Our Ninth Season

Wholenote

Special Double Issue

Alain Trudel
Music Man

July & August
A Festival Tour

Special Feature:
Music Education
Choosing an Instrument

CD Reviews • Books • Comprehensive Concert Listings
KINCAIDINE SUMMER MUSIC FESTIVAL 2004

DAYTIME CLASSES & EVENING CONCERTS

JAZZ • BLUES • GUITAR • CHAMBER MUSIC • STRINGS • BANDS
SYMPHONY ORCHESTRA • JUNIOR & SENIOR CHOIRS • CHILDREN’S MUSIC

JAZZ CONCERTS

AUGUST 2 - 5  8 pm
BEST WESTERN GOVERNOR’S INN

Mon., Aug. 2  Summer Heat
Lisa Martinelli, Pat Collins, Barry Elmes

Tues., Aug. 3  The Three Horn Monster
Alex Dean, Mike Malone, Dave McMurdo

Wed., Aug. 4  Interplay
Lorne Lofsky, Brian Dickinson

BLUES IN THE PARK

Thurs., 4 pm  Blues Concert
Rick Fines in Victoria Park

Thurs., Aug. 5
RENEE ROSNES IN CONCERT

CHAMBER MUSIC CONCERTS

AUGUST 9 - 13  8 pm
KNOX PRESBYTERIAN CHURCH

Mon., Aug. 9  Piano Spectacular
Brahms, Chopin, Donizetti, Allen & more

Tues., Aug. 10  Sunset Serenade
Mozart String Quintet, Schoenfield Piano Trio, Dohnanyi Piano Quintet

Wed., Aug. 11  The Kincardine Effect
Brahms Trio, Schulhoff Duo, Allen Movements for String Quartet, Dvorak Sextet

Thurs., Aug. 12  The Sounds of Summer
Mozart Piano Quartet, Kulesha Piano and String Quartet, Brahms Sextet

Gwen Hoebig, Mark Fewer, Katie Lansdale,
Roger Chase, Virginia Barron, Simon Fryer,
David Hetherington, David Moroz, Peter Allen,
Peter Shackleton

STUDENT SHOWCASE CONCERTS

Fri., Aug. 6 at 7 pm
ALIVE IN KINCAIDINE: Jazz Students
Kincardine Hall, Davidson Centre

Sat., Aug. 14 at 1 pm
Grand Finale Student Concert
Kincardine District Secondary School

Sat., Aug. 14 at 3:30 pm
Chamber Music Student Showcase
Knox Presbyterian Church

SYMPHONY ORCHESTRA CONCERT

Friday, Aug. 13  Sounds Symphonic
Bruch Romanze: Roger Chase, viola, with the Festival Staff Orchestra, Matthew Jones, conductor

Kincardine Summer Music Festival 2004

CONTACT US:
www.ksmf.ca  info@ksmf.ca  1-866-453-9716
TICKETS: Brushwood, 827 Queen St. (519) 396-4472
OTTAWA INTERNATIONAL CHAMBER MUSIC

Festival
INTERNATIONAL DE MUSIQUE DE CHAMBRE D'OTTAWA

July 24 - August 7, 2004

110 concerts
250 musicians

Pass-Plus concerts:

Empire Brass
July 24

Tokyo String Quartet
July 25

Beaux Arts Trio
July 26

Emma Kirkby
July 27

James Ehnes
July 28

Bach Cantatas - Daniel Taylor
July 28

Baroque Extravaganza
July 31

Marc-André Hamelin
August 1

Leipzig String Quartet
August 6

Festival's Greatest Hits
August 7

...and much more!

For festival schedule and ticket information visit:

www.chamberfest.com 613.234.8008

Special Festival Rates:

Albert at Bay Suite Hotel
1.800.267.6644
$119 - 179 + tax
Rate Code: CPBM

Cartier Place Suite Hotel
1.800.236.8399
$69 - 129
Rate Code: OGMS

Lea Suites Hotel
1.800.267.1989
$149.95 + tax
Rate Code: Chamber

Cartier Place Suite Hotel
1.800.236.8399
$69 - 129
Rate Code: OGMS

Lord Elgin Hotel
1.800.267.4295
$119 + tax
Rate Code: CHM

Holiday Inn Hotel and Suites
1.800.267.8375
$99 - 129
VIP Code: CHAM

Quality Hotel Downtown
1.613.780.7511
$99 - 119 + tax (room only)
Rate Code: OGMS

Fly to the Festival on WestJet!
We are pleased to offer a 10% discount off the best available fare at the time of booking (excluding seat sales).
Must be arranged by phoning 1-888-493-7853.
Please quote convention # QC 2686.
Available July 21 to August 10, 2004
Grand Opening Sale

ELLINGTON'S
music & cafe

In some secluded rendezvous, that overlooks the avenue,
With someone sharing a delightful chat of this and that...
-Duke Ellington

19.99
VIVALDI Concerti per archi
Gramophone Editor's Choice
- Disc of the Month (July 2004)

14.99
PORK BELLY FUTURES
way past midnight

24.99
TROJAN ROOTS BOX SET
3 CD set - limited edition

19.99
KAPUSTIN Piano Music
Marc-André Hamelin

10.99
LOST IS MY QUIET
Nancy Argenta (soprano)
Daniel Taylor (countertenor)

9.99
KONITZ - THÉBERGE 5
Music of Lee Konitz

19.99
FORCES' SWEETHEARTS
23 songs from World War II

9.99
TROJAN ROOTS BOX SET
3 CD set - limited edition

24.99
EDITH PIAF
La Vie En Rose

9.99
JOHNNY CLEGG & SIPHO MCHUNU - LADYSMITH BLACK MAMBazo

Specializing in gourmet organic coffee and tea from around the globe
...and music to live by.

805 St. Clair Avenue West
(416) 652-9111
TABLE OF CONTENTS

COVER STORY: 6
6 Alain Trudel: Music Man David Perlman

DISCOVERIES (CD REVIEWS) 8, 53-61
9 Editor's Corner David Olds, Robert Aitken
53 Choral Music; 54 Early Music;
55 Classical & Romantic; 56 Modern and Contemporary;
57 Jazz and Improvised 60 Discs of the Month

FEATURE: A Festival Tour Allan Pulker 12-14
FEATURE: Rochester-It's A Breeze Phil Ehrensaf 15

CONCERT NOTES 11, 16-20
11 T.O. Musical Diary Colin Eatock
16 Quodlibet Allan Pulker
18 Choral Scene Larry Beckwith
20 Early Music Frank Nakashima

TORONTO HEARANDNOW (NEW MUSIC) 21-27
21 Composer Companions Jason van Eyk
24 Coalition View Keith Deming
24 Composer interview: Howard Bashaw Paul Steenhuisen
27 World View Karen Ages

JAZZ AND BAND 28, 29
28 Jazz Notes Jim Galloway
29 In the Jazz Listings... Sophia Perlman
29 Band Stand Merrill Williams

OPERA AND MUSIC THEATRE 30, 31
30 On Opera Christopher Haile
30 Opera at Home Phil Ehrensaf
31 Music Theatre Spotlight Sarah B. Hood

MUSICAL LIFE 32-37
32 Book Shelf Pamela Margles
34 Notes from the TMA Brian Blain
35 Focus on Instruments Masha Buell

COMPREHENSIVE LIVE LISTINGS 38-52
38 Daily Concert Listings (GTA)
42 Daily Concert Listings (Further Afield)
44 Opera and Music Theatre Listings
43 Jazz: Concert Quick Picks
46 Jazz: Club Listings
47 Summer Festivals: July 1 to Sept 7
51 Announcements, Lectures/Symposia Etcetera

UNCLASSIFIED ADVERTISING 52

LIST OF EDITORIAL SPECIALS 60

SUPPORT OUR ADVERTISERS

Academy of Music 37
Alessi Suttor 52
All The Echo's Voices 18
Amadeus 18
Anabella 9
Ardo Music 21
Bay Break Radio 64
BeggarsCone Series 43
Bentgrass Festival, 14
Canadian Music Centre 23
Canzona 34
Cambridge Festival 13
C公益 Music 35
CDA 18
Chamber Music 10
Choir of Saint John's 36
Choir of St. James Cathedral 18
Choral Festival 39
Colin Olds 50
Composers and Writers 36
Concerts 38
Console 5
Coralis Music 15
Countryside 30
Critical Friends 37
David Cuartel 54
Davy Black Music 36
Dee Pee Entor Church 19
Desirea Williams 29
Elliott Furey 29
Energy of the Sound 11
Erving Arts 35
Geraldine Hahn 37
Glennys Preyer 19
Handbell Symposium, 14
Haydn 16
Hancock Musical Services 37
Helen Hayes 52
Henderson 52
Henderson 52
Jazz Notes 20
Jazz Notes 20
Jazz Notes 20
Jarrett Conus 20
Jarrett Conus 20
Jazz Notes 20
Jazz Notes 20
THE ELORA FESTIVAL

Artistic Director: Noel Edison

July 9 to August 1, 2004

Beethoven Symphony No. 9 • July 9
Les Violins du Roy • July 10
Michael Kaeshammer, jazz pianist • July 15
Verdi Requiem • July 17
André Laplante • July 18
Spirit of the West • July 22
Emma Kirkby, Daniel Taylor & the Theatre of Early Music • July 24
Orff Carmina Burana • July 30
Stuttgart Chamber Choir • July 31

and much more...

519.846.0331 or 1.800.265.8977
www.elorafestival.com

COVER STORY

Alain Trudel: Music Man

BY DAVID PERLMAN

H e's already known around here, among brass players, and in the new music and jazz communities particularly, but it's safe to say we are going to get to know Alain Trudel a lot better. He functions at a dizzying pace and level of skill in four distinct realms: as one of a handful of solo concert trombonists ("the Jascha Heifetz of the trombone" Le Monde de la Musique, Paris called him); as a composer and arranger; as a conductor; and as a music educator.

Starting out, he'd have preferred drums (his dad was a jazz drummer) or the trumpet. But drums were taken and the trumpets were all spoken for. Valve trombone was what was left. So valve trombone it was, and Alain Trudel, age thirteen, was a member of a local Montreal brass band with a repertoire "from military, to BeeGees and Grease, things like that." But it was making music. And for Alain Trudel, in 1979 as now, that was enough.

At fifteen, in 1981, he enrolled at Ecole secondaire Joseph-François-Perrault in Montreal. In April 1996, the school paid homage to its former student by renaming its hall the Alain Trudel Concert Hall. He speaks of his teachers there (the name Raymond Grignon is the only one legible in my hastily scrawled notes) with the same affection and respect that you hear in the voices of students and musicians who have worked with Trudel.

"It was there I went from valve to slide trombone" he says. "And because trombone was used so little, orchestrally, I was also given the chance to conduct." And to learn elements of arranging, harmony, and composition. "It was a fantastic programme" he says "and still is."

He was already playing professionally, in big bands, salsa bands, and Bavarian Music groups. At eighteen he made his solo trombone Montreal Symphony debut under Charles Dutoit. At 19, Franz Paul Decker invited him to be the principal trombone of the Orquestra de Ciutat Barcelona (National Symphony of Catalonia), the same year as he had graduated from the Conservatoire de musique du Québec à Montréal. The year after, Alain became a founding member of the Nouvel Ensemble Moderne in Montreal, and 5 years after that was globe-trotting as a world-renowned concert trombonist. In 1997, age 31 he succeeded his own teacher, Joseph Zuskin, as full professor of trombone (and saxophone) at the Conservatoire.

New music audiences in Toronto probably know Trudel best, from appearances here as trombonist, with Esprit Orchestra, Soundstreams, Hannaford Silver Band and others. He'll be back with Hannaford next April, for the first time conducting rather than soloing. And the Women's Musical Club of Toronto have given him "carte blanche" to put together an ensemble for a concert for their 2005-6 season "with local musicians I work with... it will be a musical journey, an interesting one" he says.

As last year, he'll do a week of school shows with the TSO. And he'll work as a guest conductor with the Glenn Gould School Orchestra, at the Faculty of Music, and with other orchestras in the region. Most significantly for us, he has been appointed, from 50 applicants for the job, as the new conductor of the 90-member Toronto Symphony Youth Orchestra. The appointment was applauded by the musicians themselves - the story goes that on the evaluation form some of them pencilled in an extra box, beyond excellent, to express how they felt. He'll conduct three programs: Dec 9, Feb 26 and May 1.

I saw him perform last in a Soundstreams Encounters concert, taking on technically devilish work by Anders Hillborg and Paul Steenhuisen with an alacrity and enjoyment that was completely contagious. The Hillborg work had been written for Christian Lindberg, a trombonist with whom Trudel is compared, and with whom Trudel has frequently rubbed shoulders at gatherings of the ITF, the International Trombone Festival.

I raised the comparison, mentioning the 2003 ITF (both were there) where Lindberg, in the context of describing one of his own works, "The Helikon Wasp," referred to himself as a "conducting trombonist."
But Trudel is adamantly dismissive of any such “hyphenating suggestions” in regard to his own work. “I am not a cross-over trombonist when I conduct” he says. “I’m not a cross-over classical musician when I play jazz. And when I teach, that is what I am — a teacher. Each endeavour is unique. For each of them you have to prepare, to ‘pay your dues’, as they say. That idea of paying your dues does not get mentioned enough these days, I think.”

He was also, if not dismissive, less than ardent about gatherings built around worship of the “Voice of God”, as one documentary film (about him) calls his instrument. “I’m not a trombone fanatic per se” he says. “It’s good to rub shoulders with colleagues and so forth. But even more I like to be prepared.” I am a musical generalist in the ancient way of music. I am not at ease with people who put you on a pedestal. I like to be as prepared as I can, and then to throw myself in with people who know more than me. You need to be pretty secure, then let stuff influence you. That way, I remember every second I have ever had of making music.

“Preparation is the biggest thing” he says. “You have to be ready. It’s the same for everything. Soaking with an orchestra, for example, you learn to understand that the orchestra comes in waves. You learn to recognize the waves and, like surfing, to place your note right on top of the wave. You are ready, you are there or it’s over. You can’t fight the wave or hold it back.”

That approach is one of the two things that attracted him most strongly to the TSYO post, he says — the quality of the sectional coaching (all by TSO members) that the organization commits to the endeavour. “So when I come in the preparation is done … and the chance exists to really go somewhere with the music.”

The other thing that drew him is the quality of openness that skilled young musicians can bring. “There is not the same judgmentalism. No matter when it was written, so much of it is new to them. They are willing to find what it has to say.”

That this is his own philosophy comes through strikingly when he talks about the repertoire for the May 2005 TSYO concert, Haydn’s 100th “Military” Symphony and Shostakovich’s 10th. “I’d expected his enthusiasm for the Shostakovich, with its dissonance and thematic restlessness, chromatic flow. But it was Haydn that he wanted to talk about. “If I had my very own orchestra, it is Haydn I would program as a cycle over several years. He is completely under-rated.”

Students at Camp Laurentide where Trudel has taught brass for the past 19 years (“That’s half my life!”) won’t have to wait till the fall. Nor will the students at IMC in August. Or audiences at Festival of the Sound, and the Ottawa Chamber Music Festival. At FOS he will slide easily from performing Hatzis, Randy Smith and Lutoslawski (with James Campbell and Joseph Petric), to Strayhorn and Ellington with Gene DiNovi, and Glenn Miller with Bobby Herriot. And he and Bellows & Brass partners Guy Few and Joseph Petric will also mount The Perfect Cake, a light-hearted opera of their own devising for instrumentalists, narrator and sock puppets, featuring a villainous weight-watching doctor. “The Bellows and Brass thing with Guy and Joseph is what I meant about putting yourself out there. I mean here are two guys as crazy as me. We all have solo careers, but we agree to make time to do this together.” Few and Petric will also be his collaborators in a Linda Bouchard full-length multimedia staged work, for 2005-06.

At Ottawa Trudel will perform with organist Patrick Wedd, and also with Kiosque, another quintessentially Trudelian project. “I call Kiosque our boys band” he says. “It started in a funny way. At the Conservatoire I was also coach of chamber winds — Strauss, Stravinsky’s Soldier’s Tale. This one year I had fantastic students, we basically said one day we are going to work together, but what is there to do?”

What to do came out of looking at musical life in Quebec’s mining towns where at the turn of the century “mechanics” had their bands. “We found the bands still there, and repertoire that had been handed down. An amazing continuity of a hundred years, overtures, the operas, all this Canadian music. Lavalloie, Charles O’Neill. Kiosque recreates that music.”

As always, with Trudel, one thing leads to another. Like riding those waves.
The WholeNote Selection
Subscribe now for the 2004/2005 season

Select Series Highlights
Our Select Series offer something for all musical tastes and passions. Choose five or more concerts from a selection of over 35 concerts in our Select Series listing. All Select performances begin at 8 pm. For the complete listing of Select Series concerts, visit www.tso.ca.

Piano:
- Emanuel Ax plays Chopin Wed. Sep. 29, 2004
- Radu Lupu plays Beethoven Sat. Feb. 12, 2005

Violin:
- Sarah Chang plays Dvořák Thurs. Nov. 11, Fri. Nov. 12, 2004

Vocal:
- Gianandrea Noseda conducts Stravinsky’s Nightingale Wed. Mar. 9, Thurs. Mar. 10, 2005
- Measha Brüggergosman and Russell Braun sing in Dvořák’s Te Deum Wed. June 1, 2005

Conductors:
- Peter Oundjian conducts Beethoven Thurs. Sep. 23, 2004
- Sir Andrew Davis conducts Wagner Thurs. Dec. 2, Sat. Dec. 4, 2004
- Gunther Herbig conducts Bruckner Wed. May 11, Thurs. May 12, 2005

Extra Special Performances
These concerts are sure to sell out, and are available now only with a subscription purchase!

Renée Fleming – Gala Performance
Peter Oündjian, conductor
Programme Includes:
- Strauss: Four Last Songs Sat. Oct. 2, 2004 at 7:30 pm
- Oct. 2 sponsored by: Knowing Pays AM THIBAUX

Handel’s Messiah

Welcome!
Join Music Director Peter Oundjian in a thrilling season of music-making. Peter conducts 12 weeks of concerts in the new season, and appears in most subscription series. For a complete list of all subscription series and special concerts, visit our website.

Subscribe and Save!
For a complete list of subscriber benefits visit our website.

Call 416.598.3375 or visit www.tso.ca
Concerts at Roy Thomson Hall.

Toronto Symphony Orchestra

The Conductors’ Podium is proudly sponsored by Ogilvy Renault.

Ogilvy Renault
Conductors’ Podium

Peter Oundjian
Music Director
2004/2005
Inaugural Season
Marcel Moyse plays Mozart with Lily Laskine, harp
Piero Coppola & Eugene Bigot, conductors
Moyse Trio
Dutton CDBP 9734

The release of these historic recordings by Marcel Moyse is of greater significance than the actual quality of the performances themselves. It represents a special time in France, between the wars, when the musical life was vibrant and full of activity. The recording business was in full swing and Marcel Moyse was the exclusive contractor with five recording companies, and the recording sessions he could not do himself he distributed among his former students. There were other wonderful flutists in Paris at this time, but Marcel Moyse was the one most in demand, especially for recordings.

As is well known, editing possibilities did not yet exist and the use of multiple microphones was just beginning. Often there was only one opportunity to record the piece and the short time possible on one side of a 78 recording explains erratic tempi and uneven quality of the playing. When Moyse recorded the Hungarian Fantasy of Franz Doppler, the sound engineer said, “Here is the On button. When you are ready to start recording push that.” Then he left the room and went to lunch.

Moyse, himself, was not pleased with most of these Mozart recordings. Only the D major concerto pleased him and he said it was conducted by a music hall conductor who seemed to find the exact spirit for the piece. Having provided excuses for questionable intonation, variable sound quality, uneven balance and sometimes poor ensemble, I must say it is still an exciting recording and one which collectors should not miss. Dutton Laboratories have done an excellent job of restoring these 78s. The pitch has been corrected and therefore the tempi and we have the opportunity of hearing the profound musicianship and special sound quality of Marcel Moyse in all its glory.

The Mozart Flute and Harp Concerto is exactly as he used to teach it, with great contrasts between the noble, expressive and virtuoso material. The legendary harpist Lily Laskine, who performed this piece with over 5 decades of flutists, is beyond reproach and together they present one of the most sensitive, romantic and intelligent performances of this piece one is ever likely to hear. Especially memorable are the cadenzas of Karl Reinecke, which almost overshadow the concerto itself.

In fact, the cadenza performances in each concerto are outstanding. Unlike performers today, Moyse chose to play existing cadenzas by Donjon and Taffanel, little gems in their own right which show little relationship to the style of Mozart’s time. Nevertheless, they are important for flutists to know and this is the traditional way of performing them. After all, Taffanel was the venerated teacher of Moyse and one cannot get much closer to the source than this.

As for the D major and G major concertos, the former is definitely the

Continued page 10

Also available:
GRAUPNER Cantata, Sonata, Ouverture: Instrumental and Vocal Music, Vol 2 ff 2 5186

Available at:
L’Atelier Grisier 922-6477
(905) 338-2360

QUICKSILVER MUSIC, 1650 St. Paul St. E.,
Montreal, Quebec H2Y 2R2
www.analekta.com

ANALEKTA. It’s our name. It’s your music.
better performance, although both have moments of faulty intonation. At the same time they are good examples of how Moyse liked to teach these concertos. The flute tone throughout is the well-sustained, rich and lively sound for which Moyse was famous. Of course, in all of the pieces in order to conform to the old 78s time restrictions.

The J.S. Bach G major Trio which fills out this CD was recorded in the same time period by the Moyse Trio (Marcel Moyse, flute, Blanche Honegger Moyse, violin, Louis Moyse, piano). It is an excellent example of the intense, considered music making which continues on in the tradition of the Marlboro festival today. It may not be in the style we consider "authentic" but much can be enjoyed in this performance and the entire CD for its sincere, honest and intelligent music making.

Robert Aitken
As for my own listening, I have been enjoying Swedish guitarist Göran Sölöcker's "Eleven-String Baroque" (Deutsche Grammophon 474 815-2). I first encountered Sölöcker's playing about a decade ago when he recorded several of Bach's cello suites on his lute-like 11-string guitar.

As an amateur cellist myself I must confess that I am wary of transcriptions of these masterworks and would guard them jealously from other instruments. There have however been transcriptions for two very different instruments that have convinced me to relax my attitude somewhat: Marion Verbruggen's for recorder, of all things, and Sölöcker's for guitar. So it was with pleasure that I received this new offering. Sölöcker presents an eclectic mix of familiar and lesser-known works, by both familiar and obscure composers of the period. The collection consists predominantly of works written originally for lute or harpsichord, by Silvius Leopold Weiss, Johann Pachelbel (did you know he wrote more than "that" canon?) and François Couperin, and by lesser lights Kellner, Roman, Barroux and Logy. Of course Maestro Bach is represented as well, with masterful transcriptions (and performances) of the Air from the Orchestral Suite No. 3 (aka Air on a G string) and the Sonata No. 1 for Solo Violin. The one unfortunate inclusion is the somewhat clichéd Minuet in G (now attributed to Christian Petzold) from the Notebook for Anna Magdalena Bach. In the midst of an otherwise serious and mostly contemplative recording the playfulness of this overly familiar ditty is jarring and out of place, especially coming immediately after the lush Air. That being said, this really is a fine collection.

The REST of my summer listening is already well laid out it seems. Having spent some time recently with the original Borodin String Quartet recordings of the Shostakovich Quartets 1-13 (Chandos CHAN 10064, 4 CDs), I decided that I would now explore a recent addition to the Stostakovitch catalog: Quartets 1-15 in live recordings by the young Belgian Rubio Quartet (Brilliant Classics 6429, 5 CDs). These live recordings were made under very special circumstances over a six-month period in 2002 in the wonderful acoustic of a Roman church in Mullem, Belgium. The story goes that a mobile recording...
When is a Competition not a Competition?

The provincial finals of the Canadian Music Competitions were in town last month. This unfortunately under-publicized event showcased some of Canada’s finest rising talent in recitals at the University of Toronto’s Faculty of Music. Indeed, the CMC’s track record — past winners include Louis Loriot, Marc-Andre Hamelin, Naida Cole and Martin Beaver — suggests that this organization knows how to spot talent.

Curious, I dropped by Walter Hall to check out the competition.

June 18, 2004, 5:00 pm: Along with a dozen other people, I spent the afternoon listening to competitors in the second round of the CMC’s International Stepping Stones competition. That’s a category for musicians in their twenties who have outgrown CMC events intended for younger performers, and who are ready for the rigours of a major competition. (Thus, the ISS is intended as a “stepping-stone” to competing internationally.) The top prize in this category is $8,000, so it’s not surprising that the contest attracts a variety of aspiring musicians: today I heard a mezzo-soprano, a saxophonist and a cellist, all of professional ability.

At the end of the session I flagged down the CMC’s General Director, Louis Dallaire, who kindly agreed to take a few minutes from his hectic schedule to talk. “We have 21 chapters across Canada,” he stated with pride, “in every province except New Brunswick and PEI. Every year we have about 750 candidates, as young as seven years. Many kids come back year after year — it gives them a goal to reach for, beyond their lessons.”

“But don’t some people dislike competitions?” I asked, citing oft-heard complaints that such events encourage flashy playing on one hand and interpretive conformity on the other. “Our goal is not to have a competition,” responded Dallaire. “There’s no comparison made between contestants. If the jurors give passing marks to all ten competitors, where’s the competition?”

Dallaire went on to explain that the real value of the CMC lies in giving young performers the opportunity to hear each other, and to receive constructive critiques from a panel of international jurors. And yet, at the end of the day, some contestants walk away with awards and others don’t.

June 18, 2004, 9:30 pm: This evening I heard two more performers — a guitarist and another saxophonist — and while marks were being tabulated to decide who would advance to the next round, I spoke to a contestant about the value of the CMC.

“You have to learn a lot of repertoire for the CMC, and that’s probably a good thing,” said 26-year-old saxophonist Allen Harrington. “If you want to be a performer, that’s what you have to do.” Harrington expressed the hope that his CMC experience would help prepare him for an international saxophone competition in Belgium, two years from now.

In true Canadian style, the CMC people have created a competition that’s kinder and gentler than many — but which remains a competition nonetheless. And while it’s easy to decry such events as contrary to the purposes of art, there’s no getting around the fact that music is a competitive business. (Just ask anyone who’s ever auditioned for a professional orchestra.) Music competitions have been around for centuries, dating back to the time of the Ancient Greeks. And if we want our musicians to succeed, they will have to learn to compete.

If you’re interested in the results of this year’s Canadian Music Competition you should attend the CMC’s Gala Concert, at 7:30 pm on July 3 in the University of Toronto’s MacMillan Theatre. It promises to be a fine evening of music: prize-winners will appear as soloists with orchestra, under the baton of Kerry Stratton — and with a pay-what-you-can admission, what’s there not to like?

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.

Don’t miss the 25th Anniversary Season in the new Charles W. Stockey Centre for the Performing Arts — our beautiful new home on the Parry Sound waterfront!
A Festival Tour, Part II

by Allan Pulker

In the June issue (still available online at www.thewholenote.com) we visited the Montreal Baroque Festival, Grand River Baroque Festival, the Toronto International Chamber Music Festival, the Great Canadian Town Band Festival, the Sweetwater Festival, the Stratford Festival, the Huntley Festival of the Arts, the Festival de Lanaudière, the Westben Festival, the Elora Festival and the Festival of the Sound. While some of these will have already taken place by the time you read this, the last seven will be continuing well into the summer, so make sure to consult our festival listings, commencing on page 47, for the many events that they have to offer.

Stratford Summer Music
Our summer festival "tour" begins with one of the newer arrivals on the scene: Stratford Summer Music, founded in 2001 by its current "artistic producer," John Miller, a former executive director of the Canadian Music Centre and outgoing administrator of the Glenn Gould Foundation. In its three short years of existence, the festival has grown to the point that it now offers two weeks packed with an amazing variety of concerts by some of the best musicians from Canada and abroad.

I asked Miller the "secret" of his festival's phenomenal growth. In part, he acknowledged, it is because of the Festival's location in Stratford, where the Stratford Theatre Festival draws 40,000 visitors a week during the summer and shares its formidable box-office service and marketing clout with his festival. He mentioned that he was just finishing the planning for his 2005 festival so that it would be ready for inclusion in the Stratford Festival visitors' guide, a million copies of which will be printed and distributed, and that 40,000 copies of his brochure are inserted in theatre festival programs.

Perhaps the more important ingredient, however, is that the programming of his festivals is innovative, organically although not obsessively thematic, and strongly anchored in the local community.

This summer one of the Festival's prevailing themes is music for stringed instruments. Canadian violin virtuoso, James Ehnes and Andrew Chung will give the two "Maureen Forrester Canadian Artist Concerts" on July 21 and July 22, respectively, while Canadian virtuoso fiddler, Ashley MacIsaac, with his band and "Steering," an ensemble of Celtic rockers, will perform the evening of Monday July 26. A virtual cornucopia of string quartets will be a major drawing card of this summer's festival: the Axelrod, the Molinari, the St. Lawrence, the Creaking Tree and the Festival's own resident "Festival Quartet."

The Axelrod Quartet which includes two Canadians, violinist Steven Dam and violinist Marc Drusté and will perform, in four concerts, all of Beethoven's early quartets, on four Stradivarius instruments donated to the Smithsonian Institution by American publisher and philanthropist, Herbert Axelrod.

Miller has cleverly woven in two related elements. First, the Festival String Quartet will perform Felix Mendelssohn's Double Quartet/Baker with the Axelrod Quartet's fourth concert, also on a set of instruments made by one luthier, Xiaodong Guan, who learned his craft in China but now lives and works in Stratford. The bows used for this concert will be Yamaha Music's highly regarded carbon fibre bows. Second, Montreal's Molinari Quartet will perform all eight quartets by Canadian composer R. Murray Schafer, providing a counterpoint to the Axelrod's focus on Beethoven and sending a message to living Canadian composers of the benefits of creating a body of work in a particular genre, which, Miller pointed out, gives a composer "status and credibility."

Other highlights of the festival will be the Organ Academy Master classes given by John Longhurst, senior organist at the Mormon Tabernacle in Salt Lake City, the After Theatre Cabarets, the Mexican folk music group, Son de Madera, the Ukrainian Bandurist Chorus, the Perth County Pipe Band and the Harry Somers Lecture, which will be given by COC opera house architect, A.J. Diamond with soprano, Leslie Fagan.

Returning for a moment to the subject of locally produced stringed instruments, a recent communication from the Sweetwater Festival - September 24-26 in Owen Sound - drew attention to the fact that instruments made by luthiers living in Grey and Bruce Counties will be used in that festival. In recent years a number of highly skilled luthiers has settled in that part of the province, having established reputations and connections with their markets in the major urban centres where professional musicians work and teach, and are making instruments that are good enough for professional players but more affordable than the instruments of the great 17th and 18th century Italian makers.

The Sweetwater Festival is one of two we'll look at more closely in September. The other is the Colours of Music Festival in Barrie (www.coloursofmusic.ca), Sept 24 to Oct 9. It's 36 concerts feature some remarkable musicians, some local, like the Elmer Iseler Singers and the Penderecki Quartet, some from Great Britain and Europe making their first Canadian performance - names like The Onyx Brass Quintet, Johannes Unger, and Vento Chiaro.

Mill-Race Festival of Traditional Folk Music

The Mill-Race Festival is unique among Ontario music festivals. The core of the programming is the folk music and dance traditions of the British Isles but a good number of other elements are worked in as well. Artistic Director, Brad McEwan, has travelled a lot in the United Kingdom and attended a good many local festivals. "I like the festivals there," he told me, "the way they are integrated into the communities and make use of the resources that are available, such as town squares for performance venues." Similarly the Mill-Race Festival will present its musicians in downtown Cambridge's civic square, its farmers' market (one of the oldest in the province) and the ruins of an old mill which make a natural stone amphitheatre. Among the various living folk music traditions represented at the festival will be from the north of England, which will be represented by Brian Peters. Other traditions that can be experienced at the Mill-Race Festival are from Cuba, China, the Peruvian Andes, Cajun and Aboriginal. While patrons are invited to make cash contributions, there are no tickets or price of admission.

Music at Port Milford

The Chitara String Quartet

Three of Ontario's summer music festivals are summer music schools located on the shores of two of the Great Lakes. Faculty perform for the benefit of their students and an audience drawn from the local community and the readership of
WholeNote. One of these is Music at Port Milford, which is located on a bay in Prince Edward County, south-east of Picton. On four Friday evenings – July 16, 23, 30 and August 13 – this summer school/festival will present four different string quartets, the Madawaska, the Chiara, the Kirby and the Festival’s own quartet in recital.

All of these will be well worth the 2 1/2 hour drive from Toronto, but to make it really pleasurable, leave after lunch or earlier, have dinner at a restaurant in Belleville or Picton and stay overnight somewhere. Music at Port Milford also presents its students in concert on Saturday evenings and provides music for services in some of the local churches on Sundays.

Kincardine Summer Festival

The second of our summer music school/festivals is the Kincardine Summer Festival on the shores of Lake Huron about midway between Sarnia and Tobermory. It is two weeks long, running from August 2 to 14. The first week of the school is completely focused on jazz education, with a list of faculty members that reads like a who’s who in jazz in Canada. Each night different faculty members, alone or in groups, take to the stage.

The classical music program, under the direction of cellist, Simon Fryer, runs from Saturday August 7 to August 14, with concerts given by faculty members most evenings and a grand finale student concert on Saturday, August 14. The string faculty is especially strong, so you can look forward to some fine string music including some of the repertoire for larger string ensembles such as Johannes Brahms’ Sextet op36 in G major and Wolfgang Amadeus Mozart: Quintet for Strings K516 in G minor.

Niagara International Chamber Music Festival

The third summer school/festival combination is in Niagara on the Lake, home of the Shaw Theatre Festival, directly across Lake Ontario from downtown Toronto – has anyone thought of starting ferry service? The school, called the “International School for Musical Arts” offers instruction in piano, strings and guitar, for everyone from talented children to young professionals. The teaching staff is drawn from the ranks of professional music school faculty members from across Canada and the United States.

Over the 24 days of the festival there will be 31 concerts – 5 free – in the churches, wineries and Court House of Niagara-on-the-Lake, everything from Bach to Weill, church to cabaret, including performances by the Penderecki String Quartet, bass Gary Reynea, and pianists Peter Tiefenbach, Vadim Repin and Robert Silverman. A very interesting opportunity offered by this festival is the open rehearsals and master classes.

Muskoka Lakes Music Festival

The month-long (July 13-August 11) Muskoka Lakes Music Festival in Port Carling in the heart of Muskoka cottage country has some of the most diverse programming to be found at any festival this summer. Among its nineteen concerts are a saxophone/guitar duo (how often do you get to hear that combination), vocal jazz, a jazz group from Israel, a big band, a solo violinist, a flute-violin-harp trio, a folk singer and an erhu virtuoso. If stretching your musical horizons is on your agenda I would certainly recommend that you “organize” an invitation to a friend’s Muskoka cottage, spend your days in and near the water and return home with a much broader musical horizon.

CONTINUES ON PAGE 14
Collingwood Music Festival

Quartetto Gelato

One of the highlights of last summer for me was hearing a recital by cellist, Denise Djokic, at the Collingwood Music Festival. Arriving in Collingwood late in the summer for me was hearing a recital by cellist, Denise Djokic, at the Collingwood Music Festival. Arriving in Collingwood late in the summer for me was hearing a recital by cellist, Denise Djokic, at the Collingwood Music Festival. Arriving in Collingwood late in the summer for me was hearing a recital by cellist, Denise Djokic, at the Collingwood Music Festival.

After the concert we walked along Collingwood’s very quiet streets before driving to our B&B in nearby Stayner.

This year the festival has a new venue, a more modern church complete with air-conditioning and wheelchair access. The charm factor may not be quite as high but the comfort factor will be considerably higher. Like the Muskoka Lakes Festival, Collingwood offers a broad range of music, from Anton Kuerti playing Schubert and Brahms and Coenraad Bloemendal and Valerie Tryon playing the complete Beethoven Cello Sonatas to Klezmer by Martin Van de Ven and Brian Katz, vocal jazz stylings by The Nylons; Ragtime with John Arpin, the Mediterranean guitar of Pavlo (who will also be at the Muskoka Lakes Festival), Quartetto Gelato, which is at home in almost any genre, a flue-harp duo, and even a concert band, the National Band of the Naval Reserve, on July 30. The Festival runs from July 12 to August 6.

Wine, Blues and All That Jazz

"Imagine a late July afternoon; you are sipping award winning wine while the strains of jazz and blues drift through the orchards on a summer breeze. You take a stroll through the "Art in the Orchard" displays then meander through the colourful cabanas, savouring culinary delights prepared before your very eyes! ... That’s "Wine, Blues and All That Jazz."

This description from the "Wine, Blues and All That Jazz" website sums up what to expect. The festival offers continuous live jazz and blues on the Orcheside stage, displays of the work of potters, oil and water colour painters, photographers, jewelers, wood carvers, metal sculptors and award winning fruit wines produced right there at the Birch Farms and Estate Winery. Musically over its three days (July 23-25) the festival will showcase nine different groups from the Woodstock-London area. Descriptions of them can be found at www.winebluesjazz.com. It sounds like a great way to spend a day in late July.

Ottawa Chamber Music Festival

This year’s edition of the Ottawa Chamber Music Festival begins the same weekend, July 24 and continues until August 7, bringing together in Ottawa some of the best artists in the world for two weeks packed with music. The list of "pass-plus" concerts (the ones for which tickets are required in addition to a festival pass) reads like a who’s who of the music world: the Empire Brass, Tokyo String Quartet, Beaux Arts Trio, Emma Kirkby, James Ehnes, Theatre of Early Music, Monica Huggett, Marc-André Hamelin and the Leipzig String Quartet. The festival will present 110 concerts, which means there will be virtually continuous music over the course of the two weeks, all presented in churches and buildings of the University of Ottawa, all within walking distance of each other in picturesque downtown Ottawa. Julian Armour, the festival’s founder and director, also a cellist and one of the festival’s performers, has once again done an extraordinary job of creating a magakal two weeks of music making in the nation’s capital. Plan to be there for at least part of it!
Rochester - It's a Breeze
Song and Wine at the Other End of the Ferry
by Phil Ehrensaft

Not to mince words, I never thought about exploring Rochester during years of Toronto/New York City drives made for family and musical reasons. (I did sample some of the 83 Finger Lakes wineries in the greater Rochester region’s southern corridor, though. Cooperation between Cornell scientists and local growers has transformed a routine dairying and table grape area into premier vineyards.)

Aside from the Eastman School of Music, Julliard’s serious competitor for top U.S. conservatory crown, and The Bop Shop, a national Mecca for record collectors, why visit Rochester? After three hours looping around Lake Ontario on the way to the Met, or facing that loop on the way back, even Eastman and Bop weren’t incentive enough.

I started rethinking a couple of years ago, while researching The Commission Project, a Rochester-based jazz program that supports residencies by noted musician/composers in high schools across the U.S. The musician composes a piece to be played by a student jazz ensemble at graduation, explains the how and why of musical choices as the composition takes shape. Then he rehearses the ensemble and plays with them on the big day.

Just how transformative a life event this is for students, and important for the future of jazz, became crystal clear when I attended.

Music at Port Milford
Chamber Music Festival and Summer School
July 10-August 14, 2004
Visit “The County” and experience the 18th annual Port Milford Chamber Music Festival in a location known for its exquisite beaches, historic homes, bike tours, antiques, local artists and exciting new vineyards.

July 16, 8 p.m.
The Madawaska string quartet with guest artists, Katharine Rapoport and John Marshman perform a program of Dance Music including: Evangelista, Dvorak, Gzowski, Volans and Amy Beach. Harley at St. Mary Magdalene, Picton.

July 17, 2 p.m.
Students perform choral, chamber and orchestral works in “The Barn” at MPM.

July 23, 8 p.m.
Chiara String Quartet perform Mozart, Shostakovitch, Dvorak at St. Mary Magdalene, Picton.

July 24, 2 p.m.
Students perform choral, chamber and orchestral works at South Bay Church, Milford.

July 30, 8 p.m.
The Kirby String Quartet perform Mozart, Feldman, Beethoven, Mendelssohn, at St. Mary Magdalene, Picton.

July 31, 2 p.m.
Students perform choral, chamber and orchestral works in “The Barn” at MPM.

August 6, 8 p.m.
Students perform choral, chamber and orchestral works at St. Mary Magdalene, Picton.

August 13, 8 p.m.
Marie Bernard, Rohan Gregory, Angela Rudden, Susan Gagnon, Roberta Janzen perform Mozart, Scluthoff, Arenski, Borodin at St. Mary Magdalene, Picton.

August 14, 2 p.m.
Students perform choral, chamber and orchestral works at South Bay Church, Milford.

Phone: 613-476-7735
Email: director@mpmcamp.org
Website: mpmcamp.org

FOR MORE INFORMATION: Cambridge Tourism www.cambridgetourism.com

WESTBEN
Concerts at the Barn
World Class Music
Wide Open Countryside
Campbellford
www.westben.on.ca
1-877-883-5777
Baroque Dance Classes
Learn to dance the minuets, sarabandes and bournées of the 18th century.
No experience needed!

Fall Term
Sept 13 – Nov 1/04
Instructor: Daniel Gariépy, Director of La Belle Danse

For information call: (416) 324-9118
website: www.geocities.com/labelledanse email: labelledanse@canada.com

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

Tickets - $25.50 (plus service charges) Available from TicketMaster - 416-870-8000 or www.ticketmaster.ca
For more information, phone 905-636-5676 or e-mail ogehr@come.to. The 11th International Handbell Symposium is organized by the Ontario Guild of English Handbell Ringers (OGEHR), on-line at http://come.to/ogehr.

WholeNote Distribution is Growing!
DRIVERS WANTED
in Hamilton and Brantford
to distribute magazines 1 - 2 days per month at $10 per hour - 34¢ per km, starting in September.
WholeNote needs drivers to deliver magazines to performing arts centres, libraries, record stores, and music schools. Magazines also go to coffee shops, restaurants, hotels, and other retail locations. Choirs, orchestras, and bands offer WholeNote to their members at rehearsals.
Also, if your business or organization is interested in offering free WholeNote magazines, please contact Sheila McCoy at 416.928.6991 or e-mail: smccoy@interlog.com

QUODLIBET
by Allan Pulker
“Early Bird” Concerts
If you're at all inclined to rush off to a concert moments after picking up WholeNote (or maybe a day or two after), there are plenty of things going on the first few days of the month because they fall on the Canada Day weekend. The Toronto International Chamber Music Festival runs from July 2 to 4 - look for its listings with the summer festivals; the Latvian Song Festival also has a number of very interesting events from July 1 to 4 - you will find them listed in the regular listings. The Music Garden presents the True North Brass on July 1 and a marimba duo on July 4. The Canadian Music Competitions National Finals Gala will give its audience a taste of the state of the future of professional music making on July 3. Music Mondays' wonderfully eclectic series continues at noon on July 5, and there is plenty of space in the listings for events at Harbourfront.

The Bells are Ringing
There are few concerts that are once in a lifetime opportunities. One of them is the Massed Handbell Concert presented by the Ontario Guild of English Handbell Ringers, August 7 at the Air Canada Centre. More than 600 handbell ringers will play together to make music that will be quite out of this world! English handbells were developed in the 17th century by change ringers (church bell ringers) so that they could practise in a more comfortable location than a bell tower without everyone within a mile having to listen to them. They are precision-cast bronze bells with handles, each tuned to one note, like the strings on a piano or a harp. Each ringer holds two or more bells, rung when the corresponding notes appear in the music. Since a set of bells is played by a “choir” of ringers led by a conductor, handbell ringing is very much a team sport. The August 7 concert will involve literally thousands of these bells, which range in size from 1¼’’ in diameter to 15¼’’ and will provide not only an aural experience but a visual one as well. The program will consist of both arrangements and original pieces written specifically for handbells.

The International Handbell Symposium is a biennial event that rotates through six countries (Australia, UK, Canada, Japan, Korea, USA). Two years ago it was in Korea, and Australia is next.
Hall, July 29. On July 10 soprano, Kristin Mueller and soprano saxophonist, Rob Mosher will perform what appears to be a program of contemporary works at the Victoria College Chapel; on July 16 soprano, Donna Orchard performs with clarinettist Julia Hambleton and pianist, Ellen Meyer at Trinity-St. Paul's; on July 24 tenor Guy Fletcher and pianist Clark Bryan will perform an all French program at Humbercrest United Church; and on August 29 sopranos Laura Bowes, Karine White and Samantha Taylor will give a recital at Sharon Temple.

Double Reeds
If you love the sounds of oboes and bassoons you should be a very happy camper this summer: oboist, Joseph Salvalaggio (WholeNote April 1997) will perform with bassoonist, Fraser Jackson at the Music Garden on July 18 and with tenor oboist, Donald Boere and pianist, Beverly Lewis at Innis College on July 29. Bassoonist, Nadina Mackie Jackson and friends, including the aforementioned Fraser Jackson, will give an all bassoon concert in Burnt River (just north of Fenelon Falls) on July 24 and a completely different set of bassoonists will perform in Stratford on August 16.

Other Chamber Music
The indefatigable Jan Narveson's Kitchener-Waterloo Chamber Music Society, which, believe it or not, presents about 60 concerts a year has at least four concerts listed in "further afield" — July 12, 16, August 26 and September 1. While this is not a summer music festival it could be something to include in a trip to one of the festivals in south-western Ontario.

Speaking of south west, on July 19 Terry McKenna who is known primarily these days for his lute playing in the Toronto Consort but who is also a fine guitarist will give a concert on guitar in Stratford, where there will also be concerts of chamber music on August 2 and 30. And harpist, Rachel Nowlan will perform on August 4 in one of a series of noon-hour concerts at St. Luke's Church in Burlington.

Last I'd like to mention that "Sound Travels" presents two innovative concerts on Toronto Islands on August 8; and Alan Gasser's Georgian music ensemble, Trio Kavkasia, will give what I can almost guarantee will be a very interesting concert at Holy Trinity Church on August 15.
M usicians and music-lovers gathered at Roy Thomson Hall recently to pay tribute to the memory of Niki Goldschmidt, the one-of-a-kind impresario/conductor/inspiration who passed away earlier this year at the age of 95.

It was a significant choral event - titled the Joy of Niki - featuring singers both professional and amateur, young and old, male and female and a number of top-notch conductors. There was new music from Derek Holman and “classics” by Bach, Willan, Britten, Beethoven and Schubert. It was an evening that spoke to the tremendous humanity of the arts and Walter Pitman was warmly applauded when - in the middle of his eulogy - he suggested that everyone in the hall write to the new Prime Minister, July 1, remind him of the importance of the Canada Council and government support for the arts; now that would be something on which Niki would approve!

Quite apart from the warm-hearted music-making and reminiscing, it was very moving to see among the performers several individuals who consistently work overtime - for little recognition - to further our musical life. I’m thinking of people like Lee Harmer, an omnipresent choral enthusiast and space coordinator; Tim Dawson, the hero behind the charitable efforts of the Bach Consort; Patricia Krueger, who can make a dinky rehearsal piano sound like the Berlin Philharmonic; Lee Willingham, who’s imaginative educational outreach ideas gave every one of Niki’s choral festivals much greater breadth; David Hetherington, whose Amici Ensemble embodies the spirit of chamber music. And I could name countless others who, at the very least, give up one or two nights a week to be part of a great choir, like the Amadeus Choir, the Kitchener-Waterloo Philharmonic Choir, the Bell’Arte Singers or the Toronto Mendelssohn Choir, and, by singing with great lustre and elan, are making the world, and our communities, a better place.

Huge credit is due to Robert Cooper for organizing a truly spectacular and effective tribute. Now that Niki is gone, we must all continue to think big and realize our enormous potential as a special centre for music, especially choral music. I hope before long that we can see another Toronto International Choral Festival.

There are other festivals happening this summer that are full of choral music-making, and you can read about them elsewhere in these pages. I draw your attention to the Festival of the Sound and Elora Choir, both of whom are celebrating their 25th anniversary this year. At one or other festival, you can hear a wide array of choral music, from the blockbusters (Beethoven’s 9th, Verdi Requiem, Carmina Burana, Poulenc Gloria) to more intimate fare and new music. In addition to the Elora Festival Singers, both festivals are presenting the touring Vancouver and Stuttgart Chamber Choirs in concert and you can also hear the Elmer Iseler Singers in Parry Sound. Full information is available in brochure form or on websites:

www.festivalofthesound.on.ca
www.elorafestival.com

Choral music also abounds at other summer festivals, including the Brott Festival, Landaudière and Stratford Summer Music.

CONTINUES NEXT PAGE
### AUDITIONS

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

Come and join a vibrant, growing choir with a dynamic, energetic Artistic Director in celebrating 40 years of bringing innovative choral programmes to Toronto audiences.

Call 416 530-4428 for more details and to book an audition.

---

**Tenor Section Lead required**

**GLENVIEW PRESBYTERIAN CHURCH**

- Thursday rehearsal
- Sunday services
- Special services
- Good music programme
- Excellent remuneration

for information call

Chrys Bentley 416-461-5846

---

Brainerd Blyden-Taylor, Founder/Artistic Director

**THE Nathaniel Dett Chorale**

**AUDITIONS**

The Nathaniel Dett Chorale is a Canada's first professional choral group dedicated to Afrocentric music of all styles. We have a demanding season and are looking for skilled individuals committed to excellence.

Upcoming activities include: Toronto and area concerts, touring in Ontario, the Prairies, British Columbia, the US, France and Asia

**AUDITION REQUIREMENTS**

- Please prepare one classical piece (aria, art song, or lied) and one popular piece (jazz-blues-gospel, )
- **ACCOMPANIST WILL BE PROVIDED**
- Performance Resume
- Must demonstrate professional level sight singing, improvisational & musicianship skills

**FOR FURTHER INFORMATION & TO BOOK AN AUDITION**: Branimar Pemberton 416-340-7000
email: auditions@nathanieldeitchorale.org

---

### DEER PARK UNITED CHURCH

### St. Clair Avenue West and Avenue Road

**Soprano and Alto leads**

are needed to begin duties in September

Excellent repertoire and remuneration

Contact William Wright after August 1st

416-962-3381

---

**MISSISSAUGA CHORAL SOCIETY**

CHRYSA BENTLEY - ARTISTIC DIRECTOR

**30th Anniversary Season**

**AUDITIONS**

The Mississauga Choral Society invites singers of all voices to audition (September 2004) for its exciting 2004-2005 Season at the Living Arts Centre, Mississauga. The MCS, now in its 30th year, is a semi-professional ensemble of seventy voices. Under the artistic direction of Chrys A. Bentley, the MCS will perform:

- Brahms *A German Requiem*, with the Oakville Symphony Orchestra
- Handel's *Messiah* & Canadian composer David Passmore's *Majora Canamus* (newly commissioned work)
- a programme of Baroque treasures
- Mendelssohn's *Elijah*
- with the Mississauga Symphony Orchestra in a programme of opera excerpts
- Happy Birthday Erich Kunzel & Timeless Broadway, with the Toronto Symphony, at Roy Thomson Hall

Rehearsals take place every Tuesday evening from 7:15 p.m. to 10:15 p.m., from September through June, at the St. Andrew's Memorial Presbyterian Church, Port Credit, Mississauga.

Please telephone 905-278-7099 for audition appointment or fill out an audition form at www.misschorsoc.com
**JUBILATE SINGERS AUDITIONS**

Director Isabel Bernaux leads a chamber choir with an eclectic, multilingual repertoire (Cuban, Argentinian, Italian, Finnish, Canadian, Catalan, Spanish; classical, traditional, contemporary), with a 3-concert series and occasional community performances. There are openings in the **baritone** and **tenor** sections.

**Rehearsals are Tuesdays 7:30 pm at St. Leonard’s Church.**

**Auditions Sept. 14 and 21, 5:30-7:00 pm**

at St. Leonard’s Church

25 Wanless Ave. (near Yonge & Lawrence)

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

www.jubilatesingers.ca

---

**EARLY MUSIC**

by Frank Nakashima

As the summer months roll in, a vast amount of early music activity goes out to rural parts of the province, notably the Festival of the Sound, the Elora Festival, the Ottawa International Chamber Music Festival, Festival de Lanaudiere, and the Grand River Baroque Festival.

The Messiah

Christmas Oratorio, The Messiah

Highlights from Bach’s

Torrchonetrore

Messiah,

Sometimes a light surprises

to arrange a time. www.jubilatesingers.ca

There are openings in the baritone and with a 3-concert series and occasional community performances. Founded in 1986, High Park Choirs is comprised of 120 choristers ages 6-18 who love to sing. Please call for details: 416-762-0657.

---

**Pax Christi Chorale**

**Toronto’s Mennonite Choir**

**Stephanie Martin, conductor**

**2004-05 Season**

**The Messiah**

Gethem

December 4th & 5th, 2004

Highlights from Bach's Christmas Oratorio, Handel’s Messiah, Berlioz' L’enfance du Christ, carols ancient & modern.

Sometimes a light surprises

April 23rd & 24th, 2005

Luminous Canadian soprano Teri Dunn joins us in music by Schütz, Bach, Mozart and Brahms and traditional hymns, anthems & folksongs.

Grace Church on-the-Hill

Saturdays 800 pm

Sundays 300 pm

torontarts council

---

**Emma Kirkby**

Another of the world’s finest early music singers is Vivica Genaux who makes an appearance with Les Violons du Roy under the direction of Bernard Labadie in a program of Handel operatic arias and other music (July 3) at the Festival de Lanaudiere.

Not long after he had moved to Leipzig, Johann Sebastian Bach wrote some of his most inspired music, notably the beautiful Jesu meine Freude (Jesu my Joy). It was there, too, that Bach wrote his four Lutheran masses. On this occasion, performing much of this wonderful music, The Elora Festival Singers are joined by special guests, tenor Colin Ainsworth, baritone Daniel Lichti, organist Mathew Larkin, and the Festival Chamber Players, all under the direction of conductor Noel Edison (July 25, Elora Festival).

In last month’s column, I mentioned the Grand River Baroque Festival which, in a short period of time, features a wealth of early music performances (for example, a performance by the Grand River Baroque Festival Ensemble of the complete Brandenburg Concerti 1 to 6, on July 1). Holy Brandenburg Extravaganza! Batman! Drop everything and go. There’s more music by Bach on the following day – his Concerto for 3 Violins in D, the Oboe Concerto in F; and the Cantatas BWV 54 & 64 (July 2).

You’ll hear some dark scary musical stories of Stradella, Johnson, Gesualdo, Leclair, Couperin, Lully, and Handel (July 3) in the concert entitled, Murder à la Ba-
roque, and also on the same day, a rarely-heard work by Alessandro Scarlatti, Il Primo Omicidio, not to mention a performance of the stunning Mystery Sonatas by Biber as performed by Tafelmusik violinist Linda Melsted and others.

The final event of this short but intense Baroque experience is Bach’s masterwork, the St. John Passion with soloists Monica Whicher, Laura Pudwell, Michael Colvin, Daniel Lichti, and the Grand River Baroque Festival Chorus & Ensemble under the direction of Victor Martens (July 4).

For your convenience, I have provided a list of websites for the festivals and events mentioned above. Happy surfing!

TORONTOHEARANDNOW.COM

NEW MUSIC

COMPOSER COMPANIONS
by Jason van Eyk

Although the Toronto concert season has officially come to its close, we are never without live music thanks to the summer festival season. There are always plenty of opportunities here in Toronto, and not too far afield, to experience fantastic contemporary music by both our accomplished Canadian composers and their international counterparts, as performed by our great Canadian performers and special invited international ensembles. From the summer blooms of the Music Garden to the theatrics of the touring Pittsburgh New Music Ensemble, and from the musical soul of the Elora Festival to the intimate scale of Stratford Summer Music, the range of contemporary music runs wide in July and August. As always, we encourage you to jump in and get immersed in the music of our times by joining us at any or all of these concerts with a Composer Companion as your own personal audio tour guide.

The beautiful rural setting of Elora sets the summer backdrop for national and international artists to create musical magic at the Elora Festival, a signature summer event celebrating its 25th anniversary this year. Artistic Director Noel Edison has promised great musical happenings for this silver jubilee, and if the concerts that include Canadian music are any indication of what to expect, then we are all in for a treat.

On July 11th the Elora Festival Singers and the ever-popular Gryphon Trio will join forces for a world premiere by Toronto-based composer Larysa Kuzmenko.

Larysa Kuzmenko

Ms. Kuzmenko is frequently commissioned by some of Canada’s best performers and ensembles, and has had her works performed throughout Canada, the United States and Europe. The Gryphon Trio are well noted for their award-winning interpretations of Canadian work, including a recent 2004 Juno for their “Canadian Premieres” compact disc.

Elora Festival - www.elorafestival.com
Festival of the Sound - www.festivalofthesound.on.ca
Festival de Lanaudière - www.lanaudiere.org
Grand River Baroque Festival - www.grbf.ca
Ottawa International Chamber Music Festival - www.chamberfest.com

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

www.torontoearlymusic.org.

CONCERT SEASON

Schipol 2
October 14, 2004
8:00 PM
The Glenn Gould Studio

The Composer/ Improviser
December 4, 2004
8:00 PM
The Music Gallery
An Arraymusic/Music Gallery Co-production

Giorgio Magnanensi Conducts
April 30, 2005
8:00 PM
The Glenn Gould Studio

Future Lab
Young Composers’ Workshop Final Concert
May 29, 2005
8:00 PM
The Music Gallery

For subscription information:
arraymusic
60 Atlantic Avenue, Suite #218
Toronto, ON, M6K 1X9
www.arraymusic.com / info@arraymusic.com
tel: 416.532.3019

Dates, venues and programs subject to change without notice.

Happy surfing!
As well, on July 17th, the 8-voice Tactus Ensemble will perform Elora-based composer Robert Evans’s Crevied by the Sea Cantata 4 in surround sound. Mr. Evans is highly respected as a composer and conductor within the international choral music community, having written music for such ensembles as the Toronto Mendelssohn Choir and the very highly regarded King’s College Choir, Cambridge. Mr. Evans was most recently awarded the grand prize at the Out of the Bachs international choral composition competition, placing him among some of the best choral composers in the world.

For more details on the Elora Festival and to purchase tickets, visit www.elorafestival.com or call the Centre in the Square at 519-578-1570.

Turning our attention to Toronto, the Berkeley Street Theatre will be taken over by the dynamic Pittsburgh New Musical Ensemble on July 20th and 21st. The PNME are known for their unique take on programming new music, creating seamless theatrical productions that link an entire evening of compositions into one uniquely entertaining event. The Berkeley Street Theatre is perfectly suited to their style of concert delivery, bringing a bit of fresh air to a venue not very often exploited for its musical capacity. The PNME draws huge audiences in their hometown and is ready to bring their musical spectacle to Toronto. Let’s show them a warm Canadian welcome. For more information on the PNME visit www.pnme.org. For tickets, call the CanStage box office at 416-368-3110.

Music in the summer has made a return to Stratford. Artistic Producer John Miller, who re-instituted Stratford Summer Music, brings a distinctly Canadian flavour to his festival this year with appearances by the St. Lawrence and Molinari string quartets, violin soloist James Ehnes, and a lecture-recital focusing on the great Canadian composer Harry Somers. For those of you who did not have a chance to see the Molinari’s fantastic marathon performance of the complete R. Murray Schafer string quartets in Toronto last November, now is your chance. From July 29th to August 1st Stratford Summer Music presents the Molinari’s in a repeat performance of the complete cycle at Stratford City Hall. In between, on July 30th, the St. Lawrence String Quartet will cool things down a bit with Ottawa-based composer Patrick Cardy’s The Snow Queen. Narrated by Michael Terriault of The Producers fame, Cardy’s work is a lyrical, charming and bittersweet retelling of the Hans Christian Anderson fairy tale.

For more information, visit www.stratfordsummermusic.ca. For tickets, call 1-800-567-1600.

Even if you’re not looking to travel very far, look at least as far as Toronto’s harbourfront and the Toronto Islands for a wealth of very interesting concerts, many of them free.

From July 25th to September 5th local presenters New Adventures in Sound Art will host a myriad of concerts, classes, installations and events as part of their annual Sound Travels series. Starting on July 25th, and running every Sunday all summer long, St. Andrew-by-the-Lake Church on Toronto Island will become a Sign Waves Listening Gallery with sound installations by Bentley Jarvis, Stefan Rose and Don Sinclair. On Friday August 6th audience members can participate in a SOUNDwalk out on the Island, taking in the acoustic ecology of our city’s favourite getaway spot. Directly following will be a concert by special guests the Ghettoblaster Ensemble from Denmark. This mobile sound unit performs sound art wherever it wants and is able. This is sound art on street level!

Sound Travels will peak on August 8th with a jam-packed day of events, starting with live performances early in the afternoon, more SOUNDwalks, and a late afternoon Octaphonic Concert of electroacoustic compositions from a myriad of international composers. The day will culminate in a special premiére by the Ghettoblaster Ensemble of a new work by Toronto composer, and recent Governor General Prize winner, John Oswald. This is not to be missed. For further details, be sure to stay in touch with the Sound Travels website at www.soundtravels.ca, or call (416) 910-7231.

On the harbourfront, the Music Garden comes into full bloom in late June, and so does its annual summer music series curated by Tamara Bernstein. August is particularly lush with contemporary variety. On August 8th, the Madawaska String Quartet brings a folk-inspired program to the waterfront, including a work by Canadian composer José Evangelista. On August 12th, incredible Canadian percussionist Aiyun Huang delivers a full evening of percussion theatre works by international heavyweights Rzewski, Alvarez and Aperghis. And on August 26th, Canadian composer and clarinetist Lori Freedman joins accordionist Tina Kilk and saxophonist/composer David Mott in a program including new works by Montreal-based composer Ana Sokolovic and Mott himself. The ensemble will even improvise new works on the spot based on themes provided by the audience! Visit the Harbourfront Centre website at www.harbourfrontcentre.com/no ­flash/visarts/musicgarden.php or call 416-973-4000.

To book your composer guide for any concert of new music in the Toronto area, contact the Ontario Region of the CMC by e-mail at composercompanions@musiccentre.ca, or by phone at 416-961-6601 x.207
THE PITTSBURGH NEW MUSIC ENSEMBLE
comes to Toronto for
TWO PERFORMANCES ONLY
July 20 & 21, 2004
Berkeley Street Theatre Downstairs
26 Berkeley Street, Toronto

TICKETS: $30 / $15 Students & Seniors.
Call the CanStage Box Office for tickets & information: 416-368-3110.

Come see what Pittsburgh has been raving about:

"Novel theatricality..."
- Pittsburgh Tribune Review

"Cutting edge."
- Pittsburgh PULP

"World premiere Nirvana."
- Pittsburgh Post-Gazette

"ALL HAIL the PNME!"
- Pittsburgh Tribune-Review

www.pnme.org
Heart of the Matter*
This column usually covers in a semi-official kind of way the affairs of Toronto’s new music community. But it’s a slow month, so I hope you’ll indulge this entirely personal rant instead.

It is with consternation that I relate the announced demise of Quebec’s new music show, Le Navire Night. Effectively, this is Quebec’s counterpart to the national Two New Hours. That year another part of Canada’s arts community is in crisis isn’t new: it is the norm in our lives as musicians, as artists. This atmosphere of crisis is, simply put, the background noise that we strive to hear above.

Le Navire Night is an important part of Quebec’s cultural scene, recording, for example, the Victoria-Festival. I urge concerned readers to write to Sylvain Lafrance and Christiane Leblanc at Radio-Canada. For more detailed info visit www.torontohearnow.com.

Why is this program being cut? The most depressing thing is that the announcement is not surprising. Just as it is not surprising that the major symphony orchestra in Canada’s largest city, in recent years, lunched from financial crisis to financial crisis. Or that the Music Gallery, one of the country’s most important new music institutions, is similarly bent by problems.

The arts in this country are badly and chronically underfunded. It is scandalous, of course, but it is not surprising. Especially when you note that the four major party leaders can debate on television for four hours (two in English, deux en Francais) and the arts get mentioned once, fleetingly. (This occurred in the French debate.)

It is, of course, difficult to raise a great deal of sympathy for the creators in this country when so many other essential parts of our society — health care, social services, education, the military — are also cash-starved. It’s almost embarrassing. Isn’t it true? But when you note that the great major party leaders can debate on television for four hours and the arts get mentioned once, fleetingly, you note that the major party leaders are not the taxpayers or the private citizens, but who the arts themselves, who willingly work for little or no money, spend their time and their savings, to create those things that enrich and inspire all our lives.

There may be a good argument — I may even be persuaded by it — for giving Bombardier a cheque for $800 million, as happened not so many years ago. But if I had to guess, increasing the Canada Council’s music budget by a fraction of that whopping amount would be of greater long-term economic benefit.

The second argument is simply that the arts make our lives vibrant and remind us that there are worthy pursuits that are not preceded by dollar signs. Nietzsche said that “Without music, life would be a mistake.” But many of our leaders don’t seem to feel that way.

In Uganda and Cambodia, musicians were actively persecuted by Idi Amin and Pol Pot, respectively. Fearing something enough to want to kill it is proof of its power. What should we infer then about government policies that allow it to die from neglect?

We need more social workers in this country, certainly, but Beethoven would have made a lousy one. And, because this was recognized, our lives are enriched.

Coalition of New Music Presenters
NEWS AND VIEWS
Keith Denning

COMPOSER TO COMPOSER
INTERVIEW WITH Howard Bashaw
JUNE 2004
BY PAUL STEENHUISEN

Artists are barely a part of the agenda, but there are two excellent arguments for the stable and increased funding of the arts sector.

The economic argument (which requires repeated hammering) is that government money spent in the arts sector creates more jobs per dollar spent than in any other sector of the economy. It’s a good investment. The annual federal grant that Harbourfront receives is more than paid back in taxes to the government by all those who participate in some way in Harbourfront’s activities. The Canada Council allotted slightly more than $20 million in 2002 for its entire music program. That’s for every composer, performer, band, venue, ensemble, songwriters, orchestra, community choir, etc. across the country. It’s chickened out, when you realize the truly huge number of endeavours that money attempts to fund.

To paraphrase an essay I recently read: the major donors to the arts are not the taxpayer or the private citizens, but the artists themselves, who willingly work for little or no money, spend their time and their savings, to create those things that enrich and inspire all our lives.

There may be a good argument — I may even be persuaded by it — for giving Bombardier a cheque for $800 million, as happened not so many years ago. But if I had to guess, increasing the Canada Council’s music budget by a fraction of that whopping amount would be of greater long-term economic benefit.

The second argument is simply that the arts make our lives vibrant and remind us that there are worthy pursuits that are not preceded by dollar signs. Nietzsche said that “Without music, life would be a mistake.” But many of our leaders don’t seem to feel that way.

In Uganda and Cambodia, musicians were actively persecuted by Idi Amin and Pol Pot, respectively. Fearing something enough to want to kill it is proof of its power. What should we infer then about government policies that allow it to die from neglect?

We need more social workers in this country, certainly, but Beethoven would have made a lousy one. And, because this was recognized, our lives are enriched.

The work of a composer is often intensely solitary, and few composers embody this more than Howard Bashaw. When not busy at the University of Alberta, where we both teach composition, he works long hours in his basement on his old, refurbished, and steadfast grand piano. Recently, he traveled to Toronto to attend the premiere of his new work, Minimulations (written for New Music Concerts and pianist Roger Admiral). Upon his return to Edmonton, I was able to corral him for an interview, trying to get to the heart of the matter.

STEENHUISEN: Morton Feldman wrote a piece entitled The Viola in my Life. Using the title alone, it would be appropriate for you to write a piece called The Piano in my Life. Why do so many of your pieces feature the piano?

BASHAW: I recall that long ago, in a composition lesson, I expressed a great reluctance to write for the piano. I had to do with the simple fact that I wasn’t a pianist — not to mention the dauntingly enormous range of repertoire for the instrument, and the extraordinary compositional minds behind that repertoire. It was a very large world that I didn’t feel comfortable getting into. But when I was at the Banff Centre, I had a specific opportunity to write for piano. I worked in one of those secluded huts, just me, the piano, and the instrument. I realized then that it wasn’t so much a problem of writing for piano as it was about teaching myself new ways to compose. It was an important time for me. The piano connected me to things that I wanted to do and say as a composer, things I hadn’t reached, or formalized yet. I was searching for certain types of harmony, certain technical ideas, reaching through processes that had been swimming around in the back of my mind. It was at this time that I really started to find my voice as a composer. And in a sense, the piano really became my composition teacher. It was then that I wrote the piece Fossa for Barbara Fritchard, and there has been no turning back since. That work generated my interest in the instrument, and it certainly generated interest in my music from other pianists. And now my solo piano music has been performed in national and international piano competitions. Twenty years ago, I would have been the last to even imagine this possible. Looking back, I have this strange feeling that I didn’t choose the piano so much as that pivotal piece chose me.

STEENHUISEN: You didn’t have to agree to the requests for more piano music.

BASHAW: True. But why leave it? In retrospect though, the piano may have replaced what might have been an interest in the electroacoustic medium. Given my sense of focus and direction, and my position at the time as an emerging composer, I very well could have gone in that direction, but I went to the piano instead. I could never have predicted that. I suppose it was the result of circumstances, but it also has to do with the way I work. I enjoy working in complete isolation, working directly with the instrument that becomes the voice of expression. It’s very meaningful for me, and I think there’s a parallel here with those working in the electroacoustic medium.

Returning to the subject of Feldman, I recall him speaking about how important it was for him when he bought his piano, having just the right instrument to get the sounds he needed, the sense of time and space he wanted, and how the instrument itself is so important for the compositional process. That made a very big impression on me. Taking the sense of how you’re composing, and what you’re composing for, to a very refined, specialized space. Paul, it’s not just about the piano, it’s about a sense of focus, and a real sense of association with the medium you’re working with. I can’t imagine getting away from this medium now. I’ve even considered writing only for the piano for a number of years, and nothing else. I communicate one-to-one, directly with the instrument and its performers, which for me is more effective than working and rehearsing...
with large ensembles.

**STEENHUISEN:** What is it that keeps calling you back?

**BASHAW:** The instrument is inspiring on a number of levels. Take the technical aspects of the keyboard itself, composing through a direct connection with finger patterns or chord structures - discovering those patterns and their physical relation to the instrument, and how that, in itself, becomes part of the creative process. For me, that was very interesting and inspiring. Or take the deep and diverse sound resource of the instrument, one you can’t really know about until you start working with it. It’s about understanding shades of pianissimo or forte, or balancing textures through discovery. It’s the kind of composing whereby musical ideas are extracted from the instrument rather than imposed upon it. And I’m speaking here as a non-pianist. I don’t leave any classical piano training to speak of, but I think not studying the piano has freed me to find my own way around the instrument. I don’t have a pianist’s default setting in my hands or ears, as it were, and I’m grateful for that.

**STEENHUISEN:** So you were initially reluctant to write for piano because you weren’t a pianist, and now you feel that not being a pianist became your advantage.

**BASHAW:** Exactly, but I had to get through the difficult stage of composing to find that out.

**STEENHUISEN:** You mentioned the vast piano repertoire. What do you extract from that and involve in your music?

**BASHAW:** If you’re asking whether or not I deliberately model my pieces on specific piano works, then the answer is no, or at least not intentionally so. But I would say genre and idiom in the general sense can be seen as influences. For example, I regard bagatelles, preludes and other short keyboard works as a genre, and one that has inspired me.

**STEENHUISEN:** Over the course of your career, your music has changed a lot. Initially, there was a physicality, or rawness to the pieces.

**BASHAW:** Parts of them, yes. Perhaps I was just an angry young man.

**STEENHUISEN:** Now, it’s icier, more measured.

**BASHAW:** There is certainly an imposed rationality on the physicality, but I look at it as refining that musical energy, and directing it in different ways.

**STEENHUISEN:** In that sense, there could be a relation to the martial arts. Controlled physically.

**BASHAW:** I’ve studied martial arts, and I think that’s an interesting parallel. There is so much energy and concentration underlying the effectiveness of each action. I think that also speaks to my interest in short forms. Everything can be brought into a quick, brief, concentrated - (snaps fingers loudly)

For a while, I became deeply, deeply interested in the works of Leonardo da Vinci. In particular, *The Last Supper*. There are intense, diverse and complex energies within that fresco. Consider its immediate impact, its emotional dimensions, its sheer drama, but all coordinated with that day’s underlying science of perspective and geometry. Studying and researching that fresco likely became the biggest single influence on my compositional perspective. Taking what I may have felt, as what you call the raw, physical composer, and recognizing the potential of still using that level of energy and impetus - but now through strategic kinds of fillers, controls, structures, or just...
ways of modifying expression to redirect the energy of a piece. This happened in the early 1990s, when I was getting out of the raw energy phase. I'd brought myself to a point and asked "What can be... no... what must be, the next step?" And I wasn't exactly looking for it there, but by going back five centuries and studying Leonardo, the extraordinary lesson was offered to me. Interestingly enough, I feel it was my training in musical analysis that allowed me to understand the fresco. But in the end it was the fresco that subsequently inspired, if not guided, my new compositional perspective.

STEENHUISEN: Your music is tighter, both technically and expressively.

BASHAW: I try to increase the effectiveness of the musical voice that energy can take at various times. This raw energy is not just a bubbling cauldron that has to burst. It has to find the right way out.

STEENHUISEN: In some pieces, you take what is very much a minimalist approach. Minimal expression, minimal melody, minimal virtuosity. And yet, your most recent piece is called Minimalisms.

BASHAW: If you were to ask me to compare Tsunami, my most aggressive piece from the early days, to Minimalisms, occurring close to 20 years later, I would say the minimalisms here have only to do with stylistic derivation of pattern, process, and repetition. There's still a maximal degree of virtuosity involved for the two soloists. It's taking the kind of energy we have been talking about and pushing the envelope, as it were.

STEENHUISEN: Is this piece an example of you applying the types of geometries you mentioned, those that were inspired by Leonardo?

BASHAW: No, not geometries as such in this work. That's an interesting question however. Now that we're talking about this, I can see that I've never lost, and probably never will, the desire to push those envelopes, to drive things further. I don't always deliberately set that as the agenda, but when I'm in a piece, if I don't feel I'm pushing towards something - usually taking some form of virtuosity - I feel I'm missing something. It's important to recognize that virtuosity can take different forms in my music. As you know, it can also be intensely quiet, spaced moments, which can be extremely difficult to play with exact precision.

STEENHUISEN: So you mean virtuosic energies, rather than simply playing fast, or a plethora of notes.

BASHAW: Both virtuosic energies and technical facilities. The lightest pianissimo touch, with exactly the right depth of key, and sound, that's... (trailing off)

STEENHUISEN: Can you provide another example of how you connect your ideal performative energy with the geometries?

BASHAW: Let's take the recent piano piece, Form Archirage, that I wrote especially for Marc Conrow. The movements in that particular work represent excellent responses to your earlier questions. Here, the middle movement is all about pulse streams and coordinations of layered tempi. Sure, that's not new in music, but a lot of them combined in a work for solo piano, requiring a refined, controlled touch with quiet dynamics, is an extremely virtuosic thing to pull off. The last movement, a roaring, powerful statement, has a direct link to the raw energy of my earlier compositions. Form Archirage combines this energy, but unlike my earlier works, with underlying structural processes or strategies.

STEENHUISEN: What types of processes are you talking about?

BASHAW: Form Archirage contains expanding, pattern-based processes that I would never, could never, have written in earlier years. The second movement unfolds a strategy of macro-level acceleration. The collective texture accelerates in carefully managed phases throughout the movement. The neurons-like pulse streams we referred to earlier, those simultaneously different speeds, collectively create a region which modulates to a faster tempo-region. This happens several times, with the whole movement ending up being twice as fast as it started. The third movement is completely different. It's a pattern-based process using continuously ascending and descending lines in alternation, traversing the entire piano register with an unresolved drive. However, extremely brush, dynamic chord passages interrupt these linear continuities with ever-increasing intensity, interruptions that gradually take over the movement. It's a large-scale process that not only expresses virtuosic energy in two different forms, but more importantly, also creates tension and conflict at the level of structure itself. Here's the directing of energies we discussed earlier.

STEENHUISEN: What other compositional strategies do you employ?

BASHAW: Here is where the lessons from Leonardo really show up. What I did not clarify earlier was my specific interest in using structure itself as an important, or the important, aspect of a musical statement. Structure not just as a static backbone container for foreground activity, but rather as the element of primary interest. And I have some works that are all about architecture, and nothing else. When listening to these movements, the foreground material becomes subordinate to an emerging structural design. Consider my Seven Spheres. Here, there are several movements where relatively simple, surface, collage-like activity is used to reveal structure. One of my favourite examples is the movement Double Convergence, where eight voices, each playing a higher and lower part, combine for a total of sixteen voices. All sixteen voices start out playing one motive at different speeds. In the opening field or region of this short movement, you have both the fastest and slowest statements (with a range in between), which are a long way apart in terms of tempi. In their reiterations, the faster voices get slower, and the slower voices get faster. Every voice does so independently, until they all arrive and converge at the rhythmic union. As the voices become close in relative speeds, they collectively create an area or region of structural tension. They're not quite lined-up enough to be heard as being rhythmically coordinated, and they're not quite far enough apart to be heard as being comfortably independent. Direction and expectation is created, and the resulting tension is released with arrival of the union. The main point is not recognizing the underlying process as a pleasing formal abstraction, it's the perceived effect of this process.

STEENHUISEN: So how much pre-planning, or pre-composition do you do, before you start writing pitches? Do you plan all of the tempi in advance?

BASHAW: If I'm working on a short, structuralist piece, it's all about planning. In a case like that, I don't know where the line between composition and pre-composition would actually be. This is music of measurements. I make calculations and designs, but not at the piano.

STEENHUISEN: What do you calculate?

BASHAW: Rates of speeds, placements for entries of voices, overall form, or, if it's a process of convergence, where and how voices align, things like that. Finding the motive, finding a musical idea, one that will work in collaboration with the structure, might be as much a pre-compositional element as all the calculating. Then, it's a question of designing the piece. If I'm looking to create a motivic or harmonic symmetry, I'll find, at the piano, the right tools to demonstrate it, but then the rest of it, the composition, will be away from the piano. Often I'll design things using graph paper. And as you know, I use my grid-score notation to write these movements.

STEENHUISEN: The point remains the transference of the structural ideas into sound.

BASHAW: Yes, that is the compositional objective. And I think I first realized the need for the appropriate notation when working with multiple tempi. For example, having three, four, or even parallel tempi in canon. Conventional notation was holding me back, so I had to evolve a new system for myself. I say new, but proportional notation is hardly new of course. My particular version facilitates my particular needs.

STEENHUISEN: So it opened up different avenues for you as a composer?

BASHAW: For sure.

STEENHUISEN: Given these interests, why didn't you become involved in electronic music, where all of these things can be measured and performed with complete precision?

BASHAW: Because, at the end of the day, it's not just about finding ways to realize, in sound, exact measurements. For me, it's also about generating a special kind of 'live' performance energy - that which the musicians convey when they are engaged in this music. The sense of precise coordination, the sense of ensemble, the playing into the complex textures. Live performance is not about detached, statistical realizations. There's a particular type of association between score, performer and ensemble that arises. This association generates an unusual interpretation space that is revealed to the listener.
As I write this, June is coming to a close, and what a month it’s been! The action-musical Terracotta Warriors was a sight to behold. Persian percussion ensemble Zabaang thrilled me with its virtuosity and sonic variety. Mano Meek’s CD release concert had the audience attempting jhutti throat singing and was graced by belly-dancer extraordinairouzlaSaad, and still fresh in my ears, authorickshaw celebrated the release of their second CD, Four Higher, at fiddled-to-capacity Hugh’s Room. If you missed this latest concert by the exciting Indian classical jazz-influenced band consisting of Suba Sankaran (vocals and piano), Debashis Sinha (percussion), Ed Hanley (tuba) and Rich Brown (electric bass), you can still catch them at Harbourfront’s Lakeside Terrace on July 3, where they will premiere “Trivandrum Mail”, a Harbourfront commission, and on August 16 at Holy Trinity’s Music Mondays series. Between those dates, they will be on tour in BC and the Yukon, and will perform at the SummerFolk festival in Owen Sound, August 20-22.

There’s the old joke that Toronto has only two seasons: winter and construction; but summer in Indian, Israeli, French and West African, Arabic, Turkish, and traditional Arabic instruments of China, with over 120 musicians on traditional Chinese and symphonic instruments, July 24 at the Living Arts Centre. Ysis

Va fuses Indian classical/folk music with influences from China, the Middle-East and Africa at 2pm, and the 10-member Rizwan-Muazzam Qawwals presents Sufi music at 9:30. July 16-18, Harbourfront’s Ritmo y Color festival explores Latin arts and culture, with bands from Cuba, Puerto Rico, Venezuela and North America. Other festivals which include music are Omala: A Festival of New Black Culture (July 23-25), Masala! Mehndi! Masti! (South Asian culture, August 6-8), Planet IndigenUs: An International Indigenous Arts Festival (August 13-22) and Ashkenaz: A Festival of New Yiddish Culture (September 3-6). For details on Harbourfront events, visit www.harbourfrontcentre.com. A little further to the east, the Distillery district hosts Global Café, a Small World Music production which features radical Mexican group Los de Abajo July 7, Guinea’s Afro-Cuban Bembeya Jazz July 8, Montreal’s “blue fire of Cameroon” Muna Minge July 9, and Ex-Centric Sound System, a group which draws inspiration from the diverse cultural backgrounds of its members, creating a unique mix of Ghanaian, Moroccan, Israeli, French and West Indian influences, July 10. Malian kora player Mansa Sissoko can also be heard at Global Café on July 10, and July 11 at Afrofest, the 16th annual festival of African music and dance at Queen’s Park (July 10-11). For details on both festivals, visit www.smallworldmusic.com, and www.afrofest.org.

At Celebrate Toronto Street Festival (Yonge & St. Clair), catch Moresca & Friends, who perform on a mix of Arabic, Turkish, Spanish and Renaissance instruments and percussion. Further south at Isabella & Yonge, see Arabic drummers and dancer Yasmina Ramzy from Arabesque Dance Company, July 10-11; the latter also presents a show of belly dancers and traditional Arabic instruments on July 18, at 20 College St. Mississauga Chinese Arts Festival presents a program of folk songs and music from various regions of China, with over 120 musicians on traditional Chinese and symphonic instruments, July 24 at the Living Arts Centre. Ysis

Entertainment presents UMOJA: The Spirit of Togetherness, which promises to be a colourful showcase of music and dance from South Africa in story form, featuring 40 of that country’s best singers, dancers and drummers.

The show ran for 2 years in London’s West End, and has toured Africa, Australia, Europe, Korea, Russia, Singapore, Japan, Israel and New York. They will be at the Elgin Theatre, August 3-22. York ethnomusicology prof and Persian music expert Rob Simms performs on a variety of instruments with percussionist Mehrdad Farzamand at Mezzetta’s Cafe (681 St. Clair), August 11.

One last note, on the education front, the Raga Music School announces its grand opening at 414 Dupont St., July 3, with an open house beginning at 5pm followed by a concert. It will provide instruction in Indian classical music, including voice, sitar, tabla, and Hindi language. For more information, call 416-855-3624, e-mail rugamusicsschool@yahoo.ca, or visit www.rugamusicsschool.com.

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

Fall 2004 - A New Beginning

The Royal Conservatory of Music offers a wide variety of music classes:

- DJ Techniques
- Guitar Classes
- World Music Classes
- Music for Moms-To-Be
- Adult Singing Classes
- Programs for children from newborn
- Private lessons for all instruments
- And much more...

All ages. All levels. For everyone.

Enriching Lives Through Music

In September, visit us at our new Toronto location: 90 Croydon Street, near Bloor & Dufferin 416-408-2825 Also in Mississauga: 905-891-7944
Jazz Notes
by Jim Galloway

Every month this magazine is full of information about musical events taking place in and around Toronto. We tend to take it for granted that we can go out week after week and enjoy a symphony concert, pop concert, go to a Jazz club, see a play. Turn on the tap and entertainment flows out. There is also an interesting tie-in between the growth of culture in a town and the prosperity of that same community. This is very much the case in Toronto. It is quite fascinating to examine the social history of this city, and the close relationship between its prosperity and cultural life.

The first recorded reference to a musical event in Toronto was a ball held in June of 1778 to celebrate the King's birthday. The cost of the music for the evening, by the way, was seven dollars. The first theatre opened in Toronto in 1834; it was actually a converted Methodist Church, but the remainder of the century saw the arrival of a number of concert halls including Massey Hall, which opened in 1894.

One of the most successful industries in Toronto was piano building. The Montréal Bistro is located in a spot that was once the Heintzman piano factory and in an indirect way this brings us to the topic of jazz.

It is a well-established fact that Toronto has the reputation of being a good jazz town and the love affair between this city and that music goes back a long way. Well, maybe not a full-blown romance but one that began with. In Mark Miller's book, Such Melodious Racket which has to be a definitive study of jazz in this country, and a wonderfully well researched and interesting read, he describes how a group called the Vernon Five was reviewed in the Globe in November 1917, “succeeded at times in making a diabolical noise, thus justifying their claims to being a jazz company.”

It was around 1920 before Jazz became a more active part of the entertainment scene in Toronto. Unlike today, Montreal was, in the early 1900s, much more receptive to this new music; it was a wide open town with a vibrant nightlife, whereas Toronto was, at this time, still earning its reputation as “Toronto The Good.”

There were no jazz clubs in those days and any jazz performers passing through town most likely played on vaudeville bills in theatres such as The Casino and Shen's. Radio, which was at this time unregulated, played an immensely important role in spreading the sounds of jazz with live remotes from ballrooms. Like many newspapers in the 1920s, the Toronto Star even had its own radio station, CFCA, which stood for “Canada's Finest Covers America.” In the 30s and 40s just about every name big band you can think of played the Palais Royal or Lakeshore Boulevard.

The first jazz club, The Onxy Club, named after its famous counterpart in New York, opened in 1938, and started an all too common trend by closing the following year. Next up was the Cafe Marinna, but it suffered the same fate. Two clubs that did achieve some longevity were the Colonial Tavern which opened its doors in 1947 and lasted 31 years, although in its later life the jazz content was a sombre thing, and the Towne Tavern which ran from 1949 to 1971. These two venues did much to establish Toronto as a destination for many of the great names in jazz. There were other spots such as the Park Plaza Hotel, Friars, The Savarin, Bourbon Street and Cafe des Copains which enhanced the town's reputation.

For local boppers the haven was George's Spaghetti House which featured Toronto musicians almost exclusively from 1956 until 1994. Then there were the after-hours hours such as the Mercury Club, The Banana Factory and Glenn Hamburger's “House of Hamburg.” For fans of trad jazz, Grossman's on Spadina has been a Saturday afternoon hang for as long as anyone can remember and before that there was the Maison Ore. C'est What and the Chick 'n' Deli are also Saturday afternoon hangs for the traditional set.

Media support, and sometimes lack of it, has played its role in the acceptance of jazz. As far back as 1945 the Globe and Mail had a jazz column and in 1949 the now defunct Telegram hired jazz enthusiast Helen McNamara to write a regular column. Today, the names of Mark Miller and Geoff Chapman are better known than some of the musicians they write about.

Toronto boasts JAZZ FM, the only 24 hour jazz radio station in the country, which now has Ross Porter at the helm. I am only scratching the surface of this topic and I know I have left out many relevant names and events which have gone into making this a jazz town, but to do it justice would take up the entire magazine.

If you're reading this article early enough in July, there's still time to catch the tail end of TD Canada Trust Downtown Jazz Festival.

Don't imagine for one minute, however, that that's it for festivals. There is the Celebrate Toronto Street Festival with a wide range of music and some jazz. For example, on July 10th at three o'clock in the afternoon you can enjoy Swing Rosie followed at 6pm by Kollage. These free performances are at the corner of Yonge Street and St. Clair Avenue and the following afternoon, starting at 1:30pm you can hear the Canada Pops Orchestra big-band Jazz.

The Toronto festival season continues with the Beaches International Jazz Festival in late July, where William Carn, Heilig Manevre and Bill King's Saturday Night Fish Fry are among the featured groups. While in August we have festivals in Markham and Oakville. You might want to note that headliners at Markham include pianist Monty Alexander, Alex Pangman and her Alleycats, The Jean Beaudet Trio, Don Thompson with Renee Rosnes and Russell Malone with Bernie Green.

If your taste runs to the blues there is Bluesfest Toronto at Exhibition Place in Toronto. Jimmie Vaughan and Lyle Lovett are the big names on July 15 while on the 16th one of the performers to look out for is Bettye LaVette who stood for 31 years, although with live remotes from ballrooms. If you're reading this article early enough in July, there's still time to catch the tail end of TD Canada Trust Downtown Jazz Festival.

The Elora Festival features Michael Kaeshammer on July 15 and the following evening in Hamilton, he plays in the Brott Music Festival at the Royal Botanical Gardens. That same evening, at the Huntsville Festival of the Arts, Emily-Clair Barlow will be accompanied by an all-star group including Phil Dwyer and Rob Pilch. In Collingwood on July 30, as part of their Music Festival, John Arpin, who is, by the way, one of the greatest ragtime players in the world, will give a solo piano concert.

And the list goes on into the month of August with the Festival of the Sound at Parry Sound where on the afternoon of August 5th a tribute to the music of Duke Ellington and Billy Strayhorn will showcase vocalist Adi Braun, pianist Gene DiNovi and clarinettist James Campbell. There is also the Kincardine Summer Music Festival where between August 2nd and 5th the lineup includes singer Lisa Martinielli, “The Three Horn Monster” with Alex Dean, Mike Malone, and Dave McMurdo, “Interplay” with Lorrie Lofsky and Brian Dickinson and last but not least Renee Rosnes.

Meanwhile, of course, there is the ongoing club scene in Toronto, scaled back a little bit after the Festival fever, but still offering its usual interesting array of jazz in all styles. If I may be allowed to blow my own horn a little bit, or at least toot my own horn, the Echoes Of Swing Band will be at the Montreal Bistro on July 12.

My thanks to Mark Miller for having taken the trouble to do such wonderful research in the writing of Such Melodious Racket. If you are interested in the story of jazz in this country I suggest you buy this book - and then go out and listen to some live jazz.
In the Listings
Jazz for all ages at last!

Happy Pals New Orleans Jazz
by Sophia Perelman

People often wonder if jazz is, perhaps, a dying art form. After all, if you attend any of the clubs, while there is always a handful of university types, the majority of those coming out to live music often seem to be of an older demographic.

What often goes unrecognized is that, for the past 4 years, many youth with an interest in jazz have been left out in the cold—often quite literally. Under old city of Toronto by-laws, any person who entered a venue where smoking was permitted had to be over the age of 19—and this applied to many (although not all) venues in Toronto.

It was incredibly frustrating for many students—especially those who, having graduated under the new 4-year Ontario high school curriculum were entering post-secondary institutions at a younger age. Many would not turn 19 until well after the end of their first year of college or university.

(Kudos to the Top O’ the Senator—among other venues—for providing accessible jazz to people of all ages for the past 4 years.)

Now, under the new city-wide smoking ban, most venues are allowing people of all ages in—and while cover charges still apply, it is an opportunity that students are already taking full advantage of. Most clubs reserve the right to refuse admittance, but

CONTINUES ON PAGE 46

BAND STAND
by Merlin Williams

Summer equals park concerts for community bands. These bands can be lots of fun or a total drag depending on the audience that attends. It’s simply not very much fun to play your heart out to an audience that’s smaller than the band. The bands listed in this month’s column should do well, since they’re doing their best to let people know where and when they’re performing.

As I sit to write this piece, I’ve received concert schedules from only five bands in the GTA. Last September, I listed over forty bands. What’s wrong with this picture? Why don’t community bands take advantage of free listings and publicity? I’ve been writing Bandstand for nearly five years now, and I still run across community bands who are unaware of The WholeNote, let alone this column, even though this magazine is available for free in their area.

I will be putting together the annual listing of bands for the September issue of The WholeNote during the month of August. If your band wants to be listed, I really need updated information by the second week of August. Send it to me at merlinw@allstream.net. If you’re not online, phone me at 416-803-0275. If you have something you want to mail me, contact me and I’ll give you my mailing address.

What I need in order to list your band is: The Name of the group, Conductor’s name, a Contact person with a phone number/email address, the band’s website address (if applicable), the rehearsal day, time and location and a list of players that are especially desired by the band.

The Thornhill Community Band is performing July 1 & August 2 at the McMichael Gallery. The performance is free with your gallery admission fee. The Band is also playing free concerts at Mel Lastman Square on July 27 at 7:30 p.m. and at the Unionville Bandstand, Sept. 5 at 4:00 p.m.

The Etobicoke Community Concert Band under conductor John Edward Liddle is playing two free concerts at the Applewood Homestead on the West Mall, July 7 & 28. Concert time is 7:00 p.m.

The City of Brampton Concert Band is playing a free concert at Gage Park in Brampton on July 8 at 7:00 p.m. This is a chance to hear the band in top form before they head to Schladming, Austria for the Mid-Europe Band Festival in July.

The North York Concert Band is performing at Mel Lastman Square on July 15 & 29. Both concerts are free, and start at 7:30 p.m.

The Northdale Concert Band is performing two free concerts this summer. The first is at the Oshawa Civic Bandshell on Aug. 4 and starts at 7:30. The second is at the Couchiching Beach Park Aquatheatre in Orillia on Aug. 15, 7:00 p.m.

I hope you have a great summer, whether you’re sitting in the chairs on the bandstand, or whether you’re soaking up the sounds from the comfort of your lawn chair.

Merlin Williams is a woodwind performer (sax, clarinet, flute and bassoon) and private teacher in Toronto. He is active in theatre music, classical and jazz, as well as (of course) community bands. He can be reached at 416-803-0275, or merlinw@allstream.net.

Vocal Freedom!

Speech-level Singing Technique
Easy, natural singing. Discover more range, flexibility and strength. All styles and ages.
Individually tailored lessons.

Denise Williams
Singer, actor
AKCT
RCM Examiner

Introducing group singing classes, technique, repertoire, ensemble, solo, masterclass, beginners to advanced, all music styles.

416.588.5845

BAND STAND
by Merlin Williams

Summer equals park concerts for community bands. These can be lots of fun or a total drag depending on the audience that attends. It's simply not very much fun to play your heart out to an audience that's smaller than the band. The bands listed in this month's column should do well, since they're doing their best to let people know where and when they're performing.

As I sit to write this piece, I've received concert schedules from only five bands in the GTA. Last September, I listed over forty bands. What's wrong with this picture? Why don't community bands take advantage of free listings and publicity? I've been writing Bandstand for nearly five years now, and I still run across community bands who are unaware of The WholeNote, let alone this column, even though this magazine is available for free in their area.

I will be putting together the annual listing of bands for the September issue of The WholeNote during the month of August. If your band wants to be listed, I really need updated information by the second week of August. Send it to me at merlinw@allstream.net. If you're not online, phone me at 416-803-0275. If you have something you want to mail me, contact me and I'll give you my mailing address.

What I need in order to list your band is: The Name of the group, Conductor's name, a Contact person with a phone number/email address, the band's website address (if applicable), the rehearsal day, time and location and a list of players that are especially desired by the band.

The Thornhill Community Band is performing July 1 and August 2 at the McMichael Gallery. The performance is free with your gallery admission fee. The Band is also playing free concerts at Mel Lastman Square on July 27 at 7:30 p.m. and at the Unionville Bandstand, Sept. 5 at 4:00 p.m.

The Etobicoke Community Concert Band under conductor John Edward Liddle is playing two free concerts at the Applewood Homestead on the West Mall, July 7 & 28. Concert time is 7:00 p.m.

The City of Brampton Concert Band is playing a free concert at Gage Park in Brampton on July 8 at 7:00 p.m. This is a chance to hear the band in top form before they head to Schladming, Austria for the Mid-Europe Band Festival in July.

The North York Concert Band is performing at Mel Lastman Square on July 15 & 29. Both concerts are free, and start at 7:30 p.m.

The Northdale Concert Band is performing two free concerts this summer. The first is at the Oshawa Civic Bandshell on Aug. 4 and starts at 7:30. The second is at the Couchiching Beach Park Aquatheatre in Orillia on Aug. 15, 7:00 p.m.

I hope you have a great summer, whether you're sitting in the chairs on the bandstand, or whether you're soaking up the sounds from the comfort of your lawn chair.

Merlin Williams is a woodwind performer (sax, clarinet, flute and bassoon) and private teacher in Toronto. He is active in theatre music, classical and jazz, as well as (of course) community bands. He can be reached at 416-803-0275, or merlinw@allstream.net.

Vocal Freedom!

Speech-level Singing Technique
Easy, natural singing. Discover more range, flexibility and strength. All styles and ages.
Individually tailored lessons.

Denise Williams
Singer, actor
AKCT
RCM Examiner

Introducing group singing classes, technique, repertoire, ensemble, solo, masterclass, beginners to advanced, all music styles.

416.588.5845
ON OPERA
by Christopher Holle

On May 19 the nominees for the Dora Awards were announced and will be revealed on June 28, while we are at press. As last year, opera has its own division, and even if the categories within the division are still not as extensive as they should be, we should be grateful that, like London's Olivier Awards, the Dora recognize opera at all.

Kenneth Jones writing in the New York-based Playbill On-Line on May 28 says "Unlike many other awards for theatre in other cities, the Dora recognize a range of performing arts, artists and production budgets in the categories of Independent Theatre, General Theatre, Dance, Opera and Theatre for Young Audiences." May the trend continue!

Four operas produced by the COC received nominations for Outstanding Production—Die Walküre, Peter Grimes, Rigoletto and Turandot. Opera Atelier was nominated for Persephone. Nominated for Outstanding Performance were Laura Claycomb (Rigoletto), Adrienne Pieczonka and Clifton Forbis (Walküre), Serena Farnocchia (Turandot) and Monica Whitcher (Opera Atelier's Figaro).

Given that a greater number of operas is produced in Toronto each season than the number of musicals, I find it odd that musicals should be accorded separate awards for Direction, Musical Direction, Set Design, Costume Design, Lighting Design, Outstanding Performance by a Female in a Principal Role and Outstanding Performance by a Male in a Principal Role, while opera must be content with only two categories. That being said, were I doing the nominating, I would have replaced Peter Grimes in the category for Outstanding Production. Despite marvellous singing the physical production was unattractive and Tim Albery's non-naturalistic direction was distracting. A far better candidate would be the COC's exciting Tosca.

I would also split the category for Outstanding Performance four ways, into Principal and Featured Role, Male and Female.

For Outstanding Performance by a Female in a Principal Role, I would nominate Laura Claycomb as Gilda in Rigoletto, Adrienne Pieczonka as Sieglinde in Die Walküre, Kriestina Szabol as Iphigenie en Tauride (OA), Laura Whalen as Rosalinda in "Die Fledermaus" (Toronto Operaetta Theatre) and Monica Whitcher as Métépe in Perséphone (OA).

For Outstanding Performance by a Male in a Principal Role, I would nominate Colin Ainsworth as Pylade in Iphigenie en Tauride, Daniel Belcher as Oreste in Iphigenie en Tauride, Clifton Forbis as Siegmund in Die Walküre, Pavel Hunka in the title role in Falstaff (COC) and Robert Longo as Bunnerbi in The Chocolate Soldier (TNT).

For Outstanding Performance by a Female in a Featured Role, I would nominate Elizabeth Beder as Mascha in The Chocolate Soldier, Jane Henschel as Mistress Quickly and Elena Voznesenskaia as Nunnata in Falstaff, Frédéric Vézina as Ellen in Peter Grimes and Judit Nemeth as Fricka in Die Walküre.

For Outstanding Performance by a Male in a Featured Role, I would nominate Alexander Dobson as Falke in Die Fledermaus, Pavel Hunka as Hunding in Die Walküre, Olivier Luque as both Céphée and Méduse in Perséphone, Ayt Miranda as le Comte in Rigoletto and Alan Opie as Captain Balfour in Peter Grimes.

Grace Notes

Were I to give awards for opera in the 2003-04 season (my editor suggests they be called "Grace Notes") in the full array of categories available for plays and musicals, these would be my choices:

Production: Persephone because all of the complex elements of the production were kept in perfect balance; not fully the case in its nearest contender Die Walküre.

Outstanding Performance: Female: Adrienne Pieczonka, Walküre; Laura Claycomb, Rigoletto; Male: Clifton Forbis, Walküre.

Featured Role: Female: Judit Nemeth, Walküre; Male: Alan Opie, Peter Grimes.

Set Design: Michael Levine, Walküre.

Costumes: Donn Rust-D'Eye, Perseaphone. Lighting: David Finn, Walküre.

Stage Direction: Marshall Pynkoski, Persephone.

Musical Director: Richard Bradshaw for Walküre.

When only mad dogs and Englishmen go out in the moonlit sun, or summer rains pour, it's time to pull out a disk from the ever-expanding catalogue of opera DVD's or hi-tech restorations of historic recordings. Both remain notable exceptions to current recording industry doldrums.

One new DVD stands out among the many fine titles that arrived in my reviewer's inbox during the last six months: Kultur's Glyndebourne Festival performance of Leos Janacek's The Makropulos Case (1926). Andrew Davis conducts the LPO. Video direction by Brian Large is good as it goes.

This extraordinary opera's extraordinary central character is a 337 year-old sexually driven diva whose immortality is derived from an elixir of life perfected by her physician father. Janacek wrote his own libretto, based on a comedy by Karel Capek. Where Capek explored the story's philosophic pros and cons, Janacek probed the emotional state of a woman who had seen and done it all. He would be proud of Anja Silja's performance in the title role.

If you attended the COC's Jenufa, you experienced the brilliance that finally gained fame, at 62, for the Czech composer. Although its 1904 premiere succeeded in Brno, provincial capital of his native Moravia, musical politics blocked its performance at the internationally prestigious Prague National Opera until 1916. International recognition then inspired twelve intensely creative years, right up to his death in 1928.

His first "nature" opera, Kat'a Kabanova, premiered in 1921. Kat'a has a stirring Jeuncover DVD and Kat'a that I'd call solid, both featuring Andrew Davis at Glyndebourne. Derek Bailey is the video director. The Cunning Little Vixen, 1924, is the only opera ever inspired by a comic strip, in this case about a gamekeeper's vain attempts to domesticate a fox. Long before Disney, Janacek knew how to captivate both children and parents. A splendid live performance of Vixen at the Châtelet Théâtre Musical de Paris is available from Image. Sir Charles Mackerras conducts. Thomas Allen and Eva Jenis sing the leading roles. Brian Large is the video director. If there are small children in your life and you want them hooked on opera, get Kent Nagano's animated film adaptation of Vixen for BBC/Naxos.

The circle will hopefully be completed by a DVD of Janacek's final opera, an adaptation of Dostoevsky's grim Memoirs From the House of the Dead. Until then, we have to make do with the outstanding Mackerras/VPO recording for London/Universal.

Janacek re-invented his musical and dramatic stances in each successive opera. Like Debussy, he 'pushed the envelope' radically while sounding knock-kneed and at times, just too much. But all in all, right up to the end.

After his death in 1928, his music relapsed into relative obscurity outside Czechoslovakia for three decades. The German cornerstone of his international reputation disappeared after the Nazi takeover; promoting a Czech pan-Slavic nationalist was out.

Relative to dominant compositional currents in the immediate postwar decades, Janacek's music was unfashionable. Relative to recent trends, as Yale's Martin Bresnick observes, "Janacek is a composer of a whole new, right up to the end."

So here's my proposal for a memorable summer opera project: break open your piggy bank and get all the Janacek COC CDs. If you're in cottage country and want to travel light, hook up a laptop to modestly priced, entry-level audiophile earphones or speakers. For earphones, the choice is between the Grado SR-60, Grado SR-80, or the Grado SR-125. The award-winning SR-60 yields impossibly good sound for such a low price.

For speakers, get made-in-Ontario budget audiophile speakers from Energy, Paradigm or PSB. You can do it better for the price. These small units are dust-tight, and you've achieved quality sound for few dollars. Laptop soundcards are great; don't cable them directly to the amp. The "Hi-Fi Link" from xitel.com bypasses soundcards, then processes and feeds sound into the amp with excellent results. Enjoy.
Music Theatre Spotlight
by Sarah B. Hood

Korean, S. African shows headline in Toronto

It was postponed last year due to SARS, but The Last Empress is now on its way to town in a co-production with Mirvish. The first large-scale musical to tour internationally out of Korea, the show is about the life of legendary Queen Min of the Chosun Dynasty.

"There are many big-budget musicals in Korea, but almost all of them are foreign musicals," says producer HeeHwan Lee. "We are the only one in Korea which draws audience...for the last nine years." The Last Empress is a full sung-through musical with lavish production values, he points out. "The cast itself is about 45. The music is not like Broadway show tunes, but it's not entirely Korean.

The melody is Korean, but the orchestrations are westernized. If you enjoy real singing, this is a must.

"The show is filled with spectacular scenes and dances and singing all the way, but the story is so intense, and very, very emotional so it's not only shake the audience, but also stir the audience - which James Bond never did," Lee quips.

The Last Empress opens August 10 at the Hummingbird Centre. Call 416-872-2262 or visit www.thelastempress.com for more information.

Tales of the Townships

From South Africa comes Umoja (www.umojaatthebox.com), a musical history of that country's rhythm, song and dance, as told by a large and talented cast of young performers. Many of the show's stars come from disadvantaged backgrounds in a country that has suffered gravely from its own political struggles. In fact, the joyous compilation of gospel, jazz, Zulu dance and other forms was partly created to give its performers a chance at a better life.

"The show is vibrant; it's energetic; it's wonderful," says producer Lucy Hamilton of the Umoja Entertainment, who is responsible for securing the show for Toronto. "The one thing that comes across is that the performances are so honest that it feels as though the young people are actually baring their souls."

Umoja runs from August 5 to 22. For tickets, call 416-872-5555 or visit www.ticketmaster.ca.

On the Fringe

The 16th annual Toronto Fringe Festival hits Toronto from June 30 to July 11. Among its 900 shows are musicals like Sleepless, The Musical, from the creators of Top Gun! The Musical. It's about the goings-on at the Hasta La Siesta Sleep Disorder Clinic, where nights are anything but restful. The cast has an impressive collective CV; this one looks like a very good bet. The satirical Waiting for Trudeau, The Return of the King promises rollicking Canadiana like "Oy! Mantsho!" and the "Double Talk Rag" (always popular at election time). The Divine Heretic takes up the Joan of Arc legend, beginning just after her death.

The dynamite cast includes veterans Ellen-Ray Hennessy, Valerie Buhagiar and A. Frank Ruffo. Chandelevira is a clown piece about a diva with a tiara on her head and her heart on her sleeve. The Church of Dad brings a young woman named Mimi back to her hometown to re-examine the tenets of her childhood education. For more information on The 2004 Toronto Fringe Festival call 416-966-1062 or visit www.fringetoronto.com.

Tony Awards

Since June, the results of the 2004 Tony Awards have been stirring up predictions that Toronto will be seeing a production of Avenue Q. The Musical pretty soon. The puppet play about making it in New York (Sesame Street meets Friends) was named Best Musical, and also took home awards for Best Book and Best Original Score. For the record, Stephen Sondheim's a cappella Assassins led the musical field with five awards, including Best Revival. Wicked - already slated to play Toronto as part of the Mirvish lineup next year - won Best Scenic Design and Best Costume Design, as well as the Best Actress nod for Idina Menzel's "Elphaba".

SUMMER GETAWAYS

Dozens of small-town theatre festivals run all summer, and the Association of Summer Theatres Round Ontario (ASTRO) is your one-stop shop for all the details.

ASTRO (416-408-4556, www.summertimeag.ca) offers a great brochure and a searchable online database. Many of the summer's offerings are musicals, but we seem to be light on Canadian content this year. Among the exceptions: Ted Dykstra and Richard Greenblatt's Two Pianos, Four Hands at the Lighthouse Festival Theatre in Port Dover; Dads! The Musical at the Bluewater Summer Playhouse in Kincardine, and a new show called Strictly Country by Layne Coleman and company at the Regent Theatre in Picton. Particularly intriguing is fiddler Anne Lederman's Spirit of the Narrows (July 20 to 23), part of the 30th anniversary celebrations at the Blyth Festival. Elsewhere you'll find Broadway hits, chamber musicals, pastiches and revues galore.

(See our Music Theatre listings, page 44, for dates and times.)

Once again this season, the "Just The Ticket" promotion has packaged theatre getaways at a variety of price levels. For instance, there's the Laugh On Lake Simcoe package, which includes two tickets to a Red Barn Theatre production in Jackson's Point, one night plus breakfast, and dinner at The Briars Resort and Spa and a boat tour or kayak safari for $219 per person. The Classic Plays in a Classic Theatre package includes two tickets to the Port Hope Theatre Festival, one night in a local B&B, cream tea, a discount dinner voucher and a gift package for $199 per person. There are toll-free numbers for each theatre; visit www.justtheticket.ca.

People wishing to come into Toronto should move quickly; they only have until July 4 to take advantage of the "Even More For Even Less" promotion spearheaded by Mirvish Productions. Prized at $149, the first of these new packages includes one ticket to The Producers, Mamma Mia! or Hairspray, one night at a downtown hotel, a restaurant meal and a $20 gift certificate for Roots. The second package includes all but the hotel for $94. Call TicketKing (416-872-1212 or 1-800-461-3333) or visit www.towntoronto.com.

SUMMER OPERA

Lyric Theatre and Research Centre
Guillermo Silva-Marin, General Director

present

SUMMER 2004 WORKSHOP PRODUCTIONS

GUILLERMO SILVA-MARIN
Stage Director

Julius Caesar

George Frideric Handel
in English

JOSÉ HERNÁNDEZ
Music Director

July 28 & 31 at 8 PM
Aug. 4 & 8 at 2 PM

La Vie Parigienne

Jacques Offenbach
in English

JENNIFER TUNG
Music Director

July 31 & Aug. 7
at 2 PM
Aug. 3 & 6 at 8 PM

Ariadne Auf Naxos

Richard Strauss
in German with English narration

RAISA NAHKMANOVICH
Music Director

July 30, Aug. 4 & 7
at 8 PM
Aug. 1 at 2 PM

Robert Gill Theatre

U of T, 214 College Street
(St. George entrance)

Tickets $20
Student & Seniors $15
go on sale Mon. July 5

Box Office:
416-978-7986

Special Series Offer
See all 3 operas for only $40
Students & Seniors $30
Offer ends Mon. July 12 at 5 pm
Call 416-922-2912
Rochester - It's a Breeze, continued from page 15

A Commission Project workshop conducted by John Faddis, director of the Carnegie Hall Jazz Orchestra. His adeptness at gently moving students to exceed themselves equals his vaunted abilities on the trumpet. A painfully shy clarinetist was unable to express her evident musicality. Faddis asked whether her mammy was present, then exclaimed: "Hey mammy, is this girl so bashful at home?" Mammy replied: "I only wish!" Faddis spoke quietly but firmly: "Girl, you have the music in you. To get it out, or do anything in life, you must stand straight and look everyone in the eye. She did, and will remember Faddis' counsel for the rest of her life.

Thanks to seeds planted by Ned Cormann, a jazz musician and charismatic teacher at a Rochester high school, equivalent experiences are spreading. Ex-students who succeeded in business and the professions did not forget Cormann, or jazz. They've mobilized resources for his Commission Project.

My main point is that Rochester as The Project's starting point is not simply an accident of Cormann landing a job in a local school. Rochester has exceptional links between the arts and the community at large. I'd bet that Rochester's top rank among U.S. cities in patents per capita is paralleled by art music per capita. No other metropolitan region of Rochester's size, 1.1 million, comes close. Nor do many larger cities. It's refreshing to visit a place where rock musicians complain about skewing resources towards classical music.

Exceptional community/arts links are part and parcel of exceptional public involvement by Rochester's business elite. Minus a readily assembled network of Rochester movers and shakers to back Cormann's good ideas, his Project would have crumbled on take-off.

George Eastman's generosity set the standard for the Rochester elite. Standard practice among early twentieth century American multi-millionaires was to leave their fortunes for public purposes after they died - a good ticket to be directed upstairs rather than down. Eastman gave away most of his Kodak fortune beforehand, and with a firm sense of purpose. Eastman was what the French term a melomane. He established the Eastman School in 1921 with double goals: creating an eminent international institution in Rochester, and charting new paths for music education. His deep pockets and aesthetic interest supported facilities like a 3,094-seat acoustic and visual jewel of a concert hall. His new conservatory encouraged American composition, helping pierce the monopoly of European repertoire. A young composer, Howard Hanson, became Eastman's director in 1924.

The Hanson Institute for American Music, established when he retired in 1964, reflects his success. Wide public involvement in classical music was also an Eastman goal. A community music school and open-doors concert policy were integral to the new conservatory. He believed music students should experience a broad liberal arts education; the conservatory became the University of Rochester's first professional school, and hosts its own humanities department.

The School recently assumed a vanguard role in training young musicians to navigate the musical marketplace once they have their sheepskin. Eastman would be pleased.

Overlaps between Eastman's faculty and the Rochester Philharmonic Orchestra, plus a chain of satellite chamber ensembles, provide a rich music season. Eastman's community music school and a second community resource, the Rochester School for Music and Dance, plus a good population of amateur choral and instrumental groups builds an enthusiastic core audience. Canadian saxophonist John Nugent can run an impressive jazz festival in this modestly sized city precisely because of the Rochester community's musical enthusiasm.

If you want to enjoy a ferry ride and sample Rochester's song and wine this summer, two events stand out: Eastman's IMPROVest organ concerts on July 20-22; trumpeter Paul Smoker at the Hop Shop on July 12.


Three of the best - and most delightfully readable - books on music from recent years are now out in paperback, and all are absolutely not to be missed: Piano Notes: The World of the Pianist by Charles Rosen (Simon & Schuster), Svatoslav Richter: Notebooks and Conversations (Princeton), edited by the great documentary film-maker Bruno Monsaingeon, who has worked extensively in Canada, and Paradoxes: Explorations in Music and Society by Daniel Barenboim and Edward Said (Vantage).

Barenboim, and Rosen are, among so many other things, brilliant pianists, and Richter remains one of the great eccentricities of the piano, unmatched in much of his repertoire. But what stands out in each of these brilliant books is not just the revelations about music-making, but the presentation of music as a way of living - as Barenboim says, as 'a conception of the world'.
Music: Healing the Rift
by Ivan Hewett
Continuum
283 pages, $29.95

"The best thing for classical music," writes Ivan Hewett, "would be to vanish for fifty years, so that it could then be lovingly rediscovered". Fortunately, he also comes up with more useful solutions to the crisis facing classical music today. In fact, this extended essay is as stimulating, insightful, eloquent, intelligent, well-written, probing, sangume and maddening a description of the issues facing classical music as you are likely to find.

Hewett, a British composer, critic, teacher and broadcaster, is an unrepentant traditionalist. He reminds us that music is a transcendent experience, based in reason and democracy, and rooted in a strong tradition of "actualizing the past in the present". Not surprisingly, he puts his faith in modernism, with Boulez as "the conscience as well as the mind of contemporary music".

Intrepidly pugnacious, he takes on cultural theorists, who look for musical meaning in judgment-free social practices. He attacks "chill-out classical, sampled, all the numberless varieties of fusion musics" and targets composers who indulge in "reach-me-down expressivity" and "quickly digestible evocative elements".

Less controversially, he observes that "if people were to embrace singing and playing as part of their lives, they would really discover how to listen."
**Love To Sing?**

Breathe new life into your voice with a unique and sensitive kinesthetic approach to vocal pedagogy.

This is a method which focuses on influencing and improving the co-ordinated process of the vocal muscles. It brings them into equilibrium, thus eliminating muscular interference. Great for Everyone!

- All styles
- All Levels
- Beginners
- Children welcome
- Excellent for public speakers, actors, etc.

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

---

**CLAIM YOUR VOICE**

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

Sue Crowe Connolly
Hamilton Studio
905-544-1302
Toronto Studio
416-523-1154

“Gift Certificates Available”

Vocal Coach
prepare for auditions...
expand repertoire...

Rick Maltse

Teaches all aspects of becoming a musician.
Pros and amateurs can both gain from his coaching, performing, directing & composing experience... theatre, classical and jazz.

416-535-3993

---

**SongBird Studios**

(416)706-7112

A comprehensive program encouraging adults and children to appreciate their musical gifts.

reasonable rates

conservatory grades

r&b/pop musical theatre audition preparation

---

**Notes from the TMA**

by Brian Blain

This issue marks the beginning of a new column in WholeNote submitted by the Toronto Musicians’ Association. The TMA represents over 3000 professional musicians in the GTA many of whom appear in the pages of this magazine as they go about their professional lives. We thought that our readers might like to hear some of the inside information about their musical activities, and important milestones that might not otherwise come to the public’s attention.

TMA President Rosemary Galway says, “Our Board is very pleased to have the opportunity to contribute to this informative magazine, which we know is read with great interest not only by audiences, but also by our members. This magazine is now the premier means of keeping the monthly musical calendar to hand for most of us, and is full of interesting and useful information.”

About the TMA

For those of you who are unaware of what the TMA is about, a short introduction: our local is part of a parent organization called the American Federation of Musicians of the U.S. and Canada, sometimes called the Musicians Union. Our head office is in New York, and we have an elected Vice President for Canada, Bob Herriot (trumpet, and a former president of the TMA) whose offices are located in Don Mills. Our office is not far from his, at Don Mills and Eglington. Local 149 (Toronto) is one of the largest locals in North America in terms of member numbers. Musical activities rank us near the top also, particularly in the area of theatre. Toronto is a musical entertainment destination for many Canadian and U.S. audiences. We have a Board of Directors composed of working musicians, and an Executive and office staff who look after our daily affairs. Our purpose is to support the professional musical activities of our members and we handle concerns ranging from small private events to Toronto Symphony Orchestra contracts. The local offers benefits to its members ranging from pension access to instrument insurance, legal advice, and much more. You can reach us at 416-421-1020, or view our website at http://www.torontomusicians.org

Career Self Management Resource Centre

If you are a musician, professional or otherwise, you will want to look at our new Career Self Management Resource Centre at http://www.torontomusicians.org. We wanted to create an online resource where musicians could find answers to questions about the music business. Whether it’s where to find funding for your next project, or tips on how to get your CD into your local record shop, it’s all here.

Thousands of musicians have already accessed the extraordinary number of resources available at this site. To check it out go to the website and click on “Career Self Management Resource Centre”. Last month we introduced this fantastic resource to hundreds more at the Toronto Musicians’ Association’s “Back to Basics Panel Discussion.” A presentation of experiences, inside tips and survival tactics that will help you protect your music career. Featuring amongst others, copyright and entertainment lawyer Craig Parks, Dan Kershaw of SOCAN, Joe Wood of RDR Music Group (manufacturer, promoter), and LA producer Joe Chiccarelli, this informative panel, presented at the NXNE music festival, helped kick off our introduction to the resource centre, and we invite you to look at the information available to members and non members. Our thanks to Cultural Career Councils of Ontario and Human Resources Canada for their partnership in this project.

TMA Instrument Bank

As part of our ongoing outreach project to young musicians, the TMA has made contact with a sampling of music teachers working in the education system to gather ideas on what might be lacking in their situations, and to ask what could enhance their programs. The responses have been all over the spectrum except for one consistent cry for instruments. There is a great shortage of all kinds of instruments and those in existence are very poor repair. There apparently is no money for either purchases or repairs.

For sure this is one small area where we might be able to help. There must be some instruments around gathering dust which the owners could donate or lend to some kid discovering music for the first time. We will accept almost anything that can be hit, bowed, or blown!

Please contact:

(member bassist) Corky Davis, at corkie.davis@sympatico.ca to donate, or if you would like to support this program in any other way.

---

**Confident Performance and Audition Coaching**

Don't leave your best playing in the practice room!

Learn proven techniques to help reduce performance anxiety.

Perform with greater focus, confidence, musicality and ease in any situation.

Convenient, private and friendly consultations for vocalists and instrumentalists.

MARK TETREAULT
Phone 416-617-4926 or email: ezauditions@aol.com

---

**Achieve Technical Ease and Vocal Beauty with Janet Catherine Dea**

B.A. (Yale) M.Mus. (McGill)

Over 15 years teaching experience
Active professional singer with major opera companies and symphony orchestras

Call now: 416-429-4502
www.janetcatherinedea.com
MUSIC EDUCATION

Tools of the trade

"The best teacher is a good instrument"
(attributed to Davitt Moroney, harpsichordist)

by Masha Bull

The desire to make music seizes people of all ages and experience. Finding the right teacher is one important first step, acquiring the instrument is another. This is equally true for musicians broadening their skills, for beginning or returning adults, and for parents with musical children. Ideally, the child’s own desire launches this quest.

In compiling this article, I talked to people who sell and rent instruments, and it became clear that people ask them many of the same important questions. The three most frequent: Should I rent or buy? How much is this going to cost? How long are we looking at? The best answer to these (and others) is often “It depends.” Read on.

A good dealer takes time to ask you questions - who the instrument is for and what their prior experience is, usually proceeding from there to helpful questions about what you hoped to spend. If they don’t, go somewhere else.

“There has to be a relationship of trust between the customer and the associate. You have to feel good about that person.” (Rosa Remenyi, Remenyi House of Music)

How will I choose a dealer?

By how they relate to you. A good dealer is knowledgeable and interested in sharing what they know. Ask! They should be able to explain in plain English.

“Service is important. Can you come back if you’re not happy - if you don’t like the sound? Can you come back to trade up?” (Andrew Burton, The Sound Post)

“Most of my referrals are by word of mouth. I’ve been doing this for 25 years.” (Gary Armstrong, Gary Armstrong Woodwinds)

Reputation matters. Ask other people who they deal with, why, and how long the shop has been around. A reputable shop will not give you bad advice or an unsuitable instrument because they want your business. Do they repair instruments, in a workshop on their premises? If not, your problems will not be their problems.

“A reputable store carries only finest top quality instruments even at the student level, because if we rent them, we get them back. We save by the fact that they’re good.” (Rex Harknett, Harknett Musical Services)

Good people in the business will evaluate or repair an instrument which you have bought or are thinking of buying elsewhere, if their workshop has the time. The old instrument from the attic or barn sale, may not be a rare jewel, but you never know. Be VERY cautious about buying anything sight unseen, particularly over the Internet.

Rent or buy?

This decision is almost entirely economic. Rent money, once spent, is gone for good. But if renting is the only affordable option, it is infinitely better than going without music.

Buying an instrument for someone who may have only a passing interest might prove to be more costly than renting until you are certain of the commitment. Young people sometimes progress very quickly; if you purchase an instrument which they soon outgrow, will you be willing to replace it with a better one in a timely manner?

Child string players generally learn on smaller instruments (1/4, 1/2 and 3/4 sizes) and it’s difficult to know how quickly they will outgrow one size and need another. An ongoing rental arrangement with a good dealer will accommodate this. Before you buy a small instrument, know your dealer’s trade-up price policy.

Resale

With some exceptions, brass and wind instruments do not generally appreciate in value. Woodwinds (other than plastic student models) deteriorate faster. The more...
PHILIP L. DAVIS
Luthier
jammed with J.J. Schreiber; Frankfurt, West Germany
A Fine Selection of Small and Full Sized Instruments and Bows • Expert Repairs

Hi That person who wanted cello lessons got in touch - thanks for the lead. He's going to call when he gets an instrument.

Geo. Heinl Strings
Renting or renting to buy a used stringed instrument often gets you an instrument with a lovely warm sound. Brand-new instruments can take time to start sounding really nice (just like new string players).

How important is it to begin with a good instrument?
“A child needs a good tool. If the child cannot enjoy the instrument it will deter them from playing. If the teacher has to spend half the lesson tuning and retuning, trying to fix problems, then everyone will be frustrated. And the money for the lesson - you don’t get that back” (Rosa Remenyi) “Students should not battle with a bad instrument” (Dawn Lyons, Clavers Barorequés)

The sooner you upgrade, the less risk there is of a lesser instrument holding a good student back” (Peter Fudge, Cosmo Schroder)

“The instrument should be appropriate to the level of the player. A pro instrument for a beginning 12-year-old might not be appreciated. And there’s some value to having the next level to aspire to. “(Gary Armstrong, Gary Armstrong Woodwinds)”

“You need to be happy with it in terms of how it sounds and plays - trying one to the next. It’s very subjective - there’s no right or wrong in this regard - whatever sounds good to someone won’t necessarily sound good to someone else.” (Andreas Salewski, Geo.Heintz & Co.)

What if I have no experience?
“Like to get the teacher involved... If someone comes in looking for an instrument who does not yet have a teacher I might suggest that they get a teacher first.” (Andreas Salewski)

Most dealers have approvals or try-outs, if you’re buying. Some will allow you to take out more than one instrument. At the very least you will be able to try the instrument for a week. So let your teacher or another dealer look at it. If you rent an instrument and your teacher is unhappy with it, a good dealer will try to solve the problem.

A shop that sells and rents stringed instruments for children should have the expertise to help you choose the right size, but bring the child. Often the sales associates are string players and/or teachers who will play the instruments for you so you can get excited about how they really sound?

How will I know the price is fair?
Ask around. The trade is competitive. Be sure you are not comparing apples and oranges - you can’t compare factory made pianos and handmade pianos. If you’re comparing school-year rentals, find out if the summer costs extra.

What about repair/maintenance?
Ask. If they do nothing, don’t buy. If you’re renting, find out what they include. Ask about ordinary wear and tear, and mechanical problems. Expect to pay for disposable items like reeds or strings. Bows need to be re-haired yearly, depending on use.

Do instruments have warranties?
Only new ones.

And if I buy from an individual?
Unless it’s a yard-sale “steal” insist on an expert opinion, before buying.

What are the timeframes? Is there a better price for a longer rental?
How long should I rent for, initially? Rent long enough to be assured of commitment and interest. Usually this is not less than six months, not more than a year. Few shops rent for one month at a time: most have a minimum of 2-3 months. Some places do not rent for less than one year. (Obviously this doesn’t apply to music store rentals of gear for the week-end garage band gig. (Most rentals require a credit card and photo ID.)

What’s “rent-to-buy”?
Many dealers offer this option: a portion (generally upwards of 50%) of money paid in rent is applied to instrument purchase. You might get as much as 100% of your first year’s rent applied to your purchase. Some dealers restrict the amount of the offer - you might be asked to commit to purchasing after one year. Some make no restriction and will allow you to accumulate credits indefinitely, provided you intend to buy the instrument you are renting. Some offer you a choice of the same, or a new instrument of the same or greater value. Others apply your rental credits to any instrument of the same type. Be sure you get these details when you rent.

Do I need insurance?
Yes. Some rentals include insurance. Household insurance often covers instruments up to a specific amount, with a deductible. Insurance should cover loss, theft (requires a police report), and accidental but not malicious damage.

When is it time to buy?
There’s no magic moment. Money has a lot to do with it. If you’ve already paid out a half of the instrument’s value in rent, and still want to keep playing it, then it’s probably time to cash in your rent to buy credits, as soon as you can afford to. Ask yourself how often the instrument is being played. Draw
a distinction between “practising” and “playing.” People who love their music do not only practise. They play, beyond duty, for pleasure. Re-evaluate for suitability. If you are going to buy, be sure you are getting enough instrument. Even if you think you are in love with it, you should play the field a little, just to be sure.

Did You Know...
- You can get your bow re-haired in colour...
- You could rent a good used piano for as little as $75.00 per month until you know you want to buy - or you could experience a harpsichord in your home starting at $150 per month.

“Desire is the best catalyst for success in learning an instrument. The best chance for success is with an instrument that you like... Beyond that, much depends on the teacher, the student’s connection with the teacher, and the emphasis on the musical experience at home. This includes making the time to take in concerts - exposing your child to as much music as possible, which enhances their enjoyment of what they are learning and helps them to keep at it.” (Peter Fudge, Cosmo Music)

The writer would like to thank the following for their generous gifts of time and expertise: Gary Armstrong (Gary Armstrong Woodwinds Ltd.), Andrew Burton (The Sound Post), Peter Fudge (Cosmo Music), Bethany-Haughton (Philip L. Davis, Luthier), Rex Harknett (Harknett Musical Services), Dawn Lyons (Claviers Baroques), Rota Remenyi and Michael Remenyi (Remenyi House of Music), Andrew Salewski (Geo. Heinl & Co.)

September’s WholeNote looks at questions relating to choosing music schools and teachers. Stay tuned.

Where the Music Begins.

Long & McQuade is all about choice when it comes to picking your instrument:
- Rent, rent-to-own or in-store financing
- A wide selection of brass, woodwind and stringed instruments
- Student and step-up models

And friendly and knowledgeable staff to help you make the right decisions.

Harknett Musical Services

Instruments & Accessories
Sales • Rentals • Lease to Own
100% of First Year’s Rent
Applied Towards Purchase Price!

Largest Selection of Music for:
*Band • Orchestra • Jazz
*Instrumental Solos & Ensembles
*Recorder Methods • Elementary & Choral
*Pop Piano/Vocal/Guitar • Classical Piano

* Available at the Markham location only

Harknett Musical Services

Markham Location
(905) 477-1141
2650 John St, unit 15
Markham

Mid-Town Location
(416) 423-9494
943 Eglinton Ave East
Toronto

www.harknettmusic.com • info@harknettmusic.com
Welcome to WholeNote's
LIVE LISTINGS

READERS PLEASE NOTE:
Presenters’ plans change; and we occasionally make mistakes!
Please always use the phone numbers provided to call ahead.

For Concerts Further Afield (outside the GTA) see page 42.
For Music Theatre and Opera Listings see page 44.
For Jazz listings see page 45. And for Festivals see page 47.

Thursday July 01

Friday July 02
- 12:00 noon: Toronto Downtown Jazz Festival. Lunchtime Series: The TJB Jam. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West. 416-970-9000. Free.
- 6:00: Toronto Downtown Jazz Festival. Humber College Faculty Ensemble. Youth Stage, Nathan Phillips Square, 100 Queen St. West. 416-970-8000. Free.
- 8:00: Toronto Downtown Jazz Festival. Rita and Strings. Jean-Luc Ponty, Al Di meola, Stanley Clarke, Alan Caron, performers. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West. 416-970-8000. Free.

Saturday July 03
- 11:00: Harbourfront Centre, Beach O dom. Electro-acoustic collective. CIBC Stage, 235 Queens Quay West. 416-873-4000. Free.

Sunday July 04
- 8:00: Toronto Downtown Jazz Festival. Girl Actors Date, saxophone & bass clarinet. Youth Stage, Nathan Phillips Square, 100 Queen St. West. 416-970-8000. Free.
- 8:00: Harbourfront Centre, David Murray & the Groove Masters. Jazz sounds of David Murray, Africa & the Caribbean. CIBC Stage, 235 Queens Quay West. 416-973-4000. Free.
- 8:30: Hugh's Room. The Strawbs. See July 2.

Monday July 05

Tuesday July 06
- 8:00: Harbourfront Centre. Yosovu N'dour and the Super Etoile de Dakar. CIBC Stage, 235 Queens Quay West 416-973-4000. $25(advanced), $30(doors).

Wednesday July 07
- 8:00: Colin Ainsworth, tenor & Rachel Cieland-Ainsworth, soprano. Love is in the Air: Concert about the joys and pains of love. Trinity-St. Paul's Church, 437 Bloor St. West. 905-989-1837. Suggested donation.
- 10:00: Small World Music, Global Cafè: Los Abajo, Mexican, blind of ska, reggae & cumbia. Stone Distillery, Distillery Historic District, 55 Mill St. 416-972-1212. $20.

Thursday July 08
- 7:00: City of Brampton Concert Band. 120 Years Young. Gage Park, Main & Wellington Sts., Brampton. 905-451-6368. Free.

FREE CONCERTS
at St. James' Cathedral corner King & Church Streets

JULY SUNDAYS @ 4

4 CHRISTINA DE SOUZA. organ Freelance recitalist, Bazel, Switzerland

11 ANDREW SCANLON, organ Assist. organist and choirmaster, St. Paul's Cathedral, Buffalo

18 JERALD TAYLOR, organ Freelance recitalist, Vancouver

25 MICHAEL BLOSSF. Organist and Director of Music, St. James' Cath.

AUGUST SUNDAYS @ 4

1 BRENT FIFIELD. Organist and Director of Music, Christ Church Cathedral, Hamilton

8 JAMES MOONEY-DUTTON Freelance organ recitalist, London England

15 THOMAS FITCHES, organ Director of Music, Church of St. Clement, Epsom

22 TRACY MONTGOMERY, soprano with MICHAEL BLOSS, piano

29 WILLIAM MADDOCK, organ Director of Music, Warwick Park Baptist Church, Toronto

416-364-7865
stjamescathedral.on.ca

WWW.WHOLENOTE.COM July 1 - Sept 7 2004
Music Mondays
All concerts start at 2:15 p.m.
and take place at Church of the Holy Trinity.
(19 Trinity Square beside Eaton Centre)
$5 suggested donation

July 5  Ron Allen, Gurpreet Chana & Rob Pitch
Bamboo Flutes, Tabla & Guitar

July 12 Riverdale Ensemble Piano Trio

July 19 Jennifer Noble & Kevin Nelson Vocalist & Piano

July 26 Martin van de Ven & Brian Katz
Guitar Piano and Clarinet

Aug. 2 Nella Lam, Pattie Kelly, Cecilia Richards, Luke
Armson, Jerry Bosna & Sue Crowe Connolly
Voices & Piano

Aug. 9 William Westcott Piano

Aug. 16 Autorickshaw Indo-jazz infusion group

Aug. 23 MJ Wass, Marsha Goold, Karla Ferguson,
Pattie Kelly & Sue Crowe Connolly
Voices & Piano

Aug. 30 Jim Dolmage Fiddler

Sept. 6 Zelda Turner with Morning Star River
Soprano & Ensemble

For more info contact 598-4521 x 222

torontoarts council
An arm of the City of Toronto
**Monday July 16**

- **6:00: Harbourfront Centre.** *Ritmo y Color.* Yasuyuki Tabata, CIBC Stage, 235 Queens Quay West. 416-973-4000.

- **6:00: Julia Hambleton, clarinet; Donna Orchard, soprano; Ellen Meyer, pana.* *Poppies in July.* *Poppies in July.* *Poppies in July.* 

- **8:00: Music Gallery.* *Sloths & Stinks with Eric Cressman & Martin Chad Taylor, drums; Josh Abrams, bass; Matana Roberts, saxophone.* 
  *The George the Maury Church.* 179 Union Ave. 416-248-1080. $10.

- **9:30: Music Centre.** *Ritmo y Color: Los Amigos Invisibles.* 
  *CIBC Stage,* 235 Queens Quay West. 416-973-4000.

**Saturday July 17**

- **12:00 noon: Toronto Parti-Grai.** *Toronto All-Star Band.* *Toronto Main Stage.* 
  Distillery District, 55 Mill St. 416-663-2152.

- **3:30: Harbourfront Centre.** *Ritmo y Color.* *Muscado Rumba Antes.* 
  *Toronto Star Stage.* 235 Queens Quay West. 416-973-4000.

- **8:00: Chinese Artists Society of Toronto.* *Rei bin Chen, piano.* 
  *Recital.* 235 Queens Quay West. 416-973-4000.

- **8:00: Hummingbird Centre.* *Patton, Clark.* 
  *Artwork.* 1 Front St. East. 416-882-3322. $10.

- **8:00: Toronto Symphony Orchestra.* *Altamura.* 
  *Symphony Under the Stars.* 235 Queens Quay West. 416-973-4000.

- **8:00: Hummingbird Centre.* *Performing Arts.* 
  *David Rudders & Friends.* The Rhythm River, David Rudders, soca, angry. 
  235 Queens Quay West. 416-973-4000.

- **9:00: Hummingbird Centre.* *Colour: Plona Linn.* 
  *CIBC Stage,* 235 Queens Quay West. 416-973-4000.

- **9:00: Hummingbird Centre.* *Colour.* 
  *Performing Arts.* 235 Queens Quay West. 416-973-4000.

**Sunday July 18**

- **12:00 noon: Toronto Parti-Grai.* 
  *Toronto All-Star Band.* *Smoke House Stage.* 
  Distillery District, 55 Mill St. 416-663-2152.

- **1:30: Harbourfront Centre.* 
  *Ritmo y Color.* *New Cuban Domination.* 
  Lakeside Terrace, 235 Queens Quay West. 416-973-4000.

- **2:00: Scarborough Civic Centre.** *Summer Concert.* 
  *Day Concert.* 235 Queens Quay West. 416-973-4000.

- **4:00: Toronto Music Garden.* *Summer Music in the Garden.* 
  *West meets (Middle) East.* 
  Works by the early Italian Baroque and the Arab world; original compositions.

- **9:00: Hummingbird Centre.* *Performing Arts.* 
  *David Rudders & Friends.* The Rhythm River, David Rudders, soca, angry. 
  235 Queens Quay West. 416-973-4000.
Meredith Hall soprano
Bernard Farley guitar
Keiko Yoden piano

Acclaimed husband and wife duo join with Japanese pianist Keiko Yoden in “SURE ON THIS SHINING NIGHT”
Japanese Art songs, German lieder, Newfoundland folk songs! and more!

July 29, 2004, 8 p.m.
Heliconian Hall
35 Hazelton Avenue
Tickets at the door:
$15.00/$10.00 students
416-362-9250

July 1 - Sept 7 2004
WWW.THEWHOLENOTE.COM
MUSICAL FESTIVALS 

Friday, Aug. 17


- 08:00: Sunday Morning Concert. St. Luke's Church, 1372 Elgin St., 519-662-4983. Free.

Saturday, Aug. 18


- 08:00: Sunday Morning Concert. St. Luke's Church, 1372 Elgin St., 519-662-4983. Free.


- 10:00: Sunday Morning Concert. St. Luke's Church, 1372 Elgin St., 519-662-4983. Free.


- 17:00: Artistic Garden Cooperative. Palm Air Saloon Concerts: Katie Kehoe & Friends. Free.


Music and old - for Recorder Quartet Thursday, July 15 at 7:30 pm.

Friday July 18
- 8:00: Kitchener/Waterloo Chamber Music Society. The di colores (Gay Takahashi, clarinet); Fevai Gallobelich, viola; Jimmy Brown, piano. Music by Mozart, Francaix, Schumann, Bruckner. KCWMS Music Room, 57 Young St. West, Waterloo. 519-886-1873. $20, $15 (Senior, $10). Saturday July 19

Saturday July 20
- 11:00am: Shaw Festival. Sunday Coffee Concert. Performances for members of the Music Department. Lobby, Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake. 1-800-511-7428. Free.

Monday July 19

Tuesday July 20
- 2:00: Blyth Festival. Spirit of the Narrows. By Anne Lederman. Old style fighting jamboree & a tour of Canada's folk music traditions. Gil Garrett, director; Capucaine Dan & other performers. Blyth Memorial Hall. 882-5984. $20 -$29.50. For complete run see music theatre listings.

Thursday July 21
- 2:00 & 8:00: Lighthouse Festival Theatre. Two Planets, Four Hands by Ted Dyck & Richard Greenblatt, 147 Main St., Port Dover. 519-883-2221. Free. 8:00, $12(youth). For complete run see music theatre listings.

Monday August 07

Thursday August 26
- 8:00: Stirling Festival Theatre. From classical to jazz. Thursday, August 26.

Sunday August 28
Monday August 23


- 7:30: Stratford Festival. Theatrical Highlights. For complete run see music theatre listings.

Thursday August 19

- 6:00: Bluewater Summer Playhouse. \textit{DAGIS The Musical}. By Robert More; music by Tom Doyle. 707 Queen Street, Kincardine. 888-386-5722. $22(even), $20(stud), $15(child). For complete run see music theatre listings.

Saturday August 22

- 3:00: Novalis Hall, 	extit{Hilton Durham}. Roberto DeCorci, bassist; Smir D’Onofrio, vocals. 7894 4th Ave., Augus. 705-527-1900. $20.

Monday August 30

- 7:00: Stratford Festival. Night Music. By Tom Jones; music theatre. For complete run see music theatre listings.

Tuesday August 24

- 2:00: Drayton Festival Theatre. Moments to Remember — A Wander Down Memory Lane. Starring The Mantini Sisters; music arranged & adapted by Howard Cable. 33 Wellington St. South, Drayton. 888-449-4463. $27(preview), $20(even), group rates. For complete run see music theatre listings.

- 7:00: Hamilton Place. Daniel D’onnell in Concert. Easy listening, rock & pop standards, country western hits & traditional Irish ballads. 1 Summers Lane, Hamilton. 905-527-7896. $14, $9, $6, $5.


- 8:00: Bluewater Summer Playhouse. \textit{DAGIS The Musical}. By Robert More; music by Tom Doyle. 707 Queen Street, Kincardine. 888-386-5722. $22(even), $20(stud), $15(child). For complete run see music theatre listings.
Jazz Concert Quick Picks: GTA

Thursday July 01
12:00 noon: TD Jazz, Lunchtime Series 0286: TD Jazz, Groove and Gratitude
6:00: Mal Lastname Square. Lighthouse & Bradley and the Bouncers
8:00: TD Jazz, New Day, New Poetic

Friday July 02
12:00 noon: TD Jazz, Lunchtime Series
6:00: TD Jazz, Mundy Faculty Ensemble
8:00: TD Jazz, Ride of Strangers
11:00: Harbourfront Centre, Norse Keya String Quaret

Saturday July 03
2:00 TD Jazz, Lunchtime Series
6:00 TD Jazz, Carla Acosta Dato, Saxophone & Bass Clarinet
8:00: Harbourfront Centre, David Murray and the Composer's Orchestra.
6:00: Harbourfront Centre, Vasyf Papadopoulos
8:00: TD Jazz, Organ Summit

Wednesday July 07
7:30: Artists' Garden Cooperative, Peace Air Salons Concert: Mark Sigan

Thursday August 05
7:30: TD Jazz, Lunchtime Series: Dappy Theory
6:00: TD Jazz, York Faculty Ensemble
6:30: Harbourfront Centre, Vasyf Papadopoulos
8:00: TD Jazz, Organ Summit

Monday August 16
12:15: Music Mondays, artist:techne

Thursday August 19
12:00 noon: Nathan Phillips Square. Tasty Thursday: Starlight Orchestra vs. Swing Rosie.

Friday August 20
8:00: Markham Jazz Festival, Gala Opening Concert

Saturday August 21
6:30: Yamaha Canada Music. Special Gala Concert

Sunday August 22
7:30: Mal Lastname Square, Sunday Sommerde: Toronto MegaCity Swing Band.
JAZZ FOR ALL AGES AT LAST! continued from page 29
those policies have been in effect anyway — applying to people of any age.

As someone who has found venues to take children as young as 9 or 12, I can vouch that even the very young can and do fall in love with this music, as long as they are given the opportunity. Now, in addition to the festivals and concert halls, there is a whole other resource open to those who want to listen.

I just wish it could have been sooner.

I was not even going to try to get into a bar at the age of 16 — so I listened to The Freeway Dixieland Septet (The Rex, July 25th) from outside a door for two hours (popping inside only long enough to drop something into the tip jar — I kid you not!) And as an aspiring vocalist, I remember sneaking a listen, in awe, to Jackie Richardson, who’s appearing with the Canada Pops Jazz Band at the Montreal Bistro (July 19). So this summer, when you go out to hear the great music in Toronto’s clubs, take a young person with you — and help to foster a love for jazz in another generation, keeping the music alive for years to come.
SEPT
RBG Royal Botanical Gardens; Venues:
BROTT

25 12:00 noon to 6:00: Halfig Maneousse, contemporary jazz; Great Unions of the Revolution, Bill King’s Saturday, Nina Fish, Ron Ayla, sax; Blythe Smith, blues instrumentalist (July 22-24, 7:00 pm-11:00 pm: Streetfest performances on street corners, balconies & rooftops on Queen Street East between Woodbine and Bloor Ave.)

BLUESFEST Toronto
Exhibition Place, Toronto
416 870-8000, www.torontobluesfest.com
www.beachesjazz.com
July 19-28, 7:00 pm-11:00 pm: 8 concerts in Centre Court, free admission; over 30 international blues acts;
July 22, 7:00 pm: John Mayohn; July 23, 8:00 pm: Michael Kaeshammer, jazz piano.

COLLINGWOOD Music Festival
New Life Beethoven in Christ Church, 28 Tracey Lane and Hurontario Street, Collingwood
1-888-283-1712, 519 896-4941
info@collingwoodmusicfestival.com
www.collingwoodmusicfestival.com

SUMMER FESTIVALS: JULY 1 TO JULY 15

BEACHES International Jazz Festival
Mainstage performances: Alex Christie Bandshell at Kiwi Gardens, Queen Street East
418-410-8800, www.beachessjazz.com
July: 24 12:00 noon to 6:00: William Carn Quinet; Roxanne Polvin, blues vocalist; guitar; Jack soul; Nicholas Brimch, calypsonian; Kit Ramser, West Coast blues
5 12:00 noon to 6:00: Halfig Maneousse, contemporary jazz; Great Unions of the Revolution, Bill King’s Saturday, Nina Fish, Ron Ayla, sax; Blythe Smith, blues instrumentalist (July 22-24, 7:00 pm-11:00 pm: Streetfest performances on street corners, balconies & rooftops on Queen Street East between Woodbine and Bloor Ave.)
Festival de LANAUDIERE
Julyete, Quebec and country side
601-541-4343
festival@lanaudiere.org, www.lanaudiere.org

August 1
17 2:00: Sound Advice with Rick Phillips.
15 $15
17 4:00: Carols by the Sea. Works by Monteverdi,
Dallapiccola, Debussy, Ravel & Evans. Tactus Vocal Ensemble; Catherine Robertson, piano.
$23 2:00 SS.
17 8:00: Sertice Rieque, Barbara Livingston, soprano; Anita Kraus, mezzo; Robert Breault,
tenor; Robert Pomakov, baritone; Eleon Festival Singers, Toronto Mendelssohn Choir, Elean Festival Orchestra; Neal Edison, conductor.
$40 2:00 SS.
18 10:00: Festival Exchange. Works by Mozart,
Saint-Saëns, Robertson/Gaut, Beethoven, Poulenc, Colin Fox, narrator; Sacrafine Shurin, flute; James Mason, oboe; James Campbell, clarinet; James Sommerville, horn; James MacKay, Robert Pomakov, bassoon; Valerie Tryon, piano.
$26 2:00 SS.
18 14:00: Andrée Laplante, piano; Schubert.
$26 2:00 SS.
21 17:00: Family Bachman. $30 2:00 SS.
21 8:00: Elora Festival Competition. $20 116.
22 8:00: Choral EVENING. Michael Beis, organ; Elora Festival Singers. Collection. $22 2:00 SS.
22 26:00: Spirit of the West. Debussy, Ravel.
$30.
23 10:00: Festival Exchange. Works by Volans, Evangelista, Dorak, Brazwak. $23 2:00 SS.
23 14:00: Mahanin. Works by Starwitz, Mozart, J.B. Bach, Colin Fox, narrator; Suzanne Shulman, flute; James Mason, oboe; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
23 18:00: Glorious Baroque. Perigee, Stabat Mater; others works. Emily Kirby, soprano; Daniel Taylair, countertenor; Theatre of芜湖. Music. $40. 325. GB.
23 20:00: Each. Colin Ansawb, tenor; Daniel Licht, tenor; Elora Festival Singers; Matthew Larkin, organ; Festival Chamber Players; Noel Edison, conductor. $26 2:00 SS.
24 8:00: Parc Stavinsky, Milhaud, Ravel. Colin Fox, narrator; Kimberly Barber, mezzo; Les Allt, flute; Peter Shocklet, clarinet; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
24 26:00: Choral EVENING. Works by Volans, Evangelista, Dorak, Brazwak. $23 2:00 SS.
24 4:00: Mahanin. Works by Starwitz, Mozart, J.B. Bach, Colin Fox, narrator; Suzanne Shulman, flute; James Mason, oboe; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
24 8:00: Glorious Baroque. Perigee, Stabat Mater; others works. Emily Kirby, soprano; Daniel Taylair, countertenor; Theatre of芜湖. Music. $40. 325. GB.
25 2:00: Each. Colin Ansawb, tenor; Daniel Licht, tenor; Elora Festival Singers; Matthew Larkin, organ; Festival Chamber Players; Noel Edison, conductor. $26 2:00 SS.
25 4:00: Parc Stavinsky, Milhaud, Ravel. Colin Fox, narrator; Kimberly Barber, mezzo; Les Allt, flute; Peter Shocklet, clarinet; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
25 8:00: Choral EVENING. Works by Volans, Evangelista, Dorak, Brazwak. $23 2:00 SS.
25 4:00: Mahanin. Works by Starwitz, Mozart, J.B. Bach, Colin Fox, narrator; Suzanne Shulman, flute; James Mason, oboe; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
25 8:00: Glorious Baroque. Perigee, Stabat Mater; others works. Emily Kirby, soprano; Daniel Taylair, countertenor; Theatre of芜湖. Music. $40. 325. GB.
26 2:00: Each. Colin Ansawb, tenor; Daniel Licht, tenor; Elora Festival Singers; Matthew Larkin, organ; Festival Chamber Players; Noel Edison, conductor. $26 2:00 SS.
26 4:00: Parc Stavinsky, Milhaud, Ravel. Colin Fox, narrator; Kimberly Barber, mezzo; Les Allt, flute; Peter Shocklet, clarinet; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
26 8:00: Choral EVENING. Works by Volans, Evangelista, Dorak, Brazwak. $23 2:00 SS.
26 4:00: Mahanin. Works by Starwitz, Mozart, J.B. Bach, Colin Fox, narrator; Suzanne Shulman, flute; James Mason, oboe; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
26 8:00: Glorious Baroque. Perigee, Stabat Mater; others works. Emily Kirby, soprano; Daniel Taylair, countertenor; Theatre of芜湖. Music. $40. 325. GB.
27 2:00: Each. Colin Ansawb, tenor; Daniel Licht, tenor; Elora Festival Singers; Matthew Larkin, organ; Festival Chamber Players; Noel Edison, conductor. $26 2:00 SS.
27 4:00: Parc Stavinsky, Milhaud, Ravel. Colin Fox, narrator; Kimberly Barber, mezzo; Les Allt, flute; Peter Shocklet, clarinet; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
27 8:00: Choral EVENING. Works by Volans, Evangelista, Dorak, Brazwak. $23 2:00 SS.
27 4:00: Mahanin. Works by Starwitz, Mozart, J.B. Bach, Colin Fox, narrator; Suzanne Shulman, flute; James Mason, oboe; Julie Baumgart, violin; Patrick Jordan, violin; Margaret Clay, cell; Michael Janisich, harpico. $23 2:00 SS.
27 8:00: Glorious Baroque. Perigee, Stabat Mater; others works. Emily Kirby, soprano; Daniel Taylair, countertenor; Theatre of芜湖. Music. $40. 325. GB.
Meale, André Lapham, Richard Rayman, piano. $21-30. CW
29 10:00am: After Hours. Chopin. Nocturnes. Rian de Will, piano. $15. CW
30 12:00noon: Vonmorsunds. Knitker, Warsawski, Mazet, Paganini, Saratshe, Moshé Hammer, violin; Richard Rayman, piano. $18-31. CW
30 4:00pm: Discovery 2: Hazlett, Smith, Lastetaw & Alain Trudel, trombone; Joseph Patriot, accordion; Jacquet, Campbell, clarinet. $12. CW
30 7:30pm: Classics 10: Singing, Brandt, Dvorak, Wnioskowski, Saratshe, James Ehrentreich, violin; Éric Lauzon, piano. $20-43. CW
31 2:00pm: A Family Affair. Trudel: The Perfect Cake, opera for instrumentalists, narrator & rock puppets. Dillot: Aria in the Orchestra. $11.5. CW
31 7:30pm: Jazz Canada Sounds. O4 Osert. $21-30. CW

August:
01 12:30pm: Coffee Talk. CBC’s Adrian Sharan discusses the history of the Canadian Dance Band. FW. $10. CW
01 2:00pm: Elguzou/Strayhorn. Ad Braam, vocalist; Gene DiNovi, piano; James Campbell, clarinet; Alain Trudel, trombone; other performers. $18-25. CW
01 7:30pm: Big Band Concert. Ambassador II performs Miller, Basie, Goodman, Shaw. $21-30. CW
03 6:00pm: Gala Dinner & Concert at Menzies. Hayda, Beethoven. St. Lawrence String Quartet. $150. IM
03 7:00pm: Cruising the Mississippi. Harvey Seigel. Oakland Band. $30. TD
03 10:30am: Coffee Talk. Jeffrey Stokes lectures on Shostakovich, Stalin and the Jewish Questions. Free. SJ
04 12:00noon: Moon sounds. Shostakovich, Golijov. Bermel and St. Lawrence String Quartet. $16-14. SJ
04 7:30pm: Classics 11: Prokofiev, Shostakovich, Mendelssohn. James Campbell, clarinet; Chris Cantanzaro, cell; Luis Dubinsky, piano; Bermel and St. Lawrence String Quartet. $21-30. CW
05 10:00am: Coffee Talk. Jeffrey Stokes. Luisa Dubinsky discusses Music in the Soviet Union. Free. SJ
05 12:00noon: Moon sounds. Schnittke, Shostakovich. Bermel and Lafayette String Quartet. Luis Dubinsky, piano. $16-14. SJ
05 7:30pm: Classics 12: Schnittke, Shostakovich, Beethoven. Bermel and Lafayette String Quartet. Luis Dubinsky, piano; James Campbell, clarinet. $21-30. CW
06 12:00noon: Moon sounds. Shostakovich, Bermel and Lafayette String Quartet. Luis Dubinsky, piano. $16-14. SJ
06 7:30pm: Classics 13: Chopin. Piano Concerto 1 & 2. Janina Falckowska, piano, chamber quartet. $21-35. CW
07 7:30pm: Manhattan Sonatas. Music of Weill, Coward, Kern, Sondheim, Bernstein, Gershwin. Ad Braam, Russell Braun, vocalist; Graham Campbell, guitar; James Campbell, clarinet; other performers. $15-35. CW
08 6:00pm: Classics 14: Mozart, Robertson. Elder Tener Sängers; Lydia Adams, conductor; James Campbell and Lafayette String Quartet; James Campbell, clarinet; Gene DiNovi, piano. $31-40. CW
08 7:00pm: Classical Georgian Bay. Bermel and Lafayette String Quartet. James Campbell, clarinet; Gene DiNovi, piano; Ad Braam, jazz singer, other performers. $20. TD

GRAND RIVER Baroque Festival
Baillie Farm, Twp Rd. 12, Ayr ON 519-273-4599 www.grbf.ca
July:
01 8:00pm: Brandenburg Extravaganza. Bach: Brandenburg Concert 1 to 6. Grand River Baroque Festival Ensemble. $20(adult), $15(st).
02 6:00pm: Incomparable Bach. Bach for Concerto in D. Time travels: BWV 54 & 54. Carolyn Sinclair, soprano; Laura Pudvalov, mezzo; Joseph Schnurr, tenor; Ben Covey, baritone; James Mason, basо; other performers. $20(adult), $15(st).
03 6:00pm: Murder at the Baroque. Music by Stradell, Johnson, Gesualdo, Leclerc, Coopers, Lilly, Mendelssohn, Wall, soprano; Colin Fox, narrator; Linda Meister, Farean James; Mary Katherine Finch, cello & other performers. $20(adult), $15(st).
03 8:00pm: Murder Must Fail. A Soulaflit. Il Primo Omicidio. Kimberly Barber, Meredith Hall, Michele Moroz, Monica Whitcher, David Cohen & other performers. $20(adult), $15(st).
03 11:00pm: The Mystery of Mozart: Bibi, Credin, Resurrection, Acanzcion, Passacaglia. Linda Meister, Farean James, violin; Mary Katherine Finch, cello; Banya Medylki, harp; Terry Molina, lute & theorbo. $15(adult), $10(st).
04 11:00am: Bach's Coffee House. Music by Bach, Handel, Telemann, Vivaldi. Carolyn Sinclair, soprano; James Mason, violin, Julia Bamburg, violin; Margaret Bay, cello; Michael Jans, harpsichord. $25(adult), $15(st).
05 14:00pm: Summer Heat: Emilie-Claire Barlow, jazz vocals; Mike Malone, trumpet; Dave McMurdo, trombone. $15. IM
05 4:00pm: Intaglio: Lonty Lofsky, guitar; Brian Dickinson, piano. GI
05 5:00pm: Rick Fels’ Blues in the Park. Free. VP
05 6:00pm: Free. $20(adult), $15(youth) DGR Grand River Baroque Festival Chorus & Ensemble. Victor Martens, conductor. $25(adult), $15(youth).

HUNTSVILLE Festival of the Arts
800-682-7787, 705-682-7787
Venues:
DGR Delta Grandview Resort, 939 Hwy E. Huntsville, TUC Trinity United Church, 33 Main St. East, Huntsville
July:
03 9:00am: The Bluegrass, klezmer, Latin rhythms. $25, $20 (youth) DGR
04 6:00pm: Jason McCoy, Country, $30, $25 (youth) DGR
07 6:00pm: Lightshow. $30, $25 (youth) DGR
07 6:00pm: Hawkwind. Performance. $35, $25 (youth) DGR
07 7:30pm: Gregorian Trio, Mozart: Piano Trio #2 in F. Harze: Dance of the Dictators from Casezzba, Tchikov: Dnasty Trio, $30, $10(youth). $40(family) TUC
08 11:00am: Naidee Macfarlan. East coast college. $45, $30, $15 (youth) DGR
08 10:00am: Kyocchi Nagaoka Ensemble. Japanese drumming. $25, $20 (youth) DGR
08 10:00pm: Borsos & Blue. Musical comedy duo. $25, $20 (youth) DGR
13 8:00pm: The Three Horn Monster. Alex Dean sax; Mike Malone, trumpet; Dave McMurdo, trombone. $15. IM
16 11:00pm: The Bluegrass, klezmer, Latin rhythms. $25, $20 (youth) DGR
15 9:00am: Borsos & Blue. Musical comedy duo. $25, $20 (youth) DGR
13 8:00pm: The Three Horn Monster. Alex Dean sax; Mike Malone, trumpet; Dave McMurdo, trombone. $15. IM
15 7:30pm: Gregorian Trio, Mozart: Piano Trio #2 in F. Harze: Dance of the Dictators from Casezzba, Tchikov: Dnasty Trio, $30, $10(youth). $40(family) TUC
19 8:00pm: The Bluegrass, klezmer, Latin rhythms. $25, $20 (youth) DGR
23 10:00pm: Borsos & Blue. Musical comedy duo. $25, $20 (youth) DGR
23 8:00pm: The Three Horn Monster. Alex Dean sax; Mike Malone, trumpet; Dave McMurdo, trombone. $15. IM
26 8:00pm: The Bluegrass, klezmer, Latin rhythms. $25, $20 (youth) DGR
26 10:00pm: Borsos & Blue. Musical comedy duo. $25, $20 (youth) DGR
29 8:00pm: The Three Horn Monster. Alex Dean sax; Mike Malone, trumpet; Dave McMurdo, trombone. $15. IM
31 8:00pm: Intaglio: Lonty Lofsky, guitar; Brian Dickinson, piano. GI
4 5:00pm: Rick Fels’ Blues in the Park. Free. VP
6 6:00pm: Free. $20(adult), $15(youth) DGR Grand River Baroque Festival Chorus & Ensemble. Victor Martens, conductor. $25(adult), $15(youth).
2004 UPTOWN Jazz Festival
Main Stage & Pool Side Stage events:
- Mel Lastman Square, 5100 Yonge Street 416-335-0490
Free admission.
July:
02:30 - 10:00 pm: Opening Ceremonies; Harry Murg; Eddie Bulle staging Main Stage.
03:20 - 09:00 pm: Daniel Johnson; Pool Side Stage.
03:15 pm - 10:00 pm: Kevin Brown Trio.
11:00 am - 06:00 pm: Henry Murg; Eddie Bulle staging Main Stage.

ANNOUNCEMENTS, LECTURES/SYMPOSIUM,
MASTER CLASSES, WORKSHOPS, ETCETERA

WESTBEND Jazz Festvival
The Barrie northwet of Campbellford on Country Road 33
705-653-5058; 1-877-883-5777
westbenj@east.vsn.com; www.westbenj.com
$30 (cushion); $25 ( folding chair), $15 (fold)  Please call to book.
July:
03 & 04: Mozart, Peer of the Flute Quartet in C. Piano quartet in E flat. Leslie Newman, piano; Maria Bléard, violin; Kori Tomi, viola; Wenina Zeleksa, cello; Brian Finlay, piano. $30 (cushion), $25 ( folding chair), $15 (fold)  Please call to book.
06:700 - 10:00 pm: Teatro del Music: The Magic of Flamenco; Juana Bueno & Devin Clare. Leslie Fagan, soprano; Brian Finlay, piano. $30 (cushion), $25 ( folding chair), $15 (fold)  Please call to book.
11 & 12: The Duke & Aiva. C Schumann: Piano Trio is selected songs; Backyard: Archdale Trio. Duane Piano Trio: Mark Fevers; John Uwe Thomas, piano; Colleen Gowan, bass; Edward Frank; Natascha; Brian Finlay, piano.
17:00 am - 12:00 pm: Botanic & Plon: The Winter Walk. Russell Braun, soprano; Carolyn Muldo, piano; introduced by Brian Finlay.

TORONTO International Chamber Music Festival
Studio Theatre, Toronto Centre for the Arts, 5040 Yonge Street 416-873-5096
Tickets: $23 each concert.
July:
02:00 pm; Fairfax for a Festival. Celebratory evening of music to open the Second Annual Toronto International Chamber Music Festival. Anagnosc & Kinter, piano duo; JohnFinning, baritone; Penderecki String Quartet; Lenard Whiting, tenor; Coulreal Quartet.
03:30 - 05:00 pm: A Musical Goulash. Mary Komis, William Schoppoff, piano; Alan Gilling, cello; Festival Vocal Quartet & other performers.
05:30 - 07:00 pm: Jazz in the Chamber. Without Words JazGil; Ciska Kudak & Edward Frank; vocalists.
05:30 - 08:00 pm: International Evening with Luba Gog; Luba Gog; Beata Boyd, flute; Richard Whiting, tenor; Nino Scott; Scott, contralto & other performers.

BROOKLYN, 2004 UPTOWN Jazz Festival
Main Stage & Pool Side Stage events:
- Mel Lastman Square, 5100 Yonge Street 416-335-0490
Free admission.
July:
02:30 - 10:00 pm: Opening Ceremonies; Harry Murg; Eddie Bulle staging Main Stage.
03:20 - 09:00 pm: Daniel Johnson; Pool Side Stage.
03:15 pm - 10:00 pm: Kevin Brown Trio.
11:00 am - 06:00 pm: Henry Murg; Eddie Bulle staging Main Stage.
UNCLASSIFIED ADVERTISING

**EARLY MUSIC DUO**

**SEPT**

**Stnng Master Class.** 1:00 to 3:00 pm. To register please contact the school at 687-833-5777.

**July 14, 15, 16 10am-4pm** Westben Arts Festival Theatre. Cello masterclasses with cellists Thomas Wegbe & Paul Widder. The Barn, 3 km northeast of Campbellford ON on County Rd. 20. 705-653-5508, 877-833-5777.

**July 22** 2:00 & 7:00 pm Chamber Music Festival. The Art of Singing. Workshops with Elaine Hoeffler and Bill King, Camrose Court, Royal Ontario Museum, 100 Queen’s Park. 416-410-8909, www.beachjazz.com. Free.


**August 7 & 9 7:00 pm** Sound Travels. Compositions Workshop. Led by Karim Amin. Charles Street Volley, 69 Bowlard Ave. 416-819-7213. Registration $36.

**August 10 7:00 pm** RCM Community School. The Music of Argentina. Workshop featuring Mariana. Maclean Concert Hall, 273 Brook St. West, 416-406-2824 x321 $10.

**August 13 Ontario Liturgical Conference.** Summer School for Liturgical Musicians. Practice, hymns, and spiritual workshops. July 13–19, making music to the Lord. Exploring the various forms of music used in liturgical celebrations; developing music-making skills to more effectively lead our communities in prayerful song and celebration. For organists, guitarists, instrumentalists, choir directors, cantors, choir members. Redeemer University College, Ancaster. For registration: 905-628-7888.


**All the King’s Voices.** The Singing Workshop. Tony is a winner. His work has been a big hit at the Festival. July 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. The Stone House, The Historic Distillery District, 55 Queen St., and the Toronto Ward of the Toronto Ward of the Toronto. July 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. 905-528-7988.

**STEINWAY (Upright) Piano and Tuner/Technician Complete Pianos Care Service.** Affiliated with The Royal Conservatory of Music piano service. Registered with O.C.P. Serving Toronto and GTA areas. Call: 416-993-6332.

**SIMONE Tucci Piano Tuner/Technician Complete Pianos Care Service.** Affiliated with The Royal Conservatory of Music piano service. Registered with O.C.P. Serving Toronto and GTA areas. Call: 416-993-6332.

**SIOPEL TUCCI PIANO TUNER/TECHNICIAN** – Complete Piano Care Service. Affiliated with The Royal Conservatory of Music piano service. Registered with O.C.P. Serving Toronto and GTA areas. Call: 416-993-6332.

**STEWART B. Math. CMA.**

**TLC for musicians by a musician**

Endurance • Breath

Poster • Muscle Release

Dr. Katarina Bulat, Chiropractor

Clinic: Back in Motion 1370 Danforth Ave., Tel: 416-461-1906

Private Practice: 18 Vandale Cres. Tel: 416-752-8673

**ACCOMPANIST AVAILABLE**

Fifteen years experience

- vocalists
- choirs
- classical, pop and Broadway

**Alessa Sutton**

**B.A., A.R.C.T.**

(416) 221-7614

charmeinfinch@hotmail.com

The Koffler School of Music announces the creation of the Koffler Centre Chamber Music Society conducted by Jacques Kreislerworth. An informal evening of music will be held Wed. September 8. Rehearsals Monday evenings beginning November 8 at the Koffler Centre. For auditions and performance information please call 416-363-1800.

**MUSIC FOR ALL OCCASIONS!** Small ensemble, string band, big band, cocktail hour, dinner music, concerts, shows; classical, contemporary, Dixieland, Traditional and Smooth Jazz! G.I.S., Musical Productions 905-276-3957.

**OBIE TEACHER WANTED!** OBIE - Scarborough. Must be qualified to teach intermediate students. Accessible. She will need to teach before or after school hours. Please call for telephone interview (416)708-7110.
crew on the way to the Festival of Flanders to record the ensemble got stuck in roadblocks created by protesting truck drivers and missed the show. Undaunted by the missed opportunity, the quartet decided to remount the concert for an invited audience in Mullem. The results were so satisfactory that they decided to record the whole Schostakovich cycle in this fashion. To my ears, after initial listenings over the past week, the Rubio has come up with a near perfect solution: a recording-quality venue ensuring exceptional sound, and an attentive and well-behaved audience spurring the players on to their best performances with none (or few) of the annoyances often included in live recordings. Of course such a major body of work, especially considering the depth of emotion Shostakovich evokes, demands much more than a cursory listen, but my feelings for well under $100, taxes included!

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

David Olds
Editor, DISCoveries

Ruth Watson Henderson - Sing all ye Joyful
Elmer Iseler Singers; Lydia Adams
CBC Records MVCD 1167

The Elmer Iseler Singers’ CD is devoted entirely to Ruth Watson Henderson, an internationally beloved, hardworking and prolific Canadian composer. Of her over eighty choral compositions thus far, thirteen of the best are included on this disc. The title track, Sing all ye joyful, is a spirited chorus, the text taken from the elves’ song in Tolkien’s The Hobbit. The inclusion of this piece pays tribute to the dedication Ms. Henderson, (who has served many years as accompanist for The Toronto Children’s Chorus),

We buy your classical LP collection
(classical, such as Beethoven, Mozart, Stockhausen)

We travel anywhere for good collections
The Passing of the Year
University of Alberta Madrigal Singers
Arktos 200477

The University of Alberta Madrigal Singers began, as their name suggests, as a 12-voice early music ensemble. When the choir’s ranks swelled to their current membership of forty-four, they expanded their range of repertoire to include many periods and styles. Their newest recording, “The Passing of the Year”, is named for one of the more modern compositions on the disc, by Jonathan Dove, who weaves his eight-part textures around a variety of lyrics on seasonal themes by poets Thomas Nash, George Peele, William Blake, Alfred Lord Tennyson and Emily Dickinson. Another double-choir setting, Hail Gladdening Light, by Charles Wood features a meditative middle section framed by actively textured beginning and endings. Another deeply textured work is Felix Mendelssohn’s Ave Maria, beginning with solo tenor, moving to eight-part chorus, with a final section in sixteen-part counterpoint. The choir handles this rather well, and seems at ease with the complex demands of this repertoire. It’s easy to understand why at the recent CBC Competition for Amateur Choirs, they took top honours in the Mixed Choirs (University-based Adult) category and took first prize in the 2004 CBC competition’s College choir division.

Dianna Wells

Live In Concert
Lachan, The Toronto Jewish Chamber Choir
Independent

Created 10 years ago by Cantor Benjamin Maissner, Lachan (which means melody in Hebrew) is dedicated to the performance of Jewish or Jewish-influenced music from a variety of traditions and eras. The 25 member auditioned volunteer choir has performed in Canada, the US and Europe, and represented Canada at “Sounds of Healing”, an international gathering of Jewish choirs in 2000, in Nuremberg, Germany. Their first CD presents spirited renditions of works based mostly on liturgical or biblical texts, by Canadian composers Stiu Irving Glick, Sid Robinovich and Ben Steinberg, Israels Tzvi Avni, Paul Ben-Haim and Yeheskell Braun, Italian Renaissance composer Salomone Rossi, and others. The works, sung a cappella or with accompaniment, are in Hebrew and English, and there is one delightful piece in Yiddish. A highlight is Glick’s four movement Sing Unto the Lord a New Song, with exquisite harp accompaniment by Jacqueline Goring. As the subtitle implies, most of the selections were recorded live, so there is some coughing and other extraneous noise from the audience, and in a couple of instances the sound is a little muddled making the text difficult to discern (it’s hard to say whether the fault is with the music and sheaf joy of singing is what shines in this recording. Visit www.lachan.org to order.

Karen Aches

EARLY MUSIC

Alessandro Scarlatti: Colpa, Pentimento e Grazia
Maria Espada, Lola Casario, Martin Oro
Orchestra Barroca de Sevilla
Eduardo López Banzo, director
Harmonia Mundi HMI 987045.46

Sicilian Alessandro Scarlatti, who lived mostly in Naples and Rome, wrote hundreds of innovative oratorios, cantatas and operas, while his son Domenico, who was born the same year as Handel and Bach and spent much of his career in Spain, is best known for his highly original keyboard sonatas. This oratorio by Alessandro is at first glance somewhat austere. It was written in 1708 for Holy Week. There is no chorus or keyboard continuo, and orchestral passages are kept to a minimum. It really amounts to an extended series of recitatives, arias and ensembles for the three singers. But they carry the emotional weight of the text with such heart-wrenching passion that austerity gives way to sublime beauty.

Spanish conductor Eduardo López Banzo and his outstanding musicians, with their splendid trumpets and stringed instruments from the period, reflect the best elements of baroque performance today. Although they readily achieve vivid dramatic momentum, they spurn hurried tempos, exaggerated accents, excessive ornamentation, and obtrusive continuo in favour of a naturally flowing style.

Soprano María Espada has an uncommon mastery of shading, giving her role as Grazia (Grace) many facets. Mezzo Lola Casario shapes the forceful phrases of Colpa (Sin) with thrilling expressive power. The gorgeous voice of countertenor Martin Oro as Pentimento (Repentance) effectively combines purity with robustness.

The detailed booklet notes judiciously call this work a masterpiece. It was recorded live, with realistic immediacy, at what must have been an enthralling concert.

Pam Margles

Short Run
CD Duplicating
- From 4 to 400 copies
- High quality printing on CD
- Full packaging and graphics available
- Fast, personal service

Zen Records
recording on location mixing editing recitals festivals film broadcast media

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

CanClone Services
www.candone.com 416 620-6933
email: candone@on.albion.com
ders why we need another. Well, there are several good reasons why this one is worth a listen.

Gerard Lesne has likely been France’s best-known male alto for the past two decades, and justifiably so. Whatever he sings, it sounds like it truly matters to him, and his intelligence, sense of drama, and touching expressiveness come shining through. This recording is no exception, and although there are some distinct problems with diction, Lesne is so alive with the meaning of whatever text he happens to be singing - that I don’t care (much). I am delighted that ‘Fine knacks’ sounds so utterly different from ‘It’s a sinner’s sigh’, because it should. Dowland is not always doleful.

The program is well balanced, with several ayres played on four viols and lute, some for voice and lute, some for voice and viols of varying numbers.

The members of Ensemble Orlando Gibbons play with seasoned intelligence and touching beauty, and there is a wonderful quality of collaborative spirit throughout this recording which makes it a very special one.

Alison Melville

CLASSICAL & ROMANTIC

Tribute to an Idol
Cristinel Cigolea, trumpet
Independent

The Idol referred to in this CD’s title is trumpeter Wynton Marsalis. Marsalis’ recording of classic cornet solos with the Eastman Wind Ensemble inspired Cristinel Cigolea to pursue a career as a trumpet soloist. In addition to producing this disc, Cigolea is a solo recitalist and principal trumpet in the Glyndebourne Symphony Orchestra. The CD opens with an ambitious work - the Trumpet Concerto by Alexander Arutunian. The trumpet/piano reduction is performed here, with pianist Natalka Podstawka. The piece is just shy of sixteen minutes in length, and performed without breaks. It’s easy to hear why this work is a favourite of contemporary trumpet soloists. It has a very appealing combination of virtuosic passages with a melodic central movement. It’s also one of the few trumpet concerti with a range of colours that includes muted sections.

The remaining works on the disc are more typical trumpet and piano fare. Two favourite circular breath-control showpieces are here: Paganini’s Moto Perpetuo, and Rimsky-Korsakov’s Flight of the Bumble-

CHANDOS

Chandos World Premiere DVD

Orazio Vecchi - L’Amfiparnaso

This ground-breaking DVD, the combination of a live performance and specially filmed episodes, is a collection of commedia snapshots, with comic narrations by Simon Callow. Directed by West End producer Peter Wilson, it’s available at the cost of just one full-price CD.

I Fagiolini is one of Europe’s most passionate and entertaining solo-voice ensembles, with a core repertoire of Renaissance and contemporary music. Their innovative productions of music theatre works lead the field and they have an enviable following throughout the UK and abroad.

PREMIÈRE CD RECORDINGS

Josef Myslivecek
Symphonies
London Mozart Players
Matthias Bamert

This latest release in Chandos’ Contemporaries of Mozart series features elegant and beautifully orchestrated symphonies never recorded before; indeed, none of them have been performed since the eighteenth century.

César Cui
A Feast in Time of Plague
(Opera in One Act)
Russian State Orchestra
under Valeri Polyansky

Another premiere recording from Chandos presenting the highly tuneful and approachable music of Cui, full of the colour we expect from the Russian romantic tradition.
Mark my words, this CD from the 25-year-old Dutch virtuoso will soon be heavily playlisted on CFM and other stations of that ilk. Janine Jansen has gone from strength to strength, and gives every appearance of becoming an unstoppable force in music. Adding to her already huge list of accomplishments, this young lady is now demonstrating a marvelous attention to the subtlest details, observing the abundant instances of the expressive swelling of the dynamics on individual notes - felicities that are commonly neglected in more mundane performances.

Thanks to the excellent notes by Michael Steinberg I finally understand the ecclesiastical references of the Bavarian devotional text which sets the whole symphony in motion, though for my taste Laura Claycomb’s interpretation of the angelic vocal finale of the work, *The Heavenly Life*, brings a slightly more worldly fervency to this movement. The sound of this live recording is amazing, sonorous and spacious yet without a single intrusion from the audience. I’d wager they were too entranced to move a muscle — as you will be too.

**Daniel Foley**

**Future performance note:** Laura Claycomb is featured as Amenaide in the COC production of Rossini’s *Tancredi* in April 2005.
appear in every territory. With Naxos he has no such worries.

Bruce Surtees

Federico Mompou Complete Piano Works
Brilliant Classics

How did it happen that I’ve spent a lifetime steeped in western classical music without ever before encountering the output of Spain’s Federico Mompou (1893-1987)? I’m even a pianist, like he was. Well, better late acquaintance than never.

Shy Mompou, for his part, waited until he was over eighty to record these dozens of fetching, evocative miniatures which constitute the bulk of his work. It is as if we are invited to leaf through his lifetime gathering of albums of musical snapshots from Barcelona and Paris, his twin cities of residence. Folklike Spanish ballads abound. So do robust yet refined Catalan dances. Mompou’s simple style utilizes much repetition of slender tonal material, to craft his typically short, two-and-three minute pieces. Imagine a lightweight classical cross between Satie, Alec Wilder, and Alan Hovhaness. Plus castanets.

The composer’s keyboard playing is direct and serviceable. Not elegant, though the music itself provides the elegance. Recording quality is fine if you crank up the listening volume enough.

Lengthy critical essays, translated from French and Spanish, seek both to immerse us in Mompou’s esthetic world and analyze the music: between their small print in the booklet and their impressionistic, what-the-heck-does-this-mean prose, good luck should you try to read them.

Peter Kristian Mose

Fractures
Christian Bouchard
Empreintes DIGITALes IMEC 0474

Christian Bouchard moves fluidly between lush spacious environments and agitated, rough, edgy punctuations. By doing so, he makes an alliance with soundscape composition, glitch, and acousmatic art. His choices to distort sounds or to magnify normally discarded recorded artifacts are offset by his imagination for colour and his feeling for the inherent nuances of sounds manipulated from environmental sources. In summary, the worlds of glitch and a filmic acousmatic sense go hand in hand in his sensibilities.

There is not a conscious attempt to construct narrative in his works like in the Gotfrit CD that I reviewed last month. However, images and vestiges of stories do peer out from time to time, products I think more of the inherent associative qualities of environmental sounds than of a conscious attempt to construct the sense of a storyline in his music.

Bouchard’s early works on the CD maintain a compactness and economy that I appreciate more than in his later and more longer-form works. But then again, the use of conceptual structural models in these earlier works, such as the portrait of a soundscape from the point of view of a parking meter, is more appealing to my ears these days than the looser and more meandering structures that are more common in acousmatic art. In closing, Bouchard has a nice edge and grit to his music that I think will appeal to listeners looking for something new.

Darren Copeland

I’m All For You
(Ballad Songbook)
Joe Lovano; Hank Jones;
George Mraz; Paul Motian
Blue Note EMI 72435 91950 2 5

Okay, you shouldn’t ‘judge a book by its cover’, but I had good feelings about tenorman Joe Lovano’s CD even before opening it. What promise: Hank Jones, George Mraz and Paul Motian, and great standards and jazz tunes. And it was all recorded live to two tracks, no headphones.
I'm pleased to say the promise is fulfilled, and I'm all for "I'm All For You". In fact, it's probably the best record Joe has made in several years. (His 'Sinatra' and 'Caruso' tributes were unrewarding to my ears).

If you think the Ballad Songbook subtitle means mushy background music, you're wrong. These masters can be sweet, but like a fine wine, there's some tannic astringency, and the tempos are anything but lethargic. While it's not a working group, the connecting tendrils link these players in many ways.

The title tune is a thinly veiled reminder that pianist Hank Jones was a member of Coleman Hawkins' groups some 60 years ago. Bassist Mraz has long worked in Jones' trio, and played in Hank's brother Thad's band, as did Lovano. (Thad composed The Summary, and its inclusion here may lead others to play it). And Lovano and drummer Motian have made some beautiful music together so their compatibility is a given. (Search out the 'Broadway' series under Motian's name.)

Like Someone In Love is interpreted by Lovano and Jones only, and in that simplicity the tune is revealed as elegantly romantic. And, there's an uncommon trio of tenor, piano and drums on Monk's Mood. I wonder how often Joe played Early Autumn while a member of Woody Herman's band? If it was thousands of times, he has somehow retained its freshness.

In a neat twist, John Coltrane's Countdown, usually treated frantically, is revealed as a wonderful melody when played at half speed.

The Tara Davidson Quartet
Tara Davidson; David Braid; Michael McClenan; Jesse Baird
Independent TDQ 00301

Tara Davidson's debut CD is a most welcome addition to my library of jazz recordings. Davidson not only produces a beautiful and individual tone on both alto and soprano saxophones, but composed all nine of the selections on this disc. The music is definitely post-bop, but is quite melodic and accessible.

Pianist David Braid, bassist Mike McClenan and drummer Jesse Baird round out the quartet, and their contributions make for an exceptionally well-matched group sound. The recorded sound is excellent - this is the first CD I've heard from Bryden Baird's studio, and I'm sure there will be many more before.

I was struck by one thing on this CD - Davidson's soprano sound is unlike any other I've heard before. The third track, Anastasia's Sister is the first tune with her soprano on it, and when she first comes in I could have sworn it was an alto flute. It's a wonderful colour that most saxophonists would be hard pressed to produce, let alone use so effectively.

My other favourite track has to be The Most Difficult Part. It's a straightforward slow bluesy tune. Davidson's alto playing on this track is soulful and swinging - it's a great way to finish off the set.

This is a very strong self-produced debut CD and I highly recommend it.

Merlin Williams

How 'Ya Gonna Keep 'Em Down on the Farm Bev Taft
Independent

Happy birds probably do fly down to the hand of Toronto vocalist Beverly Taft, but in other respects the cartoon-like cover art on her self-produced debut CD is misleading, as it doesn't capture Taft's distinct sense of period style. Firmly placed in a late '40s to early '60s idiom, Taft's sweet snarl is excellently matched to standards like Autumn in New York and the liltying With A Song In My Heart.

However, listening to this recording has something of the quality of drinking a good wine a little before its time. Taft's distinctive rasp and her agile diction are improving with age; good now, but likely to become even finer as time passes. Meanwhile, Taft displays a distinctive vocal style, a light musical touch and a hint of camp, all of which she shows off to particular effect in the extra-fast Little Willie Leaps. Her wit and essential sweetness leap from the speakers with surprising vitality, perhaps most of all in the cheerful comic number (associated with Bing Crosby and apparently suggested by her dad), I'm an Old Cowhand.

5 Alain Caron
Norac 2503

Quebecers seem to be having a long love affair with jazz-fusion. This is no doubt due in part to the huge success of the 80's electric jazz trio, UZEB, which was based out of Montreal. Alain Caron was the bass player with UZEB, and he has recently released "5", a collection of tunes that continue in the jazz-rock-funk tradition: moody, muscular, and modal, with a strong dose of improvisation. All of the songs on the new disc were written and arranged by Caron and he performed producer duty, as well.

While Caron certainly shines with his masterful bass playing (and bass includes 4- and 6-string, fretless, V-bass, fretted and upright) he never dominates, but rather leaves lots of room for his bandmates: Montreal luminaries Jean St.-Jacques on keyboards, Tony Albino on drums and Francois D'Amours on sax. Maxime St.-Pierre makes appearances on trumpet and flugelhorn and Daniel Thouin takes a turn on some things called "drum loops" and "percussion programming". Caron makes good use of the horns, by offsetting the electronics with "real" trumpet and sax lines that are reminiscent, at times, of 70's soul. For fusion fans, "5" supplies the sounds and grooves you crave and, of course, plenty of virtuoso bass playing, too.

Cathy Riches

10 compositions
Trio Derome Guilbeault
Tanguay
AM 121 CD
The Unexpected One
Falaise, Samworth, Tanguay, Van der Schyff
AM 122 CD
Puce a l'oreille
Melanie Auclair
AM 123 CD
Canevas
Ensemble SuperMusique
AM 124 CD

With the hot and hazy weather upon us, here are four recent releases from Ambiances Magnetiques to help you savour that great Canadian pastime called summer.

“10 compositions” from Trio Derome Guilbeault Tanguay is just that: ten compositions by band member Jean Derome dating from 1974 to present. The release finds this “cult Montreal jazz band” in excellent form, proving yet again that when musicians get together to play for fun and continue to do so on a regular basis for a number of years, the music ages like fine wine. The most musically accessible of the four releases reviewed here, there is no doubt that this is clearly a jazz disc with both its compositional and performance roots clearly entrenched in the music of Dave Holland, Ornette Coleman and Thelonius Monk. There is an underlying charm which permeates throughout regardless whether the cut is straight ahead jazz like Michka or the more free qualities of Fluide. Highly recommended.

Melanie Auclair’s “Puce a l’oreille” is an experimental exploration of first-time improvisational interactions between this cellist/vocalist and seven improvisers who have been inspirational for her. In stark contrast to the above-mentioned “10 compositions” release, this “Hi, who are you?” musical approach may lead to a more fulfilling musical experience for the performers than for the listener. The tracks here are successful mainly for the ingenuity of the performers. Auclair especially shows great promise and a mature musical sensibility. Worth checking out.

Ensemble SuperMusique’s “Canevas << + >>” could be described as a free improvisation sampler with some composed works thrown in for good measure. Featuring excerpts from four multi-thematic Montreal concerts which took place from 1998-2004, this is a great CD for both new and frequent listeners of these genres. The group employs some of the best improvisers around with numerous personnel configurations on the improvisational tracks resulting in illuminating creations. Great improvisational ideas abound here! Of note is the feisty Impro2 by Jean Derome and Martin Tetreault - everything I’ve ever hoped for in an improv can be found on this 1:59 minute track. If you are going to listen to just one CD this summer, let it be this one! Great!

Tiina Kiik
Debussy Early Songs

Gillian Keith; Simon Lepper
Deux-Elles DXL 1852

Debussy was a teenager when he wrote the earliest of these much-loved youthful songs. But he already had an extraordinary ear for the sound of the image-laden poetry he favoured. Though his richly chromatic harmonic language was not yet as unfettered as it would later become, the precocious composer was already creating atmospheres suffused with evocative textures.

Soprano Gillian Keith, a Torontonian now living in England, is as captivating on this disc as she has been in recent appearances in Toronto with Opera Atelier and the Toronto Consort. Her precise coloratura soprano shimmers with clarity in the florid high notes, and dazzles with radiant virtuosity in the dramatic leaps. But it is her sensuous lyricism that makes this recording so memorable.

From the playfulness of Pierrot, the declamatory story telling of Fantoches and the dramatic tension of Il dono d'oro to the impassioned intensity of Apparition, she brings out the inflections of jazz, the French musical hall, and the rhythms of Spanish folk music that Debussy loved. Yet throughout she captures the contradictory, yet complimentary, moods of ecstasy and melancholy he invokes.

Pianist Simon Lepper’s sensitivity to Debussy’s harmonic subtleties and cascading rhythms turns the piano keyboard, and especially the pedals, into paintbrushes.

Pamela Margles

Rising Sun

Jens Lindemann
Canadian Staff Band
Marquis 81305

Ever wonder what would happen if you took a virtuoso trumpet soloist, added an excellent brass band, and then throw one of the best big band/jazz drummers in the country into the mix? You can try and imagine it, or you could just buy this CD and find out!

Lindemann’s trumpet graced the Canadian Brass for several years, and the recordings he made with them are among my favourites from their body of work. He has the ability to play with a wonderful classical sound, while still having access to the fiery tone necessary for the showpieces on this CD.

The drummer on this CD is Ted Warren. Warren’s extensive jazz credentials include recordings with the Boss Brass. The great feel on so many of the tracks on this CD starts with the drummer – getting a brass band to play the way it does here just wouldn’t be possible without Ted Warren driving them.

The members of the Canadian Staff Band play superbly. The balance between soloist and ensemble is perfect, and the sonorities are wonderfully round and solid. Check out Concierto de Aranjuez; it’s an arrangement of a movement from Joaquin Rodrigo’s famous work for guitar and orchestra. The version here was popularized in the movie “Brassed Off”. The ensemble sound is absolutely majestic.

This is a great disc, with a very wide range of material. I was knocked out by Rising Sun by Allen Vizzutti. The third movement, Shunkansen: The Bullet Train is a mind-blowing tour de force. Very highly recommended!

Merlin Williams

WholeNote’s 2004-2005 Tenth Anniversary Season

Schedule of Publication Dates and Special Editorial Features

<table>
<thead>
<tr>
<th>Month</th>
<th>Special Feature</th>
<th>Ad Booking</th>
<th>Ad Art</th>
<th>Due on Stands</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>Music Education</td>
<td>Aug 18</td>
<td>Aug 20</td>
<td>Aug 26</td>
</tr>
<tr>
<td>October</td>
<td>Presenter Profiles</td>
<td>Sept 19</td>
<td>Sept 21</td>
<td>Sept 30</td>
</tr>
<tr>
<td>November</td>
<td>New Music</td>
<td>Oct 18</td>
<td>Oct 20</td>
<td>Oct 28</td>
</tr>
<tr>
<td>December</td>
<td>Holiday CDs &amp; DVDs</td>
<td>Nov 17</td>
<td>Nov 19</td>
<td>Nov 25</td>
</tr>
</tbody>
</table>

2005

| February  | Music and Health      | Sat Jan 15 | Tue Jan 18 | Thu Jan 27 |
| March     | Summer Music Ed.      | Tue Feb 15 | Fri Feb 18 | Fri Feb 25 |
| April     | Focus on Opera        | Tue Mar 15 | Fri Mar 18 | Wed Mar 30 |
| May       | Choral Celebration    | Fri Apr 15 | Mon Apr 18 | Thu Apr 28 |
| June      | Summerfest: overview  | Mon May 16 | Wed May 18 | Thu May 26 |
| July/Aug  | Musical Instruments   | Wed Jun 15 | Fri Jun 17 | Wed Jun 29 |

For more information about our Editorial Specials call 416-603-3786
For advertising and/or membership information call 416-323-2232

WWW.THEWHOLENOTE.COM
DECCA

STILL HITTING THOSE HIGH C’S AFTER 75 YEARS
Come celebrate Decca’s 75th Anniversary at L’Atelier Grigorian

20% OFF ALL DECCA TITLES. PLUS RECEIVE A FREE DECCA “L’OPERA” SAMPLER WITH THE PURCHASE OF ANY DECCA DISC.*


Puccini Discoveries Including Luciano Berio's completion of Act III of Puccini's Turandot. Orchestra Sinfonica e Coro di Milano Giuseppe Verdi, Riccardo Chailly

Kiri Te Kanawa: A Portrait. A 2 CD set at the price of 1 CD set of one of the world's most popular opera stars. Includes Puccini's O mio babbino caro & Canteloube's Banero from Chansons d'Auvergne.

THE CLASSIC RECITAL SERIES—THIS NEW MID-PRICED MINI-SERIES IS UNASHAMEDLY NOSTALGIC AND PRESENTS ORIGINAL RECITALS AS THEY WERE FIRST RELEASED. ORIGINAL LP ARTWORK HAS BEEN REPRODUCED ALONG WITH THE ORIGINAL LINER NOTES

CARLO BERGONZI—OPERATIC RECITAL / RÉGINE CRESPIN—ITALIAN OPERATIC ARIAS / HILDE GUDEN—SINGS OPERATIC EVERGREENS / MARYLIN HORNE—RECIPIAL / ROBERT MERRILL—ARIAS

ON SALE AT L’ATELIER GRIGORIAN
All Decca CD’s and DVD’s on sale until August 1, 2004. *One sampler per person. While supplies last.
Celebrating 20 Years of Excellence!

See the Shows You Want to See!

There's no better time to subscribe to our Theatre, Comedy or Family Series or customize your subscription with our flexible CHOOSE-YOUR-OWN® Subscription Options.

Whether you favor the smooth sounds of Jazz, the inspirational Classical Music, the Billboard hits of Pop, side-splitting Comedy or the thrill of a professional Theatre production, our 20th Anniversary Season has it all!

You can SAVE up to 36% off single ticket purchases!* some conditions apply

Can't attend all the shows? Why not SHARE a subscription with a friend! Planning has never been easier. Get ready to turn the page to a year where buying your tickets gives you:

★ MORE Choices ★ MORE Benefits ★ GREAT Savings
★ BEST Available Seating ★ PRIORITY Processing
★ CONVENIENCE and GREAT Memories!

PLUS... a sample of some of our other GREAT ENTERTAINMENT!

If you've misplaced your Free Season Brochure, call 905-305-SHOW (7469)
or Toll Free 1-866-768-8801 (not available in 416/647 area codes) or visit our website: http://theatre.markham.ca

Box Office Summer Hours: June 28 – Sept. 3, 2004: Mon. through Fri. 11:00 a.m. – 4:30 p.m. Markham Theatre, 171 Town Centre Blvd., Markham ON L3R 8G5
La Traviata
VERDI
October 2, 3, 5, 7, 9, 2004 Living Arts Centre
October 14, 16, 21, 23, 2004 Toronto Centre for the Arts

Eugene Onegin
TCHAIKOVSKY
November 13, 14, 16, 18, 20, 2004 Living Arts Centre
November 25, 27, December 2, 4, 2004 Toronto Centre for the Arts

Cavalleria Rusticana/I Pagliacci
MASCAGNI/LEONCAVALLO
February 19, 20, 22, 24, 26, 2005 Living Arts Centre
March 3, 5, 10, 12, 2005 Toronto Centre for the Arts

Madama Butterfly
PUCCINI
April 23, 24, 26, 28, 30, 2005 Living Arts Centre
May 5, 7, 12, 14, 2005 Toronto Centre for the Arts

LIVING ARTS CENTRE
Box Office: 905-306-6000
Administration: 905-306-0060

TORONTO CENTRE FOR THE ARTS
Box Office: 416-872-1111
Administration: 416-322-0456

www.RoyalOperaCanada.com
The Bose® Acoustic Wave® Music System
Top of the line integrated music system. Enjoy rich, room-filling sound that rivals larger, more expensive stereos from an easy to use music system about the size of a briefcase.
Includes CD player, AM/FM digital tuner, and credit card sized remote control. Available in platinum white or graphite grey.

$1399