Early Music

TAFELMUSIK's

Alison Mackay

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Piano man at the symphony
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Pekka Kuusisto, violin
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Thurs. Feb. 10 at 2:00 pm
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Janina Fialkowska, piano
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Anne Sofie has been associated with Deutsche Grammophon and Archiv since 1985. For her 20th anniversary release she returns to the music where it all began - that of the Baroque era.

Music for a While features Otter accompanied by lutist Jakob Lindberg and Jory Vinikour on cembalo; songs by Purcell, Monteverdi, Dowland, Frescobaldi & Caccini.

Magdalena Kožená

Lamento
Musica Antiqua Köln: Reinhard Goebel
Magdalena’s latest release is a stunning collection of rarely heard music by the Bach family. The title track by J.C. Bach is an amazing discovery, while the Cantata by J.S. Bach “Verstümmte Ruh” is a beautiful counterpoint to his son’s music.

Magdalena Kozena has recently been awarded the Artist of the Year from the prestigious British publication Gramophone. Hear why on Lamento!

Emerson String Quartet Felix Mendelssohn: Complete String Quartets/Octet - 4 CD Set
Grammy Award winners, Emerson String Quartet, are famous for presenting the complete string quartet repertoire of Bartók, Beethoven and Shostakovich. Here they follow up with a specially priced 4 cd set of the complete string quartet repertoire of Mendelssohn, a set guaranteed to set new standards for this music.

In addition to the seven quartets the 4th disc, offered as a free bonus to the set, includes Mendelssohn’s Octet (all parts performed by the Emersons!) as well as an enhanced CD-ROM track, Recording the Octet.

Ben Heppner

Richard Wagner: Die Meistersinger von Nürnberg - 2 DVD Set
The MET video production of Richard Wagner’s only comedy, Die Meistersinger von Nürnberg, features the revival of Otto Schenk’s production recorded in December 2001, with an unmatchable ensemble: Ben Heppner - James Morris - Karita Mattila - Thomas Alan - René Pape and the MET chorus and orchestra under the direction of James Levine.

The Finnish soprano Karita Mattila sang Eva when the production was premiered and again in 1995. Ben has been singing the demanding role of Walther since 1990. For all of his Heldentenor credentials, he takes a properly lyrical approach to the Prize Song. As one critic has remarked, his performance had “the grace of Schubert lieder”.

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Fiesta

Sunday, February 13, 2005, 3 p.m.
Jane Mallett Theatre

Shed those winter blues with a remarkable afternoon of red hot music and dance. The Esmeralda Enrique Spanish Dance Company is known as one of Canada's most innovative dance companies, fusing contemporary music and modern dance forms with the essentials of true flamenco. Specially choreographed versions of de Falla's *Ritual Fire Dance* and Gimenez's *Boda de Lius Alonzo* will be presented all under the energetic baton of Michael Reason, Music Director of the Hamilton Philharmonic Orchestra and frequent Hannaford guest.

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Sunday, March 6, 2005 at 8.00 pm
Alex Pauk and Denys Bouliane, conductors
GUEST ARTISTS: Erica Goodman, harp / Colleen Skull, soprano / David Pomeroy, tenor
PROGRAMME:
Alex Pauk
Concerto for Harp and Orchestra
Denys Bouliane
Snow is white but water is black
Alexina Louie
Prologue, Berceuse and The Death of Seigen
(from the opera *The Scarlet Princess*)
```

Thursday, May 26, 2005 at 8.00 pm
Chris Paul Harman
Concerto for Cello and Orchestra
Paul Frehner
Sanctuary, Profanity
Scott Wilson
Four Names of Beauty
Gyula Bánkáv
Accord(ion) Concerto
GUEST SOLOISTS: Shauna Rolston, cello / Joseph Macerollo, accordion
MORE THAN TWO HUNDRED TO ONE!

There's a joke that goes something like this:

Why do ducks have webbed feet? To stamp out rumours.
So why do editors have webbed feet? To stamp out burning ducks.

Like the middle of production last week: "That's my second call today," said a perplexed colleague. "Someone saying there's a rumour going round that WholeNote won't be free after February. You'll have to have a subscription."

Sigh. It's duck stomping time again.

We've always had some subscriptions — roughly one for every two hundred copies available free. Even with a huge number of free distribution points, the mag gets snapped up fast. Some people prefer to pay for the luxury of not having to go and look. But it's two hundred free for every one paid. Always has been, and that's how it's going to stay.

And you can help keep it that way, as explained on page 34.

Speaking of rumours, though, did you hear the one about WholeNote becoming a glamour magazine? Allan Pulker explains, in Quodlibet, on page 16.

DREAM VERSIONS

"Ten times as many copies, ten years from now" was one version of our dream for this magazine as we toasted the first four thousand copies off the press in September 1995. "At a hundred times the cost," we could have added, had we known. But that would certainly have stopped us in our tracks. Dream versions of things need lots of certain kinds of foresight, and merciful blindness elsewhere.

Our Cover Story this month, page 8, is an interview with someone consistently good at turning "dream versions" of things into reality. And with the upcoming Metamorphosis Festival, she's at it again.

CASUALTIES AND SURVIVORS

This month's issue is your lean-and-mean version of the magazine, battling its way back into fighting trim after the holiday's excesses. But we've still found room to float an idea for a new ongoing thread: Music & Health & Music, page 30. Tell us what you think. And a remarkable account of How I Met My Teacher by violinist Erika Raum, page 32, and much more besides. One casualty, not of our February crash diet but of the storm that ripped through upstate New York last week, was Phil Ehrensaft's Opera at Home column. You'll find it on our website when Phil's power is restored!

Welcome back.

David Perlman

Hear our principals shine.

Rennie Regehr will conduct the orchestra in works of J. S. Bach, C. P. E. Bach, Richard Strauss and Mozart.

Saturday, February 26, 8:00 p.m.
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Thursday, February 24 at 8 p.m.

MTO CHAMBER SOCIETY
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Tafelmusik’s Alison Mackay: Making Dreams

by David Perlman

Grabby opener: our cover photo is a fake. Well a composite actually, of two different photographs taken during a recent shoot for Tafelmusik by ubiquitous photographer Cylla von Tiedemann.

One of the two photos we used is the cover’s raucous background, with the whole Tafelmusik gang wielding their instruments in a way that would make the orchestra’s insurers cringe. In that photo, Alison Mackay, main subject of this story, is front and centre, but inconspicuously so, sitting cross-legged and composed, on the floor in front of the harpsichord.

“It would be a dream photo for us if she’d just stand up and take a couple of steps forward” I muttered to my designer.

So he made her do that, by cutting her out of a second much more sedate photograph (where she’s standing at the shoulder of orchestra leader Jeanne Lamon) and pasting her in front of her own, usually more reticent, self.

To these three images — cross-legged on the floor, at Jeanne Lamon’s shoulder, and pasted into the limelight — I now find myself adding a fourth mental picture, from a Tafelmusik performance last Thursday (January 20) in which Alison backlined an ensemble of twelve wind instruments in Mozart’s “Grand Partita.”

From where I sat, she was almost completely obscured from view behind natural horns, bass horns, oboes, bassoons and clarinets. But you could hear her all right, rock steady as required, agile as necessary, her four-string fretted contrabass singing out as if every note was an open string.

“It’s a project that I’ve looked forward to for years” Alison says, “it’s famous as a fun piece for bass players, and a chance to swim in a new kind of water. In early ensembles the most startling colour difference from the sound of modern instruments comes from the winds — more mellow and blending yet lots of character at the same time. I’m not positive, but an ensemble of twelve early winds is a sound we might not have heard in concert here before, and it’s amazing to be part of it.”

Each of these four images tells part of the story of the role Alison Mackay plays in Tafelmusik’s early music scene.

The Alison Mackay seated cross-legged on the floor could be the person that has been part of the early music scene as long as some of us can remember, all the way back to the Birkenstock days of the late sixties and early seventies.

Frank Nakashima, our early music columnist, remembers singing madrigals with her in a group, the Devonshire Singers I think they were called. "It was formed by Garry Crighton, my teacher at West Hill High in 1969” Frank says. “Alison wasn’t at my high school, of course, but she was part of it.” Even before that, Alison was already learning the viola da gamba with Peggie Sampson up at York University and before that, she says, there was Bach. “I had always loved Bach — as a teenager I’d had an LP of Concentus Musicus playing the Brandenburg Concertos on early instruments which I listened to a thousand times. You can imagine how thrilling it was to record the pieces ourselves with the same producer (tonmeister Wolf Erichson) as on the old recording.”

Counter-tenor Crighton went on, with Frank, to be one of the founding members of the Toronto Consort, along with tenor David Walker, baritone David Klausern, and bass Timothy Mc Gee, who was its director until 1978. Frank had already left the group by the time Alison joined, first for the 1975-6 season, and then steadily from 1978 when was her husband-to-be and Metamorphosis Festival co-director David Falls joined the Consort.

“The early eighties saw a lot of international touring with the Toronto Consort,” Alison says, “and then a gradual shift into the world of baroque music as it became too complicated to juggle two groups with two small children. It’s been 25 years now since I’ve been playing in Tafelmusik, and 30 since I first started with the Toronto Consort. I wasn’t Tafelmusik’s first bass but I started probably in 1979. “I know David Falls and I got married December 22 1980, a night because Tafelmusik was off that Phaeton was the lad who crashed the car.

But that’s really the point. It’s not the stories themselves that are the point of the festival but rather the lens through which the stories are filtered. Mackay and Falls have cast their web for collaboration wide, multiculturally, across the disciplines, and way beyond a narrow artistic elite.

That’s very much the Mackay style, carrying the music she believes in as a living force into new contexts and partnerships, confident of its power to magically shape, and be shaped by its particular time and place.

Details of the Metamorphosis Festival can be found on the festival’s website at: www.metamorphosisfestival.ca

And so we return to our cover image: Alison Mackay in the limelight, as director, with David Falls, of the upcoming Metamorphosis Festival, an almost four-month celebration of “transformation in the arts.”

The festival name comes from Ovid’s Metamorphoses, a “mythology primer” that is probably as seminal to western art as the bible is to western morality. “It’s everywhere,” Alison says. “Once you start noticing it, you can’t stop.” And indeed, after we talk, I find myself noticing Ovid everywhere. Not without some alarming permutations, I have to say. “Trust the Midas Touch” would not have won friends in ancient Rome. And Volkswagen’s styling of its new luxury chariot as the Phaeton is more than a bit alarming, given that Phaeton was the lad who convinced dad, Apollo, to lend him the keys, and then proceeded to crash the car.

There was for example her “La Folia” project to celebrate Tafelmusik’s 25th anniversary in 2003/4. The 16-bar La Folia, a simple melody over a bassline, goes back probably close to 500 years and has been used by countless composers over time to create variations, for solo instruments and orchestra.

“We took the opportunity to have our own musicians, and composers we like to work with, come forward with their own Folia variations — twenty five of them” she says. “It was a unique way of celebrating an aspect of our musicians’ creativity that they don’t often get to express. Of course, there was also the work of putting it all together. That’s where it helps to already have a dream version of it in your head.”

The pleasure of exploring the tradition of performers as composers, and the combining of original baroque music with new improvisation is just as clear in the Four Seasons project she curated.

“It started in three public schools” she says, “a three year commitment getting children creating dance to Vivaldi’s Four Seasons. And then it turned into a depiction of ‘the state of the world in 1725’ — the year Vivaldi composed the work. We did a lot of travelling: spring in Beijing, monsoon summer in India, fall in Toron to, Innuit throat singing in winter; weaving in master musicians from entirely different musical streams.”

(There’s a documentary film of this extraordinary project, by Michael Danna, which will air on CBC’s Opening Night, Thursday March 10 and is well worth watching.)

It’s amazing to be part of it.”
The day three Faziolis came to town

Piano man at the symphony

by Jim Tennyson

Have you read Thad Carhart’s book The Piano Shop on the Left Bank? He is an expatriate “American in Paris”, a devoted amateur pianist whose passion is playing, and worshipping pianos and their makers. His book is adoring to all things pianistic, but his chapter on the Fazioli Piano verges on the erotic. As a piano technician I had heard of the work of Paolo Fazioli: an Italian with a degree from the Conservatory Rossini and an engineering degree from the University of Rome, but it was Carhart’s book that made me yearn to play one.

The Fazioli was that rarity of rarities: a new instrument introduced to challenge the best of the best. Now let me say, new pianos come on the market all the time, and the publicity material accompanying each one presents every new clunker as the instrument for which Beethoven would have yearned. But the Fazioli is different. For one thing, there have been only 600 instruments produced in the 16 years of the company’s operation. I mean, Yamaha has that many instruments produced before lunch on Monday. I’m exaggerating of course, but you catch my drift.

The star in Fazioli’s crown, as they term it, their largest concert grand, the model F308, is a whopping 308 cms – that is to say 10 feet 1¼ inches. They are “hand made” meaning there are no mass production techniques used in the factory in Sacile situated 35 km north of Venice. The soundboard is made from Red Spruce harvested in the Italian Alps. Fazioli points out that the rare wood from the Val di Fiemme was used by Antonio Stradivari in certain musical products of his own. And like Stradivari, Fazioli’s goal was sublime sound: “... to develop a piano with an alternative sound profile from existing instruments.”

Speaking as a piano technician, I will admit that I was very curious indeed. Until recently there were none in Toronto. Reports of Fazioli were given to me by artists who had played them and each told me a different tale. Some thought the action (from the German Renner Company, though made to Fazioli’s specifications) was heavy, another felt the tone colour wasn’t quite uniform across the keyboard.... but all were incredibly impressed by the sheer beauty of the sound. Consequently, I was anxious to hear the debut of the Fazioli at the TSO’s recent Mozart Festival. (Also, to be wicked for a moment, to see the artists who would risk the wrath of Steinway to perform in public on a “piano-shaped object” as Steinway likes to term the products of its competitors.)

You see, the piano business is in so many ways a hearty survivor from another era. It’s one of the reasons I adore it, in my role as a tuner, since I am rather an anachronism myself. In my piano world it might as well still be 1906 where the virtuoso Ignace Paderewski caused a furore by defecting from Steinway to the Weber Piano, or 1919 where Rachmaninoff was treated as a god from the musical heavens. Or even 1809 where Muzio Clementi (coincidentally from Rome, like Paolo Fazioli) combined artistic and technical matters by performing, compos ing music for pianoforte and manufacturing them as well.

Steinway is still just as fussy about its artists and providing perks, but they will whisk them away if ones fraternizes with the enemy. A well known concert artist who will remain nameless for obvious reasons, told me recently that they had recently played a Fazioli and adored it, but when I teased about leaving the Steinway fold the artist in question turned wide eyes upon me and said “I just couldn’t!” But the temptation was there, all right.

CONTINUES NEXT PAGE
So here we have the fascination of the Fazioli - an instrument of definite merit, with mysterious and interesting features: a fourth pedal which allows the pianist to produce ethereal pianissimo passages and rippling glissandi; and an extra and unsounded bass string at the bottom of the keyboard. As with all the best instruments, a mystique is forming and this is where it gets interesting, because the best instruments have always carried with them an aura which transcends mere wood, steel and felt, allowing the artist to feel connected to the instrument in an organic way. The mechanism, by whatever occult process, becomes an extension of their innermost selves. The greatest instruments enable their artists, and this in turn amplifies the instrument's aura of mystery and delight.

So in short, the January 13th and 15th concerts in the Toronto Symphony’s Mozart Festival had me quivering in anticipation. Not only would we get to hear the Fazioli concert grand, we would get to hear three of them. Quite a logistical feat in itself: one came from Montreal, one from New York and a third from Italy along with, amazingly enough, Paolo Fazioli himself. Now when I say that the pianos were the concert grands, they were the nine foot models, and not the F308. But the twinge of disappointment at the news of not getting to hear the F308 was certainly cured by the prospect of meeting the F308’s father, Paolo Fazioli himself, thanks to Robert Lowrey the Canadian distributor of the Fazioli. This was like meeting a modern Muzio Clementi. I first saw Mr. Fazioli striding lightly across his hotel lobby. He moves quickly and his mind, I found, works just as fast. He’s a man of medium height with salt and pepper hair who looks like a professor of musicology. He talks like one too, with that captivating European charm which wears its deep sophistication lightly. And in profile he bears a slight resemblance to the photographs of Gustav Mahler. He adores music and musicians and the feeling seems to be very mutual. Angela Hewitt’s utter delight at his appearance was evidence of that. "Cari!!" she squealed when he went back stage for a word before the concert.

Now I may be romanticizing here when I make a correlation between the piano and the maker’s personality but I am going to do just that. Paolo Fazioli is a musician and composer who, as he told me, made his family happy by studying engineering rather than becoming a professional musician, and then made himself happy when he began manufacturing pianos. The result was an amalgamation of technology and art; each levelling the other, so while in each realm alone he is a consummate professional, the combination allows him to maintain overall the passion of an amateur.

And I had to ask about that Red Spruce from the Vale di Fiemme. "Are many piano manufacturers using it?" I asked. "They are now,..." was the reply, imitation being the sincerest form of flattery.

In regards to his pianos and his artists he has, I may say, a paternal attitude to both. He loves those pianos. After Angela Hewitt played, on the 13th, I turned to him and said "Do you feel like your child has made its Toronto debut?" "Yes I really do!" he said. And you could tell that, yes, he really did. He was like a benign stage parent. "Do you like the sound? What do you think of the sound?" I told him I was very impressed.

The piano carried very nicely in Roy Thomson Hall which is sadly not very kind to piano tone in general. And Hewitt performed like a god. She is a lyrical player and the piano certainly helped that...
proach: the spare Mozartian texture sang through the hall. And Fazioli’s pianos certainly can sing.

On Saturday January 15, they had their night of glory. I arrived early, as did Robert Lowey: Paolo Fazioli wasn’t the only stage father on site.

The programming was clever: three overtures; three pianos; three soloists; three concerti: No. 9 (K.271) the Jeunehomme from 1777, played by André Laplante; No. 10 for Two Pianos (K.365), with Angela Hewitt and Louis Lortie; and finally No. 7 the London, for Three Fazioli (K.242) and the three soloists. …

You’ll have to forgive me if what follows is more adoring than critical. When, after all, do we get to see three soloists of the highest rank in performances that were, in short, sublime? Peter Oundjian was dancing with delight by the end of the concert. And the smooching on that stage entre les quatre could serve quite effectively as a review of the whole evening.

Louis Lortie and Angela Hewitt, who has a consummate stage presence, provided a virtually seamless conversation of instruments, particularly in the slow movement of both multi-piano works. They played as with one mind, and the sonority and elegance of their performance was breathtaking. It was a sophisticated, noble and broadly conceived reading. The architecture of the concerti shone through: players often get bogged down by lavishness to not overwhelm the music or, in the three piano work, the orchestra.

At the conclusion there was a standing ovation. And I still think they should have brought Paolo Fazioli on stage but, come to think of it, in a special way perhaps he had been there all evening.

As for the pianos, the bell-like clarity of the upper tenor and lower treble ranges sang (there’s that word again) through the hall. Having listened to piano concerti in RTH where I thought I had inadvertently stuffed cotton in my ears, the experience of a ravishing piano tone filling that vast space gave me goose bumps. Okay, so it’s a piano technician thing, but you understand what I am saying.

At intermission I kept hearing snatches of conversations where the words “Fazioli Piano!” caught my ear. I admit that I’d wondered if three modern concert grands in Mozart would be like driving a Hummer down the shortcut to the roses. But it was remarkable to hear: powerful piano tone that at the same time had the clarity to not overwhelm the music or, in the three piano work, the orchestra.

The “Oundjian sound” is beginning to emerge from that orchestra: precision of attack and an especially rich sonority in the lower strings helped by, but certainly not limited to, Joel Quarrington as principal bass. Oundjian is at his finest as an accompanist - he was a chamber musician, remember, and his support for the soloists was extraordinary.

And Oundjian and his band? May I go on record as stating that they should have brought Paolo Fazioli on stage but, come to think of it, in a special way perhaps he had been there all evening.

Women’s Musical Club of Toronto

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This evening’s concert is a tribute to beloved RCM supporter, friend and Honorary Fellow, the Hon. Mitchell Sharp (1911-2004)

www.rcmusic.ca
This month we welcome back to these pages my colleague from years past at CJRT-FM, former program director Alex Baran, who is now general manager of the Hamilton Philharmonic Orchestra. Alex has taken time out of his busy schedule to give us his take on Ian Bostridge’s fabulous new recording of art songs by Debussy, Fauré and Poulenc. And speaking of the good old days at CJRT, former record librarian Dianne Wells reviews Karl Jenkins’ paean to peace, a contemporary interpretation of the medieval mass *L’Homme Arme*, which will be performed in Toronto and Hamilton this month. On a somewhat related theme, Robert Tomas reviews John Adams’ *On the Transmigration of Souls*, commemorating the tragic events of September 11. And wouldn’t you know it? Robert used to be an integral part of the CJRT team too. It’s starting to seem like a very small world, but I assure you, of the 22 people whose reviews you can find here this month, only two others – Ted O’Reilly and Bruce Surtees – were also my colleagues at the station. So 25% doesn’t really count as nepotism does it? Well maybe it does, but seriously, what a fabulous resource and training ground CJRT was... it would be a shame not to utilize the knowledge base.

My own listening this month has been a little more eclectic than usual, with a number of discs that would normally be found in our “Pot Pourri” section. Harpist Sharlene Wallace recently released her third CD, “Beyond the Waves” (www.sharlenewallace.com). It’s a beautifully produced disc that encompasses a number of genres, combining hints of new age with elements of a wide variety of World musics, not the least of which being her own Celtic roots. Sharlene’s harp provides a solid backing for the rollicking violin of Oliver Schroer. Tom Keenlyside’s soaring soprano saxophone and the melodious cello of Finn Manniche. The harp itself comes to the fore with support from accordionist Joseph Macerollo and a rhythm section featuring George Koller on bass and an extraordinary diversity of percussion from Sal Ferreras. A wealth of Sharlene’s original material is supplemented with compositions by Canadian flutist Craig Noseworthy and South American harpist Alfredo Rolando Ortiz, along with tunes written especially for Sharlene by Loretto Reid and Evelyn Datl. A very enjoyable disc.

Several pages on you will encounter Karen Ages’ review of the first release by Toronto’s most recent addition to the Klezmer scene, Hu Tsa Tsa. A more established group in that same genre, Beyond the Pale, recently released its second CD “Consensus: Live in Concert” (www.beyondthepale.net), just in time for upcoming appearances at Glenn Gould Studio (February 12) and in Barrie at the Fisher Auditorium on February 26. The new disc, which features powerful and entertaining guest vocals from Josh Dolgin (with lively lyrics such as “Oy, I Like She” and “Halevaye, I wish I were a keg of beer...If I ever were a keg of beer, you could quench your thirst with me my dear”) and Yeva Medvedyuk, who joins Dolgin for a duet about a dancing Rabbi. The sparkling performances from band members Milos Popovic (accordion), Eric Stein (mandolin), Martin van de Ven (clarinet), Bogdan Djukic (violin) and Bret Higgins (bass) were captured live at the Al Green Theatre last January. This one is something special!

**EDITOR’S CORNER continues on page 54**
Richard Bradshaw with the Royal Conservatory Orchestra
February 18, 8PM

Clark Terry with the Toronto All Star Big Band
February 19, 2PM

Also coming in February:
Orchestra Toronto - Feb. 20
Nathaniel Dett Chorale - Feb. 23
Foundation Gala Concert - Feb. 27
"Young Stars of the Young Century"

on stage...

Selling Salvatore

January 5, 2005: I’ve been aware of tenor Salvatore Licitra’s recital on January 23 for some months. But today I received official confirmation from Roy Thomson Hall that the tenor plans to make a special trip to our city in advance of his Toronto debut. The plan calls for him to arrive late on January 13, an RTH publicist tells me, explaining that Licitra plans to spend the following day meeting with the local press and members of the Italian community. Toronto’s newspapers, radio and television will all be covering the story – would I like to schedule a few minutes with him? “Yes,” I replied without hesitation, “I would.”

This is a welcome development, as journalists typically have little advance access to the guest performers who visit Toronto. Often, they arrive the day before their appearance and depart immediately afterwards, with no time for interviews while they’re here. But there’s a cloud behind this bright opportunity: concert promoters usually don’t go to the trouble and expense of bringing an artist to town for a special press day unless ticket sales are sluggish. Salvatore, it seems, is not selling. Perhaps Toronto’s opera fans are largely unaware of Licitra’s triumphant 2002 debut at the Metropolitan Opera, or that he’s widely touted as “the next Pavarotti.” Perhaps all that’s needed is a little exposure in the local media to generate some interest.

January 13, 2005: The RTH publicist calls again: “Unfortunately, Salvatore Licitra’s press visit has been cancelled. He’s been unable to fly out of New York because of heavy fog.” She doesn’t sound very happy about this turn of events – and while this is disappointing news for me, it’s worse news for Roy Thomson Hall. Still, I’m told, there’s a chance he will be able to do some interviews when he comes to town for his recital next week.

January 22, 2005: As it turns out, Licitra, now safely arrived in Toronto, has time for only two interviews: one in Italian with CHIN radio, and the other in English for CBC Radio 1. I tune in to the CBC to hear him talk with morning host Andy Barrie, but their chat only lasts a couple of minutes. Roy Thomson Hall’s planned media blitz is looking like a flop.

January 23, 2005: A winter storm has left the streets of Toronto choked with drifting snow – not the sort of weather that’s likely to tempt last minute ticket-buyers (or season ticket-holders for that matter) out of their homes. The evening’s audience gradually trickles into Roy Thomson, and by the time the tenor begins his recital, the hall still looks about one-third empty. Yet the thin crowd warms to his performance, and by the end of the evening he’s called back for four encores.

Is this singer – looking a little stout, and sporting a very operatic goatee – really the next Pavarotti? Sometimes he is. Once he had waded through some ill-chosen Handel and Beethoven selections and turned to Italian opera excerpts, it started to become apparent what all the fuss was about. Licitra has a voice that’s as smooth as silk on the outside and as strong as steel inside. And when he’s doing what he does best, his performances glow with musical and dramatic conviction.

After the performance, the atmosphere in the lobby is festive as Licitra signs autographs for his newly won Toronto fans. But if the staff of Roy Thomson were expecting a sold-out house for the tenor’s recital, they must have been disappointed. Running a concert series is a tricky business, with a million unpredictable factors – such as fog in New York and a snowstorm here – coming into play. But most unpredictable of all, it seems, is the taste of Toronto audiences. “The next Pavarotti” sounds like a safe bet at the box-office. But maybe there are no safe bets.

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

by Allan Pulker

REFLECTIONS ON CULTURE

In a recent conversation, clarinetist and Academy Concert Series artistic director, Nicolai Tarasov, told me about his November trip to St. Petersburg in Russia, performing in a St. Petersburg Philharmonic, to get him a ticket to a concert (of Russian music) by that orchestra. "I would be happy if I could," said his friend, "but it is impossible since the concert sold out months ago - even standing room." When did something like that last happen in Toronto, we wondered.

Then, beginning of last week, the COC announced that they had raised $133 million (three quarters of the way there) for its new opera house - well done!

Later in the week, at the Toronto Symphony Orchestra's annual general meeting, musical director Peter Oundjian observed, a mite ruefully perhaps, that it is easier to raise money for bricks and mortar than for the activities that must continue to go on inside the arts buildings, to give ongoing meaning and significance to the bricks and mortar.

Perhaps the reluctance of patrons of the arts to support the day to day activity of "producing art" is part of what Toronto's poet laureate, Pier Giorgio Di Cicco, had in mind when he said at the Mayor's Roundtable on Arts and Culture early in December: "Toronto has succeeded at just about everything except looking glamorous to itself; and by glamour I mean a city's attraction to its own uniqueness,... the conviction that there is a style of creativity that can only be done here."

"Gee, I guess that makes WholeNote a glamour magazine!" Di Cicco went on to express optimism that this is about to change; certainly there are signs of an increased collective interest in the place of art in life. A four month series of talks on this topic will be presented by Harbourfront Centre the first Thursday of each month, beginning Feb 3 with American musician and activist, Jane Sapp, who is calling her presentation, "Someone Sang for Me: Building Community through Music." Two festivals, the Prokofiev Festival (Feb 3-7) and the Metamorphosis Festival (launching Jan 26) will each in its way also explore this question.

Returning to the Russian connection touched on in Tarasov's remarks, we will get a taste of the Russian commitment to music on February 27, when Show One Productions presents eleven Russian musical prodigies, all protégés of the Vladimir Spivakov International Charity Foundation, along with three Canadian guest artists. Do get out to this concert if you possibly can.

ORCHESTRAL MUSIC

The Swiss flutist, Emmanuel Pahud, at the age of 22 was appointed principal flute of the Berlin Philharmonic Orchestra, which he left in 2000 to pursue a solo career. His contract with EMI makes him the only flutist in the world to have a solo recording contract with a major record label, and he is coming to Toronto to perform the Ibert flute concerto with the TSO on February 3, the same night, alas, as the Jane Sapp lecture and the Prokofiev Festival launch!

Sinfonia Toronto keeps the ball rolling, as it were, Feb 5 with a program entitled Bel Canto Violin, which will include Felix Mendelssohn's beautiful Violin Concerto in d minor, played by Judy Kang. Sinfonia Toronto's second concert of the month, a program for young people on February 26, repeated on March 5 as part of the regular series, will feature guest artist, Italian flutist, Mario Carabotta.

A new string orchestra, the Koffer Chamber Music Society, conducted by TSO concertmaster, Jacques Israelievitch, will perform music by Britten, Dvorak and Bartók in its inaugural concert at 8:00 on Feb 15 at Leah Posluns Theatre. On February 18 the Royal Conservatory Orchestra, conducted by Canadian Opera Company artistic director, Richard Bradshaw, will perform Rachmaninoff's Piano Concerto #3 in d Op.30 with pianist, Jean-Philippe Sylvestre, and Mahler's Symphony #1 in D at the Toronto Centre for the Arts.

Orchestra Toronto, which began in 1954 as the Bennington Heights Community Orchestra, changing its name in 1967 to the East York Symphony Orchestra and in 1998 to its current name, will be celebrating its 50th season with a concert on February 20, followed by a "Homecoming Reception" for all alumni/ae of the ensemble. If you have ever played in, conducted, been a board member or supporter of the East York Orchestra, please call them at 416-467-7142 or e-mail them at otoronto@on.aibn.com about attending this event.

JUST A LITTLE LOOK AT CHAMBER MUSIC

Jacques Israelievitch will give a solo recital, accompanied by pianist Jeffrey Kahane, the conductor of the February 3 TSO concert, on February 6 at Temple Sinai. That afternoon the Chrylark Series presents the Veritas Piano Quartet in a program of music by Mozart, Brahms and Morawetz; and on February 7 the Associates of the Toronto Symphony Orchestra present a program of string quartets. There are solo saxophone recitals by Daniel Rubinoff in Waterloo on February 11 and Paul Brodie in Mississauga on February 12.

February 13 will be a busy day, with a remarkable tribute concert to the late Lorand Fenyves, a vocal recital presented by Off Centre, a recital by mezzo soprano, Eva Bla-hova, Les Amis Chamber Ensemble, performing, among other things, Messiaen's Quartet for the End of Time and a Valentine's Day concert by the energetic new "Ar- trage" Ensemble.

On February 16 the Talisker Players perform music on the theme of the place of humans in the natural world, by contemporary and 20th century composers with guest artists, soprano Tamara Hummel, mezzo, Vilma Indra Vitols and pianist, Peter Longworth.

Violinist and pianist, Tamara Svandiże will give a solo recital Feb 18. Feb 19 the Academy Concert Series will present chamber music by Chopin, while at the same time Moor edale Concerts presents music by Mozart, Chopin, Ravel and Kodály. The U of T Faculty of Music Faculty Artist Series will present violinist, Scott St. John and pianist Lydia Wong in recital on February 25.

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EARLY MUSIC

That’s Amore
In Leopold Mozart’s 1756 Treatise on the Fundamental Principles of Violin Playing, he distinguishes many different kinds of fiddles, the eleventh of which is the Viola d’amore: “a distinctive kind of fiddle, especially charming in the stillness of the evening. Above, it is strung with six gut strings of which the lower three are covered (wired), while below the fingerboard are stretched six steel strings, neither plucked nor bowed but there merely to duplicate and prolong the sound of the upper strings.”

The Rose and the Violet (Sunday Feb 13 at 2:30) is a concert built around the music of Attilio Ariosti (1666-1729) for the viola d’amore, as performed by one of that instrument’s outstanding practitioners, Thomas Georgi. (The title comes from a cantata, for soprano and obligato viola d’amore by Ariosti.)

In this program, the works of Corelli, the most famous violinist-composer of the Baroque era, will be juxtaposed with those of Ariosti, the all-but-unknown champion of the viola d’amore. Thomas Georgi, violin and viola d’amore, Lucas Harris, theorbo and guitar, Joelle Morton, viola da gamba and Michele DeBoer, soprano will represent the towering figure of Corelli with movements from his famous Opus 5 sonatas for violin, in various settings for voice, violin, lute and gamba; and Georgi will present three works of Ariosti, especially composed for the viola d’amore.

This ensemble is currently preparing to record a three-CD set of the complete works of Ariosti, featuring the viola d’amore, for BIS Records: The Cantata (mentioned above), the Collection of Lessons for the Viola d’amore, and the Stockholm Sonatas, all previously unrecorded. In fact, it is believed that the Lessons have never been played in Canada. This February 13 concert is part of the Toronto Early Music Centre’s “Musically Speaking” series and will be recorded for broadcast by CBC Radio. Admission is by donation. For more information about the fascinating viola d’amore, visit the website: www.violadamore.com.

One of the truly unique events of this month is WholeNote’s Salon (February 7) “Old Music/ New Ideas,” in essence, an early music variety show, medieval to baroque, by some of the city’s finest early music specialists including, among others, Sine Nomine Ensemble, L’Intemporel (Mylène Guay & David Sandall), Moresca (Michael Franklin & Jennifer Francisco), and The Ariosti Project (Thomas Georgi, Lucas Harris, Michele de Boer, and Joelle Morton).

The Toronto Consort’s very own recorder virtuoso, Alison Melville, stars in a program of delights (The Flute’s Pleasure Garden - February 11 & 12) for recorder and flute. Together with the Consort, she’ll play music by John Dowland, Diego Ortiz and John Playford, with divisions, diminutions, dance music, and lute songs from Holland, England, Germany, France, Denmark, Spain and Italy. You can be sure you’ll be getting your money’s worth of notes! Website: www.torontoconsort.org

CBC OnStage, February 18, presents the Montreal-based viola da gamba ensemble, Les Voix Humaines (Susie Napper and Margaret Little) with long-time collaborator, soprano Suzie LeBlanc, along with theorboist (it’s a big lute) Lucas Harris. In addition to the airs de cours of 17th century French composer Michel Lambert, the program will include music for viol consort by Monsieur de Sainte-Colombe and others.

On February 18 as well, L’Intemporel (the core musicians of which are Mylène Guay, historical flutes and David Sandall, harpsichord) presents “Once Upon a Time... in Dresden”, a program of

CONTINUES PAGE 18
music by three composers who lived and worked there during the 18th century: Quantz, Graun and Veracini. Guest musicians for this concert at Kimbourne Park United Church, include the very busy Thomas Georgi, viola, Cristina Zacharias, violin and Laura Jones, gamba.

Composer-musicians Castello, Uccellini, Marini, Purcell, Gibbons, and Jenkins, among others, were purveyors of the early Italian and English Baroque style, with its dramatic contrasts and spontaneous flights of fancy. Baroque Music Beside the Grange, February 19, puts an evening's worth of this capricious repertoire in the hands of an equally eclectic musical group: Rona Goldensher & Kathleen Kajioka (violins), Margaret Gay (cello), Terry McKenna (theorbo), and Michael Jarvis (harpsichord).

There are many connections between medieval music and the "folk" music of European and European-based cultures, some clear and some enigmatic. Sine Nomine Ensemble for Medieval Music explores the relationship between the music of the Middle Ages and the traditional music of later centuries in their program (February 25). "Medieval Roots and Branches." Website: www.pims.ca/sinenomine

Tafelmusik Baroque Orchestra is joined by English soprano Emma Kirkby to tell the fascinating story of 17th-century Jewish composer Salamone Rossi (February 2-6). Well regarded at the ducal court in his native Mantua, Rossi was confined to live in the Jewish ghetto due to the overt anti-Semitism of the times. While known at court for his secular Italian music, Rossi also wrote sacred music for his own people: his gorgeous Hebrew settings of psalms and prayers brought art music into the synagogue for the first time, radically challenging Jewish music traditions.

With well over 100 recordings to her credit, Emma Kirkby has performed worldwide with many distinguished ensembles and, in 2000, received the Order of the British Empire. Ms. Kirkby will be joined on stage by singers Laura Pudwell, mezzo-soprano; David Arnot and David Nortman, tenors; and William Sharp, baritone. See the website: www.tafelmusik.org

Frank Nakashima can be reached at franknak@interlog.com

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Part of the city-wide Metamorphosis Festival
The month of February always seems to bring out the interesting choral projects and there are indeed many fascinating events happening this month, involving both Toronto and visiting choirs.

Tafelmusik and its choir director Ivars Taurins are involved in several intriguing programs over the next month, beginning with a concert devoted to the music of the early 17th century Italian-Jewish composer Salamone Rossi. Rossi was active at the court of the Gonzaga family in Mantua as a violinist and composer and wrote several books of madrigals and sacred music. He is the composer of the only extant collection of polyphonic music for the synagogue to appear in print before the nineteenth century. Tafelmusik and a consort of singers welcome their frequent special guest, the legendary soprano Emma Kirkby, to perform Rossi's music and tell his story. These concerts take place on first weekend of the month.

The following weekend sees the return to Toronto of the Inter-University Choral Festival, an annual event where choirs from several Ontario and Quebec universities get together for fellowship and a little music-making under the guidance of a master conductor. This year's guru is Ivars Taurins who will take the massed choristers through a variety of repertoire culminating in a public event in Convocation Hall on the afternoon of February 13.

Near the end of the month, Taurins leads his Tafelmusik charges in the opening concerts of the city-wide Metamorphosis Festival. Curated by David Fallis and Alison Mackay, this festival is looking at the wide range of art, music, dance and literature inspired by Ovid's poetic mythological masterpiece.

They have a wonderful website at www.metamorphosisfestival.ca which will give you details about the participation of over 30 organizations across Toronto. Tafelmusik's program involves operatic excerpts from core Baroque repertoire by Purcell, Handel, Rameau and others and features tenor Rufus Müller. The host for the concert is R.H. Thomson. Taurins and the Tafelmusik choir continue their busy season the following week (March 5) when they appear on yet another ground-breaking Soundsstreams bill. The world-renowned Hilliard Ensemble is coming to town to partner in this venture which features performances of Arvo Pärt's Miserere and a brand-new work by composer Omar Daniel and poet Anne Michaels entitled The Passion of Lavinia Andronicus. For more information, you can visit www.soundsstreams.ca.

There are fewer mushy Valentine's Day choral programs being offered this year, but Roy Thomson Hall is putting us in the mood by presenting The Four Tops - you know, “Sugarpie, honeybunch” and all the rest! – on Feb. 14. One of the great Motown groups, they've been around for over 50 years now and I think they qualify as a choir. Certainly, in their heyday, their sound was impeccable, warm and intricate. And the tunes!

Three days later the celebrated Soweto Gospel Choir rolls into the Hummingbird Centre to raise the roof. They've been touring a great deal lately and garnering raves wherever they go.

The Nathaniel Dett Chorale is going from strength to strength these days. Despite the fact they get a ton of free publicity from Andy Barrie almost every morning on CBC (he's got to be their biggest fan!), I have to make mention of their concert on Feb. 23 with Kekeli, a Ghanian dance and drumming ensemble, as guests. The Dett Chorale has made the move up to the George Weston Recital Hall and that seems to have made all the difference for solidifying their audience and giving them a first-rate performing home.

Check the WholeNote listings for other important concerts from the Bell'Arte Singers, All the King's Voices, the Toronto Children's Chorus, the University of Toronto Women's Chorus, and the Mississauga Choral Society.

Next month I'll write about a performance by the Excultate Chamber Singers and a number of significant Bach Passion shows, including the long-awaited Toronto Mendelssohn Choir/Toronto Symphony Chorus. The Messiah Passion conducted by Nicholas McGegan with an amazing line-up of soloists and evangelist Benjamin Butterfield.

It's cold outside... get to a choral concert and warm up!

Footnote: "The recent Tsunami disaster in South Asia has galvanized the artistic communities in..."
Canada to organize fundraising efforts and benefit concerts. Of the many happening these days, I call your attention to an event at St. Clement's Church on Feb. 4, hosted by Judy Maddren (of CBC News fame) and featuring the choirs of St. Clement's, a male quintet called Les Cinq, organist Thomas Fitches and a gorgeous program of liturgical music in the Anglican tradition including Byrd, Tallis, Durufle and young Canadians Carmine Luppiano and Matthew Larkin. The evening is entitled “I will not leave you comfortless” and for more information you can call 416-483-6664. The proceeds go to the Primate’s World Relief and Development Fund.

The circus is coming to town. On March 2, an international touring production of Carl Orff’s Carmina Burana touches down at the Air Canada Centre, promising a “medieval garden of lust which abducts the audience to a foreign, sensual world of phantasy.” A huge stage set, designed by Mikhail Tchernaev, a fascinating light show and fire effects will create “a unique background for a spectacular show with 30 dancers in 300 different costumes, a choir, a large orchestra and soloists. Worldly and churchly power, the citizens, the juggler, the beggar and the jester - in this imaginary world of the medieval all people have the same desire for lust.”

Well, lust is good, but when I hear about spectaculars like these (Aida at SkyDome was another) I wonder whether audiences come away feeling satisfied or duped. Aida has some spectacular crowd scenes, but they don’t last very long. The majority of the time we’re concerned with the complicated ins and outs of a handful of mixed-up people. Opposed to the piece’s true message of the fickleness of human fate. For those going to a performance and expecting to be “blown away” by the awesome force of the piece there will be some fulfillment, but Carmina is also a work of great intimacy and quiet beauty.

What happens to the true essence of the work of art being presented when used as jumping-off point for a spectacle primarily designed to dazzle? I don’t know, but caveat emptor.

Editor’s Note: you can also get your Burana straight up Feb 25 and 26 courtesy the Kitchener-Waterloo Symphony and some fine soloists. See Concert Listings Beyond the GTA.

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music gallery: core programming feb. 2005

thu 02/10 trio phoenix with ingrid schmithusen (mtl + germany)
THE COMPOSER NOW: ON TOUR SERIES @ 8PM, $15/$10/$5
Since 1992, Montreal's Trio Phoenix has been commissioning and adapting pieces for flute (Lieve Schuermans), cello (Simon Turner) and piano (Brigitte Poulin). On Feb. 10, these Music Gallery veterans will be performing with guest soprano from Germany, Ingrid Schmithusen - a devoted performer of chamber music, lied, oratorio and contemporary music. This programme includes world premiers by Annelies van Parys and Ana Sokolovic, plus works by Debussy, Ravel, Leos Janacek and John Hea.

fri 02/18 barbara pritchard (piano, halifax)
THE COMPOSER NOW: ON TOUR SERIES @ 8PM, $15/$10/$5
Arraymusic/Continuum alumnus Barbara Pritchard has a long-standing commitment to new music, and, since her move to Nova Scotia, has been a strong advocate for Maritime composers. On Feb. 18, Pritchard will be presenting Dennis Farrell's "Six Sonatas After the Style of Domenico Scarlatti" (1974), and Richard Gibson's "25 Preludes pour Piano" (1996).

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web: www.musicalgallery.org www.mginstitute.ca

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The aforementioned CanAsian Dance Festival takes place at Harbourfront Feb 23-27 (see website at www.canasiandancefestival.com) and one of the highlights is a new work by Dora award-winning dancer/choreographer Peter Chin. Berdandan (which means grooming or personal embellishment/dress up) features celebrated Indonesian artist Didik Nini Thowok who specializes in cross-gender dance roles. The musical accompaniment will be provided by Gamelan Toronto, playing both traditional Javanese court music as well as newly composed music by Peter Chin. Berdandan is also a feature of the Metamorphosis Festival.

There are more world music events this month but I’m out of room, so please check the daily listings, and don’t forget to check our “Beyond the GTA” section for events outside of Toronto.

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.

Some Thing New
by Jason van Eyk

Western early music traditions to other non-Western traditional ensembles, like gamelan and Chinese ensembles.

Second, early music performers desire two things that are missing from their regular practice: a taste for compositional collaboration and a chance for unusual challenges in performance. Working with a living composer changes the focus from the intellectualization of faithfully capturing how early music composers must have heard their works to how it must have felt to collaborate directly with the composer of a living music, like in Bach’s day. As well, works composed by living composers expressly for a performance or ensemble provide new technical and artistic challenges, not to mention a break from what can become a ghettoization in early music. Banging out tone clusters can provide welcome relief from filigree.

Third, both worlds have much in common by the virtue that they operate on the fringes of what we know as the more common practice of Western classical music. Both have a tendency to focus on smaller musical forces. Both are intent on developing new perspectives and exploring new sound worlds. Both emphasize inquiry and exploration balanced with integrity. Although they inhabit different ends of the spectrum, their similarities loop the music community. There are a few examples of the above at work in the Toronto’s new music community? There are a few that come to mind this month and early in the next.

On February 6th at 2pm at the ROM, composer Chan Ka Nin presents a CMC New Music in New Places event. Titled Chinese Music Old and New, Canadian composers Alice Ho, Tony Leung, and Elma Miller offer new music for George Gao (erhu soloist) and the Dunhuang Traditional Chinese Ensemble. In Mr. Chan’s words “This event will be an excellent opportunity for a cross-cultural experience. The composers have been challenged to write for a new and sonorous medium which can be inspiring technically and philosophically.” It should be similarly inspiring for the musicians and audience as well.
Sacred + Secular
Pärt’s spiritual masterwork paired with a dramatic new oratorio by Omar Daniel and Anne Michaels

“the human voice is the most perfect instrument of all”

Saturday, March 5 at 8pm
St. Andrew’s Presbyterian Church 73 Simcoe St. (corner of King and Simcoe Streets)
Tickets $35 adult/$30 senior/$12.50 student
St. Lawrence Centre Box Office 27 Front St. East
CALL 416.366.7723 or 1.800.708.6754
www.stlc.com

Miserere, Arvo Pärt (Estonia)
The Passion of Lavinia Andronicus, Omar Daniel (Canada) St. Andrew’s Presbyterian Church
73 Simcoe St. (corner of King and Simcoe Streets)
with libretto by Anne Michaels (Canada) WORLD PREMIERE

Hilliard Ensemble (U.K.)
Ivars Taurins, conductor
Tafelmusik Chamber Choir
Chamber orchestra

04.05 choral concerts
Soundstreams acknowledges with thanks the support of Canada Council, Ontario Arts Council, Toronto Arts Council, Laidlaw Foundation, SOCAN Foundation, Estonian Arts Centre

Monday February 28 | 8pm
Glenn Gould Studio
Milestones
Patricia Green, mezzo-soprano
Robert Aitken, solo flute and conductor
New Music Concerts Ensemble
Landmark scores by • Garant, • Morel, • Aitken, • Mather and • Tremblay

Tuesday March 29 | 8pm
Jane Mallett Theatre
An Evening with Heinz Holliger
In conjunction with the Faculty of Music, NMC presents the Michael and Sonja Koerner Distinguished Visitor in Composition at the University of Toronto.
Works by Holliger and Carter featuring Patricia Green, Robert Aitken, the NMC Ensemble and Accordes
St.L.C. St. Lawrence Centre for the Arts
Affiliated event.

Thursday March 31, 2005 12:15
Walter Hall, U of T (80 Queen’s Park)
FREE lecture-recital with Heinz Holliger and the U of T Contemporary Music Ensemble

www.NewMusicConcerts.com

Sunday May 1 | 8pm
Glenn Gould Studio
Jörg Widmann
Co-presented with Goethe Institut Toronto
Considered the “rising star” of young German composers, clarinetist Jörg Widmann performs his music with the NMC Ensemble and Accordes (4 Canadian premieres)

Friday May 27 | 8pm
The Music Gallery
Wild, Wired West
Co-presented with The Music Gallery and Two New Hours on CBC Radio Two
Keith Hamel curates a concert of new music with computers • NMC Ensemble / Robert Aitken Joseph Petric, accordion, Max Christie, clarinet music by • Hamel, • Pritchard, • Berezan • Steenhuisen and • Radford

Illuminating Introductions before every concert at 7:15
Subscribe to all 4 concerts: $80/50/20 • Call 416 961-9594
Individual Concerts: $25 regular | $15 seniors | $5 students
Music Gallery 416 204-1080 • Glenn Gould Studio 416 205-5555
Jane Mallett Theatre (St. Lawrence Centre) 416 566-7723 and 1 888 708-6754
Online: www.stlc.com • In person: at the STLC 27 Front Street East, Toronto
Chylark Arts & Music presents an Oskar Morawetz tribute concert, also on February 6th but at 3pm, at Heliconian Hall. On the programme is Morawetz’s 5th String Quartet “A Tribute to Mozart”. This work borrows heavily from Mozart’s Requiem, developing a musical narrative ranging from sadness, to anger, despair, and ultimately resignation; an interesting reinterpretation of a rooted classical form, the requiem, for a stalwart convention of the Classical period, the string quartet.

An exemplary event of the early new hybrid will take place early next month. On March 5th at 8pm at St. Andrew’s Presbyterian Church, Soundstreams Canada will present a new commission by the currently much-in-demand Omar Daniel. His oratorio in development, Lavinia Adronicus, will receive its world premiere by the fantastic combined forces of the Hilliard Ensemble and the Tafelmusik Baroque Chamber Choir, under conductor Ivars Taurins. This is the ultimate hybrid, new music in a Baroque form for early music performers in a period style.

November News Roundup
Coalition of New Music Presenters
by Keith Denning

Torontonians know what to do in February: hibernate! While March, April and May are chock full of new music events, February has only a few concerts happening. Of course, one could lament this situation, but look on the bright side: with so few concerts, you can attend all of them, and they are definitely all worth attending. See you out there!

About five years ago, I attended a concert by Trio Phoenix at the Music Gallery. It was one of the finest new music concerts I’ve ever seen. Regrettably, the audience outnumbered the ensemble by only two people. New music aficionados have an opportunity this month to rectify this situation and take in what is sure to be a great concert. On Thursday, February 10th, the Music Gallery presents Trio Phoenix with guest Ingrid Schmithusen. Don’t miss it!

Renowned Canadian composer and pianist Barbara Pritchard makes a Toronto appearance at the Music Gallery on Friday, February 18th. Since her move to Nova Scotia, her appearances in Toronto are somewhat fewer, and she has become a strong advocate of Atlantic region composers, so plan to attend this one.

The Music Gallery, on Saturday, February 26th, presents Toca Voca, featuring the very versatile and gifted singer and performer Heidi Klann. She will be presenting several new works, including a premiere by James Rolfe.

On Monday February 28th at 8:00, New Music Concerts presents its concert Milestones, featuring mezzo-soprano Patricia Green, who will be performing works by François Morel, Serge Garant, Robert Aitken, Bruce Mather and Gilles Tremblay. This concert takes place at the Glenn Gould Studio, and is preceded, as usual, by an “Illuminating Introduction” at 7:15.

But keep your evenings free in March, because there’s a lot going on. Talk to you next month.

Keith Denning is webmaster of the Coalition of New Music Presenters website: www.torontohearnowandnow.com

December’s Child .... was Erica Goodman

A native of Toronto, Erica Goodman is one of the world’s outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan) and the Curtis Institute of Music (Philadelphia). Already a concert performer in her teens, Ms. Goodman played under the baton of Igor Stravinsky when he recorded in Toronto. At Curtis, she was a concerto soloist with the Philadelphia Orchestra. She made her New York debut as a soloist with the National Arts Centre Orchestra during their American debu concert at Lincoln Centre in 1972. In 1980, Erica Goodman won the Grand Prix du Disque Canada for her recording, “Flute and Harp” with Robert Aitken. In 1995, she won a Juno for her solo album, “Erica Goodman Plays Canadian Harp Music”.

Ms. Goodman can be heard on several recordings for the BIS, Marquis, Opening Day and CBC labels with such artists as Robert Aitken, Paul Brodie, James Campbell, the Amadeus Ensemble and in solo concert. She performs at numerous international festivals and with leading orchestras and ensembles in Canada, the United States and Europe and continues to be an active member of the music scene in Toronto.

And Our Winners...
Marnie Bracht will be the guest of Esprit Orchestra on Sunday March 6th, when Erica Goodman will be featured in Alex Pauk’s Harp Concerto, along with Colleen Skull, soprano and David Pomeroy, tenor. The programme also includes the world premiere of Snow is White but Water is Black, by Denys Bouliane, The Death of Seigun (from the Scarlet Princess) by Alexina Louie, and O Magnum Mysterium: In Memoriam Glenn Gould arranged for 34 strings by John Rea.

George Brough will be receiving a copy of Erica Goodman’s brand new recording “Mosaics” (Marquis Classics)

Congratulations Marnie and George!

Know someone whose photograph should appear in this space? Send suggestions to musicchildren@thewholenote.com

We are all Music’s Children
by Masha Buell

February’s Child

“...I never heard of Uglification” said Alice on the beach.
“What is it?”

Building a trio?
Identify this member of our music community, photo taken circa 1968 for a chance to win tickets or a recording. If you think you might know who it is, send your best guess to musicchildren@thewholenote.com.

The winner will be selected by random draw among entries received by February 15th, 2005.
BAND Stand
by Merlin Williams

February is a great time to brush up our skills as band musicians. Not only is there plenty of time indoors (unless you’re one of those crazed individuals who enjoy the cold), but there are plenty of clinics and master classes to attend.

Flutist Emmanuel Pahud is in town performing with the TSO this month, and he’s doing a master class at the RCM concert hall (now relocated to 90 Croatia St. in the Bloor/Dufferin area.) The class is Sat Feb 5, 1 lam to 2pm. There are no performing spaces left, only auditing spaces. The clinician is free of charge. The sponsor, Long & McQuade Musical Instruments will have a selection of flutes on hand to try out before and after the master class.

I first heard Pahud’s playing a few years ago when I was looking for a recording of the Prokofiev Flute Sonata. His playing on that recording was a revelation for me; his expressive power and technical brilliance are stunning. For more information on this event, please contact Laura Bates at lauraannebates@yahoo.ca.

Long & McQuade’s own “Heart of the Horn” clinic series runs through February and March with an excellent lineup of brass and woodwind performers. The series kicks off Feb 12 with hornist Jeff Nelsen of the Canadian Brass. His clinic subject is audition preparation, and will be applicable to all instrumentalists. Next up, Feb 19, is concert saxophonist Paul Brodie. Known as Canada’s Ambassador of the Saxophone, Paul is the most recorded classical saxophonist in the world. His clinic will focus on getting a good start on the saxophone.

March 5, saxophonist John Johnson, one of Toronto’s busiest saxophone and woodwind players, focuses on tone production and technical exercises to improve mobility. March 12, saxophonist Kelly Jefferson is presenting a clinic on improvisation. Kelly has performed with Maria Schneider, Ray Anderson, Phil Woods and Clark Terry among others. The final clinician in the series is Paul Edmund Davies, principal flute in the English Chamber Orchestra, and an artist/clinician for Powell Flutes.

All of the clinics are Saturday afternoons at 2pm. For more information, www.long-mcquade.com or give them a call at 416-588-7886.

The Canadian Band Association (Ont.) is presenting their third annual Community Concert Weekend, Feb 12 & Feb 13, 2005. The event culminates in a concert on Sunday Feb 13 at 2pm featuring a 70 piece composite band made up of musicians from all over Southern Ontario. Featured guest artist at the concert will be hornist Joan Watson from True North Brass. The venue is the Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. Tickets, $20/$15, can be obtained by calling 905-615-4720 x2588.

On March 6 at 3pm the Markham Concert Band will be presenting The Tunes Keep Popping at the Markham Theatre, 171 Town Centre Boulevard. Music included will be Die Meistersinger and melodies from Woody Herman, Andrew Lloyd Webber and Disney. Come fight off the winter blahs!!! For more information and tickets contact the Theatre at 905-305-7469.

There are a number of other worthy concerts this month, among them: "Fiesta" - The Hannaford Street Silver Band with the Esmeralda Enrique Spanish Dance Company at the Jane Mallett Theatre on Feb. 13; "Red & Brassy" featuring Duncan Hopkins jazz quartet with the Canadian Staff Band at the Glenn Gould Studio on Feb. 23; "A Child’s Garden of Dreams" - The Toronto Wind Orchestra with conductor Tony Gomes at the RCM Concert Hall on Feb. 19; and the Toronto All-Star Big Band which has two concerts, Feb. 19 at George Weston Recital Hall, and March 4 in Milton.

Full details on these and many other concerts are available in the main concert listings section of this month’s WholeNote. Please make it a point to get out to a live performance this month.

Woodwind doubler Merlin Williams is an Artist/Clinician for Jupiter Music Canada. If you would like an upcoming band event to be featured in the Bandstand column, contact Merlin by e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275. You can also find him on the web: www.merlinwilliams.com.

FESTIVAL WIND ORCHESTRA announces Two Open Competitions

"Concertino in E-flat for Clarinet" by C.M. Weber

"Concerto for Trombone" by N.A. Rimsky-Korsakov

The winner of each competition will receive an honorarium and perform in concert with the Festival Wind Orchestra in May/June. Competitions will be held at end of March.

Application deadline: February 28, 2005. For details and application forms, contact Shelley Goodman at (416) 491-1683 or visit www.festivalwindorchestra.com
Jazz Notes
by Jim Galloway

In January I visited NYC for APAP (the Association of Performing Arts Presenters) and to attend meetings of Jazz Festivals Canada. It was an opportunity to meet with other festival directors, plan, exchange ideas, talk to agents, artists and, not least, be in New York.

Since childhood I have been attracted by the "Apple" through movies; even now the "big city music" sound tracks of old films with Manhattan as backdrop get my imagination going. I made my first visit to NYC soon after I arrived in Canada. I drove, and can still vividly remember my first distant view, parked by the Hudson River, of its soaring skyline. There was, and is, a buzz about the place - an awareness of being "where it's at".

Like all the great cities of the world, New York is wonderful to walk in. One of the joys of city walking, whether in New York, Paris or London, to name only a few, is to look up at the myriad of fascinating architectural details to be found well above eye level.

On that first visit not everything about my dream city, as it turned out, was inviting. My first cup of coffee was a terrible letdown for a lover of espresso. Things have improved over the years, and I probably just didn't know where to go. I remember a taxi driver saying to me "You can find everything you want in New York - and everything you don't want!" I'll concede there was, and is, as in every big city, a dark underbelly.

But the jazz was great! The Village Vanguard, The Village Gate, The Five Spot, Eddie Condon's - only a few of the hot spots that made New York the jazz centre of the world. I was too late, even then, to catch The Metropole, that once-famous bar where the musicians stood in a row on a narrow ledge behind the bar. Many of the jazz greats lined up behind the bartenders at The Metropole - an unfamiliar view for most of them! By the time of my first trip, the Metropole had succumbed to changing values and become a strip joint. (I didn't go.)

Years later I was fortunate enough to play in some of these shrines of the music I love - Jimmy Ryan's, Condon's and Sweet Basil. At Ryan's we played until 2 o'clock in the morning and still had time to catch the last set at Condon's. Manhattan was a late night happening place. But things have changed. In recent years the place has been "cleaned up"; the strip joints, "specialised" movie houses and adult book stores have disappeared from Times Square. In fact it is almost too sanitised now, more like a Disney franchise than the city I first saw all those years ago.

This last trip I spotted another trend - early nights. The night we arrived, our flight was delayed because of bad weather and it was 9:30 before we checked in at our hotel. We had to turn around immediately and head out to Dizzy's, the new club in the Time Warner building at Columbus Circle. Why? Because there were two sets by the Eric Reid Trio and the second performance began at the same time as we arrived at our hotel. By 11.00pm the trio was finished for the night! And this is not an isolated case. A look over the club listings shows a very similar picture at major Manhattan jazz rooms with 7.30 rather than 9.00pm being start time during the week; even Saturday night at the Iridium Club was all over by 1.00 in the morning.

New York isn’t the only city where the music goes round and round at an early hour. Jazz clubs in Tokyo start proceedings at 7.30 so that business men, for example, can have a night on the town and still get home by 11.00. Whatever the reasons, late night "hangs" are the exception rather than the rule. I wonder if the trend will make its way to Toronto.

In any event, early and late, here are a few Toronto events worth getting out for - even on a winter’s night.

Wednesday Feb 2 at 8pm, the Humber Music Jazz Series will feature art in residence, bassist Dave Holland with the Humber Studio Jazz Ensemble. Host for the evening will be Ross Porter.

Every Monday in the month the JazzFM91 Sound of Toronto Jazz Series at the Ontario Science Centre features student ensembles from York, Mohawk, Humber and U.of T. It’s an opportunity to catch some future stars in a concert setting.

Wednesday Feb 23 at the Glenn Gould Studio, Duncan Hopkins and the The Canadian Staff Band will present a programme called Red & Brassy. With Duncan will be Roy Styffe, alto sax; Adrean Farrugia, piano and Anthony Michelli, drums.

There are some pretty decent happenings on week-ends as well. The Hummingbird Centre will present Pat Metheny on Friday Feb 18, while on a more traditional note, Toronto’s longest running trad club, Grossman’s Tavern on Spadina will have its Second Annual Kid Bastien Forever Kick-Ass New Orleans Jazz Party featuring The Happy Pals.

Oh, by the way I’ll be at the Bistro on Monday 7th with the Echoes Of Swing band. Following the New York trend, we start at 8pm and finish at 11!

Happy (live) listening.

For details on the local live jazz scene see IN THE JAZZ LISTINGS on page 51
HUMMINGBIRD
SWAN-SONG

At the COC press conference on January 18, General Director Richard Bradshaw announced the 2005-06 season which, hard to believe, will be the COC’s last season in the Hummingbird Centre. With the new ballet-opera house scheduled to open in June 2006, there was a sense of both valediction and anticipation.

In the past the COC has had to rent productions from other companies. For 2005-06, however, all seven operas presented will be the COC’s own productions.

Fall 2005 will see three rather than the usual two operas. First on September 22 is a new production of Verdi’s Macbeth designed by Dany Lyne, directed by Nicholas Muni and conducted by Richard Bradshaw. Next is the COC’s first production of Bizet’s Carmen in eleven years. Third is the rarity of the season, Handel’s Messiah, which, hard to believe, will be the COC’s last season in the Hummingbird Centre.

In the winter season beginning January 30 will consist of only one opera—Wagner’s Götterdämmerung, the final and longest opera of the Ring Cycle. As for all the operas in the Cycle, Michael Levine will be the designer and Bradshaw will conduct. This time Tim Albery, who directed an acclaimed Ring Cycle of his own for Scottish Opera in 2003, will direct. Frances Ginzer and Christian Franz return as Brünnhilde and Siegfried, and John Fanning is Gunther.

In spring the final two operas in the Hummingbird Centre are Bellini’s Norma (a revival of James Robinson’s fine production starring Ukrainian soprano Elena Prokina) and Alban Berg’s Wozzeck (a revival of Michael Levine’s production starring Pavlo Hunka, who has recently shown his versatility in Toronto as Verdi’s Falstaff and Wagner’s Hunding). In a suitable gesture of farewell to an era, former COC Artistic Director Lotfi Mansouri will return to direct Wozzeck.

As for the COC Ensemble, Bradshaw said there were so many outstanding applicants he had no choice but to increase its size. The work that will showcase their talents in December will be Mozart’s The Magic Flute.

February 1 – March 7, 2005
www.thewholenote.com
performed in Andrew Porter’s English translation and directed by Porter himself. The three performances will take place at the MacMillan Theatre on the U of T campus. As for the present COC season, two operas continue into February. Wagner’s Siegfried continues until February 11 and Puccini’s ever-popular La Bohème continues until February 12.

RARE TREAT FROM TOT
The COC may be the biggest game in town, but it’s not the only one. The award for rarity of the month goes to the enterprising Toronto Operetta Theatre, which will present the Canadian premiere of El Barberillo de Lavapiés. TOT General Director Guillermo Silva-Marin has been adding zarzuela, the Spanish variant of operetta, to the mix in the TOT’s recital evenings and has programmed zarzuelas in concert. He clearly feels the time is ripe for a third fully staged TOT show which will run for three performances from February 18-20.

El Barberillo was written by Francisco Asenjo Barbieri (1823-94) and first performed in 1874, the same year as Johann Strauss’s Die Fledermaus, and the year prior to Gilbert and Sullivan’s Trial by Jury.

Seeking to create a distinctly Spanish style of music, Barbieri turned away from Italian opera as a model and toward the native tradition of zarzuela which he and his circle sought to re-invigorate. El Barberillo is considered his comic masterpiece. Lionel Salter, reviewing the Auvidis Valois recording in Gramophone said the work “however different in style, bears comparison with the best Viennese operettas.”

Set in the Lavapiés district of Madrid in the late 18th century, the plot parallels the pursuit by the titular “little barber” Lamparilla of the seamstress Paloma with the romance of the Marquesita de Bierzo and her beloved Don Luis de Haro. Comedy, satire, danger and politics intermix as the operetta moves towards a happy ending. The TOT production stars Colin Ainsworth and Meredith Hall, two singers better known for their work with Opera Atelier, but expert at operetta as anyone who saw last year’s The Widow by Calixa Lavallée can attest. Joining them will be TOT favourites Gisèle Fredette and Alexander Dobson. José Hernández conducts the TOT Orchestra and Chorus.

The chance to see such unusual works as this is what adds vibrancy to musical life in Toronto.

Why, they’re all busy singing at...
The Canadian Children’s Opera Chorus
Spring Opera Camp

Monday, March 21 to Thursday, March 24, 2005
9:00 - 3:30
at
The Mabin School
50 Poplar Plains Road, Toronto
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Register Today!
This year starts out with more terrific books than ever.

It's always exciting when a favourite writer has a new book out, especially when he's been dead for 136 years. It's astonishing that Berlioz's groundbreaking book creates a demand for commercial recordings of the music. Herbert Breslin's memoir of working as Luciano Pavarotti's manager wasn't nearly as devastating as I expected. At least it didn't damage my treasured memory of the bulky tenor with the ingenuous grin on the pages illustrated.

When French composer Hector Berlioz's second collection of music criticism, jokes, anecdotes, and satires was published in 1859, it immediately became a bestseller. Yet, even though he ranks with the greatest writers on music, this is the first complete English translation.

Berlioz is a brilliant, sarcastic, mischievous, hilarious, and sublime writer. He is unswerving in his passions, which include Molière, Beethoven, Rameau, Gluck, Rossini and Mozart. But he is merciless about third-rate composers, pompous soloists, fellow critics, singers who ornament Mozart, audiences who show up late, and opera producers who rearrange and extract composers' works. He even rails against extra-long operas, although his Les Troyens ranks with the longest. Characters like the dancer who refused to perform in the key of E major are fodder for his delightful sense of the absurd. Explaining why he hasn't honoured a favourite singer who died tragically, he writes that 'there's only one kind of funereal oration I know how to do well: for mediocre artists who are still alive'.

The illustrations are outstanding, the notes thorough and the index comprehensive. The translator, Alastair Bruce, has felicitously captured Berlioz's fascinating voice.

How can a memoir whose main action involves travelling by train across Europe to attend opera performances be so exciting? A Book of Hours focuses on a year Father Owen Lee spent teaching at an American college in Rome sometime in the 1950's. Father Lee is a priest and scholar who recently retired from teaching Classics at the University of Toronto. But he is best known as a witty, genially ethical dilemmas, and discussions with colleagues and students about Homer, Horace, Sappho, and Wagner mix with lively descriptions of Rome. He illuminates every experience with infinite shades of meaning.

Russia Gets the Blues: Music, Culture, and Community in Unsettled Times by Michael Urban with Andrei Evdokimov Cornell University Press 198 pages, photos; $55.95 Hardcover; $22.50 paper

Jazz and rock were already well established, and the communist regime had started its collapse, by the time blues arrived in Russia. Michael Urban and his Russian colleague Andrei Evdokimov introduce the blues scene that flourishes in Russia today in Russia Gets the Blues. Let's hope this groundbreaking book creates a demand for commercial recordings of the music.

Herbert Breslin is an obnoxious bastard, as he happily admits. But in spite of the provocative title, his memoir is not a vengeful expose. He just wants to be counted. Certainly he plays up his own importance in the extraordinary career of his most important client for thirty-six years. Italian tenor Luciano Pavarotti, claiming that 'together we changed the landscape of opera'. But even Breslin acknowledges that you can't create a career like Pavarotti's - you can just help it along.

Breslin says that 'the sound of his voice always floored me... it was just so damn beautiful'. But the man was difficult. He was extremely lazy about learning parts, and cancelled at will.

Certainly Breslin is a better manager than writer. It's hard to know how much responsibility his co-author, music critic Ann Midgette, should take for the clichés, puns, double entendres and relentlessly punchy sentences.

Breslin's relationship with Pavarotti prospered until Pavarotti stopped performing opera, left his wife and married one of his young 'secretaries'. Yet Pavarotti says in a concluding interview that Breslin 'was my wife in opera'. I see Breslin's heartfelt, ultimately irresistible book like a testimonial to a former spouse, layered with resentment, regrets, love, and treasured memories.

You can contact Pamela Margles by e-mailing bookshelf@thewholenote.com
Toronto Music memorabilia: The Toronto Musicians’ Association has a lot of old memorabilia and some interested members have been going through this treasure trove to begin the long process of cataloguing and archiving. If you have any material of interest from the early days of the Toronto music scene, please contact the office so that we can begin gathering a list of resources. Contact TMA president Rosemary Gallo­way at 416-421-1020 ext 222 or email rgalloyaw@torontomusicians.org.

TMA at the Bridal Shows: The TMA public relations committee had booths at two major bridal shows: Jan. 7 to 9th - Canada’s Bridal Show at the Metro Toronto Convention Centre, and Jan. 28 to 30th - The National Bridal Show at the CNE National Trade Centre. Many of the general public don’t know where to turn to source out live musical performers for their special events, so the Toronto Musicians’ Association presence at these shows is an important way of obtaining work for our members and helping people get professional musicians at their functions. This way, people have access to over 3000 members with a versatile assortment of musical styles and genres. Our new promotional publication, See the Music, (where musicians can place an ad for their services - the directory is given out at trade shows) is up for publication in January 2006. To view See The Music, you can go online at www.torontomusicians.org or you can call the TMA at (416) 421-1020 ext. 236 and get a copy.

Mentoring: The TMA has been approached by The Toronto Training Board, a non profit organisation funded by MTCU and HRSD, to find mentors for students who have learning disabilities and are interested in a career in music. Mentors are asked to spend one hour a month helping students make choices about their career paths. The pilot project includes 20 students from three high schools, and there is an immediate need for mentors, especially in the popular music genre. Mentors will experience a great personal growth opportunity, and the satisfaction of making a difference in the life of an at-risk youth. Please contact Teresa Roberson, Career Mentorship Project Coordinator, at 416-934-1653 if you can help.

Passing chord: Lew Lewis, a fine saxophonist during a career that lasted more than 60 years passed away September 26, 2004 after undergoing quadruple bypass surgery. He was 88. His good friend Murray Ginsberg writes “A member of the TMA since 1937, Lew played with all the top orchestras in Toronto... and was a first call session player on CBC radio and television shows like The Wayne & Shuster Hour, Jack Kane’s Music Makers, Howard Cable’s General Electric Hour and many others. Lew got his first saxophone on a Saturday and played his first job, a wedding, on Sunday. Blessed with a keen ear, he spent Saturday figuring out the fingering and on Sunday he managed to get through the job. In the early 30s he played mostly in North Bay, Timmins and Kirkland Lake but returned to Toronto to play at the Palais Royale with Rudy Spratt’s Quintet and later Luigi Romaneli’s orchestra at the King Edward Hotel. He even played with Harry James’ band for a few months until he was arrested for working illegally in the States. After he retired in the 90s, Lew said: ‘I had as good a run in music as anybody can have. I was successful in that I always enjoyed what I did and always played with good people.’

Ambience Duo celebrates 20 years: 2005 marks the 20th year of Ambience Flute & Guitar Duo performances. Watch for a new CD and anniversary concert in 2005. Check out www.ambianceconcerts.com in 2005 to see their new website and see information on the 20th anniversary celebrations. The Ambience Flute & Guitar Duo are TMA members Doriann Forrester & Philip Disera. www.ambianceconcerts.com

Stolen Trumpet: Callet Jazz, Serial Number 25784. If you have any information about the location of this instrument, please call John Lid­dle at (416) 822-8826. “REWARD”

We’d like to hear from you: The Toronto Musicians’ Association invites WholeNote readers to give us your feedback on this new column. If you have any suggestions for news items relating to members of the Toronto Musicians’ Association, please forward them to Brian@Blain.com. Please include the word “WholeNote” in the subject line.

Music & Health & Music ...

by Masha Buell and Eli Eisenberg

As a prelude to our on-going coverage of music and health here are two true stories sharing this common theme: how musical expression and good health are inextricably linked, like two halves of an hourglass. Turn it one way and health sifts into music and makes it even better. Turn it the other way and music sifts into improved health. Turn it back up the other way and...well, you get the picture, a perpetual motion, life-affirming dance of the hours.

But knock the hourglass over to lie on its side, and at first nothing happens. An offhand habitual glance might suggest that both parts are partially full. But before long music, for want of healthy activity, trickles to a halt. And there can be no question that health suf­fers for want of music.

Health and Music...

“The poets did well to conjoin music and medicine, because the office of medicine is but to tune the curious harp of man’s body.”

Bacon (1561-1626)

Many musicians experience discomfort and performance-related pain during their playing years. Some, at their doctor’s suggestion, take time away from their instruments or even stop playing completely. But some, determined to continue playing, seek other options. When this particular pianist and composer first visited the Feldenkrais Centre the practitioner was more than surprised at his physical condition. She used the term ‘atrophied’ to describe the damage that had, over time, occurred to his right arm. What had begun as occasional stiffness had escalated to the point where almost all mobility was gone. As any pianist will attest, right hand dexterity is a crucial part of technical development, and for a working professional, it’s an essential component of staying employed in a very competitive field. After trying to combine various therapies with a busy performance schedule, he decided to put his career on hold in order to seek treatment and re-training at the Feldenkrais Centre.

Although not specifically designed for musicians, the system of movement and bodily kinesthetics developed by Ukrainian-born engineer Moshe Feldenkrais over fifty years ago appeals to many instrumentalists and vocalists. ‘Aware­ness Through Movement’ and ‘Functional Integration’ are the two main concepts: students are guided through precise, natural, sequences while at the same time fostering a deep awareness of how the individual is moving. Unwanted habits are identified and gradually changed into ‘healthy, dynamic, patterns of motion’.

Many Feldenkrais instructors have extensive training in music and dance, and are able to help instrumentalists ‘choreograph’ themselves through musical pieces similar to the way a dancer would through a routine.

After a brief hiatus from play­ing, combined with intensive group classes and one-on-one sessions, this musician was able to resume teaching, performing, and recording. He firmly asserts that the Feldenkrais method was an indispensable part of his recovery.
Music and Health...

"I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music."

George Eliot (1819 – 1880)

The walls of the waiting room are covered with photos of internationally renowned opera singers, rock stars, comedians and yes, politicians; people who use their voices every day of their lives. But don’t we all?

An intense woman of about 45 is sitting face to face with the physician who has just conducted a thorough examination of her larynx including videostroboscopy, a specialized procedure which allowed the doctor to actually view her vocal cords in motion.

He has not found any physical reason for her discomfort - a stabbing pain in her throat that occurs when she raises her voice, is moved either by happiness or sorrow to tears, or attempts to sing. She did have a bad cough back in November and assumed that the pain was related. Now she is perfectly well again but the pain has not gone away, waiting there with back in November and assumed that the pain was related. Now she is perfectly well again but the pain has not gone away, waiting there with back in November and assumed that the pain was related.

But instead he begins to ask questions about her busy lifestyle, diet, and how much, if any, coffee or alcohol she consumes. He asks a lot of questions about how and when she hurts. He encourages her to talk about her need to sing, what kinds of music she likes, and whether there are other barriers, besides her discomfort. He pays careful attention to her body language, observing the places she carries tension. He observes carefully how she uses her hands as she speaks, and is alert to the changes in her voice and manner as she attempts to remain unemotional, despite her distress.

His prescription: a book to read, called “Anatomy of the Spirit” by Carline Myss, a firm instruction to give herself unlimited permission to do the things that have made her throat hurt, but just stop if it hurts too much, to be vigilant about reminding herself that she is entitled to shout, to feel happy and sad, to cry and to sing. And to take time for herself to begin untangling the reasons she was trying NOT to do those things... She left in tears, read the book, and joined the choir. The prescription worked.

And so the hourglass turns again, and again.

There are many many different clinics, re-training facilities and studios that specialize in helping people in the arts communities meet the challenges they face. Some are attached to hospitals. Some are in private studios. If you know someone with a story about music and health that you think should appear in these pages, please contact musicallife@thewholenote.com, or call the editorial department at 416.603.3786

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We can learn to move with astonishing lightness and freedom - at almost any age - and thereby improve our living circumstances, not only physically... but emotionally, intellectually, spiritually.

- Moshe Feldenkrais

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“How I met my Teacher”
personal reflections on formative relationships
compiled and edited by Masha Buell

Violinist and teacher Erika Raum
remembers Lorand Fenyves

Renowned violinist and pedagogue Lorand Fenyves was born in Budapest in 1918 and first visited Canada in 1962 as a coach for Les Jeunesses Musicales at Mount Orford. In 1965 he joined the University of Toronto’s Faculty of Music as a visiting lecturer, and subsequently as professor of violin. He retired from the university in 1983 but remained active and maintained a full teaching schedule up to his death, while traveling in Switzerland, in March 2004.

Erika Raum
I was 17, and in my first year of music at the University of Toronto before I’d ever even heard of Lorand Fenyves. You’d think I would have been a little more savvy about who’s who in the music business, coming from a family of professional musicians. But I was pretty ignorant. Regina has a lot of brilliant, talented people, but the fact remains, there are thousands of miles separating them from everyone else, so they miss things sometimes. Actually, my parents did know him, having years earlier played in the Atlantic Symphony when he was guest artist in the late 60s. He was such a legend, but I was pretty ignorant. Regina has a lot of brilliant, talented people, but the fact remains, there are thousands of miles separating them from everyone else, so they miss things sometimes. Actually, my parents did know him, having years earlier played in the Atlantic Symphony when he was guest artist in the late 60s. He was such a legend, even then, they figured by 1989 he’d be long retired, or worse!

By my second week at University of Toronto, I had heard all about him. I got my first look at him at our first orchestra sectional of the year. It was one of those rare moments when you can see exactly what all the fuss is about. At the second rehearsal, the assistant concertmaster was missing. Normally the section would move forward person by person. On this day, he peered to the back, pointed at me, and then at the chair up front. I wasn’t aware he had ever laid eyes on me before that instant. It was kind of unnerving.

That is how I met him.

The learning took place mainly in his studio, but also at his home. If you went over for one of his famous four hour evening lessons espresso was usually served around 10:30 by his wife, Vera, a wonderful woman who became the surrogate mother to so many of his students. Then the learning moved to the kitchen table, where it was delivered in parables, or just simple stories, often laced with stern advice. They had a pool of experiences to draw from reaching back to central Europe and Israel before the 20s, just as starting points. These talks were revelations for me.

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I followed him to Banff, England, Quebec, and Hungary. When you studied with Lorand Fenyves, you went where he went.

My studies lasted 4 years formally, and another 10 informally. When I began teaching, we began another phase in my education. I challenged him constantly, I'm afraid to say, but it was my way of testing the information, and he indulged me. He was my teacher, and I followed him informally. When I began teaching, we began another relationship, you can expect to take on a lot of those traits. The instruction they dispense is only a part of the intimacy of the student-teacher relationship. You can also hear Erika in an OnStage concert of Fritz Kreisler's music (February 8 at 8pm), in Moordale Concerts' first three presentations of 2005 (February 19 at 8pm and February 20 at 1 and 3pm), and beyond the GTA in Lindsay on February 5.

"What advice, above all, would you give to someone looking for a teacher for a child, or for themselves?"

Erika Raum

It should be someone who makes you feel good about yourself and your potential, not by praise, but by doing you the honour of demanding your very best all the time. It should also be someone whose relationship with and attitude toward music you respect a great deal, because through the intimacy of the student-teacher relationship, you can expect to take on a lot of those traits. The instruction they dispense is only a part of the process.

Please send suggestions for people who might be included in this column to musicchildren@thewholenote.com.
WholeNote by the Numbers....
Number of issues since inception (September 1995): 95
Circulation: • First issue – 4,000 copies
• Current issue – 36,000
• Beginning September 2005 – 40,000
Current number of distribution locations: 1,142
Typical distribution points are restaurants, record, music and book shops, cultural venues, performing organizations, public libraries, universities, music schools and studios.

You can help our circulation grow to 40,000 by next September. If you know of a potential distribution location or are one, please let us know: by e-mail: circulation@thewholenote.com; by phone: 416-406-5055, by fax: 416-406-5955.
Welcome to WholeNote's

LIVE LISTINGS
GREATER TORONTO AREA (GTA)
READERS PLEASE NOTE:
Presenters' plans change and we occasionally make mistakes!
Please always use the phone numbers provided to call ahead.

For CONCERTS BEYOND THE GTA see pages 48-49.
For Music Theatre and Opera Listings see page 50.
For Jazz Listings see pages 50-51.
For Masterclasses, Workshops, Etcetera see page 52.

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**Tuesday February 01**

- 8:00: Aldeburgh Connection/University of Toronto Faculty of Music. Young Artists Recital. Laura Albino & Tyrsa Gawrachynsky, sopranos; Jonathan Estabrooks, baritone; Bruce Ubukata, piano. Walter Hall, 80 Queen's Park. 416-736-5186. Free.

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**February 3, 2005**

**SONIA CHAN, piano**

Works by Chopin and the premiere of Rhythm of Life, a new work by Chan Ka Nin

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**Friday, February 4 - 8 pm - MacMillan Theatre. $13 ($7)**
Celebration of Slavic Music - Works by Prokofiev, Dvorak, and Bestibaev.

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**Monday, February 7**

- 8:00: University of Toronto Faculty of Music. Young Artists Recital. Laura Albino, soprano; consort of singers; members of the Tafelmusik Orchestra. Trinity St. Paul's Centre, 427 Bloor St. West. 416-964-6337. $34, $20, $15(lsr/st).
- 7:30: Hugh's Room. RAGAFFAIR. Indian Music Ensemble directed by Neeraj Prem; Ruba Sankaran & Ed Hanley of Autocracyshaw; Tasa: Indus west project. 2261 Dundas St. West. 416-531-6604. $15(advance), $20(door). Fund raising concert to benefit victims of the Tsunami.
- 8:00: Air Canada Centre. Yanni Live. Music from his last 3 albums; classics. 40 Bay St. 416-670-8000. $89.50,$55.50.
- 8:00: Humber Music Jazz Series. Dave Holland, Artist in Residence. Humber Contemporary Jazz Workshop, Ted Quinlan, director; Humber Studio Jazz Ensemble, Denny Christianson, director; Ross Porter, host. Humber Lakeshore Auditorium, 3199 Lake Shore Blvd Blvd. 416-675-6622 x.3427. $15.

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**Sunday, February 13**

**CELEBRATING A LIFE IN MUSIC: THE RHYTHM OF LIFE**
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- 8:00: Cathedral Bluffs Symphony Orchestra. Beethoven: Fidelio Overture; Franck: Symphony in d. Canadian Music Competitions concert winner tv; Robert Ranes, conductor. Stephen Leacock College Institute, 2450 Birchmount Rd. 416-879-5566. $20, $15, child under 12 free.

- 8:00: Flying Bulgar Klezmer Band. Brings It All Back Home. Music from the YIVO Institute of Jewish Research in New York, & other music. David Buchbinder, leader/trumpet; Marilyn Lerner, piano/keyboard/accordions; Dave Wall, percussion/vocals; Victor Bateman, double bass; Robert Stevenson, clarinet/bass clarinet; guests: Peter Lutek, saxophones/clarinets; Stephen Donald, trombone; Isabel Bader Theatre, 95 Charles St. West. 416-672-1212. $20.

- 8:00: Mississauga Symphony Orchestra. Dances in Time. Brahm's: Variations on a Theme of Haydn: Royer: Dances with Time; Mozart: German Dances; Kodaly: Dances of Galanta; Fauré: Fantasy for Flute & Chamber Orchestra; Popper: Hungarian Rhapsody. Shauna Rolston, cello; Louise DiTullo, flute; John Barnum, music director. Hammerahl Hall, 141 Living Arts Drive, Mississauga. 905-306-6000. $145.

Friday February 05

- 2:00 & 7:30: Amadeus Choir. A Burns Celebration. Favourite Scottish songs and stories. Guests: Shaggy Haggis Band, highland dancers & pipers; Enoch Kent, host; Lydia Adams, conductor. Richmond Hill United Church, 10201 Yonge St. 416-446-0188. $30, $25, family rate. Benefit to support the artsic projects of the Amadeus Choir.


- 8:00: St. Clement's Church. Benefit Concert for Tsunami Relief. Les cinq male vocal quintet; Nancy Nourse, flute; St. Clement's Choir, Thomas Fitches, organ. 59 Briar Hill Ave. 416-483-6664.

- 8:00: Tafelmusik Baroque Orchestra. The Worlds of Salamone Rossi with Emma Kirkby. Trinity St. Paul's Centre. See Feb 2.


- 8:00: University of Toronto Faculty of Music/Prokofiev Festival. "Jrane, Scott and James Parker, piano, violin, cello; Sharon McGaughey, flute; Toronto Mendelssohn Choir; Thomas Filches, organ. 59 Briar Hill Ave. 416-483-6664.

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performances; jazz contributions & other music. Members of the Music programme; York Chinese classical orchestra; Yellow River Ensemble, Kim Morris; director; Greek lute player; Thai boxing & other performers. Founders Assembly Hall, 4700 Keele St. 416-736-2100 x44068. $10 minimum suggested donation. Benefit for tsunami victims.

- **8:00**: **OnStage. Love's Joy, Love's Sorrow - Music of Fritz Kreisler.** Kreisler; String Quartet in & other works. Mark Fewer, Annapurna Patipatanakoon, Erika Raum, violins; Scott St. John, violoncello; Roman Borys, cello. Glenn Gould Studio, 250 Front St. West. 416 210-5555. $35.

**Wednesday February 09**

- 9:15am. 11:00am, 12:45: **Opera York.** Opera for Schools - Andrew Toes and Company. Open to children Grades 4 to 12, Newmarket Theatre, 505 Pickering Cres. 905-763-7853. $35.00.
- 10:30am: **Sanderson Public Library.** Caribbean Rhythms and Songs. Dick Smith, performer. 327 Bathurst St. 416 933 7653.
- 12:30: **York University Department of Music.** York University Women's Choir; Stephanie Martin, director; Susan Black, piano. McLaughlin Performance Hall, 4700 Keele St. 416 736 5186. Free.
- 8:00: **Mozart Society. Eva Blahova, mezzo, Steven Philcox, piano.** Works by Mozart, Haydn & Beethoven. First Unitarian Congregation, 175 St. Clair West. 416 201-3338. Members free, nonmembers $15 suggested donation.
- **8:00**: Toronto Symphony Orchestra. The Romantic Spirit. Beethoven: Contratadies; Sibelius: Violin Concerto; Schumann: Symphony #2. Pekka Kuusisto, violin; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416 593 4828. $27-$105.
- 8:30: **Hugh's Room. Ian Tyson CD Release Concert.** 2261 Dundas St. West. 416 531-6604 for reservations. $30(adv), $32(doors).

**Thursday February 10**

- 12:30: **York University Department of Music.** York University Cuban Ensembles. Rick Shadrach Lar, Paul Ormandy, Ruben Esqueria & Michael Marizu, directors. McLaughlin Performance Hall, 4700 Keele St. 416 736 5186. Free.
- 2:00: **TSO. The Romantic Spirit.** Roy Thomson Hall. See Feb 9. $25-$65.
- 7:30: **Royal Opera Canada.** Chakovsky: Eugene Onegin. Toronto Centre for the Arts, 5040 Yonge St. 416 872-1111. $45-$125. Free. For complete run see music theatre listings.
- 8:00: **Hart House Orchestra.** David Bowser, conductor. Great Hall, 7 Hart House Circle. 416 978-2452. Free.

**Music Toronto**

**February 10 at 8 p.m.**

- **8:00**: **Music Toronto. The Schubert Ensemble.** Dohnanyi: Piano Quintet #2 on in flat; Butler: Sequenza Notturna for Piano Quartet; Elgar: Piano Quintet in a. Op.84. Jane Mallet Theatre, 27 Front St. East. 416 368-7723. $43, $39.
- **8:30**: **Hugh's Room. Ian Tyson CD Release Concert.** See Feb 9.

**Friday February 11**

- 7:00: **Jazz.FM91 Sound of Toronto Jazz Series.** Arche Alleyne All-Stars. Kamel & Janelle Dowkhur, vocals. Royal Ontario Museum, 100 Queen's Park. 416 595-0404. Free ticket required.
- 8:00: **Brampton Festival Singers.** Gospel Chorale. Guests: St. Benildus Voices of Vision Gospel Choir; St. Thomas Choir; St. Thomas Choir of Men and Boys; St. Paul's Choir; St. William's Choir. McLaughlin Performance Hall, 4700 Keele St. 416 736-5186. Free.
- 8:00: **Brampton Heritage Theatre.** Michael Georges, 218 St. North., Brampton. 519 927-3335. $20, $17 (chil under 12). Portion of the proceeds to Christ Church.
- 8:00: **Brampton Festival Singers.** Gospel Choral. Guests: St. Benildus Voices of Vision Gospel Choir; St. Thomas Choir; St. Thomas Choir of Men and Boys; St. Paul's Choir; St. William's Choir. McLaughlin Performance Hall, 4700 Keele St. 416 736-5186. Free.

**Saturday February 12**

- **2:00**: **Brampton Festival Singers.** Gospel Choral. Guests: St. Benildus Voices of Vision Gospel Choir; St. Thomas Choir; St. Thomas Choir of Men and Boys; St. Paul's Choir; St. William's Choir. McLaughlin Performance Hall, 4700 Keele St. 416 736-5186. Free.
- 2:00: **Victoria-Royce Church.** Second Saturday Concerts. Brown LaMarche Duo.
- 8:00: **Music Theatre Etobicoke.** Sweet Charity. By Coleyman; lyrics by Fields; Jordon Zaza, music director. 416 872-1111. $45-$125. For complete run see music theatre listings.
- **8:00**: **Standing Room Only Concerts.** The Songbook Series - Volume I: St. Valentines. Musicals in concert with focus on song and dance components. By Arden, Norman, Warack, Sondheim, Porter, Berlin, Mally, & Shire, Herman & others. Marianne McCord, Charlotte Moore, David Connolly, performers; Jeffrey Huard, music director. Red One, Theatre, 404 Jarvis St. 416 870-8000. $35, $25. (st). Proceeds in part to the Red Cross Disaster Relief Fund.
- **8:00**: **York University Festival of Music.** In High Voice II. University Women's Choir; Robert Cooper, conductor. Knox College Chapel, 59 St. George St. 416 978-3744. $13, $7.
- **8:30**: **Hugh's Room. Ian Tyson CD Release Concert.** See Feb 9.

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– 7:30: Quartet: Daniel Rubinoff, saxophone; Luis Guillera, piano; Dave Young, bass; Wendy Henson, soprano. Donway Community Concerts. Donway Covenant United Church, 230 The Donway West. 416-444-8444. $15.


– 8:00: RCM Community School. RCM Jazz Ensemble. Concert Hall, 90 Croatia St. 416-408-2024 x321. Free.


– 8:00: Toronto Consort. The Fire’s Pleasure Garden. Trinity-St. Paul’s Centre. See Feb 11.

– 8:00: Toronto Philharmonia. Tribute to the Classics. Beethoven: Symphony #7; Haydn: Sinfonia Concertante; Mercure: Kalandoscope. Philharmonia soloists; Ernest Hindemith, guest conductor. George Weston Recital Hall, 5040 Yonge St. 416-670-8000. $58, $53(adult); $47, $42 (50+), $25($35). For complete run see other music listings.


– 8:00: Toronto Symphony Orchestra. Beethoven: Contradances; Piano Concerto #4; Schumann: Symphony #2; Janna Falkowska, piano; Thomas Baergaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $32-$110.


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**Wednesday February 16**


**Thursday February 17**


**Friday February 18**

- 9:15am, 11:00am, 12:45: Opera York. Opera for Schools – Andrew Tees and Company. Open to children Grades 4 to 12. Vaughan City Playhouse, 1000 New Westminster Dr. 905-783-7853. $8.50.

**Saturday February 19**

- 2:00: Toronto All-Star Big Band. Big Band Matinee. Guest: Clark Terry, trumpet. George Weston Recital Hall, 5040 Yonge St. 416-231-5695. $32-$28.
- 7:30: Toronto Mass Choir. Power Up! Gospel concert in conjunction with all day workshop (see Workshops page 52). Karen Burke, director. Banfield Memorial Church, 89 Centre Avenue, Willowdale. 905-794-1139. $10.

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**CONCERT LISTINGS: GTA**

**Chopin Poet of Sound**

**Friday, February 18, 8:00pm**

Kimbourne Park United Church

200 Wolverleigh Blvd.

Tickets: $20/$15/$10

Info: 416-657-0076 or info@lintentorel.ca

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**L’Intemporel**

baroque ensemble

Mylène Guay - historical flutes, Laura Jones - gamba
David Sandall - harpsichord

*Once upon a time... in Dresden*

Music by J.J. Quantz, J.G. Graun, F.M. Veracini with guests

Thomas Georgi - baroque viola

Kristina Zacharias - baroque violin

**Friday, February 18, 8:00pm**

Kimbourne Park United Church

200 Wolverleigh Blvd.

Tickets: $20/$15/$10

Info: 416-657-0076 or info@lintentorel.ca

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**Power Up**

**Saturday, February 19 at 8 p.m.**

The Academy Concert Series presents an evening of Chopin's most lyrical and original chamber works, performed by **Trio Con Brio**

Christina Mahler, cello

Nicolai Tarasov, clarinet

Glenn Hodgens, piano

**Call 416-889-5414**

Eastminster UnitedChurch

310 Danforth Ave

$15/$10
TALLIS CHOIR

Peter Mahon, Director

A Celebration of Healey Willan
An Apostrophe to the Heavenly Hosts
Missa Brevis No. 11. Behold the Tabernacle
Magnificat & Nunc Dimittis in A. Lady Motets
with the Gallery Choir of the Church of St. Mary Magdalene

Saturday, February 19, 7:30 p.m.
Church of St. Mary Magdalene
(Ulster & Manning)

Tickets $20 & $16 - available at the door.
For information call 416-691-8621.

The Elora Festival Singers under the direction of Noel Edison present

Music of Healey Willan

Sunday, February 20, 2005
2:30 p.m.
Trinity College Chapel, U of T
6 Hoskin Ave., Toronto

Tickets: $25.00
Reservations call: 519-846-0331 or 1-800-265-8977

Mississauga Choral Society
Chrys A. Bentley~Artistic Director
30th Anniversary Season

Baroque Treasures
Sunday, February 20, 2005, 3:00 PM

Solistas:
Tyrsa Gawrachynsky, Abigail Wong, Marion Samuel-Stevens, Lynne McMurtry, Steven Sherwood, Jesse Clark, Michael Downie, Jason Nedecky

Royal Bank Theatre, Living Arts Centre
4141 Living Arts Drive, Mississauga

Single Tickets: $35/$25, $30/$15 Seniors/Students

Box Office: 905-306-6000

Coming up next:

Elijah F. Mendelssohn
Sunday, May 1, 2005, 3:00 PM
Hammerson Hall, Living Arts Centre
4141 Living Arts Drive, Mississauga

Interested in auditioning?
Apply online: www.mississauac .com or telephone: 905-278-7059

MEDIA SPONSORS

... CONCERT LISTINGS: GTA

- 7:30: Toronto Symphony Orchestra.

- 8:00: Academy Concert Series. Chopin - Poet of Sound. Chamber music works. Trio Con Brio: Glenn Hodgens, piano; Christina Mahler, cello; Nicolai Tarasov, clarinet. Eastman United Church, 310 Danforth Ave. 416-889-5141. $15, $10.


- 7:30: Royal York Road United Church. Hymn Festival - Christ has Died, Christ has risen. Guest: Dr. James Abbington, Senior Choir, Lydia Pedersen, director. 851 Royal York Rd. 416-231-9401.

Sunday February 20

- 10:30am: Concerts at St. George's on the Hill. Langlais/Bruckner. Langlais: Messe Solennelle; Bruckner: selected works; organ music by Messiaen & Vierne. 4600 Dundas St. West. 416-463-9284.


- 2:00: Toronto Wind Orchestra. "The Inextinguishable." Featuring Marion Samuel-Stevens, Lynne McMurtry, soprano; Lynne McMurtry, mezzo; Michael Downie, baritone; Chrys A. Bentley, conductor. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. $35/ $25, $30/15sr/st.

- 3:00: Moorendale Concerts. Mozart String Quintet. See February 19. Walter Hall, 80 Queen's Park.

- 3:00: Orchestra Toronto. Le Jazz Hot for a Winter's Afternoon. "Gershwin: An American in Paris; Bernstein: West Side Story Symphonic Dances; Blake (arr. Arpin): Eubie Blake Medley; Ryden: Piano Concerto (2nd movt.)."

Baroque Treasures

Sunday, February 20, 2005
3:00 PM

Mississauga Choral Society
Chrys A. Bentley~Artistic Director
30th Anniversary Season

Baroque Treasures
Sunday, February 20, 2005, 3:00 PM

Solistas:
Tyrsa Gawrachynsky, Abigail Wong, Marion Samuel-Stevens, Lynne McMurtry, Steven Sherwood, Jesse Clark, Michael Downie, Jason Nedecky

Royal Bank Theatre, Living Arts Centre
4141 Living Arts Drive, Mississauga

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Box Office: 905-306-6000

Coming up next:

Elijah F. Mendelssohn
Sunday, May 1, 2005, 3:00 PM
Hammerson Hall, Living Arts Centre
4141 Living Arts Drive, Mississauga

Interested in auditioning?
Apply online: www.mississauac.com or telephone: 905-278-7059

MEDIA SPONSORS

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The Mississauga News

February 1 - March 7 2005

WWW.THEWHOLENOTE.COM
Monday February 21


Tuesday February 22


- 8:00: Massey Hall. Paco Peña Flamenco Dance Company. Flamenco guitar, dancers, singers & musicians. 15 Shuter St. 416-872-4255. $39.50-$50.50.


Wednesday February 23


- 8:00: CanAsian Dance Festival/Harbourfront Centre. Mainstage Programme A. Chinese operatic dance; royal court dances; opera for Schools - Andrew Tees and Company. Staff Band; Kevin Hayward, bandmaster. Glenn Gould Studio, 250 Front St. W. 416-205-5555. $20.45.


Thursday February 24


- 8:00: CanAsian Dance Festival/Harbourfront Centre. Mainstage Programme B. Mayumi Seiler, violin; Gamelan Toronto; Natasha Bakht, Peter Chin, Didik Nini Thowok & other performers. Premiere Dance Theatre, 207 Queens Quay West. 416-973-4000. $28,423.

Friday, February 25

- 8:00: Lawrence Park Community Church/Royal Canadian College of Organists. Fridays @ Eight: Frederick Swann, organ. Music by Bach, Bales, Baker, and Franck, 2180 Bayview Ave. 416-489-1551 x21. $20, $15.
- 8:00: Toronto North Players. The Gondoliers or The King of Rock & Roll. Adaptation of the Gilbert & Sullivan musical. Cast of 40. Leah Photons Theatre, 4588 Bathurst St. 905-727-2209. $18 (opening night only), $10 (child under 12). For complete run see music theatre listings.
- 8:00: Roy Thomson Hall. Peri. Negro. 22 member song and dance ensemble. 60 Simcoe St. 416-872-4255. $34, $50.
- 8:00: Sine Nomine Ensemble for Medieval Music. Medieval Roots and Branches. Exploring the relationship between music of Middle Ages and traditional music of later centuries. St. Thomas’ Church, 383 Huron St. 416-638-9445. $15, $10.
- 8:00: University of Toronto Faculty of Music. Faculty Artist Series: Beethoven Violin Sonatas III. Sonata #9 in G Op. 30/3; Sonata #9 in A Op. 47 Kreutzer; Sonata #10 in G Op.96. Scott St. John, violin; Lydia Wong, piano. Walter Hall, 80 Queen’s Park. 416-978-3744. $21, $11.

Saturday, February 26

- 12:00 noon: RCM Community School. Lobby Concert. Students of the School in performance. 90 Croatia St. 416-408-2824 x321. Free.
- 1:30 & 3:30: Toronto Symphony Youth Orchestra. The Singing Symphony – Young People’s Concert. Copland: Rodeo (excerpts); Old American Songs (excerpts); other works. Toronto Children’s Chorus; Alain Trudel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $14.50-$23.50
- 7:30: Cantabile Chorale of York Region.

FRIDAYS @ EIGHT CONCERT SERIES 2004-2005

SOUND THE PIPES!

FRIDAYS @ EIGHT and the Toronto Centre of the Royal Canadian College of Organists

FRIDAYS @ EIGHT and the Toronto Centre of the Royal Canadian College of Organists

proudly present

Frederick Swann
Organist Emeritus of the Crystal Cathedral

In a recital of organ music by Bach, Bédard, Franck, Mendelssohn and Widor

Friday, February 25, 2005 at 8:00 pm

Tickets: $20 and $15 (Seniors / Students)

Lawrence Park Community Church
2180 Bayview Avenue, Toronto
(south of Lawrence Ave. East) 416-489-1551 Ext. 21
Ample free parking
Benefit Concert for Disaster Relief. Fauré: Requiem. Adele Kozak, soprano; Lee Jameson, baritone; Ethel Briggs, organ; Lona Richard, accompanist; Robert Richardson, conductor. Thornhill United Church, Elgin St. at Dudley Ave. 905-731-8318. Free (silent offering).

— 7:30: York Chamber Ensemble. York Region Youth Concert. Mozart: Divertimento in F K138-Parry; Lady Radnor’s Suite; Mendelssohn: Sinfonia #2; Rutter: Suite for Strings; Copland: Hoe Down from Rodeo. Tony Browning, conductor. Trinity Church, 79 Victoria St., Aurora. 905-727-6101. $15, $10 (sr/st).

— 8:00: All the King’s Voices. Songs from the Heart. David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 416-225-2265. $15, $10 (sr/st), $5 (child).

— 8:00: Bell Arts Singers. A Midwinter Celebration/Handy: Little Organ Mass; Mozart: Te Deum; Dvorak: Mass in D. Dr. Lee Willingham, director; Ian Sadler, accompanist. Christ Church Deer Park, 1570 Yonge St. 416-699-5879. $20, $15.

— 8:00: CanAsian Dance Festival/Harbourfront Centre. Mainstage Programme B. Premiere Dance Theatre. See Feb 24.

— 8:00: Guitar Society of Toronto. Lotte Lofsky, guitar. Heliconian Hall, 35 Hazelton Ave. 416-922-8002. $25, $20 (member), $10 (sr/st).

— 8:00: RCM Community School. Orchestra Ensemble. Blend of ancient musical instruments & traditions from China & beyond. Lan Tung, Mei Han, Jonathan Bernard, performers. Concert Hall, 90 Croatia St. 416-408-2824 X321. $15, $10.

Rennie Regehr conducts. February 26

— 8:00: Scarborough Philharmonic. Philharmonic Principals. J.S. Bach: Concerto in d for Violin and Oboe BW 1060; C.P.E. Bach: Flute Concerto in A Wq. 168; Strauss: Ouet-Concertino for Clarinet and Bassoon with String Orchestra & Harp; Mozart: Symphony #41 in C K.551 Jupiter, SPO Concertmaster and Principal Winds, soloists; Rennie Regehr, conductor. St. Boniface Church, 142 Markham Rd. 416-429-0007. $21, $19 (sr/st), $12 (youth, 24 & under).

— 8:00: St. Jude’s Celebration of the Arts. La Musica Latina y Español. Selection of Spanish & Latin American compositions. Sharlene Wallace, harp; Joanne Browne, flute; Joel Hastings, piano; members & friends of the Oakville Symphony Orchestra & other performers. 160 William St. S., Oakville. 905-884-3972. $25, $22 (sr/st).

— 8:00: Toca Loca. Toca Voca. Music by Rolfe, Demers, Harman, Morlock, Saariaho, Beauchesne, Danile & Staniland. Music Gallery at St. George the Martyr Church, 197 John St. 416-204-1080.

Sunday February 27


Monday February 28

— 8:00: Jazz.FM91 Sound of Toronto Jazz Series. University of Toronto Student Concert. Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. $12.


— 8:00: Toronto Organ Club. Colin Cousins, organ. St. James Church, 400 Burnhamthorpe Rd. 905-824-4667. 905-845-4539. $10 (child under 10 free).

Tuesday March 01


CONCERT LISTINGS: GTA ...
Music TORONTO

MTO CHAMBER SOCIETY
March 1 at 8 p.m.


Wednesday March 02
- 12:30 & 7:30: York University Department of Music. Le Salon de Chant. McLaughlin Performance Hall. See March 1. 2:00 & 8:00: Toronto Symphony Orchestra. Sentimental Swing. Roy Thomson Hall. See Mar 1. Eve: $30-$91; mat: $25.25-$60.
- 8:00: Baci of Canada, Carmina Burana Monumental Opera. Conceived & directed by Walter Haupt; Ramona Eremia, Jiri Kubik; Nikola Wmijakow, soloists; Teatre Ust; Czech National Choir; Czech Festival Orchestra. Air Canada Centre, 40 Bay St. 416-870-8000. $50-$120.
- 8:00: Markham Theatre for the Performing Arts. The Piano Men. Songs of Billy Joel & Elton John. Starring Jim Witter, piano & his band 171 Towne Centre Blvd. 905-305-7469. $32.

Thursday March 03
- 12:10: University of Toronto Faculty of Music. The Versatile Oboe. Music by Ponchielli, Doriati and Renczke. Keith Atkinson, oboe; Christopher Gongas, horn. Walter Hall, 80 Queen's Park. 416-978-3744.
- 12:30 & 7:30: York University Department of Music. Le Salon de Chant. McLaughlin Performance Hall. See March 1.

Friday March 04
- 8:00: Exultate Chamber Singers. The True North. Works from Scandinavia, Russia, Iceland and Canada. John Fraser, conductor. John Tuttle, director. St. Thomas' Church, 383 Huron St. 416-971-9229. $20, $17(st), $12(st).
- 8:00: Massey Hall. Directions in Music. Herbie Hancock, piano; Roy Hargrove, trumpet; Michael Brecker, tenor saxophone. 15 Shuter. 416-872-4255. $39.50-$99.50.
- 8:00: Milton Concert Series. Toronto All-Star Big Band. St. Paul's United Church, 123 Main St., Milton. 905-878-4732. $30,$24.

Saturday March 05
- 7:30: Oakville Children's Choir. Song & Script. Guests from the RBC Festival of Classics; Glenda Crawford, music director. Evangel Church, 1450 Rebecca St., Oakville. 905-337-7104. $18, $12.
- 7:30: Toronto Symphony Orchestra. The French Connection. Dukas: The Sorcerer's Apprentice; Ravel: Piano Concerto in G (for the left hand); Bolero; Saint Saens: Cello Concerto #1. Yegor Dyachkov, cello; David Jalbert, piano; Yannick Nézet-Séguin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $23-$64.

Living Arts Centre, Mississauga Free Underground Parking www.mississauga Symphony.com

An Evening of Baroque
March 5, 2005
Tickets: $45/$35 8 p.m.

Pachelbel: Canon & Gigue
Vivaldi: Four Seasons
Bach: Suite No. 3 in G major

Sinfonia Mississauga, John Barnum, Music Director & Conductor

Featuring Yi-Jia Susanne Hou performing on the 1729 "ex-Heath" Guarneri del Gesu violin (US$2.75M)
"She's absolutely phenomenal...One of the greatest young talents of the future. " - Sir Yehudi Menuhin

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The True North
Music and poetry from northern climes: Exultate extols the might and mystery of the frozen north.
Exultate Chamber Singers - John Tuttle, Conductor
Friday, March 4, 2005 - 8:00 p.m.
Saint Thomas's Anglican Church

Tickets/Information: 416-971-9229 or www.exultate.on.ca

- 8:00: Cathedral Bluffs Symphony Orchestra. Dittersdorf: Concerto for Contrabass; Mercure: Kaleidoscope; Dvorak: New World Symphony. Joel Quarrington, bass solo; Robert Rames, conductor. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5566. $20, $15, child under 12 free.

- 8:00: Jubilate Singers/Vox Finlandiae. Borealis. Glick: The Song of Eternal Light (Toronto premiere); Bolden: Requiem for Ice and Snow; Sibelius: Finlandia; Finnish & Canadian folk songs. Eastminster United Church, 310 Danforth Ave. 905-857-2152. $20, $15, $10 (children). Group rates.

- 8:00: ORIANA Women’s Choir. Heaven on Earth. Henderson: Cantate Dominium; Holst: Choral Hymns from the Rig Veda; Brahms: Vier Gesiinge; works by Purcell, an Male Chamber Choir. United Church, 432 Runnymede Rd. 416-8:00:

- 8:00: Evening of Baroque Music. Bach: Suite #3 in D; Pachelbel: Canon; Dvorak: New World Symphony. Joel Ovarates.

- 8:00: Ukrainian Poet Taras Shevchenko. 857-2152. $20, $15, $10 (children). Group rates.

- 8:00: Holst: Choral Hymns from the Rig Veda; Brahms: Vier Gesiinge; works by Purcell, an Male Chamber Choir. United Church, 432 Runnymede Rd. 416-8:00:


- 2:00: University of Toronto Faculty of Music. Electroacoustic Music Concert. Electroacoustic compositions by faculty, students and guests. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


- 3:00: Markham Concert Band. The Tunes Keep Popping. Music by W. Herman, Lloyd Webber, Disney & Wagner. Markham Theatre, 171 Town Centre Blvd. 905-305-7469. $20.

- 3:00: Toronto Symphony Orchestra. The French Connection. Roy Thomson Hall. See Mar 5.

- 3:00: Westben Arts Festival Theatre. Stainer: The Crucifixion. Mark DuBois, tenor; Gary Relyea, baritone; Mel Hurst, organ; Westben Festival Chorus: Humbercl est United Church Choir; Brian Finley, director. Humbercrest United Church, 16 Baby Point Rd. 705-653-5508. 877-883-5777. $20.


- 7:30: York Symphony Orchestra. Romantic German Masterworks. See March 5. Anthony Roman Centre, Markham Theatre for the Performing Arts, 171 Towne Centre Blvd. 905-305-7469.

- 8:00: Esprit Orchestra. Boulliane: Snow is White but Water is Black (world premiere). Louie: Prologue, Berceuse and The Death of Siegen (from The Scarlet Frocke); Pauk: Concerto for Harp & Orchestra. Erica Goodman, harp; Colleen Skuli, soprano; David Pomeroy, tenor; Alex Pauk & Denys Boulliane, conductors. $7:15: Pre concert composer’s talk. Jane Mallet Theatre, 27 Front St. East. 416-366-7723. $26, $11 (students, cheapest available).


... CONCERT LISTINGS... GTA

Borealisi

Finnish and Canadian choral music

JUBILATE SINGERS

director Isabel Bernaas and

VOX FINLANDIAE

director Paul Hietala

Srl Irving Glick’s The Song of Eternal Light

Benjamin Bolden’s Requiem for Ice and Snow

8 P.M., SATURDAY MARCH 5, 2005

Eastminster United Church 310 Danforth Avenue

Tickets: $20 Regular $15 Seniors $10 Students

Contact Us

2106 - 1055 Bay St., Toronto, ON M5S 3A3

T 416.923.3123 E info@orianachoir.com W www.orianachoir.com

SPECIAL GUEST ARTISTS

Sanya Eng, Harp

Anita M’Alister, Trumpet

William Brown

Artistic Director

SUNDAY, MARCH 6, 2005 8PM

An uplifting concert of sublime music from the Eternal City. Featuring a programme of sacred works by Palestra, the “Prince of Music,” and by Allegri, Manini, Perosi and Victoria.

Our Lady of Sorrows Church

3055 Bloor Street West, Toronto

Adults $25, Seniors & Students $20 for tickets call 416.761.7776
Welcome to WholeNote’s
CONCERTS BEYOND THE GTA

Please always use the phone numbers provided to call ahead.

Saturday February 05
- 7:30: Durham Youth Orchestra. Warmth and Passion for a Winter’s Evening. Elgar: Enigma Variations (excerpts); songs by Vaughan Williams & Britten; anas by Verdi & Puccini, Neapolitan songs. Guests: Giovanni Secondini, tenor; Marianne Turner, piano; John Beaton, music director. Hebron Church, Anderson Street North of Taunton Rd., Whitby. 905-435-0110. $10, $8(sr), $5(st) child)
- 8:00: Lindsay Concert Foundation. Violin Virtuozos. Mark Fewer, Erika Raum, Scott St. John & Annalene Patipatanakoon, violins; Sookhyung Park, performers; Daniel Lipton, conductor. Glenn Cummings Theatre, Lindsay. 705-878-5625. $25, $15(st)
- 8:00: Opera Ontario. Mozart: Abduction from the Seraglio. Benjamin Butterfield, conductor; Patrick M. Lipton, orchestra. The Centre in the Square, 101 Queen St. West, Kitchener. 1-800-265-8977. For complete run see music theatre listings.
- 8:00: Peterborough Symphony Orchestra. Fire and Ice. Haydn: Sinfonia Concertante; Prokofiev: Lieutenant Kije Op.60; Vaughan Williams: Concerto Grosso for Strings; Stravinsky: Firebird. Guests: Katarina Zawall. Youth Orchestra; Tak Kwan, violin; Zuzka Chomicka-Newnham, cello; Tony Owen, oboe. Ben Bell, bassoon; Michael Newnham, conductor. 7:15: Pre-concert chat. Showplace Performance Centre, 290 George St North, Peterborough. 705-742-7469. $29.50, $12, $15(st).

Tuesday February 01

Monday March 07
- 7:00: University of Toronto Faculty of Music. Chamber Music Series: The Gryphon Trio. Music of Mozart and others. Annalene Patipatanakoon, violin, Roman Borys, cello; James Parker, piano. Walter Hall, 80 Queen’s Park. 416-978-3744. $21, $11.
- 8:00: Beth Tikkvah Synagogue. King David – the New Musical. Written & directed by Eyal Bitton, starring Jason Allen & Michele Tredger. Winter Garden Theatre, 189 Yonge St. 416-221-3433 x352. $36-$72.
- 8:00: Beethoven & Friends. Violin. Quarto Gelato, conjunto; Quartetto Gelato: strings, percussion, organ. Durham Youth Orchestra. Trinity Square Performance Centre, 290 George St North, Hamilton. 905-522-6843 x26. $15. Portion of the proceeds to benefit local music outreach projects in the downtown Hamilton core.
- 8:00: Wurlitzer Pops at Casa Loma: Lance Luce, organ. Tikvah Synagogue. 427 Bloor Street West (Bloor/Spadina] Monday, March 7, 2005 7:30pm.
- 8:00: The Palestrina Chamber Chorus. Mass of Sanctorum, O’Connor. The Centre in the Square, 101 Queen St. West, Kitchener. 1-800-265-8977. For tickets and information on all performances call Westben at 1-877-883-5777 or 1-705-653-5508 www.westben.ca
**Wednesday February 09**

- 8:00: Kitchener-Waterloo Symphony, Schubert & the Voice. Donna Bennett, soprano; Brian Finley, piano; Canadian Chamber Ensemble, First United Church, 16 William St., Waterloo. 519-576-1570, 800-265-8977. 426,112.

**Thursday February 10**

- 8:00: Kitchener-Waterloo Symphony, Schubert & the Voice. See Feb 9. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-3000.

**Friday February 11**

- 8:00: Kitchener-Waterloo Chamber Music Society. The Joy of Sax. Music by Handel, Vaughan Williams, Ibert, Rubinoff. Daniel Rubinoff, saxophones; Elena Kiyucharo, piano, KCWMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. 520,110.

**Tuesday February 15**


**Saturday February 19**


**Sunday February 20**

- 2:00: St. James Anglican Dundas. Inaugural Piano Recital by Valerie Tryon. 137 Melville St., Dundas. 905-627-1442. Free will offering.

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**Wednesday February 12**

- 2:00: Peterborough Singers. Valentine Concert. Guest: Natalie Choquette, comedic soprano; Sylvia Jurda, piano; Calvary Pentecostal Church, 1421 Lansdowne St. West, Peterborough. 705-740-6116.

- 7:00: Amis du Jazz, Bill McBride, jazz flute with Sean Bellaviti Trio. The Church at Sonya, Simcoe Street 13 k north of Port Perry. 705-357-2486. 115.

**Friday February 25**


- 3:00: Royal Canadian College of Organists, Northumberland Centre. Early Organ Music Up To And Including J.S. Bach. St. Andrew's Church, 200 King St. West, Cobourg. 905-355-3116. Free will offering.

**Friday March 04**

- 8:00: Hamilton Philharmonic. True North Strong and Free. Guests: True North Brass; Michael Reason, conductor. Great Hall, Hamilton Place, Summers Lane. 905-526-6556. 53, 49(s), $10(st), $5(high school & younger).

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**Saturday February 26**

- 8:00: Barrie Concerts. Beyond the Pale. Klemmer. Fisher Auditorium, 125 Dunlop St. West, Barrie. 705-726-4980.

- 8:00: Hamilton Philharmonic. Dvorak: Cello Concerto; Brahms: Symphony #2. Shauna Rolston, cello; Michael Reason, conductor. Great Hall, Hamilton Place, Summers Lane. 519-526-6556. 13, 43(st), $10(st), $5(high school & younger).


**Saturday February 27**

- 3:00: Monday Morning Singers. Afternoon of Celtic Singing. Harps, flute, bodhrans, uilleann pipes. St. Paul's Anglican Church, Toronto St. South, Uxbridge. 905-852-7507. $12, $10 (child under 12 free).

- 3:00: Royal Canadian College of Organists, Northumberland Centre. French Organ Music. St. Peter's Church, King Street East at College, Cobourg. 905-355-3116. Free will offering.


- 8:00: Lindsay Concert Foundation. Sally Dibble, soprano & Robert Kortgaj, collaborative pianist. Glenn Crombie Theatre, Fleming College. Lindsay. 705-878-6625. 125, 51(s).

- 8:00: Theatre Aequarius. What You Don't Know. Musical revue. Written & performed by George Massowhill & Sharin Matthevs. Studio Theatre, Dofasco Centre for the Arts, 180 King William St., Hamilton. 800-465-7528. 127. For complete run see music theatre listings.

**Sunday March 05**

- 3:00: Westben Arts Festival Theatre. Stainer: The Crucifixion. Mark Dubso, tenor; Gary Relya, baritone; Mel Hurst, organ; Westben Festival Chorus; Humbercrest United Church Choir; Brian Finley, director. St. Paul's United Church, Warkworth. 705-653-5508, 877-883-5777. 125,112.

**Saturday March 05**


- 8:00: Lindsay Concert Foundation. Sally Dibble, soprano & Robert Kortgaj, collaborative pianist. Glenn Crombie Theatre, Fleming College. Lindsay. 705-878-6625. 125, 51(s).

- 8:00: Theatre Aequarius. What You Don't Know. Musical revue. Written & performed by George Massowhill & Sharin Matthevs. Studio Theatre, Dofasco Centre for the Arts, 180 King William St., Hamilton. 800-465-7528. 127. For complete run see music theatre listings.
New Musical: Haupt; Ramona Eremia, Jiri Kubik, Nikolaer. March 7: 8:00. Winter Garden Theatre.


Krisztina Szabo. Gabriele Viviani, Peter before each performance. Feb 6: 2:00; Feb 27, various times. Princess of Wales Theatre, 500 The East Mall. 416-396-441. $125, $115(st & Sun & Sun).

Bohi!me. Conductor. Opera Chat: 45 minutes before each ffled.


Musical. Written & directed by Eyal Bitton; starring Jason Allen & Krisztina Szabo. Gabriele Viviani, Peter $72.

Caswell. David Rosser McGinn, director; Jay T. Schramek, Laura music. Ouantia Hamilton. To May 15. Tu es-Sat 8:00; Wed, Sat 7:30, Feb 20: 3:00 at Hammerson Hall, Living Theatre Aquarius. 416-870-8849. $15, $12.


Schoen. To May 15. Tu es-Sat 8:00; Wed, Sat 7:30, Feb 20: 3:00 at Hammerson Hall, Living Theatre Aquarius. 416-870-8849. $15, $12.


To March 17. $15, $25(st & Sun & Sun).

Armenian, Narrack, Sandenheim, Berlin, Malta & Shirley, and other performers. Mar 1, 2:00 at St. Valentine's Parish Hall, 651 Dufferin St. 416-922-4415. 416-870-8000. $25, $25(st & Sun & Sun).


Vessels of Honour Gospel Choir. SHOW 2005: The Kiln, A Musical. By Erich Richard son, Ruth Williams & Adene Sutherland. February 4: 7:30. Burton Auditorium, York University, 4700 Keele St. 416-857-2190. 416-870-2232, or summer@thewholenote.com Early birds take note! the following two programmes have some early application deadlines:

Le Domaine Forget, Music and Dance Academy 5, Sainte-Angèle, Saint-Ém _ré, Québec, Canada Phone: 416 452-8111, Fax: 416 452 3503; E-mail: aca@domaineforget.com; Website:www.domaineforget.com; Contact person: Francine Dery !!!Application deadline: Apr. 1; Scholarship application Mar. 1.

This residential programme offers instruction at beginner, intermediate and advanced levels for ages 14 and up in Brass, Woodwinds, Dance, Guitar, Strings, Chamber Music, Singing, and Jazz, and opportunities to attend festival concerts.

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With the weather that’s hit us, as of time of press, it’s tempting to never leave the house, but why not bundle up and venture right out of the city? The Arsia du Jazz concert series is offering, as always, a great bunch of concerts this month, with performances by the Herberd Whieman Trio, the Brian Rose Orchestra, Bill McBirnie and the Sean Bellaviti Trio, and the Melissa Stylianou Trio. And for those who think that Sonya is too far, but North York might just be manageable, the Toronto All Star Big Band is presenting an afternoon concert with legendary trumpeter Clark Terry Sunday, Feb 19, after which you will just have to whip downtown for the other Clarke (Terry) who is city? The

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LECTURES/SYMPOSIA


*February 5: Lindsay Concert Foundation. Vocal master classes with Mark Fewer, Scott St. John, Erika Ram & Nanak Patel. Glenn Crombie Theatre, Fleming College, Lindsay, 705 876 5625.

MASTER CLASSES


*February 5: Lindsay Concert Foundation. Vocal master classes with Mark Fewer, Scott St. John, Erika Ram & Nanak Patel. Glenn Crombie Theatre, Fleming College, Lindsay, 705 876 5625.

*February 6-24: ORMTA North Toronto & North York Region Branches. Piano masterclass with Andrew Markow. Euromusics Centre 2561 John St, Unit 8, Markham. 905-668-7642, $10/student, $15/member, $20/non-member.


*March 5: Lindsay Concert Foundation. Vocal master class with Sally Dibblee, soprano. Glenn Crombie Theatre, Fleming College, Lindsay, 705 876-5625.

WORKSHOPS


*February 10am-12 noon, 1:00-3:00: CAMMAC. Workshop in Renaissance dance with Linda Adams. Lansing United Church, 49 Bagert Ave. 416-421-0779, (51member), $20 (non-member).

*February 6, 13, 20, 27, March 13, 20, 27: RCM Community School. Drop-in workshops and open masterclass. Conducted by Escola de Samba de Toronto. 1:00: Workshop. Incantes. (Beginner music lesson); 2:30: Aula de Samba. (Samba Dance Lesson); Open hearallows: Ensaiho da Bateria (Bateria rehearsals). Concert Hall, Ursula Franklin Academy, 90 crore Ave. 416-408-2824 x321. Workshops pwcx, open rehearsal free.


*February 13 2:00-4:00: CAMMAC. Reading of Verdi: La Traviata (complete). Led by Sabatino Vacc. Christ Church Deer Park, 1570 Yonge. 416-421-0779. $5/member, $10 (nonmember).


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Beyond the Pale will join forces with The Creaking Tree String Quartet for their February 12 Glenn Gould Studio performance. Creaking Tree, contrary to what the name might suggest to some, is comprised of violin, mandolin, guitar and bass. A self-styled “Newgrass” group, their influences span traditional Bluegrass, jazz, folk and classical. Like Beyond the Pale, Creaking Tree has just released its second CD, “Side Two” (www.creakingtree.com), and also like Beyond the Pale this is a high energy product interspersed with moments of great sensitivity. I am especially impressed by Brian Kobayakawa, whose bowed bag adds a special touch and helps take the music beyond the usual parameters of a populist stringband. Which is not to take anything away from violinist John Showman, guitarist Brad Keller and mandolinist Andrew Collins – they all play up a storm. I can’t help but think that the February 12 performance should not be missed. See you there.

My final selection is a more traditional string quartet recording – Peter Maxwell Davies’ “Naxos Quartets Nos. 1 and 2” (Naxos 8.557396) performed by the Maggini Quartet. This marks the beginning of a very special collaboration. Naxos has commissioned Maxwell Davies, Master of Queen’s Music, to write ten quartets over a five year period for this renowned British ensemble. They will be performed at Wigmore Hall and subsequently recorded. While these uncompromising works won’t be to everyone’s taste by any means, the first two quartets make an auspicious beginning to a truly exciting project. Maxwell Davies makes reference to Beethoven, the fiddling style of his beloved Orkney Islands and to Scottish folk traditions in works that also resonate with the heritage of Bartok and other modern masters. With this initiative Naxos, a company that has turned the classical music world on its ear over the past decade with an exuberantly extensive catalogue of generally fine, and sometimes exquisite, recordings at bargain prices, has embarked on a path of significant patronage. One can only hope that others follow this example and that commissioning new works once again becomes a tenet of noblesse oblige.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 – 720 Bathurst St. Toronto ON M5S 2R4.

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CD AND DVD REVIEWS
VOCAL, OPERATIC AND CHORAL

Peter Seiffert; Roman Trekel
Oper Zurich; Franz Welser-Möst
EMI Classics 5 99733 9

This 2003 performance from the Zurich Opera features German tenor Peter Seiffert as the medieval minstrel who abandons the sensual pleasures of Venus for the redemptive love of the pure Elizabeth. The final scene, where Tannhäuser describes his harrowing pilgrimage to Rome, reveals why Seiffert is the leading Tannhäuser of our day. Solveig Kringelborn is incandescent as Elizabeth, and her second-act duet with Seiffert is enthralling. Roman Trekel is a tender Wolfram, and his expressive Evening Star aria another highlight. Isabelle Kabat’s Venus is dramatically effective, although her rich voice offers more steel than seduction.

The orchestra and chorus under Franz Welser-Möst supply enough sweeping grandeur and detailed colour to offset the simplicity of the sets. The mix of costumes from different periods, from medieval to contemporary, is intriguing and eerily effective.

The problem is the bizarre camera work. Either the cameras avoid the singers so closely that we miss the staging. Instead, we get a lot of
sweating, spitting and histrionic effects like eye-rolling and gesticulating — is a get compelling character for it. Some outstanding Strauss singers give Dessay the support she deserves. Baritone Thomas Allen, so delightful in recent masterclasses at the University of Toronto's Faculty of Music, is a dapper and mellifluous music master. Angelika Kirchschlager is a touching Octavian, Sophie Koch a thrilling Composer and Felicity Lott a poignant Arabella and a majestic Marschallin. Antonio Pappano elicits luminous, vibrant curtains of sound from his Covent Garden orchestra. The booklet is well-presented and informative. This is indeed a tour de force from the most exciting coloratura soprano of our day.

Pamela Margles

The title of French soprano Natalie Dessay's new disc, "Amor", comes from Richard Strauss's fifth Breit­ tanico Lied, one of his orchestral songs and opera excerpts that make up this splendid disc. Love in different guises - sisterly love, romantic love, lost love, everlasting love - proves to be an ideal theme for Dessay. With her vibrant personality and keen sense of drama she brings each individual character to life. Her agile, silvery voice dazzles.

Since Dessay stopped singing the Queen of the Night, Zerbinetta in Ariadne auf Naxos has become her signature role. Zerbinetta's extended recitatives show what an eloquent story teller Dessay is. Yet the wordless cadenzas, with their breathtaking roulades, thrilling trills, and shapely triplets reveal her ability to express so much without any words at all.

Debussy; Fauré; Poullenc Ian Bostridge Julius Drake; Belcea Quartet EMI Classics 5 57609 2

German Lieder have, for decades, dominated the popular preference for art song. Their Gallic counterparts, however, are happily finding a growing number of singers and record companies eager to invest in performances and wider distribution.

EMI has selected the work of three French colourists for tenor Ian Bostridge. The colour of his vocal instrument is set perfectly mid-way between the poles of heady, lyrical and darker, full-bodied voices enabling him to move in either direction with ease. Bostridge shows his mastery of stylistic contrast as he embraces the intimacy of Debussy's Colloque sentimental, declaims the operatic drama of Fauré's Fleur jetée and deftly handles the angular and by times sprechstimme songs of Poullenc. All three composers share a distinctively French palette yet write with a distinctively individual vocabulary. Bostridge's ability to capitalize on their individuality makes this recording a compliment to his artistic maturity.

A special treat is the inclusion of Fauré's cycle, La bonne chanson which adds a string quintet to the piano accompaniment. After hearing voice with piano for most of this CD, the expanded sonority of the chamber ensemble is truly thrilling. Its effect is nowhere more potent than in the aurally seductive La lune blanche. Play at room temperature and serve with a mature Merlot.

Alex Baran

Carry Me Home - The Story & Music of the Nathaniel Dett Chorale (DVD) Nathaniel Dett Chorale Marquis 77471 88801 9 2

The genesis and background of the Nathaniel Dett Chorale is told in this documentary DVD through interviews with the group's founder and artistic director, Brainerd Blyden-Taylor; choristers, and a diverse collection of musical figures, (including singer Mary Lou Fallis, jazz pianist Ellis Marsalis, musicologist

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Rob Bowman and many others) which is interspersed and overlapped with clips of the choir rehearsing and performing.

Blyden-Taylor's vision for a Canadian ensemble dedicated to Afro-centric music is an interesting one and makes for good documentary material. The life and significance of the African-Canadian composer after whom the choir is named, R. Nathaniel Dett, is similarly engaging, although his story could have been told with more detail - it was not until viewing the interviews in the bonus materials that Dett's pioneering role as a composer and director is made clear.

But whether or not you are taken in by these various historical details, you cannot help but be inspired by the dynamism of the group itself. Besides displaying fine vocal technique, rich vocal colour, rhythmic vitality, dynamic range and meticulous phrasing, this group wears its heart on its sleeve. The energy in the sound they create becomes infectious when paired with images of their intent, absorbed, smiling faces. It is this enthusiasm and musicality, above all, that makes the choir's story memorable and enjoyable and convinces the viewer that Canada does indeed need to hear and celebrate the broad array of Afro-centric music this choir offers.

Benita Wolters-Fredlund

Concert note: February is Black History Month and the Nathaniel Dett Chorale presents "Voices of the Diaspora...Songs of Ghana" with guests Kwasi Dunyo and the Kekeli Drum and Dance Ensemble at the George Weston Recital Hall on February 23.

A. Scarlatti - Agar et Ismaele
Esiliati
Seattle Baroque
Centaur CRC 2662

Under the patronage of Swedish Queen Christina, the young maestro di cappella Alessandro Scarlatti, composed this work in 1683. With the Queen's support and encouragement, he eventually became the most famous and influential operatic composer of early 18th-century Italy. It is interesting to note that although Pope Innocent XI began to censor opera, the result was the flourishing of oratorios (such as this one, taken from chapter 21 of Genesis) which were really operas thinly disguised as sacred works!

Under the direction of former Tellemusik players, Byron Schenkman (harpsichord) and Ingrid Mathews (violin), together with a continuo group including Margriet Tin demans (viola da gamba), Stephen Stubbs (chitarrone & baroque guitar), and Maxine Elander (harp), Seattle Baroque gives an excellent account of themselves.

The mellifluous Canadian soprano Karina Gauvin, armed with an arseneau of expressive vocal colour, is in peak form in the role of Sara. The steely mezzo-soprano Jennifer Lane as Agar shares some particularly moving moments in duet with crystal-clear soprano Melissa Fogarty (Ismaele). Baritone Nathaniel Watson (Abramo) also contributes ably to the drama.

This recording reveals an early work of an extraordinary young genius. Oratorio or opera? It’s not easy to tell the difference here, but it doesn’t really matter.

Frank Nakashima

Vivaldi - Dixit Dominus, RV 595
Jane Archibald; Michele de Boer; Anita Kraus; Nils Brown; Peter Mahome; Giles Tomkins
Aradia Ensemble and Chorus;

Kevin Mallon
Naxos 8.557445

From the opening of Dixit Dominus RV 595, this first volume of the complete sacred music is instantly recognizable as Vivaldi’s. His seemingly endless yet distinctive ideas fill this recording with a familiar quality.

Though relatively short, Dixit Dominus offers several gems, such as the charming soprano duet Te­cum principium, and the mezzo solo Judicabit in nationibus followed by chorus. One could imagine a trail of smoke following Jane Archibald’s blazing coloratura in Dominus a dextra tuae and her comparatively fine work in the solo cantata Nulla in mundo pax sincera. The men's trio Gloria Patria, followed by tutti orchestra and chorus in Sicut erat in principio shows the ensemble at its best.

In the Jubilate, o ameni chori, the commanding vocal presence of mezzo-soprano Anita Krause leads the forces, followed by solo trumpet, oboes, orchestra and chorus. It is in this and similar tutti sections where the dynamic of Vivaldi’s music is realized. However, it was also in these sections where, in the balance, the choir sound becomes distant.

An excellent beginning to an important and ambitious recording project.

Frank Nakashima

Late Piano Music of Brahms, Vol.1
Boyd McDonald, fortepiano
Audio Ideas Recordings AI-CD-014

It hardly seems possible that the “period instrument, period performance practice” revolution is over twenty-five years old. How quickly our ears have adjusted to hearing Bach, Handel and Corelli, imbued with this new authenticity. It was only in the 1990’s that this new purism extended itself even unto the Beethoven symphonies, and we then truly raised our eyebrows. So now, here is a CD of Brahms’ piano works on an 1848, low-tension, straight-strung Streicher fortepiano, with leather hammers, no less.

Peter Hannan plays recorder fluidly and enjoyably, which is a rare thing to be found on the instrument. As the desus, he demonstrates an understanding of the music and a flexibility of sound which melds well with the other instruments. Colin Tilney is always a consummate musician. This is no less apparent here, and he captures the essence of the pieces beautifully.

The performance of gambist Christel Thielmann however proves disappointing and wooden (no pun intended). This 1988 recording seems to mark the beginning of the trend of tired-sounding musicians representing the Eastman School of Music where Thielmann directs the baroque chamber music program.

The trend has been demonstrated in recordings made in the last ten years by various faculty members of the institution, and is a worrying one for the survival of the classical and early music movements on American record labels.

It is therefore refreshing to find this lively Canadian recording resuscited on Universal Music’s Eloquence line. Despite a shocking lack of jacket notes, I recommend this disc for those who like their Baroque music clean and prét-a-porter.

Gabrielle McLaughlin
This instrument, recently acquired by Wilfred Laurier University, is much the focus of this CD. The producers have, significantly, given over a good chunk of the booklet in describing this fortepiano, and five of the six photographs show details of the beast in all its restored glory.

The repertoire is not the least bit obscure: the six Klavierstücke Op. 118, the four from Op. 119, the three Op. 117 Intermezzi, and the second set of the Op. 116 Fantasies. Every work so familiar, yet now sounding as if heard for the very first time. This ancient piano, with its limited powers of sustain, is in fact similar to the one used by Brahms in his own studio, albeit an 1868 model.

At 65 minutes, it is a disc packed with great music. Boyd McDonald plays with his usual tightly-controlled virtuosity. Tafelmusik fans will snap up this one.

John S. Gray

Beethoven – Complete works for piano & cello
Alfred Brendel; Adrian Brendel
Philips 475 379-2

This two CD release of Beethoven’s output for piano and cello is an engaging tour-de-force from both compositional and performance standpoints. Beethoven composed five cello sonatas - the two early Op. 5 sonatas, the 1807 Op. 69 and the late sonatas of Op. 102. Since they are composed over an extended period of time, his compositional development is evident. The three variation sets - “See the conqu’ring hero comes” from Handel’s Judas Maccabaeus and the two variation sets from Mozart’s Die Zauberflöte - complete Beethoven’s cello and piano repertoire.

Alfred Brendel and Adrian Brendel perform exquisitely here. Whether I listened intently or approached the recording as “background music”, I remained transfixed. Pianist Alfred Brendel performs brilliantly though at times overshadows the solid and well thought-out performance of the cellist, his son Adrian. This is somewhat to do with the compositions themselves however, with their virtuosic piano parts leaving the cello in more of an obligato role than that of star soloist. Especially noteworthy is the Brendels’ strong performance of Op. 69. Only the dynamic differentiations could have been larger for my taste.

The program notes by Misha Donnat are thorough with respect to describing Beethoven’s work. Some flipping of booklet pages is required however, as the works are not presented in chronological order on the recording, presumably due to the timing constraints of the medium. I would have also appreciated the inclusion of performer bios.

This is a release to have and to hold. Strongly recommended.

Tiina Kük

Chopin – Nocturnes and Impromptus (complete)
Angela Hewitt
Hyperion SACD A67371/2

Schumann’s cunning takeoff of Chopin, in Carnaval, had to be a nocturne. The nocturne and the mazurka are the two quintessential idioms of Chopin’s style. Some of his mazurkas are nocturnes in disguise, and some of the pieces he called nocturnes show traits of the mazurka: Op 15 No 3 begins in a languorous mazurka rhythm and veers towards a mazurka-like modality, while Op 27 No 1 at its height develops into a real dancing mazurka; there are other instances. Another highly Chopinesque idiom, the march – often, specifically a funeral march – colours a key passage of the wonderful Impromptu Opus 36 (included here as a bonus along with the other three impromptus) and several of the nocturnes: Op 55 No 1, Op 48 No 1 (a truly epic tone-poem) and others.

Angela Hewitt identifies convincingly with this repertoire. Her interesting notes defend her often quicker-than-expected tempi; she avoids sentimentalizing the music or making it what my protestant forebears would have called “soupy.” Occasionally she rushes and blurs sweeping moments (Op 15 No 1), and in characteristic “duet” passages (e.g., in the almost Tristan-esque Op 55 No 2),

Carl Philipp Emanuel Bach

For this recording, the Boréades Ensemble welcomes the eminent violinist of Argentinean birth Pablo Valetti to enchant us with wonderful chamber music from the inimitable and intense genius of this great Bach’s son.
the tendency to underplay the "tenor" voice. But she delivers the pieces freshly and authentically, and relishes the shimmering codas, a magic feature of many nocturnes. Her "complete" nocturne recording contains 21 examples, rather than the 19 of most others, including two seldom-played works published years after Chopin died. One of them quotes briefly from the finale of his Second Concerto: its rhythm? - a mazurka.

The cover, a fuzzy photo of a young woman's bare behind, is an early nominee for the 2005 Most Tasteless Cover Art Award.

John Beckwith

Editor's note: One hopes that the reviews in these pages not only inspire the readers to purchase recordings but also spark their musical curiosity. I'm pleased to note that writing this particular review inspired John Beckwith to return to his Chopin scores and have a go at the nocturnes himself. It's all about the music!

Concert note: The Academy Concert Series presents chamber works of Chopin performed by the Trio Con Brio in a concert entitled "Chopin - Poet of Sound" at Eastminster United Church on February 19.

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Independent KT001
(www.kathryntremills.com)

Kathryn Tremills is one pianist to watch these days. Her 2003 performances of the massive B-minor Sonata of Liszt have certainly put her on the map. And her debut CD has come along recently, to our great delight. Recorded in a near-magical acoustic space, the sanctuary of Toronto's Humbercrest United Church (why don't they have more concerts there?) on a most well-behaved Steinway D, her disc is a real charmer.

Tremills launches straight into Liszt's 1857 Un sospiro, and before you have a chance to catch your breath she plays the twelfth Transcendental Etude for the second track. Then Haydn's A-flat major Sonata makes for a change of pace, played with a real sense of joy. Three of Domenico Scarlatti's sonatas show the pianist's love of the early 18th-century idiom, before returning to relatively modern times with two of Schumann's works as transcribed by Liszt.

The best is left for last, though: violinist Corey Gemmell joins the pianist in a truly impassioned reading of the well-known Brahms 2nd Sonata, Op. 100. That alone is worth the price of admission.

The engineers have done very well with the balance on that duet, better than you will find on some big internationally-known recordings. The booklet has concise, legible notes, largely written by composer and scholar Andrew Ager. The tasteful monochrome photographs, four in number, include one of Tremills actually playing an instrument.

John S. Gray

Debussy - Complete Piano Music
Gordon Ferguson-Thompson
Resonance CD RSB 402

Little known on this side of the pond, the distinguished British pianist Gordon Ferguson-Thompson's recordings include the complete works of Debussy, Ravel and Scriabin. His highly regarded Debussy set was recorded in 1989 at London's Wigmore Hall and is now available as a budget box set on the Sanctuary Resonance label. The piano was the nexus of Debussy's highly innovative music. He brought the instrument to a new sonic plateau, employing multi-layered harmonies whose projection demands as much attention from the performer's ear as his fingers. Appropriately pellucid textures and sensitive phrasing are the hallmarks of Ferguson-Thompson's performances.

Though there are undoubtedly more sensational performances of individual works on the market, the present collection maintains a consistency of approach that draws attention to the composer rather than the interpreter. Ferguson-Thompson has technique to spare even in the most demanding and thunderous works such as the Douze Etudes of 1915, yet is capable of an exceptionally sensitive dynamic range in the quasi programmatic Préludes and Images cycles.

The refined interpretation of the smaller salon pieces helps to put Debussy in context, making the composer's achievement seem all the greater. The exceptionally thoughtful programme notes by Bryce Morrison are an added bonus.

Daniel Foley

Mahler - Symphonies 5 and 10 (completed by Barshai)
Junge Deutsche PO;
Rudolf Barshai
Brilliant 92205

In 1965 Columbia issued the first recording of Mahler's Tenth with Eugene Ormandy in musicologist Derek Cooke's first realization of the unfinished symphony. Simon Rattle has recorded Cooke's third version twice with the Berlin Philharmonic. Other scholars and musicologists have attempted to divine Mahler's intentions and recordings are available of scores by Remo Mazzelli Jr., Clinton A. Carpenter and by Joe Wheeler, whose work on the symmetry was turned into a performing version under Mahler specialist Robert Olsen and recorded by Naxos. Leonard Bernstein, an early champion of Mahler's music, remained unconvinced by any of them, stating that the only Tenth he would ever perform would be one of his own creation.

So, is Barshai's the real Mahler Tenth? No, none of them is. But Barshai's is richer than Wheeler's (which remains a favourite) and at times conveys feelings of desolation and apprehension... the cognoscenti will have a field day.

Mahler - Symphony No.4
Dorothea Röschmann
Mahler Chamber Orchestra; Daniel Harding
Virgin Classics 72435 45665 2 3

Don't be alarmed that this Symphony is played by a "chamber orchestra." Founded by Claudio Abbado, now led by the phenomenally gifted young Daniel Harding, the Mahler Chamber Orchestra of 49 members, collected from all over the world, has all the requisite instruments except for a reduced string section and the winds not doubled up. The very talented young instrumentalists play with exceptional virtuosity and inspiration creating true Mahlerian "innigkeit". The recording is transparent with crystal clear textures shedding new light on the whole score. Each instrument has a personality of its own, sometimes weird, like the grotesque, shriill birdcalls on the clarinet (1st movement, bar 145) that are positively nightmarish.

Perhaps Mahler's most approachable Symphony, free of the customary excesses that marred some of the others, it is exceptionally melodic, highly inventive, delicately scored (without trombones and tubas) and very inspired. There are many great moments such as in the first movement, when everything quiets down to ppp followed by the fantastic stringendo leading to the very effective ff ending.

One can only admire Harding's marvelous control of the strings in the Adagio and his superb pacing of the successive climaxes. The outburst at 315 is truly shattering followed by peace of an almost inaudible pppp. And with the sweet and expressive voice of Dorothea Röschmann, the last movement is pure musical heaven.

This is a unique rendition. Of course I would not recommend it as the only recording for one's collection (that should be one with full orchestra, e.g. Szell or Barbirolli), but worth acquiring as an interesting alternative.

Janos Gardonyi
My primary interest in this package was Barshai's Tenth, but from the very first bars of the Fifth it became obvious that this is not just another run of the familiar and well-represented opus. The orchestra, not burdened with a tradition of Mahler under other conductors, responds without hesitation to Barshai's direction and we are given a fresh proclamation, a declamation, of the music.

Those coming to this symphony for the first time may not realize how special this blazing performance is. Barshai doesn't linger to smell the roses but releases Mahler to speak for himself. Only at the end do we realize that this is a concert recording.

The sound on both discs is exemplary in this unusual and, for Mahlerites, irresistible package. A splendid achievement.

Bruce Surtees

William Bolcom – Songs of Innocence and of Experience
Measha Brueggergosman, Joan Morris and other soloists, Choirs, University of Michigan School of Music Symphony Orchestra, University Musical Society; Leonard Slatkin
Naxos 8.559216-18

William Blake was a most complete and complex artist – painter, poet and free spirit - whose Songs of Innocence and of Experience is a work as strange as it is impressive. The dramatic contrasts between the songs create tensions that depict the human condition in all its complexity.

It is little wonder that the cycle fascinated the American composer William Bolcom on and off for over twenty years, finally resulting in 1985 in a monumental quasi-opera. The closest comparison may be Carmina Burana, but Bolcom has taken his creative license even further than Carl Orff. Employing multiple choirs, orchestra augmented by harmonica and electric instruments, soloists and speakers totaling almost 450 performers, his setting of the Songs is a unique, at times puzzling work – just like its literary inspiration. An a cappella chorale staccato setting of Tyger! juxtaposed with a truly operatic rendition of The Angel! sung by Ilana Davidson and an American musical theatre treatment of The Little Vagabond performed by Joan Morris, Bolcom’s wife and close collaborator, provide a few examples of the diversity of the work’s musical idioms.

This live recording, skilfully conducted by Bolcom’s friend Leonard Slatkin, is full of surprises. While the Carmina Burana comparison lingers, the words of Blake work their magic quite independently from Bolcom’s music. The work provides two and a half hours of compelling music by Bitch, Tanman, Dubu & Schreck with exciting new works by Mathieu Luquier, aleks schürmer & John B. Hedges.

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Tamara Bernsten
National Post, Monday, June 21, 2004

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listening; a curious and beautiful record of two decades of fascination.

David Amram - Symphony Songs of the Soul
RSO Berlin; Christopher Wilkins
Naxos Milken Archive 8.559420

Leonard Bernstein chose David Amram as the New York Philharmonic’s first resident composer. BMI has ranked him among the top twenty living composers in terms of works performed by U.S. orchestras. But citing his name in jazz circles evokes memories of Amram’s pioneering collaboration with Jack Kerouac that established the jazz-poetry nexus. Jazz fans view Amram as a brilliant jazzman who also composes classical music.

This CD illuminates two more dimensions of the gifted musical polymath: a composer of Jewish music, both secular and sacred, and a leading edge figure in world music. Amram’s father was likely the only Jewish dairy farmer in Pennsylvania. Despite the ethnic isolation, he ensured that Jewish culture was transmitted to the next generation. David carried on in compositions like the Final Ingredient, a televised Holocaust opera centred on concentration camp inmates’ organization of a Passover Seder. Several scenes are performed here.

Half the disc is devoted to a symphony, Songs of the Soul, which brilliantly integrates diverse melodic and rhythmic elements from both the Oriental and European Jewish Diasporas. Above all, we hear Amram as a master of orchestral colouration. We are also presented with excerpts from his major foray into liturgical music: a setting of the Sabbath eve service. New York’s Park Avenue Synagogue commissioned liturgical works by major American composers, including Amram. Imagine their surprise when Amram’s premiere attracted crowds of jazz musicians from Greenwich Village and Harlem. Listen to this beautifully recorded disc and you’ll understand why.

Phil Ehrensaft

Pârt – Berliner Messe
Elora Festival Singers; Noel Edison
Naxos 8.557299

What both these CDs have in common is Arvo Pärt’s Berliner Messe. Beyond that the Elora Festival Singers explore Pârt’s choral music and the Moscow Virtuosi his orchestral chamber music, although both include Summa, performed in its original 1977 version for SATB chorus on the Elora disk and on the Moscow Virtuosi disk in the composer’s 1991 arrangement for string orchestra. This work also appears on both as the Credo in the Mass.

Arvo Pärt’s Berliner Messe, written in 1990-91, was commissioned for a performance at Berlin’s St. Hedwig’s Cathedral for the 90th Catholics’ Day. It consists of seven movements, the five from the ordinary of the Mass, Kyrie, Gloria, Credo, Sanctus and Agnus Dei, an Alleluia and the twelfth century Pentecost text, Veni Sancte Spiritus. The Elora recording’s Alleluia text is related to Pentecost, while the Moscow Virtuosi include texts for both Christmas and Pentecost.

The Alleluia and Veni Sancte Spiritus transform this mass from liturgical music to a poignant prayer for the transforming divine energy of the Holy Spirit. The fourth (Veni) movement, the middle of the seven movements, is the longest and the most powerful. Here alternate responses from the four vocal registers, reinforced at times by the upper strings, unfold over a pedal in the lower strings. The Moscow Virtuosi’s reading of it is riveting. Not only is the pedal electrifying in its intensity and presence, but conductor, Vladimir Spivakov, builds a crescendo throughout the entire movement, magnifying the significance of both text and music. The Elora Festival Singers’ performance excels in the phrasing, which conductor Noel Edison uses to good effect, to bring out the lyricism of Pârt’s writing.

The Elora Choir’s intonation in the beautiful Magnificat is breathtaking, as the singers navigate effortlessly through probably every interval considered dissonant by traditional harmony. They are rock-solid and then some! The way the Moscow Virtuosi build the intensity of Cantus in memory of Benjamin Britten to an overwhelmingly powerful climax is awe-inspiring. To all for whom the musical art of the 20th Century is important I highly recommend both of these recordings.

Allan Faulk

Concert Note: Soundstrains presents “Sacred & Secular” including Arvo Pärt’s Miserere and the world premiere of Oscar Daniel’s The Passion of Lavinia Andronicus with Sarah Leonard, soprano, The Hilliard Ensemble and Tafelmusik Chamber Choir at St. Andrew’s Presbyterian Church on March 5.

Proud Music of the Storm – Music by Stephen Chatman
UBC Symphony Orchestra; Vancouver Bach Choir; Bruce Pullan
Centrediscs CMCCDD 10304

Centrediscs has brought out something wonderful big with this new Chatman disc. By this I do not in any way mean to denigrate their many excellent releases in the chamber music field, but our troubling times make us pine for big gestures from artists who can. And Chatman certainly does just that. The opening titles track strain the skin with its very own way of filling the shoes left vacant with the pedal electrifying in its intensity, and the BBC Symphony, recorded in the Elora Festival Singers’ performance excels in the phrasing, which conductor Noel Edison uses to good effect, to bring out the lyricism of Pârt’s writing.

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Allan Faulk

Double Time Jazz Collection Volume 3 (DVD) Tribute to John Coltrane “Live Under the Sky”/ A Tribute to Bill Evans “Live at the Brewhouse”
Double Time EE 39076-9

As deserving as Coltrane and Evans may be, it’s a bit of a shame that these great players who deserve an audience of their own are squeezed into a Tribute Format. Be that as it may, there’s some fine playing here, slightly marred by a DVD flaw that has the picture slightly ahead of the sound. It’s disconcerting to see a close-up of a piano player who’s always behind himself, so to speak.

The 1987 Tokyo concert tribute to John Coltrane (57 minutes) is a spirited (if sometimes shrill) all-star affair with Dave Liebman and Wayne Shorter on soprano saxes; Richie Beirach, piano; Eddie Gomez, bass; and Jack DeJohnette on drums. The Coltrane pieces featured are Mr. P.C.; and medleys of After The Rain and Naima (a Leibman/Beirach duet) and India, brought on by a lengthy Gomez solo intro, and linked to Impressions by an heroic DeJohnette solo.

This is an outdoor evening concert, so the picture is determined by the stage lighting man. On some tracks, notably the duet and the bass intro, the stage was so dark, so you can put it on and just listen. (It was released as a CD, Columbia CK45136).

The 53 minute Bill Evans tribute by Gordon Beck and friends is a studio session, assuring a smoother presentation overall. Also, it’s not
slavish in playing only Evans tunes, including material from within the band. (There’s no audio version of this 1991 performance that I’m aware of, though almost the same group made the LP “Seven Steps To Evans” MPS G68248).

These great European musicians are not well-known on this side of the Atlantic, excepting Canadian flugelhorn player Kenny Wheeler. Pianist Gordon Beck updates the Bill Evans tradition and is a wonder as player and composer (Not The Last Waltz); reedman Stan Sulzmann shines on tenor, soprano and flute; the fine German bassist Dieter Ilg gets display room on an untitled Bass Solo; and drummer Tony Oxley, who played and recorded with Evans, gives a wonderful drum solo (Combination) which shows off his dynamic work and partly-homemade drum set. (This is really the only time you should see, rather than just hear, the concert). The Evans compositions are mostly familiar: Peri’s Scope, misspelled here; Blue in Green played as a trio; the ballad Orbit; and Waltz For Debby which becomes a brisk 4/4 closer with bristling trumpet work by Wheeler, and impressive Beck piano.

Deep Cove
Ryga/Rosnes Quartet
CBC Records TRCD 3012

The cover of The Ryga/Rosnes Quartet’s CD “Deep Cove” shows a picturesque spot in North Vancouver close to where pianist Renee Rosnes grew up. As many people know, she is now a highly sought after jazz musician living in New York City.

The other half of the quartet’s marque, saxophonist Cam Ryga still lives in Vancouver, yet previous collaboration between the two inspired them and producer Claire Lawrence to re-unite in order to record with two other former British Columbians, bassist Neil Swainson and drummer Rudy Petschauer.

If a signature Canadian West Coast sound exists, it is contained on this disc. Like the photo on the cover, the music evokes feelings of tranquility and beauty.

Of the three compositions contributed by Cam Ryga, Not Yet Home, provides the ideal soundtrack for the album cover, with his lyrical soprano sax and Rosnes’ piano finesses creating a glowing musical alchemy.

Rosnes’ composition Manhattan Rain, still within the parameters of the recording, persuades listeners to re-locate their imaginations to New York City in order to understand Rosnes’ source of inspiration.

Three of the record’s nine pieces are covers, including Thelonious Monk’s We See and a straight ahead number entitled While We’re Young. Two days was all that it took to record “Deep Cove”, but that’s usually all you need with such accomplished musicians.

Eli Eisenberg

Bick’s Bag
Bill Mays; Neil Swainson; Terry Clarke
Tripler TR1013-2

This ‘equal members’ trio recording shows the spontaneous side of its very professional musicians. These fine players all have many associations which are more formal (such as Mays’ own trio, Swainson with George Shearing, Clarke with Jim Hall) but this live recording at Toronto’s Montreal Bistro & Jazz Club captures them tossing ideas back and forth, jousting, trying to hit the high hard one in the pure joy of challenge-jazz. Each player listens and contributes, ready to go where the music itself leads.

In this sort of contributory music, the actual compositions played are of less value than what is done to them, but there’s a lot of ground covered: originals by Mays (the exuberant Bick’s Bag written for retired guitarist Ed Bickert and once recorded by those two) and Swainson (Paradigm, quiet and thoughtful); standards like Laura, On The Trail (featuring Swainson) and even Paul Simon’s I Do It For Your Love. Jazz tunes are Bean And The Boy by Coleman Hawkins; Frank Rosolino’s waltz Blue Daniel; and the session’s wrap-up Hallucinations, Bud Powell’s bebop burner.

The music is well-recorded and naturally balanced but, having spent many a night at the Montreal Bistro, it seems to me that more than a little post-production enhancement has happened when it comes to the audience response, as it sounds like an attentive, enthusiastic 400 or so WOHOPE fans are there. So, if you don’t mind that many folks in your listening room, be sure to invite Mays, Swainson and Clarke. They make a special trio.

Ted O’Reilly

Lilac Wine
Helen Merrill
Gitanes Jazz Productions 067 566-2

Helen Merrill was born in New York City and started her career at the 845 club in the Bronx while still in high school. During her formative years she worked with the likes of Earl Hines, Charles Mingus, Thad Jones, Clifford Brown, Gil Evans, Marian McPartland, Jim Hall, Elvin Jones, Bill Evans and Stan Getz.

Helen lived for a number of years in Europe, and recorded jazz albums in Italy, France and Norway. She made a number of trips to Japan, recorded for Japan Victor and eventually moved to Tokyo in 1967. She returned to New York in 1972 where she now lives, making annual concert tours in Japan and Europe.

Some 50 albums since her first, “Lilac Wine” is a very low-key, pensive set of superior and, for the most part, lesser known ballads. These include How Sweet You Are, originally sung by Dinah Shore in a 40s movie called “Thank Your Lucky Stars”, One More Walk Around The Garden from “Carmelina”, a 1979 Broadway flop with a good score, and an unusual pairing of Elvis Presley’s Love Me Tender with How Sweet You Are.

Ms. Merrill is accompanied by pianist Torrie Zito, her son Alan on guitar, bassist George Mraz, and a 32 piece orchestra, recorded in Prague. On four of the songs trumpeter Lew Solof adds beauty to the music. This is late-night listening designed to put you in a pensive frame of mind.

Jim Galloway

POT POURRI

Montreal
Jesse Cook
EMI 7243 8 63853 2 1

Guitarist Jesse Cook has the ability to hush you with his beautiful songwriting and melodic playing one minute, and then make your jaw drop with his scorching solos the next. This collection of tunes recorded live in, you guessed it, Montreal, is no exception. Although all of the 14 tunes on Montreal are from Cook’s five previous CDs, the special guests and
Love, loss and flirtation emerge fresh and fluent from well articulat-
ed texts and resonant arrangements that feature Baroque guitar, theor-
bo, recorder, bagpipes, viola da gamba, Celtic harp and percussion. Above all, the recording achieves a lifting grace and easiness of touch that these gentle and intelligent songs cry out for, with nothing forced or falsely hearty about them.

Sarah B. Hood

Well Tempered Klezmiror
Hu Tsa Tsa
Independent HCD01

"Well Tempered Klezmiror" is the first CD of a unique voice in the Klez-
mer world. This genre of Eastern European Jewish folk music has en-
joyed a tremendous revival in North America the last couple of decades, with new bands springing up everywhere. Usually characterized by a lively, raucous, gypsy-like quality, Klezmer music was the traditional entertainment at Jewish weddings and other celebratory events, performed by traveling Klezmers.

Toronto based Hu Tsa Tsa (Rona Goldensher, violin, Jonno Light-
stone, clarinet and Eric Stein, cim-
balom, mandocello & piano) present Klezmer in a gentler vein. Mostly arrangements of traditional tunes, the flavour of this recording is introspec-
tive rather than extroverted, that of intimate chamber music, which the trio delivers with delicate sensitivity. The violin and clarinet are typical for this genre, but the use of cim-
balom (a type of hammer dulcimer) and mandocello lends an atypical "magical" air to this recording.

The arrangements are well in-
formed, based on collections of eth-
nomusicologist Moshe Berezovsky, and recordings from the 1920s of famous clarinetist Naftule Brandwein and cimbalom player Joseph Moskowitz, but with Hu Tsa Tsa's unique stamp. The liner notes give excellent background information on each selection. A nice addition to any Klezmer enthusiast's collection.

Karen Ages

Concert note: Violinist Rona Gold-
ensher appears in Baroque Music Beside the Grange's "Sonata Fan-
tastica" Saturday February 19.

Karl Jenkins - The Armed Man:
A Mass for Peace
National Youth Choir of Great
Britain;
London Philharmonic Orchestra;
Karl Jenkins
Virgin Records 7243 8 11015 2 0
CDVE 956

This dramatic choral and symphon-
ic composition was commissioned by the British Royal Armouries to in-
spire a millennial reflection on man-
kind's history of waging war, and the hope that these proclivities may someday be transcended. Beginning with the medieval theme of "L'Homme Arme", the "armed man who must be feared", the piece con-
tinues with a Muslim call to prayer, settings of texts and psalms from the Bible, a passage from the Mahab-
harata, poems on themes of war and peace by Kipling, Dryden, Jonathan Swift, Japanese poet Togi Sankichi, and Alfred Lord Tennyson.

The drama inherent in setting these texts dealing with courage, bravado, heroism, fear, terror, regret, mourning and hope are juxtaposed with the most sensitive and inspiring settings of texts and psalms from the Mass Ordinary. Karl Jenkins, a Welsh composer known for his versatility (Palladio of diamond commercial fame, Adiemus, ballet scores, soundtracks and pop music), proves his flexibility once again in the variety of musical style found in this piece.

The performance by The Nation-
al Youth Choir of Great Britain, from whose ranks the soloists were chosen and The London Philharmonic Orchestra are top-notch: clear, crisp military march styles are han-
dled as adeptly as passages evoking dread and terror and the peaceful and serene movements of the mass. An awe-inspiring performance of an awe-inspiring work.

Dianne Wells

Concert notes: Just Singers Cam-
ber Choir and the Choir of Cente-
ary United Church, Hamilton will perform Jenkins' The Armed Man:
A Mass for Peace under Shawn Grenke's direction in Toronto at the

Church of Saint George the Mar-
tyr on February 5 and at Centenary United Church, 24 Main St. West, Hamilton on February 6.

John Adams does not write music. Oh yes, he creates works that on many occasions push the envelope of contemporary music, but his creations are not simply musical compositions. They are chronic-
es of our times, tapping uncannily into that which saddens or perplexes us most -- the banality of evil and the humanity of the evil-doers.

From Nixon in China, through the Death of Klinghoffer to On the Transmi-
gration of Souls, Adams offers a chilling look at our times without unduly exploiting the tragedy therein. On the Transmigration of Souls is Adams at his best -- lyrical, mournful and delivering the moment of transformative grace just when all seems lost.

The texts, woven from desperate messages posted by the families of victims, snippets of recorded conver-
sations and names of the victims, transcend the political, national and sometimes jingoistic response of America to the September 11 trag-
edy, providing us instead with what is undoubtedly most needed -- a heartfelt guide to mourning and healing.

This short work somehow manages to evoke comparisons with the greatest requiems of all time -- those of Mozart and Brahms. The chroni-
cler of our times, John Adams, yet again gives us the tools to make sense of our frequently irrational world.

Robert Tomas
2004-2005 SEASON

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