PICK OF THE CROP
Summer Music Overview
Ontario and beyond

Jim Campbell's
FESTIVAL OF THE SOUND

Susie Napper's
BAROQUE MONTREAL

Noel Edison's
ELORA FESTIVAL
GRAND RIVER
BAROQUE
FESTIVAL
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The Tallis Scholars sing William Byrd

Directed by Peter Phillips

Gimell’s first DVD-Video, Playing Elizabeth’s Tune, focuses on the life and works of William Byrd. This multi-faceted DVD has a playing time of over 3 hours and includes filmed performances by The Tallis Scholars, a documentary on the composer and over 50 minutes of bonus audio tracks. The filmed performances (like a CD with pictures) feature over 70 minutes of sacred music by Elizabeth I’s favourite composer including the ‘Mass for 4 Voices’ and ‘Ave verum corpus’. It is performed by candlelight in the beautiful surroundings of Tewkesbury Abbey and recorded in genuine surround sound. In a seventy-minute documentary produced for the BBC, Charles Hazlewood further explores the life and music of William Byrd and the troubled times that produced some of the most intimate and passionate sacred music ever written. Bonus audio tracks including ‘Byrd’s Mass for 5 voices’ and ‘Mass for 3 voices’ result in the complete audio recordings of Byrd’s Masses being available on this one DVD.

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S.R.I.
Bon Voyage Baroque

by Masha Buell

Set sail on the 401 for Montréal, June 18-21, to explore the second Montréal Baroque Festival, curated by Susie Napper.

Goddess of the gambas, Susie Napper is one half of viola da gambist duo Les Voix Humaines. Actively involved with several Montréal-based early music ensembles, she teaches at McGill University, tours and records—24 recordings on the ATMA label alone. She was in Toronto recently with ex-gambist Margaret Little for Toronto Masque Theatre’s inaugural Masques of Orpheus.

To gaze on the carved head of a beautiful viola da gamba is to be reminded of the figurehead of a tall sailing ship. Siting with this world renowned gamba player I think of both. Susie is warmly empathetic, inspiring but simultaneously sphinx-like, with a mysterious sparkle that dares the listener...

When Susie talks Festival, you are quickly spellbound—drawn into magic that will animate the streets of Old Montréal. “Expect to experience all the magic of Champlain’s world” from the grande salles of Europe to the shores of Acadie—Charpentier, Dowland, Bach; Acadian up, or tickets...

She teaches at McGill University, and studs people, students, old folks, the streets of Old Montréal with music that she loves, is captured in the stream of festival musicians, cairns artists, drummers, and people like yourself, armed with a recorder or spoons, or pots or pans, the music will embrace you. The parade ends with an open-air 17th-century farce, followed by an evening concert in the Chapelle Notre-Dame-de-Bonsecours: “Les Charpentiers 1704-2004.”

Last year’s festival produced three recordings with ATMA Classique. This year there will be four.

Next year’s theme? “Food of Love...” Susie sparkles. And sails on.

Turning Twenty-Five

Two of Ontario’s Best

by David Perelman

It’s July 18 2004, around 11am. The Festival Winds Ensemble is running late, heading down the 400 from Parry Sound, bound for a 2pm date at St. John’s Church in Elora.

Just outside Craigleith they pass a chartered bus heading northward at leisurely pace. On board, the Elora Festival Singers, bound for Parry Sound, and a 7:30pm guest appearance of their own, at the Festival of the Sound’s magnificent new permanent home, the Charles Stacey Auditorium. Cheery waves are exchanged, two fine festivals’ destinies briefly intersect.

Will this meeting along the road happen? Not likely. Both outfits are too well organized for last minute stuff like that. But the exchange certainly will, as it has in the past, neatly encapsulating the relationship between two extraordinary festivals, strikingly parallel, yet each with its distinctive voice and place in the region’s musical life.

“We’ve done this kind of exchange at significant moments along,” says Jim Campbell who this year leads Festival of the Sound into the summer fray for the twentieth time. “Usually on the fives,” says Noel Edison, skipping the Elora Festival for his 22nd time. “At 10, 15, 20 and now 25.”

“but this year,” says Jim, “because we’ve always had a chamber focus, we’ve always been big on choral so we each have something to offer.”

Neither Campbell nor Edison were the festivals’ first artistic directors. At Elora that honour fell to conductor/composer/teacher Michael Puries-Smith, currently teaching at Wilfred Laurier and director of the Wellington Winds. “It started, you know, under Michael as purely an early music festival” says Edison. “It was a brave beginning, but I don’t think it could have flourished that way.”

Founder and first director of POS was Anton Kuerti and he stayed at the helm for five seasons. “Anton (who holidays in the area) will be back with us this year,” says Campbell, “playing and programming.”

At this point in time, two decades down the line, each of these festivals bears the imprint of its director. Safe to say, Campbell’s and Edison’s lives have also been significantly shaped by the festivals in their charge.

Edison’s connection with Elora is inextricable. Now 45 years old, born in Toronto, he attended Jarvis and
the RCM, sang in St. Simon’s Church Choir, moved to Elora in 1977, and has been there, more or less, ever since “with 2 dogs Christopher and Robin, golf clubs, and a flock of friends.” He got a BMus from Wilfrid Laurier University, studied conducting with Helmut Rilling, Wayne Riddell and Robert Shaw, started the Elora Festival Singers in 1980, co-founded the Elora Festival 25 years ago, is also organist and choir director of Elora’s St. John the Evangelist Anglican Church (one of the few Canadian professional church choirs), and conductor of the Toronto Mendelssohn Choir since 1997.

Campbell’s sojourn at “the Sound” is more seasonal. He has been a professor of music (clarinet), at the Music School of Indiana University since 1989, and strides the world’s concert stages, classical and jazz, as well. He spoke with me for this story, for example, from Hilversum in Holland, where he was performing and winding up “about eight hours of recording for Dutch radio, after which it’s on to the Boston Pops under Bruce Hangen where we’ll do the ‘Gilliland again” (Allan Gilliland’s Dreaming of the Masters, a jazz suite for orchestra and solo clarinet that vowed Hangen when he did it with Campbell in Toronto in 2003).

Campbell’s commitment to FOS, nevertheless, also runs very deep. “I remember one turning point in particular,” he says, “about nine years ago. We programmed a well known pop artist as part of the festival, and predictably the artist in question drew a much larger house than the chamber artists. I remember, at the board meeting after, sitting very quietly, waiting to know how people would react. And someone said ‘That one concert everyone came to instead of the others ... we shouldn’t upset the balance like that again.’ That was a key ... that feeling of yes we’re on the same page.”

You hear the same thing when Edison talks about Elora. “To a significant extent a festival takes its identity from the director, it would be disingenuous not to say that, especially where people have been around as long as Jim and I. But far more it takes its identity from the town. I’m a huge fan of this place. It’s unique, lying between three significant universities, and with its own deep artistic vein as well, both in terms of practicing artists and retirees. Our volunteer base is fantastic.”

As are the golf courses! which he’s trying to get onto “whenever possible, two to three times per week,” in between editing the latest Festival Singers recording (‘Hear My Prayer’ with luminous guest soprano Karina Gauvin on the Naxos label), working on Beethoven’s Ninth and Last Night of the Proms for the Toronto Mendelssohn Choir and TSO, attending fundraising events, getting ready to audition over 300 people for upcoming seasons with Elora Festival Singers and Toronto Mendelssohn Choir, and preparing for two tours in 2005, one to British Columbia and one to England. Oh, and the Festival of course.

You can tell a lot about the calibre of festivals by the artists they attract and keep, the matches they make in their programming. Dipping into the websites of Elora and FOS leaves you in no doubt that they’re a pedigreed pair, trotting comfortably and collegially parallel, for now, towards their well-earned “Jubilees.”

How long they’ll stay matched is an interesting question, though. Tellingly, with Jim Campbell leaves one with the sense that Festival of the Sound’s biggest turning point is in the past — the acquisition of the 470-seat Charles Stockey Auditorium. “We’ve more than doubled capacity. Before the hall, 200 people was a good crowd. Now it’s a whole new ballgame: year-round concerts, a winter series with Jeunesses Musicales, other groups coming in. Tafelmusik just visited. There is a definite sense of arrival.”

Edison’s Elora isn’t “there” yet, wherever there is. Yes, there’s the Gambrel Barn (on our cover) “an acoustically ideal space for what we do”, and their outdoor venues, this year the park which is celebrating 25 years. All of these appeal to people’s summer need to “duck the halls, find music in the meadows.”

But he’s looking further down the road. “A couple here is parcelling off 15 to 20 acres along the Grand River with the idea of a ‘Summer Shed’ permanent home for the festival,” he says, “along the Tanglewood or Ravina model. It’s potentially a huge turning point. I can quite see Elora as the third event in this part of the world: doing for summer music what Stratford and Shaw do for theatre. Climate is one issue here, another is the absolute necessity for a summer orchestra. We don’t have a Boston Symphony the way Tanglewood has, or that region’s generational wealth with a propensity for investing in culture that they do...” He’s champing at the bit, you might say.

But what’s there is fine right now, too. See for yourself.

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Last month among the many baroque discs we reviewed there was one from a relatively new Montreal label called early-music.com. From the name you might suspect that their discs would only be available on-line, but I have been assured that they do have retail distribution and may be obtained in a number of Toronto stores. With recordings dating back to at least 2001 this independent and collaborative label is developing quite an interesting catalogue featuring some of Montreal's finest period-instrument performers along with international luminaries. Two cases in point are "Bach: Suite and Concertos" and "Mozart".

Another label that has just begun to find its way to us is the Dutch Brilliant Classics, distributed by SRI here in Canada. With its somewhat bombastic slogan of "The highest possible quality at the lowest possible price" you would be forgiven for taking its claim with a grain of salt, but I must say I have found the product convincing. Through a combination of leasing existing recordings from full-price high-quality classical labels such as BIS, Capriccio, ASV, and Unicorn-Kanchana, and producing new recordings that feature exciting young artists on the brink of international success, the label has kept into competition with that other godsend to the classical music lover's pocketbook, Naxos. And the beautiful recorded portrait disc is a welcome addition to the discography of this significant and otherwise under-recorded composer.

The final disc I'd like to mention is a strange offering from CIUT-FM 89.5 stalwarts Sarah Peebles (host of The Audible Woman), shō (Japanese mouth organ) and laptop computer, and Nilan Perera (producer of In Through the Outside), prepared guitar, performing under the moniker "Smash and Teeny". The independent 2-disc set which also includes a "QuickTime" video component is entitled "Gathering" (Spool Music, Field 5, SPF305) and on it they are joined by British improvisation saxophone star John Butcher. One track that I found particularly intriguing, and occasionally disturbing, is the somewhat ambient, playful yet dark, extended collaborative work Hummingbird Midnight. The dearth of liner notes is a bit disappointing, but there is lots of information available on-line at www.sarahpeebles.com/smash.htm.

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

For this month's CD DISCOVERIES, please turn to page 45.
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T.O. Musical Diary

A Tale of Two Choirs

Every year, May is “Choir Month” in Toronto: and while many other musical organizations wind down their activities for the year, this city’s choral groups blossom in a collective celebration of spring. So busy are Toronto’s choirs at this time of year that schedule conflicts are common – and that’s what happened on May 14, when two chamber choirs gave concerts on the same evening.

May 14, 2004, 7:30 pm: I arrived at St. James’ Cathedral, on Queen Street, in time for a programme by Toronto’s pre-eminent professional choir, the Elmer Iseler Singers. This was not just any concert, it was a special performance commemorating the founding of the Festival Singers of Canada (the late Elmer Iseler’s first professional group) 50 years ago. As such, the event attracted a fulsome audience – Robert Missen, who books tours for the Iselers, told me that five founding members of the Festival Singers were in the audience – and a sense of gravitas hung in the air.

This a cappella concert was an exact replica of one presented half a century earlier by the Festival Singers, in Stratford, Ontario. At the time it would have been a boldly modern programme, containing works by such (then) contemporary composers as Zoltan Kodaly, Benjamin Britten and Canada’s Healey Willan. And although I wasn’t in Stratford 50 years ago (I was not yet born), I strongly suspect that the concert sounded much as it did back then. Since Iseler’s death six years ago, Lydia Adams, the current director of the choir, has cultivated the group’s distinctive tone-quality: a homogenous, ethereal “churchy” sound, precise in intonation and finely nuanced in dynamics and articulation. This tribute event certainly underscored, perhaps to a fault, the choir’s enduring connections to its founding director.

Particularly impressive, in the first half, were poised renditions of Willan’s “Rise Up My Love” and Rachmaninoff’s “Ave Maria.” But alas, I must limit my comments to the first half of the programme only: at intermission I hailed a taxi and headed for St. Thomas’ Church, on Huron Street.

May 14, 2004, 8:45 pm: The taxi dropped me at St. Thomas’ just in time for the second half of the Exultate Singers’ concert. Although an amateur group, under conductor John Tuttle they’ve made quite a name for themselves, recently winning the grand prize in this year’s CBC Competition for Amateur Choirs.

I enjoyed the group’s warm, rich sound. And while I didn’t hear the Exultate Singers perform anything as demanding as Kodaly’s “Jesus and the Traders” – an unforgiving work that the Iselers dispatched with workman-like efficiency – Tuttle’s mostly a cappella programme showed that his choir was equal to the challenging harmonies of Andrew Ager’s “Awake O North Wind,” and Stephen Chatman’s “You Have Ravished My Heart.”

May 20, 2004: Walking along Bloor Street, I had the good fortune to meet two musicians professionally active in Toronto’s choral scene. As we spoke, one of my friends suggested that it might have been fitting for the Iseler Singers to disband when their founding conductor passed away.

I don’t agree. I don’t see any reason per se why a good choir should disbanded, just because its conductor dies. I do, however, question the Iselers’ commitment to the preservation of their founder’s trademark sound. This seems to be a matter of deliberate policy: in the printed programme given out at the Iseler Singers concert, Adams’ leadership was described as “encompassing the spirit of the past.” But isn’t Iseler’s era well preserved in recordings? Maybe it’s time for Elmer Iseler Singers to move forward in new directions, under the entirely capable Adams. And maybe it’s also time to take a look at whether the labels “professional” and “amateur” have much meaning in them, where Toronto’s finest choirs are concerned.

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.
Come and immerse yourself in innovation. Join us in honouring James Campbell’s 20th Anniversary as the Festival of the Sound’s Artistic Director as well as our own Silver Anniversary.

**July 16 – Gala Opening:** The 25th season opens with the first full orchestra concert heard in the Charles W. Stockey Centre Festival Performance Hall. David Jalbert joins the Huntsville Festival Orchestra in the Grieg Piano Concerto.

**July 17 – A Silver Celebration:** More than 25 musicians perform more than 25 works in a day-long concert marathon.

**July 23 – James Campbell’s 20th Anniversary Celebration:** To celebrate 20 years as our Artistic Director, James Campbell, joined by the Festival Orchestra, plays the great Mozart Clarinet Concerto. Additional guests: Rian de Waal and Strings Across The Sky.

**July 24 & 25 – Anton Kuerti and Friends:** With much gratitude we honour Founding Artistic Director Anton Kuerti.

**String Quartet Festival:** During the third week we begin a multi-year project that will present the full quartet cycles of both Shostakovich and Beethoven. Three outstanding string quartets, the St. Lawrence, the Borcalis and the Lafayette will perform a number of these great quartets.

**The Virtuoso:** Our second week features a stellar line-up of virtuoso soloists with pianists, André Laplante, Rian de Waal and Richard Raymond, baritone Russell Braun, violinists Moshe Hammer and James Ehnes, as well as Alain Trudel, trombone and Joseph Petric, accordion.

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QUODLIBET
by Allan Pulker

Imant Raminsh

Latvian Song Festival: July 1-4
The Twelfth Latvian Song Festival, while not an annual summer music festival is a significant event that will be contributing to the cultural nature of Toronto this summer. Regrettably it takes place at exactly the same time as the Toronto International Chamber Music Festival, making the first weekend of July a time full of music, to be followed by two and a half months of relatively little activity in Toronto itself. Although this is the “Latvian” song festival, this program is in fact, almost entirely a Canadian content program, presenting music by Canadian composers of Latvian descent, such as Tālis Vīķis Kārins, Imant Raminš, Peteris Vasks, Janis Kalniņš, Roger Borgs and Jūzepes Vīksna. A highlight of the event will be the July 3 concert of orchestral music at the Weston Recital Hall.

Niki Goldschmidt Memorial Concert: June 20
I spoke to conductor and CBC producer, Robert Cooper, about how the Niki Goldschmidt Memorial Concert had come about. In his will, he told me, Niki requested that there were a commemoration of his life he had three wishes: that J.S. Bach’s Wachet Auf (it was not altogether clear whether he meant the chorale or the entire Cantata #140) be performed; that Walter Pfitzner deliver the eulogy; that Robert Cooper organize the event. Goldschmidt’s will was as imperative in death as in life and Cooper, busy as he was, responded, getting a committee together, which decided that the event would be a memorial concert and that it should occur as soon as possible.

When Helmuth Rilling volunteered his services, according to Cooper, everything else fell into place. June 20 was chosen as the date because Rilling would be en route to the Oregon Bach Festival then, and all the other artists invited to participate, who had also offered their services at no charge, were able to commit to that date. An interesting detail of the concert itself that Cooper mentioned is that it will include video montages of Niki, which will serve as transitional material and commentary.

Early in the Month: June 1-7
Orchestras of all sizes figure largely in the first week of June: the Talisker Players on June 2, Via Salzburg on June 3 & 4, the Toronto Symphony Orchestra on June 2, 3 & 5, and two community orchestras on June 3, Counterpoint Community and one that is new to me, the Philomusica with the Chinese Artists Society. There are a couple of interesting connections to be made between Via Salzburg and the Toronto Symphony Orchestra: Mau­mi Seiter, Via Salzburg’s artistic director will perform as a soloist with the TSO on June 9 & 10; and one of the works on the Via Salzburg June 3-4 program, Beethoven’s Quartet Op. 131 adapted for string orchestra, is scheduled to be performed by the TSO, orchestrated by Peter Oundjian, in April 2005.

Mondays, Museum, and Garden
The summer concert season begins in June: at the Spadina Museum near Casa Loma on June 6; Music Mondays at Holy Trinity Church on June 7 (with saxophonist, Daniel Rubinoff & organist, Chris Dawes), and Toronto Music Garden at Harbourfront on June 24.

Woodwinds Galore
Two fine Toronto flute players will perform in June. Susan Hoeppner, with a few other superb musicians, has put together another “Random Acts of Music” concert, June 11, the proceeds of which will go to Regeneration Housing & Support Services, while Leslie All, for years now a regular in the pit of the National Ballet Company and The Lion King will give us a program of 20th Century “music for a summer night” on June 18.

Also, on June 11 in Lakefield, north of Peterborough bassoonist Nadina Mackie Jackson, her husband, Fraser, two other bassoonists and harpsichordist, Paul Jenkins, will perform French Baroque music. Back downtown again, on Friday June 25, clarinetist Michael Westwood, pianist Greg Millar and cellist Amy Laing will perform three sonatas by Johannes Brahms.
EARLY MUSIC
by Frank Nakashima

The Tafelmusik Baroque Summer Institute, an intensive 14-day residency with a focus on instrumental and vocal baroque performance practice just got under way with classes, lectures, workshops, lessons, masterclasses, etc. being mostly held at the Faculty of Music of the University of Toronto. During the course of this program, there will be opportunities (many of them free!) to sample the fine performances being inspired by this musical community.

For instance, the teaching staff, the Tafelmusik Baroque Orchestra, will be performing selections of music from their present season (June 1) in a program at their "home," Trinity-St. Paul's Centre. Then, there will be a program of chamber music at Walter Hall in the Edward Johnson Building (June 4). Eventually, "the next generation," the Summer Institute participants, orchestra and choir, will be taking their turn (June 9).

Finally, the participants will be joined by Tafelmusik Orchestra and Choir in The Grand Finale (June 12) at Grace Church on-the-Hill.

There are a few more free concerts happening this month. The Spadina Museum Historic House and Gardens presents Jen Francisco (voice & percussion) and Michael Franklin (voice, woodwinds, hurdy-gurdy & percussion) in their "Music In the Orchard" series with a program entitled "Music from Around the Mediterranean" - music from Spain, Italy, Morocco, Egypt and Greece (June 20).

If you happen to be in the vicinity of St. John the Baptist Church in Lakefield, you might want to catch an evening of French Baroque music on bassoon, featuring bassoonists Nadina Mackie Jackson, Catherine Carignan, Benson Bell, and Fraser Jackson, with one of Toronto's favourite harpsichordists, Paul Jenkins (June 11) - part of the Lakefield Bassoon Festival (who would have thought?).

Meanwhile, out at the Stratford Festival, the Niagara Vocal Ensemble, under the direction of Harris Loewen, presents a program of madrigal settings from the 16th & 20th centuries at Grace Church on-the-Hill (June 12).

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centuries – Night Music: Madrigales
Ode and New... (June 28).

If you would prefer to be a partici-
pant rather than just a listener, you
might consider dropping in on the
Toronto Early Music Centre’s
“vocal circle,” a monthly “recrea-
tional” reading of early choral music
(see under “workshops”), but mostly
madrigals (June 23). Obviously, the
ability to read music is desirable, both
for your benefit and also that of the
group.

Also, not too far away, in Ayr,
Ontario, is the fabulous (and rela-
tively new) Grand River Baroque
Festival (check out the website at:
www.grbf.ca/). Although Tafelmusik
violinist, Linda Melsted, will
be busy leading a “read-a-thon” of
Bach’s Brandenburg Concerti 1 and
3 (June 26), the concerts proper be-
gin July 1, starting with the Branden-
burg Extravaganza, a performance
by the Grand River Baroque Festi-
val Ensemble of the complete Branden-
burg Concerti 1 to 6. Wow!
There’s more music by Bach on the
following day – his Concerto for 3
Violons in D; the Oboe Concerto in
F; and the Caniones BWV 54 & 64
(July 2). Soloists on this occasion
will be Carolyn Sinclair (soprano),
Laura Pudwell (mezzo-soprano),
Joseph Schnurr (tenor), Ben Covey
(baritone), James Mason (oboe),
plus other performers.

The festival’s third day continues
at a murderous pace! How about this
concert, Murder à la Baroque, with
music by Stradella, Johnson, Gesu-
aldo, Leclair, Couperin, Lilly, and
Handel (July 3)? Now doesn’t that
sound like a great roster for a Ba-
roque Olympic Team? The guest
artists in this concert are Meredith
Hall (soprano), Colin Fox (narrator),
Linda Melsted (violin), Farran James
(violin), Mary Katherine Finch (cel-
lo), and others. A rarely-heard work
by Alessandro Scarlatti, Il Primo
Omocidio and later that same
evening, the stunning Mystery So-
natas by Biber round out the day’s
delightfully grisly fare.

Bach’s Coffee House is the theme
for day 4, along with the final event
of this short but intense Baroque
experience, Bach’s masterwork, the
St. John Passion.

Frank T. Nakashima
franknak@interlog.com
is the President of
the Toronto Early Music Centre
Those who were in attendance at Massey Hall at the beginning of April for a performance of Bach’s St. John Passion by the visiting La Chappelle de Quebec will attest that it was one of the finest concerts of the year. Conductor Bernard Labadie led a flawless and deeply affecting performance. As I reflect on it, the most incredible aspect of that concert was that there were some of the world’s great singers on the stage – David Daniels, Stephen Varcoe, Ben Butterfield – but they were all intent only on serving this great piece of music. It was remarkable.

Two important anniversaries were marked this season. At the end of January, Jean Ashworth Bartle’s Toronto Children’s Chorus celebrated the 55th anniversary of its founding with a splendid gala concert at Roy Thomson Hall. Though potentially upstaged by the wide array of guest stars, the Alice in Wonderland theme. It was a true and profound “moment” when we all – choirs and audience - turned out to be the last great festival to be convened by the grand impresario Nicholas Goldschmidt.

The Etobicoke Centennial Choir has openings for soprano, tenor and baritone section leads for the 2004-2005 season. Auditions June 8, 6:00-10:00 p.m. at St. Leonard’s Church. Call Jane Fry Sutherland at 416-239-1131, Ext 49 for further information or to arrange an audition. 

The Etobicoke Centennial Choir, founded in 1953, is a multilingual repertoire (Cuban, Argentinian, Japanese, Italian, Finnish; classical, traditional, contemporary) with a 3-concerts series and occasional community services. Rehearsals Tuesday evenings from 7:30 p.m. – 10 p.m. (TTC access from Islington subway)

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JUBILATE SINGERS AUDITIONS

Director Isabel Bernaux 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, Fauré) June 5th 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.
In June the concert season yields to patio culture and outdoor adventures. However, there are still two final and very worthwhile contemporary events to entice you back indoors one more time. These concerts will highlight a range of talented Canadian composers and performers, running the gamut from musical memories to electro-erotic world premieres.

As always, we encourage you to explore these new perspectives on new music and invite you to attend either or both of them with a Composer Companion as your own personal audio tour guide.

June 2 at Trinity-St. Paul’s the accomplished Talisker Players present the final concert in their 2003-2004 chamber music series. In this adventurous vocal chamber concert, titled “Let Evening Come”, the Taliskers explore songs by Canadian composers Chester Duncan and Stephen Brown, American William Bolcom, Italy’s Ottorino Respighi, and a new world premiere by local emerging composer Craig Galbraith. (Concert patrons might recall Mr. Galbraith’s work from his world premiere Crucible Song, which appeared on the Raise Your Voices concert series.)

Mr. Galbraith describes this new work for the Taliskers, titled The Fenian Cycle (for voice, string quartet, and English horn), as a musical exploration of life’s end, and expectations of the afterlife. The texts are drawn from a range of historical Irish prose and verse that deal with the Fiana, the band of Irish heroes associated with the legendary Finn MacCumhaill. Galbraith says of his new work that “the voice remains entirely grounded to earth throughout all 5 movements, while the string quartet, with its references to a Palestrina motet, is the intangible spiritual world. The first movement introduces an extension and variation on Palestrina’s sicil cervus, which describes the soul longing to be with God, and serves as a nice spiritual counterpoint to the more ‘earthly’ Fenian texts. The English horn sometimes provides a bridge between the two. They all come together at the final two minutes of the work, not because it is the proverbial way to end a piece, but because that is the moment of death - the departure or “ascension” when the two worlds become one.”

For more information on the Talisker’s “Let Evening Come” concert, please visit www.taliskerplayers.ca.

Near the end of the month, CONTACT Contemporary Music brings us a more visceral concert programme entitled “Electro-Erotic”. As one of the newer new music ensembles on the Toronto scene, CONTACT adds to the mix by offering opportunities for composers and artists, who elsewhere may have to suppress their artistic desires, to write/perform works that reflect their lives and present day realities.

June 22 at Buddies in Bad Times Theatre, CONTACT brings together the music of local composers Wende Bartley and Michael Gfroerer, Montreal’s Lori Freedman, Italy’s Alessandro Cipriani and British Columbia composer Barry Truax. The concert programme includes a North American premiere by Cipriani and two new world premieres by Gfroerer and Truax.

In reference to his new work on the programme, titled Skin & Metal, Barry Truax says “In keeping with the “Electro Erotic” theme of the concert, ‘Hi’ is a music theatre piece that explores the idea of a leather clad percussionist using only skin and metal to interact with instruments of the same kind, i.e. drums and metallic objects. The presence of a tape component constructed from the same instruments adds the dimension of whether those enhanced sounds are dominating the performer who in turn dominates his instruments.”

For more information visit www.contactcontemporarymusic.com. For tickets, call 416-975-8555.

Composer Companions will have composer guides available 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 Canadian Music Centre by e-mail at composercompanions@musiccentre.ca, or by phone at 416-961-6601 x 207.

Jason van Eyk is the CMC’s Ontario Regional Director.
Maza Meze: The first word is Arabic, the second Greek—both refer to a food assortment, a kind of smorgasbord.

I spoke with Sophia Grigoriadis and Jayne Browne, founding members of this increasingly eclectic ensemble that will celebrate the release of its fourth CD, Secrets, Moon, Magic, June 12 at Cecil Community Centre.

"At the time we came up with the name, it captured the vibe or sensibility of the band; we were ourselves little bit—brining to the table our own backgrounds and musical personalities," says Sophia. "We started as a jamming collective," says Jayne, "a bunch of people who were originally singing Arabic and Greek music; we met in Arabic singing classes and had this idea, you know that, we should do Arabic and Greek songs, "cause there's so much in common with them."

Those classes, in 1995, were with Dr. George Sawa (then on staff at U of T Faculty of Music), and consisted of vocalists Jayne, Sophia, Maryern Hassan Tollar, musician and belly-dancer Roula Sall; and Debashis Sinha, studying drumbeak with Dr. Sawa.

"Maryern was a real catalyst, because there were quite a few benefit concerts coming her way, people who wanted her to perform with a band, so she came to us, and we started getting offers for gigs. In the meantime we had collected a number of musicians who were interested in playing Arabic and Greek music; ...as a group that gets together and learns tunes, and whoever learns a new tune would bring it, or we would lift tunes off recordings about eleven people at the beginning. Over the years a few members have left to pursue their own projects."

Indeed, most members of Maza Meze, past and current, have other projects on the go. Jayne and Sophia, who met at U of T in 1984 are classically trained. They also sing in the Greek ensemble Diaspora, and other groups. Multi-instrumentalists John Gzowski and Emir Tollar have jazz backgrounds, from York and Humber respectively; both play with the band Tasa. Emir plays with another ensemble (with wife Maryern) and John composes for theatre and other projects. Classically trained vocalist Jennifer Moore has her own cabaret style band, Pirate Jenny. Percussionists Deb Sinha and Jeff Wilson play in other bands of different genres. Many in the group teach, collaborate with dancers, and record commercial jingles.

"We started with existing songs from the two cultures," says Sophia, "then the band's personality came out. It became clear that, with people with backgrounds like Emir's and John's, we weren't looking to create authentic renditions. It wasn't possible because we didn't have the study backgrounds. We found ourselves on a path of wanting to learn more about the traditions but realizing we could also put our own stamp on that music."

"The concept of authenticity has been at the forefront of the band's ongoing debate" Jayne adds. "There have been the traditionalists who wanted to study the music more and do more traditional renderings, and the non-traditionalists, pushing to not worry so much about how it would be played in those cultures or countries. So there was a really healthy pull and push from the very beginning that kept us always looking at this question. Being one of the traditionalists, I think that I had not had those other people debating this idea. I would not have been ready to play the songs. One of the big arguments of the non-traditionalists is that we aren't a bunch of Greeks or Arabs, and we're not in an Arab country or Greece, we're not even in those communities; we will never be that, so all we can ever be is ourselves: a diverse collective."

That being said, the ensemble is continually learning traditional music, studying as a group and as individuals with some of the best experts, in Toronto, the US and abroad. Many of the band's members have received grants to study in Egypt, Greece and India, and both Jayne and John will study abroad for several months this fall.

Departing from tradition, their latest CD (their second on CBC Records), features mostly original compositions by band members, and includes guest percussionists John Wyre and Trichy Sankaran, and vocalist Saha Sankaran. Works include a song by Maryern Tollar based on Rumi's Sufi poetry, sung in English and Arabic with elements of Gulf throat singing, a song by Sophia Grigoriadis based on a text by Iraqi poet Nazik Al-Mala'ika, a song in Esperanto by John Gzowski, and a song by Deb Sinha, written in Esperanto by John Gzowski.

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Jazz Notes
by Jim Galloway

Jazzin' June

So the festival season has begun. The Distilleries Festival is, in fact, already behind us, but the festival summer season really begins with TD Canada Trust Toronto Downtown Jazz which kicks off on June 25. Over the season in the Toronto area in quick succession we have in addition, the Beaches Jazz Festival, Markham and Oakville. I can't think of another city that has as many festivals scattered around; this has to be some reflection on the popularity of jazz in Ontario.

But before that all begins there are a couple of happenings worth the mention. The New Yorker theatre on Yonge Street is the home for "Cookin' at the Cookery" based on the life of a wonderful personality, the singer Alberta Hunter. Alberts, the niece of Bert Williams, the famous entertainer immortalised by Duke Ellington in his composition "Portrait of Bert Williams," wrote many of her own songs and her "Down Hearted Blues" was Bessie Smith's first recording in 1923. In that same year, Alberta was the first black singer to record with a white band, the Original Memphis Five, which backed her own "Tain't Nobody's Business If I Do.

She quit the music business in 1956, took up nursing and worked in a New York hospital for the next 20 years. She made a comeback in 1977 at the age of 82, became something of a cult figure and continued to sing until her death in 1984. The show here stars Jackie Richardson and Montego Glover, but you shouldn't waste time getting to it because unless the run is extended, it is scheduled to end on June 6.

The first week in the month could keep you busy, in fact, because on June 1 and 2 at the Hummingbird Centre Diana Krall will be in concert. It's a far cry from the days when Diana used to live in Toronto and would play and sing for her supper at the old Underground Railroad restaurant. Also at the Hummingbird, June 23, a preview concert for the Downtown Jazz Festival will feature the Oscar Peterson Quartet and the Oliver Jones Trio.

But back on the subject of festivals, there are something like two dozen of them across the country and an increasing number of non-jazz festivals are adding a jazz component.
and the first thing I heard was Lawrence Welk on TV. "Well, I'm alive," he replied. He was also asked why he left the United States in 1954. "I could no longer stand the humiliation of McCarthy, so I went to Spain. Five years later, someone told me that things were better, so I came home, and the first thing I heard was Lawrence Welk on TV."

Happy listening.

You can contact Jim Galloway via jimgalloway@thewholenote.com

**BAND STAND**

*by Merlin Williams*

**JUNE HAS TO BE ONE of my favourite moons. It's warm in the daytime, cool enough for sleeping, and the long daylight hours make it ideal for evening park concerts. There's a ton of great music for you this month.**

One of the most notable events is the Great Canadian Town Band Festival in Orono. The GCTBF takes place June 18-20. There is a daily admission of $20 on the Friday and Saturday; Sunday is by donation. Friday night is a Military Tattoo - details are available at www.townbandfestival.com. Saturday is a day of variety - including the Clarington Concert Band, the Oshawa Brass Band, the Royal City Saxophone Quartet, Le Kiosque a Musique, the Hamnafort Youth Band, the Jazz Cats and the Rob McConnell Tentet.

Le Kiosque a Musique is a must see - leader and featured soloist is trombone virtuoso Alain Trudel. The RCSQ is definitely worth seeing as well - they are internationally recognized for their performances of ragtime music. The McConnell Tentet is an outstanding jazz group. You owe it to yourself to hear this band live - the roster of soloists is truly world class.

I normally limit my coverage to bands, but I have a soft spot for that most overlooked of ensembles, the bassoon quartet. The Lakefield Bassoon Festival takes place June 11, and features Nadina Mackie Jackson and Fraser Jackson, both of the Caliban Quartet, with fellow bassoonists Catherine Carignan and Benson Bell, and harpsichordist Paul Jenkins. The program is an evening of French baroque music on bassoon. Admission is by donation, and more info is available by calling 416-538-4758.

The Hamilton International Tattoo takes place at Copps Coliseum on June 12 and 13. Featured groups include the Fusiliers’ Association Band and Corps of Drums; Hamilton Firefighters’ Drum & Bugle Corps; Hamilton Police Pipes & Drums; Pipes and Drums of the Argyll and Sutherland Highlanders of Canada; Band of the Royal Hamilton Light Infantry & other performers. The Festival Wind Orchestra’s “Summer Serenade” concert is on June 15 at the Fairview Library Theatre. Conductor Gennady Gelfer and the band will be performing the Grieg Piano Concerto with the winner of their concerto competition, Christopher Bagan. The concert will also feature music by Ravel and Bernstein as well as some pops selections.

The band of The Royal Regiment of Canada is doing a concert to launch their new CD, “Sounds in Scarlet” on June 17. The Royals are playing at St. Clement’s Church, which was also the recording location for the disc.

There are several park concerts you can catch for free this month. The City of Brampton Concert Band is performing at Gage Park in Brampton on June 10. The Etobicoke Community Concert Band perform at the Applewood Homestead on the West Mall on June 16 and July 7. These concerts are all free of charge and start at 7:00 p.m.

As always, please make sure to check the listings for complete information on these and many other concert events.

Merlin Williams is a freelance woodwind performer and teacher in Toronto. If you have information about an upcoming band event, please contact him at (416) 803-0275, or by email, merlinw@allstream.net.

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**Canada Trust Music**
**Book Shelf**

by Pamela Margles

Speaking of Wagner and of Rudolph Serkin (as I am about to do) puts me in mind of two incidents, one recent, one not. At the performance of the Canadian Opera Company's *Die Walküre* I attended recently, the audience was totally mesmerized. But at the top and bottom of every hour of the nearly five hours of Atom Egoyan's powerful production, a chorus of digital watches joined the happenings on stage. The effect was certainly not what Wagner had in mind. He tried to address every parameter of the staging of his operas, but he never imagined these intrusions.

One of my most moving concert-going experiences remains hearing Rudolf Serkin many years ago in Massey Hall. In the few moments of the transition from the second movement to the third in Beethoven's Waldstein Sonata, time was suspended and heaven opened up. What if that had occurred on the hour or half-hour, and even one digital watch had gone off?

Interpreting Wagner by James Treadwell

Yale University Press

301 pages, $32.95

The music of Richard Wagner has a unique ability to overwhelm an audience. James Treadwell describes the effect as "its way of seeming to encompass more - even more, perhaps one should say - than it actually does". Treadwell who has taught English at McGill University, uses Wagner's extensive writings and correspondence, along with the op-
eras, to place his work in its historical and philosophical setting.

Treadwell’s writing is accessible and refreshingly free of academic jargon. One of the many benefits of his reasoned approach is that he is able to clarify the complicated world of Wagner’s imagination. I particularly enjoyed his discussion of the ending of the Ring Cycle, with the key issue being whether the extinction of the gods in Götterdämmerung leaves room for redemption and the possibility of creating something utterly new out of the annihilation of everything that came before.

Wagner left explicit instructions for staging his operas, even designing his own theatre at Bayreuth to present them. Nonetheless, his works seem to attract the most controversial interpretations of any opera composer. The profound issues Treadwell raises are fundamental to not just how these iconic works are understood, but also how they are presented on stage.

Performance note:
The Canadian Opera Company continues its presentation of Wagner’s Ring Cycle with Siegfried, from January 27 to February 11, 2005 at the Hummingbird Centre.

Rudolf Serkin: A Life by Stephen Lehmann and Marion Faber Oxford University Press 358 pages plus CD, $56.00

"Rudi was the only person I know whom you could put on a pedestal and, after looking all around in the world, still keep up there," says violinist Philipp Naegele, one of the many musicians interviewed for this exemplary biography of pianist Rudolf Serkin.

Stephen Lehmann and Marion Faber offer a straightforward narrative of Serkin’s life, concentrating on his development as a musician. But what makes their approach so innovative and effective are the interviews interspersed throughout. Serkin’s associates and former students, including Toronto pianist Anton Kuerti, are a remarkably perceptive and articulate bunch. They offer personal details to illuminate Serkin’s absolute and incorruptible devotion to music, and reinforce his legacy.

Serkin, who died in 1991, is one of the all-time great pianists. He influenced many spheres of musical life, bringing European musical traditions to America when he arrived with his father-in-law and musical partner, the legendary violinist Adolf Busch, in 1939.

The wonderful CD of previously unreleased live recordings, the thorough discography, annotations and bibliography, and priceless family photos are welcome bonuses.

Paul Bowles on Music Edited by Timothy Mangan and Irene Hermann University of California Press 310 pages, $52.00

When Paul Bowles died five years ago, at the age of eighty-eight, his novels were venerated. Even his compositions, written before he left New York for Morocco in 1947 and took up writing fiction, were being reivated. Yet his extensive writings on music were unknown.

In the last interview he gave, which closes this book, he insists that music and fiction are separate worlds for him. Like his fiction, the writings collected here are witty, unsentimental and spare. But, indeed, I found no suggestions of the bleakly sinister undercurrents running through his fiction.

Bowles is astute, willful, enthusiastic, eclectic, and thoroughly entertaining. Fascinated by his fellow composers, he appreciates Russian music (except for Rachmaninoff), calypso, film music, blues, and jazz.

Regarding a performance of Boris Godunov at the Metropolitan Opera, he comments dryly that “the strange effect gained by Kipnis’s singing of his role in Russian, against the Italian of the rest of the cast, was not so disturbing as it might appear.” He disapproves of Sinatra calling the members of the Philharmonic “the boys in the band”, and praises a concert which includes a song “by Bowles”.

This rich collection deserves careful reading for what it reveals about the cultural scene of the period, as well as the fascinating and influential writer himself.
A SUMMER FESTIVAL OVERVIEW

PICK OF THE CROP
by Allan Pulker

The summer offers a multitude of musical possibilities: a weekend outing, a day trip close enough that you can drive home after the concert is over, or an extended tour. These pages offer several features to assist. One is this Introduction — an admittedly subjective offering — my own west-to-east meander through what’s there for the having, particularly during June and early July. (Expect more of the same, for the July and August festivals, in our July/August issue.)

Another is the twenty festival profiles, supplied by the Festivals themselves, which commence at the foot of this page and continue on the next nine, also in a roughly west-to-east direction.

Third is our customary two page chart, Summer Festivals and Where to Find Them on pages 32 and 33.

Finally, we also provide detailed Festival Listings, on page 42, for Festival events falling within the June 1-July 7 scope of this issue. (For the curious or impatient, the profiles and chart have website addresses so you can look ahead for details yourself.)

On a personal note, a few years ago while in Gravenhurst for a show at the “Opera House” we visited the Norman Bethune museum. Now I notice while leafing through the “Doors Open Ontario” guide that the second largest collection of Tom Thomson’s paintings is in a gallery in his home town of Owen Sound, where there is also a summer music festival and which is not far from Collingwood, which also has a fine summer music festival. What follows is intended to help you to get started planning a summer which includes plenty of music.

POINTS SOUTH & WEST
GRAND RIVER BAROQUE FESTIVAL

The Grand River Baroque Festival is worth attending for the setting alone, the prosperous estate of the von Buehlow farm in a lush secluded corner of Southern Ontario countryside south of Kitchener. However, it

Niagara International Chamber Music Festival
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Niagara-on-the-Lake is one of the oldest towns in Ontario and calls itself the place “where Upper Canada began.” Much of its charm is associated with the colonial architecture of houses and institutions that date from the post War of 1812 period. It is also the home of the Shaw Festival where plays that Shaw wrote, his contemporaries and also plays that are contemporary and relate to his lifetime, are produced to very high standards in three theatres in town.

This year, some of the highlights of the Chamber Music Festival are the Penderecki String Quartet, Gary Relyea, Peter Tiefenbach, Robert Silverman, and Vadim Serebryan, and many more artists, along with the Gould Quartet and the Orchestra of St. Mark’s.

Generally, tickets can be reserved by calling 877-MUSFEST, or 905/468-1950. On-line, please visit www.niagaraonthe lake.com/ticketevent.jsp Open Rehearsals and Master Classes have no admission charge. Tickets for concerts in the regular series range in price from $20 ($15 for students). Opening and final Galas are $35 and include a snazzy reception on the lawns of St. Mark’s Church.

877-587-3378  905-468-5566
www.niagaramus icfest.com

July 1-4
Buehlow Barn Ayr, ON

Relish the fabulous music, delicious food and glorious pastoral setting at the 2004 Grand River Baroque Festival, held in a rustic barn near Ayr from July 1-4. The GRBF presents seven concerts, starting on Canada Day with the complete Brandenburg concerti and ending on Sunday with Bach’s St. John Passion. Friday evening’s program, “Incomparable Bach,” includes Cantatas 54 (Laura Pudwell, mezzo-soprano) and 64; the Oboe Concerto in F major (solist James Mason) and the D major triple violin concerto (Julie Baumgartel, Julie Wedman and Aisslinn Nosky).

The three Saturday theme-day concerts present music by composers connected to murder by deed or death. At 3 p.m. actor Colin Fox weaves a fascinating commentary around music performed by soprano Meredith Hall, the Festival Ensemble and members of the Cantus Firmus Madrigal Ensemble. Following that, enjoy an elegant 4-course sit-down dinner, then attend a complete performance of Scarlatti’s Il Primo Omicidio at 8 p.m. (with Kimberly Barber as Cain, Meredith Hall as Abel, supported by singers Monica Whicher, Michael Colvin, Daniel Lichti and Daniel Cabena.) Prior to the 11 pm performance of Biber’s Mystery Sonatas (solist Linda Melsted, Farran James) a “Death by Chocolate” reception will be held.

On Sunday morning, complimentary pastries, fruit and coffee will be offered along with music by Bach, Handel, Telemann and Vivaldi. The Festival ends with an exciting performance of the St. John Passion, featuring solists Monica Whicher, Laura Pudwell, Joseph Schnurr and Daniel Lichti. Tickets - Adult - $15-$25, Students - $10-$15 Website: www.grbf.ca. Information: (519) 273-4539
is also worth attending because it offers an unrivalled opportunity to hear, enjoy and learn about a great variety of music, some familiar some not, from seventeenth and early eighteenth century Europe. For example, among the best known and most familiar works of J.S. Bach are his six Brandenburg Concertos, written in 1721. On the opening night of the Festival, Thursday, July 1, all six will be performed by the Grand River Baroque Festival Ensemble. The following evening’s concert, the festival’s official opening, will feature J.S. Bach’s Oboe Concerto in F Major, with oboe soloist, James Mason, the Concerto for Three Violins in d minor, with soloists Julie Baumgartel, Julie Wedman, Aisslin Nosky, and Cantatas 54 and 64 with mezzo-soprano Laura Pudwell.

On Saturday, July 3, the programming takes off, on the theme of composers who wrote about, who were the victims of, or who committed murder, into much less familiar musical territory. Orchestral pieces such as Stradella’s Sinfonia share the program with madrigals by Gesualdo and harpsichord pieces by François Couperin, united by a text written by Pat Jordan and narrated by actor Colin Fox. If you stay on into the evening and have ordered tickets in advance, you can have a gourmet dinner right there in the bright spacious cleaned up and converted barn, followed by two concerts.
one at eight o’clock, called Murder Most Foul, in which the featured work is Il Primo Omicidio (The First Homicide) by Alessandro Scarlatti based on the biblical story of Cain’s murder of Abel. This concert is followed by a reception called “Death by Chocolate”, and then at 11:00 p.m. by another concert entitled The Mystery Sonatas, a very different look namely the crucifixion of Christ. Violinists Farran James and Linda Melsted are joined by a star basso continuo group in H.I.F. Biber’s last four sonatas. According to the website, “After many years away from music... completed her Bachelor of Music degree from W.L.U. in 2001 and... has just completed her Masters of Music Degree in Performance from the University of Toronto.”

If beginning the summer with a long and memorable day of music with good food in a tranquil rural setting appeals to you, then reserve July 3 for the Grand River Festival!

Brott Summer Festival
Attending a concert at the Brott Summer Festival will not get you into the countryside, since the Brott Festival concerts all take place in downtown Hamilton. However, “Steeltown,” as Hamilton is sometimes affectionately called, has real charm, natural amenities, like Hamilton “Mountain,” and an “otherworldly” movie set atmosphere resulting from the fact that most of the original downtown commercial and

Stratford Summer Music

On Wednesday, July 21 at 11:15 a.m., violinist James Ehnes will open the festival of 46 concerts with a solo recital in the Maureen Forrester Young Artists series. String concerts will occur at the same hour on succeeding days. The Axelrod Stradivarius String Quartet will bring their priceless matched Strads from the vaults of the Smithsonian Institution to present the early quartets of Ludwig van Beethoven. On July 25, the Festival String Quartet joins the Axelrods in a once-in-a-lifetime performance of Mendelssohn’s Double Quartet/Octet. Week 2 concerts at 11:15 a.m. start with a violin recital by Andrew Chung and continue with the St. Lawrence String Quartet featuring violinist Scott St. John and cellist Simon Fryer. During Week 1, four 9:30 a.m. concerts will feature John Longhurst, senior organist of the Mormon Tabernacle, Salt Lake City, Utah. During Week 2 at that time, Montreal’s Molinari String Quartet will perform all eight of the quartet masterpieces by R. Murray Schafer.

The annual Organ Academy is facilitated by Christopher Dawes; daily performances at 2:00 p.m. are free.

The first week of free, daily noontime concerts on the MusicBarge will feature Son de Madera, from Mexico’s Veracruz region. The second week showcases Canada’s Creaking Tree String Quartet, with a unique fusion of Celtic, classical, bluegrass and jazz traditions, while the Perth County Pipe Band performs the final afternoon.

EVENING PERFORMANCES

Our trademark opening ceremony (8:00 p.m. July 21) features an evening of traditional Perth County fiddle tunes from the floating MusicBarge on the Avon River and concludes with fireworks to Berthold Camlé’s Fantasy for a Midsummer’s Night.

Two special free concerts present the Ukrainian Bandurist Chorus and fifty modern-age Cossacks complete with traditional costumes. Also, Canada’s greatest Celtic fiddler, Ashley Macisaac, presents his unique repertoire.

After-Theatre Cabarets at 11:30 p.m. spotlight stars of the Stratford Shakespearean Festival in the hilarious sketches of Beyond The Fringe and musical performances featuring The Music of Frank Sinatra.

Concert and Cabaret tickets $25
Organ Academy and BargeMusic are free

1-800-567-1600

17th ANNUAL
Brott Music
Festival 2004
July 10 to Aug. 19
Hamilton

The Brott Music Festival features Classical, Chamber, Jazz, Pops, and family concerts. Founded in 1988 by conductor Boris Brott as a two-week event, BMF has grown to encompass an Autumn Festival. The Summer Festival continues to be the centrepiece of Hamilton’s vibrant arts scene in July and August each year. Venues include Hamilton Place, Theatre Aquarius, Dundurn Castle, Ancaster Old Mill, Royal Botanical Gardens. Guest soloists over the years have included: Valerie Tryon, Pinchas Zukerman, Anton Kuerti, Oliver Jones, Martin Beaver, James Ehnes, Michael Burgess to name a few. The 2004 Festival will feature a mini-Russian Festival and Carmina Burana.

The Orchestra-in-residence is the renowned young and exuberant National Academy Orchestra, founded in 1989 by conductor Boris Brott. In 1999, the NAO was recognized as a Canadian “National School” by the Department of Canadian Heritage, one of the first times such a designation had been made outside Toronto or Montreal. NAO is renowned for its effective “apprenticeship” pairing of young graduate musicians with seasoned “mentor” musicians from Canada’s finest orchestras. Each winter, over 300 potential apprentices audition from across Canada for a spot in the orchestra. NAO is the only orchestral programme of its kind in Canada. Graduates from the National Academy Orchestra hold, or have held positions with virtually every major orchestra across Canada: (eg. Toronto Symphony, the Vancouver Symphony, the National Arts Centre Orchestra, Orchestre Symphonique de Montréal, Kitchener-Waterloo Symphony, Hamilton Philharmonic Orchestra) and orchestras across North America and around the world. NAO has been awarded Canada Council grants for its original series celebrating Hamilton: Group Of Seven: A Musical Celebration (1999), The Sophia Diaries (2000) and Journey to Hamilton (2001).

For info call 905-523-SONG or toll free 1-888-475-9377.
apartment buildings are still standing, unlike Toronto, where so many have been demolished to make way for bigger ones. Musically, of course, the Festival has much to offer. A major drawing card of Boris Brott's enterprise is the National Academy Orchestra, which is made up of seasoned professional musicians from various local orchestras and "apprentices," young professional players who have auditioned for the opportunity to be in the orchestra for a professional experience. Thanks to the Brott Festival there are plenty of concerts to go to at a time when nothing is happening in Toronto, and being only 60 km away it is almost as easy as going to one in Toronto. It is close enough that you don't have to stay overnight, and not only do you hear excellent performances but you have the satisfaction of knowing that you are supporting a unique and much needed educational resource.

SOUTH CENTRAL

TORONTO INTERNATIONAL CHAMBER MUSIC FESTIVAL

One of the great ironies of life in Canada's largest city - and, if WholeNote's listings are any indication, the one with the busiest music season - is that the only summer music festival here is a mere three days/six concerts long. This is not a criticism of the Festival's organizers - far from it. To mount such a modest festival here is a major accomplishment, because it is no small task. Robert Missen created a varied and imaginative festival with top ranking performers for a couple of summers a few years ago and was not able to continue. I don't think the reasons for this are hard to find. When you consider that for most Torontonians the ideal summer would be spent somewhere other than in Toronto, attending concerts in the city is not high on the priority list; similarly, if the people who live here would prefer not to be here during the summer months it seems a little absurd to think that people who don't live here are going to want to come here in July and August. The reason, I think, is obvious - the

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**Elora Festival**

**25th Anniversary**

**July 9 – August 1**

After 25 years of bringing the world's best music to southern Ontario, the Elora Festival is ready to celebrate its Silver Jubilee in style. The Festival's anniversary program, running from July 9 through August 1, 2004 is, without question, its most ambitious in years.

Starting with a grand performance of Beethoven's Ninth Symphony, opening night, the 25th Elora Festival presents some of the finest musicians Canada has to offer, as well as some of the most profound music the world has ever heard. This year's sweeping program encapsulates one of the widest spectrums of music the Festival has celebrated, from the grand productions of Beethoven, Orff's Carmina Burana and Verdi's Requiem, to brilliant Canadian jazz pianist Michael Kaeshammer, rock legend Randy Bachman, and Celtic folk-pop favourite Spirit of the West.

The Festival also offers an exceptional line-up of chamber music including The Gryphon Trio, Les Violons du Roy, and the Toronto Consort. Larger ensembles include the Stuttgart Chamber Choir, the Vancouver Chamber Choir, and the Parry Sound Ensemble.

This year's season will also embrace Juno winner André Laplante, the Russian Cossack State Dance Company, and NEXUS. Internationally renowned soprano Emma Kirkby will return to Elora with Canadian countertenor Daniel Taylor and the Theatre of Early Music for an evening of Glorious Baroque.

At the heart of each year's Festival, the artists-in-residence, the Elora Festival Singers, offer several performances under the direction of Noel Edison. Come celebrate our Jubilee with us in the intimate Village of Elora! For more information, please visit our website at www.elorafestival.com. To order tickets, contact the Festival office at (519) 864-0331, or e-mail at info@elorafestival.com.

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**MUSIC ON LAKE HURON**

**AUGUST 1-14, 2004**

**FABULOUS JAZZ AND CHAMBER MUSIC CONCERTS**

combined with daytime classes have made the Kincardine Summer Music Festival a preferred summer music destination for over 13 years. Our dedicated staff and volunteers provide students with the opportunity to work with some of North America's top musicians and teachers. We offer personalized coaching methods and quality programming in a casual setting.

**JAZZ, BLUES AND CHAMBER MUSIC ARTISTS**

Renee Rosnes, Alex Dean, Mike Malone, Dave McMurdo, Brian Dickinson, Pat Collins, Barry Elmes, Lorne Lofsky, Lisa Martinelli, Rick Fines, Rob Phillips, Gwen Hoebig, Katie Lansdale, Mark Fewer, Roger Chase, Virginia Barron, Jasmine Schnarr, Simon Fryer, David Hetherington, Peter Shackleton, David Moroz, Peter Allen

**THE FESTIVAL INCLUDES**

specialized programs in Jazz, Chamber Music, Band, Strings, Choir, Guitar and Children's Music. New this year are Blues with Rick Fines and Intermediate Adult Chamber Music for adult amateur musicians.

**KSFM has programs for all ages and abilities. Beginners can rent and learn to play the instrument of their choice. Experienced students have the opportunity to develop their skills. Advanced students can challenge themselves in the Jazz, Chamber music or Vocal programs. Young professionals can refresh their skills.**

**THE KINCARDINE SUMMER MUSIC FESTIVAL - AN IDEAL AND UNFORGETTABLE SUMMER MUSIC EXPERIENCE.**

Register on-line at www.ksmf.ca early and save!

Kincardine Summer Music Festival
P.O. Box 251, Kincardine ON, N2Z 2Y7
Phone 519-396-9716 or 1-866-453-9716
Information at info@ksmf.ca
relentless heat and smog. And now I hear the Island Airport expansion and fixed link plan is still alive and well, threatening to drive what could be the last nail into the coffin of breathable air in Toronto, and ironically, make it one of the last places on earth anyone would want to visit. Anyway, given these unpleasant realities, the Festival's directors, Lenard Whiting and Edward Franko have wisely chosen the air-conditioned comfort of the Toronto Centre for the Arts' Studio Theatre as the venue for the entire festival. Musically the Festival gives us plenty of reasons to want to stay in Toronto for the first weekend in July, bringing performers like clarinetist James Campbell (see cover story), the Penderecki String Quartet, flutist Bonita Boyd, guitarist Nicholas Goluses, baritone John Fanning (see April cover story) to name a few. Kudos to Franko and Whiting for making it happen.

MUSIC AT SHARON

If a musical day trip only 60 or so km. north of the city appeals to you then Music at Sharon's concerts on June 12, June 27 and August 29 make a good destination. The June 12 concert will be a recital by the young tenor, Colin Ainsworth, now well known in Toronto as a veteran of several Aldeburgh Connection concerts.

The Sharon Temple National Historic Site presents

MUSIC AT SHARON 2004

A diverse program that ranges from classical to folk to jazz of the highest quality.

Summer concerts
June 13 and 27, Aug. 29.

Our summer afternoon concerts offer musicians and audiences an experience that is truly unique. Performers and visitors from around the world praise the combination of the historic Temple's extraordinary architecture and sublime acoustics. This season we celebrate a diversity of vocal music styles and feature soloists from York Region and beyond!

Come early, enjoy a picnic lunch under the Temple maples and tour our historic buildings. As we like to say, the Sharon Temple is "music and history in perfect harmony."

Tickets are $18 and $15 for seniors and students.

Sunday, June 13, 2 pm
Colin Ainsworth, followed by a Strawberry Social (included in the ticket price).

This critically acclaimed young tenor has performed around the world and gained a major national following.

Sunday, June 27, 2 pm
Kaitlyn Killoran and Ruth Yetman.

Musical gems of the Baroque era, opera highlights and a nostalgic tribute to Judy Garland!

Sunday, August 29, 2 pm
Laura Boves, Karine White and Samantha Taylor.

A mix of classical favourites, folksongs and a salute to Broadway.

Music at Sharon continues in September with three more vocal concerts:

Saturday, September 17, 2 pm
Jessica McFarlane.

October 3, 2 pm
Alex Crowther and Adam Miceli.

18974 Leslie Street, Sharon, Ontario L0G 1V0
905-478-2389 www.sharon-temple.ca
and who recently had major roles in Opera Atelier’s Persée and Toronto Masque Theatre’s Masques of Orpheus, and who, of course, was interviewed in last month’s WholeNote. Ainsworth, with his lyrical supple voice and superbly communicative stage presence is at the beginning of what I expect will be a highly successful singing career, so don’t wait until it will take your entire concert budget for a month to hear him – do it now!

GREAT CANADIAN TOWN BAND FESTIVAL

The Great Canadian Town Band Festival is exactly that, an opportunity to hear community bands from many different places: Toronto, Clarington, Cobourg, Pickering, to name a few. But it also offers professional-calibre music-making as well, the RCMP’s Musical Ride for example and trombonist, composer and conductor, Alain Trudel’s innovative ensemble, “Le Kiosque à Musique,” (“The Bandstand”) an artistic tribute to the Canadian musicians of the beginning of the last century who organized concerts on bandstands with whatever instruments that they had at their disposal to perform well-known overtures and works by important Canadian composers like Calixa Lavallée. Ensemble KIOSQUE, using the same instrumentation as Stravinsky’s Histoire du Soldat, which is what brought its members together in the first place, brings this tradition to life with brilliant musical arrangements placed in a historical narrative framework. The festival takes place June 18-20 in Orono on Highway 35-115 just north of the 401 about 15 km. east of Oshawa.

NEAR NORTH

HUNTSVILLE FESTIVAL OF THE ARTS

There are a number of festivals taking place in the Muskoka area and woodwind bands in Canada in the village of Orono on the weekend of June 18, 19 & 20.

Enjoy a spectacular Military Tattoo on Friday evening, June 18th, featuring the Royal Canadian Mounted Police Musical Ride, the Band of the Royal Canadian Mounted Police, the Toronto Signals Band, the Toronto Scottish Regiment and the Pickering Concert Band.

On Saturday, June 19th, start the day with a pancake breakfast in the park with a concert by the Clarington Concert Band. This is followed by a parade and 12 hours of continuous concerts that include Alain Trudel and Le Kiosque à Musique, the Royal City Saxophone Quartet, Oshawa Brass Band, and Hannaford Youth Orchestra. Finish your day with an evening of jazz as Rob McConnell and Tentet follow the Jazz Cats.

Sunday morning there will be an outdoor church service and concert of praise featuring the Peterborough Temple Salvation Army Band.

Ticket prices:
Friday Night Adult $20.00, child (12 and under) $10.00
Saturday Adult $20.00, child (12 and under) $10.00
free with adult
Sunday free, donations accepted.

The village of Orono is in Clarington, just east of Oshawa.

For information visit our website:
www.townbandfestival.com
Phone 1-905-5518 or 1-800-294-1032
Email townbandfestival@rogers.com

The Huntsville area in the summer is a wonderful place to be. In addition to the beautiful lakes, world class resorts, Algonquin Park, and some of the finest golf courses in the country, the Huntsville Festival of the Arts, after the past eleven years, has provided top notch local, National, and International artists on their stage. From its early beginnings as a classically based music festival based at Deerhurst Resort, the Festival has grown and diversified to present artistic offerings in the fields of jazz, pop, choral, Celtic, country, orchestral, and classical music as well as theatre, written word, poetry, and the visual arts.

2004 will see a continuation of this successful schedule with the return of Cape Breton’s ‘Queen of the Fiddle’ Natalie MacMaster. Also on the bill this season is sultry jazz singer Emile Claire Barlow with noted saxophonist Phil Dwyer, and the exciting sounds of the Taiko drum as presented by the Kiyoshi Nagata Ensemble. For the twelfth straight season Maestro Kerry Stratton will conduct the fully professional Festival Orchestra over two evenings, the first featuring pianist David Jalbert performing Grieg’s Piano Concerto and the orchestra performing Dvorak’s Symphony #9. The second evening features Rossini’s light comic opera, The Barber of Seville, featuring Baritone Alexander Dobson and Soprano Marion Newman.

Classical music will be well represented on the program with the presentation of the award winning Gryphon Trio, Canada’s finest piano trio. As well, we are pleased to celebrate our neighbouring festival, the Festival of the Sound’s 25th Anniversary, through the presentation of the Festival Winds, featuring clarinetist James Campbell.

For tickets and Information contact:
Phone: 705-789-2787 E-mail: info@huntsvillefestival.on.ca
Web: www.huntsvillefestival.on.ca
Muskoka Lakes Music Festival

Welcome to our 8th Season

The Port Carling Memorial Community Centre is home to our summer festival, where we present Classical Tuesdays, Jazz Wednesdays, and Variety Thursdays from mid-July to mid-August. A new venue for our 8th season is the Tuesday Night Jazz Cruises on the Wenoah II, sailing out of Port Carling on Tuesday evenings from July 13 to August 10.

Our 8th season showcases some of the most energetic and exciting talent from Canada and beyond. We will be presenting an integrated and comprehensive program of arts and culture beginning with the Summer Solstice Arts Festival from June 19 to July 1, followed by the regular concert season July 13 to August 11.

The Summer Solstice Arts Festival will be filled with family concerts, arts exhibitions, and literary and culinary events including the Kaleidoscope Children's Festival (June 19), the Muskoka Place Art Exhibition featuring the works of local artists, photographers and special guests (June 21 to July 1), Writing Out Loud, Muskoka's annual storytelling festival featuring local raconteurs and live music (June 22), the Annual Gala of Hospice Muskoka (June 25), the premier gourmet food and wine event Flavours of Muskoka (June 30), and a Canada Day Literary Celebration (July 1).

The highlight of the Summer Solstice Arts Festival is the world premier of “Saarinen & Sinclair: North America in Picture, Poetry and Piano,” an amazing multi-media portrait of this beautiful continent featuring Gloria Saarinen, virtuoso pianist, Lister Sinclair, renowned poet and CBC Radio personality, and the paintings of beloved Canadian artist Ted Harrison (June 26).

Our festival events, concert schedule and ticket prices can be viewed at www.artsinmuskoka.com and all inquiries and ticket orders can be made by calling toll free 1 888 311 ARTS(2787) or email info@artsinmuskoka.com

classical music and jazz; nevertheless those art forms are well-represented. It has the distinction of being the only summer music festival other than the Brott Festival with a resident orchestra. This season that orchestra, conducted by Toronto Philharmonia conductor Kerry Stratton, has the honour of opening the neighbouring Festival of the Sound, which will reciprocate with a performance by James Campbell and the Festival Winds on July 15. The orchestra will perform in Huntsville on July 17 a program that will include Grieg’s well-loved piano concerto performed by David Jalbert. The Gryphon Trio will perform on July 8 and jazz chanteuse Emilie Claire Barlow, who was profiled in WholeNote a couple of years ago on July 16. The Festival concludes on July 18 with a fully staged production of Rossini’s The Barber of Seville, with orchestra.

POINTS EAST
Festival de Lanaudière: July 2 – Aug. 3
Performances in English-speaking Ontario, by groups like Le Kiosque, Les Violons du Roi and La Pietà, and the growing recognition here of record companies like Analekta and ATMA Classique are making us aware more than ever before of the cultural vitality of French Canada. In the summer we can experience this first hand.

FESTIVAL OF THE SOUND
James Campbell, Artistic Director
JULY 16 ~ AUGUST 8, 2004

We have a lot to celebrate! Join us in honouring James Campbell’s 20th Anniversary as the Festival of the Sound’s Artistic Director as well as our own Silver Anniversary. Come and immerse yourself in innovation. The Festival of the Sound is delighted to bring you 3½ weeks of unforgettable music.

It began as a 3-concert event when world-renowned pianist and founding Artistic Director Anton Kuerti built his summer home on the shores of Georgian Bay. He brought with him the desire to share music with the cottagers and residents of glorious Georgian Bay. In one of the festivals’ early seasons, Kuerti invited the captivating clarinetist James Campbell to share the stage with him. Five years later, Campbell became the Festival of the Sound’s Artistic Director.

For twenty-three years, Festival staff and volunteers pursued the dream of a permanent home in a Festival Hall while presenting visionary season after season of elegant and invigorating chamber music. Twenty-four years later, the dream, which began as a few concerts, finally found permanent footing in a new home, the acoustically acclaimed James W. Stockey Centre for the Performing Arts.

This year we celebrate 25 years of vision and virtuosity.

For a brochure or tickets, 1-866-364-0061
info@festivalofthesound.on.ca
www.festivalofthesound.on.ca
at a music festival - Festival de Lanaudière north of Montreal in Joliette Quebec, a mere six hours’ drive from Toronto.

Recognized as one of the most prestigious classical music events in North America, this festival, one of the most important in the country, boasts the participation of nationally and internationally renowned soloists. The concerts and recitals are held at the acoustically “miraculous” Amphitheatre of Lanaudière and in churches throughout the region. The recipient of numerous awards handed out by the Quebec Ministry of Tourism, including several prizes for the best tourist event in Quebec, the Festival International de Lanaudière draws classical music lovers from all corners of the globe.

A major focus of this summer’s festival will be “A Visit to Bohemia” in recognition of the 100th
anniversary of the death of Antonín Dvořák. The Festival’s opening concert on July 2 will be a performance of Dvořák’s Te Deum by the Montreal Symphony Orchestra conducted by Jacques Lacombe with pianist Alain Lefèvre, soprano Measha Brueggergosman and bass Robert Pomakov and two choirs. Over the four and a half weeks of the festival there will be a series of five Dvořák concerts in local churches.

Other highlights include a “concert retro” of popular music from the 1930s and 40s, a Handel soirée with mezzo soprano Vivica Genaux and bass Robert Pomakov and two choirs. Lefèvre, soprano Measha Brueggergosman and two evenings of big band, Johanne Blouin and Robert Pomakov with Vic Vogel and his Big Band, and Philippe Hudon and his Montréal Jazz Big Band. The Festival’s closing concert promises to be spectacular, built around the theme of the underwater world, images from the BBC documentary, “The Blue Planet” will be projected while the Montreal Symphony and Les Petits Chanteurs de Laval perform the music of George Fenton.

Even though our francophone countrymen and women are more patient than ever when it comes to patiently enduring our well-intentioned but faltering attempts to communicate in French, why not try to prepare a little by tuning your car radio from time to time to FM 90.3, Toronto’s French language CBC radio station, which not only plays lots of great music but also provides lots of exposure to spoken Canadian French!

WESTBEN Festival: June 5 - Sept. 25
There are a few stops I want to make on route to or from Quebec this summer - Music at Port Milford near Picton, Festival Alexandria, halfway between Montreal and Ottawa, the Ottawa International Chamber Music Festival, of course, all of which I intend to write about in the July/August issue, and the Westben Festival, which opens only a week or so after this issue "hits the streets" and continues almost to the end of September. This “little festival that grew” is the creation of a pianist Brian Finley and soprano Donna Bennett. With the unwavering support of the local community which recog-

Ottawa International Chamber Music Festival
INTERNATIONAL DE MUSIQUE DE CHAMBRE D'OTTAWA
World's largest chamber music festival
This summer the Ottawa Chamber Music Society will celebrate the 11th Ottawa International Chamber Music Festival from July 24 to August 7, 2004 with 110 concerts and over 250 musicians in what has become a vibrant summer showcase of the world’s best chamber music.

2004 Festival highlights:
- Empire Brass
- Celebration of Beaux Arts Trio’s 50th Anniversary
- Tokyo, Leipzig and St. Lawrence String Quartets
- Renowned early music soprano Emma Kirkby
- Violinist James Ehnes
- Gryphon and Vienna Piano Trios
- Marc-André Hamelin
- Young People’s Concerts

Concerts at 10 am, noon, 8 pm and 11 pm
613-234-8008 www.chamberfest.com

WESTBEN Arts Festival Theatre
Star-studded line-up signs on at “The Barn”
Marquee names like pianist Jane Coop, baritone Russell Braun, and cellist Thomas Wiebe head the line-up of performers at the fifth summer season of Westben’s Concerts at The Barn. (www.westben.on.ca)
A total of 45 events are scheduled between June 5 and September 25 at Westben’s custom-built timber frame Barn at Campbellford, midway between Toronto and Kingston. The non-profit festival is the biggest event of its kind in eastern Ontario.

“There’s no difference between Carnegie Hall and Westben,” says top lyric tenor Kevin McMillan, also appearing this season. “Both have great audiences who really appreciate music.”

The 400-seat performance barn with its grassy meadow, babbling brook and a mighty chorus of song birds provides a unique setting for concert-goers. It’s all the brainchild of the husband-and-wife team of pianist Brian Finley and soprano Donna Bennett.

Other highlights this summer include a fully-staged performance of Mozart’s The Magic Flute by the UBC Opera Ensemble; and Villa-Lobos’s Bachianas Brasileiras No.5, featuring Bennett and Finley with eight cellists led by Thomas Wiebe and Paul Widner.

Westben is located 3 kilometres NW of Campbellford on County Road 30. Visit www.westben.on.ca or call toll free 1-877-883-5777 for more information.
nized the myriad cultural and economic benefits of the project, Bennett and Finley, starting only four years ago with half a dozen concerts, have increased the number this year to 45 which take place in a "barn" – really a gambrel roof supported on timber posts with weather-proof curtains used only when absolutely necessary – built two years ago.

The Festival takes place on a farm near Campbellford, which is about a two-hour drive from Toronto – close enough for a weekend outing but a bit far for driving back after a concert. Vocal recitals, usually but not always with Finley as the pianist, are central to the programming. This summer’s recitalist include Donna Bennett, Kim Dafoe, Kevin McMillan, Mark Wilson, Joseph Schnurr (mentioned in connection with the Grand River Festival), Virginia Hatfield, Leslie Fagan, Anita Krause, Russell Braun, Fred Love, Robert Longo, Nancy Hermiston and Keith Klassen. Other notable performers include the Duke Piano Trio, pianist William Aide, the Emperor Quartet and the MacMillan Singers, to name a few.

The Lanaudière festival is the most highly acclaimed classical music festival in Canada. The 2004 season marks the centenary of the death of Antonin Dvorak so his music will be featured in the “Spirit of Bohemia” season.

The Lanaudière Festival presents concerts in the Amphitheatre of Lanaudière, an architectural gem nestled in Joliette, 35 minutes north of Montreal. The beautiful grounds on which the Amphitheatre lies transform an outdoor event into an exceptional and unique acoustic experience.

The Festival also presents more intimate recitals and chamber music performances in beautiful churches in the countryside of Joliette.

For more information and to reserve tickets, call 1-800-561-4343
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</tr>
<tr>
<td>Muskoka Lakes Music Festival</td>
<td>Classical/Jazz/Variety</td>
<td>Port Cumling ON</td>
<td>July 13 - Aug 11</td>
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<tr>
<td>Niagara International Chamber Music</td>
<td>Classical/Chamber</td>
<td>Niagara-on-the-Lake ON</td>
<td>July 26 - Aug 18</td>
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<tr>
<td>Northern Lights Festival Boreal</td>
<td>Folk</td>
<td>Sudbury ON</td>
<td>July 2-4</td>
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<tr>
<td>Orangeville Blues and Jazz Festival</td>
<td>Blues/Jazz</td>
<td>Orangeville ON</td>
<td>June 3-6</td>
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<tr>
<td>Ottawa International Chamber Music Festival</td>
<td>Chamber</td>
<td>Ottawa ON</td>
<td>July 24- Aug 7</td>
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<tr>
<td>Peterborough Folk Festival</td>
<td>Folk</td>
<td>Peterborough ON</td>
<td>Aug 29</td>
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<tr>
<td>Stratford Summer Music</td>
<td>Classical/Folk/World</td>
<td>Stratford ON</td>
<td>July 21 - Aug 1</td>
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<tr>
<td>Sunfest '04</td>
<td>World/Folk</td>
<td>London ON</td>
<td>July 8-11</td>
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<tr>
<td>Toronto Downtown Jazz Festival</td>
<td>Jazz</td>
<td>Toronto ON</td>
<td>June 25-July 4</td>
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<tr>
<td>Toronto International Chamber Music</td>
<td>Classical</td>
<td>Toronto ON</td>
<td>July 24</td>
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<tr>
<td>Trout Forest Music Festival</td>
<td>Folk (Outdoor camping)</td>
<td>Bar Falls ON</td>
<td>August 13-15</td>
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<td>UpTown Country Festival</td>
<td>Country</td>
<td>Waterloo ON</td>
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<tr>
<td>UpTown Waterloo Jazz Festival</td>
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<td>Wasaga Beach Bluesfest</td>
<td>Blues</td>
<td>Wasaga Beach ON</td>
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<tr>
<td>Westben - Concerts at The Barn</td>
<td>Classical</td>
<td>Campbellford ON</td>
<td>June 5-August 1</td>
</tr>
<tr>
<td>Wine, Blues And All That Jazz</td>
<td>Blues/Jazz/Art exhibit</td>
<td>Woodstock ON</td>
<td>July 23-25</td>
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June 1 - July 7 2004
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<th>PRICES</th>
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<td>416-698-2152</td>
<td><a href="mailto:beachejazz@rogers.com">beachejazz@rogers.com</a></td>
<td><a href="http://www.beachejazz.com">www.beachejazz.com</a></td>
<td>Free</td>
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<tr>
<td>647-233-3655</td>
<td><a href="mailto:bramptonfolkfestival@sympatico.ca">bramptonfolkfestival@sympatico.ca</a></td>
<td><a href="http://www.3.sympatico.ca/bramptonfolk/home.htm">www.3.sympatico.ca/bramptonfolk/home.htm</a></td>
<td>Free</td>
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<tr>
<td>888-475-9377</td>
<td><a href="mailto:boxoffice@brottymusic.com">boxoffice@brottymusic.com</a></td>
<td><a href="http://www.brottymusic.com">www.brottymusic.com</a></td>
<td>$25-$40</td>
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<tr>
<td>TicketMaster</td>
<td>toronto <a href="mailto:bluesfest@vpr.com">bluesfest@vpr.com</a></td>
<td><a href="http://www.toronto">www.toronto</a> bluesfest.com</td>
<td>Gold Circle Pass $120; W/E $45; Day $20</td>
</tr>
<tr>
<td>613-230-8224</td>
<td><a href="mailto:festival@ottawafolk.org">festival@ottawafolk.org</a></td>
<td><a href="http://www.ottawafolk.org">www.ottawafolk.org</a></td>
<td>$20-$30; Passes $45-$60; Teen W/E $25</td>
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<tr>
<td>888-283-1712</td>
<td><a href="mailto:info@collingwoodmusicfestival.com">info@collingwoodmusicfestival.com</a></td>
<td><a href="http://www.collingwoodmusicfestival.com">www.collingwoodmusicfestival.com</a></td>
<td>Single Tickets $30; Festival Pass: $180</td>
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<td>418-452-3355</td>
<td><a href="mailto:info@domaineforget.com">info@domaineforget.com</a></td>
<td><a href="http://www.domaineforget.com">www.domaineforget.com</a></td>
<td>Reg. $26-$32; Season (10 tickets) $225</td>
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<td>800-265-8977</td>
<td>info@elora festival.com</td>
<td><a href="http://www.elora">www.elora</a> festival.com</td>
<td>$10-$40; Weekend (W/E) &amp; Season pkg.</td>
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<tr>
<td>613-525-4141</td>
<td><a href="mailto:allegretto@sympatico.ca">allegretto@sympatico.ca</a></td>
<td>No website</td>
<td>$15 Std/Sen.; $10; Pass $75/$50; &gt; 12 free</td>
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<tr>
<td>800-561-4343</td>
<td><a href="mailto:festival@lanoaudiere.org">festival@lanoaudiere.org</a></td>
<td><a href="http://www.lanoaudiere.org">www.lanoaudiere.org</a></td>
<td>Fri-Sat $28-$42, Sun $17-$23; Lawn less.</td>
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<td>866-364-0001</td>
<td><a href="mailto:info@festivalofthesound.on.ca">info@festivalofthesound.on.ca</a></td>
<td><a href="http://www.festivalofthesound.on.ca">www.festivalofthesound.on.ca</a></td>
<td>$5-$150; Pass $350-$375; Wk. passes.</td>
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<td>519-672-1522</td>
<td><a href="mailto:acazj@hotmail.com">acazj@hotmail.com</a></td>
<td><a href="http://www.sunfest.ca">www.sunfest.ca</a></td>
<td>W/E pass $55/Yth $50; + other packages</td>
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<td><a href="http://www.celticfestival.ca">www.celticfestival.ca</a></td>
<td>$10-$25. Pass $110 Adult/Sn; $65 student.</td>
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<td><a href="mailto:gbdf@golden.net">gbdf@golden.net</a></td>
<td><a href="http://www.gdfb.net">www.gdfb.net</a></td>
<td>$20-$10 Fri-Sat; Sun. free. Donations.</td>
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<tr>
<td>800-294-1032</td>
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<td><a href="http://www.townbandfestival.com">www.townbandfestival.com</a></td>
<td>Free and ticketed events. On sale July 2.</td>
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<td>519-763-4952</td>
<td><a href="mailto:info@guelphjazzfestival.com">info@guelphjazzfestival.com</a></td>
<td><a href="http://www.guelphjazzfestival.com">www.guelphjazzfestival.com</a></td>
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<td>From $20-$35 adults; $10-$15 youth</td>
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<td><a href="http://www.huntsvillefestival.on.ca">www.huntsvillefestival.on.ca</a></td>
<td>$10-$20 individual or $55-$80 series</td>
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<td><a href="http://www.folkfestival.org">www.folkfestival.org</a></td>
<td>$40-$25</td>
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<td><a href="http://www.jazzfest.markham.on.ca">www.jazzfest.markham.on.ca</a></td>
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<td>519-621-7355</td>
<td><a href="mailto:millrace@yahoo.com">millrace@yahoo.com</a></td>
<td><a href="http://www.millracefolk">www.millracefolk</a> society.com</td>
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<td>800-845-7171</td>
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<td><a href="http://www.montrealbaroque.com">www.montrealbaroque.com</a></td>
<td>$18 and $15</td>
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<td>613-476-7735</td>
<td><a href="mailto:director@mpmccmp.org">director@mpmccmp.org</a></td>
<td><a href="http://www.mpcmccmp.org">www.mpcmccmp.org</a></td>
<td>$20, season pass $175, double pass $300</td>
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<td>905-479-2388</td>
<td>info@sharon temple.ca</td>
<td><a href="http://www.sharon">www.sharon</a> temple.ca</td>
<td>$20/$25/$35; 5 reg. for $70, Pass $195</td>
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<td>888-311-2787</td>
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<td><a href="http://www.orangefileblueesandjazz.ca">www.orangefileblueesandjazz.ca</a></td>
<td>Free</td>
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<td>613-234-8008</td>
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<td>46 concerts: Half are free, the rest $25</td>
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<td>$20; 3-day pass $20, 2-day pass $15. Free events.</td>
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<td><a href="http://www.torontojazz.com">www.torontojazz.com</a></td>
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<td>Three-tiered pricing. See brochure/website</td>
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<td>866-TROUNT</td>
<td><a href="mailto:trout@troutfest.com">trout@troutfest.com</a></td>
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<td>Free</td>
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<td>519-885-1921</td>
<td><a href="mailto:uptownwaterloo@on.aibn.com">uptownwaterloo@on.aibn.com</a></td>
<td><a href="http://www.upstowncountrywaterloo.com">www.upstowncountrywaterloo.com</a></td>
<td>July 8th Gala $25.00, July 9-11 Free!</td>
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<td>519-885-1921</td>
<td><a href="mailto:uptownwaterloo@on.aibn.com">uptownwaterloo@on.aibn.com</a></td>
<td><a href="http://www.upstownwaterloojazz.ca">www.upstownwaterloojazz.ca</a></td>
<td>Tickets $15-$30; Pass $45</td>
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<td>TicketMaster</td>
<td><a href="mailto:artisticdirector@ottawa-bluesfest.ca">artisticdirector@ottawa-bluesfest.ca</a></td>
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**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 39-40.

For Music Theatre and Opera Listings see pages 40, 41.

For Jazz Listings see page 41. And for Festivals see page 42.

---

**MUSIC IN THE ORCHARD at Spadina Museum**

**FREE CONCERTS Sunday Afternoons from 1:30 - 2:30 p.m.**


June 13: Songs and Dances of Scotland with Piper Rob Crabtree and the Kirsty Duncan Dancers

June 20: The group Moreca presents Music From Around The Mediterranean

Bring a picnic, a blanket and the entire family!

---

**MUSIC ON THE HILL**

**Monday June 2**


**8:00:** Hummingbird Centre for the Performing Arts. Diana Kraf. See June 1.

**8:00:** Lakeshore Arta. Siren Songs of the Mediterranean. Maria Antonakos, soprano and her band perform original compositions from her CD. Assembly Hall. 1 Colonel Samuel Smith Park Dr. 416-201-7093. 15$, 12.

**Wednesday June 2**


**8:00:** Hummingbird Centre for the Performing Arts. Diana Kraf. See June 1.

**8:00:** Lakeshore Arts. Siren Songs of the Mediterranean. Maria Antonakos, soprano and her band perform original compositions from her CD. Assembly Hall. 1 Colonel Samuel Smith Park Dr. 416-201-7093. 15$, 12.

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**SPADINA MUSEUM: HISTORIC HOUSE & GARDENS**

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TTC ACCESSIBLE
416-392-6910
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**TORONTO Culture**

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**MUSIC MONDAYS**

**Presents our 12th season**

All concerts start at 12:15 p.m. and take place at Church of the Holy Trinity.

(19 Trinity Square beside the Eaton Centre).

$5 suggested donation.

**May 31**

Echo Women's Choir
80 voice Choir

**June 7**

Daniel Rubnoff & Chris Dawes
Soprano and Piano

**June 14**

Zorana Sadiq & Christopher Foley
Soprano and Piano

**June 21**

William Beauvais, Julian Knight, George Koller & Ed Hanley
Guitar, Violin, Bass &Tabla

**June 28**

Andrew Ager & Other artist(s) TBA
Piano

**July 5**

Ron Allen, Gupreet Chana & Rob Pitch
Banjo Flutes, Tabla & Guitar

*For more info contact 598-4521 x222*

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Piano

**July 5**

Ron Allen, Gupreet Chana & Rob Pitch
Banjo Flutes, Tabla & Guitar

*For more info contact 598-4521 x222*
Saturday June 05

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


- 7:30: The Belle of St. Andrew's. Banni er Spring Concert. 5-handbell choir; children's Chime Choir; guest: Svetlana Dybenko. St. Andrew's Church, 115 St. Andrews Rd. 416-439-4100. $10.


- 8:00: Chinese Artists Society of Toronto. Gala Concert. Guests: Conrad Chow, violin; Sonia Chan, piano; CAST Philharmonica Orchestra; Terry Fan and George Liu, conductors. Glenn Gould Studio, 250 Front St. West. 416-467-9411.


- 8:00: Forte - The Toronto Men's Chorus. Back to Broadway, Lorraine Kimura Theatre. See June 4.

- 8:00: Jubilante Singers. The Spirit Sees: Requirements by Fourn and Rutter; Guest: Eva Muzo, soprano; Philip Carmichael, bary tone; Christopher Dawes, organ; Jubilante Players; Isabel Barnea, conductor. Eastminster United Church, 310 Danforth Ave. 416-818-3120. $15, $12.

Sunday June 06


- 2:00: Chamber Music Society of Mississauga. 2004 Youth Talent Showcase. Adrian Anantawan & hoe Jin Kim, violin; Travis Jordan, tenor; Kristen Westwood, guitar. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-305-6000. $24, $18 (sr), $12 (st).


- 2:00: North Toronto Institute of Music Faculty. Afternoon of Chamber Music. Music by Gluck, Popp, Mozart, Schubert & Prokofieff. Maria Riedstra, soprano; Milan Brunner, flute; Ricardo Mojica, clarinet; Sheila Smyth, violin; Yuri Zaidenberg, violin; Mary Keneddy, piano. Biltmore House Retirement Centre, 720 Mount Royal Ave. 416-486-2500. $15, $10.


- 2:00: Scarborough Civic Centre. Sunday Concert: Juan Tomas Variety Show. 150 Borough Drive. 416-396-5263. Free.


- 3:00: Choirs of the Church of Saint Mary Magdalene. Concert Regina Caeli - Music in Honour of the BVM. Victoria: Missa Salve, Bys: Votive Mass of the BVM; Will: Three Lady Motets; Russian sacred music of Kasatkin and Shipovalov; Slavonic: Preludes, 477 Manning Ave. 416-493-0421. $15, $10.

- 3:00: Hart House Music Committee. 9th Annual Rupert Schieder Concert and Strawberry Tea. Lash Gordon, soprano & Lawrence Pitchko, piano. Great Hall,7 12:15:

- 3:00: Severn Players. Mozart: String Quartet in D K.575; Barber: Dover Beach; Elgar: Piano Quintet. Elizabeth Askar, piano; Paul Coates, baritone; Louise Paulis, violin; Kathy Rapoport & Daniel Kushner, violin/viola; George Wennman, cello. Eastminster United Church, 910 Danforth Ave. 416-485-7443. $10.


- 8:00: Acoustic Harvest Folk Club. Mark Haines & Tom Legistion. Birchcliff Buff Board United Church, 93 East Rd. 416-244-2295. $12.
- 8:00. Toronto Symphony Orchestra. 

SOUTH AFRICA SINGS

Polokwane Choral Society

Thursday, June 10 7:30 pm 
Humbercrest United Church, 16 Baby Point Rd. 
Tickets $20, 15, 10. Reservations/info: 416-767-6122

Friday, June 11, 7:30 pm 
Metropolitan United Church, 56 Queen St. E. 
Tickets: $20, Reservations/info: 416-363-0331, ext 26

Saturday, June 12, 8 pm 
Kingston Road United Church, 975 Kingston Rd. 
Tickets: $15. Reservations/info: 416-699-6091

Co-Presented by FOSAPA 
Details: www.fosapa.ca 

Voices presents

Themes & Variations

Saturday, June 12, 2004 
8:00 p.m. 
Pre-concert talk: 7:30 p.m.

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

Tickets $15, $10 S/S 
Available at the door.

VOICES 
49 Wellington Street East 
Toronto, Ontario 
Tel: (416) 924-0753 
http://Voiceschoir.tripod.com

Six settings on the theme CHARITY & LOVE

"Choral makeovers" of works by 
- Egiar 
- Dvorak 
- Chopin 
- Barber 
- Albinoni

John Stephenson, 
organist 
Conducted by 
Ron Ka Ming Cheung

Random Acts of Music

In partnership with Regeneration Housing & Support Services

RAM 006 
Friday, June 11, 7:30 pm 
Eastminster United Church 
310 Denforth Avenue (at Jackman) 
Music of Beethoven, Haydn, Gluck, Reichmamnov and Quantz 
Susan Hooper, flute 
Stephan Szilariski, violin 
Karl Tengle, viola 
Wiwona Zelenko, cello 
Cynthia Woods, Double Bass 
With members of the Toronto Symphony Youth Orchestra 
And special performance by The Dream Team 
Adult $20.00, Students/Seniors $10.00 
Family (4 max) $50.00 
For tickets call ext or fax (416) 260-3302

COME PARTY WITH MAZA MEZÉ AND CBC RECORDS

AS WE CELEBRATE OUR NEW CD RELEASE:

SECRETS, MOON, MAGIC

WITH SPECIAL GUESTS JAYA ROYAL AND SUBA SANKARAN 
JUNE 12TH, 2004, CECIL COMMUNITY CENTRE 
58 CECIL STREET 
$10 COVER/$20 WITH CD

Maza Mezé

www.therolynote.com

JUNE 1 - JULY 7 2004
— 8:00: Toronto Symphony Orchestra.
Roy Thomson Hall. See June 9.
— 8:00: Voices. Theme and Variations.  
Choral arrangement of instrumental works by Elgar, Dvorak, Chopin, Barber & others. Ron Ka Ming Cheung, conductor; John Stephenson,  
organ. 7:30: Pre-concert talk: Saint Thomas’s Church,  
383 Huron St. 416-574-0763.  
$15. $10.
— 8:30: Mara Mazed. CD Release Concert.  
Traditional sounds & instrumentation from Greece to the Middle East; Inuit throat singing; South Indian raga; Sufi & Iraqi poetry. Jayne Brown, Jennifer Moore, Maryam Hassan  
Tollor & Sophia Grigoriadis, vocals; Emme Tollor, John Gronowski & other instrumentalists. Cecil Community Centre, 58 Cecil Street.  
416-408-5544.  
$10.

Sunday June 13
Music in the Orchard: Songs and Scenes of Colonial, Rob Crabtree, pipes; Kirsty Duncan Dancers. 286 Spadina Rd. 418-  
392-6910. Free.
— 2:30: Toronto Early Music Centre. Musically Speaking: From Shakespeare’s Pipe to Nightingale: The Evolution of the Clarinet from 1760 to 1860. Church of the Holy Trinity, 10  
Trinity Square. 416-966-1408. “CANCELLED”
— 3:00: Moordale Youth Orchestra. Kristine Bogory, Etuko Kruma & Clare Carbonari, directors. Rosedale Heights School, 711  
Bloor St. East. 416-822-3714. $15, $10.
— 3:00: Tapestry Chamber Choir: Loggia  
ro, the Lighter Side of Tapestry; See June 12. St. Andrew’s Presbyterian Church, Water St. at Main St., Newmarket. 905-853-8802.  
$12, $8.
— 7:00: Just Singers Chamber Choir.  
Marly Falk, Dr. Adam Adler, conductor; Shawn Greene, accompanist. St. George’s  
Martyr Church, 179 John, 647-222-5250. Free (goodwill offering collected following the concert). Proceeds to benefit the University Settlement Music and Arts School.
— 8:00: Small World Music.  
Persian Music & Dance; Bandish Suryad, dancer; Tathang, Behman Samani, tambak & del; Reza Samani, Iranian woodwind instruments; Javid Arifi,  
santur; Pejman Hadadi, Akim Ledin & Mahrad Arabi, percussion. Jane Mallet Theatre,  
277 From St. East. 416-396-7732. $30.
— 8:00: Victoria Schola Mensa’s Choral  
Ensemble. Words & Music. Rainforest: Sera­  
nade to Music; works by Schaefer, Bernstein,  
Stravinsky, Rutter, Duson & others. Jay Cichocki, music director. Our Lady of Sorrows  
Church, 3055 Bloor St. West. 416-761-  
7778. $25, $20.

Monday June 14
— 7:30: Cantabile Chorales of York Region.  
Strawberries and Songs. Concert & sing-along. Robert Richardson, director. Thom­  
hill Presbyterian Church, 271 Centre St. West.  
905-731-8318. $15, $12.
— 7:30: Swedish Women’s Educational  
Association International/Embassy of  
Sweden, Ottawa. M’n Jenny Lind’s Grand  
Concert — In Memory of Niki Dobbs-Schmidt.

Words & Music  
Featuring “Serenade to Music” by Imant Raminsh, plus works by  
Schaefer, Bernstein, Stravinsky,  
Rutter, Duson & more.
Sunday, June 13, 2004 8pm  
Our Lady of Sorrows Church,  
3055 Bloor Street W, Toronto  
Tickets $25, $20  
416-761-7776 for tickets & info  
www.victoriascholars.ca

FESTIVAL WIND ORCHESTRA
Gennady Geifer, Conductor  
Summer Serenade Concert
With special guest Christopher Bagan, piano soloist
Tuesday, June 15 at 8 p.m.  
Fairview Library Theatre  
(behind Fairview Mall)  
Hwy 404 & Sheppard E.  
All seats $10 For tickets, call 905-881-4255  
or e-mail: fwtickets@rogers.com  
Log on to www.festivalwindorchestra.com  
Free Parking. Handicap accessible

June 18, 8:00 pm  
Heliconian Hall  
tickets $20 S10 students seniors  
35 Hazelton Ave  
for information call 416-533-2559

In Celebration of Solstice!  
Leslie Alt, flute in recital  
with Erica Goodman harp  
Winona Zelenka cello  
Richard Whiteman piano  
Scott Alexander bass  
Brian Barlow drums

Thursday June 17
— 12:15: Music on the Hill. Luncheon  
Concert: The Claygates. Bluegrass. St. John’s  
York Mills Church, 19 Don Ridge Drive. 416-  
225-6611. Free.
— 7:00: Jana Outdoor Concert Series.  
Two for the Show: Music and Comedy for  
All Ages. The Guild, The Greek Theatre,  

Alain Trudel
appearing June 19th  
Great Canadian Town Band Festival  
Orono
See Festival Listings, page 42

Friday June 18
— 7:00: Royal Ontario Museum. ROM  
Friday Nights: Cuban Salsa. Currely Gallery,  
Level 1, 100 Queen’s Park. 416-586-5549.  
Free.
— 8:00: Leslie Alt, flute in Recital.  
Music by Duson, Takemitsu, Villa Lobos,  
Sibelius, Duson & others. Luisa Lounge,  
1856 Dundas West. 416-588-0307. $15, $12(bf).

Saturday June 19
— 7:30: Toronto Symphony Orchestra.  
Music for High Occasions. Copland: Fanfare

Clement’s Church, 59 Bloor Hill. 416-579-  
3680.
— 8:00: Roy Thomson Hall, k.d. lang.  
With orchestra. SO or $416. 822-4256.  
$45-$125.
— 8:00: Feast of the East. Rockbinder Brass  
Band & others. Lula Lounge, 1856 Dundas  
West. 416-588-0307. $15, $12(bf).

Sunday June 20
— 12:30: Yorkminster Park Church.  
Noonday Recital: Michael Bless, organ. 1866  
Yonge St. 416-822-1167. Free.
— 2:00 & 8:00: Toronto Symphony  
Orchestra. Last Night of the Proms. Roy  
Thomson Hall, 86 Simcoe Street. 416-593-  
4823. Free.

Monday June 16

Manitoba Fjeld Olsen, soprano; Bent Wil­  
heimsson, piano. Great Hall, St. Lawrence  
for the Common Man; Chopin: Piano Concerto #1 in e; Walton: Crown Imperial March; Tippett: Music for the Birthday of Prince Charles; Wagner: Overture to Tannhäuser. Sheng Cao, piano; David Lockington, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4628. $31-$61.

- 8:00: Anno Domini Chamber Singers. A Festival of Psalms. Holy Name Church, 71 Gough. 416-666-0093. $15, $10.

**Sunday June 20**

- 3:30: Toronto Symphony Orchestra. Roy Thomson Hall. See Jun 19.

**Anno Domini Chamber Singers**

David Jafelice, conductor; William O'Meara, organist

**Festival of Psalms**

* a choral celebration of Psalmody through the ages

Psalm settings by: Palestrina, Monteverdi, Schütz, Franck, Brahms, Howells, Ronan, Rutter, and Daley

_June 19, 2004_ Holy Name Catholic Church

on Danforth Ave. one block west of Pape Ave. and the subway

tickets at the door: $15, $10 senior/student

_for more information call 416 666 0093_

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**Tuesday June 22**

- 8:00: Toronto Downtown Jazz Festival/Hammingbird Centre for the Performing Arts. Oscar Peterson and his Trio in Concert. Guests: Oliver Jones Trio. 1 Front Street East. 416-872-2282. $65-$150.

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**Wednesday June 23**

- 8:00: Toronto Downtown Jazz Festival/Hammingbird Centre for the Performing Arts. George Benson, jazz guitar in Concert. 1 Front Street East. 416-872-2282. $65-$115.

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**Thursday June 24**


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**Friday June 25**

- 7:00: Royal Ontario Museum. ROM Friday Nights: Season Finale. Music by Curley Hale, Level 1, 100 Queen’s Park. 416-596-6459. Free.
- 8:00: Massey Hall. Oscar d’León in Concert. Elsa, 15 Shuter. 416-872-4255. $39.50-$69.50.

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**Saturday June 26**

- 8:00: Toronto Downtown Jazz Festival/Hammingbird Centre for the Performing Arts. George Benson, jazz guitar in Concert. 1 Front Street East. 416-872-2282. $65-$115.
- 7:00: Toronto Music Garden. Summer Music in the Garden: True North Brass Ensemble. $55-$115.

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**Monday June 28**


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**Wednesday June 30**

- 8:00: Toronto Downtown Jazz Festival/Hammingbird Centre for the Performing Arts. George Benson, jazz guitar in Concert. 1 Front Street East. 416-872-2282. $65-$115.

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**Thursday July 1**

- 7:00: Toronto Music Garden. Summer Music in the Garden: True North Brass Ensemble. $55-$115.

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The music of

Bartley, Cipriani, Friedman, Broler and Truax

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Rafael Hoekman, Peter Pavlovsky, Fides Krucker and Lori Friedman

Tuesday, June 22, 8:00 PM

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$20 / $15 students & seniors

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Further Afield

Thursday June 04


Friday June 04

- 8:00: John Ringford. The Marvelous Melodies of Broadway. Theo and Now. Danisa Ferguson and Andy Thompson, performers; guest: Heather McCollough; Ian Morton, orchestra conductor & other performers. SHOPLACE Performance Centre, 290 George St., Peterborough. 705-742-7469. $24.50, $19.50. Portion of proceeds donated to the Peterborough Hospital Foundation.

Saturday June 05

- 7:00: Sharon Temple Historic Site. Trip the Light Fantastic Gala, Marion Singeres;
talk by John Sewell, candle illumination of the Temple. 18974 Leslie St., Sharon. 905-478-2388. $75.
- 8:00: Canadian Orpheus Male Choir. Choir Festival Concert COSM. Swedish Male Choir; Ambassadors Male Choir, Centenary United Church, 24 Main St. W., Hamilton. 905-523-7377. 920(door), $19(advance).

Sunday June 06

- 3:00: Sound Investment Community Choir. 30th Anniversary Festival. Yeona Cook, director; Marion Willis, accompanist. Trinity United Church, Collingwood. 705-446-9863. 510, 5512 & under.
- 7:00: Ama de Jazz. Bryden Baird Band. Bryden Baird, trumpet; Jesse Baird, drums; Jordan O'Connor, bass; Craig Harley, piano. The Church at Sonya, Simcoe St. 13 km north of Port Perry. 705-367-2480. $15.
- 7:30: Cantatafest Concert Series 209. Love and Dedication. Pipa Loeck, soprano; Sharon Sneka, mezzo. Centenary United Church, 24 Main St. W., Hamilton. 905-526-1147. $10.

Monday June 07


Tuesday June 08

- 8:00: First-St. Andrews Church.

- 8:00: Lighthouse Festival Theatre. The Voodoo River. By Piller & Colley; music by Warrack & others; arrangements by Warrack. Main & Market Sts., Port Dover. 519-583-2221. $12-25. For complete run see music theatre listings.

Wednesday June 09

- 8:00: Church of Our Lady, Guelph/ Friends of South African Performing Arts. Pelowana Choral Society from South Africa. Joint presentation. 28 Norfolk St., Guelph. 519-824-3861. $15.
- 8:00: Thousand Islands Playhouse. The Music Man. By Meredith Willson. THIS Festival, corner of Charles & South Sts., Gananoque. 613-382-7020. $27-$32, $23(under), $15(children), group rates. For complete run see music theatre listings.

Friday June 11

- 7:30: Lakefield Bandstand Festival. Evening of French Baroque music on bassoon. Nadina Mackle Jackson, Catherine Cigan & Benson Bell, bassoonists; Fraser Jackson, continuo-bassoon; Paul Jenkins, harpsichord. St. John the Baptist Church, Queen & Regent Streets, Lakefield. 416-536-4756. Admission by donation.

Saturday June 12

- 7:30: Hamilton International Tattoo. Fusiliers’ Association Band and Corps of Drums; Hamilton firefighters’ Trumpet & Bugle Corps; Hamilton Police Pipes & Drums; and Oana and Sutherland Highlanders of Canada Band; at the Royal Hamilton Light Infantry & other performers. Copps Coliseum, 101 York Blvd., Hamilton. 905-523-1753. $27, $32(under), $18(under 13), group rates.

Sunday June 13

- 2:00: Sharon Temple Historic Site. Colin Ainsworth, tenor in Recital. 18974 Leslie St., Sharon. 905-478-2389. $8.
- 3:00: Hamilton International Tattoo.
**Monday, June 14**

- **8:00:** Christ’s Church Cathedral, Hamilton.
  - **Friends of South African Performing Arts, Folkwane Choral Society from South Africa.** Joint presentation, 257 James St. North, Hamilton. 905-577-3239. $15.

**Wednesday, June 16**

- **8:00:** Showboat Festival Theatre.
  - **Forever Paid, by Stuart Ross.** arrangements by James Ralph. 296 Fielden Ave., Port Colborne. 905-854-9833. $21.50 (preview). For complete run see music theatre listings.

**Friday, June 18**

- **8:00:** La Jeunesse Choirs. Gotspell.
  - Victoria Hall, 55 King St. West, Cobourg. 905-372-2212, 519-433-8650. For complete run see music theatre listings.

**Saturday, June 19**

- **8:30:** Milton Choristers. A Birthday to Remember.
  - Camp Breton style presentation with celtic band leading Gaelic Carol. $30 dance work by various artists. To Sep 16. 86 Main St., Cobourg. 905-372-2212, 519-433-8650. For complete run see music theatre listings.

**Sunday, June 20**

- **11:00am:** Shaw Festival. Sunday Coffee Roast.
  - Poems with musical interludes performed by members of the Music Department. Lobby, Festival Theatre, Niagara-on-the-Lake. 1-800-511-7429. Free.

**Sunday, June 20**

- **8:00:** Blueswater Summer Playhouse. Come By The Hill.
  - Starring Brian McKay & Jacqueline Sadler. 727 Queen Street, Kincardine. 877-386-6722. $22 (preview), $20 (mat). For complete run see music theatre listings.

**Monday, June 28**

  - For complete run see music theatre listings.

**Wednesday, June 30**

- **8:00:** Huron Country Playhouse: Swing - A Tribute to the Big Band Era. By Alan & Blanche Land, orchestrations & vocal arrangements by Howard Cabe. June 29-July 17, various times. Mainstage, Grand Band. 888-444-4463. $33, $20 (under), group rates.

**Monday, July 6**

- **8:00:** Huron Country Playhouse: Swing - A Tribute to the Big Band Era. By Alan & Blanche Land, orchestrations & vocal arrangements by Howard Cabe. June 29-July 17, various times. Mainstage, Grand Band. 888-444-4463. $33, $20 (under), group rates.

**Tuesdays, July 7**

- **8:00:** Brockville Arts Centre.
The following text contains information about various events listed with their respective dates and times. The events include music performances, festivals, and other cultural activities. The text is presented in a structured format with clear headings and subheadings for easy reference.

**JAZZ FESTIVAL**

**Festival JAZZ LISTINGS**

**Great Canadian Town Band Festival**

June 25: 8:00 PM - Jazz Cafe;
8:00: Rob McConnell Terlet

Orangefield Blues & Jazz Festival

June 27: 3:00 PM - Opening Night Gala;
June 26: 8:00 PM - Jazz at the Farm Band;
June 25: 8:00 PM - Big Band Daddy

Toronto Jazz Festival

June 25: 8:00 PM - Bad Shank Quartet with Phil Woods;
June 24: 8:00 PM - Michel Camilo Trio; Latin Jazz
June 19: 12:00 PM - Michael Jordan (solo)

**Festival JAZZ CLUBS**

**Alleycats**

249 Yonge St. 416-481-8685

**Every Man Sharp Night**

6:00 PM - DJ Frank Bascom

**Blues Picnic**

Christopher Poul and Sound Waves Entertainment

**Every Wed The Outlaws**

Every Thu Mike Ferland Band
June 5, 4, 5, 26, 28, 25

**Arbour Café**

266 Lakeshore Rd. E., Oakville: 905-844-1840

**Don Wicks**

424 Parliament 416-561-9425

**Carnival**

400 Queen West 416-703-0811

**C'est What**

87 Front St. E. 416-887-6490

**Gates**

403, 403 Rosedale 416-888-2930

**Music Ramble**

400 Parliament St. 416-322-1210

**Groome's Tavern**

379 Spadina Ave. 416-777-7030

**Hot House Café**

Market Square 416-389-7900

**Hug's Room**

2261 Dundas West 416-531-6504

**Jazz'n Bar**

June 26 Narron, Whitney Smith Big Band
June 19 Unbridled Bash 2000
June 17 Tommy Hartman, Jim Berry and the Band

**Loo's Café**

245 Carlaw Ave. 416-460-8700

**Lyons Café**

1665 Dundas West

**Music Bar**

186 King St. W. 416-598-8383

**Mezzetta**

681 Spadina Ave. 416-585-8587

**Mizmor**

1549 queen St. W. 416-535-4903

**Montreal Bistro**

65 Sherbourne 416-363-0179

**Mudcats**

821 Queen St. E. 416-598-8383

**Saffron**

100 Cumberland 416-884-2272

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261 Victoria 416-384-7515

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SUMMER FESTIVALS: JUNE 1 TO JULY 7

Domaine Forget
2004 International Festival
From June 18 to July 2:
- Guelfand, clarinet; Penderecki String
- American songs. Measha Brueggergosman, dion
- Cole,
- Dich. Les Violons du Roy; Jean-Marie Zeitouni,
- Net; /D:
- Laki, piano;
- James, violin, Mary Kenedi, clarinet; Christopher Millard, bassoon. $32.

- Les Découvertes. Works by Lefebvre;
- Guide. Alexande Oa
- Picard,
- (Joliette)
- by
- Johnson, Gesualdo, Leclair,
- by
- James, violins; Mary Jarvis,
- Johnson,
- by
- Stradell-
- Balsi;
- Mary Kenedi, clarinet; Christopher Millard, bassoon. $32.

- by
- Martin Carpentier,
- Martin Carpentier,
- Bour.
- Nga! Nirth
- Mandrag or.
- You f's
- Ne f's
- You f's
- Balsi;
- Mary Kenedi, clarinet; Christopher Millard, bassoon. $32.

- by
- The Slavic Soul
- Lefebvre,
- Alexandre Oa
- Picard,
- (Joliette)
- by
- Johnson, Gesualdo, Leclair,
- by
- James, violins; Mary Jarvis,
- Johnson,
- by
- Stradell-
- Balsi;
- Mary Kenedi, clarinet; Christopher Millard, bassoon. $32.

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- You f's
- Ne f's
- You f's
- Balsi;
- Mary Kenedi, clarinet; Christopher Millard, bassoon. $32.
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DAY CELEBRATIONS. Full day of entertainment presented on the outside stage by Save Our Heritage Organization. Proctor's Gunpowder Barn, 98 Young St., Brighton ON. 613-476-2144

www.brightonbar fmtheatre.ca

July 1 7:00: Festival of the Sound, Canada Day Cruise. Entertainment by jazz musician Craig Horley on the Island Queen. Town Dock, B Bay St., Parry Sound. 866-384-0061, 705-748-2410. 927, 410 (child 5-12)

Canada Council for the Arts. Applications are invited for the Jules Lisger Prize for New Chamber Music, an annual competition for Canadian or landed immigrant composers designed to encourage the creation of new chamber music.

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**LECTURES/SYMPOSIAS**


*July 2 11:30am: Stratford Festival, Table Talk: Guys and Dolls. Buffet lunch followed by an informal talk. Speaker: Robert Hands, Paul D. Fleck's Baroque Festival, Theatre, 95 Queen St., Stratford. For reservations (at least 24 hours in advance): 1-800-677-1900. 4:30.*

*University of Toronto/Yamaha Strings Symposium, 4-day symposium (Aug 17-20) with James Thompson & Jens Lindemann. Registration deadline: June 27, 2004. Edward Johnson Bldg, 80 Queen's Park. For more information call 416-948-3477 or email jaywalker@utoronto.ca or visit www.utoronto.ca/music*

**WORKSHOPS**

*June 9 1:00-3:30: Paleokone Choral Society, A chance to sing with this award-winning South African Choir & to learn some of its spirited repertoire and distinctive style. Church of the Holy Trinity, 10 Trinity Square. 416-599-4511, 2239. 11:50.*

*June 1 1:30: Toronto Early Music Players Organization, Workshop led by Alison Malville, for players of baroque flutes, recorders, viola & other early instruments. Laning United Church, 48 Bogert Ave. 416-487-9621. $20.*


*June 23 7:30: Toronto Early Music Centre, Vocal Circle. Recreational singing of early choral music. Ability to read music desirable but not essential. 168 Crescent Rd. 416-929-5026, 646(non-members).*

*June 28 1:00: Royal Conservatory of Music Community School, An introduction to Indonesian Music. Featuring the musicians of Krakatau: Mazoelen Concert Hall, 273loor St. West. 416-408-2824 x211. $10.*


*All the King’s Voices: Sight-Singing Workshops. Taught by David J. King. Level 2: 7:15-9:45pm, June 7-18 & June 14-17, 2004, providing amateur & other singers with a grounding in basic vocal technique & sight-reading. Wilfrid Laurier United Church, 348 Kenneth Ave. To register: 416-225-2225 or visit www.sfhcslab.org Bals $45.*

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**Edward Jones**

Serving Individual Investors
Arias de Zarzuela Barroca
Maria Bayo, soprano
Les Talens Lyriques
Christophe Rousset, director
Naive Astrée E 8885

The unusual repertoire on Spanish soprano Maria Bayo’s new disc has immediate appeal. And repeated listenings to these largely unfamiliar baroque Spanish operatic arias leave me wanting even more. Ranging up to the time of Mozart, the early zarzuelas represented here tend to be more intense than the better-known zarzuelas from the nineteenth and early twentieth centuries.

The disc opens with Blasco’s fiery Italianate Llegar ninguno intente sung by an “angry and violent” Orestes. Blasco’s exquisite Ay, Amor, is more Spanish in character, with pizzicato strings imitating strummed guitars. A cavatina by Boccherini, an Italian who spent most of his career in Spain, is especially charming in its beguiling simplicity, and Hita’s Amor, solo tu encanto evokes another world.

Bayo is fluid, idiomatic, scintillating, and ultimately very moving, with a clear, natural, unforced sound. Christophe Rousset, a noted harpsichordist, is an asset in every way as director. His terrific group, Les Talens Lyrique provide lively and colourful accompaniment.

French soprano Patricia Petibon’s decidedly odd get-up and disturbed expression on the cover of this disc would be great for an album of operatic mad scenes. Here, instead, is lighter fare. But, on the evidence presented, much of it is still too heavy for Petibon’s bright, somewhat brittle, extremely agile, coloratura soprano voice.

Petibon’s previous solo disc was a thoroughly enjoyable, if mannered, collection of French baroque arias. But her voice is simply too light for roles like Manon and Lakmé. Things start off fine. Petibon’s girlish exuberance makes her convincing as Gounod’s Juliette. Under-
neath the effervescent frivolity of selections from Messager operettas, she shows touchingly sweet irony. But by Offenbach's much-loved Doll Song, things go off the rails. Her quirky depiction of the doll winding down, embellished with added notes, a bizarre array of grrrhs, whees and ceels, and topped off by a most unpleasant cadenza, may work on stage, but not on disc.

With little power to spare for expressive nuance, she gets quite shrill in the upper registers where this repertoire frequently takes her. She is so closely miked that the high-spirited rhythmic finesse and elegant voicing of Canadian conductor Yves Abel are frequently overshadowed.

Songs
Magdalena Kozena, mezzo-soprano
Malcolm Martineau, piano
Henschel Quartet
DGG 471 281-2

Czech mezzo-soprano Magdalena Kozena's new disc offers song cycles from five composers, each in a different language. They are all gems, and get more interesting with each listening. Her distinctive and versatile voice has the purity and range of a soprano with the depth and shading of an alto.

Kozena is exquisite in Ravel's exotic Chansons madecasses, and eloquently sardonic in Shostakovich's Assai, with her effective Slavic tinge. The way she brings out the lyrical, atmospheric charms of Respighi's Breve, with its transparent, shimmering textures, makes it irresistible. She reveals the key to the "half-forgotten anguish" that pervades Schulhoff's Three Atmospheric Portraits with emotionally shattering stillness. Her effectiveness in Britten's A Charm of Lullabies can be heard just in the way she articulates "Quiet!" in A charm.

Redoubtable accompanist Malcolm Martineau is aided by a characterful and elegant instrumental group. One would not want to miss this disc.

Pamela Margles

Falla - La vida breve
Anna Maria Sanchez; Vincente Ombuena Valls...
Prince of Asturias Foundation Choir
Asturias Symphony Orchestra; Maximiano Valdes
Naxos Opera Classics 8.660155

A love strong enough to kill - this is "the stuff operas are made on", to paraphrase Shakespeare. La Vida Breve is the only true opera written by de Falla. On the landscape of Spanish zarzuelas (light operetta-like musical plays), de Falla's work stood out not only as serious opera, but also possibly the first Spanish "verismo" one. Not that it helped it to be recognized: written in 1905, La Vida Breve won the first prize in the Spanish opera contest put on by the Royal Academy of Fine Arts of San Fernando, but only received its first production in 1913, in Nice.

Set in a gloomy forgotten and surrounding Gypsy settlements, La Vida Breve owes a debt to the first "verismo" opera, Cavalleria Rusticana by Pietro Mascagni, written in 1890 and to Il Pagliacci by Leoncavallo (1892). Interestingly enough, in subject matter, plot line and character development, the first blueprint for it is the Polish national opera Halka by Stanislaw Moniuszko (1854). Just like Salud, Halka is a young girl, in love with a treacherous man, who is about to marry another. Just like Salud, Halka dies after seeing her betrothed tie the knot with a richer and socially superior rival. In both, Halka and La Vida Breve, the composers make extensive use of national dances - polonaise and mazur in the first, flamenc in the second.

In this recording, both leads are sung beautifully and Anna Maria Sanchez is slowly getting the recognition she deserves outside Spain. With a great choral performance and intelligent orchestral playing, this beautifully recorded disc is worthy addition to the NAXOS catalog - and any opera lover's collection.

Robert Tomas

Schubert - Winterreise
(Live at Wigmore Hall)
Matthias Goerne; Alfred Brendel
DECCA 467709-2

A Romantic Songbook
Thomas Quasthoff; Justus Zeyen
Deutsche Grammophon 474 501-2

These recordings feature two of the finest lieder singers in the world. One of them is Matthias Goerne's live concert recording of that most famous of song cycles, Schubert's Winterreise, at Wigmore Hall. The other avoids the typical and popular marketing scheme of a complete symphony or song cycle, with Thomas Quasthoff here pursuing the German art song tradition in the music of Schubert, Schumann, Loewe, Mendelssohn, Wolf and Strauss, in a vocally and musically colourful assemblage.

Goerne's intensely focused tone suitably conveys the predominantly dark and gloomy, almost manic-depressive mood of the mostly-minor key music. Several movements of this cycle alternate soft sustained passages with dramatically declamatory - for example, Auf dem Flusse (On the river) and Rast (Rest) in which extremes of range and dynamics perhaps reflect the bi-polar poetic nature of contrasts such as past and present, or dream and reality.

Goerne's voice is a flexible one, capable of the dramatic contrasts required, whether it be the sotto voce high notes of Irrlicht (Will-o'-the-wisp) or the punctuated turbulence of Der stürmische Morgen (The Stormy Morning).

Brendel's persuasive personality and insistent playing propels the vocal line while avoiding the monotonous tread of the repeated-note accompaniment of songs such as Gute Nacht (Good Night) and Etwas (Numbness). Although his musical opinion is not always met with agreement, both piano and voice set an impressive threshold of sensitivity and tenor in Der Lindenbaum (The Linden Tree).

Quasthoff and his accompanist, Justus Zeyen, are unquestionably unified in their task. Rarely does one encounter such symbiotic resonance. It is easy to enjoy Quasthoff's expression and imagination. His voice is agile and supple, communicating freely through language and emotion, artfully and uncompromisingly.

Schubert's Auf der Bruck (At the Bruck) is an absolutely stunning example, as is Ungeduld (Impatience). Schumann's Du bist wie eine Blume (Thou art like a Flower) is a beautiful gem as lovingly sung by Quasthoff, Wolf's Storchenbotschaft (The Stork's Message) is charmingly, playfully. Two songs by Carl Loewe - Odin's Meeressrit (Odin's Sea-ride), is a tale masterfully told, while the multi-personality characterization in Herr Olaf is brilliant, reminiscent of Schubert's Erkönig. While Goerne perhaps adopts a se-
Although Toscanini's and Walter's...373 concerts...as witness the is both crisp and graceful with...on his sleeve. Meaning that Walter's...of the nine, reveals...to the conductor's role than beating time.

Toscanini was treated very well...Toscanini's and Walter's...in four sessions over a period of months during 1937 which would allow ample time to satisfy all concerned.

No stranger to American audiences during the 1930s, Bruno Walter emigrated from Europe in November 1939 and appeared with the Los Angeles Philharmonic, The N.B.C. Symphony in New York and the Philharmonic-Symphony. Although he guest conducted Toscanini's orchestra, he became associated mainly with the Philharmonic. Before his final appearance with the orchestra in April 1960 he had conducted them in a total of 373 concerts.

The "Pastoral" in the Music and Arts box is with The Philadelphia Orchestra, taken down on January 10th and 12th, 1946. Orchestra and conductor (and engineers) rose to the occasion and the warmth of that performance remains very persuasive. Although Toscanini's and Walter's timings are within seconds of each other there is a very noticeable difference in execution. Toscanini is both crisp and graceful with...
tremendous rhythmical impulse, keen accents and a clear awareness of classic style. In fact, this approach and execution is exactly what modern original instrument performances and practices are aiming for today. Except they lack Toscanini's naturally 'right', instinctual urge.

From the very first bars it is clear that Walter's is more graceful, reflecting the exuberance of his day in the country. Particularly outstanding is the sound of the orchestra's woodwinds. One could easily mistake the Philadelphia for the Vienna Philharmonic of pre WW2 days. The same Beethoven countryside... Toscanini is an early morning view, Walter's an afternoon.

The rest of the M&A set is with the New York Philharmonic recorded between 1941 and 1953. Of interest are the differences between the two thirds, 1941 and 1949 and two 5ths, 1941 and 1950. Walter, by 1941, had pretty well fixed these symphonies in his mind but the New York orchestra had a character of its own and the combination of the two produced some intense playing and unique results, unequaled in his later stereo recordings with the specially created Columbia Symphony in Los Angeles.

This is a fascinating set for those interested in these symphonies and how the great ones interpreted them.

A word about the sound: the transfers from 78 to CD seem to have extracted all the music with no clicks and pops and very minimum 78pm artifacts. Would that all reissues were this good.

Bruce Surtees

Editor's Note: For those interested in Bruno Walter's stereo recordings with the Columbia Symphony, Sony Expanded Editions has just reissued Beethoven's First and Second pairings with Haydn's Symphony No. 88 in what Bruce tells us is a "particularly fine" performance (Sony Classical 82796 93087 2 S).

Ravel - Shéhérazade; Pavane; Debussy - Ballades de Villon and others
Anne-Sofie von Otter
Alison Hayleg
The Cleveland Orchestra - Pierre Boulez
Deutsche Grammophon 471 614-2

The principal allure of this new recording from Pierre Boulez and the Cleveland Orchestra consists of two evocative orchestral song cycles sung by artists who evidently need no introduction, as nought but photos are provided for the performers on this disc (Boulez included). Anne-Sofie von Otter is indeed renowned for her lustre of interpretation, and appears here as soloist in a lovely, languorous performance of Maurice Ravel's colourful Shéhérazade. The lesser known English soprano Alison Hayleg starred in a recent production of Les deux plans et Mélisande with Boulez at the Welsh Opera and is featured here in Debussy's Trois ballades de François Villon. Here is a voice both commanding and agile, perfectly suited to the demands of the composer's sometimes boisterous orchestrations.

There are purely orchestral works to enjoy as well, including sumptuous, beautifully balanced performances of Ravel's Toreador Song from Carmen and his ever-popular Pavane pour une infante défunte. Of particular interest is Debussy's Dances sacrées et profanes as performed by Lisa Weilshum, principal harpist of the Cleveland Orchestra. I would have loved to hear her account of Ravel's Introduction and Allegro for septet in place of the far less interesting arrangement of the composer's overtly derivative Menuet antique offered here. This tremendously sensitive orchestra clearly reveres Boulez's prodigious artistry and consistently responds to him with truly outstanding performances. And as for the legendary DG sound quality? That too needs no introduction!

Daniel Foley

The Classical Clarinet
Henk de Graaf
Brilliant Classics 92219

These two discs offer a dozen of the most popular 19th and 20th century works for clarinet and piano, by a wide variety of composers, and offer a single source for much of the standard clarinet repertoire.

The variety of styles makes for some fascinating comparisons of works written at approximately the same time. Mendelssohn's clarinet sonata of 1824 seems to hark back to the clear, regular structures and tonal language of Haydn, especially when heard next to the flamboyant virtuosity of Weter's Grand Duo Concertante or Schumann's restrained, yet passionate romanticism in his Fantasiestück Op. 73. The contrast between the thralled calm and exotic harmonies of Debussy's Première Rhapsody (1910) or the neo-classical lines and mid-19th century sound palette of Saint-Saëns' Sonata (1921), and Berg's angular expressionist miniatures, or the hints of jazz and Russian folk song in Stravinsky's Three Pieces for solo clarinet (1919), belies the fact that these works were written in the span of a dozen years. Similarly, four Sonatines from the 1950's and 60's exhibit the ironic French wit of Poulenc, the rhythmic vitality of Martinu's Czech folk influences, Malcolm Arnold's light-hearted cosmopolitan style, and the accessible Hindemithian quality of Harald Genzmer.

Henk de Graaf was principal clarinet in the Rotterdam Philharmonic for 25 years, and his long association with Daniel Wayenberg (here playing a 1920 Steinway) shows in their seamless interplay in such a wide-ranging program. Mr. de Graaf plays with a fluid, clear, focussed sound, that can sound),( and while one might prefer a bit crisper articulation here or a more relaxed tempo there, the performances are excellent, with the Poulenc, Arnold, Genzmer and Schumann being highlights for me.

Colin Savage

The Pagodas, and this recording is the result of those labours.

It is the major work on here, albeit slightly abridged. The final pas-de-deus is missing, alas, among other passages. But Leonard Slatkin and the BBC Symphony throw their all into the project, and from the listener's standpoint, you couldn't ask for better. I doubt if the original performance from the 1950's sounded as good as this, and the relatively meagre recordings of shorter passages as issued in the last forty years have never done justice to the original work.

Britten's ballet was based on the music of Bali, where he spent some time in the early 1950s. One of the first composers to visit Bali and make a serious study of the music and culture was Canadian Colin McPhee, who spent most of the 1930s living there. McPhee's 1936 Tabuh-Tabuhan, is included here in a most lush, romantic and expansive reading. It doesn't necessarily supplant the made-in-Canada version by Alex Pauk and Esprit Orchestra (CBC Records SMCD 5181), but it does provide a different view of the work.

The notes enlighten us as to the close working relationship that had existed between Britten and McPhee, with clues to the cross-pollination between the two works on the disc. A surprise bonus track opens the disc, the 1941 mono recording by Britten and McPhee as pianists, playing McPhee's Balinese Ceremonial Music arrangement. It makes for a fascinating journey with headphones or good speakers.

John S. Gray
Odyssey seems a suitable title for a journey where one encounters most diverse cultures through the strings of the guitar and the man behind it.

In his quest to find the real reason for the global popularity of this plucked instrument, Alexander-Sergei Ramirez reaches out for the guitar music of the world regardless of genre boundaries or extreme cultural diversity. He explains the worldwide love for the guitar as an outcome of its deep roots in almost all cultures on earth, "whether in the form of the Japanese koto, the Russian balalaika or Arab 'ud'.

Applying all traditional guitar techniques such as tremolo, rasgueado and pizzicato together with more unusual devices like plectrum, bottleneck and even coffee spoon, this genuine master comes up with a fascinating imitation of all above-mentioned folk instruments as well as re-creating many sounds from nature. "The noises come naturally from the guitar itself", admits the artist who contrary to common practice has constantly demonstrated the vast breadth of repertoire of the instrument as well as its wide range of sonority. Familiar voices like Turina, Piazzolla, and Laura are set beside Yoch (Japan), Houghton (Australia), Bebe (Cameroon) and Koshkin (Russia) to reveal how these 20th century composers use the guitar to convincingly express their cultural roots in the context of today's world where geographical borders are shrinking.

Michelle Assay Eshghpour

George Rochberg Violin Concerto
Peter Sheppard Skaerved Saarbrücken Radio Symphony Orchestra; Christopher Lyndon-Gee Naxos American Classics 8.559129

George Rochberg had a few years of fame in the 1970s and 1980s. He was the respected US academic serialist composer who wrote a manifesto turning his back on the Schoenberg/Boulez cause and returned to the outmoded emotional hues of major/minor tonality. Some listeners cheered his new/old esthetic stance, while many critics and composers winced or hurled brickbats at him.

It is hard nowadays to recall such inflamed divisions: instead we have the new catchall word "postmodernism", which unites us in warm and fuzzy friendship across our artistic divides. On the other hand, it is equally hard to encounter performances of Rochberg, now in his 80s.

This disc bills itself as the first complete recording of the 1974 Concerto, written for Isaac Stern, André Previn and the Pittsburgh SO. Apparently Rochberg acceded back then to musicians’ urges for substantial cuts (roughly 25%), and was thrilled recently when English composer-conductor Lyndon-Gee wanted to do some serious restoration work.

The result is a 52-minute, five-movement dark journey through the land of late Romanticism. Imagine a great Hollywood film composer given free rein to be lengthy and brooding. Skaerved seems a flawless fiddler of objectivist stripe, the Saarbrücken RSO are fine, engineering is fine, Naxos pricing is great. Listen to this when you want a reminder that life is fundamentally grim and that the concerto form is about contention and sober dialogue rather than about either heroism or romp.

Peter Kristian Mose

Bill Evans’ intermingling conception of the always-evolving jazz trio is the framework used by this Anglo/Canadian combo (England’s Nikki Iles with Canadians bassist Duncan Hopkins and drummer Anthony Michelli, recorded in Toronto); two of the ten selections are his, and he did definitive versions of both the title tune and I Loves You, Porgy.

Further, it’s fair to say that John Taylor and Enrico Pieranunzi
Vagabonds, phisticated Lady

50
despair about the current other.
The first North American CD
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Don't Forget The
fold."

easy assurance, and trust in each Chandler, in a novel's preface
Masterpieces
ments".

'Time offered by
The Liberian Suite,
not enough to quicken the pulses of the earlier CD issue of
The Liberian Suite. The Mooche, Take the
sonny Greer. The music, well-
the old band - Vasabonds, Smada and
Rock Skippin' at the Blue Note.

Three different versions of Ellington Uptown were
for the first time, the music from all
The Liberian Suite, was part of the third LP issue. The
The Controversial Suite comes from
of the original LP. The Controversial Suite comes from
while the 1947 classic, The Liberian Suite, was part of the third LP issue. The
Uptown material was recorded in
marks the glowing glory of that edition of the
to Harlem and Perido- do are from the original LP. The Controversial Suite comes from

Don Brown
Under A Tree
Toronto Jazz Orchestra
TJO002

The Toronto Jazz Orchestra's sec- ond CD is a welcome addition to
big band library. Conductor Josh Grossman and the band have recorded
a program of ten original compositions by Canadian jazz composers, and
what's more, did the session live. The band continues to play ensem-
bles with great precision and strength, and the work of the soloists has
if anything, gotten better since the band's first recording.

The title track, Under a Tree is by the dean of Canadian jazz com-
masters, Phil Nimmons. It's quite possible that's the only name
many people will recognize on the list of writers on this CD, but don't
worry, many of the others will probably be known to you in a few years
time. This is a great chance to hear
the emerging voices of some very interesting jazz composers.

One of my favourite tracks is First X's Free, by the TJO's bass trom-
bonist, Chris Hunt. The soloists on this track, soprano saxist Mark Lav-
er and trombonist RJ Satchihihan-

The Toronto Jazz Orchestra is currently
jazz composition competition to encourage young composers
to write new works. There's nothing as inspiring to a writer to
know that what you write will actu-
ally get played. My hat's off to Josh and the band - you guys are doing it
right!

Merlin Williams

Klezmer; I Musici de Montreal; Yuli Turovsky
Chandos CHAN 10181

Klezmer, a hybrid of the traditional music of Eastern European Jews and
North American jazz and popular influences, is characterized by poignant,
highly ornamented melodies and

When people first hear groundbreaking
musicians and singers, people
such as Buddy Bolden, Billie Holiday and Bob Dylan, their first reac-
tion is often "What the hell is that?"
Well that's pretty much my reaction when I first listened to
guitar player Kevin Breit's latest disc "John and the Sisters". The answer, in part,
is Blues, that much is clear. But it's Blues that seems to have come from
the Mississippi Delta via Mars. This is a crazy mash of sounds overlaid
on a solid, funky rhythmic founda-
tion. If the Sisters Euclid were a
building, the rhythm section would
be the ground floor designed by Frank Lloyd Wright and Kevin Breit’s guitar and the horns would be the upper floors and flying buttresses, by Antonio Gaudi. Yet it all comes together beautifully.

Kevin Breit is making a name for himself internationally due to his work with Norah Jones and Cassandra Wilson, but this is a very southern Ontario-oriented band, with lots of local references in the clever, rich lyrics. The disc was recorded live off the floor of a Toronto recording studio and it captures the rawness and energy of the players: Ian Desouza - bass (and shovel), Rob Gusevs - keyboards, Gary Taylor - drums and percussion, with vocals being shared by the blues shouter John Dickie and Kevin Breit. That duo also wrote most of the tunes both separately and in collaboration.

If you want to have your ears turned on their heads, check out this disc, or, petter yet, see them live at the Orbit Room where they’ve been playing together on Monday nights for the past seven years.

Cathy Riches

A Whole Lotta Sunlight
Thom Allison
TA-2003

More...Cynthia Dale
D2-CD2

Lately, some of the musical talents at the Stratford Festival have been releasing their own recordings, and this year there are two new discs to choose from. Thom Allison’s “A Whole Lotta Sunlight” is inspired by his friends’ favourite songs. Allison (who plays Suffolk in Henry VIII and Donaldain in the Scottish play this season) has a curiously careful approach to the music, and still seems to be finding his voice rather than feeling the music. However, he’s assembled lightweight crowd-pleasers like Cry Me A River, Somewhere Over The Rainbow and the Cyndi Lauper hit Time After Time.

More sophisticated is Cynthia Dale’s second recording, “More...”. Unlike many music theatre stars, Dale is no brassy belter; in fact the first few cuts on this disc verge on the cloying, with Dale warbling through More and When I Fall In Love. But Dale gets a chance to display more than merely brevity and tuneful sweetness with such selections as I Was Born in Love With You, by composer Michel Legrand and lyricists Marilyn and Alan Bergman. It was written for a 1971 film version of “Wuthering Heights” and has some of the book’s downbeat, sexy intensity. Equally passionate is the Stephen Schwartz number Meadowlark from “The Baker’s Wife”, and Dale acquits herself admirably in this lyric-heavy turn. There are also two tunes from Guys and Dolls, in which Dale stars this summer.

Sarah Hood

Sounds in Scarlet
Royal Regiment of Canada Band
Independent

The title of this CD, “Sounds in Scarlet” refers to the dress uniform of the Royal Regiment. The band is an impressive sight, but also produces an impressive sound. The material is primarily drawn from the British military band tradition, with a few pleasant forays into popular music.

One of Canada’s former unofficial anthems, Alexander Muir’s The Maple Leaf Forever is presented, as is the very popular Hockey Night in Canada. There are also several British and Canadian folk songs on the CD. The English Suite by Clare Grundman and Sea Songs by Ralph Vaughan Williams are notable here, though I wonder why only the first two movements of Grundman’s work are presented.

The guests on this recording are members of the 48th Highlanders Pipes and Drums, vocalist Daniel Bourre, and organist Thomas Fitches. Fitches is music director of St. Clements Anglican Church, which was the recording venue for this CD.
The balance and blend between guests, soloists and band is excellent throughout the recording.

This is a fine recording of traditional military fare, although I did find myself wishing that the band would stretch out a bit and present some longer, more ambitious works. Here's hoping that will follow on their next CD.

**Merlin Williams**

**We Keep Singing**

**Polokwane Choral Society**

**Independent**

The Polokwane Choral Society is a not-for-profit, community-based choir from the province of Limpopo, South Africa, who, when at home, volunteer at cultural days, women’s days, AIDS days and church events. In addition, in order to channel the talents of South African disadvantaged youth, the choir has organized drama, dance groups, and a youth choir. Offering selections sung in a variety of the 11 official languages of South Africa ranging in style from traditional tribal songs to spirituals, hymns and political freedom songs, the adult choir sings a capella, and the younger choir sings with the kind of fiercely proud exuberance worthy of a statement of South African ranging in style from danceTraditional South African music that can be cold and ma thematical, he imbues the subject of his pieces with warmth and compassion.

**Darren Copeland**

**DISCS OF THE MONTH**

**Handel: Saul**

Argenta, Gritton, Scholl, Padmore, Agnew, Davies

Gabrieli Consort & Players

Paul McCreech, director

DG Archiv 474 510-2

Handel's ever-popular oratorio Saul has been frequently put on disc, but McCreech's new recording is the one to get, with its meticulous preparation, uncut presentation and superb performances. It features some of today's top Handel singers. Countertenor Andreas Scholl is unforgettable as David. Canadian soprano Nancy Argenta's touching Michal, mezzo-soprano Susan Gritton's incisive Merab, Mark Padmore's lyrical Jonathan, and Neil Davies' pathologically jealous Saul are all outstanding. Tenor Paul Agnew, at one happy time a frequent visitor to Toronto, is strikingly tender as the High Priest, a role that is frequently cut.

McCreech's choir and orchestra create a thrilling dramatic intensity, but never at the cost of their beautiful sound. They offer many highlights, like the three splendid baroque trombones in the rousing Handel's chorus at the end of How excellent thy name, Oh Lord, the shimmering carillon in the triumphal procession, the rhapsodic harp solo following Scholl's exquisite O Lord whose mercies, the distinctive and lovely organ solos and improvisations, and the forlorn timpani in the heart-breaking Dead March, followed by the exquisite chorus Mourn, Israel, mourn. Even the detailed and well-illustrated booklet notes are stand-outs.

**Handel: Theodora**

Daneman, Galstian, Taylor, Croft, Berg

Les Arts Florissants

William Christie, director

Erato 0927 43181-2

Although Theodora is Handel's only oratorio based on a non-Biblical subject, it is one of his most spiritually profound works. Sophie Daneman is thoroughly compelling as the youthfully vulnerable Theodora, who chooses martyrdom over conversion or rape by the "heathen" Romans. Canadian counter-tenor Daniel Taylor is radiant and virtuoso, as is Harry Christophers. Galstian is a lovely, if slightly bland, Irene, and Richard Croft a touching Septimus. Christie, a leader in early music...
performance, demonstrates why he can be equalled (McCreech himself recently produced a beautiful recording of this oratorio) but never matched. The dramatically convincing recitatives and the splendid choruses, like the Christians' He saw the lovely youth, with its rousing close on “Rise, youth, He said”, are worked into the fabric of the whole work with fluid pacing. Even at the slowest tempo and softest level, Christie keeps the dramatic tension high with his passionate intensity. Forgoing a driving edge, he sustains a musically sublime atmosphere of contemplative quietude.

Pamela Margles

Concert Notes: Nathan Berg performs Beethoven’s Ninth Symphony with the Toronto Symphony on June 9, 10, and 12 at 8:00 in Roy Thomson Hall.

Daniel Taylor performs with Emma Kirkby and The Theatre of Early Music at the Elora Festival in the Gambrel Barn on July 24 at 8:00.

Triple Exposure
Humphrey Lyttelton
Calligraph Records CLG CD 041 (2 Discs)

If you consider yourself a fan of mainstream jazz, you must have this release of late ’50s music never before available in North America.

Humphrey Lyttelton is one of Britain’s great jazz assets: trumpeter, composer, bandleader since 1948, author, cartoonist and articulate spokesman for the music on radio and television. More recently, he started his own label to release his current recordings (still going strong in his early 80s!) as well as earlier material.

This import features four vinyl EMI Parlophone LP releases, documenting his band’s post New Orleans style music. (In moving on, he had to absorb his former fans’ appellation - the appearance of a saxophone in the lineup brought out banners: “You Dirty Boppers!”)

If Lyttelton’s earlier gods were Louis and Jelly Roll, here he worships Ellington and Basie. Humph is a solid player, flexible in the horn’s mid-range, and a master of muted, used to great effect on blues. Always willing to share the stage, he has written new notes for this release and gives deep credit to his arrangers and band members. Note the playing order on CD is not chronological.

On Disc 1, the 1959 “Triple Exposure” features the three composer/arrangers Harry South, Kenny Graham and Humph, and is decidedly “modern” compared to where he had been. With trumpet, trombone and three reeds plus rhythm, it’s decidedly Ellington swing music, with first rank players like Tony Coe channeling Johnny Hodges, tenorist Jimmy Skidmore, and Joe Temperley on baritone.

“Kath Meets Humph” was a late ’57 10” LP (remember them?) with the always interesting Kathy Stobart on tenor replacing a disabled Skidmore. She so impressed the leader that on and off, she played with various Lyttelton bands until retiring in the last year. Highlights: Gee, Baby... and Kath Meets Humph.

For Disc 2, “Humph In Perspective” a 1956 12” transitioner, trying to bring along the old-timers, he’s playing the favourites in swing style: Weary Blues, Irish Black Bottom and Strutin’ With Some Barbecue then throws in the new direction with the original In-Swinger and Ellington’s 1945 tune Unbooted Character. These were the first recordings by the eight-piece band, and the way was set.

The last session presented here is actually the earliest, from 1956 aptly called “Humph Swings Out”. Mainstream it is, presenting in small-group form the sounds of the Swing Era, dominated by big bands: no longer Dixieland, not yet Bop. It isn’t perverse at all that they recorded Glad Rag Doll and Christopher Columbus side by side.

I think this is music that proves jazz’ eternal call, and will be as listenable in another four or five decades as it is now. Long may Humphrey Lyttelton play!

Ted O'Reilly

Availability: This release is available by mail from Sackville Records, PO Box 1002, Station O, Toronto ON, M4A 2N4. Phone/Fax 416.464.9093.

Haydn Cello Concertos

Jean-Guihen Queyras, cello
Freiburger Barokorchester
Petrus Millejans, conductor

In November 2002, Jean-Guihen Queyras received from both Pierre Boulez and the Glenn Gould Foundation, the City of Toronto Glenn Gould International Protégé Prize in Music. This recognition, from one of the greatest musicians of our time, is indicative of the exceptional musical talent Jean-Guihen embodies.

De Lassus:
Il Canzoniere

Huelgas Ensemble
Paul Van Nevel, conductor

It was in seeking to set music the emotions they found in literary texts and poems - imitar le parole - that the madrigalists of the early sixteenth century rediscovered the poetry of Francesco Petrarca. The rich imagery of his language provided the springboard for Orlande de Lassus, in particular, to show his mastery over a period of nearly forty years as one of the greatest composers of madrigals.

El Arte de fantasía

Andrew Lawrence-King
The Harp Consort

In this fascinating glimpse of the musical life at the court of Charles V, Andrew Lawrence-King and members of the Harp Consort recreate the intricate Spanish “art of improvisation” documented by Luis Venegas de Henestrosa (c1510-1570) in his ‘Libro de Cifra nueva’- a sophisticated collection of Spanish ‘romances’, French ‘chansons’, popular dances and polyphonic fantasies.

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Peter Oundjian, conductor
Nikolaj Znaider, violin

Programme includes:
- Tchaikovsky: Violin Concerto
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4 HIGHLIGHTS FROM A 25 - CONCERTS PROGRAM

> THE SLAVIC SOUL • FRIDAY JULY 2
The first half of this emotionally charged program will be an excursion into the world of Rachmaninov - with pianist Alain Lefèvre (1) and baritone Agnès Westman. Then for Dvořák’s magnificent “To Deum”, the stage will be filled by the Montreal Symphony, two choirs and two of our rising stars, soprano Measha Brueggergosman (2) and bass Robert Pomakov.

> BAROQUE VIRTUOSITY • SATURDAY JULY 3
Vivica Genaux (3) sings arias from four Handel operas. Alaskan-born Genaux has been acclaimed on the world’s most important stages for her performances of both the Italian bel canto repertory and Baroque music. Bernard Labadie and Les Violons du Roy, breathe fire and spirit into some of Handel’s finest music.

> DAWN AT DUSK • SATURDAY JULY 10
Recognized for the unusual versatility of her radiant voice, Dawn Upshaw (4) is at home in such diverse repertory as opera, popular music and classics of American song. For this evening’s “On Broadway” program, the well-known American soprano performs hits by Gershwin, Rodgers & Hart, Weill and Bernstein.

> MEMORIES OF FOREIGN LANDS • SATURDAY JULY 17
The romantic side of pianist Pierre-Laurent Aimard (5) will be revealed in Chopin’s Second Piano Concerto. Moving on from Poland, our musical tour then takes us down the Moldau River with Smetana and ends in Italy as Jacques Lacombe conducts Respighi’s Pines of Rome, an exhilarating work that shows off the resources of the OSM to the fullest.

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