youth Choruses of scenes from Barry’s The Hobbit and Sonheim’s Into the Woods. Four Seasons Hotel, 21 Avenue Road. 416-369-0476. $160 (tax receipt).**

**Quegliah Spring Festival, Music Competition Preliminaries & Finals – Vocal. May 5 & 6 12:00 noon: Preliminaries; May 7:00: Finals. Adjudicators: Catherine Robinson, Henry Ingram & Ingermar Korjus. Guelph Youth Music Centre. 519-821-3210. Free.**

**John Paul II Polish Cultural Centre. Second Canadian Chopin Piano Competition. Open to all Canadian pianists in 2 divisions: Senior ages 16-27 and Junior ages 12-17. Application deadline April 1, 2004. 4930 Cawthra Rd. 905-901-9900. Free.**


**Presentation by this opera singer, comedienne and creator of five one-woman shows. 789 Yonge St. 416-395-4321. Free.**

**LECTURES/SYMPOSIA**

**APRIL 2 6:00: Toronto Reference Library. Performing Arts Lecture Series: Mary-Lou Fallis. Presentation by this opera singer, comedienne and creator of five one-woman shows. 789 Yonge St. 416-395-5577. Free.**

**APRIL 17 8:30am-4pm: Munk Centre for International Studies/Canadian Opera Company. The Opera Exchange: Diava WORKSHOP: Why Workshop & an in-depth workshop with Roberta Frank, Cari Elliott, David Levin, Atom Ellison, Richard Bradshaw, Michael Steinberg & Barry Millington. Walter Hall, 80 Queen’s Park. Advance reservations required: 416-383-6231. $15, free for full-time students with I.D.**

**Canadian Friends of the Hermitage, Toronto Chapter, Three Great Russian Pianists. Lecture series by Rick Phillips. May 4 7:00; Sergei Rachmaninoff; May 11 7:00: Vladimir Horowitz; May 18 7:00: Vladimir Richthofen. Royal Conservatory of Music, 273 Bloor St. W. 416-979-0932. Series: $95 (members), $160 (non-members).**

**MASTER CLASSES**

**APRIL 12 10:30am: University of Toronto Opera Division. Master Class by soprano Adrienne Pieczonka. Herman Gignac Room, Edward Johnson Bldg, 80 Queen’s Park. 416-978-3744. Free.**

**APRIL 13 10:30am-1:30: Royal Conservatory of Music Community School. Orvina Taiboroskaya Piano Master Class and Recital. Short discussion on the problems faced by pianists with small hands; recital of music of Bach, Beethoven, Franck, Chopin & Liszt; master class. Mazerawi Concert Hall, 273 Bloor St. West. 416-408-2824 x719. $20, $15.**

**WORKSHOPS**

**APRIL 2:4: Toronto Early Music Players’ Organization. Annual Spring Workshop. By Valerie Horst, early music specialist. Open to players of recorders, violas & other early instruments. April 2: 7:00pm-10pm; April 3: 9am-4pm; April 4: 1:30-4:00. Lansing United Church, 49 Bogert Ave. 416-487-9281. Total 4-session workshop $90 (members), $90 (non-members), any 1 session $20 (members), $25 (non-members).**

**APRIL 4:20: CAMMAC. Orchestral Reading: Film Music. Sight-reading session for singers & instrumentalists. Lorenz Osswald, leader. Christ Church Deer Park, 1570 Yonge St. 416-421-0779. $25 (non-members), $30 (members).**


**APRIL 17 4:30-5:00: University Settlement Community Choir.**

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they are outstanding performances of Walter Buczynski’s music. The August Collection — 24 Preludes for Piano is given a commanding performance by Antonín Kubalek on “Polkas, Etudes & Preludes” (CBC MVCD 1059). The disc also features the rarely performed Polkas & Etudes by Bohuslav Martinů. I have been informed that this disc is about to fall from the CBC catalogue, so you may have to find it at the Canadian Music Centre (www.musiccentre.ca), but it is certainly worth seeking out.

Concert Note: There are performances of Walter Buczynski’s music on April 4 and May 2 (Chrylark Concerts) and on April 16 there’s an all-Buczynski program at Walter Hall. On a sadder note, Antonín Kubalek will perform Book 3 of Martinů’s Polkas & Etudes as part of a celebration of the life of the late Eugene Kash at the Royal Conservatory on April 30.

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

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CD DISCOVERIES
OPERA AND VOCAL MUSIC

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

Vivaldi: Mottetti
Academia Montis Regalis
Alessandro de Marchi, dir.
OPUS 111 OP 30340

Vivaldi: Motetti
Academia Montis Regalis
Alessandro de Marchi, dir.
OPUS 111 OP 30340

Both recordings are part of Opus 111’s project to record the important Vivaldi holdings in the National Library in Turin. Apart from the disturbing and irrelevant cover art — featuring, for some unfathomable reason, close-ups of female models with vacuous facial expressions, decidedly odd hairdos and, in the case of La verità in cimento, tattooed buttocks — the Ensemble Matheus, under its youthful director Jean-Christophe Spinosi, brings high-energy briskness to this production, with a robust continuo, spirited accents, and lots of textural variety.

Vivaldi’s sacred motets are unabashed showpieces for the soloists in the mass to display their virtuosity. Although these motets were inserted into the church service, they served no liturgical function. Each features two operatic arias separated by recitative, ending with a florid Alleluia. Even the Latin texts invite Vivaldi-style tone painting, with hissing serpents and rustic pipes.

While mezzo Laura Polverelli is not as dramatic as Bartoli or Scholl, she is very expressive, with lovely runs smoothed out by soft landings. Soprano Anke Herrmann displays a welcome lightness and clarity, with particularly nuanced, exquisite ornaments. The Accademia Montis Regalis under Alessandro de Marchi is agile and refined, somewhat less theatrical in its use of rubato and vivid contrasts in texture and tempo than Spinosi’s group.

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Lasting less than an hour, *Dido and Aeneas* goes by very quickly. There isn’t much material to allot each character. But the outstanding cast on this stylish period-instrument recording manages to develop fully realized characterizations, with imaginative support provided by French conductor Emmanuel Haim. From the urging of Paul Agnew’s jaunty sailor to “take a boozey short leave of your nymphs on the shore”, to the glowing of Cécile de Boever’s Second Witch, “Our plot has took, the Queen’s forsook”, the felicities of Nahum Tate’s witty libretto and Purcell’s glorious score are well displayed.

Mezzo Susan Graham is a radiant, subtly moving Dido. The ultra-sensitive, sweet-toned tenor Ian Bostridge manages to make his Aeneas more of a conflicted lover than a rotten bounder. Camilla Til ling is an affecting Belinda, Felicity Palmer a delectable sorceress, and David Daniels, in a brilliant piece of casting, a thrillingly otherworldly Spirit.

Haim, leading from the harpsichord with high-spirited-elegance, offers up spectacular effects. Her expressive continuo section, richly endowed with archicembalo, theorbo, organ, and strumming baroque guitar, creates exciting momentum, especially in the extended instrumental interludes. The spirited chorus and nimble orchestra gleefully contribute to the drama. Tempos are brisk but flexible, reflecting the continually shifting moods.

This disc is easily a match for the very best *Dido and Aeneas* recordings. Aeneas more of a conflicted lover than a rotten bounder, Camilla Til ling is an affecting Belinda, Felicity Palmer a delectable sorceress, and David Daniels, in a brilliant piece of casting, a thrillingly otherworldly Spirit.

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**Phil Ehrensaft**

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**Wagner: Der Ring des Nibelungen**

Birgit Nilsson, Wolfgang Windgassen, Kirsten Flagstad, Hans Hotter, Dietrich Fischer-Dieskau, George London, Christa Ludwig and others
Vienna Philharmonic Orchestra; Sir Georg Solti
Decca 455 555-2
(stereo, 1958-65; second remastering, 1997; 14 CD’s)

Wagner: Der Ring des Nibelungen
Lauritz Melchior, Helen Traubel, Kirsten Flagstad, Astrid Varnay, Frederick Schorr and others
Metropolitan Opera, Artur Bodanzky and Eric Leinsdorf, con-
ductors. Naxos Historic 8.501106
(mono, live broadcast recordings, 1964-41, 11 CD’s)

**Wagner: Der Ring des Nibelungen**

Hans Hotter, Wolfgang Windgassen, Gré Brouwenstijn
Astrid Varnay, Bayreuth
Festival: Hans Knappertsbusch
Music and Arts Programs of America CD-4009
(www.musicandarts.com)
(mono hi-fi, live recording 1956, 13 CD’s)

**“Hand-crafted prototype for a luxury Mercedes” is an apt analogy for Solti’s pioneering Ring cycle. This first complete recording of Wagner’s tetralogy was also a full-pedal test drive of new stereo LP technology. Solti had a budget to assemble the very best Wagnerian vocal and musical talents, plus engineering talent to match. Minus producer John Culshaw’s hi-tech savvy, we wouldn’t have such magnificence. And magnificent it is. Solti and Culshaw pioneered stereo techniques that communicated subtle stage movements with purely auditory information. No stone was left unturned in terms of assembling Wagner’s unusual instrumentation: if 14 musical anvils or three “steer horns” were needed, they were manufactured. Solti understood that studio work imposes techniques different from live performances. It took 20 days to record *Götterdämmerung*. Each hard day’s work produced 15 minutes on tape. This glorious artifact’s intensity is not sustainable during four hours of live performance. Decca’s first transfer of this glory to CD was problematic: make sure you buy the successful 1997 version.

The interwar Met Ring cycle’s fascination can be summed up in one word: Melchior. Traubel, Flagstad and Varnay are not to be sneered at, but it’s the great heldentenor who demonstrates that opera’s golden age was not mythical. Ward Marston exhibits his usual wizardry in massaging surprisingly acceptable sound from old mono sources. Not even Marston can fully rescue flawed source material in the 1936 *Götterdämmerung*. Melchior’s voice and Naxos’ bargain prices can.

The 1956 Knappertsbusch Ring is a real find. Knappertsbusch performances were hit or miss affairs. Here it’s hit after hit. As a young man, Knappertsbusch assisted Hans Richter, the conductor who premiered Der Ring at Bayreuth in 1876. There’s considerable overlap between Knappertsbusch’s and Solti’s casts. The sound transfer from hi-fi mono sources on this bargain-priced set is excellent. If you don’t want to shell out big bucks for Solti’s Ring, and want better sound than restored interwar mono, Knappertsbusch’s Ring is a worthy purchase.

Pamela Margles

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**DVORAK: RUSALKA**

Renée Fleming, Eva Urbanova, Opera National de Paris

**As seen on CBC TV**

**DIE FLEDERMAUS**

Thomas Allen, Pamela Armstrong, Glyndebourne Opera

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333 Yonge Street, Toronto
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aging tenors into the history books as they died from their vocal prime. Sure, international televised monumental concerts by Carreras, Domingo and Pavarotti have made it difficult for any other tenors to be taken seriously. But as in life, timing is everything, and the 26-year old tenor is at the right stage in his career and vocal development to step onto world stages as they discover him. Already winning competitions and singing internationally, backing by DECCA and endorsement by Riccardo Chailly certainly can't hurt. The liner notes describe him as a light lyrical tenor - but that's surely a momentary assessment. This is already a young powerhouse voice that will settle further into the chest, darken somewhat with a few more years work and become the next tenor wunderkind (what's that in Italian)?

He easily delivers a few high B naturals and then stunningly finishes "Possente amor mi chiaman" from Verdi's Rigoletto with a sustained high D that I had to play it twice to make sure I was hearing the right note. The more I listened, the more I liked this young voice. Occasionaly he moves into a rather fast vibrato so typical in the first half of the 20th century, but that will likely slow down as he matures and relaxes into his delivery. It certainly gives him the momentum to move through figures and dense melismatic passages.

Start a collection of Joseph Calleja recordings with this first CD and follow the soaring career of this Maltese falcon.

Alex Beran

Alan Opie Sings Bel Canto Arias
Alan Opie, baritone
English National Opera Orchestra,
London Philharmonic Orchestra,
Philharmonia Orchestra
David Parry, Gabriele Bellini, conductors
Chandos Opera in English
CHAN 3085

A highlight of the spring opera season is sure to be British baritone Alan Opie's Rigoletto with the Canadian Opera Company. Opie, a leading interpreter of Verdi's tragic jester, headlined the recent revival of Jonathan Miller's groundbreaking and, for me, unforgettable production of Rigoletto at the English National Opera. Following ENO tradition, that production was sung entirely in English - as is this collection of 19th century Italian arias, which combines selections from Chandos' Opera in English series with newly recorded material.

Opie succeeds in making the unwieldy, consonant-laden English language sound both idiomatic and poetic. The well-mixed program, balancing the unusual with the familiar, displays Opie's incisive, powerful voice.

Opie's versatility allows him to be convincingly malevolent in "All in vain" from Donizetti's Lucia of Lammermoor, or tenderly vulnerable in Rossini's poignant "Keep very still now" from William Tell. The famous Prologue from Leoncavallo's Pagliacci benefits most from being sung in English since the verismo style, encapsulated in Tonio's line, "We just show them the truth in life", is rooted in the dramatic declamation of the text.

The various orchestras, mainly under the direction of conductor, editor and translator David Parry, are buoyant and colourful, and the supporting artists are all terrific. The otherwise excellent booklet gives the texts only in English translation, unfortunately omitting the original Italian or French. Since less than half the arias are in bel canto style, the title of this disc is puzzling - unless it refers to the literal meaning of bel canto, "beautiful singing", which indeed aptly describes this disc.

Pamela Margles

Concert Note: Alan Opie sings the title role (in Italian) in Verdi's Rigoletto with the Canadian Opera Company at the Hummingbird Centre on April 7, 10, 13, 16, 22, and 24 at 7:30, and on April 18 at 2:00.

Darius Milhaud - Service Sacre
Yaron Windmueller, baritone
Rabbi Rodney Marinier, reader
Prague Philharmonic Choir
Czech Philharmonic Orchestra
Gerald Schwarz
Navos/Milken Archive 8.559409

Once regarded as a brilliant innovator, Dave Brubeck committed the crime of becoming immensely popular. Anyone that popular must be watering things down, right? No, dead wrong. After World War II stirs in military jazz bands, Brubeck studied with Darius Milhaud, one of France's "Les Six" musical vanguards. Born into the unique Provençal Jewish community, Milhaud escaped the Nazis and reached California. He respected jazz and counseled Brubeck against "getting serious" by switching solely to composed music. Milhaud's polytonality and polyrhythms took on new life in Brubeck's keyboard. Like Debussy, Brubeck's innovative, complex music sounds gorgeous.

Milhaud's Service Sacre was commissioned in 1947. He reset the Sabbath morning liturgy for Mahlerian forces using Provençal themes, his habitual bag of tricks. Like Schoenberg in A Survivor From Warsaw, Milhaud both grieves for his literally vaporized community and affirms a will to move on. Grief and affirmation are not up front as in Survivor, but they are palpable. Service Sacre ranks alongside Survivor and Messiaen's Quatuor pour la fin du temps as ultimate musical statements on the carnage of World War II.

Brubeck's cantata follows parallel sufferings in Jewish and African-American history. He deftly weaves Jewish and African-American materials, and composed versus improvised music. Just as you don't have to be Jewish to like bagels, Brubeck, the ultimate nice Protestant boy, has a solid handle on Jewish music and scripture. Biblical passages mesh with powerful words from the Reverend Martin Luther King. Brubeck selected a master cantor, Alberto Mizrahi, to get Jewish vocalization just right.

African-American opera singer Kevin Deas is no stranger to gospel and blues. Exceptional music from a real mensch.

Phil Ehrensaft
not to mention almost 75 minutes of pleasant listening.

Frank Nakashima

Chopin Etudes Op.10 & 25
William Aide
Eloquence (Universal/CBC) EQCBC5143

Okay, which do you want first: the good news or the bad news? Let’s get the bad out of the way...the recording industry as we knew it is dying so fast they won’t even have time to plan the funeral. Enter: partnerships that empty the archives and re-issue recordings at bargain basement prices to shore up the corporate bottom line.

Universal Music has agreed to manufacture and distribute gems of the Naxos Art and Music series hidden away in the CBC (and others: DECCA, DG, PHILIPS) recording archives. Who wins? We do. The new Eloquence label is a catalogue of modest offering at prices they claim to be for “the thrifty”—no kidding: no liner notes, no pictures, no frills—nothing.

Nothing but great music that is. This recording of Canadian pianist William Aide is brilliant from start to finish, capturing him at his prime—playing through the twelve etudes of opus 10 and 25, one hears fluency, breathtaking technique, and honesty. Honestly—what's that? In a piano performance it’s the original interpretation of an over-exposed piece (the actor’s nightmare equivalent of Hamlet’s soliloquy) in a way that makes it new and believable though you’ve heard it countless times. One listen to the E Major Etude of Opus 10 and you know that Aide has disregarded every other performance of this in order to make it his own—and at no expense to Chopin.

In this re-issue of a 1987 recording “Bill” Aide takes no maniacal approach to the frequently flaming requirements of Chopin's blackened pages of notes. He plays through them with relentless precision. The result is pure wonder and sparkling delight. Damn fine disc—10 fingers up!

Alex Baran

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International Record Review, UK

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APRIL 1 - MAY 7 2004
WWW.THEWHOLENOTE.COM
With this recording, Ehnes confirms that he is a most profound and gifted musician. For a young violin virtuoso, he possesses a disarming poise and maturity. He doesn’t aim to dazzle or “blow us away” with his playing, though he could easily; rather, he draws us in and allows us to perceive not his talent, but the composer’s ideas first and foremost. It’s this “respectfulness” that I admire most about Ehnes’ playing.

The disc opens with six rich melodic essays - two by Bedrich Smetana and the rest from Antonin Dvorak, including the familiar Sonata, op. 100, inspired by Dvorak’s travels to the United States. It’s an understated, lovely piece and the performance here features a miraculous dialogue between violin and piano, with American pianist Laurel contributing a highly nuanced and sensitive reading.

The highlight of the disc for me is Leos Janacek’s Sonata, which the composer apparently laboured over for some 40 years before its premiere in 1922. It’s a hauntingly beautiful piece, full of challenging, complex structures and ideas.

We have a treasure in James Ehnes. The combination of his thoughtful musicality, flawless technique and the rich and varied tone he pulls from his “Ex Marsick” Stradivarius is a wonder. Given that he’s only 28, he seems headed to the very top of the music world... for all the right reasons.

Larry Beckwith

Concert Note: James Ehnes and Louis Lortie perform an all-Beethoven program at the George Weston Recital Hall on April 13.

Ehnes

Historic Saxophone
Claude & Odile Delangle
BIS-CD-1270

Historical performance is often associated with music of the Baroque, but not so for the saxophone, invented in 1841 by Belgian Adolphe Sax. So let us go back to the bohemian days of 19th century Paris — a time of romance, invention, and salon concerts...

Paris was very impressed with the saxophone (Sax invented numerous instruments), and composers such as Berlioz and Massenet embraced it immediately in their orchestrations. The solo contributions were primarily from other wind players (Demesdram, Sineglee, Kloos, and others represented on this disc), who were attracted to the saxophone’s agility and expression.

Professor at the Paris Conservatory, Claude Delangle is one of the most impressive musicians of our time. A champion of new music, it is a pleasure to hear him revisit the saxophone’s roots on this disc. The fluidity and musicality with which this husband-and-wife-team continues to impress are equally apparent in this music.

Delangle has so many colours to his sound, that excessive vibrato is never necessary. His accurate pitch and vibrato are equally apparent in this music.

Of particular interest is the way Delangle plays the entire quartet of Debussys, Faure and Massenet, the playful gestures of Ibert, Monti and Ravel, and the haunting atmosphere of Satie, Miyagi and Takemitsu, the duo creates a breathtaking landscape of French and Japanese melodies.

Each piece is performed with delicate refinement and exquisite sophistication. The balance between the instruments is perfectly achieved, and the purity of tone clearly captured, allowing for spine-chilling subtleties of dynamics and colour.

This is a wonderful first-time collaboration between two brilliant young artists; hopefully it is just the beginning of a fruitful partnership.

Sanya Eug

Debussy Scriabin Chopin Piano
Marko Martin (Honens Laureate)
Alessandra Maria Ammara (Honens Laureate)
Artkios 200369 CD

Artists; Albert recording label Artkios has embarked on a series of CDs to introduce the young talents discovered during the piano marathons of Calgary.

Honens 2000 Laureate, Alessandra Maria Ammara has conquered some of the most important competitions with her high stylistic knowledge flourished by youthful fantasies. Listening to her interpretation of Chopin’s Preludes, gives a clear impression of diverse moods the composer intended for each miniature, without the virtuoso pianist overpowering the music. In an attempt to add a touch of her originality, Ammara pays little attention to the evident Polish soul of Chopin’s music however. The same goes for Debussy’s first album of the Images, where the Florentine decides not to draw specific pictures revealed through composer’s evocative titles, bringing up the “imagery” more as “afterthoughts” of emotions expressed.

Marko Martin, Ammara’s opponent during the competition and another laureate of the contest, represents a totally different type of pianist. The Estonian artist who trained at the Guildhall School of London has been highly praised for his profound interpretation of Brahms and Liszt. The Artkios
recording is a selection of works by Tchaikovsky - Symphony No.6
"Pathétique"
Wagner - Tristan und Isolde: Vorspiel und Liebestod
Berlin Philharmonic
Wilhelm Furtwängler
Naxos 8.110865

In 1937/38 Furtwängler – the German conductor of the time - made four recordings with his Berlin Philharmonic for HMV and those performances and recordings remain hallmarks of the repertoire: the Tchaikovsky 6th and the Beethoven 9th, the Prelude and Love Death from Tristan and Isolde, and the Prelude and Good Friday Music from Parsifal. If ever there were legendary recordings, these are they.

In volume one of the Naxos Furtwängler series the “Pathétique” sounds slow by today’s fashion but the aura of melancholy and resolution remains unique and, to these ears, communicates the absolute essence of Tchaikovsky’s thoughts. In Furtwängler’s Tristan the expectant mood of the Prelude seems to portend misfortunes to follow yet Isolde’s Liebestod is an ecstatic paean of undying love.

Characteristic of both pieces are little nuances of phrasing, meaningful but barely noticed accents, and finely tuned pauses which are all organic and not imposed. The art that conceals the art is also heard in the orchestral balances, where almost every instrumental line is audible without spotliting. Superficial auditors will concern themselves with track timings, but the sensitive listener will agree that these incomparable performances by the finest of pre-war orchestras are indisputable proof of Furtwängler’s pre-eminence at the height of his powers.

A footnote: The CD cover states that Naxos is restoring these performances to the catalogue. Not so. EMI who made and "owned" the recordings have had them steadily in print but not widely available nor at this bargain price.

Bruce Surtees

Tchaikovsky - Symphony No.6
Mathieu; Addinsell; Gershwin – Concertos
Alain Lefèvre; OSQ; Yoav Talmi
Analekta AN2 9814

If you are labouring under the misconception that a vibrant sonic experience in the piano concerto genre must come from Vienna or Berlin, think again. Here’s a gem from Quebec! As soon as I saw the unassuming monochrome cover design, a premonition struck that there was great music within.

Lefèvre, Talmi and the OSQ do not disappoint us. Three piano concertos are presented, performed with understanding and vigour. The rarely heard Concerto de Quebec by youthful prodigy André Mathieu (1929-1968) leads off with a performance that must be the definitive rendition to date. Lefèvre tells of spending a decade studying the six different scores of the work, using that research to prepare the performing edition. The diligence certainly paid off, with a concerto that is entrancing.

Also on the disc is Addinsell’s Warsaw Concerto and Gershwin’s Concerto in F. There is more depth to this Warsaw than any that I’ve heard, including a recent live performance in Toronto. The Gershwin Concerto is among the best in my memory, right up there with Entremont, Graftmann and van Cliburn. With modern technology, instrumental balance and digital purity are superior, so this is my preferred version.

Notes are in two languages, with
**Chandos Classics new releases**

**Michael Berkeley**

**Baa Baa Black Sheep**

A Jungle Tale:
Original Premiere Recording
This live recording, taken from the Grand Theatre, Leeds, is the only available version of Michael Berkeley's first opera, 'Baa Baa Black Sheep'.

**Rachmaninov**

**Complete Works for Cello and Piano**

Rustem Hayroudinoff follows up the critical success of his recent disc of Rachmaninov's complete Preludes for solo piano with this recording. He is joined by Alexander Ivashkin, one of today's most distinguished cellists.

**Chandos Classics new releases**

**Bax Orchestral Works**

Chandos has long been an advocate of the work of Sir Arnold Bax, as the company's huge Bax discography demonstrates. This is the seventh release in Chandos' repackagings of Bax's orchestral works, which are still deemed to be the finest versions available.

**Chaconne new releases**

**Piccinni**

**Le donne vendicate**

Niccolò Piccinni was a prolific and popular composer, writing some 120 operas in Naples, Rome, and in Paris, where he was singing tutor to Marie Antoinette. This is the only available recording of this work.

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**Editor's Note: As mentioned last month, Alain Lefèvre's recording is one of five JUNO nominees in the category Classical Album of the Year: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment. For a complete list of the Classical JUNO nominations you can check our March issue at www.thewholenote.com. Winners will be announced on April 4 at the JUNO Award ceremonies in Edmonton (televised on CTV).**

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The violinist Samuel Dushkin commissioned a concerto from Stravinsky in 1931. The collaboration continued, producing arrangements of various ballets for violin and piano. These arrangements - Pulcinella (now named Suite italienne), The Fairy's Kiss (Divertimento), various movements from the Firebird as well as the original composition Duo Concertant - form the basis of this new recording from the exceptionally talented Canadian violinist Jasper Wood.

The liner notes include a brief interview with Wood where he explains his approach to playing reduced orchestral scores and careful attention has obviously been paid to this. The nature of the piano as a percussive instrument versus the sustaining nature of the violin has been exploited to the benefit of the music and the approach is one that allows great scope for Wood's varied tonal soundscapes.

Although the playing on the recording is superb, I couldn't help feel that the CD was designed to boost the career of the violinist, four glossy photos of whom are presented - in stark contrast to the black and white headshot of the pianist. Jasper Wood's name is featured over and above that of Stravinsky. And although it is obvious that Wood and pianist David Riley approach the music as an equal partnership, the recorded sound is also biased in the violin's favour.

But this is beautiful and sensuous music that is well known to violinists and certainly deserves to be better known by the public - something this CD should achieve.

**Kevin Mallon**

**Aire Latino - Latin American Music for guitar**

David Russell
Endeavour Classics END 1010

David Russell is a much-lauded classical guitarist from Scotland, by way of Spain, and “Aire Latino” is the latest in a string of CDs he's recorded for Telarc. As the title implies, this is an album of compositions by Latin American composers. Such twentieth-century greats as Argentinean-American Antonio Lauro, Brazilian Hector Villa-Lobos, Paraguayan Augustin Barrios, and ten others, contribute pieces to this rich collection.

At a playing time of over 73 minutes, there's a lot of music here for the classical guitar fan, but for the fan of Latin American music, it may disappoint. Although Mr. Russell executes the pieces with impeccable technique, his delivery is rather bloodless. Perhaps it is a cliché, but one expects a little more fire and passion from Latin American music, que no?

One other problem this disc presents for me is the recording technique. It was recorded in a concert hall without an audience, and that's what it sounds like - a guy playing in an empty hall. I prefer the dry sound and intimacy that a recording studio can lend a performance. But these are minor criticisms of what is overall a very fine collection of beautiful compositions played by a master of the classical guitar.

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“Blue Ocean” is a fine collection of Winnipeg-based composer and accordionist Jim Hiscott’s works dating from 1990 to 2001. While the use of repetitive motives is a common thread throughout, of note is the development of Hiscott’s compositional strengths over this period.

The earliest work, title track Blue Ocean, was inspired by the popular music of Zaire and Cuba; scored for clarinet, button accordion, cello and piano, the motives here interplay cleverly with the instrumentation. But it is not until the String Quartet No.2 (1998) that Hiscott seems to have a firm grasp of the importance of interplay as a vehicle for musical ideas and the resulting emotions he so clearly wishes to evoke. Performed with beauty, precision and conviction by the ever-glorious Molinari String Quartet, this work is the tour de force of the release.

I have always admired Hiscott’s ability to draw out phrases and make them sing and this is never more apparent than in “part tango” work, Waves of Passion. Rounding out the disc is the lovely cello solo Swirl, a passionate piece with strumming strings performed by Paul Marleyn that was originally commissioned by fabric artist Cecile Clayton-Gouthro for a mixed-media piece.

The repetitive nature of Jim Hiscott’s work may perhaps alienate at first, but upon repeated listening it is the reflective and meditative nature of his work that shines through.

“Peachy Keen-0” shows unusual integration of the personal and the musical, and a refreshingly light-hearted attitude to sound.

There is always a tricky balance between being open to external influence and maintaining an independent voice. Stéphane Roy shows that he does not have to sacrifice his originality in order to draw from new influences.

The range of musical sources emerging through his richly sifted
electroacoustic textures vary, from bagpipes to Chinese music to Latin electronic grooves to circus music. This opens up the language of his work from what he has composed in the past. Rhythms and harmonies that were not there in his previous works have now come into the fold. Yet there are still those defining qualities - the wistful tones, the kaleidoscope of unfolding colours, the jagged changes, the overarching story and poetic sensibility - that have distinguished his music over the years.

Sébastien Roy is like a documentarian who is not measured by the volume of his/her coverage over a specific subject (in the way that Roy portrays the multi-cultural mosaic of Montreal in Appartenances), but rather by the ability to chisel out the essence of something by zeroing in on the essential few bits. As Roy visits the diverse cultural musics on the streets of Montreal he does not include everything, but he does meld the essence of his subject with his lyrical sensibility, to create a very personalized portrait of life in a community that he is discovering anew. In the years to come, this CD will be vintage Roy.

Darren Copeland

Lumière dans la nuit
Bernard Fort (France, 1954)
Empreintes DIGITALes IMED 0371

Another in Empreintes Digitalle's series of excellent electroacoustic CDs, this disc features three "essential" works by France's Bernard Fort. The composer's self-described modus operandi is "to fix time on media, then to penetrate it through slow motion, to experiment with duration, [and] to explore the depth of acoustic images." The results of his work recorded here, written between 1992 and 2002, are striking and provocative.

The program opens with L'impatience des limites, an electroacoustic reflection on the nature of time. It's rather like a sonic answer to some Zen koan which asks, "what is the sound of life passing by?" - in fact all three pieces are Fort's responses to this question - and its breadth and spaciousness is mesmerizing. Le paix de l'entendre, for which the composer manipulated a recording made in a small boat as it sat for hours in the middle of an enormous lake, provides a different sort of aural meditation. Given the many ornithological contributions throughout the piece, it is perhaps worth mentioning that its premiere, most appropriately, took place in the Salle Olivier Messiaen in Paris. For the third work, silence radieux, Fort's original material was recorded on a winter's walk and on the same route taken in summer. Perhaps the most ethereal work on the disc, it explores an abstract sound world just underneath the surface of a "real" one; and again the results are philosophically provocative.

While some readers might not consider this to be "music" as it is more strictly defined, Fort's works are his own unique explorations of the "music of life", and provide many raced moments of wonderment.

Alison Melville
following much orchestration and rehearsal.

Here, on "One Take", Guido and the boys have spent a few hours in a studio working out on-site some ins and outs on old standards, and had a ball playing them. But don’t think there’s anything less to this. It’s simply another side of their talents on display.

A co-operative effort by Basso and visiting organist Joey DeFrancesco, Lorne Lofsky on guitar and drummer Vito Rezza, this CD finds comfortable solos such as "My Romance, Someday My Prince Will Come" and "My Funny Valentine" alongside jazz standards "Walkin’" and the Italian classic "Canzou." It may seem casual, but there is a lot of experience and skill on display here, with DeFrancesco’s dexterity on the Hammond’s manuals matched by his dancing feet on the pedal bass. Lofsky’s harmonic mastery illuminates everything he plays, and drummer Rezza is more relaxed than I would have thought he could be.

For these ears, though, the star is Guido Basso. Now in his mid-60s, he’s showing more freedom in his playing than ever, and his sound is still the most Romantic in jazz. If jazz were a competition, he’d be competition for everyone, not just himself.

Ted O’Reilly

Outside The Ministry of Truth
John MacMurchy
Independent
(www.johnmacmurchy.com)

I don’t know whether to think of John MacMurchy as a player who writes, or a writer who plays. That he does both exceptionally well is demonstrated on his current release "Outside the Ministry of Truth". But the fact is, he’s not "outside" anything: the leadman is solidly within the jazz tradition, with a solid grasp of the often-forgotten need to swing.

MacMurchy plays tenor and alto saxes and clarinet here, with interactive accompaniment from Robi Botos on piano, guitarist Joey Goldstein, Victor Baerman on bass and drummer Bob McLaren.

On one selection, Intruder Alert (dedicated to the late CBC host Allan MacFee) four additional woodwinds are added. It starts out sounding like a work for a classical ensemble for the first 90 seconds, what with bassoon and alto flute and all, then becomes a groovy romp that will have you reaching for a jellied gin.

MacMurchy shows his playing range throughout, on tenor for the right-on Top Dead Centre and alto on the wistful Through The Looking Glass, featuring some sensitive Botos piano, John’s clarinet (a horn whose demands escape many jazzers these days) is up front on the lightly-dancing Boyview Extension. This dedication to a Toronto roadway is another MacMurchy composition with a sense of place, like Parkdale Strat on an earlier CD, “Product ’88”.

For some reason, probably royalties, most releases these days are of "original" music, and most are forgettable. This one is not: it rewards for concept and performance both.

Ted O’Reilly

At the Garden Party
Ed Bickert; Don Thompson
Sackville SKCD2-4005

How many of you remember the Garden Party? It was a little tearoom on Avenue Road in Toronto operated in the 1970’s by the very talented pianist Joel Shulman and his wife Joan and it was a little oasis of music and good company. The Sunday evening concerts organized there by Joel are fondly remembered by all of us who were part of that important little era in Toronto jazz. All of this is a preamble to saying what a pleasure it is to review a recording by guitarist Ed Bickert, even though for the most part it is music that has been available previously. Recorded in 1978 with bassist Don Thompson at the Garden Party, it was originally issued on LP the following year.

Ed’s playing has a timeless quality and this programme of superior standards is interpreted in his trademark, understated style, beautifully complemented by Don, whose playing also has that deceptively effortless feel to it.

There is a bonus in the form of four more gems - previously unissued pieces, including the rarely heard Ease It by Paul Chambers and I’ll Wait And Pray by Gerald Valentine. These are studio recordings made in 1976 with the addition of Terry Clarke on drums.

If you are a fan of Ed Bickert’s playing you’ll have no choice but to buy this CD.

Jim Galloway
Proof that jazz is best made live is exemplified with the complete release of “Count Basie at Newport”, a triumphant 1957 concert. His “new testament” band was at its peak, with hit recordings featuring Joe Williams and soloists like Thad Jones and “The Two Franks” (Foster and Wess) and drummer Sonny Payne. On this occasion, special guests from the “old testament” band were aboard, and in great shape: tenor man Lester Young, drummer Jo Jones and singer Jimmy Rushing. As a bonus, on the lengthy One O’Clock Jump wrap-up Illinois Jacquet, another alumnus, and Roy Eldridge also joined in.

The four Joe Williams features, and Blee Blop Blues have previously been released separately, and are reunited here. This concert has long been among my favourite Basies, and I think your collection needs it.

The astonishing power of Dinah Washington is revealed on “After Hours With Miss D”, an EmArcy LP now in the Verve Master Edition series. She could sing anything, and this is straight ahead jazz. Miss D stands alongside Clark Terry, “Lockjaw” Davis, Junior Mance and organist Jackie Davis on eight tunes including Bye Bye Blues, Am I Blue and Pennies From Heaven. A bonus is the unedited 11-minute version of Blue Skies as well as the 8-minute track, originally available.

Transcription recordings were for-radio-only back in the swing era, and served to introduce new artists as well as provide broadcasters with exclusive programming. The MacGregor company was a California producer that documented the early sounds of the Stan Kenton Orchestra, when it sounded more like a heavy Lunceford band than the “progressive” group it was to become. Well-recorded, this “Complete MacGregor Transcriptions Volume 4” (of 5) is of more than just documentary interest to Kentonophiles. The 1944 sides feature Anita O’Day, still-active trumpeter Buddy Childers, and a teen-age Stan Getz. (As a side note, this series, with mastering by David Lemnick, comes from Canadian collectors and is unavailable in the U.S.)

Ted O’Reilly

POT POURRI

Feels Like Home
Norah Jones with the Handsome Band
EMI Blue Note 5 90952 2

It’s so refreshing to find an artist who doesn’t allow herself to be defined by one style. Some may complain about singer-songwriter-pianist Norah Jones’ departure from the jazzy-pop offerings of her first album. If we were to define her musical style, it would translate rather as traditionally American: encompassing blues, soul, country, jazz and pop. Having said that, this is no M.O.R. performance, but a tasteful mix of good, honest music underpinned with subtle complexity. There is something in her delivery that is as comfortable and casual as the summer breeze.

Jones wrote (or co-wrote with members of her band) six of the thirteen songs on “Feels Like Home”, including a reworking of Duke Ellington’s Melancholia with her own lyrics. The album also features covers of Townes Van Zandt’s Be Here to Love Me and Tom Waits and Kathleen Brennan’s The Long Way Home. One of Jones’ best on the album is What Am I to You? on which she’s joined by Levon Helm and Garth Hudson of The Band. On bass player Lee Alexander’s Creep-
in’ In. Dolly Parton adds her sharp crystal clear harmonies as a nice contrast to Jones’ soft, smoky voice. Despite her star pedigree (daughter of Ravi Shankar) and her huge success at such a young age with her first album “Come Away With Me”, Norah Jones comes across in this album as unspoiled and natural. Simple is better. A perfect way to relax.

Dianne Wells

Stay Open
Shirley Eikhard
Independent sem 2003

It’s no surprise to hear that Ms. Eikhard wrote all of the fine songs on the new CD “Stay Open”, after all she’s a Grammy-winning veteran songwriter with over 30 years experience. The surprising thing, and what pushes this album into a new category, is that she plays all of the instruments herself – guitars, keyboards, drums, bass, percussion and chromatic harmonica - on 9 of the 12 tracks.

On her recordings of the last few years, Eikhard has been exploring pure jazz territory, so with its pop and Latin leanings, “Stay Open” is a bit of a departure. But since the pop influences apparent here are of a high calibre and still in the jazz realm, it’s a natural fit. For instance, on Arent We Clever Ms. Eikhard channels Joni Mitchell, in everything from her vocal phrasing to the use of Harmon-muted trumpet, (supplied by Kevin Turcotte) which was a trademark sound on Joni records a number of years back. Take it to the Max is strongly reminiscent of Steely Dan in the late 70’s and early 80’s, except instead of Donald Fagen’s strained vocals, we get Ms. Eikhard’s warm, throaty sound. Bonus.

On the three tracks where Ms. Eikhard brings in the support of other musicians, and they are some of the best jazz musicians in Toronto, there is a different feel: more energetic and a bit looser compared to the tightly controlled sound of the other tracks. I mean, when you’re playing all the instruments yourself, you can be sure of getting exactly the sound you want. “Stay Open” is a major accomplishment.

Cathy Riches

Travels the Orient Express
Quartetto Gelato
Linus Entertainment (Warner Music Canada) 2 70025

Founding Quartetto Gelato members Cynthia Steljes (oboe, English horn) and Peter DeSotto (tenor, violin) have found a novel way to welcome new members Kristina Reiko Cooper (cello) and Alexander Sebastian (accordion, musette, piano) onboard to the quartet with the release of “Quartetto Gelato Travels the Orient Express.” Repertoire has been chosen based on the musical traditions of selected railway stops (like London, Paris, etc.) that the famed Orient Express train would have made on route to Istanbul from Victorian London in 1883. From the traditional classical repertoire by the likes of Maurice Ravel, C.M. Von Weber, Johannes Brahms and Fritz Kreisler to popular songs like Under Paris Stes, La Vie En Rose and the bonus track, audience favourite Danny Boy, the works are performed in a much loved style, with flying fingers showing off superb technique, a touch of humour and tight ensemble coordination.

Worth mentioning is Romanian Caravan; this fabulous arrangement for the Bucharest stop challenges both musically and technically, resulting in some of the most outstanding and spirited ensemble playing of the entire release. A picture may be worth a thousand words but I myself would have appreciated performer bios along with the pictures in the liner notes, especially about newcomers Reiko Cooper and Sebastian. But there is nothing here musically that a Quartetto Gelato fan should find amis. Put your feet up and enjoy the ride!

Tina Kik

Concert Note: Quartetto Gelato performs with the Toronto Symphony Orchestra at Roy Thomson Hall on April 23.

DISCS OF THE MONTH

The Art of Touching the Keyboard
Eve Egoyan
Independent EVE0104

March brought us major new releases by two of the country’s top pianists in the contemporary field, Louis-Philippe Pelletier whose international career began four decades ago, and rising star Eve Egoyan. Reflecting on her third disc, The Art of Touching the Keyboard, juxtaposes works by Canadians José Evangelista, Stephen Parkinson and Allison Cameron with those of Karan Tanaka (Japan), Judith Weir (Great Britain) and Per Nørgård (Denmark). Weir’s piece gives the name, borrowed from François Couperin, to the CD. It is intended to demonstrate “the many ways in which piano keys can be touched, from the gentlest of strokes to the most vicious blows”, and this Egoyan does admirably. But it is in Evangelista’s piece that I am most impressed with her “touch”. In keeping with his signature style, the composer has made monodic arrangements of traditional Spanish melodies without harmony or counterpoint. Simply through changes of register and ornamentation, and drawing on the technical prowess of the pianist, he manages to captivate the listener and hold our attention throughout the 21 variations. Tanaka’s Crystaline requires “A glassy, solid sound...like a cold, crystal sound sculpture”. Egoyan’s performance suggests icicles and takes our breath away.

I feel that Parkinson and Cameron do themselves a disservice with their cursory program notes. Parkinson’s Trait, with descriptive movement titles such as “Legends of the West”, “A Black Hat” and “Pinkerton Man”, seems to have a narrative intention but there is no context given in the composer’s enigmatic note. The only information we are given for Cameron’s Corto de Valles, a pointillistic piece with a nominally “prepared” piano, is that “The title is not a reference to any particular place – only what might be”. Egoyan is not daunted by this lack of instruction though and realizes each work with her trademark sensitivity.

In contrast to Eve Egoyan’s disc, Pelletier’s CD could be called “The Art of Pounding the Piano”. This is not, a complaint however. “Cités Celestes” features extended works by two Quebec composers, Luc Marcel and Walter Boudreau. Marcel’s La Cité des Anges, written for Pelletier in 2001, is a relentlessly aggressive depiction of Montreal’s urban landscape as viewed from the composer’s 12th floor apartment balcony. If this is indeed the soundscape that the composer inhabits it is no wonder that his music is so intense – that would be a direct result of sleep deprivation. For all that, I find La Cité des Anges to be a viscerally moving work, played with convincing passion by this seasoned contemporary specialist.

Boudreau’s Planetes provides more contrast and seems more connected to classical tradition. Commissioned in 1983 by Pelletier, Les Planetes was 15 years in the making. The composer tells us that it was created using a CYBER 7400 computer and that “This music draws on and develops exclusively from structural premises that embrace an enormous sonorous and psychological gamut where the delicate balance between form and content, expression and impressions simultaneously occupies a position of subject and object.” I have no idea what that means, so maybe Cameron had the right idea with her “less is more” approach. Regardless of that, I find this 32-minute exploration of our solar system a trip I’m glad to have taken.

David Olds
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April 2004 Selected Concerts

Gil Shaham
Peter Oundjian, conductor
Gil Shaham, violin
Brahms: Violin Concerto
John Estacio: Safaris
Beethoven: Symphony No. 6, "Pastoral"
Wed. Apr. 7 at 8 pm
Thurs. Apr. 8 at 2 pm
Thurs. Apr. 8 at 8 pm
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The miracles of science
Apr. 8 eve. sponsored by:

España
Rumon Gamba, conductor
Karen Gomyo, violin
Programme includes:
Chabrier: España
Lalo: Symphonie espagnole
Walton: Siesta
Ginastera: Ballet Suite from Estancia
Sat. Apr. 17 at 7:30 pm
Sun. Apr. 18 at 3 pm
Apr. 17 sponsored by:

Noseda & Hahn
Gianandrea Noseda, conductor
Hilary Hahn, violin
F.J. Haydn: Symphony No. 95
Spohr: Violin Concerto No. 8, "Gesangszene"
Chausson: Poème for Violin and Orchestra
Shostakovich: Symphony No. 9
Wed. Apr. 21 at 8 pm
Thurs. Apr. 22 at 8 pm
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Gianandrea Noseda, conductor
Hilary Hahn, violin
F.J. Haydn: Symphony No. 95
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Jean-Yves Thibaudet
Stéphane Denève, conductor
Jean-Yves Thibaudet, piano
Ravel: Mother Goose Suite
Ravel: Piano Concerto in D Major, "Left Hand"
Mendelssohn: Symphony No. 5, "Reformation"
Thurs. Apr. 29 at 8 pm
Sat. May 1 at 8 pm
Apr. 29 sponsored by:

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