What's on at the TSO

Music for Kings

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**Christopher Plummer**, narrator
**Toronto Children’s Chorus**
**The Toronto Mendelssohn Choir**

Handel: *The King Shall Rejoice*
Handel: *Water Music* Suite No. 2
Handel: *Zadok the Priest*
Walton: *Henry V*

Wed. May 5 at 8 pm
Thurs. May 6 at 8 pm
Tickets: $32 – $98

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Herbig Conducts Bruckner

**Gunther Herbig**, conductor

Wagner: *Siegfried Idyll*
Bruckner: Symphony No. 4, “Romantic”

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Thurs. May 20 at 2 pm
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Matinee: $31 – $62

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Rachmaninoff & Tchaikovsky

**Hugh Wolff**, conductor
**Jon Kimura Parker**, piano
**Mark Skazinetsky**, violin
**Marc-André Savoie**, violin

Schmittke: Concerto grosso No. 1
Rachmaninoff: *Rhapsody on a Theme of Paganini*
Tchaikovsky: Symphony No. 2, “Little Russian”

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Thurs. May 27 at 8 pm
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Oundjian & Znaider

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COVER STORY: IN THEIR OWN WORDS

Compiled and edited by David Perlman

As usual these three interviews were conducted by e-mail in the couple of weeks prior to going to press. They are only tangentially related to the theme of the month, “Choral Celebration”, which, given the huge response of choirs to our Choral Celebration week evidenced in your “Yellow Pages” directory of choirs, is probably just as well.

As usual each interview started with “Please say who you are, what you’re involved in, and something about the longer term. Paths diverged rapidly thereafter!”

MEASHA BRUEGGERGOSMAN

My soprano alias is Measha Brueggergosman. I am a classical singer. I move amongst you undetected, sweetly whispering the good news of classical music in your ear. Perhaps you’ve been coasting the airwaves and found yourself suddenly seduced by a sweet, intoxicating “je-ne-sais-quoi” wrapped in the guise of song or been flipping the channels and suddenly find yourself in a red afro that you could swear was singing. That, my friends, is my alter-ego, Measha Brueggergosman: Soprano d’Excellence and champion of the Afro. Her ultimate goal is total world domination and her weapon of choice is the Canadian Broadcasting Corporation. Together, they yield a power so great that before you know it, everyone will be growing afros and sailing to the rockin’ grooves of Mahler, Ravel and Verdi. Be slain on May 7th, 2004, when I perform an all-Spanish program (it may caliente!) at the Glenn Gould Studio with the Amici Ensemble.

FOLLOW-UP

So who’s the un-altered ego? And what’s her ultimate goal?

My un-altered ego is Trissy Browne, disco diva to the stars.

This is our “Choral Celebration” issue—over 120 choirs will say who they are for readers looking for a choir to join. I’m curious about you and choirs. I think my first memory of you (1984 or 95) is a concert in the gymnasium at University Settlement House in Toronto, singing solo with or in front of a choir. Some classical singers I’ve interviewed talk about choirs never being a big part of their path. Not true for you?

EXCEPT for recent years, there has never been a moment in my life when I wasn’t simultaneously in, at least, seventeen choirs. Some highlights include: Pre-school choir, Huggy Choir, District 18 Girls’ Choir, Children’s Choir, Adornim Youth Choir, Senior Choir, Production Choir, MacMillan Singers, Choirs, choirs and more choirs. Am I a rockstar? Did the choirs contribute to that? You bet. Could I never manage to blend? You bet. Did my choir directors throw me in the corner of the back row so that my unblending thorn of a voice would angle in and somehow get lost in the angelic contributions of my fellow choristers? You bet.

Coincidentally Gabrielle MaLaughlin of baroque ensemble !Furioso also described their goal as “total world domination” (in our December issue). Maybe you can take turns? Anyway I asked her “On the path to total world domination if you could wave a wand and have any gig anywhere, you and anyone else, who, what, where would it be?”

Well, having already fulfilled my dream of performing and drinking with Jann Arden (although, sadly, not at the same time), I would have to say that everything is pretty much downhill from here. Although, if “The Darkness” called me, I would definitely say “when and where cuz baby, I’m there!”

What’s definitely over for you?

The Apprentice (and I’m inconsolable).

What’s ahead? Apocalyptic Rock, performed in a unitard.

You mentioned the Amici concert May 7. Joaquín Valdepeñas of Amici in a cover story for us a few years back (May 2001) talked about the particular rewards of small scale collaborative & ensemble work (compared to the regimen of the symphonic large scale). Are you finding anything of the same happening for you now that you’re striding some pretty large stages?

I was recently given the gift, with a small ensemble called Collaborations, of being able to collaborate with Mattjash Mrozekwi (choreographer extraordinare) and Tiffany Knight (dancer/actress of my dreams). Matt created this pas de deux for Tiff and I. I have never felt so fulfilled and free as when I was dancing and singing to Haimithil Can you believe that? Take a look at my picture then tell me: Can you believe that? I’ve always longed for an opportunity to dance but felt unworthy, ungraceful, un-insert adjective of low self-esteem rooted in some school-type rejection). But Matt and Tiff saw me in something I pretty much refused to believe was there and they made me a more confident and poised performer. My career from this point on will be comprised of two categories: Before “The Dance” and After “The Dance”.

INDEX OF ADVERTISERS
Who?
For those who don't know me, I am a tenor who is enjoying the beginnings of a career in opera, oratorio and recitals. Being born to deaf parents, I wasn't immediately surrounded by music and came to singing quite late at the age of 17. I studied privately in Newmarket until I attended the University of Western Ontario studying with Dr. Darryl Edwards. In 2002, I finished my studies at the University of Toronto in the Opera Division. You may have seen me sing with organizations such as the Aldeburgh Connection, Opera Atelier, the Kitchener-Waterloo Philharmonic, or Chorus Niagara. I also help run a production company, called Opera Everywhere Productions, with my wife, Rachel Cleland-Ainsworth.

Right now... I'm in rehearsals for Opera Atelier's production of Lully's Perseé, playing the role of Mercury. In between performances of Perseé, I will be the tenor soloist for the Toronto Chamber Choir's evening of Bach Cantatas. I am also thrilled to be singing Orphée with the Toronto Masque Theatre in Charpentier's La descente d'Orphée aux Enfers. When I'm free, I'll try to get another coat of paint on the walls in our house...

Long term... I'm looking forward to my first Carmina Burana with the Elora Festival and the Vancouver Symphony and working with Festival Vancouver performing music of Charpentier. I'll also be doing my first performance of Don Ottavio in Opera Atelier's production of Don Giovanni and making my debut as Jean in Gluck's Opera de Manon.

Follow-Up
Regarding your comment about your parents' deafness, I've been struck from the first by your expressiveness when you sing — eyes, face, gesture. It's always easy to see what you're saying. Is that the flip side of your childhood circumstances?
I am very grateful that my first language is sign language. It wasn't until recently that I realized how this has prepared me for the stage. If you do have the chance to watch deaf people converse (I recommend not staring though, they might think you're eavesdropping) you will notice that they use much more of their face and body while speaking to one another than hearing people. Body language, I find, is also an integral part of the language. My mom, who has very keen eyes, is great at picking up people's body language and loves to imitate them. When my parents come to a show, I gauge how well I've performed by whether or not they were entertained. So, if I seem extra expressive on stage, it's really just to keep my parents awake.

You mentioned the Aldeburgh Connection...
The Aldeburgh Connection has been and continues to be a wonderful place to sing. It's a place where my passion for recital music is fed. Stephen (Ralls) and Bruce (Ubukata) have been so supportive and encouraging. The audiences that attend their concerts are people who I think are just as passionate about the music as Stephen and Bruce are. I've been able to learn so much recital music with them and still it feels like we've barely touched the surface.

I notice that you and Rachel sang together for Stephen Ralls and Bruce Ubukata at the 2002 Jane Austen Society of North America conference in Toronto. Thoughts on the pleasures and perils of parallel careers? "Opera Everywhere?"

Opera Everywhere Productions is a company that Rachel started and with which I help whenever she needs an extra pair of hands. Basically, we produce concerts that include operatic arias, sometimes interlaced with narrative and sometimes with poetry readings. It's a great opportunity for us to work together and to work with our friends. Rachel writes the shows and tailors the music to whoever is singing in that concert. She also has gone into high schools to present music that reflected the period that they were studying at that
time. Our objective is to introduce opera to people that might be afraid of attending a full-scale opera while having some fun in the process.

**Last, something about the upcoming Toronto Masque Theatre project? I didn't know what masque was before this.**

It's a newly born group, created and directed by Larry Beckwith, who writes an article in this magazine. A masque, popular in the 16th and 17th century in England, combined things such as verse, music and dance. TMT is dedicated to producing masques new and old. As I mentioned before, the classic work is Charpentier's *La Descente d'Orfe'ee aux Enfers*. It's a charming piece full of what you expect to hear from Charpentier. Monica Whicher is singing both Euridice and Prosperine, Paul Grindlay is singing Orfeé. For me, the most exciting thing about the project is singing with not just one but three gambas played by the well-known group, Les Voix Humaines.

The contemporary piece, called *Orpheus and Eurydice*, has been composed by James Rolfe with words by André Alexis. Rolfe's piece uses the same instruments as Charpentier uses and is meant to pick up where Charpentier's opera leaves off. At the time of writing this, I haven't heard the piece yet but look forward to participating in a new work. It's always very exciting to perform a newly composed piece.

---

**ANTON KWIATKOWSKI**

From 1969 till 1977 I worked in London, England for EMI. I was initially assigned to (razor-blade) tape editing but two months later I was given my first opportunity to produce and engineer a record – a solo guitar recital. Then this LP turned up in Gramophone magazine's "Critics' Choice" records of the year and, at age twenty-one, I felt I was on to a good thing! Subsequently I recorded with the London Philharmonic, London Symphony, English Chamber, Hallé and Scottish National Orchestras plus numerous chamber ensembles and recitatives. (Thirty years later, many of these artists' names are now preceded by Dame or Sir, including "our own" Sir Andrew Davis, with whom I first worked in 1971 at Royal Albert Hall.) In addition to classical, I also made recordings in the field of popular music, including many at EMI's famous Abbey Road studios.

In 1977, thanks to my UK "portfolio", I was invited to come to Canada with the directive to "upgrade the recording quality of Broadcast Recordings, the CBC's in-house classical record label. Apart from striving for artistic and recording excellence (which often involved taking my own microphones and equipment to sessions), I travelled to Southern California to seek out the best mastering and pressing facilities. The CBC's SM5000 label, featuring artists from across Canada, was launched in 1981 to showcase the new recordings, and our efforts were rewarded with immediate critical success in the international music press.

The US classical review magazine *Fanfare* wrote: "For quality of sound and soundness of quality-control this disc is in a class with Telarc's industry-standard-setting productions. I usually don't pay much attention to producers of records in my reviews but since the liner notes, credit producer Anton Kwiatkowski's "award-winning" microphone techniques, and the results are so unfailingly excellent as to be thoroughly identifiable with his work, his name deserves mention."

I am very proud of my legacy with the CBC, which I left in 1999. When I arrived at the Corporation, there were no uniform technical or production standards for records. When I left, CBC Records had an established reputation for excellence in performance and sound quality. Most importantly, the discs were acknowledged internationally as a showcase for world-class Canadian talent and as a launching-pad for several stellar careers.

Because I was contracted to the CBC on a freelance basis, I was also entitled to record in the private sector through my own company. As a result, the list of artists I have recorded reads rather like a Who's Who of Canadian music. Thanks to these wonderful collaborations, my recordings, which have received 21 JUNO awards plus 96 JUNO nominations, among many other awards. I am delighted that two of the JUNO nominations are for "Recording Engineer of the Year" – a unique distinction for a classical engineer.

Right now I now operate as a freelance producer/engineer through company Audio Masters, based in Burlington, Ontario (www.audio-masters.com). I have recorded for Angel-EMI, ASV, Bis, Chandos, Hungaroton, Hyperion, Pro Arte, RCA, Sony and Unicorn-Kanchana amongst others, recording as far afield as Mexico, Hungary and Ukraine.

Unlike most other Canadian classical producers, whom CD projects are a secondary pursuit, record production has been my full-time career for the past thirty-five years, so I am able to bring unparalleled experience to every project. As with EMI in the UK, I act in the capacity of both recording producer and balance engineer. In Germany this dual-function role is referred to as a "Tonmeister" and I find it is a far more efficient way to record.

In classical sessions, once the overall recording levels have been set, balance tends to be adjusted on the floor – as was the composer's intention! The engineer has nothing left to do but operate the recorders and keep the tape-logs – and I do that automatically, by computer. Of course, this necessitates ongoing investment in recording and editing equipment, so I continue to offer all clients state-of-the-art sound quality. A couple of years ago I spent over $100,000 with just one supplier.

While I have recorded most of the top names in the Canadian classical music business, I often achieve just as much satisfaction working with musicians who are beginning their careers or for whom music is, by necessity, not a full-time profession. Over the years, I have had the gratification of seeing many of these artists go on to enjoy international acclaim.

I am happy to say that the independent market seems impervious to the current travails of the record industry. In fact, I have been busier than ever over the past two years. I am constantly surprised at the CD sales which can be achieved by new clients. As long as they have an immediate transport base – through sales at performances, for example – they can usually turn a profit on their very first pressing. In fact, I have seen such artists achieve sales which easily eclipsed equivalent titles on commercial labels! Critical acclaim, too, can come to relatively unknown performers. The 1993 Juno award for Best Classical Album – Vocal Performance was won by my recording of soprano Claudette Lablanc, who, I am sure, was at the time unfamiliar to many members of the jury.

As for the longer term, I hope to be involved in recording all I go deaf or drop dead, whichever comes sooner. Currently, I have bookings as far ahead as 2007 – but I always look forward to working with new clients.

One of the ongoing challenges in classical recording is to find an appropriate, supportive acoustic. As a result, sessions tend to take place on location, in halls or churches. I have spent considerable time researching new venues. I believe I was the first to record a CD in Humbercrest United Church – a recording which subsequently won a JUNO award. However, through the word of mouth, it soon became such a busy location that I had to seek alternatives – but they followed me there too! The March issue of Gramophone magazine praises my latest recording from my current favourite as "the best rendering of a piano I've heard in years". So I'm keeping this "gem" a secret...

*Do you think there are lessons for the record business at large to learn from the resilience of the sector you describe?*

Record labels today tend to focus on a narrow range of popular artists and repertoire. Many other performers, in the independent sector, have to target their own support base and communities, sometimes through unorthodox outlets. Through their own efforts, they are capable of generating significant profit. Indeed, I once heard the director of a Canadian classical record label advise an artist (who was seeking to license his masters) that they could not possibly match his own sales figures! Previously, artists would approach a record company in order to achieve distribution beyond their community – nationally and internationally. However, the Internet has the potential to become the great leveller, providing independent artists with a global reach for their product and the ability to target their own specific market.

There could be a broader collaboration between labels and artists. Performers should not have to surrender the expectation of a reasonable income in order to achieve wide distribution. In return for licensing their masters, they should be offered a fair royalty and a realistic "artists’ price" on CDs for re-sale. Labels should be prepared to enter into a mutually beneficial partnership with artists, so that together they can exploit all avenues of sales, distribution and publicity.

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and Elgar the beautifully performed and warmly recorded disc certainly achieves a sense of “stopped time.” But I am left wondering whether there should not also be a component of ecstasy in a true sense of Peace. It is only in Schoenberg’s glorious Friede auf Erden (Peace on Earth) that we are treated to any hint of that joy which I hope will accompany the end of Strife on this old world.

A very different approach to a similar question led to the production of Jaymz Bee’s Royal Jelly Orchestra: “Seriously Happy” (Wychwood Park 270026). Intended as “the sunniest, happiest, most upbeat big-band/jazz album I could imagine to serve as an antidote to our troubled times”, the disc is a collection of good-time jazz standards (and one original tune) in contemporary arrangements by the likes of Ross Woodybridge, Tony Quarrington, Sarah McLachlan and Richard Underhill, performed by an all-star band and nearly a dozen larger-than-life singers. Ted O’Reilly points out in his review of the Joe Sullivan Big Band that you have to be “a bit nuts” to want to run a big band jazz band these days, and I think few would question that Jaymz Bee, whose Royal Jelly Orchestra performs at the Distillery Jazz Festival this month, would fit that description. I hereby invoke the “notwithstanding clause” however and second Jaymz’ sentiment that “the world needs seriously happy music more than ever.”

Two of the more recent additions to Toronto’s vibrant orchestral scene, Sinfonia Toronto and The Symphony Orchestra of Canada, have just released independent recordings. Interestingly for ensembles primarily devoted to the standard repertoire, both feature some original material. Nurhan Arman, director of Sinfonia Toronto (sinfonianorton@sympatico.ca), has arranged Aram Khachaturian’s Masquerade Suite for chamber strings and this is its first recording. The disc also includes an (uncredited) orchestration of Shostakovich’s String Quartet No. 10, here identified as the Chamber Symphony Op. 118a, and Mendelssohn’s Sinfonia No. 7 in D minor. It was a real treat to encounter the Shostakovich. I was aware that the dark 8th quartet existed in an orchestral version, but was unfamiliar with this larger version of the brighter 10th quartet. Concert Note: Sinfonia Toronto performs on May 8 at Glenn Gould Studio.

The Symphony Orchestra of Canada’s “Expressions of the Canadian Heart” (Trilogy Records International TR-CD 9107) features a number of orchestral “War Horses” like the Carmen, William Tell, Händel and Light Calvary overtures. It also includes what I suspect is the most frequently performed Canadian orchestral composition, John Weinzweig’s Barn Dance from "The Red Ear of Corn" ballet, and two charming sets of Greek folk songs arranged by the orchestra’s conductor and founder Stefanos Karabekos. The live performance was masterfully recorded by Ed Marshall in the surpassing acoustic of the George Weston Recital Hall, serving as a lamentable reminder of the treasure that sits woefully underused at the Toronto Centre for the Arts.

And speaking of orchestral music, the Canadian Music Centre recently released a double CD devoted to the work of one of the country’s most accomplished orchestral creators, Robert Turner (Canadian Composer Portraits, Centrediscs CMCCD 9704). As with its predecessors, the Portrait consists of an informative CBC radio documentary combining interviews and musical excerpts, and a second disc of unbridged works. Appropriately the complete selections are primarily orchestral and span nearly four decades of Turner’s career, beginning with the flamboyant opening Night (A Theatre Overture), which like Weinzweig’s Barn Dance and a few works by Morawetz, Forsyth, Freedman and Louie, is as close as we get to having a standard orchestral repertoire in this country. The disc also includes the colourful Eidoths (Twelve Images for Chamber Orchestra) and first recordings of two late works, Manitoba Memoir and Third Symphony. I am left hoping that as with past Portraits there will be a companion disc in the CBC Ovation series, and that it will include two works for which the documentary excerpts sparked my interest: an early string quartet that was performed at Tanglewood and “loved”...
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Appreciating Music Appreciation

March 31, 2004: Some classical music fans have broad tastes, embracing just about everything from Machaut to Messiaen. To such people (and I include myself in this group), the concept of a “favourite composer” — and of appreciation societies devoted to specific composers — may be quite foreign.

So I didn’t really know what to expect when I arrived at a meeting of the Mozart Society of Toronto in Sunderland Hall — a spacious room in First Unitarian Church, on St. Clair Avenue West. The programme I was given at the door told me there would be a performance that evening, featuring mezzo-soprano Linda Maguire and pianist Brahm Goldhammer in vocal selections by Bach, Elgar, Mozart and Schubert. (Bach? Elgar? Schubert? Perhaps these folks aren’t as focussed on Mozart as I would have guessed.) All selections were well received, but the warmest applause was for Mozart’s Scena with Rondo “Ch’io mi scordi te... Non temer, amato bene.”

The intermission was given over to the business portion of the event. Unbeknownst to me, I had stumbled upon the Society’s annual general meeting, and a man in a grey suit rose to make a report. Last year the group had seven meetings, with attendance ranging from 90 to 175 people at each event.

Afterwards, I caught up with the man in grey — Chris Reed, who’s on the Society’s executive committee. He informed me that performance is central to the activities of the Society — that most meetings are essentially concerts, with an emphasis on Mozart and his contemporaries (This evening’s concert was a last-minute substitution, and this explained the relatively low Mozart quotient on the programme.) In fact, the Society has been known to present performances of whole Mozart operas. Meetings are open to members and “guests” — essentially, anyone who is willing to make a $15 donation at the door. (For more information on the Mozart Society of Toronto, call 416-201-3338.)

April 5, 2004: The Toronto Wagner Society holds its meetings in a room on the third storey of the Arts and Letters Club, on Elm Street, that also serves as an artists’ studio and storage room. Here, amongst a jumble of half-painted canvasses, about 40 people met this evening, drawn together by a common musical enthusiasm. Unlike the Mozart Society, this group does not generally present musical performances (except for one scholarship concert per year), but rather hosts lectures and discussions on Wagner and his works.

This evening’s meeting was presented in the form of an interview between Wagner Society’s past chairman Helmut Reichenbach and dramatic soprano Princes Ginzer, in town to sing the role of Brünnhilde in the COC’s Die Walküre. The Alberta native was obligingly forthcoming when talking about her career, attributing her success to a spirit of “pioneer grit.” Questions from the floor revealed a knowledgeable, if conservative, audience — with one man asking if it might be beneficial to turf out all the modem opera directors and let the knowledgeable, if conservative, audience — with one man asking if it might be beneficial to turf out all the modern opera directors and let the singers direct the opera themselves. Ginzer seemed amused by the thought, and acknowledged that she too was a traditionalist at heart.

When I spoke with Reichenbach at the end of the evening, he informed me that lively discussions often take place at Wagner Society meetings. Apparently, events at which various opera videos are compared tend to be particularly animated. (The Toronto Wagner Society can be contacted at 416-593-8557, and they also have a website: http://richard_wagner.tripod.com.)

As well, there are a few more composer appreciation societies in and around Toronto: a Mahler Society (at 416-993-9298) and a Beethoven Society in Thornhill (at 905-731-5336). After seeing what the Mozart and Wagner societies had to offer, I’m still not quite ready to join either — but I was impressed with the sincerity of both groups. If these are indeed troubled times for classical music (as some critics claim), these societies know that it’s better to light a candle than to curse the darkness.

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

by Allan Pulker

Symphony Watch
Former TSO conductor, Günter Herbig returns to the helm of the Toronto Symphony Orchestra on May 19 and 20, conducting a program that includes Wagner’s Siegfried Idyll and Bruckner’s Symphony #4 in E-flat major. Over the years I have heard from various people the opinion that the TSO never sounded better than in the years that Herbig was its music director (1988-94), so this concert will perhaps provide an opportunity to hear where the Symphony is coming from; the opportunity to hear where it is going will occur on June 2, 3 and 5 when its new conductor, Peter Oundjian, conducts. If you cannot get out to hear Herbig, he will be back on October 6 and 7 and again in May 2005.

The TSO has several other events of interest coming up, including a program, with the Toronto Mendelssohn Choir and the Toronto Children’s Chorus, that includes Walton’s Henry V and Zadok the Priest on May 5 and 6, conducted by the eminent English conductor, Michael Lander. There will be two other collaborations: a “Kids’ Classics” program on May 8 with Quartetto Gelato and on May 29 the second annual “Sonic Bloom” concert, co-presented with Universal Music and Warner Music Canada, with the Benifestyles Ladies, Margo Timmins, Matt Duck, and Sarah Slein.

Toronto Senior Strings
For many years Victor Feldbrill was associated with the Toronto Symphony Orchestra as its “resident conductor” in the 1970s and frequently as a guest conductor after that. One of his retirement projects has been the Toronto Senior Strings, Toronto’s orchestra for retired stringed instrument players. On May 6 at 2:00 the Toronto Senior Strings will present a “Gala 80th Birthday Concert in Honour of Maestro Victor Feldbrill and Founder Ruth Budd” at St. Andrew’s Church across from Roy Thomson Hall. The guest soloist will be pan flutist, Kevin Budd, the son of the Orchestra’s founder, Ruth Budd, herself a veteran of many years in the bass section of the TSO.

Associates of the TSO
Two members of the string section of the TSO, and two colleagues outside the TSO, the Amaro String Quartet, will perform music by Haydn, Malipiero and Brahms at the Associates of the TSO concert May 31.

Nadina Mackie Jackson
It is not everyday that one gets to hear a solo recital by a bassoonist, but on May 7 bassoonist Nadina Mackie Jackson with harpsichordist Paul Jenkins and her husband, contrabassist, Fraser Jackson will perform Les Délices de la Solitude, 6 sonatas for bassoon and basso continuo, by the 18th century French composer, Michel Corrette.

May 7
Ms. Mackie Jackson’s concert is one of 12 on May 7, two of them are benefits for worthy causes – Helénia Bowkun’s solo piano recital at Yorkminster Park Church to support the fight against AIDS in Africa and the Bach Consort’s Spring Concert to support the work of Habitat for Humanity. The chamber music ensemble, Amici, will perform with soprano Meadra Buggersgromman (on our cover), Fridays at Eight will present a program of European choral music, two other choirs, Quodlibet and North 44 each have concerts and the Climax Dixieland Jazz Band will perform at Islington United Church.

Gryphon Trio
The Gryphon Trio have just been honoured with a Juno Award for their CD “Canadian Premieres” (Analekta FL 23174), of music by four Canadian composers, Kelly Marie Murphy, Chan Ka Nin, Christos Hatzis and Gary Kulesha. About a month before the ensemble received the award for “Favourite Classical Artist/Group” at the 44th annual Canadian Independent Music Awards, part of Canadian Music Week for 2004. On May 10 the group will perform music by Maurice Ravel at the Jane Mallet Theatre in a concert presented by Music Toronto and called “Music that Speaks to You” with commentary by the always engaging Gary Kulesha. The second concert, June 7, features the Gryphons playing Chopin.

Looking North
I had a chat a couple of weeks ago with David King, a versatile musician who is a baritone in the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King’s Voices and is director of the Elmer Iseler Singers, conducts All the King's Voices and is director of music at Willowdale United Church.

“Why don’t you do something on all the performances in North York?” he asked. “We (All the King’s Voices) aren’t the only thing that’s going on in this part of the city, you know. There are lots of things going on and people don’t realize.” Well, guess what – he is right! I counted 47 events in North York, northern Scarborough and Etobicoke and in York Region. David’s choir, All the King’s Voices, performs at his church, Willowdale United, 349 Kenneth Ave, east of Yonge between Sheppard and Finch. Its final concert of the season will be on May 8. This church is also used by Mooredale Concerts as one of its regular venues. Mooredale Concerts artistic director and cellist, Kristine Bogyo and her husband, pianist Anton Kuerti, will do a special benefit concert there on May 9 to raise funds to support the human rights cause of Mordechai Vanunu.

Toronto Centre for the Arts
The major performing arts space in North York is of course the Toronto Centre for the Arts, even after the demise of the Recital Series. The big user this year of the TCA has been Royal Opera Canada which by the end of this season will have given 20 performances there. Four of those will be of Giuseppe Verdi’s 1870 blockbuster opera, Aida, May 6, 8, 13 and 15. Other users of the facility are the Toronto Philharmonia, which performs there on May 6 in the Weston Recital Hall; Encore Entertainment, from May 6 to May 16 in the Studio Theatre; the Amadeus Choir, May 15; and the Bach Children’s Chorus, whose performance on May 8 everyone with young children should go (see listings for details).

East Meets West
Another sign of intelligent life north of the 401 is the “East Meets West” Festival at St. Timothy’s Church in Agincourt. Beginning on Friday evening May 28 with a recital by pianist Valerie Tryon, it continues with a variety of events all day Saturday, including an evening concert by the George Gao Ensemble – a
must! – and concluding with choral “Matins” on Sunday morning. This is roughly 15 performances of the 47 I mentioned earlier. So consult the listings, and broaden your horizons.

Vocal Recitals
The Aldeburgh Connection presents two concerts: a "Schubertiade" on May 2 with soprano, Jennie Sueh, tenor, Eric Shaw, baritone, Peter McNeill, and pianists Bruce Unukata and Stephen Ralls at Walter Hall; and on May 12, the wonderful Canadian baritone, Brett Polegato at Glenn Gould Studio.

May 9, Roy Thomson Hall presents the world renowned pianist Robert Korngard. And on May 15 the Canadian Women's Foundation will present a fundraiser with singers Maria Antonakos, Molly Johnson & Patricia O'Callaghan, to support work to end violence against women & help build economic self-sufficiency for women and their children. Again, there are others, so as always, read the listings!

A vocal recital that is a little out of the ordinary occurs on May 16. This will be given by Patrizia, the rock singer who became turned on to opera and now combines the two genres. She will perform works by Mozart, Bizet, Bellini & Orff. Patrizia, with her rock band at the Opera House, 735 Queen St. East.

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WholeNote has an Editorial Special every month!

June’s focus is an overview of Summer Music Festivals

In June we publish Profiles of music festivals, as well as general information on the festivals in chart form along with maps to help readers plan their summer music activities. If you are a Summer Music Festival wishing to be included in this issue and have not heard from us by May 3, please call 416-323-2232 or contact us at summer@thewholenote.com

July/August features Detailed Listings for Summer Music Festivals

including Summer Festival concert schedules and performers, separate from the regular daily listings (we do the same in the June issue for Festivals with events in June). Deadline for receipt of listings for the July/August issue is June 14 (or May 12 for the June issue). Listings may be sent to summer@thewholenote.com.

Focus in September: Music Education

Listings: Simone Desilets lisitings@thewholenote.com 416-323-2232
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EARLY MUSIC
by Frank Nakashima

Under the artistic direction of Larry Beckwith, the long-awaited Toronto Masque Theatre’s inaugural production, “Masques of Orpheus,” is an innovative program exploring the Greek myth of Orpheus through two very different yet closely related works - the Canadian premiere of a 17th-century masterpiece, La Descente d’Orphée aux Enfers (The Descent of Orpheus into the Underworld), by Marc-Antoine Charpentier, and the world première of Orpheus and Eurydice by the Canadian creative team of James Rolfe, composer, and André Alexis, librettist, with dancers and orchestra on period instruments, featuring the gambada duo Les Voix Humaines (May 13, 14).

Opera Atelier’s original production of Persée premiered in the fall of 2000. Composed by Jean Baptiste Lully for Louis XIV, Persée is widely recognized as Lully’s greatest creation and was considered the crowning achievement of 17th century French music theatre. French conductor Hervé Niquet has returned to conduct the Tafelmusik Baroque Orchestra and Chamber Choir. Only two shows left - May 1 and 2.

Later in the month (May 15), the Aradia Ensemble ends its season with a comparison of two 17th-century masters - Lully (France) and Purcell (England) - with excerpts from Lully operas, Atys, Armide, Cadmus, Acis et Galatée, and music of Purcell from Don Quichote, King Arthur, Indian Queen.

Many have found the playing of I Furiosi Baroque Ensemble to be infectious if not intoxicating, but you will certainly find their latest program “Gloriously Drunk” (May 14) Handel’s recently discovered “Gloria,” peppered with songs of debauchery and the alcoholic pleasures that the coming of spring affords us all. website: www.ifuriosi.com

Musical constant companion (harpiscliordist/pianist) Paul Jenkins accompanies soprano Andrea Bellefeuille in a lunchtime program which includes music by Clerambault, Purcell, and Handel (May 6); and a few weeks later, soprano Andrea Gerhardt singing songs by Monteverdi, Dowland, Caccini, and others (May 20). Bassoonist Nadine Mackie Jackson performs the six sonatas of Coret’s Les Délices de la Solitude, accompanied by Mr. Jenkins and assisted by Fraser Jackson, contrabassoon (May 7).

The Bach Consort’s annual Spring Benefit Concert (May 7) features some Bach “lollipops” such as the Concerto in d for Two Violins; the Coffee Cantata; as well as a few lesser known works - the Mass in g BWV 236; and the Mass in F BWV 233. Solo violinists Julia Wedman & Aislinn Nosky, soprano Monica Whicher, alto Vicki St. Pierre, tenor Colin Ainsworth, baritone Sean Watson, and conductor Ivars Taurins, donate the proceeds to Habitat for Humanity.

Circle May 15 for a consummate quartet of early music players doing what they do best. Baroque Music Beside the Grange’s The Franco-Caledonian Connection offers up music by Playford, Oswald, Munro, Lambert & Hotteterre, served up by Alison Melville, traverso & recorder; Colin Savage, recorder; Sylvain Bergeron, lute & baroque guitar; Betsy MacMillan, viola da gamba; and Charlotte Nédiger, harpsichord.

Tafelmusik’s grand season finale of Mozart’s dramatic Mass in C Minor, features the orchestra, choir, and the stunning Canadian soprano Karina Gauvin. Also on the program is Haydn’s Seihi Nikolaus Mass (May 19-23).
More music by Mozart and Haydn, as well as Albrechtsberger and Eybler, can be heard in a program entitled "Nothing before 1750," presented by Duo L’Intemporel (Mylène Guay, baroque flute; David Sandall, harpsichord) with musicians Thomas Georgi (viola d’amore), Patricia Ahern (violin), Pat Jordan (viola), Pablo Mahave-Veglia (violoncello), and Joelle Morton (violine) on May 29. The Duo will also be participating in the Toronto Early Music Centre’s free admission “Musically Speaking” series (May 2).

Kevin Komisaruk performs a recital of treasures from Baroque Germany, "Leipzig to Halle - Organ works by Samuel Scheidt and J.S. Bach" on the 1973 Brunzema Casavant organ at Walter Hall (May 21). Free Admission. See his website: www.komisaruk.ca

Following their critically acclaimed duo recital in 2002, world-renowned countertenors James Bowman and Daniel Taylor reunite for a special concert (May 18). This recital will feature solos and duets by John Dowland, Robert Jones, Henry Purcell, and John Blow’s emblematic Ode on the Death of Henry Purcell. Much of the evening’s repertoire is reprised from a recent BIS recording by Bowman and Taylor.

James Bowman’s unparalleled career began in London in 1967, when he was invited by composer Benjamin Britten to sing at the opening concert of the new Queen Elizabeth Hall. Bowman quickly ascended to the world’s most prestigious stages, including La Scala, La Fenice, and Glyndebourne, where he was the first countertenor to appear with the festival.

In demand at the highest international level, Daniel Taylor is considered to be one of the finest countertenors on the world stage today. Taylor now has more than 50 recordings to his credit, including his Juno-nominated disc, Handel Love Duets, with soprano Suzie LeBlanc.

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

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Vocal music dominates the local concert music scene in the month of May, delivering a rich array of contemporary works by many of our accomplished Canadian composers in interesting contexts. Spanning from choral premieres to theatrical revivals, this month’s range of concerts offers musical youthful celebration, drama, myth and magic, performed by well-noted local and imported soloists and ensembles. As always, we encourage you to open up new perspectives on new music and attend any or all of these concerts with a Composer Companion as your own personal audio tour guide.

The first Saturday of the month, the Orlana Singers present a very special conclusion to their 32nd season. This all-female choir, noted for their ability to introduce audiences to new works by Canadian composers, will perform a programme of world premieres, entitled *Children’s Voices*, on May 8 at Grace Church-on-the-Hill. Commissioned composers Stephen Chatman, Eleanor Daley, Ruth Watson Henderson, Donald Patiquin, Irina Rantsinos and Mark Sirett offer musical settings of selected poems from the anthology 2003 *Urban Voices/L’echo de la ville*, a publication which showcases over 170 poems written by students from the Toronto District School Board.

When speaking to Ruth Watson Henderson about her contribution to the programme, she said “I always find it interesting to look through children’s poetry. They have wonderful imaginations and unique ways of looking at things. I was drawn to the colourful language in the poems I selected. It was most enjoyable to try to match the children’s ideas with musical colours.” A fascinating in-depth audio interview by Peter Restivo in which Ruth Watson Henderson discusses her musical approach to these texts can be found online at www.primefiction.mw.well.ca/ruthwatsonhenderson.mp3.

For more information about the *Children’s Voices* concert, please visit www.orlanaingers.on.ca. For tickets, please send e-mail to orlanaingers@hotmail.com, or call 416-923-3123.

At the close of the following week, the Toronto Masque Theatre makes its debut with a double bill that pairs the old with the new. In commemoration of the 300th anniversary of the death of composer Marc-Antoine Charpentier, the company has complemented his long-neglected *La descente d’Orphée aux Enfers* with a new music by Canadian composer James Rolfe and librettist Andre Alexis, *Orpheus and Eurydice*, that takes up the story where Charpentier leaves off. Both productions feature Canadian soprano Monica Whitmer, tenor Colin Ainsworth, bass-baritone Paul Grindlay, les Voix Humaines and an ensemble of early instruments led from the violin by Larry Beckwith.

When I spoke to James Rolfe about the music for this world premiere, he mentioned “[This masque] represents a rare chance to hear contemporary music performed by these wonderful singers and players of early music, with their own distinct sound and aesthetic. It’s also a rare chance to hear old and new music side by side, in dialogue.” In some ways *Orpheus and Eurydice* is a reflection on the nature of opera itself, telling one of the most primal opera stories, with music arising from the text. It is about conjuring music from words, which was the aim of earlier Orpheus operas by Monteverdi and Gluck. Both text and music reflect to the pastoral lyricism of earlier operas—there is poetry, there are melodies! But there is also a contemporary edge.” The Toronto Masque Theatre debuts at the Jane Mallet Theatre, St. Lawrence Centre for the Arts, May 13 and 14. For more information and tickets please visit www.stlc.ca or call 416-366-7723.

The following Saturday, the Amanda Chatman offers its gala final concert of the season. On May 15, conductor Lydia Adams leads the choir, soloists Sue Doran and Wendy Hatala Foley, and orchestra in a concert entitled *Proud Music of the Storm*. The varied programme, designed to showcase the choir’s versatility and exuberance, ranges from Schubert and Brahms to Stravinsky and works by Canadian composers Stephen Chatman and Irina Rantsinos. Stephen Chatman’s *Proud Music of the Storm* (text by Walt Whitman), from which this concert takes its title, was originally commissioned to celebrate the 75th anniversary of Vancouver’s Orpheum Theatre. Of the premiere, Vancouver newspaper the Georgia Straight wrote: “...festival and huge...Chatman’s full-throated declarations and large orchestral part let the audience enjoy the hall’s acoustics at higher volume.” What better Toronto setting than the acoustically gorgeous George Weston Recital Hall to explore this weighty work. For more information please visit www.amadeuschoir.org. For tickets, call 416-870-8000.

Ending the month with a grand dramatic flourish is Soundstream Canada’s SummerFest, co-presented with Dance Theatre David Barle and the Pierrot Ensemble. This festival offers new productions to revitalize several musical theatre works by Harry Somers which have remained unseen and unheard since their premieres more than 25 years ago. The first installment takes place May 26 - 29 at the Jane Mallet Theatre, St. Lawrence Centre for the Arts, with Somers’ *The Death of Enkidu* and *The Merman of Orford*. Both offer mythical tales of magical creatures. *The Death of Enkidu* is taken from the epic poem of Gilgamesh, a tale of monsters from the dawn of civilization. The Merman of Orford sets a dark medieval tale of a strange man caught in the nets of local fishermen. For more information visit www.soundstreams.ca. For tickets visit www.stlc.ca or call 416-366-7723.

Composer Companions will have composer guides available to the public for these concerts, and many more, helping you open up new perspectives on new music. To book your composer guide for any concert of new music in the Toronto area, contact the Ontario Region of the CMC by e-mail at composercompanions@musiccentre.ca, or by phone at 416-961-6601 x207.

*(Jason van Eyk is the CMC’s Ontario Regional Director. He can be reached at 416-961-6601 x 207 or jasonv@musiccentre.ca.)*
Another season is drawing to a close for the various members of the Coalition. After the long dark winter we enter the season of Fundraisers, Fun, Finales and a hopeful look to the Future.

Esprit Orchestra's fundraiser is on May 6th at the Steamwhistle Brewery. The evening's festivities include appearances by four top Toronto bands — The Liquidairies, the Bebop Cowboys, Creaking Tree String Quartet and the Jeremiahs — as well as a balloon bust and a silent auction, with such items as autographed original score pages by R. Murray Schafer, and lunch with Jan Wong. Attendance is $40, and a good time will be had by all!

Esprit's final concert of the season is a matinee of Dutch and Canadian music on Sunday May 2 at 2:00 at the Glenn Gould, featuring pianist Tomoko Mukaiyama. To promote this concert, Ms. Mukaiyama will be performing (or will have been by the time this issue hits the streets) a series of private piano recitals in the CN Tower elevator as it ascends the tower. Each short recital will have entertained a lucky audience of one between 5:30 and 7:30 on April 27th and 28th.

Earshot Concerts also has a fundraiser and a finale in the month of May. On Sunday May 9th at 7:30, Earshot Cabaret is at the New Works Studio (319 Spadina). This is an evening of musical fun and prizes featuring bass trombonist Scott Good, saxophonist Wallace Halladay, John Kameel Farah, Kristin Mueller, the Earshot Ensemble and many more on a new music open stage, with a fundraiser raffle and more.

Earshot's season finale, Ars Supernovae is on May 29th at 8:00 at the Music Gallery, and features four of the best percussionists in the city — Rick Sacks, Trevor Tureski, Ryan Scott and Blair Mackay — in a concert of new music for percussion, with works by Mike Dobinson, Ben Heaslip, Gareth Farr and the rarely-performed and monumental Construction #3 by John Cage. Also at the Music Gallery, on May 27th, is a benefit/launch party by the Madawaska Quartet, who are in residency at the Music Gallery for the 2004-05 season.

New Music Concerts' season finale is Echo (Ecco (Eco)) takes place at the Glenn Gould Studio on May 16th at 8:00. The concert features four recent works by Canadian composers Brian Current, Ronald Bruce Smith, Jim O'Leary and Howard Bashaw.

ArrayMusic wraps up its annual month-long Young Composers' Workshop with Future Lab, a concert on May 30th at 8:00 at the Music Gallery featuring the best of the workshop. This annual concert has become an integral part of ArrayMusic's mainstage activities and is an excellent way to introduce yourself to rising talents from Canada and abroad. Workshop alumni include James Rolfe, Rose Bolton, Allison Cameron, Marci Rabe and Eldritch Priest. This year's Future Lab concert features premiers by Kristi Farkas, Graham Flett, Rachel Wadham and Yvonne Wu.

Also noteworthy is Soundstreams Somerset, an ambitious presentation at the Jane Mallet Theatre from May 26th to June 4th was originally to have featured three operas by Harry Somers: The Death of Enkidu, The Merman of Orford and The Fool, as well as The Emperor of Atlantis by Viktor Ullman. The Fool and The Emperor have however been cancelled.

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The Young Composers' Workshop is made possible through the generous support of The SOCAN Foundation, The Laidlaw Foundation, The Raptors Foundation, and Earshot Concerts.

Season Operating Funders
KULESHA: Several year ago, we did Berio's *Sinfonia*, and he came to town for it. He responded to that very question by saying 'Many people think that the orchestra is just a museum, but I think that's good, because we need good museums.' You need to be able to go back and see treasures of the past, and they need to be well looked after, and they need to be kept alive. Orchestras need to serve their whole constituency, and they need to serve both their public and their artists. To me, that means keeping the music a living art. Music is a living art, we're still creating it, and it still seems important to people. And that means covering the entire repertoire. You don't just serve Brahms and Beethoven. You also serve Kulesha and Steenhuisen.

But at the same time, a lot of contemporary composers think that the orchestra should be serving only Kulesha and Steenhuisen. That's simply a misconception about what the orchestra actually is. The orchestra is an instrument with a culture. There is a way of approaching it that is based upon its tradition and its repertoire, and good orchestras serve all the repertoire. The proportions that the Toronto Symphony finds tend to reflect reality. Some small percent of the programming is contemporary Canadian music, a slightly broader segment is music from the twentieth century, and then the bulk of it is the traditional symphonic repertoire.

Anybody who argues that that should be different really doesn't understand the kinds of audiences that they serve, and the kind of job that they're trying to do. That reflects the reality of what the players want, what the conductors want, and what the public wants.

There's a kind of necessary tension there, between the traditional structure, and what we as composers want. That tension, if it is properly dealt with, can be very healthy. Orchestras that don't play any contemporary music are doing the wrong thing. I think it's even necessary for composers to agitate.

We can't ever stop saying 'You gotta do more', because if we ever stop, if we're ever satisfied with how much is being done, they'll stop doing it. The orchestra is a living instrument that is not going to change dramatically in the near future.

KULESHA: Because the government isn't giving them enough money. Art costs money. There's this mythology that's trickled down from the 1980's that somehow art and entertainment are interchangeable, and although art can be entertainment, and entertainment occasionally rises to the level of art, it's important not to get into this mindset that a symphony orchestra is a musical, and that it should be able to pay for itself. It can't. The government has to accept its responsibility and recognize that music is part of our culture, even if it is serving only a fairly small percentage of the voters. It needs to be supported.

The less it is supported, and the physically weaker it gets, the more difficult it is to present interesting programming, and take some chances, and the less the audience is interested in it, and they begin to back away from it. It's that same old thing - nothing breeds success like success. Similarly, if something begins to show signs of weakening, the public turns its back on it. We're really between a rock and a hard place on this. The only real solution for new music in this country is more government funding.

STEHNUSEN: Do you think that an orchestra would recognize a success if it had one?

KULESHA: It depends entirely upon the conductor, and entirely upon the situation in which the conductor finds himself. Ultimately, I don't know. Some conductors would, and others would not. There are circumstances in which...
the conductor is just a figurehead, and the actual work is being done in other ways. In those circumstances, it depends on the will of the orchestra as an organization, how they would perceive success or failure. As we get driven back further and further on the money issue, the question of ticket sales becomes extremely important. Is success ticket sales? To some people it is.

STEENHUISEN: Success could be having a good development person in the organization, getting suitable sponsorship for the orchestra.

KULESHA: Absolutely. Success could also be premiering an extremely fine new piece. The orchestra players know when a piece is good, for the most part. Making the players happy that they've done something of substance and that they've premiered a new work that is good, even if the response isn't so good, or if the ticket sales aren't good, or the critical writing about it isn't so good — that the performers like it is also success, and in some orchestral cultures that would be perceived as being success.

STEENHUISEN: Here, we're talking around the balance of the artistic and the economic.

KULESHA: Well, that's the problem. As I said, there's a necessary tension, which also fits in with the concept of new music versus old music. The old music, although it is artistically necessary to serve it as well, is, let's face it, where the tickets are sold. There's a constant series of tensions that all orchestras, and all performing organizations live between. There's economic necessity, and artistic necessity. A good balance is difficult to achieve. I think we have it at the TSO.

STEENHUISEN: How does that search for balance apply to being a composer in Canada?

KULESHA: It's worth noting the difficulty of having a career in this country. When Murray Schafer says that he's not as famous as he should be, he's totally right. It's very frustrating to be a Canadian composer, and to feel like we're completely isolated, even from what's going on in the United States. I remember when Glenn Buhr was at the peak of his success with the Winnipeg Symphony. He was running the festival, he was helping program the orchestra, he was writing a lot of big orchestral pieces, he had a recommendation from John Corigliano to publisher G. Schirmer. He sent the music, and they said they weren't interested. I remember talking to him shortly after that, and him saying, plaintively, "What do they want?"

I feel the same frustration as him. It's not a question of how great we are. It's the kind of double standard by which people who are as good as we are, or not as good as we are, somehow get that kind of representation (through publishing), and that kind of international success. You understand what I'm saying? It's not that I'm so great, it's that I'm at least as good or better than a lot of people who have the things that I do not have. That's a source of great frustration, not just for me, but for all Canadian composers. I don't know if there's a solution, it's just a kind of comment, that it's an irritating thing to live with, especially when you're hitting the age of fifty in a few months.

STEENHUISEN: There's no Canadian composer that's published internationally, correct?

KULESHA: Well, Claude Vivier has some of his catalogue with Schott.

STEENHUISEN: But he's not living anymore.

KULESHA: True, and his exposure has cooled off a little too. A number of Glenn Gould's pieces have been placed with Schott also. Again, at first it's a little bit of a buzz, and then it cools off. Don't forget that Murray Schafer, when he was young, had a contract with Schott and Universal Edition. Several of his pieces were placed with that catalogue, and he eventually had to buy them back. The fact that you get placed in their catalogue of works doesn't mean that you're going to be wildly successful. What needs to happen is that the machinery behind it, the financial and promotional machinery, has to go to work for you. Frankly, it's not happening for Vivier, although it would certainly be easier if he were alive. If you take a look at Schott's newsletters, they never mention him. It's a little...
**World View**

by Karen Ages

While much of the classical music season is winding down in anticipation of a summer hiatus, the world music community is gearing up for what promises to be an active spring and summer. There are many events this month to discuss in detail, so I will focus on a few while summarizing the rest, this time organizing events by country or type of music (in no particular order).

India: First, congratulations to Kiran Ahluwalia for winning the Juno award for best World Music album of the year. The award is for her latest CD, Beyond Boundaries, which presents Canadian compositions of an ancient Indian genre, the Ghazal. Ghazals are traditionally love poems to which music is added, a 700 year old song form that began in Persia and travelled to India, stylistically lying between the classical and popular. Kiran has gone beyond tradition by creating her own musical settings to poems by Canadians of Indian and Pakistani background writing in Punjabi and Urdu. She can be heard in a concert of both traditional and original Ghazals on May 9 in the Brigantine Room at Harbourfront.

May 9 also marks the beginning of a series of 6 concerts presented by Small World Music as part of the South Asian Heritage Festival. The opening concert will feature some of India’s foremost percussionists, including tabla master Zakir Hussain. Other concerts take place May 13, 20, 21, 28 and 30, and will include female vocalist Subhra Guha, sarangi player Dhurba Gosh, a fusion of Indian and Western sounds with L. Shankar & Ginger Sivaraman, mandolin virtuoso U. Srivatsa, Toronto mandolin master Trichy Sankaran, vocalist Shahid Ali Khan, and others. Concerts take place at different venues, so please check the daily listings for details; a full calendar of events is available at www.southasianheritagefestival.com. On a smaller scale and free of charge, the Don Mills Library presents sarod player and Juno nominee Randev Pandit on May 8. "The Rag-Mala Music Society presents Tejendra Majumdar, sarod, and Subhankar Banerjee, tabla, in concert at the Medical Sciences auditorium, May 22. In a less traditional vein, Toronto contemporary violinist, composer and performance artist Parmela Attirivala can be seen and heard in a unique program at the Distillery Jazz Festival on May 29, along with her colleagues dancers/choreographers Gitanjali Kolanad and Keiko Kitano, and tabla player Ed Hamley. They will present "Fiercely Embracing", a work for dancer and violin most recently performed in Chennai, India (Jan 2004), as well as a choreographed version of Robert Rosen’s "La" for violin and tabla, a work commissioned for Parmela’s first CD, Beauty Entwined.

Africa: No stranger to Toronto audiences, master drummer Frederick Kwasi Dumyo leads Kekeli African Drum & Dance Ensemble in a program of traditional works from Ghana. May 16th in the Distillery’s Cannery Building, Kwasi, who obtained Canadian citizenship a couple of years ago, has been active as a teacher and performer on this side of the globe for over ten years. He teaches at U of T’s Faculty of Music, the RCM, Worlds of Music, and gives workshops across North America. Kekeli, his performing ensemble, is made up of enthusiastic professional and amateur musicians and dancers (including yours truly). Harrow’s Church’s Milk International Children’s Festival presents "Sainjatu", combining West African acrobatics, dancing and drumming on May 28. At the Glenn Gould Studio on May 29, master of the African "Thumb piano" Achille Orre performs with Baana Afrique. South Africa’s Polokwane Choral Society kicks off its Canadian tour (June 6-29), with a church service at Holy Trinity (behind the Eaton Centre), June 6, and concerts in Stratford, June 7. For full details and itinerary, see www.fossil.com. This adult community choir sings in most of South Africa’s 11 official languages with a repertoire ranging from tribal songs to gospel and traditions from around the world.

Jewish: May 13 at the Lula Lounge, the Floating Bulgar Klezmer Band celebrates the release of its music video, based on the song Shekhtina: Cus from the Same Cloth (music by David Buchbinder, lyrics by Dave Wall, Kyo Ma clear and Roula Said). Shekhtina (in Judaisin, the divine presence) is sung in English, Yiddish and Arabic. The Toronto Jewish Folk Choir presents its 78th annual spring concert, with guests Beyond the Pale, on May 15 at Lawrence Park Collegiate. Featured is the work of Benyomin der driy, by Max Helfman, with orchestration for six musicians, as well as songs in Yiddish, Hebrew, Judeo-Spanish, Russian and English. Shaarei Shomayim Congregation celebrates Yom Yerushalayim (Jerusalem Day) with a concert May 19 featuring four world-renowned cantors in a program of Cantorial, Hebrew, Hasidic and other musical genres. Cantors Yaakov Motzen and Shlomo Simcha Sufin of Shari Shomayim, and Nafuii Herstik and Colin Schachat of Jerusalem will be accompanied by pianist cantor Daniel Gilder of Philadelphia and the Shaarei Shomayim choir.


Turkey: May 9 at the Music Gallery, the series Master Musicians of the East features a concert of traditional Sufi music, performed by vocalist Janis Orenstein and performers of traditional instruments. May 22 at U of T’s Hart House Theatre, the Anatolian Folk Dancers present A Night of Turkish Dance & Music.

Miscellaneous: The Royal Ontario Museum continues its free Friday night series May 7-21 with music from Korea, South Asia, Japan, and international drumming. The Royal Conservatory of Music presents a showcase concert of participants in its World Music Centre, May 12. New this year, the Centre (through the RCM Community School) offers instruction to teenagers and adults in a variety of musical traditions from around the world. The concert will feature Gamelan, a World Music Chorus, Ghanaian drumming, Taiko drumming, Brazilian Samba and Flamenco Guitar. Not to be missed, David Buchbinder’s Shurum Burum Circus is back by popular demand at the Distillery Jazz Festival on May 21. Last year’s show featured an eclectic band, a former Cirque du Soleil hoop artist, modern dancers and an aerial ribbon artist who stole the show. I suggest booking tickets in advance. For more information on the festival, which includes many world music related groups, visit www.distilleryjazz.com.

Another Buchbinder presentation, Feast of the East continues its series of Wednesday evening dance, dinner & concerts at the Lula Lounge with a show titled “Imagine the Sound of Peace”, with Arabic ensemble Medina, and The Flying Bulgar Klezmer Band, May 26. And finally, drumming enthusiasts should not miss the annual Muhutti International Drumming Festival which takes place again at Queen’s Park, June 6 & 7. It’s free and runs from noon to 9pm; visit www.muhutti.com.

Please consult the daily listings for details on all of the above. 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.
Jazz Notes
by Jim Galloway

May-poll

In late April the TD Canada Trust Toronto Downtown Jazz Festival line-up was announced and a new era began. Government legislation had made tobacco sponsorship a thing of the past, but when the smoke cleared, out of the ashes, like a knight in shining green armour, TD Canada Trust emerged as a new sponsor of jazz.

Butt out - bank in.
And so, year 18 of the festival is in place, the headliners have been announced - Juno winners, Grammy winners - and some of the most famous names in jazz will roll into town, giving the event its "star quality". The big names are a necessary component of the Festival because the numbers game plays an important role in sponsored events. There has to be a return for the buck. Some level of recognition is part and parcel of any successful financial investment. Why else would a sponsor, be it a bank, a car company or any other funding body, give thousands of dollars to anything? There are, to be sure, important elements of community involvement, of giving something back to society, and the return is the identification of the product, the institution, the government body in the eyes of that community.

What follows may make for somewhat drier reading than usual for my monthly piece, but I hope you find it of some interest.

In 2003, Enigma Research Corporation conducted a survey of major events in Ontario and I'm going to quote some of the details from it. As it relates to the jazz festival.

"The data collected was inputted into the Tourism Regional Economic Impact Model (TREIM), provided by the Ministry of Tourism and Recreation. This established model is used regularly by researchers at the Ministry to estimate economic impact of tourism. The model converted tourism expenditures into economic impact data, jobs created, and tax revenues generated."

"Toronto Downtown Jazz attracted 628,700 attendees in 2003, including 471,500 local residents and 157,200 visitors from outside Toronto. Among the 157,200 non-local attendees, the average visitor spent $190 per person in Toronto on products and services."

"This total spending figure was entered into the TREIM model and the output calculated that the economic impact of Toronto Downtown Jazz on Toronto was $21,403,000. The breakdown included $11,454,000 in direct economic impact to "front line" businesses, $3,103,000 of indirect impact, and $4,846,000 of "induced" impact, $14,514,000 of the $21,403,000 economic impact went towards salaries and wages in Toronto, which created the equivalent of 541 full-year jobs. In addition, expenditures by non-locals at Toronto Downtown Jazz resulted in a total of $113,366,000 in tax revenue for all three levels of government, including $5,064,000 in federal tax, $4,228,000 for the province, and $2,044,000 in municipal taxes."

End of the dry spell.

The figures are quite staggering, but don't get the wrong impression - the dollars listed above go to the community and government coffers - not to the Festival which has to beat the bushes for funding!

A secondary objective of the study was to question the general population regarding their awareness of major Ontario events and factors which would make them more likely to travel to events taking place in Ontario. In total, 4,000 respondents were interviewed in three separate telephone surveys conducted in each of Ontario, Canada, and the United States.

Overall, 56% of non-locals at Toronto Downtown Jazz indicated that the event "very much enhanced" their image of the region. Helping to enhance that image, this year Oscar Peterson, George Benson, Wynton Marsalis, Michel Camilo and Oliver Jones are among the names guaranteed to sell tickets.

But in some respects the soul of the Festival is found in the less heralded performances that take place every year.

CONTINUES NEXT PAGE

WYCHWOOD PARK ARTISTS
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Saturday May 22
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Monday May 24

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May 1 - June 7, 2004
JAZZ NOTES
continued

One of the aims is to give audiences the experience of hearing artists who are lesser known to the general public but no less creative for that.

In some respects the soul of the Festival is found in some of the less heralded performances that take place every year. Here are a few of the artists who are not exactly household names but who really deliver the goods. Traditional fans should be sure to check out pianist Butch Thompson who will be at Trader’s Lounge in the Sheraton Centre Hotel for a couple of nights plus the Saturday afternoon Jazz Party. At the other end of the spectrum look for one of the most ex- trovert musicians in jazz, saxophonist Carlo Actis Dato from Italy in a free concert at Nathan Phillips Square. At the Montreal Bistro there will be a rare appearance of George Cables for a couple of nights, in tandem with Joanne Brackeen during a week of twin piano presentations. Then there is Carol Sloane at The Top O’ The Senator for three nights - one of my favourite singers - a real jazz vocalist. The evening concerts at Nathan Phillips Square will be double bills this year and I’m happy to say that there will be a Canadian presence on stage for seven of the ten nights. Another new component this year is the inclusion of a youth stage especially at the post-secondary level - this month offers an opportunity to hear some even younger musicians. Students from Humber College’s Community Music School’s Jazz program take the stage at the Rex from 11-5, May 2nd.

Carol Sloane comes to The Top O’ The Senator for three nights

In the Listings... pages 72, 73

May is full of amazing music. Perhaps most notably, this year’s Distillery Jazz Festival, May 20-30, features 250 performers at seven different venues in Toronto’s Distillery Historic District. Tickets can be purchased in advance through Ticketking for $25 or at the gate for $30. For more detailed information, visit their website at www.distilleryjazz.com, where a final schedule will be posted as soon as it is available.

Many of the artists performing can also be seen throughout the city all this month. Luis Mario Ochoa’s Y Cintron (Lula Lounge, May 15), The Artie Roth Quintet (The Rex, May 21), Ron Davis (every Sunday, Gate 403), Bernie Senensky (Top O’ The Senator, May 13-16) and Richard Whiteman (Rhodes Restaurant, May 28) to name a very few.

And while Toronto is always full of opportunities to hear the talents of young jazz musicians - especially at the post-secondary level - this month offers an opportunity to hear some even younger musicians. Students from Humber College’s Community Music School’s Jazz program take the stage at the Rex from 11-5, May 2nd.

Sophia Perelman

CHRIST CHURCH DEER PARK PRESENTS
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Fee: FREE

Contact the Long & McQuade Bloor store’s band department at 416-588-7886 for details.
One of the recurring problems bands have is that of finding people to play some of the less common instruments. Players of double reeds, low woodwinds, horns and percussion are frequently missing from moderate or even large concert bands. Part of the problem is the relative scarcity of players, but the sheer expense of obtaining the instruments themselves can be a hindrance. In addition, there are often more enticing playing opportunities for some of these musicians in orchestras. Add to that the frustration that occurs when one single oboe or bassoon is buried in an insensitive group, and it’s really not surprising that there’s a shortage of some of the more interesting tone colours in band groups.

I have a few suggestions:

1. Advertise - Make sure people know you’re actually LOOKING! When I prepare the band listings for the September WholeNote, I always ask if there are specific instruments that a band is looking for. I’d be happy to do it on a monthly basis too; if your band has an opening, let me know.

2. Subsidize - Consider purchasing expensive equipment to attract players. This is especially helpful with percussion gear. Many bands will also purchase baritone saxes, bass clarinets and tubas. It would be an excellent idea as well for a well-stocked band to consider purchasing an English horn as well, for the occasions when that tone colour is desired.

3. Empathize - Have your band work on dynamic contrasts so that you can actually hear the bassoons and oboes. It’s a good idea too to stop playing solo cues on other instruments. Take a look around you - Is there a bassoonist there? Yes? Then don’t play her cues. Cover up the delicate sound of a bassoon, and the player will wonder why they bother showing up at all.

I’m sure others have strategies they’ve tried in order to find players of less common instruments. I’d love to hear what has worked or not worked for you.

Now to the live music:

The Brampton Concert Band has two performances scheduled this month, both with free admission. The first is on Saturday May 8, 7:00 p.m. at the Brampton City Hall Atrium. The event is a gala to celebrate the band’s upcoming trip to Schladming, Austria. The second performance is at the John Street Roundhouse as part of Doors Open Toronto, on Saturday May 29 (time TBA).

The Salvation Army Canadian Staff Band is celebrating its 35th anniversary with guest soloist Jens Lindemann, trumpet; Curtis Metcalf, euphonium; and alumni soloist of the CSB. The concert takes place May 1, 7:30 p.m. at Bayview Glen Church.

Brass ‘N Voices features the Metropolitan Silver Band and Singing OUT! at Metropolitan United Church on May 2, 2:00 p.m. Proceeds from this event go to ACT - Sherbourne Health Centre.

Also on May 2, but at 3 p.m., the Markham Concert Band presents “Spring is Here at Last” featuring music by Brahms, Copland and Patterson, with guests, the True North Brass. The Hannaford Street Silver Band is presenting “Virtuoso Brass” with guest cornetist Roger Webster on May 30, 3:00 p.m at the Jane Mallett Theatre. There is a pre-concert chat at 2:15 with the soloist and conductor Nicholas Childs.

There are many other worthy concerts on this month. I urge you to consult the listings section for complete details on these and many other events.
ON OPERA
by Christopher Hoile
Canadians old & new

This May is a good time to sample Canadian operas new and old. Premieres by Glenn Buhr, Dean Burry and James Rolfe are on offer as well as a revival of a rare piece by Harry Somers.

One of the most eagerly awaited premieres is that of The Hobbit by Dean Burry to be performed by the Canadian Children's Opera Chorus. How the CCOC came to get the rights to one of the hottest properties in fantasy literature is detailed in the cover story of the Spring 2004 issue of Opera Canada. What won over the trustees of the Tolkien Foundation to the CCOC's request was that The Hobbit would not be a musical but a children's opera. In this prequel to The Lord of the Rings, Gandalf and Bilbo Baggins set out with a dual role of Gandalf and Eurydice, presented by a brand new music group. Toronto Masque Theatre. TMT Artistic Director Larry Beckwith says he has long been interested in the masque, "that fascinating multimedia art form that combines music, theatre and dance."

The English masque reached its height in the early 17th century with the work of Shakespeare's contemporary Ben Jonson and designer Inigo Jones. It was preceded in Italy by the intermezzi and trionfetti and followed by Purcell's so-called "semi-operas" like King Arthur and works labelled "dramatic masques" like Handel's Acis and Galatea.

For its debut, TMT will celebrate the 400th anniversary of the death of Marc-Antoine Charpentier by presenting La Descente d'Orphée aux Enfers (c. 1687). To demonstrate its commitment to commissioning new masque-like works, the Charpentier will be paired with James Rolfe's new work written to a libretto by André Alexis that picks up the story of the death of Marc-Antoine Charpentier by presenting La Descente d'Orphée aux Enfers (c. 1687). To demonstrate its commitment to commissioning new masque-like works, the Charpentier will be paired with James Rolfe's new work written to a libretto by André Alexis that picks up the story of the death of Enkidu (1977) and the "mime" The Merman of Orford (1978), the first based on the Babylonian epic Gilgamesh, the second on a medieval tale about a strange man caught in the nets of life, death and love.

The double bill features Monica Whitcher as Eurydice, Colin Ainsworth as Orphée, Paul Grindlay as Apollo and Pluto, two dancers including choreographer Edgar Tumak, accompanied by the early music ensemble Les Voix Humaines. Performances take place at the War Memorial Hall of the University of Guelph on May 13 and 14 at 8pm. For tickets phone 416-366-7723 or order online at www.tlco.com.

To hear Glenn Buhr's comic opera Flix, one has to travel to the Guelph Spring Festival, where the piece will be presented in concert conducted by Buhr and narrated by librettist Margaret Sweatman. The plot focusses on the hero Annathena (characterized as "Lucille Ball meets Joan of Arc") who must save medieval Scotland from the English "gaggers", led by her cousin King Edward the Blond. The soloists include Jennifer Villaverde, Robert Longo, Melanie Whyte, Reid Spencer and Brandon Leis, accompanied by the Canadian Chamber Ensemble. The single performance takes place at the War Memorial Hall of the University of Guelph on May 1 at 8pm. For tickets phone 519-765-3000 or 1-877-520-2408.

SoundStreams. Dance Theatre David Earle and the Pierrot Ensemble present the revival of two works by Harry Somers that have not been seen since their premieres more than 25 years ago. The double bill consists of the opera The Death of Enkidu (1977) and the "mime" The Merman of Orford (1978), the first based on the Babylonian epic Gilgamesh, the second on a medieval tale about a strange man caught in the nets of local fishermen. Performances take place at the Jane Mallet Theatre May 26-29 at 7:30. Phone 416-366-7723 or book online at www.tlco.com.

Scarborough Choral Society presents
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Stephen Leacock Collegiate Institute
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Fri., May 14, 8 pm
Sat. May 15, 2:30 and 8 pm
Sun., May 16, 2 pm

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May 16, 23 at 2 pm
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Music Theatre Spotlight
by Sarah B. Hood

Bring on the chorus!

In this month’s issue, with its focus on choirs, it’s interesting to reflect that there’s very little difference from the performing point of view between singing in a choir and playing a chorus part in a music theatre production. Yes, the chorus member may move around more, probably wears a fancier outfit, and certainly is expected to go on without sheet music, but the considerations of blend, dynamics and complementing the work of the soloist are identical.

One company that’s especially aware of this is the Alexander Singers and Players. Formed 16 years ago under the direction of Angela Hawaleshka, the choir soon began to present excerpts from the works of Gilbert and Sullivan, quickly graduating to full-scale productions. Now, besides performing an annual roster of concerts—often costumed performances of selections from musicals and operettas—the Alexandra Singers present one complete production each year. In a departure from the norm, this year’s offering isn’t a G&S piece; it’s Frank Loesser’s *Most Happy Fella*, running from May 15 to 23 at the Leah Posluns Theatre. (The company always donates a portion of ticket sales to charity; past productions have benefited The Arthritis Society, The Cabbagetown Fair and the Marie Curie Scorbaska Association.)

Every once in a while, a music theatre production actually brings a whole choir onstage. A case in point: Jumbies Theatre’s upcoming *Once A Shoreline*, inspired by the prehistoric lake whose shore once traced the line that is now Davenport Road. A community production by Ruth Howard, it boasts an original electro-acoustic score by esteemed composer Wende Bartley and features the combined voices of the Vival Youth Singers and the Davenport Perth Symphony Orchestra.

The Canadian Children’s Opera Chorus
Ann Cooper Gay, Artistic Director

PRESENTS

The Premiere of

The Hobbit

by Dean Burry

Ann Cooper Gay, Conductor
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For more details please visit our website
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**MOM'S THE WORD**

Vancouver actor Jay Brazeau is delighted to have been chosen to play Edna Turnblad, mother of teenager Tracy, in the Mirvish production of the Broadway hit *Hairspray*. "It's my first mother role," he says. (The Mirvishes could have chosen any actor, but in picking Brazeau they've kept with their strong mandate to cast Canadian talent.) Not only that, but the part is often described in terms of a "star-making" role. "They talk about stuff like..." says Brazeau, "but for me the play *Hairspray* is the star. That sounds like Debbie Reynolds, but I'm having a really great time," he qualifies. "It's a really infectious musical with a lot of heart. It's for all those people who've ever been overweight and all those people who've been discriminated against."

**MORE OF MISS HUNTER**

Another performer who's on a roll is blues diva Jackie Richardson. Last November she opened as Alberta Hunter in *Cookin' at the Cookery* in Winnipeg and Toronto. After a brief break in *Adventures of A Black Girl in Search of God*, she's back in *Cookin',* which has been picked up for an extended run at the New Yorker Theatre. Richardson is thrilled to be playing Hunter again. "She was underage when she left her home and took a train to conquer Chicago," says Richardson. "They say that after the first three years there she got in with the who's who, and when she was still young - 17, 18 years old - when she hit that stage, it was a force. I have a picture of Alberta Hunter with Bricktop, Mabel Mercer, Langston Hughes and a few people I didn't recognize in Bricktop's club in Paris. All the great musicians - Duke Ellington, Count Basie - that was where they went."

All the musical writers for Broadway would come to Paris and they'd say 'Brickie, I just wrote this for Anything Goes and I'd like one of you to sing it tonight, just to see how it sounds.' So that's the crowd that Alberta Hunter comes from."

**BOLLYWOOD SOIREE**

May is South Asian Heritage Month, and the festivities kick off with a one-night production at the ROM called *Mona Darling's Dinner Party*. It's an all-out gala of interactive theatre, for which infamous Bollywood gangstress Mona Darling and her nefarious friends Ajit, Ranju and Minky have surfaced in Toronto. They preside over a dinner theatre extravaganza of cocktails and hors d'oeuvres, Bollywood dancing, live video projections, a four-course meal and lots of music. Be warned: tickets are a hefty $300 per seat. For more information on this and less costly events throughout May, visit www.southasiacheritagefestival.com.

**FESTIVAL SCENE**

Stratford and Shaw are once again rolling out their summer seasons of classics, including a now-traditional two musicals each. At the Shaw, *Falstaff* opens May 11 and runs to October 30. "The more well known Floyd Collins won't open until August 3."

At Stratford, both musicals are already in previews. *Guys and Dolls* has its formal opening on June 3, while *Anything Goes* premieres on June 6. "Cynthia Dale stars in both; in *Guys and Dolls* she's Salvation Army sweetie Sarah Brown - a part that should be a natural for her - and in *Anything Goes*, she plays Reno Sweeney."

**OPERA AT HOME**

**Digital Otello, 1931-2004**

The Mount Everest of tragic grand opera is Verdi's *Otello*. Artists and pioneering engineers climbed Verdi's steep mountain from the first full recording by EMI in 1931 through TDK/Warner and Universal's new state-of-the-art DVD's. Thanks to computer innovations, opera's golden age enters our living rooms with a sonic clarity that was not possible on our grandparents' original 78's. Parallel thanks are owed to the digital cinematography that brings us much closer to the opera house experience.

Precedentary messages should be affixed, however, to these benefits of digital wizardry: full benefits are not achieved without also attending live performances. Even *new*, plus ultra audiophile systems miss the sonic complexities of a good opera house. Live performances build flexible brain circuits that complete information missing from DVDs and Super-Audio CDs. That's why many musicians get along just fine with boomboxes.

Granted, when opera film directors are not going Orson Welles on us, they seek camera movements that parallel the eye movements of an informed opera viewer. But there are somebody else's movements, not our own.

And other negative side effects can occur! Maxis deep pockets to buy alternative DVDs of a given opera, we risk overly imprinting one performance into our brain circuits. Thereafter live performances will seem not quite right; witness the dilemma of the possibly fickle audiophile who frantically searches for a way to increase the treble at a live concert.

(As for seeking an antidote to single performance imprint via rentals or libraries, good luck on finding opera titles.)

Only one route yields the operational equivalent of Babe Ruth pointing his finger at the grandstands and batting the ball out of Wrigley Field: being there. Plugging Matrix-era opera cables into our heads might someday enable our own eyes to direct individualized cameras at distant performances. We could even program the right amount of virtual coughing and whisper-cracking for our own personal irritation threshold. But the cable couldn't transmit the visceral, tribal magic of physically sharing a remarkable event.

La Scala's bicentennial celebration on December 7, 1976, was just such an event. *Otello* was the celebratory opera. Chagrin greeted La Scala's choice of the young Plácido Domingo as Shakespeare/Verdi's Moor. (Domingo had first performed Otello in 1974, with unremarkable results. Some critics even counselling him to drop this purportedly unsuitable role lest he risk his career.)

Grumbling also awaited the conductor, Carlos Kleiber; his studio recordings were regarded as competent but stiff. Aside from Mirella Freni as Desdemona, few people expected great things.

Instead an astounded La Scala audience witnessed a performance that established Domingo as the Otello for the next quarter-century. Otello demands a strong, mutually inspiring quartet: the conductor, Otello, Desdemona, and Iago. The demands were exceeded. Kleiber was a fiery marvel. Desdemona seemed created specifically for Freni. As Verdi intended, Piero Capuccilli's Iago was as helpfully possessed by his own evil nature as Otello was by his Achilles heel jealousy. When Otello concluded, the notoriously hard-nut La Scala crowd applauded for a half-hour.

**Music and Arts**, a nonprofit organization based in Berkeley, California, issued this live performance on CD. The organization is leader in restoring historical recordings: much of their restoration engineering is performed in Toronto. Due to a poor
**BOOK SHELF**

by Pamela Marples

The two very different types of books reviewed this month approach their subjects from opposite directions. Rischin uses an isolated event, the war-time premiere of Messiaen’s Quartet for the End of Time, to illustrate a swath of music history. The reader or companion, as it is variously called, collects a wide variety of writings of historical and analytical significance about a single subject, covering many viewpoints. In either case, there is much to learn and enjoy.

On the Music of Stefan Wolpe: Essays and Recollections
Ed. by Austin Clarkson
Pendragon Press
383 pages paperback with CD
$42.00 US

“To confront the predictable with the inexplicable, the orderly with the evanescent, the moral with the chaotic” was, according to Austin Clarkson, Stefan Wolpe’s method of producing his musical ideas meaningfully. This volume succeeds in placing Wolpe’s life, music and ideas in the context of his beliefs in the power of art to transform society. Clarkson, professor emeritus at York University in Toronto, has edited a clearly-written and unapologetically passionate collection of twenty essays about this charismatic composer.

Hilary Morley Wolpe recalls her husband’s ‘fantastic imagination’ and love of music history. David Holzman compares his own performance of Beethoven’s Quatuor to the more abstractly modernist historic recording by David Tudor. Both performances are featured on the wonderful compact disc of Wolpe’s music included with this book. Martin Zenck points out how Wolpe’s unexpected use of zones of tonality expresses “falling into the abyss rather than walking into peaceful fields”. Katherine Malaj discusses Wolpe’s irony and wit, coloured by his humorous sense of the absurd. Examples from Wolpe’s scores, photographs, and other documentation, along with the enclosed CD, make this book a fascinating introduction to an admittedly complex subject.

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BOOK SHELF CONTINUES NEXT PAGE
The cover of this book features a photo of the Toronto Symphony Orchestra from a few years back. While the TSO is actually not mentioned in the text, what does emerge is that some version of that orchestra’s recent crisis is being faced by most orchestras today.

Published Cambridge University Press’s invaluable series of companion volumes, this collection of fifteen essays by contributors from various backgrounds covers a wide-ranging array of issues. Editor Colin Lawson traces the rise of period instrument style and its pervasive influence today. Robert Barclay discusses the development of the instruments, while Richard Crawford analyzes Gershwin’s own favorite, ‘I Got Rhythm’. Fred Furia, commenting that ‘he wrote for feet’, discusses how Gershwin maintained the energetic momentum of his shows.

Asst editors Robert Wyatt and John Andrew Johnson offer welcome comments throughout. Discussing Gershwin’s weekly tennis games with his Los Angeles neighbour Arnold Schoenberg, they remark that “each appreciated something in the other that he knew he did not possess.”

For the End of Time: The Story of the Messiaen Quartet
By Rebecca Rischin
Cornell University Press
179 pages hardcover $45.95

The story behind French composer Olivier Messiaen’s ‘Quarter For the End of Time’ could be a detective novel, except that it’s true, as the cellist in the premiere, Etienne Pasquier, pointed out to Rebecca Rischin.

Unfathomable hardships were involved in writing and performing this work in the German prisoner-of-war camp where Messiaen and his three fellow musicians were imprisoned in 1940-44.

Rischin’s extensive interviews form the heart of this book. Key subjects include: the two surviving performers from the premiere, Pasquier, and violinist Jean Le Boulé, who had never previously been interviewed about his participation.

This is clearly a very personal book for the author, a clarinettist with a profound connection to the music as well as the people involved. For me, Rischin’s book is especially moving because the few hours I spent interviewing Messiaen and his wife, the pianist Yvonne Loriod, remain vivid after more than twenty years. Loriod told Rischin how her husband always said that he was born a believer. It is this luminous religiosity, the essence of his music, that emerges so eloquently here.

The historic photos, discography, bibliography and the author’s translation of the complete preface to the Quartet enhance the documentary value of this remarkable book.

We welcome your suggestions and comments. Send them to bookshelf@thewholenote.com or to WholeNote’s Book Shelf, 503-720 Bathurst Street, Toronto ON, M5S 2R4.

Websel Shelf
continued from page 29

The Cambridge Companion to the Orchestra
Edited by Colin Lawson
Cambridge University Press
310 pages paperback $34.95

The George Gershwin Reader
Edited by Robert Wyatt and John Andrew Johnson
Oxford University Press
368 pages hardcover $39.95

This collection of letters and articles provides a well-rounded picture of Gershwin’s personality, life and work. Some of the most compelling writings are by Gershwin himself, who attributes his famous piano style to his “habit of intensive listening... not only with my ears but with my nerves, my mind, my heart”.

In previously unpublished interviews, the original Porgy, Todd Duncan, recalls that Gershwin was “the type of musician that you loved to be with”, and the original Bess, Anne Brown, says “he was simply crazy about music, especially his own.”

Irving Berlin discusses the relationship of words to music in Which Came First. Oscar Levant offers a heart-felt memoir, Variations on a Gershwin Theme. Alec Wilder describes the characteristic boldness, wit and unexpectedness of the songs, while Richard Crawford analyzes Gershwin’s own favorite, ‘I Got Rhythm’. Fred Furia, commenting that “he wrote for feet”, discusses how Gershwin maintained the energetic momentum of his shows.

Asst editors Robert Wyatt and John Andrew Johnson offer welcome comments throughout. Discussing Gershwin’s weekly tennis games with his Los Angeles neighbour Arnold Schoenberg, they remark that “each appreciated something in the other that he knew he did not possess.”
CHORAL SCENE
by Larry Beckwith

In keeping with the overall celebratory thrust of this month’s issue, I decided to devote this month’s (expanded) column, not to the live concerts themselves, but to an interesting cross-section of some of the people who make the concerts happen.

Accordingly, I sent four general questions about choirs to six prominent choral conductors and am pleased to share their responses here with you.

The questions were:
1) In your opinion, what is the overall value of choral singing?
2) What is coming up for your own choir/s in the near future and next season?
3) What has been the most satisfying part of your job as a choral director?
4) What has been the most challenging part of your job as a choral director?

Thanks to Isabel Bernaus (Common Thread & Jubilate Singers), Ivars Taurins (Tafelmusik), Mark Bell (Riverdale Youth Singers), Sue Crowe Connolly (Davenport-Perth Community Choir), Syd Birrell (Peterborough Singers), and William Brown (Oriana) for their generous response!

Isabel Bernaus
(Conductor, Jubilate Singers and Common Thread: Community Choirs of Toronto)

1) Value: Choral singing is a way to make music in community. Choral music can be enjoyed by a wide range of people of all ages and cultures. It is a way to foster a sense of belonging and community and to provide an outlet for creative expression. Choral music can also help to bring people together from different backgrounds and cultures.

2) Coming up: Common Thread is presently celebrating its fifth anniversary. The repertoire for next season includes works by Schütz, Poulenc, and Britten, as well as some lesser-known works. We are also planning a performance of the Mozart Requiem, which is a beautiful and moving work.

3) Most satisfying: The most satisfying part of my job is when I see people engaged with the music and enjoying themselves. When a choir is able to connect with the music and make it their own, it is a truly joyful experience.

4) Most challenging: The most challenging part of my job is trying to balance the technical aspects of choral singing with the emotional and spiritual aspects. It is important to maintain the best possible sound, but it is also important to create a meaningful and inspiring performance.

Ivars Taurins
(Conductor, Tafelmusik Chamber Choir)

1) Value: Singing is one of the simplest and most direct paths to our innermost emotions. Around the globe, we sing to express joy or grief, in solitude or in multitudes. Music is present at the most meaningful occasions and events in our lives. It can be as intimate as a lullaby, or as public as a Welsh festival. It brings people together, whether it be in a place of worship, a concert hall, at a family gathering, around a campfire, or at a karaoke bar.

2) Coming up: This season includes a performance of Vivaldi’s Gloria, as well as works by Handel, Mozart, and Bach. We are also planning a performance of the Bach Mass in B Minor. There is something for everyone in our repertoire.

3) Most satisfying: The most satisfying part of my job is when I see an experienced musician confess that he had never sung such vibrant or expressive music.

4) Challenge: The most challenging part of my job is maintaining the best music possible, while also satisfying the expectation of the audience.

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British and the Ukraine among others. Jubilate’s season next year consists of great works by Puccini and Vivaldi and concerts of Catalan, Spanish, Finnish and Canadian music.

3) Satisfaction: Seeing people growing musically and personally is one of the most satisfying parts of my job. It satisfies me to facilitate learning at any musical level.

4) Challenge: A big challenge is finding a balance between the pursuit of musical quality and the quality of our choral community.

Ivars Taurins (Conductor, Tafelmusik Chamber Choir)

1) Value: Singing is one of the simplest and most direct paths to our innermost emotions. Around the globe, we sing to express joy or grief, in solitude or in multitudes. Song is present at the most meaningful occasions and events in our lives. It can be as intimate as a lullaby, or as public as a Welsh festival. It brings people together, whether it be in a place of worship, a concert hall, at a family gathering, around a campfire, or at a karaoke bar. Music, essentially an abstract
Ivans Taurins
Tafelmusik Chamber Choir
continued from page 31

form of expression, can stir real emotions within us. Its meanderings through time and space can, to quote Nicholas Brady, so “court the ear, strike the heart, and captivate the mind” as to be overwhelmingly palpable. When music is given a text it becomes doubly potent. We cannot underestimate the importance and value of music and, in particular, singing in the development of children. Musical training disciplines, strengthens and enriches the mind and body in ways that reach far beyond the obvious. It pains me to hear music educators in particular, thinking about singing and music and life. The challenge and joy for me as a conductor is to try, together with the singers I’m working with, to unleash the power of those specks of black ink on white paper so that singers and listeners alike can be moved, challenged and enriched.

Mark Bell
(Conductor,
Riverdale Youth Singers)

1) Value: First my thoughts as a chorister: Sheer joy... choral singing lifts my spirit. I have gone to rehearsals feeling tired and down and the experience of making choral music - working with a conductor and accompanist and working together with the members of the bass/baritone section and with the choristers in the other sections to create something beautiful is for me an experience of sheer joy. Choral singing requires a focussed individual effort in a group setting. Unlike practising the piano for a recital, rehearsing as a choir is an experience of the best of the communal human experience... a group of individual voices blending into one, unified sound. This kind of work takes personal perseverance and dedication to the outcome of the group... sometimes this requires individual practices at home so that the group experience comes together with greater intensity, style and beauty. The choral experience also requires a huge commitment to and trust in the conductor and in the group of singers to bring the music to life... to create beauty and to create an experience for the audience that is awesome and transforming.  

Secondly as a conductor (mainly of children/youth choirs): I have seen the transformation of the child that can occur through the choral experience. I have seen self esteem soar in a shy, unassuring chorister; unity of purpose and gentleness in the aggressive and seemingly uninterested chorister; pride and sense of goodness in the community in the discouraged and unsupported chorister.

2) Coming up: The Riverdale Youth Singers together with the Young Singers (Durham County - Anna Lynn Murphy, conductor) will be performing at the Ontario Legislature on April 28th at 12:00 noon for the launch of the Ontario Sings! concerts which will be taking place throughout Ontario in various communities on Saturday May 1st at 7:30 p.m. The Ontario Sings concert in Toronto will be presented by the Riverdale Youth Singers with our special guests, the Peterborough Children’s Chorus (PCC) on Saturday afternoon for the launch of the Ontario Sings! concerts which will be taking place throughout Ontario in various communities.

We are seeking young people, aged 6 through university age, who love to sing!

Winner of the BEST CHOIR award at the Toronto Kiwanis Festival, 2002-2004
And finalist in the 2004 CBC National Choral Competition

This Scarborough-based organization includes four choirs of differing levels of ability. Performances are held in the George Weston Recital Hall.

To book an audition or for more information, call 416-431-0790 or visit the website at www.bachorus.org
May 1, 2004 at 7:30 p.m. at St. John’s Presbyterian Church, 415 Broadview Avenue, Toronto. The Peterborough Children’s Chorus (Maureen Harris-Lowe, director) are visiting us as part of a choral exchange between the RYS and the PCC. Next season, we will mount our annual Holiday Concert in December 2004 and our annual Spring Concert in June 2005. Many other opportunities within the Riverdale community and around the GTA will certainly present themselves for the months between our annual concerts.

3) Satisfaction: Watching and hearing the transformation that takes place in the sound of the choir from the first rehearsal of a piece (especially a particularly challenging piece) to the dress rehearsal and final performance of a piece. This is communal joy and accomplishment. This is the best of the human spirit at work in creating beauty....

4) Challenge: Finding the right repertoire for a particular choir. Finding the pieces that will uplift, challenge, engage and motivate. Finding music that has a combination of text and music that will transform both the choir and the audience that will hear the choir. In finding the right music, finding that place within myself to listen to and encourage the sounds created by the choir into a communal creation of beauty.

Sue Crowe Connolly
(conductor, Davenport-Perth Community Choir)

1) Value: So much comes to mind, from many different angles; the joy of singing itself for so many people, a chance to express their love of music and its importance in their lives; being with other people who share that love; ... it builds community; and a chance for those who really love and want to sing and may be shy about singing solo!

2) Coming up: The Davenport Perth Community Choir will be performing in the production “Once a Shoreline” at Davenport Perth Neighbourhood Centre, 1900 Davenport Road, Toronto on the last two weekends of May. This is a collaboration of the Centre’s Arts for All project, community residents and professional artists & musicians. Next season the choir will likely perform again at the annual Black History Month celebration, and other such community events.

3) Satisfaction: It has been very satisfying to see the choir members really enjoying themselves, to

CONTINUES NEXT PAGE

Sue Crowe Connolly

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John E. Govedas, Accompanist

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AUDITIONS for next season are being held in early June

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(students entering grades 1 - 3) (students entering grades 7 - 12)
♫ Children’s Choir & ♫ Boys Choir
(students entering grades 4 - 6) (boys entering grades 7 - 12)

To schedule an audition, please call our Choir Manager at (416) 762-0657. For more information about The High Park Choirs, please visit our website at: www.highparkchoirs.org

JUBILATE SINGERS AUDITIONS

Director Isabel Bernaus leads a chamber choir with an eclectic, multilingual repertoire (Cuban, Argentinian, Japanese, Italian, Finnish; classical, traditional, contemporary), with a 3-concerts series and occasional community performances. Rehearsals are Tuesdays 7:30 pm at St. Leonard’s Church. Concert (Rutter, Poulenc) June 5 Eastminster United Church 310 Danforth Ave.

Auditions June 8, 6:00-10:00 pm at St. Leonard’s Church
25 Wanless Ave. (near Yonge & Lawrence)

E-mail John at johnriddell@sympatico.ca or call 416-686-7607 (evenings) to arrange a time: www.jubilatesingers.ca

Elmer Iseler Singers
Lydia Adams, Conductor

ANNUAL AUDITIONS
for its 2004-2005 season will be held in May.
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Orpheus Choir AUDITIONS

The Orpheus Choir and Artistic Director Robert Cooper welcome experienced singers in all voice parts to audition for the choir’s 2004-2005 40th Anniversary Season. Highlights include the Canadian premiere of John Rutter’s Mass of the Children, with the composer conducting; Vaughan Williams’ The First Nowell; Rossini’s Petite Messe Solennelle; Distler’s Dance of Death, and more.

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Call 416 530-4428 for more details and to book a June audition.
Sue Crowe Connolly  
(conductor, Davenport-Perth)  
continued from page 33

hear them begin to really listen to each other and sing as one, to gain confidence in their own abilities, and to have seen their contribution so well received by a packed house during this past Black History Month celebration at the Neighbourhood Centre.

4) Challenge: My own learning curve! I am an experienced vocal teacher and coach, and while this has been an asset to helping folks use their voices in a healthy way and being expressive with the songs, this is my first venture as "the" choral director. I don't think I need say more!

Syd Birrell  
(conductor, Peterborough Singers)

1. Value: The overall value of choral singing comes through making something much bigger than what is possible alone. An average singer joins with other average singers and produces something much greater than the sum of the parts. You come weighed down by the burdens of life, and having sung you leave with a song in your heart.

2. Coming up: Well, Peterborough Singers has reached the finals of the 2004 CBC Choral Competition, so on April 27th we shoot for first place. A few days later on May 1st we perform Haydn's Lord Nelson Mass along with Mozart's Great Mass in C Minor in Peterborough with full orchestra and a roster of international soloists.

Next season: Bach's St. John Passion, Dvorak's Stabat Mater, not to mention a concert with diva Natalie Choquette, a sizzling Christmas concert, and the good old Messiah.

3. Most satisfying: Taking aim at the greatest and most challenging of all choral works, the Bach B Minor Mass. Learning it, and then performing it to perfection to a packed house. A stunning life experience for all one thousand performers and listeners alike.

4. Most challenging: Returning week after week to face the crowds at Wednesday night rehearsals while my young eight year old son fought terminal cancer.

William Brown  
(conductor, The Oriana Singers)

1. Value: Recently in Japan, the government established new funding for every community in order to establish community based choirs. The reasoning is simple - those who sing in choirs are more productive members of society. Chorus America in the United States recently executed a nation wide survey and found that of all the art forms, there are more people than any other discipline singing in choirs. Aside from the usual singing in a choir promotes team work, discipline, and skill building; it has been shown that music is therapeutic for one's soul. In a society where the technology has increased the speed of life, it is comforting to know that choral music still enables us to enjoy process. We don't go from step 'A' to 'Z' in one fell swoop, we methodically enjoy steps 'A', 'B', 'C', 'D' etc. Choral singing is healthy for one's soul. Breathing patterns during singing contribute to the feelings of exhilaration, and decrease the chemical cortisol in our body, lowering stress.

2. Coming up: The Oriana Singers will compete in the Finals of the CBC Choral Competition on Tuesday, April 27th, 2004 in the Equal Voice - Female Category. On Saturday, May 8th, The Oriana Singers will compete in the Finals of the CBC Choral Competition on Tuesday, April 27th, 2004 in the Equal Voice - Female Category. On Saturday, May 8th,

TAKE ACTION PAGE 36

WWW.THEWHOLENOTE.COM  MAY 1 - JUNE 7 2004
is a small chamber choir currently in its 12th season. The choir performs a variety of unaccompanied music in concert.

The choir invites applications by conductors for the 2004-05 season for the position of Artistic Director.

Please send CVs with a letter of application to Choir President Jessica Graham at 78 Hallam St, Toronto, ON, M6H 1W8. We welcome inquiries at crinmillion@hotmail.com or by phone at 416-536-2606 ext. 2.

Singers interested in joining us for the 2004-05 season are welcome to contact the choir as well!

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Contact Choir President Phil Jones at 416-410-2254 or e-mail us at info@twmvc.com for more details. For information on the choir see: http://www.twmvc.com

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VIVA! Youth Singers of Toronto is now holding auditions for next season!

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University of Toronto MacMillan Singers
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Mario Bernardi
Helmut Rilling conducting Bach’s Cantata 140 Wecket auf, ruft uns die Stimme

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416-872-4255 www.roythomson.com

William Brown
(conductor, The Oriana Singers) continued from page 34

8pm, Grace Church on-the-Hill, the choir will present ‘Children’s Voices’, an evening featuring 13 new commissions using poetry from the 2003 Toronto District School Board Urban Voice Poetry Contest. Six Canadian composers have been commissioned by the choir - Stephen Chatman, Eleanor Daley, Ruth Watson Henderson, Donald Patriquin, Irina Raminish and Mark Sirett. The TDSB students have been invited to recite their poem prior to the debut. On Saturday, May 15th the choir will present a concert in honour of the United Church 200th Anniversary celebrations. On Monday, June 7th, The Oriana Singers perform at the launch the 2004 Urban Voices Poetry Winners. In the 2004 - 2005 concert season, the choir will record its 2nd commercial compact disc featuring Christmas music, travel to both Barrie and Kingston to participate in concert events, and unveil a new branding (logo and word) for the organization.

3. The most satisfying part of the job is to see the collective membership join forces to create a beautiful finished product. Countless hours of rehearsal time culminate with performances of choral excellence that provokes a passionate response to the power, beauty and joy of song. This is the choir’s mission statement! When the chorister and audience are both touched somehow by the music, the power of choral music speaks for itself. Our audiences have come to expect programme variety, and expect to hear multiple colour palettes in any one performance.

4. The most challenging part of the job is to be secure in one’s choral philosophy. We are split down the middle in Canada with the British choral traditions vs. the American choral traditions. With a women’s choir, the issue of vibrato always is highly controversial. Vibrato is a natural element of the voice; it if is removed, so too is the warmth of tone. Use of vibrato to add colour and warmth to the sound is perceived by many in the choral community to cause pitch fluctuation. There is a constant debate with this issue. Women’s choirs who sing without vibrato, or use white tone ultimately remove the quality from the voice that is distinctive, real, and healthy.

Over the coming months, we'll continue exploring some of the many issues that are raised by these six thoughtful conductors. In the meantime, try to get to a choral concert this month and do consider joining a choir!

Larry Beckwith

Ontario’s only instrumental ensemble dedicated to accompanying choirs"
If you've got a dream to sing, you'll find a choir to sing in, right here. I'm a big advocate for choral singing and have witnessed how profoundly the simple act of getting together with others to make music builds community and raises the spirits of that community. A choir can make a meaningful difference in the lives of its singers and its audience.

There is so much fantastic repertoire for choirs, from the great oratorios and passions of Handel, Elgar, Mendelssohn and Bach to the remarkable music being written today in our midst by a stunning array of first-rate Canadian choral composers, including R. Murray Schafer, Ruth Watson Henderson, Harry Freedman, James Rolfe, Eleanor Daley, Stephen Hatfield and countless others.

Southern Ontario is blessed with exceptionally talented choral conductors. See my interview with a cross-section of them on page 32. And one doesn't have to stay with the Western classical choral tradition. As you would imagine in such a leading multicultural city as Toronto and its surrounding area, there is truly a choir out there to suit a wide variety of tastes.

As you read on, please consider getting involved in a choral community, if you have even the slightest interest. If you can't sing, you can learn! If you're inclined to offer your services as a volunteer in another capacity, such as ticket-taking, envelope-stuffing, setting up chairs, sitting on a Board of Directors, book-keeping, etc., I can assure you that the vast

Most choirs are SATB, auditioned adult choirs unless listed in one of these special categories. Choirs are also broken down by region on the next page.

**NON-AUDITIONED CHOIRS**

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<thead>
<tr>
<th>City</th>
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<tr>
<td>Hamilton</td>
<td>Camerata Chorus</td>
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<td>Hamilton</td>
<td>Helen Bricker Choral Society</td>
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<td>Oakville Community Choral Society</td>
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<td>St. Andrew's Anglican Choir</td>
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**CHILDREN'S AND YOUTH**

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**SACRED MUSIC AND CHURCH CHOIRS**

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<td>Blessed Trinity Church</td>
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<td>Bloor Street Gospel Choir</td>
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<td>Dublin Street United Church Choir</td>
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<td>Fonthill Heights United Church</td>
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If you see a choir description that catches your imagination, look to see if they are performing this month and go and hear them. If you're still interested, call them up and book an audition! If you've got "a dream" to sing, you'll find a choir to sing in.

**WHOLENOTE'S ANNUAL CHORAL CELEBRATION**

**Introduction by Larry Beckwith**

What I really want to say is this: the world is an uncertain place and if we're not careful, we can fill ourselves with anxiety or isolate ourselves with solitude, sedentary pursuits. Choral singing has made me a better person, I would swear to it anywhere.

The transcendent experience of breathing in, breathing out and assigning pitch, duration, text, etc. without an instrument, just my natural voice and doing this alongside friends; well, there truly is no better feeling. I recommend it highly and stress that an aptitude for music is not necessarily a prerequisite.

**CATEGORIES OF CHOIRS**

Most choirs are SATB, auditioned adult choirs unless listed in one of these special categories. Choirs are also broken down by region on the next page.

- **NON-AUDITIONED CHOIRS**
- **CHILDREN'S AND YOUTH**
- **SACRED MUSIC AND CHURCH CHOIRS**

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[May 1 - June 7 2004](#)
CATEGORIES, continued

LARGE ADULT CHOIRS over 100 voices
Amadeus Choir
Hart House Singers
High Park Choirs of Toronto
Kitchener-Waterloo Philharmonic Choir
North Metro Chorus
Open Voices Community Choir
Sacred Music Society
St. James' Cathedral
Toronto Choristers
Toronto Classical Singers
Toronto Mendelssohn Choir

PROFESSIONAL AND SEMI-PROFESSIONAL CHOIRS
Amadeus Choir
Canadian Singers
Elmer Iseler Singers
EloRa Festival Singers
Exultate Chamber Singers
Healey Willan Singers (Youth)
Mississauga Choral Society
Nathaniel Dett Chorale
St. James' Cathedral (Singers)
Tallis Choir
Telfmusik Chamber Choir
Toronto Mendelssohn Choir
William Byrd Singers

WORLD AND TRADITIONAL
Canadian Celtic Choir
Common Thread Community Chorus of Toronto
Coro San Marco
Counterpoint Chorale
Darbazi
Echo Women's Choir
Kornitas Choir
Lachan Jewish Chamber Choir
Megacity Chorus
Nathaniel Dett Chorale
Shchevchenko Ensemble
Toronto Welsh Male Voice Choir
Toronto Swedish Singers
Ukrainian Bandurist Chorus
Vesvitinka Choir

CHOIRS BY REGION

705 AREA CODE
Cellar Singers
King Edward Choir
Peterborough Singers
Sound Investment Community Choir

905 AREA CODE
(BEST, NORTH, EAST)
Bach Elgar Choral Society, (W)
Blessed Trinity Choir, (N)
Brampton Festival Singers, (W)
Burlington Civic Chorale, (W)
Canterbury Chorale of York Region, (N)
Centenary Senior Choir, (W)
Choral de Lites, (E)
Durham College Community Choir, (W)
Hamilton Youth Choir, (W)
John Leaing Singers, (W)
Milton Choristers, (W)
Mississauga Children's Choir, (W)
Mississauga Choral Society, (W)
Mississauga Festival Youth Choir, (W)
Northumberland Orchestra and Choir, (E)
Oakville Children's Choir, (W)
Oakville Choral Society, (W)
Peel Choral Society, (W)
Upper Canada Children's Chorus, (N)
Uxbridge Chamber Choir, (E)
Village Voce, (E)
York Highlands Chorus, (N)

519 AREA CODE
Amabile Choirs of London
Arcady
Canadian Celtic Choir
Dublin Street United Church Senior Choir
Elora Festival Singers
Georgian Bay Children's Choir
Guelph Youth Singers
Intermennonite Children's Choir
Kitchener-Waterloo Philharmonic Choir
London Pro Musica
Northumberland
Rainbow Chorus Waterloo/Weston
Schneider Male Chorus
St. George Pro Musica
St. Mary's Children's Choir and Festival Youth Singers
U. of Waterloo Choirs

613 AREA CODE
Hastings and Prince Edward
Children's Choir
Open Voices Community Choir

Ten Thousand Voices

Alexander Singers
AS started out as a summer choir under the direction of Angelo Hawleshak in 1987, and has evolved to reach quasi-professional status. Its strong educational mandate helps many to become better performers. Productions have included Gershwin operettas as well as Die Fledermaus, Sweeney Todd, Fiddler on the Roof, and recently The Most Happy Fella at the Leah Posluns Theatre. Each December, a concert of choral music is presented at the Celebration Presbyterian Church in North York. Anyone can join the weekly rehearsals for the winter choir in September.
info@alexandersingers.com
Angelo Hawleshak: 416-787-7338
www.alexandersingers.com

All the King's Voices
AKV is a mixed-voice community choir dedicated to giving amateur singers an opportunity to experience the joy of singing works from a wide variety of choral genres. The choir's founder and conductor, David J. King, assisted by a highly trained accompanist and section leaders, provides professional leadership. Sight Singing Courses are offered annually to help choristers improve their musical skills. Please see our ad on the Choral Scene Page 32. Next season's concerts include Here We Came - A-Caroling, November 27th, Christmas for Kids, Dec. 12th, Songs from the Heart, Feb. 28th, and Great Choruses, May 14th. Rehearsals on Tuesdays 7:30 - 10:00 pm at Willowdale United Church, 349 Kennedy Avenue, Toronto. allthekingvoices@canado.com
David King: 416-225-2255
www.allthekingvoices.ca

Amadeus Choir
The Amadeus Choir is a 100-voice, semi-professional, Choir-in-Residence at the Toronto Centre for the Arts. Lydia Adams is the Conductor and Artistic Director. The choir rehearse Tuesday evenings in the Don Mills Road/Lawrence Avenue area. This 30th season includes a four-concert series, single performances, run-outs and recording sessions, and features the Bach Mass in B Minor, as well as works by Mozart, Walton and Eleanor Daley often with orchestral accompaniment. Membership is by audition, held in May/June for 2004/2005.
amadeuschoir@idirect.com
Judith Young: 416-446-0188
www.amadeuschoir.com

Anno Domini Chamber Singers
ADCS was established in 2000 as a chamber choir dedicated to artistic excellence through the performance of sacred choral music. We are a dedicated and enthusiastic group of 18 choristers, emanating from a variety of backgrounds. We perform in concert three to four times per year as well as singing at charity events. We rehearse on Monday evenings at Holy Name Church (near Pope subway station). If you are an experienced chorister with good sight reading skills, a passion for sacred music and are looking for a more intimate choral experience, please call us for an audition.
davidjad@sympatico.ca
David Jatlic: 416-696-0093

Annex Singers of Toronto
Annex Singers welcomes additions to the choir - no auditions required. We meet weekly, Mondays at 7:30 pm at St. Thomas Anglican Church, 383 Huron Street and perform three concerts annually. No practices during June, July or August.
marebritton@sympatico.ca
Mare Britton: 416-532-9886

Arcady
Arcady is an ensemble dedicated to the recording and performance of the music of Ronald Beckett. The choir has

Www.thewholenote.com
May 1 - June 7 2004
established a reputation for its energetic and imaginative performances of early music. It combines outstanding young Canadian performers, mostly performance majors or recent graduates, with established professional instrumentalists and singers. It offers between 20 and 30 performances in Toronto and Southwestern Ontario each year, with programs ranging from flute and piano duos to full choral-orchestral performances, has appeared on TVO’s On Stage at Studio 2 and is heard frequently on classical radio.

info@arcady.ca
Ronald Beckett: 519-426-3185
www.arcady.ca

BACH CHILDREN’S CHOIR AND BACH CHAMBER YOUTH CHOIR
BCC consists of 200 auditioned singers in choirs at differing levels of ability - three treble choirs for children aged 6-15 and an SATB choir for changed voices and girls aged 16 and up. Each choir rehearses weekly in east Scarborough. All choirs perform twice yearly at the Toronto Centre for the Arts and appear regularly as a guest choir for many Toronto events. Each choir participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. The choir will release their fourth solo CD later this year. Founder and Music Director Linda Beaupré is well-known throughout Toronto as a guest conductor and clinician.

bachchildrenchorus@bellnet.ca
Jane Greenwood: 416-431-0790
www.bachchorus.org

BACH ELGAR CHORAL SOCIETY
An integral part of the Hamilton-Wentworth music scene since 1965, and currently directed by Ian Sadler, the choir is composed of accomplished amateur singers from Hamilton and area. The Bach Elgar has performed Canadian premiers of the Verdi Requiem, Gorecki’s Miserere and Mahler’s Resurrection Symphony. Past venues include Roy Thomson Hall in Toronto, Brandon’s Sodenzer Centre, and the Boris Brott Summer Festival. The choir enjoys frequent guest appearances with the Hamilton Philharmonic Orchestra. Rehearsals are held every Tuesday evening. There are four major concerts each year as well as choral workshops and other events. Auditions are held in May and September. Join us in celebrating our 100th anniversary.

bachelor@sympatico.ca
505-527-5395
www.bachelgar.com

BLESSED TRINITY CHOIR
BCC, led by conductor Julia Iacono-Hauser, has been performing a wonderfully broad repertoire since 1970. In addition to Sunday Mass and other liturgical celebrations, the choir has recorded, toured and sung throughout Italy including High Mass in St. Peter’s Basilica, a City of Rome Concert and various Ontario and Quebec churches. Its 45 members enjoy performing in nursing homes and other communities and joining with other choral groups for fundraising. Open auditions September and January at Thursday evening rehearsals in the Parish Hall, 3220 Bayview Avenue (at Finch).

marieq@sympatico.ca
erichaus@enoreo.on.ca
Julia Iacono-Hauser: 416-226-0262

BLOOR STREET GOSPEL CHOIRS
BSGC is a non-denominational, non-auditioned community choir, directed by Ian Crowley. Rehearsals are Monday evenings from 7:30 - 9:30, at Bloor Street United Church (BSUC), 300 Bloor St W. Active from September to May, performs two concerts each year along with other occasional events. Founded in 1997, the Chorus is a project of the Worship Committee at BSUC. Chorus members need not belong to BSUC or any other church. We welcome a variety of spiritual perspectives. Our repertoire is based on gospel anthems, popular music, and traditional African music.

ian.crowley@sympatico.ca
Ian Crowley: 416-406-2929

CALVIN CHOIR
Calvin Choir is a dedicated group of 33 singers who rehearse Thursday evenings and sing every Sunday evening at 11:00 am at Calvin Presbyterian Church, Delisle Avenue at Yonge & St. Clair, Toronto. We have two CD recordings and give concerts regularly, and have toured Ontario, Newfoundland and Scotland. Choristers require excellent musical skills in sight reading, voice production and ensemble singing. We sing primarily TTBB music for men’s voices and occasional SSA repertoire for women. Stephanie Martin is Director of Music.

zmarin@calvinpc.com
Stephanie Martin: 416-923-9030
www.calvinpc.com

BURLINGTON CIVIC CHORALE
Founded in 1986, this 30 voice SATB community choir under the music direction of Dr. Gary Fisher presents an exciting variety of classical, baroque and operatic concerts throughout the year. The choir's repertoire is often accompanied by professional soloists and a chamber ensemble of area musicians. There are three main concerts each year with the addition of a fourth concert planned for the 2004-2005 season. Auditions in September and January, open to men and women, 18 years and over, who have some sight-reading ability. Rehearsals are Tuesday evenings from 7:15 pm to 9:30 pm at St. Christopher's Anglican Church, Guild Line, Burlington.

staff@stchristophersburlington.com
Marie Leone: 905-549-5897
www.stchristophersburlington.com

BURLINGTON SYMPHONY ORCHESTRA
The Burlington Symphony Orchestra is a semi-professional orchestra with a typical subscription series of nine concerts, with a variety of programming ranging from well-known favorites to world premieres. The orchestra was founded in 1982 and is supported in part by the Town of Burlington, Burlington Arts Council, the Canada Council, the Ontario Arts Council and the EZONIC Foundation. The orchestra is known for its dynamic and innovative programming and for the high level of musicianship of its members. It is committed to the promotion of new music and to the inclusion of a wide variety of repertoire.

www.burlongsymphony.org

BURLINGTON TALENTED CHILDREN’S CHOIR
Burlington Talent Children’s Choir is a community-based, non-auditioned children’s choir. They rehearse Thursdays from 4:30-5:30 pm at St. Mary’s Catholic School, 1010 Main Street South in Burlington. The choir performs throughout the year in concerts and recitals. The choir is led by Musical Director, Peter Patterson.

www.btcc.ca

BURLINGTON WOODWIND QUARTET
The Burlington Woodwind Quartet was founded in 1979 by Bryan Klaassen, Roger Lavoie and Len Bishop. The quartet, made up of four woodwind players, presents concerts as a quartet and as soloists with the Burlington Symphony Orchestra and the Burlington Civic Chorale. The Burlington Woodwind Quartet is dedicated to the promotion of chamber music and has performed in many concerts throughout Canada.

www.burlingtonwoodwinds.com

BURLINGTON YOUTH ORCHESTRA
The Burlington Youth Orchestra was founded in 1987 and has since become a recognized and highly respected orchestra. It is comprised of the top 80 young musicians from the Burlington area. The orchestra performs a wide variety of concerts each year and has a reputation for performing challenging repertoire.

www.burlingtonyouthorchestra.com

BURLINGTON YOUTH CHORUS
The Burlington Youth Chorus is a non-auditioned choir for high school students in grades 9-12. The choir is led by Music Director Kim McCann. The choir performs a variety of concerts each year and has a reputation for performing challenging repertoire.

www.burlingtonyouthchorus.com

BURLINGTON YOUTH STRINGS
The Burlington Youth Strings is a non-auditioned string orchestra for high school students in grades 9-12. The orchestra is led by Music Director Kim McCann. The orchestra performs a variety of concerts each year and has a reputation for performing challenging repertoire.

www.burlingtonyouthstrings.com

BURLINGTON YOUTH WIND ORCHESTRA
The Burlington Youth Wind Orchestra is a non-auditioned wind orchestra for high school students in grades 9-12. The orchestra is led by Music Director Kim McCann. The orchestra performs a variety of concerts each year and has a reputation for performing challenging repertoire.

www.burlingtonyouthwindorchestra.com

BURLINGTON YOUTH ENSEMBLES
The Burlington Youth Ensembles are a group of four non-auditioned ensembles for high school students in grades 9-12. The ensembles are led by Music Director Kim McCann. The ensembles perform a variety of concerts each year and have a reputation for performing challenging repertoire.

www.burlingtonyouthensembles.com

BURLINGTON YOUTH ORCHESTRA AND CHORUS
The Burlington Youth Orchestra and Chorus is a non-auditioned orchestra and choir for high school students in grades 9-12. The orchestra and choir are led by Music Director Kim McCann. The orchestra and choir perform a variety of concerts each year and have a reputation for performing challenging repertoire.

www.burlingtonyouthorchestraandchorus.com

BURLINGTON YOUTH CHAMBER ORCHESTRA
The Burlington Youth Chamber Orchestra is a non-auditioned chamber orchestra for high school students in grades 9-12. The orchestra is led by Music Director Kim McCann. The orchestra performs a variety of concerts each year and has a reputation for performing challenging repertoire.

www.burlingtonyouthchamberorchestra.com

CAMPBELL HALL CHOIR
Campbell Hall Choir is a 35 voice SATB choir, under the direction of Carol Barbour. The choir has been performing in intimate settings throughout Canada and the United States since its formation in 1981. The choir is known for its energetic and imaginative performances and has built a reputation as a cutting-edge choral ensemble. The choir has released three CDs and has appeared on national radio and television. The choir is committed to the performance of new music and has commissioned works by leading composers.

info@campbellhallchoir.ca
Carol Barbour: 305-450-5859
www.campbellhallchoir.ca

CANADIAN CHILDREN’S OPERA CHORUS
In its 35th season, the CCOC consists of five choruses: Principal (ages 10 - 16), Youth (ages 14 - 19), Apprentice II (ages 9 - 11), Apprentice I (ages 7 - 9), and Ruby (ages 5 - 7). It is the only permanent children’s opera chorus in Canada to regularly commission and produce operas for children. The programme prepares young people for the complex, vibrant world of opera, while offering excellent musical and dramatic training. Members regularly perform with the Canadian Opera Company, and throughout the GTA. Rehearsals take place weekdays after school in the downtown area. Auditions in May/June. Artistic Director: Ann Cooper-Gay.

info@canadianchildrensopera.com
Terris Russell: 416 386-0467
www.canadianchildrensopera.com

CANADIAN SINGERS
The Canadian Singers is a semi-professional vocal group of eight experienced singers who perform a repertoire of all-Canadian music from folk to pop to serious choral works under the direction of Conductor Harvey Paterson. The Singers have performed in Roy Thomson Hall, the Skydome, Markham Theatre, Hart House and Nathan Phillips Square with such artists as Liza Boyd, Mark DuBois, Johnny Cowell and Dave Broadfoot. The Singers rehearse on Tuesday nights and from time to time search for replacements. The Singers are all adept at sight reading, are comfortable with all musical styles and have consi-
Ten Thousand Voices

derable experience performing on stage.
thecanadiananglers@ca.inter.net
Harvey Patterson: 416-239-5821
www.thecanadiananglers.com

Cantabile Chorale of York Region
Cantabile Chorale is a 40-voice mixed adult choir founded in 1973 by Robert Richardson that gives about ten performances a year, mainly in southern York Region. The choir has a broad repertoire embracing classical and contemporary works, both sacred and secular, and frequently performs with other local musical ensembles. Membership is by audition and new choristers are always welcome.

Kelly Galbraith: 416-236-1522

Cellar Singers
The Cellar Singers, directed by Albert Greer, are in their 36th year. They present four major concerts each season (two are repeated in the Huron-Muskoka area. Performances include complete traditional oratorias, with professional vocal soloists and orchestras; shorter works and Canadian compositions. The eighty members, chosen by audition, rehearse weekly for three hours. Accompanist is Blair Bailey. The choir has participated in many special performances and toured internationally. Their second CD will be released this fall. As well we are volunteering for some organizational duties, all choristers participate in fundraising.
mjarvis@esevle.net
Jan Jarvis: 705-326-2619
www.cellarsingers.com

Centenary Senior Choir
The CSSC sings weekly services and presents regular concerts from September to June. The choir collaborates with Hamilton Philharmonic Youth Symphony, Harlequin Singers of Hamilton, Glen Haven Youth Choir of Mississauga, the Salvation Army Temple Band and guest festival choir for the annual Anglican Festival in Grimsby. Our Choral Scholarship program established by Mr. James Morrow enables up to 5 students per year the opportunity to sing while continuing their secondary and or post secondary education. Shawn Grenke is the Minister of Music.

A Musical Theatre
Choralairs is a forty member, non-profit volunteer choir performing for the infirm and senior’s home and community. The choir rehearses Wednesday afternoons, 4:30 to 6:30 pm. Our annual concert is held in March and June with intake of new members in September.

Cantores Celestes Women’s Choir
Founded fourteen years ago this 40 voice women’s choir produced three CDs to terrific reviews, performed live on CBC Radio, and performs for audiences of over 600 plus. The choir always donates some of the proceeds of their concerts to local charities. The choir does not rely on government grants to subsidize its activities; audience attendance and corporate sponsors are truly responsible for the continuing success of this highly trained and enthusiastic choir directed by Kelly Galbraith. Repertoire includes von Bingen, Pergolesi, Vivaldi, Faure, Handel, contemporary Canadian & American composers, Gospel and Celtic music.

Rehearsals are held on Tuesday evenings from 7:00 to 9:00 pm at Runnymede United Church in Bloor West Village from September to May.
sing@www.cantorescelestes.com
Kelly Galbraith: 416-239-1522
www.cantorescelestes.com

Choirs of the Church of Saint Mary Magdalene
The CCSMM are comprised of two distinct groups: The Ritual Choir, which sings plainchant from the sanctuary, and The Gallery Choir, which sings unaccompanied polyphony. The choirs are especially known for their interpretation of the compositions of Dr. Healey Willan. The choirs rehearse Thursday evenings for the hymns, Missa Brevis, and motet sung at the 11 am Sunday Mass and occasional concerts. The choir welcomes new members. Please contact the choir director Dr. Willis Noble or Ms. Young to arrange an audition.
smmkchorus@interlog.com
Judith Young: 416-493-6421
www.saintmarymagsdalene.ca

Choral de Lites
Choral de Lites is an exciting musical organization for young people from the Port Perry and surrounding areas, led by music director Janet Stachow. Founded in 2001, this 30-member group consists of two choirs — Intermediate (Grades 3-6) and Senior (Grades 6+) organized according to musical ability and experience. Theory instruction and sight-singing provide a firm foundation for this first-class group who perform at community events and workshops/festivals, in addition to their regular concert series. A Musical Theatre Program is offered this year. They rehearse after school on Fridays. Auditions in June for upcoming season.

The Junior Choir is led by Stephanie Martin and currently has about a dozen girls and boys, aged 7 – 14. This group rehearse Wednesday afternoons, 4:30 to 5:30 pm, and sings once or twice a month at the 9:15 am Eucharist, and on other special occasions.
bkhill@christchurchdeerpark.org
Bruce K. Hill: 416-920-5211 x28
www.christchurchdeerpark.org

Common Thread: Community Chords of Toronto
Common Thread is a 70-voice non-audition choir conducted by Isabel Bernau, promoting community and social justice through a repertoire based in multicultural folk music traditions. We welcome singers from a wide range of musical experience and cultural backgrounds. Rehearsals are Wednesday 6:45-9:30pm at Cecil Community Centre (Spadina & College) September through May. Our season includes two small concerts plus two performances of a full length concert at the end of May. Orientation and vocal placement sessions for those on our waiting list are held in March and June with intake of new members in September.
tchors@interlog.com
Angeline Miholic: 416-410-5022
www.interlog.com/ tchors/

Consort Caritatis
Consort Caritatis is Canada’s only choir donating proceeds from recordings and concerts to charities. Since its inception in 1994, Consort Caritatis has raised more than $219,000 for a variety of humanitarian causes. CC is an amateur mixed choir of variable size, made up of singers from across Canada and directed by Howard Dyck. The choir rehearses periodically for special projects and tours, such as the 1992 International Choral Festival and the 1993 Benjamin Britten Celebration. CC has toured Europe, the Baltic countries and China performing major choral works with orchestras by Mozart, Brahms, Verdi and Beethoven.
consortcaritatis@bellnet.ca
Diane English: 416-977-2045
www.consort-caritatis.ca

Christ Church Deer Park
Christ Church Deer Park is a large, dynamic Anglican parish at 1570 Yonge St., at Heath, just north of St. Clair. It features the three-manual 1982 Karl Wilhelm tracker organ.
The Senior Choir is mixed choir of 25-30 voices, led by eight professional singers, in its seventh year under the direction of Organist and Director of Music Bruce Kirkpatrick Hill. They sing the best of Anglican liturgical music every Sunday morning at 11:00, with concerts and other special events throughout the season, September to June. They rehearse Thursday nights. 7:30 to 9:00 pm.

www.christchurchdeerpark.org
www.christchurchdeerpark.org

The Wholenote
May 1 - June 7 2004
http://www.wholenote.com

WWW.THEWHOLENOTE.COM
**Coro San Marco**

Coro San Marco promotes Italian and Italo-Canadian music, in about 10 concerts a year. Its most prestigious recent performances by invitation are: Toronto 2008 Olympic bid Gala Concert at Roy Thompson Hall; National exhibition events “Italian Presence” at Ottawa's Museum of Civilization. CSM initiated the annual Multicultural Choral Concert: “Singing Together”. It holds regular concerts with the Ethrip Alliance Orchestra. In the spring of 2004 it released a historical CD: Farewell/My Homeland, a collection of Italian migration songs. Rehearsals: Friday 8 -10 pm at Humber/Sheppard Community Centre, 3100 Weston Rd.

corosanmarco@cez.com

**Darbazi**

Darbazi is currently an eight-member, Toronto-based, vocal ensemble based in the music ministries of Dublin Street United Church, Guelph, Ontario. The choir performs every Sunday (10:30 am), and at frequent special events throughout the year (September through June). We rehearse in the 130-year-old sanctuary every Thursday evening, from 7:30 - 9:30 pm. Admission to the choir is open to anyone who desires it (without audition), and the repertoire ranges from the Renaissance to the present day. At present, this SATB choir consists of 36 members.

johnnye@rogers.com

**Conference**

In September 2001 a small group of singers gathered to develop the art of Eastern European, French and other traditional cultural song. The choir of 25 energetic and devoted singers performs three concerts a year in December, March/April and June. December performances are enhanced with our featured Counterpoint String Players. Throughout the early years of progress Counterpoint Chorale has performed with special acclaim under its current founder and conductor, William Wolschuck. Entering its fourth season, Counterpoint continues to delight audiences with selections ranging from Renaissance to Contemporary, singing in wide variety of foreign languages. Rehearsals Tuesdays - 6:45 - 9:00 pm. Location: Downtown Centre, St. Vital's Institute, 620 Spadina at Harbord.

counterpointchoral@hotmail.com
William Wolschuck: 416-253-4674
www.counterpointchoral.com

**Dublin Street United Church Senior Choir**

Senior Choir: This senior choir is the principal musical ensemble in the music ministries of Dublin Street United Church, Guelph, Ontario. The choir performs every Sunday (10:30 am), and at frequent special events throughout the year (September through June). We rehearse in the 130-year-old sanctuary every Thursday evening, from 7:30 - 9:30 pm. Admission to the choir is open to anyone who desires it (without audition), and the repertoire ranges from the Renaissance to the present day. At present, this SATB choir consists of 36 members.

sevstewart@aol.com
Susan Stewart: 416-752-3860
www.eastyork.org/echoir.html

**Echo Women’s Choir**

Echo is a 70-voice community choir, open to women from all walks of life. ECHO sings each Tuesday night at Holy Trinity (beside the Eaton Centre), performs at city-wide grass-roots events, and their own concerts in December and May. ECHO aims to build a strong, varied and vibrant culture and community through song. ECHO is a non-auditioned choir co-led by Becc Whitley and Alan Gasser. There is currently a waiting list. Repertoire encompasses music from village singing traditions from around the world as well as newly commissioned music. Membership fees and concert tickets are sliding scale. ECHO’s spring concert, Make Melody, is May 9 at 3pm at Holy Trinity.

info@echowomenschoir.ca
Becca Whitley: 416-537-2528
www.echowomenschoir.ca

**Elmer Iseler Singers**

EIS is a twenty-voice professional chamber choir based in Toronto. Founded in 1979 by the late Dr. Elmer Iseler and now under the artistic direction of the acclaimed Lydia Adams, the Singers are known for their flawless technique and wide interpretive range. They are highly valued for their contributions to master classes and workshops for schools and community choirs. The Singers are the professional Choir-In-Residence at the University of Toronto’s Faculty of Music. Annual auditions are held in April/May (call 905-898-1889). Weekly rehearsals, a Toronto concert series, touring and recording make the Elmer Iseler Singers one of Canada’s most illustrious choral ensembles.

info@elmeriseleringers.com
Jessie Iseler: 416-217-0557
www.elmeriseleringers.com

**Durham College Community Choir**

Durham College Community Choir - I.C. Coolen directs this mixed voice community concert choir based at Durham College—University of Ontario Institute of Technology in Oshawa. As a non-audition choir, it welcomes all people 16 years of age and older who love to sing and wish to sing, and aims to provide them with a joyous, educational and enjoyable music making experience. In collaboration with professional guest musicians, it performs two concerts each year: Handel's Messiah in late November and a secular program in early May. In advance of each concert, weekly rehearsals occur Mondays, 7:30 - 9:30 pm, in Room C-113 of the Durham College—UOIT Mein Campus in north Oshawa.

jcoolen@hotmail.com
Carolyne Johnston: 905-569-0598

**DCATCHORUS**

CAT is a non-audition choir consisting of more than sixty women and men performing a broad repertoire of songs ranging from Broadway favourites to folk, from pop to traditional, all in six part harmony. The choir is under the professional direction of Mr. Ted Key. The chorus has been entertaining audiences for the past ten years and has a performance schedule of twelve to fifteen shows per year. Rehearsals are 7:30 - 10:00 pm Wednesday evenings at Estonian House, 583 Broadview Avenue, Toronto.

jcoolen@hotmail.com
Carolyne Johnston: 905-569-0598

**Easy York Choir**

This choir, which young, was founded by Stephanie Beames-Piercey and began life as a chamber choir. Members (35 -40) meet Tuesdays from 7:30 to 10:00 pm at Prestige-Woodbine United Church (near St. Clair and D’Connor). The choir is open to those with some choral experience who are asked to audition but we also look for members with potential as well as ability. Our season is from September to May and includes four concerts. Our repertoire includes everything from Mozart’s requiem to Broadway selections. The choir is conducted by William Graham and accompanied at the piano by Sharon Andrews. Do join us. Lakes a “good read” we are a “good sing”.

sevstewart@aol.com
Susan Stewart: 416-752-3860
www.eastyork.org/echoir.html
Ten Thousand Voices

ELORA FESTIVAL SINGERS
The Elora Festival Singers, founded by Noel Edison in 1980, is the principal vocal ensemble for the Elora Festival. The 24-voice professional choir performs regularly in Elora and Toronto and choristers rehearse weekly near Guelph. The EFS is also the core of the Toronto Mendelssohn Choir and the Mendelssohn Singers. Next season will highlight the Singers touring western Canada and recording for NAXOS. Auditions will be held Monday, May 17th, 2004 at Yorkminster Park Baptist Church. Singers need to prepare an art song or aria from an oratorio. An accompanist will be provided.
info@elorafestivalsingers.org
Emily Dow: 519-846-0331
www.elorafestivalsingers.org

ENSEMBLE TRIPTYCH
Ensemble Tryptych enters its fourth season in 2004/5 under the direction of Lenard Whiting, performing music from renaissance to contemporary in 3 concerts a year, as well as joining Tryptych in their opera in-concert performances. This mixed choir of 20-30 singers rehearses at North Central Trinity Presbyterian Church, 2737 Bayview and is open to all singers. Repertoire includes chorales, opera and smaller works including 20th century composers. We hear auditions throughout the year, but must take place in the beginning of concert season. Rehearsals: Tuesdays-September-May 7:30-9:30 pm.
info@tryptych.org
Lenard Whiting: 416 762 6077
www.tryptych.org

ETOBICOKE YOUTH CHOIR
Music Director Louise Jardines helps develop the musical skills of the 50-60 members, (ages 5-17, male and female), by inspiring artistic performance, and making music fun. Choristers are also encouraged to enhance self-discipline, self-confidence, and self-reliance while sharing their talents. Rehearsals are Tuesday evenings at Humberside United Church, 1447 Royal York Road, from September to June, with 2 main concerts, various community performances, and a Cabaret featuring individual choristers. Fall and Spring Workshop Weekends provide intensive rehearsing and bonding. Entry by simple audition in January and June.
2jardines@sympatico.ca
Gloria MacLean: 416 742-3949
www.etobicokeyouthchoir.org

EXULTATE CHAMBER SINGERS
Over a 23-year history, the Exultate Chamber Singers has garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1982 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its 21 members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire. Exultate’s third CD, The Present Time, was released in 2001. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group.
exultata@on筮.amb.com
Kelly Baxter Golding: 416-371-9229
www.exultate.on.ca

WEST LAWN HEIGHTS UNITED CHURCH SENIOR CHOIR
FH Senior Choir has a current roster of 31 choristers. The high school/college age choir meets on Mondays at 7:30 pm and is conducted by Linda Hawkins, with Linda Macfarlane as accompanist and Eleanor Daley as music director. FH S.C. was established in 1979. Repertoire consists of sacred choral music and original works by our director of music/composer in residence Eleanor Daley. Our choristers possess extensive experience in both choral and solo works. The choir strives for excellence with sensitivity and versatility, complementing the liturgy during Sunday services. On special music occasions the choir performs larger works accompanied by instrumentalists. Rehearsals run Thursday nights 8-10 pm and Sundays 9:30-10 am followed by the Sunday Service, September through June. Auditions are required.
fhsc1@bellnet.ca
Eleanor Daley: 416 481-6848
www.westlawnheights.ca

FORTE - THE TORONTO MEN’S CHOIR
Forte, founded in 1997, is a non-profit, auditioned group of individuals dedicated to highlighting the talents of the gay community and building bridges to other communities through performance of a diverse repertoire of music and theatrical presentation. The 24-member TTBB Choir mounts annual Holiday and Spring productions as well as performances at many community events. The choral season runs from the first week of September until after the annual Toronto Pride Week activities. Auditions are held in September and January. Rehearsals are held every Monday from 6:45 - 9:30 pm at St. Andrew’s United Church, 117 Bloor Street East.
info@forte-chorus.com
416-410-4334, 416-825-9572 x120
www.forte-chorus.com

GEORGETOWN BACH CHORALE
Founded in 1999 this non-profit chamber choir has a membership of 16 voices. Whilst emphasising J.S.Bach, other classical composers’ works are performed. Concerts (4 to 5) are given in the fall, Advent/Christmas, and spring seasons, featuring choral and orchestral works, solo and instrumental items. Local and international artists have featured in many of the concerts. The choir performed in the Advent Festival in 2000 in Prague. Artistic director Ronald Graiman has an established career as a concert pianist in Canada and abroad, and has performed for the Rachmaninov Societies of England, USA, and Austria. He has also given recitals in France, Germany and Spain.
info@forte-chorus.com
416-410-4334, 416-825-9572 x120
www.forte-chorus.com

GUELPH YOUTH SINGERS
GYS consists of 115 auditioned singers aged 5-20 in four treble choirs at differing levels of ability. Weekly rehearsals are held in Guelph and include sight-singing and theory instruction. All choirs perform twice yearly at the Guelph River Run Centre and appear regularly as a guest choir for many Guelph events. Each choir participates in weekend excursions involving festivals, drama and dance workshops, and concerts with other youth choirs and world-renowned clinicians. The choir has released two solo CDs and has won many awards through the Provincial and National Festival Associations. Conductor Linda Beaupre is well-known throughout Ontario as a guest conductor and clinician.
info@guelphyouthsingers.com
Pat Moore: 519-821-8574
www.guelphyouthsingers.com

GEORGIAN BAY CHILDREN’S CHOIR
Conducted by Linda Hawkins, GBC is a 40-voice community treble choir for children and youth aged 8 through 18, drawing its members from the southern Georgian Bay region of Ontario, with Owen Sound (population 21,000) as the major centre. It was founded in 1986. There is a vocal assessment upon joining. Georgian Bay Children’s Choir concerts are held twice a year in December and May. In addition, the choir has numerous singing engagements in the community. Repertoire: traditional, British & Canadian contemporary, folk songs, spirituals & sacred. Fees vary according to choir level. Rehearsals are on Mondays from September to June.
info@guelphyouthsingers.com
Pat Moore: 519-821-8574
www.guelphyouthsingers.com

HAMILTON YOUTH CHOIR
The Hamilton Youth Choir (HYC) is a 30 member auditioned SATB choir for students in high school, college, univer-
Annual Choral Celebration

HART HOUSE CHORUS
Hart House Chorus is a 70-voice choir auditioned from musically talented students, faculty, and alumni of the University of Toronto. Since its inception in 1972, the Chorus has maintained a reputation for the highest standard of performance locally, nationally, and abroad. Under the capable direction and strong musical leadership of John Tuttle, an internationally respected organist and choral conductor, the aim of the Hart House Chorus is to provide talented musicians with the opportunity to pursue excellence in music in a friendly, focused environment. In addition to other engagements and tours, the Chorus rehearses on Wednesday nights from 7:10 - 9:30 pm and performs twice annually in the Great Hall at Hart House.

meaghan.roberts@utoronto.ca
Meghan Roberts: 416-978-6315
hhchorus.sa.utoronto.ca

HART HOUSE JAZZ CHOIR:
ONOSCATOPHORIA
Onoscatoporia is a 24 voice choir auditioned from musically talented students, faculty, and alumni of the University of Toronto. Formed in 2000, it has become one of the campus' most recognized, high-quality ensembles. Directed by Dylan Bell, a talented and adept vocal percussionist and a cappella musician, the choir performs anything from established jazz standards to tunes by the Jackson 5. In addition to other engagements, the Chorus rehearses on Monday nights from 5:10 - 7:00 pm and performs twice annually in the Arbor Room at Hart House as part of the Jazz at Oscar's series.

meghan.roberts@utoronto.ca
Meghan Roberts: 416-978-6315
hhjazzchoir.sa.utoronto.ca

HASTINGS AND PRINCE EDWARD CHILDRREN'S CHOIR
The chorus, led by Founder/Director Rudolf Heijdens, consists of the Chamber Choir (training choir) and the Youth Choir (grade 8 and up). The latter is an international award winning choir (Vienna 2000 and 2003). Its auditioned members come from as far away as Whitney to the north and Picton to the south. The Youth Choir has 2 weekly rehearsals and the Chamber Choir has one. Coming concerts are May 1 and June 13, in St. Andrew's Presbyterian Church in Belleville, and July 8 at the Sheraton Centre to open the Congress of the Canadian School Boards Association. In 2005 the Youth Choir will be making its sixth European tour to the Netherlands.

rudolf.heijdens@sympatico.ca
Rudolf Heijdens: 613-362-0920

HEALEY WILLAN SINGERS
The HWS is the first professional youth choir. Founded by Ron Ka Ming Cheung, and comprised of 20 singers (18 - 25 yrs of age), this mixed-voice ensemble will launch its inaugural season with a premiere performance in late October. In addition to a four concert season series, the singers will perform at benefit concerts and corporate fund-raisers. Rehearsals will be on select Saturdays with concert venues centered around the Greater Toronto Area. Master classes and developmental workshops will complement the choir season. If you are interested in auditioning for this new and exciting venture as a singer or would like subscribe as a supporter, please feel free to contact us.

healeywillansingers@yahoo.ca
Channing Huang: 416-324-0753

HIGH PARK CHOIRS OF TORONTO
Now in its 18th season, the High Park Choirs continue to celebrate our community's rich musical heritage under the leadership of Music Director Gary Fisher and Children's Choir conductor Zofia Pola. Founded in 1986 as the High Park Girls Choir, the Children's and Senior Boys' divisions were added later. A new Training Choir for children in grades 1-3 will begin in September 2004. We hold weekly rehearsals and perform two annual concerts at Runnymede United Church. Auditions are held in early June for the Children's Choir (grades 4 - 6), the Boys Choir (grades 7 - 12) and the Senior Choir (grades 7 - 12) for the season starting September 2004.

info@highparkchoirs.org
Mary Bella: 416-762-0657
www.highparkchoirs.org

HUNTER VALLEY UNITED CHURCH
Senior Choir is open to all adults who love to sing. Our repertoire is both traditional and contemporary. Rehearsals are Thursday from 8:00 - 10:00 pm weekly. The choir sings weekly for a 10:30 a.m. service and for occasional other services (Christmas Eve, Good Friday, etc.) We invite young people to take part in our music programs. Revelations is a teen vocal/instrumental ensemble that sings Christian Contemporary praise music as well as other sacred music. Membership is open to young people in grades 7 and up. Rehearsals are Thursdays from 6:00 - 7:15 pm. There is a Junior Choir for children in grades 2 - 6. Deborah Bradley is Director of Music.

deborah.bradley@utoronto.ca
Deborah Bradley: 416-231-2263
members.ringers.com/tvmc

INTERMENNONITE CHILDREN'S CHOIR
The Inter mennonite Children's Choir was formed in 1997 by Dr. Helen Martens of Conrad Grebel College. The choir averages about 40-55 singers ages 8 to 15. The choir's philosophy is to train children in singing and reading music, using a variety of repertoire including sacred, spiritual, classical, folk and multicultural sources. The choir performs an annual Christmas and Spring Concert as well as at various functions throughout the region including a variety of choral festivals and competitions such as The Ontario Vocal Festival (1997-2001) and Kitchener-Waterloo Kiwanis Music Festival (2002). Recent concert tours include Winnipeg (1994), Vancouver (1997) and Lancaster County PA (2001). The choir has released several tapes and CDs.

gcaluh@golden.net
Corrine Sills: 519-659-4606
www.mennonitesingers.com/imcc

JOHN LAING SINGERS
The JLS are a renowned Hamilton-based 26-voice chamber choir. Founded in 1982, they have represented Canada in France and Switzerland, and as guest artists at the American Liszt Society Festival (1994). Founder and artistic director, John Laing, is a distinguished conductor and keyboard soloist. The choir's repertoire covers music from Hildegard von Bingen to Murray Schafer, with special emphasis on a cappella performance. Appellants must sight read well and should produce a clear tone. Rehearsals are at Christ's Church Cathedral, 252 James Street North, Hamilton on Monday evenings; there are two major concerts per season at the Cathedral, with yearly guest appearances outside of Hamilton. For auditions, please email to:

john.laing.singers@cgeco.ca
Doreen Dixon, 905-627-3663
home.cgeco.ca/~john.laing.singers/

JUBILATE SINGERS
Jubilate Singers is a chamber choir of 25-30 that rehearses on Tuesday evenings from 7:30 - 9:45 pm at St Leonard Church on Wanless Ave. (1 block from Yonge & Lawrence). The conductor, Isabel Berman, is energetic, talented and a joy to work with. The choir performs a three concert season plus 3 community events annually. The latter concerts feature Spiritual and Gospel music. Rehearsals are wide ranging, interesting, challenging, multi-lingual.
Ten Thousand Voices

Next season includes Puccini’s *Messa di Gloria*, García Lorca’s Spanish gypsy songs by Castenuovo-Tedesco, and Finnish choral music. Good blend, pitch and sight reading required. The next audition is Tuesday June 8.

johnriddell@sympatico.ca
John Riddell: 416-686-7907
www.jubilatesingers.ca

JUST SINGERS CHAMBER CHOIR

Led by Dr. Adam Adler, this choir is open to all without audition – music reading ability is an asset, but is not required. We aim to offer a supportive and fun musical growth experience for our members, working within a mandate of cooperation, democracy, and social service. Just Singers performs a wide range of repertoire, both liturgical and secular, ranging from Renaissance to the present. We rehearse Tuesdays, 7:15-9:30 pm at All Saints’ Anglican Church and Community Centre, SE corner of Dundas and Sherbourne. There are usually three concerts and three choral evensongs between September and June, with some tours to venues in southern Ontario. For further information, email adamjackson@utoronto.ca, 416-222-5250.

KAMMERMUSIK TORONTO

Established in 1997 as The Millennium Singers, Kammermusik Toronto is a not-for-profit chamber choir dedicated to promoting and performing eclectic music. This SATB ensemble includes between 25 and 30 singers who rehearse once a week on the campus of the University of Toronto. The choir performs a wide range of music from medieval to modern in concerts held in December, March and May/June each year. Auditions for all sections will be held in May 2004 for the fall term starting September 2004. Contact Artistic Director Keith Müller by e-mail for more information or to arrange an audition.

keithmuller@rogers.com 416-778-1898
www.kammermusiktoronto.com

KITCHENER-WATERLOO PHILHARMONIC CHOIR

The Kitchener Waterloo Philharmonic Choir was founded in 1983. In 1985 they established the Children’s Choir, and in 1998 the Youth Choir so there are now over 300 members. The Centre in the Square is the Phil’s home for its annual concert series. The choir has grown dramatically under the dynamic leadership of Conductor and Artistic Director, Howard Dyck. He is well known to music lovers as the host of Choral Concert and Saturday Afternoon at the Opera on CBC Radio. He has received numerous honours both nationally and internationally and was appointed to the Order of Canada in 2000, and was awarded the Queen’s Golden Jubilee Medal in 2002.

gcurrie@kwphilharmonic.com
Gabriella Currie: 519-578-6895
www.kwphilharmonic.com

KOMITAS CHOIR

Founded in 1973, the Komitas Choir has brought the music and traditions of Armenia to Canadian audiences. The repertoire includes Armenian folk and classical selections, as well as opera choruses sung in Italian and French. Under the direction of David Varjabed, a renowned baritone, the choir has performed to great critical acclaim in both Toronto and Montreal.

Members have the opportunity to learn vocal technique with David, a highly skilled vocal teacher and voice pedagogue. Rehearsals are on Tuesday and Friday at 25 Forest Manor Road PS. There are currently openings in all categories (SATB). Call for audition appointment.

melania.varcabet@utoronto.ca
Melania Varcabet: 905-417-2802

LACHAN JEWISH CHAMBER CHOIR

Conductor Barry M. Z. Meissner created Lachan (meaning melody in Hebrew) in 1992 with a group of enthusiastic Jewish musicians from Toronto. The choir performs classical, Hebrew and Israeli repertoire. Lachan has performed in Canada and Europe, has appeared on TV and has recently produced a CD, *Music of Love*. For further information email melania.varcabet@utoronto.ca 905-417-2802

KOMITAS CHOIR

Hamilton Tourism 905-387-3343

LEASIDE UNITED CHURCH CHOIR

This church choir, under director Sharon Beckstead, has four paid section leaders who help the choir sing an eclectic variety of anthems for Sunday worship services and other choral events during the year. The chorister is the Festival of Lessons and Carols each December. Rehearsals are Thursdays, 7:30 - 9:30 pm, September through to May. Sunday services are at 10:30 am and the choir sings September to June.

sharon.beckstead@sympatico.ca 416-425-1233 x23
www.leaside.org

LES VOIX DU COEUR

The choir was founded with the support of the Conseil des Fleches Francaises and the Communaute Urbaine de Toronto, and celebrates 10th anniversary this year. Les Voix du Coeur is the only French community choir in Toronto. It is comprised of 35 members and a choir director, M. André, who are all volunteers. Weekly rehearsals take place on Wednesday nights at Ecole Ettienne-Brulé (at Banbury/York Mills) from September to June, and a monthly rehearsal is held on Saturday afternoon in the same area. Les voix du coeur presents two concerts a year and participates in community events three or four times a year. Music reading ability is helpful.

rollande@rogers.com
Rolande McCarthy: 905-877-9372

LONDON PRO MUSICA

Led by Ken Fleet, conductor, this is London’s oldest independent mixed-voice choir with a current membership of 40 singers. It performs an eclectic range of classical music, including works by Canadian composers, as well as a varied popular repertoire. LPM presents an annual three-concert series, with an emphasis on collaborative performances, and participates in several programs offered by Orchestra London Canaga. There are additional contracted and benefit performances, and occasional recording projects. Rehearsals are 7:15 - 9:45 pm every Monday night at Bishop Cronyn Memorial Church (Queens at William). LPM invites experienced and motivated singers in all sections to audition. Time commitment: considerable.

pgaudet@rogers.com
Paul Gaudet: 519-672-6751
www.londonpromusica.org

MEGACITY CHORUS

An all-male a cappella group formed in 1997 with a current membership of 50, this chorus has entertained all over Ontario (including Hamilton Place, Casino Rama and Mississauga Living Arts Centre) and has competed internationally placing 15th in the World in 2003. Rehearsals take place every Monday from 7:30 to 10:30 pm at Harmony Hall, 2 Corner Street, Toronto. Extra rehearsal may be necessary around shows and competitions. Potential members do not have to read music but must pass an audition.

info@megacitychorus.com
Jonathan Poster: 416-702-1112
www.megacitychorus.com

Metropolitan United Church Choir and Festival Choir

The Church Choir is an auditioned choir
of 32 with eight lead singers, rehearsing Thursday evenings, and singing Sunday mornings and on special occasions Sept-June. Repertoire is Medieval through 21st century, and singers must have some sight-singing ability. Currently a waiting list exists; contact the director late spring or early fall.

The Festival Choir adds 10-15 additional singers to the core choir, and rehearses Sunday afternoons for six weeks prior to a Good Friday concert of music appropriate to the day. Past concerts featured sacred works by Bach, Mozart, Fauré, Durufle, Gilles; Schuetz, Distler and others.

Metropolitan United also has the following: Cherub Choir (ages 4-6), Metropolitan Choristers (7-11), Youth Choir (12 up), and Metropolitan Handbells. These groups are open to all.

Dr. Patricia Wright, Director.

Patrick Cow: 905-624-9704
Patricia Wright: 416-363-0331 x26
www.metunited.org

MILTON CHORISTERS
The Milton Choristers celebrate their 35th anniversary with Songs for a Celebration! This group has been a vital component of the Milton community, providing the Halton region with excellence in choral music with a three concert series annually. We also participate regularly at various community events. The repertoire presented varies from the classical to contemporary and from the sacred to the secular. This season offers new and exciting opportunities to both singers and audiences. On May 30 join us for Out of the Ordinary, our 35th Anniversary Gala, a concert of operatic favourites, at the Mississauga Living Arts Centre. Rehearsals: Tuesday evenings 7:30 – 10:00 pm
inquiries@miltonchoristers.com
Sonja van de Hoef: 905-876-3203
www.miltonchoristers.com

MISCELLANEA CHORAL SOCIETY
The Mississauga Choral Society was founded in 1975 by a group of enthusiastic amateur musicians at the University of Toronto’s Erindale College campus. Under the artistic direction of Chrys A. Bentley for the past 27 years, the Society has blossomed into a well-respected, semi-professional ensemble of over 70 auditioned voices. The Mississauga Choral Society rehearses every Tuesday evening (7:15-10:15 pm) in Port Credit from September to June and presents at least three concerts each year at the Living Arts Centre in Mississauga. The 2003-2004 season marks the choir’s 25th season of choral music-making. For an audition appointment, call 905-278-7059 or visit our website. mcs@misschorsoc.com
Linda Zatis: 905-278-7059
www.misschorsoc.com

MISCELLANEA FESTIVAL YOUTH CHORUS
The MFYC, Deborah Bradley, Artistic Director, is open by audition to youth ages 9 - 11, treble and changed voices. Rehearsals are held on Wednesday nights September to June. The 15-member choir offers a developmental program for beginning singers ages 9 - 11, intermediate to advanced singers ages 12 - 19, and choir members, it is a 16 voice advanced ensemble. Our diverse repertoire includes classical, contemporary, jazz, and gospel, with special emphasis on world music. Tuition assistance is available to students with financial need. Plans for the 2004-2005 season include a cultural exchange tour to Santiago de Cuba.
info@mississaugachildrenchoir.com
Deborah Bradley: 905-278-5732
www.mississaugachildrenchoir.com

MISCELLANEA ENSEMBLE
Mississauga, Mondays - Training Chorus (ages 6-8) and Children’s Chorus (ages 8 - 12), Tuesdays - Youth Chorus (ages 12 - 17). The MCC has an active schedule each season of concerts, festivals, recordings, retreats and tours. Auditions are held March and June by appointment. Information is available on our website. info@mississaugachildrenchoir.com
Kathryn Brisley: 905-624-9704
www.mississaugachildrenchoir.com

MISCELLANEA ANNIVERSARY GALA
Mississauga's 35th Anniversary Gala is a concert of operatic favorites, a celebration of the legacy and future of choral music in Mississauga. The gala will feature the work of some of the world's greatest composers, including Mozart, Faure, and others.
info@mississaugachildrenchoir.com
Alexa Venus White-Hawley: 416-340-7000
www.mississaugachildrenchoir.com

NORTH METRO CHORUS
North Metro Chorus is a vibrant group of approximately 180 women who sing 4-part harmony a cappella. As a show chorus, we have performed at major venues in Canada and the USA. As a member of Sweet Adelines International, we compete regularly and have been international champions three times. Our repertoire includes popular show tunes, inspirational music as well as traditional barbershop songs. Our director, June Dale, winner of the Ontario Choral Federation’s award for outstanding achievement, has been our director for 30 years. North Metro rehearses Wednesdays from 7:30 - 10:00 pm at St. Clement of Ohrid Macedonian Catholic, 75 Overlee Blvd. Toronto
Audition requirements are available upon request. carry@sympatico.ca
Carol Archer: 416-455-7436
www.northmetrochorus.com

NORTHUMBERLAND ORCHESTRA AND CHOIR
Now in its 26th season, the Northumberland Orchestra & Choir, comprising 60 members, is the County’s first purveyor of orchestral and choral music. The NOC is a community organization with members of all ages and from all walks of life that have in common a love of making music. Our accomplished Music Director and Conductor is Maestro Matthew Jowkiewicz. We invite fellow choristers and musicians to join us. Rehearsals are Tuesday evenings for the choir and Wednesday evenings for the orchestra, at Trinity United Church in Cobourg, from Labour Day until the end of May.
Choir members need some experience singing in a choir along with the ability to read music. norchestra@sympatico.ca
Patrick Dillon: 905-342-9295
www.norchestra.ca

NORTH 44° ENSEMBLE
North 44° Ensemble was founded in the year 2000 by Artistic Director Geoffrey Butler. An affiliate of the Toronto Choral Society, the ensemble consists of 22 auditioned members who are dedicated to excellence and eclecticism in choral music. North 44° is currently featured on the Juno nominated CD The Children of Lie by Loreto Reid, African Rhythms, our upcoming concert in May, 2004, features a selection of sounds and tales from Africa. Performances include two major concerts per year, as well as special engagements. North 44° rehearses once a week, on Tuesday evenings in the Toronto core. info@north44ensemble.org
Deborah Maccucc: 905 764-5140
www.north44ensemble.org

OAKHAM HOUSE CHOIR
Oakham House Choir offers you the
Ten Thousand Voices

chance to sing the big choral works. Based at Ryerson University, the Choir also invites membership from the general public. We give one concert each season, in December and May, accompanied by the Toronto Singers, a professional orchestra conducted by our choir director Matthew Jaskiewicz. Rehearsals are Mondays, 6:30 - 9:00 pm in Oakham House, Church and Gould Sts. Non-Ryerson-student members pay $50 a semester and are auditioned. We have around 50 members.

mdowler@ryerson.ca
jaskiewicz@sympatico.ca
Marie Dowler: 416-979-5000 ext 6043
www.ryerson.ca/oakham-choir

OAKVILLE CHILDREN'S CHOIR

The OCC was formed in 1994 by Music Director Glenda Crawford to bring world class choral, musical and performance training to young people. Over 150 auditioned choristers age 7 through 17 present four annual concerts for the community. In addition, the choirs perform at workshops and community functions and collaborate with other choirs and arts groups. To develop all-around musicianship, theory, vocal coaching and workshops with professional artists are all components of the choral program, along with competitions and touring. Weekly rehearsals: Cherub Choir - Mon. 4:45-5:45 pm; Intermediate Choir - Tues. 6:00-7:15 pm; Senior Choir - Mon. 6:15-8:15 pm; Chamber Choir; Mon. 6:30-9:00 pm; Tues. 7:30-9:00 pm; Auditions for next season: April 23/24 and May 7/8. info@oakvillechildrenschoir.org
Liz Cloudt: 905-337-7104
www.oakvillechildrenschoir.org

OAKVILLE CHORAL SOCIETY

We are celebrating our 43rd anniversary of singing together. We have grown from a dozen or so to our present 85 plus and from practicing in backrooms of churches and the arena to our present home at Sheridan College, Traflagar Rd campus. Our present Music Director, Mr. J. Dev Stuntin, is our fifth, and is in his 25th year with us. The choir rehearses Tuesday evenings Sept-May. New members are always welcome and encouraged. Registration is usually the first Tuesday after Labour Day. OCS has an extensive traditional, contemporary and classical repertoire. Our concerts are December and May and range from G&S to Mozart or Beethoven. OCS is a member of the Oakville Arts Council. jaskiewicz@sympatico.ca
Pauline Bregdon: 905-844-9113
www.oakvillechoral.com

OPEN VOICES COMMUNITY CHOIR

Open Voices is a non-auditioned mixed voice adult choir in Kingston led by Andy Rush, Founder and Artistic Director. The choir actively supports the musical education of our members and we welcome invitations to sing locally in support of other community groups that share a common vision as a means of promoting awareness about important social issues and fostering a sense of community. Open Voices has about 110 singing members at each of the two 15 week terms, and about 160 members in total. The repertoire consists of a variety of musical traditions: folk, jazz, spiritual, sacred and world. Rehearsals Wed. nights at a physically accessible hall; there are 2 concerts each year.
gordmcclunard@yahoo.ca
Gord McDouall: 613-530-4205
open-voices.org

ORIANA SINGERS WOMEN'S CHOIR

The Oriana Singers, one of finest women's choirs in Canada, was formed in 1972. This 40 voice auditioned choir is committed to choral excellence that provokes a passionate response to the power, beauty and joy of song. The choir is a 2004 CBC Choral Competition finalist. Our final concert of the season is on May 8; see our website for details. The choir presents subscription concerts in November, March and May each year. Concerts are held at Grace Church on-the-Hill, Toronto. Auditions will be held August 25 for the fall term starting September 15. Rehearsals are Wednesday evenings 7:30-9:45 pm. William Brown, Artistic Director/Manager.
theorianasingers@hotmail.com
www.orianasingers.on.ca

PERL CHORAL SOCIETY

The Perl Choral Society was founded in 1971 and has been making music in the Brampton area ever since. The choir performs two major concerts a year, one at Christmas and one in the spring. We are a four-part mixed voice choir of approximately 60 people who share a common love of singing. Under Artistic Director Marvin Pick the choir performs well known songs and less familiar works ranging from classical, romantic, and jazz to folk, spirituals, and show tunes. New members are always welcome. The ability to read music is desirable, but not necessary. Rehearsals are on Mondays 7:30 to 9:30 pm at Emmanuel United Church, 420 Balmoral Drive, Brampton.
elaine@perlchorus.com
Elaine Dunk: 416-981-6444

PENTHELIUM

Penthelium Singers was formed in the fall of 1987 by enthusiastic alumni from the Earl Haig (Secondary School) Gun's Chamber Choir. This ensemble of 20 women performs a challenging repertoire in several languages spanning the Renaissance to the 20th century. Weekly rehearsals are held at the Rosedale Presbyterian Church, Toronto. Annual concerts are held in December and May/June. The choir has participated in choral workshops and performed with the Amadeus Choir and Victoria Scholars in R. Murray Schafer's In Search of Zortzak in 2002. The choir was a semi-finalist in the 2002 CBC radio competition for amateur choirs. Please contact Conductor/Artistic Director Mary Legge by phone or email for information or to arrange an audition, see below.

Pax Christi Chorale

Toronto's Mennonite Choir
Pax Christi Chorale has maintained a tradition of fine choral singing for seventeen years, performing many of the great masterpieces of the choral literature with orchestra. Many of the choristers are local Mennonites, but the choir boosts members from many faith traditions and cultures, all of whom gather for weekly rehearsals with conductor Stephanie Martin because of their common love of singing. Plans for 2004/05 include a touring programme. Membership in Pax Christi Chorale is open to anyone interested in serious choral singing. Rehearsals are on Monday nights. For information or to arrange an audition, see below.
paxchristichorale@hotmail.com
Stephanie Martin: 416-494-7889
paxchristichorale.org

Peterborough Singers

The Peterborough Singers, in its 11th season, numbers 80-90 talented choristers from all walks of life, performing to the highest possible standards. They recently reached the national finals in the CBC Choral Competition (Mixed Voice). Under music

www.thewholenote.com
May 1 - June 7, 2004
Rainbow Voices of Toronto

Rainbow Voices of Toronto was founded in 1989 and is a non-auditioned community choir of 50-60 straight and gay individuals. Their mandate is to build bridges between the straight and gay communities through the power of song. The group rehearses weekly at St. Luke's United Church in downtown Toronto in preparation for their Holiday and Spring concerts – as well as performing at various community events throughout the year. The repertoire ranges from choral, light pop, gospel, world music to Broadway show tunes. Everyone who loves to sing and have fun is welcome to join! info@rainbowvoicesoftoronto.com Renzo Pola: 416-925-8216 www.rainbowvoicesoftoronto.com

Riverdale Youth Singers

Under the enthusiastic direction of conductor-founder Mark Bell and accompanist John Coves, Riverdale Youth Singers is dedicated to providing exceptional musical education and artistic excellence in choral music performance while fostering the self-esteem and personal growth of the choristers. Since its creation in 1988, RYS has engaged in an active performance calendar, staging popular winter and spring concerts within its home Riverdale community and participating in various festivals and concerts throughout the Greater Toronto Region. This season, RYS expanded to more than 100 choristers with the introduction of a Young Singers division conducted by Anne Massicotte. Membership in RYS is open to all children ages 7 and up. Auditions for placement in RYS are held in May and June each year.

Riverdale Youth Singers

info@riverdaleyouthsingers.org Laurie Smith: 416 875-1587 www.riverdaleyouthsingers.org

Sacred Music Society

SMS, founders of the World Youth Day 2002 Choir, is a world renowned performing arts and educational institution with repertoire from Gregorian chant through classical to contemporary and commissioned works. Ability to sing and sight-read sheet music is pre-requisites. SMS embraces people from almost every trade and profession, with a gift for music and desire to share it. Choir members dedicate significant time to rehearsing, recording, touring and performing. The Choir accepts applications early June and September. The audition includes range, sight-singing and solo tests. The three SMS Choirs include the Chamber Choir (30 members); Sacra Sinenia, and World Youth Day 2002 Choir (70 members). Rehearsals are in central and eastern Toronto.

info@sacredmusicsociety.com
Marin Dolgarn: 416 515-0767 www.sacredmusicsociety.com

Scarborough Bel Canto Choir

Scarborough Bel Canto Choir is a mixed voice community choir founded in 1983, providing fun, fellowship, and excellence in singing to committed, experienced choristers. We are self-supported through ticket sales, making charitable donations annually. We have a current membership of 40 singers performing two major concerts annually plus guest appearances for fund-raising events, seniors' homes etc. The Choir year goes from September through May. Rehearsals on Tuesday evenings 7:30 pm at St. Dunstan of Canterbury Anglican Church, 55 Lawson Rd., West Hill. The Music Director is John Watkins. For further information, see below.

sbcc@rogers.com
John Watkins: 905-331-8887 members.rogers.com/sbccc

Scarborough Sweet Adelines

In 1956, Scarborough Chorus received its charter from Sweet Adelines Inc., an international organization of 30,000 women promoting four-part singing with repertoire from Shania Twain to Edith Piaf. Our 35-member group sings for local seniors and service clubs, as well as Scarborough Christmas shoppers. As Sweet Adelines, we participate annually in regional competitions and have won three times. Highlights over the years include the 1977 International Chorus Competition in Royal Albert Hall in London, UK, and the national anthems at a Toronto Rock pro lacrosse game. Rehearsals are Wednesdays at 7 pm at St. John's United Church (Victoria Park and 401). Cindy Ruskin directs. Ability to read music is not essential, but there is an audition process.

ambarker@sympatico.ca
Silvia Barker: 905-886-4097

Schneider Male Chorus

The Schneider Male Chorus, sponsored by J.M. Schneider Inc. and directed by Laurence Rawbath, has been providing quality performances for 65 years throughout southern Ontario, and on several tours across Canada, the USA, Bermuda, the British Isles and Europe. The chorus of 40 members presents about 10-12 concerts annually, rehearsing each Monday evening at 7:30 pm in Calvary Memorial United Church, Park & Glasgow Streets, Kitchener. Membership requirements: love of singing, short probation, commitment to 90% attendance at concerts and rehearsals. Repertoire: sacred and secular music, from classical to modern composers.

dem@golden.net
Claire Zurbrigg: 519-744-8846 members.rogers.com/schneider_male_chorus

Serenata Singers

The Serenata Singers, led by Director Audrey McLeod, is a 60-voice SATB community choir of retired and senior men and women, which rehearses Wednesday mornings, September through May, at Wilmot Heights United Church, 983 Pharmacy Ave. in Scarborough. The choir performs at seniors' residences and community events upon request, with their prime focus being an annual spring concert. The choir's repertoire ranges from folk to spirituals to popular Broadway show tunes. They have been awarded First Place Standing at the Kiwanis Music Festival. Membership requirements include: a simple audition, sight reading ability, some choral experience and a desire to sing with a wonderful group of
Ten Thousand Voices

SHEVCHENKO ENSEMBLE
The Shevchenko Choir, an integral part of the Shevchenko Musical Ensemble (mixed voice choir, mandolin orchestra and dancers) was formed in 1951. The current choir numbers about 35-40. Although its roots are in the Ukrainian community, the choir’s repertoire consists of Ukrainian, Russian, Canadian and other folk songs, classical choras and arias, and original Canadian works. Lyrics are written in phonetics for those who do not read Cyrillic. In addition to Ukrainians, members of the choir are Russian, Italian, Dutch, Jewish, Serbian, English, Scottish and more. Conductor is Alexander Verpinsky, and rehearsals are held Sunday mornings at Columbus Centre. Anyone wishing to join for 45 exciting performances a year are welcome to audition.

info-sme@bellnet.ca
Ginger Kauth: 416-533-2725
www.geocities.com/shevchenko1951

SINGING OUT!
SINGING OUT! under new Artistic Director, Patrick Huang, is now in its 12th season – Toronto’s oldest and largest Lesbian and Gay chorus. This non-auditioned community chorus performs two major concerts each season, in December and June, and maintains a strong presence in the LGBT community year at community events. The Ensemble is a smaller version of the chorus for venues not large enough for the 80 plus voices of the whole group.

In 2002 we recorded our first CD, For Love Must Have a Voice, and look forward to second one soon. In July 2004 Sining Out! will join 165 other lesbian and gay choruses at the GALA international Choral Festival in Montreal. (And, yes, we do weddings!)

contact@singingout.com
Joan Jamieson: 416-515-0752
www.singingout.com

ST. ANDREW’S ANGLICAN CHURCH CHORUS
The choir of St. Andrew’s of Winter season of 22 years, in exciting performances a year are the largest Lesbian and Gay chorus. This includes Advent and Easter Carol liturgies, and extra services observing major Feast Days. Director Edward Feuten: 519-442-7490

ST. ANDREW’S ANGLICAN CHURCH CHORUS
The choir of St. Andrew’s Anglican Church has been established for forty years. There are 25 members, all of whom read music, and most come from an Anglo-Catholic liturgical experience in the West Indies. The repertoire is extensive, and includes plainsong, and material written in the past 50 years, comprising many compositional styles. Choir rehearsals take place on Thursday evenings (8-10 pm), with one sung Eucharist on Choral Matins on Sundays at 10 am. Other commitments include Advent and Easter Carol Services, Ash Wednesday, the Holy Week Liturgies, and extra services observing major Feast Days. Director Edward Moroney: 416-477-1481

ST. ANNE’S ANGLICAN CHURCH CHOIR
St. Anne’s offers excellent liturgical music in a fine acoustical space decorated by members of the group of Seven. The choir consists of 20 adult singers SATB, who sing the Sunday Eucharist each week at 10:00 am, Evensong on the first Sunday of each month at 4:30 pm, and an annual concert with John Stephenson, Director. Recent repertoire includes works by Byrd, Dufay, Gombert, Holman, Howells, Leighton, Sanders, and Stanford. Membership is by audition; music reading skills important, rehearsals 7:30-9:45 pm on Thursdays, 270 Gladstone Avenue (one block East of Dufferin and North of Dundas), easily accessible by car or TTC.

ST. GEORGE PRO MUSICA
The choir was formed in 1980 to perform unaccompanied church music and madrigals, and now numbers 16 singers led by Nora Feuten. We rehearse in our home, between St. George and parl, and most of our work is unaccompanied. We expect singers to have some experience and to be able to read music. Our repertoire still includes madrigals, as well as folk songs, some modern music, as well as a Christmas program. We rehearse Monday evenings from September until mid-May. Most of the members have joined by invitation. We do not require a formal auditions but it is necessary to do some screening for such a small group, since everyone is indispensable.

Feuten: bluelake@sympatico.ca
Nora Feuten: 519-442-7490

ST. JAMES’ CATHEDRAL
ST. JAMES’ CATHEDRAL has Canada’s largest church music program, comprising at least three weekly choral services, 50 concerts a year, and some 120 professional and amateur musicians. Dedicated to sacred music in the Anglican tradition at the highest possible standard, it includes choirs for every age and ability. Men & Boys Choir sings Sundays 11 am, 4:30 pm, and evensongs twice a month, and at special services, concerts etc. Parish Choir: a volunteer mixed-voice choir for adults and children, sings the 9 am Sunday service. Choral Society: a 50 mixed-voice community choir dedicated to performing major sacred works prepares a season of concerts. St. James’ Singers is an auditioned semi-professional mixed-voice chamber choir performing sacred music of every age. Opportunities will exist for vocal leads in a number of the choirs for the 2004-2005 season and will be held in August 2004. Those interested should contact Michal Bless for application and rehearsal details.

music@stjamescathedral.on.ca
Michael Bless: 416-364-7865, ext. 231
www.stjamescathedral.on.ca

ST. MARY’S CHILDREN’S CHOIR AND FESTIVAL YOUTH SINGERS
Now in its 23rd season, St. Mary’s Children’s Choir & Festival Youth Singers engages 100-120 children and youth in the St. Mary’s Stratford and surrounding area, ages 6-22 years, in the joy of making choral music. The programme includes vocal technique, sight reading, music theory, musicianship, choreography and drama. The
TALLIS CHOIR
The Tallis Choir looks for ward to its 27th season under musical director, Peter Mahon. It is a semi-professional chamber choir specializing in, but not restricted to, music of the Renaissance. Tallis Choir will be presenting a full series of four concerts. Rehearsals are held in Trinity College Chapel, on the U. of T. campus on Wednesday evenings. To date, the choir has made 3 recordings: Splendours of the High Renaissance, a Tudor Pageant and Music of Palaestrina and Victoria. For further information or to arrange an audition, email: pmahon@trebnet.com Peter Mahon: 416-891-8621 www.tallischoir.com

TEMPOS CHORAL SOCIETY
A youth choir in the 1970s, Tempos reformed in 1999 as an SATB community choir with over 80 voices. Directed by Brian Turnbull MUs. Bac (Hons), B.Ed., an accomplished musician with several published works, our repertoire includes swing, Broadway, inspirational and contemporary. Members are 18+ years of age and we rehearse Tuesday evenings from 7:30 – 9:15 pm (September – June) at 262 Randall Street, Oakville. We conduct voice assessment for section placement only, and there is a one-time membership fee of $65 to help defray the cost of music. info@temposchoralsociety.com Lorraine Tait: 905-501-5713 www.temposchoralsociety.com

TAFELMUSIK CHAMBER CHOIR
The Tafelmusik Chamber Choir is a group of 24-28 singers specializing in 17th and 18th-century music. Directed by Brian Turnbull, the choir is composed of professional musicians, and often features authentic performances of instrumental music, including baroque and classical instruments. Rehearsals are held on Thursdays at 7:15 pm. For information on membership or audition, please contact info@tafelmusik.org or 416-368-5326. www.tafelmusik.org

ST. SIMON’S- THE- APOSTLE CHOIRS
St. Simon’s Choir, founded in 1883, includes boys and girls aged 7 to 14, who sing with professional and volunteer voices. All children receive an outstanding musical education. In addition to singing a wide range of music on Sundays, choristers benefit from individual vocal tuition, an annual choir camp, regular rehearsals with professional ensembles, and participation in occasional recordings and tours. The choir released two highly successful CDs this season; St. Simon’s Church is located on Bloor Street, at Sherbourne, steps from Sherbourne Subway. Rehearsals are held each week during the school year. There is no fee for membership. All enquiries are most welcome. Thomas Bell is Director of Music. stsimon@cn.ca

TORONTO ACCADEMIES OF HARMONY
The Toronto Academies of Harmony, Inc. is a 30 voice chorus of women who love to sing four-part a cappella harmony, which celebrated its 35th anniversary in 2003. TAM is a member of Harmony, Inc., which is an international women’s organization which donates a portion of proceeds to autism. We compete annually at Area Convention, with other choruses from Canada and the US. Throughout the year, we perform at a variety of venues including benefits, festivals, etc. The repertoire is wide ranging and includes many well known and well loved tunes. The Academies rehearse on Thurs. evenings 7:15 to 9:45 pm at Earl Bales Community Centre, 4168 Bathurst St., just south of Sheppard Ave. Tel: 416-293-7925

TALLIS CHOIR
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TORONTO CANTATA CHOIR
Established 5 years ago, The Toronto Cantata Choir is a multi-ethnic choir that meets regularly on Monday evenings from 7:45 pm to 10:00 pm. Rehearsals are at Earl Haig Senior High School, Yonge and Empress. Our repertoire includes Broadway hits, folk songs, art songs, and works of Canadian Composers. Our final concert for this season includes a performance with the Canadian Sinfonietta performing Bach’s Magnificat as well as a performance with the Salvation Army Festival Brass on June 13th. Our choir has been invited to join the "Meet in Beijing" festival, May 2005. Recruitment for this tour starts now! We are an audition only choir. arian.lee@sympatico.ca

TORONTO CHORAL SOCIETY
The Toronto Choral Society was founded in 1845. The 90 member community choir is a non-auditioned choral group dedicated to enhancing the community by providing an opportunity for enthusiastic choristers to perform contemporary and traditional repertoire for Toronto audiences. Under the direction of Geoffrey Butler, the choir is currently running a three part series, entitled 'Toronto Musica', portraying the history of Toronto. Our upcoming concert in June, 2004 features Carmina Burana. Performances include three concerts per year and benefit engagements. The Community Choir rehearses once a week on Wednesday evenings at Eastminster United Church, 310 Danforth Ave., west of the Chester subway. New members are always welcome.

TORONTO CHORAL SOCIETY COMMUNITY CHOIR
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TORONTO CHORAL SOCIETY YOUTH SINGERS
2002-2004
TCC joined for the last time in June, 2004, before concluding its existence as a choir. The choir consisted of 80 young people, ranging in age from 11 to 20 years, and included singers from many different choirs, including the Toronto Children’s Choir, the Toronto Chamber Choir, and the Toronto Children’s Chorus. The choir performed together in four concerts, ranging in style from classical to contemporary, and included works by composers such as Handel, Mozart, and Tchaikovsky. The choir was conducted by Michael O’Liphant, who led the choir in a final concert in June, 2004 at the Glenn Gould Studio. The choir has since disbanded, but its legacy lives on through the music it performed and the memories it created for its members and audiences.
Toronto Mendelssohn Youth Choir

Currently under the direction of Ron Cheung, the Toronto Mendelssohn Youth Choir was founded in 1977 to provide training and performance opportunities for young singers (15–23) from diverse backgrounds. Annually, the TMYC presents a subscription series of three concerts and also appears with the Toronto Mendelssohn Choir for at least one performance. In 1989, the TMYC performed throughout Italy to rave reviews and in July of 1998, they joined the TMC at the National Arts Centre for the opening of Festival Canada. The Choir has also released a recording of seasonal music under the direction of composer/conductor John Rutter. Rehearsals are Tuesday evenings 7:00-9:30 pm and auditions are held throughout the year.

Linda Morana: 416-598-0422
www.tmchoir.org

Toronto Mendelssohn Choir

Toronto Mendelssohn Choir family has three outstanding choirs, The Toronto Mendelssohn Choir, The Mendelssohn Singers and the Toronto Mendelssohn Youth Choir. The TMC is Canada’s world-renowned large vocal ensemble, maintaining a tradition, since 1894, of performing and commissioning the finest choral repertoire. The Choir is comprised of over 160 volunteer singers and the Elora Festival Singers, who form its professional core. Under the direction of Noel Edison, the TMC presents its own series and appears frequently with the TSO. Its repertoire stretches from early Baroque to premieres of commissioned works. Rehearsals are Monday evenings at Yorkminster Park Baptist Church from 7:00-9:30 pm and auditions are held in June and September.

manager@tmchoir.org
Steven Foster: 416-598-0422 x22
www.tmchoir.org

Toronto Swedish Singers

The Toronto Swedish Singers perform in both English and Swedish under the direction of Lloyd Thompson, who also arranges much of the choir’s repertoire. The choir presents two major concerts a year in May and December, participates in Swedish cultural events, and serves as the choir for the Swedish Lutheran Church in Toronto on major festive occasions. Membership is open to anyone with a background or interest in Swedish culture and who enjoy singing. Ability to read music is desirable, but not essential. Rehearsals are on Wednesday evenings from September to June at the Finnish Lutheran Church, Yonge and York Mills. Lloyd Thompson: 416-229-4489
www.tms.org

University Settlement Community Choir

University Settlement Children’s Choir
The mixed voice, non-auditioned University Settlement Community Choir started 6 years ago, numbers about 30 adult singers. It has a wide variety of repertoire from madrigals to show tunes. No experience is necessary. Conductor is Teodora Georgieva who has many years of experience in conducting many different choral groups. Rehearsals are on Thursday nights from 7:30 to 9:30 pm and there are a number of performances at different venues throughout the year.

University Settlement Children’s Choir

Toronto Area. The Ukrainian Bandurist Chorus has performed at Massey Hall, Cathedral of Notre Dame, Carnegie Hall, and other renowned concert venues.

UBC Choir@bandura.org
Anatoli Murka: 905-629-1063
www.bandura.org

University of Toronto at Scarborough Concert Choir
The University of Toronto at Scarborough Concert Choir is a 40 voice auditioned choir. It is open to students, faculty and guests from the college and community. The choir meets regularly on Wednesdays from 5:7 pm in B340 (The Music Studio) at the college located at 1265 Military Trail, Scarborough (located at Hwy 401 and Morningside). The choir performs a wide range from the Renaissance to the Present Day. Performances take place on campus and in the greater GTA throughout the season from September through April. Performance schedule varies from year to year.

lenard.whiting@utoronto.ca
Lenard Whiting: 416 762 6077
www.utscc.utoronto.ca

University of Waterloo Choirs

Ukrainian Bandurist Chorus

Driven by passion, tradition, and history, the all-male Ukrainian Bandurist Chorus preserves and exemplifies its mission as ambassadors of Ukrainian culture, music and the unique 60 instrumented, bandura. Formed at the beginning of the 20th century, our ensemble continues to make history with ongoing international concerts, a continued education program for youth, new recordings, and new talent. Members reside throughout North America, and consistently rehearse and perform in the Greater Toronto Area. The Ukrainian Bandurist Chorus has performed at Massey Hall, Cathedral of Notre Dame, Carnegie Hall, and other renowned concert venues.

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Upper Canada Children's Chorus

The Upper Canada Children's Chorus under Brian Rawlins, musical director, is comprised of 150 singers ranging in age from 6-17 years. UCC is committed to providing York Region with a world class children's chorus. The choral season includes several concerts, workshops, masterclasses, retreats and tours. Rehearsals are on Sundays afternoons, Monday or Tuesday evening depending on the age of the singer. Auditions are currently being scheduled for the 2004/2005 choral season.

Vocal Point Choral Centre

Founded in 1997 by Musical Director Ian Grundy, Vocal Point has been a semi-finalist in the past four CBC Radio choral competitions, and for the past three seasons, invited to sing at RTH as part of the Noon-Hour concert series. Last year, the choir appeared at the Glenn Gould Studio for a live broadcast and opened the historical Sharon Temple's Music Festival in May. The choir performs a subscription series in the outstanding acoustics of Grace Church on-the-Hill. Repertoire focuses on early and contemporary music. Members are auditioned annually from the top church choirs in Toronto; most are experienced soloists, teachers or conductors. Auditions: Wednesday nights during June. Please contact Carol Grundy at (416) 461-8301. vocalpointchoir@lycos.com

VIVA! Youth Singers of Toronto

VIVA! was founded in 2000 by Carol Woodward Ratzloff in response to declining arts opportunities for children and youth. Since its inception, VIVA! has been the children's chorus for the National Ballet of Canada's annual performances of Nutcracker; regularly premieres works by prominent Canadian composers and presents three in-house concerts annually. Membership also includes instruction in theory and private vocal coaching. Auditions are held April through June for the Preparatory Chorus (ages 5-7), Main Chorus, (7-10) and Main Chorus II (10-16). Rehearsals are held Monday evenings at Trinity St. Paul's United Church, 427 Bloor St. W.

William Byrd Singers

This 18-voice professional choir was founded in 2000 by conductor Peter Mahon. The repertoire of the choir runs from plainsong to contemporary music, but concentrates on sacred music of the Renaissance. Next season, the choir will present two concerts, in October and March respectively, as part of a joint subscription series with the Telfis Choir: Music for All Souls and All Saints, featuring the Requiem by Victoria and A Lenten Meditation. New members are accepted as vacancies become available. The ability to sight read is an essential skill as rehearsals are kept to a minimum. Currently, there are no vacancies.

York Highlands Chorus

The award winning York Highlands Chorus is an a capella chorus belonging to Sweet Adelines International. Under the direction of Martha DeClerq, we are a group of 45 women who gather each Tuesday evening at the Old Fire Hall in Newmarket to sing and rehearse, share in the harmony of friendship and learn the barbershop art form. Annually our chorus competes regionally with other choruses from New York and Ontario. Currently, we are proud to say that we hold 2nd place in our division and 5th place for the entire region out of 28 choruses. For information please check our website below.

Village Voices

Village Voices was founded in 1989 as a not-for-profit, mixed voice community choir of about 40 members. While maintaining a community outreach program, and performing public concerts at Christmas and spring, the choir continues, under the direction of Joan Andrews, to expand its repertoire and artistic level, often accompanied by professional soloists and/or musicians. The choir has twice taken part in the Music Alive festival in Newmarket and has been invited to sing at RTH as part of the Noon-Hour concert series. Next season, the choir will present two concerts, in October and March respectively, as part of a joint subscription series with the Telfis Choir: Music for All Souls and All Saints, featuring the Requiem by Victoria and A Lenten Meditation. New members are accepted as vacancies become available. The ability to sight read is an essential skill as rehearsals are kept to a minimum. Currently, there are no vacancies.

Vesivika Choir

Founding director Halyna Kvitka Kondracki established Vesivika Choir in 1965. This award-winning 40-member women's ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. The choir's repertoire is often accompanied by professional soloists and a chamber ensemble of area musicians. There are three major concerts per season, as well as Christmas and Easter Liturgies. Rehearsals are Tuesday evenings 7:00 to 9:30 pm at 4 Bellwoods Ave., Toronto. Auditions for the Women's and Men's Choirs can be scheduled at the number below.

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Choirs Ontario is an arts service organization dedicated to serving the choral community of Ontario, promoting choral activities and standards of excellence. Choirs Ontario, and before that the Ontario Choral Federation, has been a pillar of support to the choirs and singers of this province for more than 30 years.

What We Do
Here are but some of the many programs and services that have traditionally been offered by Choirs Ontario, but which are now threatened or have been curtailed by a lack of funding:

- **Ontario Youth Choir, Lillian and Don Wright Teen Choir Camp, and Junior Choir Camp**
- **Choral Lending Library** - multiple sets of choral works for rental at a nominal fee by member choirs
- **Workshop Grants Program** - assistance to choirs wanting to build skills or try more ambitious projects
- **Live Seminars** - workshops on musical and administrative topics bringing outside expertise to your choir
- **Leslie Bell Choral Conducting Competition** - cash prizes for young conductors every second year
- **Ruth Watson Henderson Choral Composition Competition** - cash prize and a premiere performance for new choral work honouring one of Ontario's finest composers for choir every second year.
- **Printed resources** of all types, including *Dynamic* - our quarterly publication, *Language Guide* (pronunciation for choirs of 6 languages); *Children’s Choir Handbook* and more...

Our Current Financial Struggle
2004 has been a challenging year for Choirs Ontario. After years of coping with declining grants, our organization needs immediate and substantial financial support to enable us to stay in operation so that we can continue to serve our constituency.

We launched a major fund raising effort in March 2004. In less than two months, our financial campaign has already yielded over $30,000 in contributions as well as many positive comments about the importance of our mission. Repeatedly these donors have expressed their appreciation of Choirs Ontario for its choral events such as *Choirs in Contact*, youth programs, access to our music library (especially in rural Ontario), and the ability that Choirs Ontario provides for networking among choir conductors and members. But to ensure our continued existence, we will need even more funding.

We need your financial support now!
Join us by making a donation to Choirs Ontario in support of the choirs and singers of Ontario. Become a member through our website, or by mailing us your donation. We would welcome your time and talent as well. Call our President, Melva Graham, at 416-923-1144 to volunteer your time to keep Ontario singing.

The Board of Directors of Choirs Ontario invites you to join us in this time of restructuring and honing our operation for the future. Call our President to offer your help, become a member, or send a donation. Our choirs are a necessity, not a frill. Let’s keep them singing!

CHORNS ONTARIO
112 St. Clair Ave. West, Suite 403
Toronto, Ontario M4V 2Y3
Telephone: 416-923-1144
Fax: 416-929-0415
Website: www.choirsontario.org
Email: info@choirsontario.org

Honorary patron: Dr. Don Wright
Board of Directors: Melva Trefninger Graham, President (Toronto), Louis Majeau, Vice-President (Ottawa), John Glassco, Past President (Kingston), Bruce Armstrong, Treasurer (Toronto), Beth Busby, OYC Representative (London), Ron Ka Ming Cheung (Toronto), Barbara Clark, C.M. (Ottawa), Marta McCarthy (Guelph), William Morris (Toronto), Laurie-Ann Loreto Neal (Timmins), Norman Reintamm (Hamilton)

Due to our financial situation, these wonderful programs had to be cancelled for summer 2004:

ONTARIO YOUTH CHOIR 2004

Junior Choir Camp 2004

Lillian & Don Wright Teen Choir Camp 2004

May 1 - June 7 2004
Welcome to WholeNote's

LIVE LISTINGS

READERS PLEASE NOTE:
Presenters' plans change; and we occasionally make mistakes! Please always use the phone numbers provided to call ahead.
For Concerts Further Afield (outside the GTA) see pages 68-70. For Music Theatre and Opera Listings see pages 70, 71.
For Jazz Listings see pages 72, 73.

TORONTO YOUTH CHOIR
ESTABLISHMENT CONCERT
Saturday May 29
1:10 - 2:30 pm
ST. JOHN'S CLERIC
Saturday May 29
9:00 - 10:30 pm
MANY TRADITIONAL & MODERN EXPERIENCES

905-874-2600, $22, $17, $15 (child under 12).
7:30 - 8:00 pm


8:00 - Acoustic Harvest Folk Club
Festive Kind. Traditional and contemporary trio.

6th annual series of LUNCHTIME CHAMBER MUSIC at CHIRST CHURCH DEER PARK

May 6: Andrea Bellefeuille, soprano; Emma Elkinson, flute; René Goldensher, violin; Mary Katherine Finch, cello; Paul Jenkins, harpsichord.


May 20: Andrea Gerhardt, soprano; Paul Jenkins, piano. Songs by Monteverdi, Dowland, Caccini, Schubert, Reger and others.

May 27: Vicki Blechta, flute; Cecilia Ignatieff, piano; Gerry Robinson, bassoon. Poulenc Trio and other works.

1570 Yonge St. (at Heath), Toronto

2004 Guelph Spring Festival ★ 37th Season ★ Barrie Cabena, Artistic Advisor ★ APRIL 30 - MAY 16

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at St. James' Cathedral, 2004 corner King & Church Streets
MAY TUESDAYS
1:00 - 1:40 pm
4 TIM PYPER, piano
Assistant Organist, St. James’
11 CHRISTIAN LANE, organ
Masters Student, Eastern School of Music, Rochester, NY
16 WILLIS NOBEL, organ
Organist and Director of Music, Church of St. Mary Magdalene
and Trinity College, U.C.F.
25 CHRISTOPHER DAWES, organ
Rebuilt Sonata on the 9th Psalm
June
FATHER JOHN PALMER, organ
Professor of Organ, Benedictine University (Chicago, IL)
416-364-7665
stjamescathedral.on.ca

Opera Celebration
Featuring
Wendy Dobson, soprano; Lenard Whiting, tenor
Marek Konarowski, baritone; José Hernandez, piano
Opera favorites by Massenet, Gounod, Puccini,
Donizetti, and more
Sunday, May 2, 7:30 pm
Heliconian Hall, 35 Hazelton Avenue
Tickets $15 adults, $10 students/seniors
Tickets available at the door 416-466-3449

Chrylark Arts
& Music Series
Marie Béard Quartet
Mozart Quartet in E-flat Major KV 428
Buczyński Quartet #5 World Premiere
Brahms Quartet opus 51, #1 in C minor
Sunday, May 2, 2004, 3pm. Heliconian Hall,
35 Hazelton Avenue Adults S15 Students S12
For info call 416.651.9380

FREE CONCERTS
at St. James’ Cathedral, 2004 corner King & Church Streets
MAY TUESDAYS
1:00 - 1:40 pm
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Assistant Organist, St. James’
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COMES CELEBRATE WITH US
The 80TH BIRTHDAYS OF
VICTOR FELDBRILL and RUTH BUDD
Maestro
Gala Concert
music by Purcell, Handel, Mozart, Levcowitch and Britten
Guest Artists: Kevin Budd, pan flute

Reception to follow concert
2:00 p.m. Thursday, May 6, 2004
St. Andrew’s Presbyterian Church
Corner of King St. West and Simcoe St.
(St. Andrew Subway Station)

Tickets: $12 Enquiries: (416) 221-6090


8:00: Toronto Philharmonia. Divvay. Czech Suite Variations; Cello Concerto; Symphony No. 6. Vytas Ksonskis, cello; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $20-$42.

8:00: Toronto Symphony Orchestra. Toronto Mendelssohn Choir. Roy Thomson Hall. See May 5.

**Friday May 07**

7:00: Nadine Mackie Jackson. Corrette: Les Offrandes. Amato Strings, soprano; Emma Elkinson, flute; Rena Goldenshein, viola; Mary Katherine peach, cello; Paul Jenkins, harpsichord; Claire Bell, harp; music of Pursell & Handel. 1570 Yonge St. 416-226-5211 x28. Free (donations gratefully received).

7:30: Esprit Orchestra. Benefit Concert: Requiem. At The Roundhouse, Celine Taylor String Quartet; Bebop Cowboys; Liquidaires; The Speed of Sound (Nights); Teresa Hooton, tenor; St. James Cathedral, 65 Church St. 416-410-2254. $25.


8:00: Holy Kawun. piano. Benefit Concert for AIDS in Africa. Works by Schumann, Debussy, Chopin & Schubert. Toronto Mendelssohn Choir. 1585 Yonge St. 416-408-2824 x476. $15, $10.

7:30: Living Arts Centre. Asriel Dobis, soprano, vocalist. Recommended for ages 8 and up. Hammermill Hall, 4141 Living Arts Dr., Mississauga. 905-366-6000. $10-$30, kids $3 off except $10 tickets.
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
416 489-1551 ext 21
Lawrence Park Community Church
2180 Bayview Avenue

TALLIS CHOIR

Peter Mahon, Director

Fire of Love: Music for Pentecost
Larkin Three Motets
Palestrina Missa Dum Completur
Harris Faire is the Heaven
and works by Willan & Stanford

Saturday, May 8, 7:30 p.m.

Church of St. Martin-in-the-Fields
Glenlake & Keele (1 block north of Keele subway)

Tickets $20 & $16 will be available at the door.
For information call 416-891-8621.
Music with Bites

Kiran Ahlawat: Ghazals. Traditional & original Punjabi folk songs & songs of love.

Henderson, Chatman, Patrocin & MacGillivray: Canadian & Irish Celtic music. Brian Tenhey, guitar, fiddle, bouzouki, mandolin; Lomett Reid, Irish flute, tin whistle, concertina; Leon Tenhey, bodhran, Janet Gadeski, Cécile Chau, St. Christopher's Church, 622 Gould Line, Burlington 905-333-5342. $15, $12.

8:00: Calyx Concerts, Puccini: Madame Butterfly. In concert. Norelle Martinez, soprano; Rebecca Haas, mezzo; Stuart Howe, tenor; Steven Horst, baritone; Bragh Goldharman, piano. Humbercrest United Church, 16 Baby Point Rd. 416-531-3869. $25.

8:00: Canadian Orpheus Male Choir. Annual Concert. Park Bible Church, 1500 Kems Rd, Burlington. 905-639-6471. $20, $18 (st). (5 groups).

8:00: Harry Manx with the Urban Turban. Mississippi meets the Ganges Delta Blues. Folk, world, blues. Harry Manx, lap slide guitar; Mohan Veena, bongo & harmonica; Nal Boddie, tabla; Wyn Gogol, keyboard; Emily Braden, vocals. Jare Mallet Theatre, 27 Front St E. 416-366-7723. $30.


8:00: Mississauga Symphony, Last Night of the Procs. Popular classics & musical surprises. Emilio Bateua, mezzo soprano; Alexandre Dobson, baritone; Ruth Fazal, violin. Hammarsen Hall, 4141 Living Arts Dr., Mississauga. 905-308-6000. $49. $40. $40/$91.50 (st). (5 groups).


8:00: Radio Music Gallery/CUT. Doubles: A Radio Music Gallery Fundraiser for CUT. John Farah & Jonny Donacourt, electronics & electric bass; Tim Posgate & Ben Greenman, guitar & hardy-gurdy; Craig Frid & Steven Kado, multi-speaker processing of Guitarokoopas pieces; Barry Prophet & Janice Pomer, percussion & other performers. St. George the Martyr Church, 197 John. 416-204-1080. PWYC.

8:00: Sinfonie Torontoi, Mozart. Mozart: Caution #1; Sinfonia Concertante K 364; Symphony #25; Martinu: Three Dolphins Dancing on the Horizon (world premiere). Etsuko Kimura, violin; Eric Paetka, viola; Nurhan Arman, music director. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $33, $27 (sr), $17 (st). (18).

8:00: St. Jude's Celebration of the Arts. The Woe Big Band's 26th Anniversary Celebration. Ellington, Basie and more. St. Jude's Anglican Church, 180 William St. 905-844-3872. $25, $22.50.


Sunday May 9

1:00: Jeunesses Musicales of Ontario/ Harbourfront Centre. Music with Bites...
**Monday May 10**

- 7:30: **Music Toronto**. *Music That Speaks to You*. Reel! Piano Trio; Gryphon Trio; commentary by conductor/composer Barry Koshuba. Jane Mallett Theatre, 27 Front St. East. 416-872-7733. $20 ($15). "Unfold:
Use of radio as a live ambient sound source. AMBIENT PING, experimental artists. C'est What, 19 Church St. 416-810-7231. Free.

**Wednesday May 12**

- 8:00: **Aldeburgh Connection**. Brett Polegato, baritone; Stephen Ralls, piano. Festival of Song: Theme, "Music and nature".

**Music on the Hill**

Free Lunchtime Concerts - Thursdays, 12:15 pm

**May 13**


**Thursday May 13**

- 12:00: **Christ Church Deer Park**. Lunchtime Chamber Music: James Wells, piano; Music of Ibrahim and Burg. 1570 Yonge St. 416-920-5211. Donation.

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- 8:00: **Aldeburgh Connection**. Brett Polegato, baritone; Stephen Ralls, piano. Festival of Song: Theme, "Music and nature".

**Music on the Hill**

Free Lunchtime Concerts - Thursdays, 12:15 pm

**May 13**


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May 13 & 14, 2004 8 p.m.
Jane Mallett Theatre
La Descente d’Orphee aux Enfers
by Marc-Antoine Charpentier

Orpheus and Eurydice
by James Rolfe and André Alexis

with Monica Whicher
Colin Ainsworth
Paul Grindlay
and baroque dancers
Marie-Naomie MacMaster

Tickets: $45
$35

7:30: Canadian Children’s Theatre
8:00: Exultate Chamber Singers. My Beloved Spake. Settings from the Song of Songs: A Celebration of Life and Love.

7:00: Living Arts Centre. Natalie MacMaster, liddle. Hammerson Hall, 4141
Living Arts Dr., Mississauga. 905-366-6000. $10-$45.


8:00: Symphony Hamilton. Sounds of a Summer Night. Chamber works presented by members and friends of Symphony Hamilton.


Saturday May 15
11:00am & 2:00: Solar Stage Children’s Theatre. Let’s Help This Planet.

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. Sounds of Spring: A Great Evening of Canadian Music! All ages welcome. By Frank Laesser; Rachel Arpin, producer; director; Vincenzo Munro, conductor; Brigitte cabo, pianist. 905-306-6000. $15, $10(st). 8:00, St. Michael’s Cathedral. 1259 Yonge St. 416-960-5159.

- 8:00: New Music Concerts. Canadian Music Centre. 416-920-5211. $15, $12(st). Saturday May 16

- 2:00: East York Choir. The Best of Broadway. St. Cuthbert’s Church. See May 15.
- 3:00: Toronto Jewish Folk Choir. 78th Annual Spring Concert. Hoffman: Benyamin der. Singer. Yiddish, Hebrew, Ladino, Spanish, Russian and English. Miriam Eskin, soprano; Mark Fox, tenor; Haim Ronen, alto; Ira Block, baritone; Cantor Benjamin Orenstein, director. Lawrence Park Collegiate, 125 Chatsworth Dr. 416-485-7881. $22, $18, $10(waived), $12 under 12 free.

- 7:30: The Balls of Guildwood. Annual Spring Concert, Guildwood Community Church, 140 Guildwood Parkway. 416-281-4037, $7, under 12 free.
- 8:00: New Music Concerts/CBC Radio One.
Wed, May 19 at 7PM
Thurs-Sat, May 20-22 at 8PM
Sun, May 23 at 3:30PM
TRINITY-ST. PAUL'S CENTRE, 427 BLOOR ST. W.

CALL 416.964.6337

Also at the GEORGE WESTON RECITAL HALL
TUES, MAY 25 at 8PM CALL 416.872.1111

Sponsored by MARGARET AND JIM FLECK

Earth Mass with Guest Composer
Paul Halley

Wednesday, May 19th, 2004 at 8:00 pm

Centenary United Church
24 Main Street West, Hamilton, ON L8P 1H2
May 26–29, 2004

Jane Mallett Theatre, St. Lawrence Centre
27 Front Street East, Toronto

Harry Somers' The Merman of Orford and Death of Enkidu

David Pomeroy | Julie Nesrallah | Martin Houtman
Gregory Dahl | Alain Coulombe
Dancetheatre David Earle
with Chamber Orchestra

"Two tales drawn from the pages of classic myth and legend weave a spell of magic."

Tickets: $35-45 (Seniors and Students 25% off)
Call St. Lawrence Centre Box Office 416.366.7723

www.soundstreams.ca
- 12:30: Yorkminster Park Church. 
- 8:00: North York Concert Orchestra. Burritt: Symphonic Overture; Mendelssohn: Violin Concerto in e; Tchaikovsky: Symphonic Poem 2 in c; Waltz from Eugene Onegin. Min-Joong Koh, violin; Ann Cooper Gay, conductor. York Woods Public Library Theatre, 1785 Finch Ave. West. 416-225-4556. $15. FREE.
  - 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See May 26.

**Friday May 28**

**Cathedral Bluffs Symphony Orchestra**

**Saturday May 29**

**Cathedral Bluffs Symphony Orchestra**

Robert Raine, Principal Conductor, Music Director

**Pops Dinner Concert**
Friday May 28, 2004

- 12:00 noon: RCM Community School. 
- 2:00 & 7:30: Mississauga Children's Choir. A Garden of Song, Watson Henderson: Wind Songs (world premiere); selection of songs to ready the spirit for a long awaited summer. Thomas Bell, music director. Royal Bank Theatre, 4141 Living Arts Dr., Mississauga. 905-309-6000. $15/10. $5/5.
- 2:00: Harbourfront/Milk International Children's Festival. Manding Jatra: "Sana". Flatties, dancing and drumming. CIBC Stage, Harbourfront Centre, Queen's Quay West. 416-973-4000.


- 8:00: World Music Jamboree. The Sound of Peace. Medina (Arabic); Senja (Scandinavian); Van der Hoop (South African); Art/Subtle (Japan); Srinivas (India). Currelly Gallery, Level 1, 100 Simcoe St. 416-593-4826. $28-$98.

- 8:00: Hummingbird Centre for the Performing Arts. Diana Krall, jazz vocals. piano in Concert. See May 27.


- 8:00: Small World Festival. Collective. 2nd Annual South Asian Heritage Festival. Mendolos U. Srivine & Trishyk Samarkan, recycled, Winter Garden Theatre, 199 Yonge St. 416-872-5655. $15.

- 7:00: High Park Choirs of Toronto. Hoecake, Honesty & Sassafur Tea... celebrating North American Folk Song, Senior, Chamber and Children’s Choir; Gary Fisher & Zinfina Pole, directors; John E. Oudave, accompanist. Runnymede United Church, 432 Runnymede Rd. 416-762-0657. $15. FREE.

- 7:00: Ensemble A La Carte. Spring is in the Air. St. Luke’s United Church, 525 Sheppard Ave. East. 416-239-5711 x 40. $10.25/advance, Festival package: $50, $30/2."
Deer Park Concerts
Presents
Organist
William Wright
May 29, 2004, 8:00 p.m.

Featuring the works of J. S. Bach with special attention to the Leipzig Chorales. Twelve of these Chorale Preludes will be performed with choir introductions. The audience will also have an opportunity to sing some of the chorales!

The first half of the program will conclude with the Concerto in D minor (BWV 596) and the second half with the Fantasia and Fugue in G minor (BWV 542).

General admission $ 20.00
Call 416-481-2979 for ticket information
Deer Park Concerts, 129 St. Clair Ave. W
(just east of Avenue Road)
Parking courtesy of Imperial Oil next to concert venue.

New Music for Percussion. Cage: Construction #3; Dabinson: Only Fools; Farr: Pagan Prayer; Hoist: new work; Sacks: Samplo of Drums; Rick Sacks, Bilal Mackay, Trevor Tunick, Ryan Scott, percussion; Kristen Mueller, soprano. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1089. $25, $15, $5.

A Concert to Celebrate the Life & Work of Clifford Poole
Sunday, May 30, 2004 at 3:00 p.m.
Saint Anne’s Anglican Church
270 Gladstone Avenue, Toronto
Tickets: Adults, $25; Students & Seniors, $20
For information, call 416-922-4415
SUNDAY MAY 30

11:00 am & 2:00: Solar Stage Children's Theatre, Madama Butterfly. Stories about ordinary people from French Canadian history. Bilingual musical show by Franco-Gallic for ages 3-6. Madison Centre, 4950 Yonge St. 416-368-8031. $12.


2:00 & 7:00. Milton Choristers. Out of the Ordinary. Opera choruses from Puccini, Verdi, Mozart, Gilbert & Sullivan and others. Melissa Kerr, soprano; Chris Fischer, tenor; Women of Note, Georgtown Bach Chorale; Ron Greidanus & Laura Jeffrey, directors. Royal Bank Theatre, 4141 Living Arts Dr., Mississauga. 905-306-8000. $12, $20 (children). (See ad page 66)


$18, $10 (12 & under). Preceds to help fund Show Choir performances at seniors' residences, hospitals etc.

3:00: Calvin Church Choir/Christ Church Deer Park Choir. A Celebration of the English Anthem. Music by Byrd, Harris, Howells, Stanford, Vaughan Williams; hymns. Calvin Church, 28 Delisle Ave. 416-923-9030. $12, $10.


3:00: Janko Marjanovic, soloist; Susan Spier, violin; Dany Mackness, piano. An evening of celebrated trios by Beethoven and Schubert. High Park Morningide Church, 4 Morningide Ave. 416-241-5080. $15, $8 (children).


4:00: Music at Islington. Bach: Pentecost Cantata No. 72: Erschallet Ihr Lieder. Choir of Islington United Church; orchestra & continuo; Dr. John Derksen, director. 25 Burnhamthorpe Rd. 416-238-1131. Free will offering.


Monday May 31


7:30: Associates of the Toronto Symphony Orchestra. Amato String Quartet.

J.S. Bach

Erschallet, ihr Lieder

Pentacost Cantata BWV 172

For Solo, Chorus and Orchestra

Sunday, May 30, 2004 4:00 pm

Choir of Islington United Church with Strings, Trumpets, Timpani, Organ & Continuo

Director, Dr. John Derksen

ISLINGTON UNITED CHURCH

25 Burnhamthorpe Rd (at Dunlop)

(Bus 119 from Islington subway)

416-238-1131 islinton@computed.com

free will offering

Music at Islington

"Silver-plated music making all the way"

William Little

The Toronto Star

To the reader: If you are attending an event and would like your report to appear in the Whole Note, please contact our office by phone or fax.

May 1 - June 7 2004

WWW.THEWHOLENOTE.COM

65
**Monday, May 31, 2004: 7:30pm**

**Trinity-St. Paul's United Church**

**427 Bloor Street West (Bloor/Spadina)**

**Bach**

Brandenburg Concerto No. 6

**Mozart**

Duos in G Major for Violin and Viola

**Handel/Halvorsen**

Passacaglia for Violin and Viola

**Beethoven**

Trio in E flat Major Op. 3 for Violin, Viola, and Cello

**Musicians from Toronto Symphony Orchestra**

Adèle Aubin: Violin
Gary Labrador: Viola
Ronald Hurewitz: Viola
Audrey King: Cello

**Tickets:** $15/$12 (Seniors/Students)

For more information, please call (416) 423-2133

http://www.associates-tso.org
Friday June 04

- 7:00: Royal Ontario Museum, ROM Friday Nights: Mulatri International Drumming. Curiously Gallery, Level 1, 100 Queen’s Park. 416-588-5648. Free.


- 8:00: Toronto Statenietta, Duvling Sisters – Viva Espagne!便捷/西班牙语: Carmen Fantasy; Navarra; Lulli; Spanish Symphony, Mario and Irena Knechelovsky, violinists; Matthew Jakieiwicz, artistic director. Bloor Street United Church, 300 Bloor St. West. 416-410-4378. $32, $25(sr), $15(ste).

- 8:00: Via Salzburg. Music in Motion. Glenn Gould Studio. See June 3.

Saturday June 05


- 7:30: The Bells of St. Andrew’s. Bionomial Spring Concert. 5 handbell choirs; children’s Chime Choir; guest Svetla Dybenko. St. Andrew’s Church, 115 St. Andrews Rd. 416-438-4100. $8.


- 9:00: Counterpoint Community Orchestra. Patrons’ Choice Program. Selections from: Mozart; The Magic Flute; Verdi: La Traviata; Tchaikovsky; Swan Lake; Vivaldi: Spring; Copland; Appalachian Spring; Barber: Fantasia Espagnole; Saint-Saëns: Danse Macabre; Organ Concerto; Weber: Concerto for Bassoon; Elgar: Enigma Variations. Guest: Paul Drew & Janet Kauck; Terry Kowalczyk, conductor. St. Luke’s United Church, 353 Sherbourne St. 416-926-8872 x2068. $14(advncd), $17(door).


- 8:00: Jubilate Singers. The Spirit Soars. Requiem by Fauré and Rutter. Guests: Christopher Dawes, organ; instrumental ensemble; Isabel Bernaus, conductor. Eastminster United Church, 310 Danforth Ave. 408-657-2152. $15, $10.

Sunday June 06


- 3:00: Choirs of the Church of Saint Mary Magdalene. Concert Regina Caeli – Music in Honour of the BVM. Victoria: Misa Salve; Byrd: Votive Mass of the BVM; Wiliam: Three Lady Motets; Russian sacred music of Kasatlyk and Shipovalkin; Skarevskiy: Premiere.

The Jubilate Singers

Director Isabel Bernaus present

The Spirit Soars

Requiem by Gabriel Fauré
Requiem by John Rutter


8 p.m., Saturday June 5, 2004

Eastminster United Church 310 Danforth Avenue

(west of Chester subway station) $15, Seniors/Students $12

Tel 416-615-3120; info@jubilatesingers.ca
www.jubilatesingers.ca

Produced with the support of:

The Jubilate Singers

Mary Leggs, Director

Voices of the World

A selection of beautiful music from around the world, in a multitude of languages, with Andy Morris, Pianist.

Sunday, June 6, 2004 @ 2:00pm

Rosedale Presbyterian Church

129 Mount Pleasant Road (at South Drive, 2 blocks north of Bloor)

Tickets $15 adults $10 students and seniors

for info phone 416-229-0522 www.penthelia.com
Music at Metropolitan
Patricia Wright, Director of Music and Organist

presents

The Polokwane Choral Society from South Africa
The only Toronto concert of this famous choir as they tour North America. Presented by the Friends of South African Performing Arts

Friday, June 11 at 7:30 p.m.
Admission: $20/$15
Proceeds to "Beads of Hope" campaign to fight AIDS
Information: 416-363-0331 Ext. 51

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

THE CHAMBER MUSIC SOCIETY of MISSISSAUGA
Peggy McGuire Hills
Artistic Director

presents

The 2004 Youth Talent Showcase
Adrian Anantawan, violin
Travis Jordan, tenor
Hee Jin Kim, violin
Kristen Westwood, guitar

2:00 pm Sunday, June 6, 2004
Royal Bank Theatre
Living Arts Centre
Mississauga

Tickets: LAC Box Office (905) 306-6000
Adults $24; Seniors $18; Students $12
www.chambermusicmississauga.org

Music TORONTO

THE HAMBER Polokwane 2004
Friday, June 11 at 7:30 p.m.
Proceeds to Patricia Wright, Director of Music and Organist

Tickets: 416-768-5666; Contributions appreciated.

Monday June 07


GRYPHON TRIO June 7 at 7:30 p.m.


CONCERTS FURTHER AFIELD


Saturday May 01

- 2:00: Guelph Jazz Festival/The Bookshelf. Concert to Celebrate the Other Side of Nowhere. Concert and book launch: Kjell Heide, harp; Marie Mountains, piano; Daniel Fischlin, strings, percussion; Ellen Waterman, flutes; Jesse Stewart, drums, percussion. (Book launch 3:00 pm at the Bookshelf - see Announcements.) Chalmers United Church, 50 Quebec St., Guelph. 519-733-4832.


- 7:30: Chorale Niagara. Halley: Missa Gala. Theresa Thomason, soloist: Paul Halley, keyboards & his jazz consort; Side by Side High School Choral; Robert Cooper, artistic director; Lynne Hersberger, accompanist. Calvary Church, 89 Scott Street, St. Catharines. 905-688-5530 x3257. 25c(t), $1(t).

- 7:30: Durham Youth Orchestra/Spring Concert. Bach: Brandenburg Concerto #4; Mozart: Clarinet Concerto (2nd movt.); Saint-Saens: Cello Concerto #1; Liel: Moxon-Emerson, cello; John Beaton, conductor. Salvation Army Temple, 570 Thurlow Rd. North, Oshawa. 905-435-0910. $10, $8(t).


- 7:30: Joel Hasting, piano. The Music of Franz Liszt. St. John's United Church, 154 Avenue St. East. 519-896-0233. $10.

- 7:30: La Jeunesse Youth Orchestra. Concerto Competition Winner & Concerto. Chopin: Andante Spianata and Grand Polonaise in E Flat Op. 22; Bizet: Carmen; Rimsky-Korsakov: Procession of the Nobles; Dvorak: Slavonic Dances; Sheve: Suite from the Dances of King John. Elross; Tam, piano; Michael Lyons, conductor; Victoria Concert Hall, 55 King St. West, Cobourg. 905-885-8010. $15, $12, $40(family).


- 8:00: Barrie Concerts. Devači Spectacul- ar Symphony #8; Collo Concerto, Vrijduids Sonatec, cello; Toronto Philharmonia; Kerry Stratton, conductor. Fisher Auditorium, 125 Dunlop St. West, Barrie. 705-726-4890 or 705-728-1181.

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 handbells raised together in an international concert spectacle of sight & 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@coo.me. The 11th International Handbell Symposium is organized by the Ontario Guild of English Handbell Ringers (OGEHR), on-line at http://coo.me/oeghr.

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**Sunday May 02**

- 2:00: Georgetown Bach Chorale, Gala Concert. See May 1 at St. James Anglican Church, Caldonia East. 905-877-0589. 905-877-2711. $20.
- 8:00: Guelph Spring Festival. Caedmon Riel, Dr. Gerald Manning, conductor. St. George's Church, Guelph. 519-763-3000, 1-877-520-2408. $20, $20/family.
- 8:00: Guelph Spring Festival. Nadia Sendeck, cello; Kerry Stratton, conductor. St. Paul's United Church, 123 Main St. East, Milton. 905-878-4721. $10, $20.

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**Monday May 03**

- 6:00: Kitchener-Waterloo Chamber Music Society. Hector Vasquez, cello & 3yd; Brian Bellman, piano. Stratford Town Hall. 57 Yeung St. West, Waterloo. 519-886-1873. $20, $15 student.

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**Tuesday May 04**

- 8:30: Guelph Jazz Festival. Three Tuesdays Concert: Kevin Brit, guitar; Jeff Bid, bass; Jass Stewart, drums. The Bookshelf, 41 Queen St., Guelph. 519-763-4082. $15.

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**Friday May 07**

- 8:00: Milton Concert Presentations.

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**FESTIVAL WIND ORCHESTRA**

Gennady Gefter, Conductor

Summer Serenade Concert

Tuesday, June 15 at 8 p.m.
Fairview Library Theatre (behind Fairview Mall)
Hwy 404 and Sheppard E.

All seats $10 For tickets, call 905-881-4255 or e-mail info@festivalwindorchestra.com

Log on to www.festivalwindorchestra.com

Free Parking, Handicap accessible

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**May 14**

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- **8:00**: Guelph Spring Festival, **Menotti**: *The Telephone*; *Hopkins: Three's Company*. One-act comic opera; Daniel Licht, baritone; Lesley Andrew, soprano/director; Brian Dyon, tenor; Leslie De’Ath, pianist. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**May 15**

- **2:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**May 24**

- **16:00**: Guelph Spring Festival, **Maillart**: *Moments*. Solo cello; Gordon Jones, cello. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**Saturday May 29**

- **2:00**: Stratford Festival, **Stevenson**: *The Dresser*. Music & lyrics by Terrence McNally; Charlotte Jamieson, director. Shangri-La Dance, 200 Front St. S., Toronto. 416-870-3271. $70, $55, $30 ($10 under 18). For complete run see music theatre listings.

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**Saturday June 6**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**June 9**

- **16:00**: Guelph Spring Festival, **Bartók**: *Out of Doors*. Piano; Robert Reid, piano. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**June 16**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**June 20**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**June 25**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**June 27**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**June 30**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.

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**July 7**

- **8:00**: Guelph Spring Festival, **Gounod**: *Faust*. Music & lyrics by Charles Gounod; Voilma Vargas, soprano; Arturo Bondi, tenor; Brian Dyon, baritone. Guelph Youth Music Centre. Guelph. 519-763-3000, 1-877-520-2408. $25, $20, $10. For complete run see music theatre listings.
**Mississauga Symphony Orchestra: A Shoreline**

- Friday, May 1: 7:30 pm; Benari, tenor; Midori, viola; Pratt, piano; Satyrov, violoncello
- Saturday, May 2: 7:30 pm; Benari, tenor; Midori, viola; Pratt, piano; Satyrov, violoncello
- Sunday, May 3: 3:30 pm; Benari, tenor; Midori, viola; Pratt, piano; Satyrov, violoncello

**New Music Monday**

- Monday, May 4: 8 pm; Hewitt, violin; Maggini, viola; Revelle, cello; Tenney, piano; Choper, rebel
- Monday, May 11: 8 pm; Balansard, violin; Bérard, harp; Sevill, piano; Servais, violoncello
- Monday, May 18: 8 pm; Boulanger, violin; Braquehais, viola; Gauthier, cello; Tarr, piano; Wuest, violoncello
- Monday, May 25: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello

**Jazz Band**

- Monday, May 4: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Monday, May 11: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums
- Monday, May 18: 8 pm; Mawhinney, tenor saxophone; Fiddes, trombone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Monday, May 25: 8 pm; McQuaid, piano; Mawhinney, tenor saxophone; Fiddes, trombone; Gaffney, bass; Tidwell, drums

**New Music Tuesday**

- Tuesday, May 5: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Tuesday, May 12: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Tuesday, May 19: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Tuesday, May 26: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums

**New Music Wednesday**

- Wednesday, May 6: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Wednesday, May 13: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Wednesday, May 20: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Wednesday, May 27: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums

**New Music Thursday**

- Thursday, May 7: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Thursday, May 14: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Thursday, May 21: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Thursday, May 28: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums

**New Music Friday**

- Friday, May 8: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Friday, May 15: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Friday, May 22: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Friday, May 29: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums

**New Music Saturday**

- Saturday, May 9: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Saturday, May 16: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Saturday, May 23: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Saturday, May 30: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums

**New Music Sunday**

- Sunday, May 10: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Sunday, May 17: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Sunday, May 24: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Sunday, May 31: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums

**New Music Monday**

- Monday, May 11: 8 pm; Balansard, viola; Dyer, cello; Schaeffer, piano; Tarr, harp; Sevill, piano
- Monday, May 18: 8 pm; Cassano, violin; Colon, viola; Peck, cello; Désilets, piano; Bottomley, violoncello
- Monday, May 25: 8 pm; Atkinson, trumpet; Fiddes, trombone; Mawhinney, tenor saxophone; McQuaid, piano; Gaffney, bass; Tidwell, drums
- Monday, June 1: 8 pm; Fiddes, trombone; Atkinson, trumpet; McQuaid, piano; Mawhinney, tenor saxophone; Gaffney, bass; Tidwell, drums
JAZZ CONCERT QUICK PICKS

May 1
- 8:00 Duke Ellington Society...Jim Gallows’s 17 Piece Big Band.
- 8:30 Living Arts Centre, Tyler Tamara
May 2
- 4:30 Christ Church Deer Park, Jazz Vespers
- 8:00 Oakville Centre for the Performing Arts, The Big Band Broadcast
- 8:00 Geordie McDonald, The Mythos.
May 6
- 8:00 RCM Community School, Jazz Choir.

May 7
- 8:00 St. George’s United Church, Jazz Concert Series: Clinton Cleveland Jazz Band.

May 8
- 8:00 Tempus Choral Society, Swing into Spring
- 8:00 Durham Region Concert Asian Jazz.
Classic Jazz.
May 14
- 8:00 Classic Jazz Society of Toronto, Jeff Healy’s Jazz Widows.
May 15
- 2:00 & 7:00 Toronto All Star Big Band The Sensational TABB Four, You Must Remember Swing Special Guest, Buddy DeFranco.
- 7:30 Music at St. Mark’s, The David Rubinoff Jazz Trio.
May 16
- 4:30 Christ Church Deer Park, Jazz Vespers
May 27, 29, June 1
- 8:00 Hummingbird Centre for the Performing Arts, Diana Krall
May 29
- 8:00 RCM Community School, Jazz Ensemble.
May 30
- 2:00 Yorkminster Park School Choir, Sing & Swing.

FURTHER AFIELD (in this issue St. Catharines, Sonya, Hamilton)
May 1
- 7:30 Choros Nigeros, Holtry, Misa Goa, St. Catharines.
May 2
- 7:00 Amostra Jazz, Sander Vuwawana, etc.; Adrian Fangio, piano; Andrew Downey, bass.
Sonya
May 8
- 8:00 Hamilton Philharmonic Orchestra, Swing, Swing, Hamilton Swing.
May 9
- 7:00 Amostra Jazz, Mother’s Day Performance.
Sonya
May 16
- 7:00 Amostra Jazz, Swing No Rest Sonya
May 23
- 7:00 Amostra Jazz, John Capon Band, Sonya
June 9
- 7:00 Amostra Jazz, Ryden Baird Band, Sonya

JAZZ CLUB LISTINGS

Alleycatz
2469 Yonge St. 416-481-8665
Every Mon Salsa Night w/ DJ Frank Buech! Every Tue Christopher Pook Swing Extravaganza, Every Wed The Outlaws, Every Thu Mike Fuscha Band, May 1, 7, 8, 21, 22, Sat, May 14, 15, Lady Kane.
Arbour Café
286 Lakeshore Rd. E., Oakville. 905-844-1840
Ben Wicks
342 Parliament 416-581-9426
All shows start at 8:00, No cover. May 1 The Jazz Extention, May 6 Georgia Ambras; May 15 Whitney Jack, May 22 Jayne Blanchard w/ Norm Amadio and Rosemary Galloway.
Carnegie House
400 Queen St. 416-703-0611
C’est What 67 Front St. E. 416-867-9499 Saturday afternoon traditional jazz from the Hot Five Jazzmakers, 4-7 pm
Gate 103
403 Rochester St. 416-589-2630
Every Sun, Ron Davis Jam Session
Grasshopper Jazz & Blues Bar
480 Parliament St. 416-333-1210
May 14, 29 Groove Conspiracy, May 21 Michael Klonios
Grossman’s Tavern
378 Spadina Ave. 416-977-7000.
The Happy Pals are still rocking the house 4:00 to 6:00 pm, or later.
Hot House Café
Market Square 416-368-7800
Jazz brunch every Sunday, alternating weekends: Ken Churchill Quartet, Sepet
Hugh’s Room
2291 Dundas West 416-531-8894
Lisa’s Café
245 Carroll Ave. 416-406-6470
Lula Lounge
1595 Dundas West Call 416-588-3070 for further times and info.
Every Sat, Cahan Percussion School.
May 1 Nick Ali & Marron Matteo, May 2 Batast, May 5 Brazilica Funk w/ D’Olfini & Gees.
May 8, Philippe Lafaelet CD launch, May 7 Evairisto Machado, May 8 Caché, May 9 Mother’s Day Brunch, Mother’s Day Dinner.
May 11 7 Girls Tuesdays, May 13 Flying Bulgur, May 14 SambaToronto Festa Brazilian, May 15 Luis Maria Occhial Cameron, May 18 Batoerie, May 21 Cacho, May 22 Proyecte Chuangoro, May 26 Feast of the East.
Mezzetta
681 St. Clair Ave. W. 416-686-5687
“Wednesday Concerts in a Café” Sets at 5:00 and 10:15 pm, Reservations recommended for first set. May 5 Rebecca Enkin, Brian DeWolfe, May 12 Dave Mort, Rod Smunis, May 19 Don Thompson, Roy Schaefer, May 26 Dan O’Cush, Bob Fenton.
Millagon
1546 Queen St. W. 416-535-4806
Parkdale neighborhood pub featuring jazz and blues on Saturdays afternoons, Sunday evenings and a live jam every other Wednesday, May 2 Shown Hyquest, May 8 Molecules, May 16 Richard Underhill.
Montreal Bar
65 Shadbourn St. 416-383-0179
May 1 Aine Gil Donnln and Dave Young, May 3 Norm Animaq Quartet w/ Diane Milner, May 4-8 Dave McMurdo Quintet, May 10 Beverly Taft Sextet, May 11-15 Ron Davis Trio.
May 14 Ken Page Memorial Trust 6th Annual Benefit Gala (call 416-615-0260 for tickets).
May 16-19 Paul Read Quartet, May 26-29 John Sherwood Trio, May 31 Dione Taylor Quintet.
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May 8 Toronto Jazz Orchestra Young Jazz Composer’s Competition.
Quigleys 2222 Queen E. 416-689-9898
Every Mon Bradley and the Bauniers.
Tues Tyler Yorion and his Rhythm, Every Wed Guest Performer Night, Every Thu Janice Hugen, Every Fri Chat Valiant Combo, Every Sat Tony Cassis.
Rex Jazz and Blues Bar
94 Queen St. W. 416-508-2475
Sun 2 shows/weekend, Sat 3 shows/day
May 1 Toronto Jazz Orchestra, Amanda Martins Latin Jazz Ensemble, Ian Bergh Quartet
May 3 Peter Hill Trio, The 4 Mikcs.
May 4 Norman Marshall Villenave Duo, Jazz Jam w/ The Molestics.
May 5 Exitman, Patricia Baubachian Trio.
May 6 Kevin O’Han, Phil Deyer’s Sax Summit.
May 7 Melissa Stylianou, Phil Deyer’s Sax Summit.
May 8 Juke and the Blue Midnight, Amanda Martins Latin Jazz Ensemble, Ted Warren Suicide
May 9 MOVE Star-Studded Gala Benefit (for United Mothers Opposed to Violence Everywhere, Swing Rico, Sarah John Quartet.
May 10 Peter Hill Trio, John Chensman Big Band.
May 13 Kevin O’Han, Bob Brough & Stan Ferrin present Carol McCarthy Quintet.
May 18 Norman Marshall Villenave Trio, Jazz Jam w/ Bob Brough, May 19 Exitman.
May 20 Island MacDonald presents: Joe Sullivan & Andrea White, May 20 Kevin O’Han, Kirk MacDonald presents: Joe Sullivan & Andrea White, May 21 Melissa Stylianou, Artie Roth Quartet.
May 24 Peter Hill Trio, Les Sings Blues.
May 25 Norman Marshall Villenave, Jazz Jam w/ Victor Bateman, May 26 Exitman, Mandy Leng Quartet.
May 27 Kevin O’Han, Tyler Summers Quartet, May 28 Kathleen Gates Trio, Jake Langley Quartet, May 29 Laura Hubert Band, Amanda Martins Latin Jazz Ensemble, Nehrig, Koller & Braid.
May 30 Jazz Workshop, Michael Herring Sextet, Swing Rosio, Habnet & May 31 Peter Hill Trio, John MacLeod’s Rex Hotel Orchestra.
Rhodes Restaurant
1469 Yonge St. 416-888-6316
May 1 Gary Benson, May 8 Joshuab, Duncan Hopkinson, May 7 Bill McBirnie, David Occhipinti.
May 8 & 9 Murata, Neville Barnes, Len...
JAZZ CLUB LISTINGS, CONTINUED

- Jimmy Cobb, May 14; Werman Amadio, Diane Miller, May 15; Ian Bargh, Fred du Pugail, May 21; Frank Wright, Ian Bargh, May 22; Simone Johnson, Jim McBride, May 28; Kim Farner, Tim Whitman, May 29; Gary Benson, June 3; Ducey Hopkins, June 4.

- Randy Bachman Trio (Tickets through netran, Richard Whiteman, Johnson, Jim McBirnie, Thursday-Sunday).

- Every Mon 9pm-12 Open Mic w/ Adam Blair. Every Thu 10-1 Mighty Bill Show jazz original. Every Fri 5-7 Classic Jazz Main w. The Foolish Things.

- Victory Café, 581 Markham st, 416-519-5787. Located beside Honest Ed’s is this spot is the Thursday night home of Club Django.

- Wildfire Steakhouse and Wine Bar, 348 Yonge St, 416-483-4800. Every Tues. 6:30-9:30 Dick Felix/Dan Ionescu.

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ANNOUNCEMENTS

- May 1 2:00: Baroque Music Beside the Grange, BMBG Birthday Bash. Informal performances, refreshments, small silent auction, Trinity-St. Paul’s United Church, 427 Bloor St. West. 416-588-4301. Suggested donation $15, or PWYC.

- May 1 3:00: Guelpf Jazz Festival (The Bookshelf. The Other Side of Nowhere Book Launch. Reception & signing (follows 2:00) concert at Chalmers United Church – see daily listings). 41 Quebec St., Guelph, 519-763-4652. Book launch free; concert 8:10, 17.

- May 2 6:00 & 8:30: CFF Education Foundation/York University. Sibelican: Showing of film about the composer, directed by Timo Kouvake, in Finnish with English subtitles. Ontario Science Centre, 770 Don Mills Rd. 416-730-8350. $15, $12 (CFF members), $10 (student).

- May 4 6:00: Canadian Children’s Opera Chorus. Gala Fundraiser. Cocktails, dinner, silent & live auctions; performances by CCCC Principal & Youth Choruses of scenes from Burns’ The Hobbitt and Sondheim’s Into the Woods. Four Seasons Hotel, 21 Avenue Road. 416-396-0487. $165 (tax receipt).

- May 4 7:00: Regency Yorkville Luxury Condominiums/Royal Ontario Museum. An Evening in the Vauxhall Pleasure Gardens. Chamber music performed by Baroque Music Beside the Grange period background music provided by L’Atelier Griggiataro; enter-to-win classical music prizes; champagne & hors d’oeuvres reception; recreation of the 18th century gardens where royals once played. Canada Court, 100 Queen’s Park. 416-586-5549. 800, 1800 (ROM members, staff). Proceeds to the ROM.

- May 7 7:00: CNIB. Eye on the Arts. Bid on sculptures, ceramics, fine arts, blown glass, performing arts, spa retreats, the culinary arts & more while enjoying wine and liquor tastings. Entertainment includes Antonella Cavallaro, voice; Simone Soman, voice; Bob Reid, piano. Living Arts Centre, 4141 Living Arts Drive, Mississauga, 905-275-6332, 416-413-9489, 493.

- May 8 8:00-11:00: Northumberland Orchestra & Choir. The Bach Yard Sale. Plants, collectibles, baked goods, books, household, sports, toys. Donations welcomed on Friday May 7, noon-7pm. St. Andrew’s Presbyterian Church, Cobourg. 905-342-9285.

- May 8 10:30 & 11:30: Guelpf Spring Festival. Passport to Music. A series of community concerts around Guelph, featuring choir & stage bands made up of young musicians. 10am-12 noon: Old Quebec Street; 10:00-4:00: Activity Court, St. George’s Square; 4:30: Chalmers United Church. 519-822-3310, Faxes.

- May 8 8:00-11:00: St. Matthew’s United Church. Day of music making for all student musicians. Beautiful sanctuary with renowned acoustics, concert grand piano, fine pipe organ; bongos & timpani available. Musicians will also play dinner music in the restaurant from 11:30am to 1:30pm & for afternoon tea at 3pm. 722 St. Clair Ave. West. More information: 416-419-8904.


- May 13 7:00: Celebrate Oakville, an Evening of Excellence. Performances by The Oakville Children’s Choir & Johannes Lintbeat, nouveau flamenco guitarist; Michael Burgess, celebrity host. Wine tasting, silent auction of stunning trays decorated by talented artists. Pavilion on the Park, 1280 Dundas St. West, Oakville. 905-337-7104, 150, group rates.

- May 13 8:00: Flying Belgar Klezmer

CONTINUES NEXT PAGE

The Southern Ontario Chapter of the Hymn Society presents

“The Challenge of the Praise Chorus”

with guest speaker Professor Ken Hull, Conrad Grebel College, University of Waterloo

Monday evening, May 17, 2004

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Southern Ontario Chapter

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May 1 - June 7 2004
Band. Music: Video Release. Video of Sheikina: Cut from the Same Cloth, the original song from their CD Sweet Return. Performance and party, Darrell Barnes, drums; Victor Bateni, bass; Rob Botos, piano; David Buchbinder, trumpet & leader & other performers. Lia Loewe, 1955 Dundas St. West. 416-588-0397. 11:00.


[May 15 7:00] Brampton Symphony Orchestra. 7th Annual Symphony Ball Gala. Enjoy a delightful dinner, beautiful venue and live dance music played by the orchestra. Liszlakoff & Scott Country Club, Brampton. 905-459-8563.

[May 20 time tbe: Distillery Jazz Festival. David Buchbinder Quartet performs with Buster Keaton. Original score with Keaton’s The Cameraman, Silent Film. Historic District, 55 Mill St. 416-872-1212, 1-800-461.3333 (Advance), 333. (Door).

[May 23 11:00-18:00] Ardeleana-Fam-Ergy. Mayfire Music Festival. 5 stages, Pat Musical Parade led by the Drumming Divas, children’s musical story theatre Melissa’s Song by Brenda Muller, Poets’ Corner, chamber music by Ardeleana Trici; storytellers from the Newmarket Story Tellers, Voices of Georgia Choir, York Region Community Choir, traditional, Celtic & jazz musicians; everchanging gala dinner & entertainment; See daily listings. Mississauga Small Things Cafe. Sentinel Journey, Highway 48, 3 km north of the Ravenhills Road Side. 905-473-1276. Daytime pass $10, family daytime pass $30, dinner/concert $25, dessert/concert $12.50. Proceeds to The Rose of Sharon Services for Young Mothers, The Strawberry Patch Family Day in Centre and St. George’s Church in Sutton.

[May 24 11:00-16:00] Fort York. Celebrate Victoria Day. Enjoy authentic period music played by the fort’s Fife & Drum Corps; watch the Regiment Dancers as they perform English Country dances popular in the early 1800s. 100 Garrison Field. 416-592-5987. 15, 325(youth), 53(child).


[May 28 6:00] Cathedral Bluffs Symphony Orchestra. Annual Pop Dinner. In conjunction with 8pm concert (see daily listings). Shangri La Banquet Hall & Convention Centre, 50 Eau Claire Dr., Markham. 416-879-5656. 460, 300(child 12 & under).

[May 28 9:00-11:00] Ardeleana Windfall Ecology Festival. Melissa’s Song. Performance of this children’s musical story (text & music) and selections from the CD Melissa. At the City of Bur Oak’s Daniel Sara, soprano, Nancy del огр, mezzo and Brenda Muller, solo. As part of the 3rd annual Windfall Ecology Festival. Fairy Lake Park, Toronto. 416.722.9281. Free.


[May 29 time tbe: Distillery Jazz Festival. David Buchbinder Quartet performs with Buster Keaton. See May 20.

[June 5 & 6, noon - 8:00pm] Mahatdi International (Toronto) Drumming Festival. 30 to 40 Toronto cultural based drumming groups including Samba Squad, First Nation Drummers, Inshin Dziek, Maracatu Nunca Antas, Humming Bird Tassa, Toumkak & Njoko Back; divers foods, retail, community information vendors; special events, community art programs & cultural initiatives. Queen’s Park, Toronto. 416-284-9622, www.mahatdi.com Free.

[Canada Council for the Arts. Applications are invited for the Jules Leroy Prize for New Choronic Music. An annual competition for Canadian or landed immigrant composers designed to encourage the creation of new chamber music and to foster its performance by Canadian chamber groups. For information please contact the Don Tjart, Canadian Music Centre. 416-681-6001 x207, fax: 416-681-7195, email: don.tjart@musiccentre.ca; or Janet Riela, 1-800-263-5888, fax: 613-666-4430, email: endowments.prizes@canadacouncil.ca Application deadline June 2, 2004, www.canadacouncil.ca/prizes/fules/application .


[Canada Council for the Arts. Applications are invited for the Jules Leroy Prize for New Choronic Music. An annual competition for Canadian or landed immigrant composers designed to encourage the creation of new chamber music and to foster its performance by Canadian chamber groups. For information please contact the Don Tjart, Canadian Music Centre. 416-681-6001 x207, fax: 416-681-7195, email: don.tjart@musiccentre.ca; or Janet Riela, 1-800-263-5888, fax: 613-666-4430, email: endowments.prizes@canadacouncil.ca Application deadline June 2, 2004. www.canadacouncil.ca/prizes/fules/application .


from $9 to $15.50.

* May 25 8:00: Toronto Folk Singers’ Club. Informal gathering with the purpose of performing & exchanging songs. Transzone Club, 292 Brunswick Ave. 416-537-7422.


* May 29 10am: Humberfield Street Silver Band. Community workshop with Nicholas Oldfield. 2-hour session involving both re HEADING reading & general discussion. Location tba. Register by May 26: 416-425-2674. $10.


* June 1 10:00: Pelekwane Choral Society. Chance to sing with members of this South African choir & to learn some of its spirited repertoire & distinctive style. Church of the Holy Trinity, 10 Trinity Square. Reservations: 416-586-4521 x223. 415.

* June 1 1:00: Almack’s in the Heart. Choir from the heart of Toronto. Call 416-225-2255 or www.allthechirovoices.ca 395.

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The intriguing final track is a motet entitled *Le renommé de St Pierre*, portraying Peter’s denial of Christ, complete with multiple characters, evangelist and chordal “reflections”, which Charpentier infuses with a deep sense of drama and pathos. In all, the performances are clean, well sung and played, but somewhat stodgy. The ornamentation gives no sense of the harmonic pulls and the notes mélangés are delivered very precisely, as if all involved were a little uncomfortable with the style. That said, the choir is the star here. They are first-rate and brilliant soloists come from left, right and center out of its ranks, displaying a large collection of very accomplished, beautiful solo voices. 

Larry Beckwith

By integrating the fundamental dance elements into the fabric of the opera, Mallon brings a graceful, invigorating lift to the phrasing. He favours a light continuo and vigorous strings, resulting in delightfully transparent textures.

Soprano Monica Whitcher’s long-suffering Télénie is magnificent in the gorgeous ‘Tristes apprêts’. Soprano Meredith Hall is so radiant as the jealous, ill-fated Phèbé that I wish she had more to do. As Castor, the object of both women’s passion, Ainsworth’s ardent tenor provides many beautiful moments, while baritone Joshua Hopkins as his self-sacrificing brother Pollux, hopelessly in love with Télénie, supplies a splendidly nuanced heroism. Naxos’ Toronto production team has done a terrific recording job. But the excellent notes and detailed plot synopses in the booklet do not compensate for the lack of an English translation of the libretto.

Pamela Margles

Maria Madre di Dio
Arlon, Monica Hugget
Agnès Mellon; Matthew White early-music.com EMCCD-7757

Matthew White’s innate musicality, exceptional intonation, effortless agility, qualifies him as the ideal interpreter of Vivaldi’s beautiful *Stabat Mater*, a solo cantata.

Agnès Mellon’s passionate singing in Handel’s *Ad che troppo inequali* reveals a richly expressive voice capable of great dynamic contrast, especially in the recitatives. Despite their different vocal qualities, these two singers amalgamate their talents in the *Salve Regina* by Alessandro Scarlatti, unified in musical purpose. Mellon’s solo, “Ad te clamamus” is absolutely fearless, as is her singing in Handel’s *Giunia l’ora fatal.“

The ensemble, under the direction of violinist Monica Hugget, is exceptional and contributes greatly to the success of this independent recording.

Frank Nakashima

The Soulful Bach and Telemann Oldie Friends Concert Artists:
Allison Guest Edberg; Ann Marie Morgan;
Daniel Licht; Washington
At the centre of this recording is the fine playing of the “core duo” of the Olde Friends Concert Artists: baroque violinist Allison Edberg and cellist Ann Marie Morgan. They are both leading chamber and orchestral musicians in the United States and they are joined here by Canadian bass-baritone Daniel Lichti and baroque oboist Washington McClain in a program of sonatas and arias by J.S. Bach and G.P. Telemann, the two giants of the High German Baroque.

Telemann’s gargantuan chamber music oeuvre is represented by a profound trio sonata in G minor which begins the disc, with Edberg and McClain trading phrases exquisitely. Elsewhere, Edberg plays two of the solo violin Fantasias in a gloriously free and relaxed manner. These are fascinating pieces, sparingly written and sounding as if they were being made up on the spot.

Lichti appears in six separate bass arias by Bach culled from cantatas and highlighting Bach’s heaven-sent gift for writing instrumental obbligato lines. In “endlich, endlich wird mein Joch” from Cantata 56 for instance, the main melody is introduced in the oboe, the bass enters with the same melody then weaves in and out in a complicated, intimate pattern with the oboe throughout the rest of the aria. The effect is both magical and metaphysical: we’re listening to words one instant and then transported beyond words the next.

I can’t say enough about the music-making on this disc. It’s technically brilliant playing and singing offered with love and humility. Lichti is in great form and McClain’s tone is clear and meaningful. Elsewhere, Edberg p’lays two of the solo violin Fantasias in a gloriously free and relaxed manner. These are fascinating pieces, sparingly written and sounding as if they were being made up on the spot.

The latest of Geneviève Soly’s engaging recordings of works by Bach’s contemporary Christoph Graupner is the third volume of her tour through his pieces for solo harpsichord on the Analekta label. The rediscovery of Graupner’s compositions, particularly his partitas for harpsichord, has given lovers of baroque music new delights, and Soly has been the principal purveyor of these pleasures.

She introduced Graupner to Toronto audiences in a solo recital two years ago and has pioneered the performance of his music ever since her personal discovery of his work in November 2000. Graupner himself was a master of the harpsichord, so the burden of founding a modern performance tradition of his oeuvre cannot be light. Fortunately Soly brings remarkable skill, knowledge, taste, enthusiasm and confidence to this task.

In this latest CD, Soly performs three partitas that show different facets of Graupner’s musical world. The Partita in C Minor (Graupner Werke Verzeichnis 150) presents the composer’s serious, virtuosic side. The charming Februarius in G Major (GWV 110) shows a more smiling face. Particular delights are its “Sommelle” movement and Soly’s sparkling ornamentation of the repeat of “Menuet I.” The lyrical serenity of Partita III in D Major (GWV 103) is broken by its “Rigaudon en Rondesau” and goose-stepping “Menuet;” it expands at the end into a marvelous “Chaconne” that erupts in a fountain of notes.

A worthy successor to Soly’s previous CDs, this would be an excellent addition to anyone’s collection.

John Lehr

Larry Beckwith

Couperin - Keyboard Music Volume 2
Angela Hewitt
Hyperion

Continued on page 78
The Ottawa-born, London-based pianist Angela Hewitt, greatly renowned for her Bach interpretations, extends her time in the Baroque byways with this second of three volumes devoted to the harpsichord music of François Couperin (1668-1733).

Couperin is best known for his hundreds of fancifully titled and heavily ornamented works for the harpsichord, published in a sprawling collection of 28 Ordres over the course of his career at the court of Louis XIV. Couperin’s suites depart from the familiar Baroque pattern of fugues and canons by advancing the notion of the character pieces as in the form of musical portraits of people and theatrical situations the composer observed amidst the bejeweled society of his time. The effect is graceful, elegant, and irresistible. The present volume is drawn from the concluding sets of this magnus opus.

In interpreting these works on a modern piano, Angela Hewitt unveils a previously hidden dimension of tonal shadings and expressive nuances. Her beautifully shaped legato touch imparts a degree of intimacy and pathos far beyond the instrument of Couperin’s time. Hyperion’s production is first-rate as usual and there is a congenial essay by Ms Hewitt to enjoy. An exquisite, memorable album indeed.

Daniel Foley

Georg Frideric Händel is best known to audiences today for his orchestral and choral music, and to a lesser degree for his operas, but his musical sensibility is also to be thoroughly enjoyed in his more intimate works. This 6-CD set features all of Händel’s sonatas and trio sonatas, and is a reissue of a series of recordings originally released in 1991 showcasing an array of that era’s best English period instrument players. The trio sonatas from opus 2, including the gorgeous sonata for flute, violin and basso continuo in B minor, occupy disc 3. There are two more CDs of violin trio sonatas featuring the elegant playing of John Holloway and Micaela Comberi, and Holloway also gives a stylish rendition of the violin solo sonatas. Stephen Preston’s performance of the flute sonatas is tastefully accompanied by cellist Susan Sheppard and harpsichordist John Toll and Lucy Carolan and last but not least, the recorder sonatas, with all their charming twists and turns, are spotlighted on the final CD.

Though the performances might sound a little dated (not least perhaps to the performers themselves), these are refined and well-considered renditions exemplifying the high calibre of ensemble playing for which England is well known. Although the booklet’s information on the CD’s actual repertoire and performers is a little scanty, this set is what you buy if you’re looking for all this music at a reasonable price!

Alison Melville

Europa Galante’s use of period instruments and historically-based performance values undoubtedly contributes to the exciting harmonic tension and wide range of textures which make these performances, including an elegant reading of the string quartet, so enjoyable.

Biondi is the soloist in the collection of Italian baroque violin sonatas by five different composers, all of whom were violin virtuosi. He offers up splendid effects, including thrilling spiccato, eloquent flattened sounds on scale passages, beguiling ornaments - all the details that feel just right. In the best period performance style, he lets go of the notes that don’t matter and brings out the ones that do.

But what invites repeated listening is Biondi’s irrepressible spontaneity. Even the most soulful passages, like the Adagio of Locatelli’s dazzling Sonata in D minor, with its extended cadenza, and the gorgeous Largo of Tartini’s Sonata in G minor, are coloured by Biondi’s natural vivacity, intensity and warmth. In the lively Badinage a French overture in D minor, and last but not least, the reworking of the famous Arioso from Serenade for four violins, Boccherini’s rococo charms, but also his more subtle depths. Their exuberance make this disc irresistible.

The two guitar quintets on this recording are among Boccherini’s most popular works, in part because they are flavoured by the music of Spain, where the Italian composer spent most of his professional life.

Boccherini was himself a remarkable cellist. He revolutionized cello technique, pushing the performer off the fingerboard into the highest registers of the instrument. While cellist Maurizio Naddeo pulls off the virtuosic demands with panache, he is equally powerful in the glorious expressive passages. Although Boccherini treats the guitar for the most part as a continuo instrument, guitarist Giangiacomo Pinardi contributes flamboyant colours.

Pamela Margles

The London Symphony has issued, on their label, one stunning recording after another... and at budget price. Their conductor, Colin Davis, has directed most of their recordings, including a new series of Berlioz orchestral works. The label has Rostropovich, cellist turned conductor, in a stunning Shostakovitch 11th surpassing by far his earlier effort with the National Symphony of Washington.

Here they add Bernard Haitink to the roster, who for a couple of decades was the man at the Concertgebouw and is now at ‘ liberty’, as they in show biz, being tied to no record label. He had recorded the complete Brahms symphonies with the Concertgebouw from 1970 to 1973 but this new Second eclipses that earlier session, being much better played and Haitink has balanced the orchestra to produce a more solid Brahms sound. In truth, few conductors are able to deliver a really fulfilling Brahms symphony but this live Second is one of that select group.

What can the LSO be thinking of, issuing a new Double Concerto without “name” soloists? The two soloists are orchestra members

CLASSICAL
AND BEYOND

Brahms - Symphony No.2; Double Concerto
Gordan Nikolitch; Tim Hugh
London Symphony Orchestra; Bernard Haitink
LSO Live LSO0043
and prove to be perfectly chosen. Here conductor, soloists and orchestra are of a single mind and the performance, like it’s discmate, has a natural pulse and sounds more lyrically Brahmsian than we have heard in a long, long time.

It’s not likely, but let’s hope for a complete cycle from the same source. With an unheard audience, the recorded sound puts the listener right in London’s Barbican.

Bruce Surtees

Mussorgsky/Stokowski: Pictures at an Exhibition
Cleveland Orchestra; Oliver Knussen
Deutsche Grammophon 457 646-2

Over the years there have been 80 different orchestrations of Mussorgsky’s original piano version of Pictures at an Exhibition, the most familiar of which is the 1922 arrangement by Maurice Ravel. In the 1930s the conductor Leopold Stokowski would not merely orchestrate this and other works of Mussorgsky — he would transform them into orchestral showpieces. Although they have a few points in common, Stokowski’s orchestrations seem a Technicolor vision of shifting spotlight and sinister shadows compared to Ravel’s disciplined French curves. They are thrillingly recreated here in a spectacular new disc from Oliver Knussen and the Cleveland Orchestra.

Stokowski’s Boris Godunov Symphonic Synthesis (1936) draws together several of the principal themes of Mussorgsky’s great opera, which was little known outside of Russia at the time. It is Stokowski’s gift to those who prefer the thrilling orchestrations typical of the Wagnerian music drama without all that annoying singing. The symbol tolling of bells in this work is wonderfully enhanced by the pulsing overtones of Stokowski’s own collection of Indonesian gongs.

The album also includes a performance of the version of Night on Bare Mountain produced for Walt Disney’s Fantasia and the short Entr’acte from Khovanshchina. The composer and conductor Oliver Knussen brings a special commitment and understanding to this project, having followed Stokowski’s rehearsals and performances since childhood. The excellent Cleveland Orchestra does the music full justice, and then some! Not to be missed.

Daniel Foley

Frank Bridge: Sextet; Quintet
Raphael Ensemble
Hyperion CDA67426

The Raphael Ensemble presents us with two never before recorded works by the youthful Bridge: the String Quintet in E minor, composed at the age of 22, and the String Sextet in E flat Major, started 5 years later. Bridge, who studied with Sir Hubert Parry and Charles Villiers Stanford, exemplifies the latter’s teaching method: the worshipful respect for classical structure. The “heart” of it is, however, pure, unadulterated neo-Romanticism. With echoes of Brahms and Dvorak reverberating throughout, these works remind us at times of Schubert as well. Though the melodic lines and phrasing are not as accomplished (Benjamin Britten, a pupil of Bridge’s, described his master’s works as “graceful, elegant and grateful to play”) the yearning and lyricism puts these works with those of Robert Schumann and Leos Janacek. It is music to listen to with your heart, not your ear.

The recording also contains the 1912 Lament for two violas, written for an occasion of a performance with the future virtuoso Lionel Tertis. It seems to take a composer who plays viola to make the instrument sound brilliant. Frank
Christopher Herrick has a reputation among his colleagues as the organist who can and will tackle anything. His “Organ Fireworks” series on Hyperion, long a favourite of (the late) broadcaster Bob Kerr, has made it to volume ten and now includes Canada in Herrick’s world tour. Between the architecture of the 96-stop, 6,551-pipe Lou妥uen organ of The Winspear Centre in Edmonton, and the bravura style of performance, this CD seems a close cousin of the Wannamaker Grand Court Organ of Philadelphia (see review: MAGIC! March 2002). Issue available online at www.thewholenote.com.

The works unfold from light to heavy over the course of the recording, beginning with Mons Leidvin Takle’s Blues-Toccata, followed immediately by John Behnke’s variant on an old African tune. Herrick teams up with colleague Jeremy Spurgeon in Rutter’s duet, the variations on O Filii et Filiae. By the time we reach Durufle’s Toccata from Op.5, the sonic intensity has built up considerably. The performer doesn’t give us much respite, taking us onward into the savage, dense territory of Liszt’s Fantasia and Fugue on Ad nos, ad salutarem undam by the end of the CD. Composers David Johnson, Joseph Bonnet, Iain Farrington and Meyerbeer make appearances en route.

Hyperion have spared no expense on recording and production qualities, with sound worthy of the best system available. And they give us a beautiful visual package, with a Henry Moret cover, plus interesting photos taken during the recording session. Two pages of organ stop details are included for aficionados.

Magnificent CD.

Last Night of the Proms 2000
Sir Andrew Davis
The BBC Symphony Orchestra and Chorus
Hilary Hahn, Jane Eaglen, Janice Watson, Toby Spence, Robert Tear, Neal Davies
BBCopesArte 8.054790041 9 (DVD)

Here is the biggest and most widely heard and seen musical event in the world. Held each summer, the “Proms” were originated in 1895 and guided for years by Sir Henry J. Wood. The BBC took them over in 1926 and moved the venue to The Royal Albert Hall. Every season culminates with The Last Night of the Proms. Incidentally, you just don’t simply buy a ticket - the demand is so great that there is a lottery for admission.

There have been a few releases of highlights from one concert or another over the years, but never before a complete Last Night in any form! This night was also Andrew Davis’ last as the orchestra’s conductor and featured Bach orchestrated by Elgar, Mozart’s fourth concerto with Hilary Hahn, followed by a solo encore, Dance of the Seven Veils and the closing scene from Salome with Jane Eaglen. Shostakovich’s Jazz Suite No.2 is followed by an entertaining Tribute to Stephen Foster and Delius’ The Walk to the Paradise Garden. Many know what comes next: the Pomp and Circumstance March No.1, “Land of Hope and Glory” [with encore, of course], Henry Wood’s Fantasia on Sea Shanties, then Rule, Britannia! Some good-humoured stage business follows, then a farewell to Davis and The National Anthem. Irresistible? I think so.

The wide screen video images are crystal clear, even on a 60” screen. What a pity that the DVD operas from the MET are not even close.

Bruce Surtees

JAZZ AND IMPROVISED MUSIC

Palesteena
Bob Crosby’s Bob Cats
Naxos Jazz Legends 8.120681

Birdland 1951
Miles Davis
Blue Note Records 41779

Reissue and archival recordings are a staple in record stores, and the constant flow is proof there is interest in the past, despite popular culture’s demand for NEW!

Bob Crosby, Bing’s personable younger brother, was the hired front-man for a popular big Dixieland band of the ’30s which even then seemed a little outre with its two-beat style in a 4/4 world. But the eight member band-within-a-band, The Bob Cats now sounds more like a perfect little time capsule of SwingDixie.

These tracks feature masters like cornet man Eddie Miller; Yank Lawson or, on the later tracks, Billy Butterfield on trumpets and especially, the rarely-remembered great New Orleans clarinettist Irving Fazola. The bass of Bob Haggart, paired with the clarifying drums of Ray Bauduc push the band along.

There are 21 78s nicely transferred here, with (thankfully) only one-third of them featuring vocals by Crosby, Marion Mann and the guitarist Nappy Lamare.

If you think Dixieland is your Grandfather’s Music, listen to some of the best of it to discover why he loves it.

Be Bop (your Father’s Music) is on tap from Miles Davis’ “Hot Period” on Blue Note’s “Birdland 1951”...
Radio Broadcasts. Unfortunately, the sound quality is still not great, but the music makes up for it, with a few caveats. Of the 10 selections, only 4 are previously unavailable on earlier bootlegs, three versions of Move are presented, and Half Nelson appears twice.

Miles is heard with two ad hoc bands, with the mighty Art Blakey on all tracks. The February and June bands have JJ Johnson, 21 year old Sonny Rollins and pianist Kenny Drew with Tommy Potter. In September, it was tenors Eddie 'Lockjaw' Davis and Big Nick Nicholas with Billy Taylor and Charles Mingus.

Davis refers favourably to these sessions in his 'autobiography', thinking that he played better on the latter session, and I would agree, though his front line partners were more swing-oriented. perhaps he was showing off a bit. That he could play at all is a wonder, as this was a period when Davis claims "Heroin was my girl-friend", his constant companion.

Ted O'Reilly

Thanks a Million
Bob Barnard & John Sheridan
Sackville SKCD2-3067

Few would question the fact that jazz has become an international art form. If proof be needed, it can be found here. On this new Sackville CD two players from opposite sides of the globe join forces to make joyous music together. Cornetist Bob Barnard, who was born in Melbourne, Australia, was infected by the jazz bug as a boy. Back in 1949, at the tender age of 16, Bob had already begun working with bands led by Graeme Bell and Len Barnard. Len, Bob's brother, was likely the one responsible for turning his younger sibling onto the magic sounds of King Oliver, Jelly Roll Morton and Louis Armstrong.

Barnard's partner on this recording, John Sheridan, is an American piano player thirteen years Barnard's junior. Sheridan generally works in traditional and mainstream settings and speaks the same musical language as Barnard. Last September producer John Norris brought both players to Toronto to record this program of duets.

What makes the set especially interesting is the leaders' choice of material. Nearly all the songs are associated with either Louis Armstrong or Bing Crosby or, in the case of Samantha, both men. The interplay between Barnard and Sheridan is remarkable. They sound as if they'd been working together for years. Barnard's nimble cornet work channels the spirit of Louis Armstrong while Sheridan proves an equal partner as he carries on a sparkling conversation with the cornetist. This is chamber jazz at its best.

Don Brown

The Magic Hour
Winton Marsalis Quartet
Blue Note/EMI 5 97903 2

The Steep Anthology
Branford Marsalis
Columbia Legacy CD 90909

"The Magic Hour" is Wynton Marsalis's first CD for Blue Note after leaving Columbia, where he issued 33 jazz and 11 "classical" titles since his debut in 1980, and his first small ensemble recording in many years. The title refers to that time in the evening when children are approaching bedtime and living in denial and the tune purports to trace the bedtime journey through to story time to the hours when parents are finally alone and have some play time of their own.

While that theme wasn't terribly obvious to me, what was obvious is that this disc is a great ride. From the opening blues track Feeling of Jazz with singer Dianne Reeves in great form, belting it out and trading licks with Marsalis, to the playful fun of You and Me and Baby I Love You, the latter featuring Bobby McFerrin, to the sweet soulful conclusion.

Monteverdi
The Sacred Music - 2
The King's Consort, Robert King

The first volume in this important new series (SACDA67428) is already receiving considerable critical acclaim. The King's Consort shows complete affinity with both the dramatic and the lyrical aspects of Monteverdi's style. No ensemble could be better suited to this magnificent undertaking (The Daily Telegraph).

A Treasury of English Song
The songs on this CD have been chosen from the Hyperion catalogue to give a representative cross-section of English song, and at the same time to make a musically satisfying programme, so introducing some fine and worthwhile music to those who are perhaps unaware of the richness of the legacy.

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Storm Zone

Takashi

Blue Note/EMI 5 98178 2

Much is being made of Japanese jazz pianist and composer Takashi's age, with this his second CD and first to be released in North America. He is 17. So, on the one hand, I am impressed by the fact that at 17, Takashi has managed to get an important jazz label, Blue Note, to take an interest in him. On the other hand, it doesn't matter whether a musician is 17 or 37 - he's got to give us the goods. So I listened to "Storm Zone" with the question in mind: "If this music was by a 37-year-old, would I still think it worthwhile?" The answer is "yes".

Takashi has enlisted solid drumming and acoustic bass help to round out his trio and the disc is surprisingly electronic- and gimmick-free. He has relied on the strength of his compositions, deft acoustic piano playing, and his bandmates, to bring us a disc of mostly up-tempo, very catchy tunes.

Chick Corea’s influence on Takashi’s playing and writing is very evident and I believe I detect a hint of Keith Jarrett, too. There is an appealing gospel/soul feel that the chord structures and rhythmic patterns lend to the tunes and the soloing is economical and sticks close to the harmonic and rhythmic confines of the tunes. So there’s not a lot of risk-taking here, but altogether it is a pleasant and accessible disc - a very respectable piece of work.

Cathy Riches

Muo is a Greek word meaning “to close one’s eyes and ears”. This term seemingly contradicts Trio’s finely attuned interplay between three of Toronto’s leading avant-garde improvisers. Hall is the mastermind and master musician behind the annual “(416)” improv fest, where this disc was recorded live in 2002. The Hall-Morse-Sorbara collaboration is long-standing, and it shows. The ears and eyes of each musician are thoroughly open and responsive to initiatives by fellow trio members.

Ever the polymath who teaches communications, psychology and literature on top of a busy musical life, Hall informs us that muo contains “a posture used to become aware of inner being”. When extended to the trio’s collective self, muo fits like a glove. Two of Trio’s six tracks are Hall compositions and two depart from Dolphy and Bley compositions. Now Blue and Gobi were spontaneously composed. Listen to this trio build on initial bars from Hall’s tenor in the first instance, and Sorbara’s in the second. They demonstrate both the power of this jazz genre and the three musicians’ skill in executing it.

Phil Ehrensaf

Performance Note: Trio Muo plays at the Distillery Jazz Festival on May 22. Hall also leads Sonora on May 21 and 28, Powerbunch on May 23, and EAR-CAM on May 28.

www.distilleryjazz.com

Americana

Birmingham Symphony
Simon Rattle
EMI 5 57691 2

Americana is a recent compilation of recordings by Sir Simon Rattle featuring music by American composers, as well as pieces influenced by American musical developments.

Rattle’s previous foray into orchestral jazz was “Classic...
Ellington — and two of Ellington’s better-known themes as well as Billy Strayhorn’s Take the A Train are included here. These three tracks feature the stellar trumpet/flugelhorn work of Clark Terry. Terry’s solo work gives much appreciated buoyancy to these large versions of Duke’s tunes. Two of Leonard Bernstein’s works are included: the overture to “Wonderful Town” and Prelude, Fugue and Riffs.

Igor Stravinsky’s Ebony Concerto is included as well. Though written by a Russian, it certainly found inspiration in American jazz of the twenties and thirties. The work was composed for the instrumentation of a big band, specifically that of Woody Herman. It’s hard to imagine a dance orchestra of the swing era playing this piece. The writing is fascinatingly orchestral in approach.

The highlight of this CD to my ears is the recording of Gershwin’s Rhapsody in Blue. There are times when I feel this piece has been overplayed, but it’s refreshing to hear this new version. This one seems to owe more to the original version for dance orchestra. Hearing prominent solo lines restored to saxophones gives Rhapsody back much of the blueness that seems to be lacking in many other recorded versions.

If you like orchestral jazz, and don’t already have the material contained here on previous releases, “Americana” is worth picking up.

Somewhere – Songs of Leonard Bernstein
Bill Charlap Trio
Blue Note Records/EMI 94807

Here’s a trio that’s really A Trio. Pianist/arranger Bill Charlap’s name is up front, but his work with that of the (unrelated) Washingtons, Peter on bass and drummer Kenny, is the yeast that raises the music off the page.

And to my ears, that’s some lifting: composer Leonard Bernstein’s music has always seemed so intrinsically theatrical that it can make hard work of making jazz. With few exceptions, Lenny’s tunes have not been embraced by improvisers as have those of Berlin, Rodgers, Porter and others who have written for Broadway.

With a deft touch for finding the essence of the music, Charlap has selected material mostly from “West Side Story” and “Wonderful Town”, with two tracks from “On The Town” and one each from “Candide” and the ballet “Fancy Free”.

Charlap seems to have to work a bit to overcome an inherent yearning, or wistful quality, to find some real joy in Bernstein’s music, and he’s most successful in Lucky To Be Me and It’s Love. America is done, naturally enough considering its source, in a Latin way, with Kenny Washington’s drums pushing forward, along with a nice ostinato figure from the bassist.

The programme order is well considered: A Quiet Girl becomes a natural introduction to Big Stuff, and the lazy, bluesy interpretation of Ohio is a relief after the aggressive America. A solo piano version of Somewhere ends the CD with Charlap at his most Classical, playing the romantic melody mostly straight, examining the optimistic sadness of one of Bernstein’s most memorable themes.

Ted O’Reilly

Bela Bartok Orchestral Works

This set includes Bartók’s most important orchestral works, expertly and idiomatically performed by the Hungarian State Symphony Orchestra, conducted by rising star Adam Fischer (who also made fame with his recording of Haydn’s symphonies, issued on Brilliant Classics).

Brahms Choral Works

This set offers the COMPLETE choral works a cappella, including some works never recorded before.

Another major achievement of the Chamber Choir of Europe, directed by Nicol Matt.
full orchestral arrangements and tap dance choreography. The dream cast is chock-full of showbiz names: Nathan Lane, Bernadette Peters, Carol Burnett, and Tommy Tune star; Phyllis Newman, Lillias White, and even Mike Myers pop up in cameo roles.

Why this 1967 musical remake of “The Man Who Came to Dinner,” which closed after 72 performances on Broadway, has been singled out for such lavish attention remains somewhat a mystery. The score itself is serviceable – its title song (reminiscent of “Hello Doll” or “Maine”) even reached the Billboard charts – but not memorable. The best numbers are the character pieces: Carol Burnett eats the scenery as a vampish actress and Tommy Tune enchants with his Noel Coward-like whimsy. Bernadette Peters, on the other hand, must struggle with the leaden ballads that propel the show’s romantic subplot. Despite her best efforts, her character’s heartache simply cannot compete with Sherry’s madcap zaniness. But by the final scenes, when Peters and Nathan Lane – who throws his brassy, larger-than-life comedy into the title character, Sheridan Whiteside – face off, the score gains some dramatic oomph. Sherry’s was a “respectable failure” in 1967. Thanks to spectacular casting, this new recording pedal es the show’s modest charms convincingly. For fans of Broadway curios only.

Brian McMillan

American Angels
Anonymous 4
Harmonia Mundi 907326

The repertoire on this album spans from the American Revolution to present day and includes, besides the shape-note tunes that dominate the collection, rural New England fuguing tunes, camp revival songs, folk hymns and spirituals. These selections are drawn from collections such as “The Sacred Harp,” Walker’s “Southern Harmony,” “Christian Harmony,” “The Good Old Songs,” and “Primitive Hymns.”

Fuguing tunes such as “Bloomington,” start with the most gorgeous harmonies on an exquisite text, only to break off like a flock of birds weaving around in imitative passages that immediately strike the heart. It’s easy from this album to capture glimpses of ancient influences on more modern folk music. For example, there are two selections from Freeman Lewis’ 1828 collection “The Beauties of Harmony” that clearly point to the origins of “Every Brother” harmonies. Also, the 1862 gospel song, “Angel Band,” is one that people will recognize from the movie “O Brother, Where Art Thou.”

The practice of shape-note singing, with its square rhythms and simple forthright manner, often produces a rather harsh and forced sound in the hands of an overly enthusiastic amateur choir. But give this repertoire to a group with the purest voices, impeccable intonation and great musical sensitivity to text, and these early American hymns take on a beauty that resembles the idyllic shores beyond the river Jordan. In other words, what Custer LaRue and the Baltimore Consort have done for early American folk tunes, Anonymous 4 has achieved to revive the true beauty of old American hymns.

Dianne Wells
WYCHWOOD PARK PRODUCTIONS PRESENTS

JAYMZ BEE'S ROYAL JELLY ORCHESTRA

SERIOUSLY

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JAYMZ BEE CONSIDERS TO BE HIS FINEST WORK EVER, COMBINES
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Sing Sing Sing – featuring Lynne Tremblay
Ain't Misbehavin' – featuring Big Rude Jake
This Is My Lucky Day – featuring Roger Clown
Let's Do It – featuring Dave Howard
Something's Gotta Give – featuring Jennifer Ryan
Laughin' In Rhythm – featuring Great Bob Scott
Let The Good Times Roll – featuring Dee Kaye

ARRANGEMENTS: Tony Quarrington, Richard Underhill, Kevin Clark, Ross Wooldridge & Sarah McEcherer
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Sunday May 23 MIDNIGHT

DEE KAYE IBOMEKA
Dee Kaye's debut EP "DEE KAYE IBOMEKA" features Dee Kaye on six vocal jazz classics. On this disc Dee Kaye's rich voice ranges from playful, to warm and soulful, and then goes all the way to "old school" blues belting.
The sessions for this debut disc, produced by JazzFM91's own Jayzm Bee, feature a "Who's Who" of the Toronto scene, with players such as Tony Quarrington, Jency Langley, Bernie Vereen, George Keller, Brandi Disterheft, Great Bob Scott, Dave McMorow, Kevin Clarke, Ross Wooldridge, Terry Pramene and Chris Gale.
Dee Kaye's self titled EP from Wychwood Park Productions is available to order exclusively on the web.
Visit the JAZZ.FM e-store at www.jazz.fm

DEE KAYE & QUARTET
Saturday May 22 1:30 PM
Sunday May 23 9:00 PM
Sunday May 30 1:00 PM

SANDRA CALDWELL
Saturday May 22 8:30 PM
Monday May 24 4:00 PM

Visit us at www.wychwoodparkproductions.com
Beethoven: Piano Concertos and Sonatas
Emil Gilels
Brilliant Classics 92132 (6 CD)

Beethoven: Sonatas Opus 2
Stephen Kovacevich
EMI 57730 2

Beethoven: The Final Piano Sonatas
Anton Kuerti
Analekta FL 23182

Emil Gilels is an example of a most paradoxical musical destiny. The Odessa-born Soviet pianist's reputation was largely due to his superb interpretation of Beethoven's piano works, but in fact like another master of the keyboard and fellow Beethovenian, Solo­ mon, he didn't live long enough to complete the cycle of 32 sonatas. However, Brilliant Classics' set of live performances highlights historic moments of Gilels' unfinished pilgrimage recorded between 1961 and 1984. This budget-priced six CD set confirms Gilels' greatness as a Beethovenian through live performances of all the piano concertos and a selection of sonatas including the popular Moonlight and Appassionata, and the most complicated, Hammerklavier and Les Adieux. He makes a perfect advocate of the language of sadness expressed in the latter work, exulting the deep feeling of loneliness and despair with which Beethoven filled this music. But Gilels never bows down in "Russian" sentimentality or excessive emotionalism. His Appassionata is free of hysteric and full of phrases that breathe throughout the entire Sonata. But the greatest triumph is his battle in bringing off Beethoven's musical and technical piano test, The Hammerklavier. Sheer technical difficulties, dense thoughts and a fusion of most wonderful melodic music with two outer explosions of tension, has turned this sonata into a marathon that tests all aspects of a pianist up to "a point of destruction." This explains Beethoven's dissatisfaction with the instrument, or at least with the so-called masters of the instrument, about whom he said to Schindler: "As a rule in the case of these gentlemen all reason and feeling are lost in the nimbleness of their fingers". Beethoven would not have numbered Gilels among these. He was a master of technique but, like the composer himself, remained a philosopher in even the most demanding virtuosic pieces.

Two new Beethoven CDs by Stephen Kovacevich and Anton Kuerti are no less appealing. In fact the programs presented on each CD are as diverse as the character of their performers, and yet both embody versions of the Beethovenian ideal. The Los Angeles-born Kovacevich, noted particularly for his profound and often radical approaches to the music of Beethoven, breathes a new life into the earliest sonatas (Op. 2). Austrian-born Kuerti finds new serenity and flow in the music of Beethoven's final three sonatas, which the composer considered his best works for the piano.

Unlike many interpreters who regard Beethoven's earliest sonatas as references to the style of Haydn, Kovacevich approaches them in a mature, powerful way. Under him the Adagio ma non troppo of the same sonata, to mention just a few of the admirable moments in this marvelous recording, one is able to comprehend that Kuerti plays from an utterly inner place where he controls all articulation and every turn of the music.

These three pianists confirm Beethoven's trust in destiny: "I have no fear for my music - it can meet no evil fate. Those who understand it must become free from all the miseries that others drag with them."

Anton Kuerti has lived in Canada for the past 35 years and is admired all through the musical world for being what one can call an educated, open-minded pianist. The accompanying notes to this Analekta CD in which Kuerti describes in detail all the turns and amazing networks of Beethoven's last and most mature piano works is evident proof of the pianist's in-depth analysis of the pieces. These new performances are believed to be superior to those from Kuerti's complete recording of the cycle back in 1974/75, stripping away all possible artificial coloration and leaving pure music and perfect expression of the soul. While his analytical approach may not appeal to everyone, listening to his rubato in the Fugue of Op. 110 or the way he builds up the Adagio ma non troppo of the same sonata, to mention just a few of the admirable moments in this marvelous recording, one is able to comprehend that Kuerti plays from an utterly inner place where he controls all articulation and every turn of the music.

Concert Note: Anton Kuerti and cellist Kristine Bogyo perform music by Beethoven in a benefit concert for Mordechai Vanunu, Sunday May 9 at Willowdale United Church.

Editor's Note: Anton Kuerti's recording of Beethoven's 32 Sonatas and Diabelli Variations has been re-issued in a 10-CD set by Analekta.
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