MADAMA BUTTERFLY
PUCCINI
APRIL/MAY 2005

TOSCA
PUCCINI
OCTOBER 2005

LE NOZZE DI FIGARO
MOZART
NOVEMBER 2005

HANSEL & GRETEL
HUMPERDINCK
DECEMBER 2005

RIGOLETTO
VERDI
FEBRUARY/MARCH 2006

TURANDOT
PUCCINI
APRIL/MAY 2006

www.RoyalOperaCanada.com
416-322-0456
LANG LANG

SEE AND HEAR THIS SPECTACULAR TALENT PERFORM RACHMANINOV’S MASTERPIECE — IN CONCERT AND ON CD!

CD RELEASE: MARCH 15, 2005 - RACHMANINOV’S RHAPSODY ON A THEME OF PAGANINI COUPLED WITH HIS ENDEARING SECOND PIANO CONCERTO.
IN CONCERT: MARCH 16: ROY THOMSON HALL WITH THE CHINA PHILHARMONIC CONDUCTED BY YU LONG PERFORMING

SOLD OUT

LANG LANG • CHINA PHILHARMONIC
Roy Thomson Hall • 60 Simcoe St. Toronto, Ont.
Wednesday March 16, 2005 • 8 p.m.
To Order Tickets: Contact 416.872.4255 or www.roythomsonhall.com

RACHMANINOV RHAPSODY ON A THEME OF PAGANINI
AVAILABLE AT

L'Atelier Grigorian
The World’s Finest Classical & Jazz Music Emporium
70 YORKVILLE AVE., TORONTO M5R 1B9
210 LAKESHORE RD. EAST, OAKVILLE L6J 1H0
NEW RELEASES from the WORLD’S BEST LABELS

Morten Lauridsen: choral works
Polyphony; Britten Sinfonia; Stephen Layton, conductor

At once genuinely original and yet reassuringly accessible, the music of Morten Lauridsen has achieved something of a cult status in his native America (O magnum mysterium currently being the top-selling choral octavo in the country – the number 2 spot is also a Lauridsen work), and Stephen Layton draws from his musicians some of the most ardently lyrical performances of recent years.

Johann Sebastian Bach: Weinen, Klagen... Cantates BWV 12, 38 & 75
Carolyn Sampson; Daniel Taylor; Mark Padmore; Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe

In 1723 and 1724, the congregation of the Lutheran parish church of St Thomas’s in Leipzig had ample opportunity to discover, week after week, a little more of the talent of their new Kantor, a certain Johann Sebastian Bach. These Cantatas are some from this period. This is also the first recording from Philippe Herreweghe in which he makes use of the Canadian Counter Tenor, Dan Taylor.

Baroque Music from the missions of Chiquitos and Moxos Indians
Florilegium with Bolivian Soloists

This recording is one of our most ambitious and unique projects to date – a recording of Bolivian baroque music in the Church of Concepción in the middle of the Bolivian jungle. Following auditions held in Santa Cruz, four unknown Bolivian singers were selected and trained by Florilegium’s director Ashley Solomon to participate in a unique recording. Channel Classics (and 300kg of equipment brought over from Holland) teamed up with Florilegium and recorded this disc of music which flourished in the seventeenth and eighteenth centuries in the Jesuit Missions. The majority of the programme was only recently rediscovered in the crypt of the Church of Concepción which dates back to 1707. Both the music and the story behind the music are here for the first time on SACD and DVD.
### Table of Contents

**Editor's Opener** 9

**Cover Story:** Ensemble – Alexina Louie and Alex Pauk

**Feature:** Piano Man Remains Anonymous 12

**Discoveries:** CD Forum: 15, 68-79

15, 68 Editor's Corner 16

**CD Reviews:**
68 Vocal, Operatic and Choral
69 Early Music and Period Performance
70 Classical and Beyond
73 Modern and Contemporary
74 Jazz and Improvised Music
76 Pot Pourri
78 Discs of the Month
79 DISCoveries has the Junos covered

**Concert Notes:** 16-22, 36

16 T.O. Musical Diary
18 Quodlibet
20 Early Music
21 Choral Scene
36 World View

**Hear and Now:** Focus on New Music 22-29

22 Some Thing New
24 March News Roundup
26 Composer to Composer: Denys Bouliane interviewed by Paul Steenhuisen

26 New Music Quick Picks

**Jazz and Band:** 30-32, 60

30 Band Stand
32 Jazz Notes
32 In the Jazz Listings

**Opera and Music Theatre:** 33-35

33 On Opera
34 Opera at Home
35 Hi Tech, Hi Fi, Low Price

**Special Feature:** Summer Music Education 38-41, 61, 62

38-41, 61, 62 compiled by Karen Ages

**Music and Life:** 36, 37, 63-65

36 Toronto Musicians Association News
37 Book Shelf
63 How I Met my Teacher: Soprano Suzie LeBlanc and Maestro Trichy Sankaran

65 We are All Music's Children

**Live Listings, Etcetera:** 42-60

42-56 Live concerts (GTA)
57-58 Live concerts (Beyond)
58-59 Opera and Music Theatre
59-60 Jazz: Clubs

66 Announcements, etcetera

**Unclassified Advertising** 67

**Index of Advertisers** 62
where inspiration begins

new CREATIONS FESTIVAL

experience five days of the best in new music visit newcreationsfestival.com for details

“Springtime is all about creation – a time to celebrate all that is new.”
Peter Oundjian

Join Peter Oundjian and the TSO for some of the hottest new music on the international stage, brand-new commissions by outstanding Canadian composers, cutting-edge installations by OCAD students and faculty, and much more. Don’t miss this ground-breaking celebration of new creations.

Fireworks & Flourish
Wednesday March 30 at 8:00 pm
Thursday, March 31 at 8:00 pm

Four by Four
Saturday, April 2 at 8:00 pm

Modern Masterpieces
Wednesday, April 6 at 8:00 pm
Thursday, April 7 at 8:00 pm

Call 416.593.4828 or visit www.newcreationsfestival.com

Toronto Symphony Orchestra
Concerts at Roy Thomson Hall.
What's On at the TSO?

The French Connection
Yannick Nézet-Séguin, conductor
Yegor Dyachkov, cello
David Jalbert, piano
Sat. Mar. 5 at 7:30 pm
Sun. Mar. 6 at 3:00 pm
A programme of French masterworks including Dukas' The Sorcerer's Apprentice and Ravel's Boléro.

Mar. 5 sponsored by Toronto Symphony Endowment Committee
Part of the Desjardins Light Classics Series
See tso.ca for details on how to save with the Desjardins Family Pack.

Lang Lang Plays Rachmaninoff
China Philharmonic
Yu Long, conductor
Lang Lang, piano
Wed. Mar. 16 at 8:00 pm
Piano phenom Lang Lang returns to Toronto with the China Philharmonic to dazzle with Rachmaninoff's showy Rhapsody on a theme of Paganini.

Extremely Limited Seating Available!

Stravinsky's Nightingale
Gianandrea Noseda, conductor
Soloists from the Mariinsky Theatre
University of Toronto MacMillan Singers
Wed. Mar. 9 at 8:00 pm
Thurs. Mar. 10 at 8:00 pm
This concert features amazing soloists from Russia's Mariinsky Theatre performing opera-in-concert Stravinsky's Le Rossignol.

Part of the Metamorphosis Festival
See www.metamorphosisfestival.ca for festival details.

St. Matthew Passion
Nicholas McGegan, conductor
Dominique Labelle, soprano
Daniel Taylor, countertenor
Benjamin Butterfield, tenor; John Tessier, tenor
Nathan Berg, bass-baritone; Eric Owens, bass
The Mendelssohn Singers
Toronto Children's Chorus
Thurs. Mar. 24 at 7:30 pm
Sat. Mar. 26 at 7:30 pm
Commemorate the Easter season with Bach's stirring St. Matthew Passion.

Call 416.593.4828 or visit www.tso.ca
Concerts at Roy Thomson Hall. Service charges apply to all phone and internet orders.
2005-06 SEASON • CHAMBER MUSIC DOWNTOWN

Th. Sept. 15 • RUSSELL BRAUN • $50

QUARTETS • $253, $285
Th. Oct. 20 • Tokyo Mozart 1
Th. Nov. 10 • Miró Quartet
Th. Nov. 24 • New Zealand Quartet
Th. Dec. 8 • Takács Quartet
Th. Jan. 19 • Tokyo Mozart 2
Th. Feb. 9 • St. Lawrence Quartet
Th. Mar. 2 • Penderecki Quartet
Th. Mar. 16 • Tokyo Mozart 3

PIANO • $160, $180
Tu. Nov. 1 • Lucille Chung
Tu. Nov. 29 • Piotr Anderszewski
Tu. Jan. 31 • Markus Groh
Tu. Mar. 21 • Cyprien Katsaris
Tu. Apr. 11 • Nikolai Lugansky

ENSEMBLES-IN-RESIDENCE • $129, $145
Tu. Oct. 25 • Gryphon Trio
Tu. Nov. 15 • MTO Chamber Society
Tu. Mar. 7 • Gryphon Trio
Tu. Mar. 28 • MTO Chamber Society

CONTEMPORARY CLASSICS • $59, $65
Tu. Nov. 15 • MTO Chamber Society
Tu. Jan. 31 • Markus Groh
Th. Mar. 2 • Penderecki Quartet
Th. Apr. 6 • Trio Fibonacci

PIANO • $50
Th. Oct. 20 • Tokyo Mozart 1
Tu. Nov. 15 • MTO Chamber Society
Tu. Mar. 7 • Gryphon Trio
Tu. Mar. 28 • MTO Chamber Society

ENCHANTS-IN-RESIDENCE • $129, $145
Tu. Oct. 25 • Gryphon Trio
Tu. Nov. 15 • MTO Chamber Society
Tu. Mar. 7 • Gryphon Trio
Tu. Mar. 28 • MTO Chamber Society

CONTEMPORARY CLASSICS • $59, $65
Tu. Nov. 15 • MTO Chamber Society
Tu. Jan. 31 • Markus Groh
Th. Mar. 2 • Penderecki Quartet
Th. Apr. 6 • Trio Fibonacci

Piano • $160, $180
Tu. Nov. 1 • Lucille Chung
Tu. Nov. 29 • Piotr Anderszewski
Tu. Jan. 31 • Markus Groh
Tu. Mar. 21 • Cyprien Katsaris
Tu. Apr. 11 • Nikolai Lugansky

DISCOVERY • $41
Th. Jan 26 • Shannon Mercer, soprano
Th. Feb. 23 • Maneli Pirzadeh & Daniel Moran, duo pianists
Th. Apr. 6 • Trio Fibonacci

AFFORDABLE • ACCESSIBLE • INTIMATE • EXHILARATING

Great classical music in a perfect small concert hall downtown

Sacred + Secular
Pärt’s spiritual masterwork paired with a dramatic new oratorio by Omar Daniel and Anne Michaels

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

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

Miserere, Arvo Pärt (Estonia)
The Passion of Lavinia Andronicus, Omar Daniel (Canada)
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

WWW.THEWHOLENOTE.COM
MARCH 1 - APRIL 7 2005
Kaleidoscopes and other reflections

I’ve got kaleidoscopes on the brain a bit at the moment. Partly it’s because there’s a concert called Kaleidoscope in town this month, well Spiritual Kaleidoscope, actually, by Proteus World Music. (Karen Ages talks a bit about it in her World View column on page 36.)

Partly it’s because I often find myself, at this very last possible moment before the magazine goes to the printer, scrambling for something to say about the patterns that I have noticed as the issue came together, some of them much more interesting than anything we could have planned.

One thing I really hope you will give time to is this month’s Composer to Composer interview with Denys Bouliane. “When talking about music we must accept that it [talking] is a bit trivial, but it can also make us understand what’s behind a piece” says Bouliane, and then goes on to make this reader at least want to hear the music even more after hearing it talked about – no mean feat.

I also want to call your attention to the Summer Education feature commencing on page 38. It’s the first of a string of increasingly ambitious “Specials” that characterize the magazine in the spring and is certainly one way of chasing the winter blues. (For a list of April, May, June and July special features, please see page 29. Also, if you’re wondering where Music’s Children and How I met my teacher have gone, they’ve just been bumped to pages 63-65 by “Summer Ed”.)

I also hope you’ll give a serious look at the upcoming WholeNote Monday Salon (ad on page 45). Last month’s “Early Music” event was, well, kaleidoscopic, in the way the various pieces, by six different ensembles, brought a three-hundred year period, predating what we call classical music, wonderfully to life. March 7’s event, curated by Colin Eatock, promises in a different way to bring what one might usually think of as four totally unrelated kinds of music into striking juxtaposition.

When the dust settles on any issue of the magazine, all the articles and columns in and edited, there’s always a moment of frustration at the events that didn’t get their due, in terms of editorial coverage. This, dear reader, is where your own kaleidoscope comes in. Just as no two people hear a concert the same way, so too you as reader will piece together from the fragments of information in the magazine, a patterned view of your own most pleasing musical month.

Returning to Proteus World Music and its founder/conductor Charles Demuyck: They’ve travelled a lot of ground, literally and figuratively, in this, their first concert season – from bringing African-American pianist Awadagin Pratt to the Glenn Gould last fall, to a South Indian Fusion concert up at York University’s Burton Auditorium, to this month’s finale, at Trinity St. Paul’s on March 23. “It’s been a calculated risk,” Charles said, when we talked. “Do you set up shop somewhere and hope people will come to you. Or do you seek out the city’s communities one by one and then try to bring them along with you on the journey.”

For this former resident of Dawson Creek, nine years of teaching music at Louisiana State were enough to tell him he wanted to take the plunge into bringing new live music into being. “Spiritual Kaleidoscope” speaks to the structure of this final concert, with its interweaving of a variety of faith-based music, its explorations of consonances and dissonances from one kind of music to another. But it also speaks to his sense of what this city, with all its diversity is. It’s one concert this month that will be on my personal list and one concert series I hope remains part of the picture.

David Perlman
WHEN I SAY THAT lunch with Esprit Orchestra founder and director Alex Pauk and composer Alexina Louie "back in mid-February started with Toothpaste and Burnt Toast, I’m commenting on some of the topics of conversation, not the cuisine at their cozy King West club.

Toothpaste was a five-minute opera by Alexina Louie and librettist Dan Redican, developed in the mid nineties in the ferment of one of Tapestry New Opera Works’ renowned composer/librettist laboratories.

Tapestry’s Claire Hopkinson and Wayne Strongman, in an interview published in Canadian Theatre Review, Fall 1998 recalled the occasion.

"We’ve had some very rewarding moments" said Claire. "Sitting in on the little segments that have come out of a day’s work is a tremendously rewarding experience. Alexina Louie, who is now writing her first opera for the Canadian Opera Company, hesitantly came into the composer-librettist laboratory, and paired up with tv comedy writer Dan Redican." [Redican is best known these days for Puppets who Kill: ed].

"Alexina never thought she could write a funny line of music in her life - it just wasn’t part of her vocabulary. Well, they wrote this hilarious sketch about toothpaste."

"It was a scene from a marriage" recalls Wayne. "Someone left the cap off a tube of toothpaste, and it became the basis of a sketch about a marriage coming apart."

"Alexina said it was a seminal experience for her," Claire continued. "It just let something go. In the theatre world, people do a lot of exercises in trust and collaboration. But, when you have writers and composers writing alone, in their own corners, the communication gap can be quite large. This was a very intense and interesting laboratory."

Toothpaste was subsequently recorded and has been broadcast in over a dozen countries. If you’ve missed it so far it’s available for viewing on a hilarious and very slick little website called www.toothpastetv.com.

"Be warned though. Once you open the bathroom cabinet on the site, you will be faced with shelf after shelf of hazardously punny products. (Mezzo-Selzer, Tristan Decongestant, Liquid Cillas Remover, Band-Aidas, Flossing Dutchman ... and these are not even the worst). Ignore them, however, and click on the tube of "Phu’ King Toothpaste" and you’re in for a rare treat - five minutes of over-the-top operatic buffoonery set to a breathtakingly accomplished score by Alexina, one that bears listening to over and over again.

"So now Dan and I are finishing up on Burnt Toast," which is eight comedic mini-operas for television, all in some way or another domestic dramas like Toothpaste" says Alexina.

"In fact," Alex Pauk interjects "Burnt Toast is what we’re working on right here [in this month’s WholeNote cover photo]. There’s a monitor on top of the piano and we’re looking at the last of the eight pieces of Toast. I’m making notes because even though it’s Alexina’s project it’s Esprit musicians doing the music, and I’m conducting the score. The one we’re working on here is the only one where the filming was done first. In all the others there is a lot of lip-synching, because the faces you see on screen are not the singers. But in this one you don’t see faces at all."

"You are going to hear a lot of the greatest operatic voices of our generation in this series" says Alexina. "But the faces you see will be actors you know as well by sight as you know the singers by their sound."

(’t’s no accident that a Pauk/Louie collaboration like this one, even though it’s an international co-production, turns for its performers to artists nurtured here. Loyalty breeds loyalty, and opportunity nurtures artistry.)

"Getting back to the photograph, for a second" I ask. "What’s the score taped up on the wall behind the piano?"

Alex laughs. "Oh that. It’s revisions I’m making to my Harp Concerto - the one that Erica Goodman will play at the March 6 Esprit concert. It was written for her, you know."

The March 6 concert, which will also be performed in Montreal several days later at the Montreal/Nouvelles Musiques (MNN) 2005 International Festival, also includes music by Denys Bouliane, an Artistic Director of the Société de musique contemporaine du Québec (SMCQ), and by Alexina (who will then go on to be one of the featured composers at the Montreal festival).

Mr. Bouliane will be guest conductor for his work Snow is White but Water is Black (he talks about the work in intriguing detail to Paul Steenhuisen elsewhere in this issue).

The featured Alexina Louie work is The Death of Seigen, an excerpt from The Scarlet Princess commissioned by the Canadian Opera Company, The Scarlet Princess, with Tony Award-winning playwright David Henry Hwang (M. Butterfly) as librettist, premiered in concert by the COC in April 2002 but has had a rocky ride since then, in terms of the limited range of performance options a company like the COC can offer.

"But this upcoming performance will do the work justice" says Alexina. "The section being performed has a unity and completeness to it."

You can tell from the conversation that the upcoming March 6 concert has that little extra something in terms of importance to both Alex and Alexina.

"Alexina has been part of Esprit since the beginning in 1983" explains Alex. "And yet it’s very seldom that we’ve worked together on a programme. It means something to us. And it’s going to be a great concert. Beyond the quality of the individual works, the pieces also work together. There will be a tangible structure, a tension to the event. The audience is in for a great ride."

ENSEMBLE

The word "ensemble" has as one of its senses a unit or group of complementary parts that contribute to a single effect. And it was that aspect of the relationship between these two very individual musicians that drew me to this story.

Each has an aspect of their work in which the other is an almost invisible other presence, a silent partner. And to balance that, there are areas in which they work so seamlessly together as a team that it’s impossible to identify which parts of the work are hers and which his.

"Do you feel like the characters in Toothpaste?" I ask

"Surprisingly seldom. I think the fact of both being musicians helps you understand what the other person is going through
and needs for their work. It can only make it easier" says Alexina. "Take deadlines for example. No matter how much time as a composer you have, there is always that creative tension when the reality of the deadline is there."

"So if you both understand that" deadpans Alex "you get an instinct for when your main role in life is conductor, and when your central function is as courier, to get Alexina's score for Paris to the CMC for copying by ten am come hell or high water."

**They have very different compositional styles, and in some ways this also makes things easier. Alexina's composing is very strongly tied to the piano; Alex works comfortably for much longer stretches straight to paper."

"For me" says Alexina "I don't like to go more than about four hours, even when I am on the road, without access to a piano. My way is very much a process of perceiving an arc or line in the music in general, but then I have to test and retest the sounds themselves. It is not a case of knowing intellectually what the next right thing is, but of testing and retesting until I recognize what is right by discovering or uncovering it."

**Beyond the kind of teamwork and mutual accommodation that allows each of these individuals the room for independent "parallel play" there is also a significant area in which their teamwork is powerful and direct - as joint composers for several acclaimed works for film. Among them are Don McKellar's feature film *Last Night* (winner of the Prix de Jeunesse, Cannes Film Festival, 1998), Jeremy Podeswa's feature film *The Five Senses*, Podeswa's TV movie *After the Harvest*, Rhombus Media's docudrama *Ravel's Brain*, and Rhombus Media's feature film *Perfect Pie*. (Currently they are working on a score for a two hour movie called *Moment of Victory*, to be aired on the History Channel -- a montage of many hundreds of still photographs from around the world, celebrating VE Day.)

For Don McKellar, the collaboration on *Last Night* brought with it a particular memorable moment.

"I was called to say the score was ready and would I come to such a place at such and such a time to hear it. I sauntered in, approximately on time and couldn't quite understand the sense of urgency from Alex and Alexina at the door. We went in, and there was an orchestra waiting to perform the score. A whole orchestra. I'd been expecting a synthesizer or something. It was my Hollywood moment."

The counterpart of that "Esprit moment" has been experienced by literally dozens of Canadian composers. When I interviewed Alex a few years back for *WholeNote*, I recall, he talked about how in the seventies and early eighties, composition students were being discouraged from writing for large ensembles, because there would be no opportunity for the works thus created to be performed. Esprit has given a generation of composers in Canada the opportunity to write for full orchestra with the assurance that their work will be performed and then potentially become part of the repertoire of an orchestra solely dedicated to the creation, commissioning and repeated performance of contemporary classical work.

**Beyond March 6** there's one more big Esprit event to look forward to -- their second New Wave Festival, May 24-26. Their last subscription concert of the year will wrap up the three days on the Sunday at their usual venue, the Jane Mallett Theatre, but prior to that Esprit will head out to unconventional venues along "West Queen West" for a weekend of forum, rehearsal, performance and workshop, featuring the music of what they describe as a "new wave" of composers.

The process of finding new ways to bring new music to people, and new people to the music, is for these two adventurers, a constant process of discovery and invention, buoyed by an inextinguishable pleasure in the work that, parallel and in ensemble, they love to do.
New World Fusion
autorickshaw
Tricky Sankaran, mrdangam
George Koller, acoustic bass
autorickshaw is steeped in the traditions of North and South Indian classical music, mixed with contemporary jazz and funk. They are joined by multi-instrumentalist George Koller and mrdangam maestro Tricky Sankaran in the Onstage event. Single tickets: $25

TUESDAY, MARCH 15/05 – 8 P.M.
A Night at the Old Opera House
Kiosque à musique
Mary Lou Fallis, soprano
Peter Tiefenbach, piano
Kiosque à musique team up with Canada’s own Primadonna, Mary Lou Fallis, and accompanist Peter Tiefenbach in everything from popular overtures and operatic transcriptions to “newly discovered” Canadian comic operas. Single Tickets: $35.

TUESDAY, MARCH 29/05 – 8 P.M.
Six-String Serenade
Daniel Bolshoy, guitar
Julie Nesrallah, soprano
Borealis String Quartet
The young Canadian guitarist Daniel Bolshoy, featured in solo and chamber settings, will be reunited with mezzo-soprano Julie Nesrallah in the Nesrallah-Bolshoy duo. Joining them will be the Borealis String Quartet for an evening of six-string serenades. Single Tickets: $35.

BOX OFFICE: 416-205-5555
Mon-Fri, 11-6 and 2 hrs prior to performance
Fax: 416-205-5551
www.cbc.ca/gould

Piano Man Remains
by Jim Tennyson
Remember when you were a child, raising your eyes from your Classics Illustrated comic book version of H.G. Wells’ The Invisible Man and thinking how utterly cool it would be to have the power of being invisible? I wonder how much that desire influenced my decision to become a piano tuner-technician. Remember that line from Thomas Gray about the lone flower that “is born to blush unseen and waste its fragrance on the desert air”? Being a piano technician is uncannily like that. One of the European piano firms, trying to redress that fact, featured an ad campaign portraying a piano tuner under the heading “Without Dieter there is no Beethoven.” Wise words indeed, but think when the last time you saw the technician’s name on a concert programme?

And yet as you sit transported by the artistry of someone like Thibaudet … or Brendel … or Hewitt … in a 20 minute concerto, you are hearing their playing underpinned by two hours of intense work by the piano technician who has pounded and erased twelve thousand or so parts and one recalcitrant ton of metal, felt and wood to be responsive to the demands of the artist that sits before it. And not a word on the programme!

At Roy Thomson Hall you are hearing the work of Ted Campbell, the technician of the Toronto Symphony... anonymously of course.

You can hear mine when you switch on the CBC, and in innumerable productions of musical theatre over the years.

And when I look through those programmes, the credits of which list everyone associated with the production from the Director down to the Second Assistant in Charge of the Bagels for the Coffee Break, there is nary a word about the piano technician.

This isn’t a new phenomenon. I have read the autobiographies of numerous pianists, and the only performer that mentions his tuner at any length is the superb English pianist Harold Bauer. (1873-1951). The omission becomes even more odd when one thinks that in those halcyon days the manufacturer that provided the instrument also supplied a technician who often travelled with the pianist and acted as tuner, factotum and fourth for bridge. (And, if my own experience is correct, resident psychotherapist, but more of that later.)

Bauer was an interesting man and a wonderful player who made many recordings. Claude Debussy in fact dedicated the Ondine movement in Gaspard de la Nuit to him. His professional career began as a violinist and I often feel that string players make some of the best clients: they deal with pitch and tuning every time they pick up their instruments, which makes them responsive to my work as a tuner. There are certain pianists who in my darker moments I suspect are tone deaf, given the state of their home instruments, but again they may have developed that in self-defence.

After all, pianists have to make use of the instrument that is thrown at them ... as do I. And let me say, sometimes the going is a little rough on both of us before the lights lower and a hush comes over the audience. Some pianos are the beasts of nightmare: instruments brought that morning from a year spent in storage ... instruments that are verging on a semi-tone flat ... instruments loaned by the chair of the Music Committee (“Mother’s tuner always looked after it so well ... He’s dead now ...”) ... the list is endless. The violin player on the other hand, takes his familiar friend from the case, still warm from practise and...
walks confidently on stage. I on the other hand lurk at the back of the hall in agony lest the treble start to drift under the heat of the lights and the stress of Bartok.

It can and it will! I often think that the piano is nothing more than a large musical thermometer/hygrometer combination sent by a cruel deity to try my soul. They are perverse beasts: I have seen them dropped off a dolly and remain in acceptable tune. I have seen a piano laugh off the fact that much of its veneer is still hanging from a narrow doorframe.... but change the temperature or humidity by more than a point or two, and there is hell to pay.

There is no more subtle form of torture than being a tuner sitting in a concert hall watching an artist grimace as your tuning sinks slowly in the west.

My first experience of this was 20 years ago. The piano was a wretched small grand that lurked unlived in the downstairs bar at the Hummingbird Centre. For reasons probably known only to the budget chief it was being used to accompany the finalists of the Canadian Opera Company’s young talent search on a live-to-air national broadcast. I was called in at the last moment to tune. I was rather pleased. I was a very green young tuner and there I was with my first association with the big names ‘‘... COC ... CBC.... Stuart Hamilton at the keyboard’’.

On the way to Front Street I ran into a friend and I rather boasted a bit (‘‘Me and Joan Sutherland used to take baths together ..... , that son of thing’’). Arriving, I found a piano more suited to a dive in Parkdale than to the National Network, and, fool that I was, I raised it a full semitone and prayed to Saint Cecilia. That evening I sat at home listening to the live broadcast. And as my tuning vanished as the snows of spring, I got to taste humiliation on a truly national scale. Moreover, the next day my friend called saying ‘‘Well, you were so puffed up about that gig that I taped that concert for you.’’

There are times tuner anonymity isn’t such a bad thing. (Ernst Kochsiek, by the way, a German technician with a legendary status among performers ... Alfred Brendel thinks he’s god .... says the piano in order to be stable needs one tuning for every “cent” flat that it is raised. Since a semitone consists of fifty ‘‘cents’’, had the COC taken that to heart I’d just be finishing that gig now!)

But back to Bauer and his tuner. The Mason and Hamlin Piano Company supplied Mr. Bauer with Mr. Bacon, whom Bauer called Pop.

‘‘We always travelled together and became close friends. I am sure I was closer to the heart of Pop Bacon than anyone or anything else except his pianos which were like children to him.’’

Mr. Bacon also looked after Mr. Bauer, and, trust me, if my experience is correct, pianos aren’t the only things that can be like children. Being British, Bauer had a bent for sarcastic humour that, by Bauer’s own account, drove poor Pop to distraction.

‘‘He felt personally responsible for my comfort and health. He also liked to advise me occasionally as to my relations with other people and he was greatly concerned by my habit of making the occasional satiric remarks ‘‘You ought to be careful, Mr. Bauer,’’ he used to growl at me amiably but apprehensively. ‘‘These people don’t understand sarcasm and they don’t like it. You can’t tell what may happen. Supposing some big husky chap were to haul off and land you one, where would you be? You aren’t in any kind of physical training and I’m sure I don’t know’’ ... and so his voice would trail off rather miserably.’’

The sarcastic mouth of Harold Bauer came to the fore in an unnamed western US mining town which from his description could have been Dodge City in its prime: rough, gun toting and ready for a concert which the audience approached in the manner of an entertainment billed ‘‘Girls !Girls! Girls!’’ with latecomers banging down seats and calling to the ushers for peanuts.

CONTINUES NEXT PAGE
ROBERT LOWREY
Proudly Introduces

FAZIOLI®

I Grandi Italiani

Now only in Toronto
(and nowhere else in North America)
Can you compare
The World’s finest pianos
Side - By - Side

Bösendorfer FAZIOLI®
BECHSTEIN SCHIMMEL

Plus

BECHSTEIN FAMILY OF PIANOS
C. Bechstein • Wm. Knabe • Sohmer
• Kohler & Campbell • Hazelton
Five other new brands and

Roland DIGITAL PIANOS

All backed by our 20 person service facility
Tour our famous piano workshops
• Concert Rentals • Appraisals • Rebuilding

ROBERT LOWREY’S
PIANO EXPERTS

943 Eglinton Ave. East 416 423-0434
pianoexperts.com

Piano Man Remains Anonymous
CONTINUED FROM PAGE 13

Bauer soldiered on. “I went on again and started (I think) the Moonlight Sonata. In the middle of the first movement I heard the cry: ‘Chewing gum! Candy! Peanuts!’ and the ushers banging down the seats.”

This was too much and Bauer came to his own defence: he strode to the footlights and in tones dripping with sarcasm gave a long diatribe ending “I must humbly beg your pardon for having forgot the arrangements to your comfort this evening. I quite forgot! I should have personally made sure the seats were turned down, and personally distributed those refreshments which are needed outside!!”

After the concert Pop Bacon was having his usual complications! “You shouldn’t have been so sarcastic Mr. Bauer! They don’t like it and they don’t understand it! Some fellow will haul off and land you one...

Just call us tuners handmaids to the arts, always at your service! Harry Potter’s invisibility cloak thrown in free, of course.

Violins, violas, cellos, and bows
Complete line of strings and accessories
Expert repairs and rehairs
Canada’s largest stock of string music
Fast mail order service

the sound post

CANADA’S STRING SHOP

www.thesoundpost.com
info@thesoundpost.com
93 Grenville St., Toronto M5S 1B4
tel 416.971.6990 fax 416.597.9923

Acrobat Music INC.
RECORDING STUDIO

Professional 32 Track Studio
Steinway Grand Piano

Jim Morgan, Juno and Emmy winning engineer and producer at your service.
Call for a tour (905) 420-8625
Visit our site www.acrobatmusic.com
You will never record better for less. Ask our clients!
EDITOR'S CORNER

We begin this month with an apology to Pamela Margles for a typographic aberration in the previous issue. The final paragraphs of her review of Wagner's *Tannhäuser* were obscured by an errant error message having to do with a printing problem in another quadrant of the page. Space does not permit a reprint here, but I encourage you to check out the full text on our website, www.thewholenote.com, where incidentally you can read all the CD reviews that we've printed since the DISCoveries section's inception back in July 2001.

Once again this month our reviews run the gamut. From the Skye Consort's take on French music of the past one thousand years, period performances of Mozart fortepiano and violin sonatas, a plethora of Beethoven from historic reissues of symphonies and piano concertos to state of the art quartet recordings, through to chamber offerings and multi-media works by living composers. We've also got archival jazz and improvised music from the vaults, and current offerings from some of the movers and shakers of Toronto's vibrant club scene. And speaking of moving and shaking, this month we welcome a new reviewer to the fold, Tom Sekowski, who explores the vocal pyrotechnics of local sound artist Paul Dutton. Add to this the hybrid sounds of the Montreal-based group Constantinople in their explorations of various Mediterranean and Middle Eastern musics, and Isabel Bayrakdarian's sparkling presentation of songs by 19th century French composer Pauline Viardot-Garcia, and you begin to get a sense of the breadth of what the section holds in store.

My own listening this month was mostly focused on the music of our time with new string quartet releases from the Beau Quartet of Edmonton and Quatuor Bozzi of Montreal, a portrait of French composer Philippe Leroux, and a portrait of Toronto's own Ann Southam. (For this last please see the Discs of the Month section.) But a late arrival did lead me back to the French Baroque and it is there I shall begin.

The timely appearance of François Couperin's *Leçons de Ténèbres* on the BIS label (BIS-CD-1346) marks the first release on this prestigious international label for Montreal counter-tenor Daniel Taylor and his Theatre of Early Music. Taylor will perform in Toronto this month with the Toronto Mendelssohn Choir in TSO performances of the St. Matthew Passion March 24 and 26. He joins the Elora Festival singers to perform Bach's B minor Mass in Guelph on March 20. The BIS recording also features young English counter-tenor Robin Blaze who joins Taylor in Couperin's *Magnificat*. Although Couperin composed *Leçons* for Wednesday and Thursday of Holy Week as well as Good Friday, only the three for Wednesday have survived. In the first and second we get to hear the counter-tenors individually and it is only in the third that the voices come together. The extremely austere settings have the vocalists accompanied only by organ and viola da gamba, and in keeping with their sombre subject matter (the texts are from the Lamentations of Jeremiah), this is not an easy listen by any stretch of the imagination. With only occasional moments of respite, it is a melancholy journey made bearable for the most part by the exquisite voices of these young men. One wonders why the *Magnificat* is placed at the beginning of this disc and not at the end, where it could serve as an uplifting reward for the stalwart auditor. Of course the technology permits us to program the disc in any order we choose, and I chose to return to the *Magnificat* at the conclusion of
The COC at the Crossroads

For its winter season, the COC staged two productions that were so different that they didn’t seem to emanate from the same opera company. I experienced the vast gulf between La Bohème and Siegfried on two consecutive evenings.

January 26, 2005: Back in 1989 the Canadian Opera Company commissioned a production of La Bohème from set designer Wolfram Skalicki and costume designer Amrei Skalicki, a husband-and-wife team from Austria. In the Mansouri years, the Skalickis were often engaged by the company, and they created many clunky and unimaginative low-budget productions. Most of their work has, fortunately, been dropped by the COC— but not La Bohème. Since it was first unveiled, 16 years ago, the Skalickis’ swan-song has returned every few seasons like some kind of Ghost of Designers Past.

Those charged with breathing life into the old show no doubt did their best. Both conductor David Heusel and director Robert McQueen brought detailed interpretations to their work. There was some good singing, too—especially from Gabriele Silviani as Marcello and Kristina Szabó as Musetta. But in the end these efforts weren’t enough to rescue this production from its own ordinariiness. When the final curtain fell I doubt there was a moist eye in the theatre.

Yet the packed house demonstrated once again that Bohème sells— and if people are beating down the doors to hear it, why bother to update a stale, old production?

January 27: Last year’s Die Walküre set a high bar for the Ring Cycle the COC is gradually assembling. While the company has, unusually, chosen four different directors for these operas, they have just one designer: Toronto’s Michael Levine. And it’s starting to look like Levine’s fecund imagination will be the dominant force behind this cycle: his set designs—whether a crazy array of bric-a-brac, or a starkly barren stage—are always visually arresting.

Director François Girard also provided strong artistic leadership and some fascinating tableaux: a human pyramid taking the form of the dragon Fafner, and a circle of red waving hands to portray the magic fire surrounding Brünnhilde. (I’m assuming these were Girard’s touches— but this production was so integrated that it’s hard to know where the director’s ideas began and designer’s ended.)

The COC has found a gem of a Siegfried in Christian Franz. Although not very heroic looking—who could look heroic dressed in white pajamas?—he has the lungs of a true Heldentenor. In fact, all the singers were impressive, in one way or another, although I could have used a little less vocal “swoop” from France Ginzer’s Brünnhilde. And with Richard Bradshaw’s motivating tempi holding the evening down to a mere four-and-three-quarters hours, what was there not to love?

February 3: Passing through the city’s downtown core, I pause by the new opera house under construction there. Behind its orange hoarding the building is rapidly assuming its final exterior form: the massive stage tower is up, and structural supports mark the place where the brightly lit glass lobby will illuminate the corner of Queen and University.

Like its half-built theatre, the COC is also at a crossroads—the intersection of the old and the new. At present, the result of this convergence appears to be a company that stages two kinds of productions: those it puts its best efforts into, and those it doesn’t much care about as long as plenty of tickets are sold. Siegfried is a masterpiece, but so in its own way is La Bohème—no less deserving of commitment. And the COC is clearly capable of doing better if it wants to.

When the Canadian Opera Company moves into its new home in 2006, let’s hope it “means” every production it stages.

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.
The Lung Association proudly presents
Ben Heppner by request
at The Carlu in downtown Toronto

Wednesday, March 9, 2005 at 8 p.m.

Hosted by Shelagh Rogers
$200 for the concert
$275 concert & reception with Ben Heppner
Proceeds in support of The Lung Association
Tax receipt for $125 will be issued
Tickets available through ticketmaster.ca

For more information contact Jill at The Lung Association
416 864 9911 ex 230
Arts Tourism

An e-mail arrived over my desk the other day that had me digging back through my files for my copy of Mayor David Miller’s address at the launch of Arts Week last September. It had been a real morale-boosting address for people in our line of work: “[artists] contribute every bit as much to our quality of life as our financial institutions, our athletes, our universities, and all the other elements that make this city great.

... We have a real need to showcase our art and our artists. And while we should never ignore the major contribution our culture scene makes to Toronto’s tourism, it is also vitally important that we build support and awareness among residents of Toronto. ... If we don’t support the city’s arts scene, we fundamentally damage the whole city. Every thriving city in the world treats creativity as [a] fundamental component for success ... culture is the business of cities.”

And then along came last week’s e-mail (from the people behind a hard-working little cultural website called artworldicity.com), pouring a bit of cold water on the Mayor’s inspiring words...

“Toronto and Ontario are undertaking public image branding exercises to decide how to market both the city and the province to the world. In neither of these branding exercises does culture play a major role. By downplaying the value and ignoring the role of culture, both the city and the province are making a mistake.”

The thing I had found heartening about the mayor’s words was the extent to which he seemed to be recognizing the importance of the kind of thing we’ve been doing at WholeNote for the past decade — building support for the arts by the simple act of building awareness. After all, ten years ago nobody was aware that any night of the week there is usually a choice of at least half a dozen concerts. These days the 100,000 or so regular WholeNote readers know this, which is a lot more than zero, although it also means that the vast majority of people who live here still do not know that they are living in one of the most, if not the most, dynamic music communities on the continent.

The other thing I liked about the mayor’s remarks was what seemed to be a more enlightened view of what constitutes tourism. More than just people from outside coming for a weekend or a few days, staying at a hotel, going to concerts, plays and art galleries, and, of course, spending money at restaurants and stores.

There is another type of tourism, however: for example, in the early and mid-twentieth century Paris was the destination of choice for many composers, who stayed there for one, two or more years, to study with Nadia Boulanger. Perhaps the true “cultural capitals” are those to which artists go to study, work and associate with colleagues. In this sense Toronto is a “cultural capital,” attracting people from all over the world to pursue their art.

Composer and U of T professor, Gary Kulesha, told me recently that the U of T Faculty of Music uses the WholeNote website as a recruitment tool. Music students and composition students in particular, he said, when they discover on our website the depth and intensity of Toronto’s music scene will often choose the University of Toronto over American schools that are perhaps more prestigious but are located in small towns with no musical activity beyond the campus. Many of them stay here after completing...
their studies, becoming part of the cultural fabric of the city. There can be no doubt that the arts are a significant component of what Toronto has to offer; even a casual perusal of WholeNote Magazine will give the participants in the “image branding exercises” much to work with.

The Music Schools

With the end of the academic year in sight, March is a good time to get out to a concert or recital at the music schools, whose ensembles, large and small perform their end of year concerts and performance students give final recitals—often there are three or four a day of these at the U of T Faculty of Music. I’m sure it is much the same at the University of Western Ontario. York University has many collective (all the students of a particular discipline) recitals listed in this issue. If you live beyond the GTA there are music schools at Carleton University, the University of Ottawa, Queen’s, the Eastman School, the State University of New York in Buffalo, Wilfrid Laurier University, Western, the University of Windsor and Brock University. Their websites will be goldmines of information.

Orchestral Music

One of the favourite bones for journalists in various media to chew on is the always imminent demise of the symphony orchestra. You will find lots of evidence for this in WholeNote, of course, like six orchestral concerts on March 5. The TSO, too, is doing its bit to provide the doom-and-gloomers with lots of reality to ignore! Have you heard the symphony lately? It has been getting a whole lot better under Peter Oundjian when it comes to the quality of the ensemble playing, in my opinion. His work with dynamics is adding to the strings’ palette of colours; he is not making their fortissimos louder or their pianissimos softer but rather is empowering his musicians to discover many more dynamic nuances in between, which, he explained to me, translates for the listener into a greater range of string colours.

Even if you go to nothing else, get out to at least one of the Symphony’s “New Creations” concerts at the end of March and early in April. These will feature not only interesting new work, like Gary Kulesha’s Second Symphony, but also some landmark old works, which Peter Oundjian invites us to hear as “new creations,” which, of course, they originally were.

Coincidentally, the Hamilton Philharmonic’s April 2 program is in a very similar vein, bringing together Imant Raminsh’s Magnificat and Mahler’s Resurrection Symphony. They will be joined in this concert by the McMaster University Choir, sopranos, Laura Whalen and mezzo-Michelle Sutton.

Two orchestras are taking on the challenge of developing young people’s interest in orchestral music. On March 1 Sinfonia Toronto will perform with three high school orchestras at North York Collegiate; and on March 30-31 the Mississauga Philharmonic Orchestra is giving four school performances of an educational program entitled “The Hollywood Sound,” playing the scores of popular current movies, an effective way to introduce twelve and thirteen year olds to symphonic music.

And one other interesting concert you may not want to miss this month is Ben Heppner’s benefit concert for the Lung Association on March 9. It’s repertoire he loves, in a novel context.

The history of music is full of so-called “golden ages.” After all, time has a way of distilling, focusing and glamorizing the past. The profounder skill is learning to be a “gold card holder” in a fertile, living cultural milieu, like the one we’re in. People a few decades from now may well look back on this time as a golden age of music in Toronto. Better for our city (and its policy makers) to recognize that fact now.
Early Music

by Frank Nakashima

The Toronto Chamber Choir proudly presents the Canadian premiere of the Baroque masterpiece, the Grand Office des Morts by Marc-Antoine Charpentier, in a new edition by musicologist John Powell (March 25, Good Friday). Lavishly written for double choir, orchestra, and soloists, this Requiem is a deeply felt prayer for the souls of the departed. This is a sensuous and rich music that has gone unheard for quite some time.

- Website: www.geocities.com/torontochamberchoir

Speaking of "double choir," Studio Sixteen, Toronto's newest early music specialty choir makes their debut in the Toronto Early Music Centre's "Musically Speaking" series in a program of sonorous 8-part (and more) Renaissance choral music (March 13)! You won't want to miss the debut of this exciting new group. Featured composers are Peter Philips, Giaches de Wert, Thomas Weelkes, Samuel Scheidt, Thomas Tomkins, and the featured work is Orlando Lassus' Missa octo vocum ad imitationem Bell' Anfrity altera.

Another choral early music offering, comes from the Victoria Scholars Men's Choral Ensemble under the direction of maestro Jerzy Cichocki (March 6), in a program entitled, "Palestrina: Soul of Rome". Highlights of this concert include an equal voice male chorus arrangement of Palestrina's Magnificat. The players: Ellen Meyer, fortepiano; Stephen Fox, clarinet; Laura Jones, cello; Gillian Howard, oboe; Trevor Wagle, horn; David Klausner, bassoon; Valerie Sylvester, violin; Sheila Smyth, viola; Joëlle Morton, bass - visit www.ossia.org.

Rossi's Orfeo - a rarity

First performed at the French Royal Court in 1647, Luigi Rossi's Orfeo was composed for the young King Louis XIV. Rossi's interpretation of the Orpheus legend combines drama with comedy in a wonderful combination of re-creations, arias, trios, and choruses - perfect entertainment for the court of Versailles!

Orfeo is based on Ovid's famous legend of the poet-musician who journeys to the underworld to rescue his beloved wife Euridice. This legend inspired many composers of the era, including Claudio Monteverdi, whose Orfeo, presented by the Consort in 2003, predates Rossi's and is considered to be the model for modern opera.

March 11 and 12, Artistic Director David Fallis leads a 17th-century orchestra on period instruments including strings, lutes, guitars, harpsichord and organ, together with a great cast of singers including the American mezzo-soprano Christine Abraham making her Toronto Consort debut in the title role. Other soloists are Ann Monoyios, Meredith Hall, and Laura Pavlov.

Toronto-based soprano Ann Monoyios performs the role of Eurydice. Throughout her impressive career, she has collaborated with all of the major baroque specialists, including Christopher Hogwood, Reinhard Goebel, John Eliot Gardiner and William Christie. With future appearances in Toronto, with Tafelmusik, in Handel's Deborah, also teaching at their Baroque Summer Institute, singing in the Bethlehem (Pennsylvania) Bach Festival in May, and performances in Frankfurt in the Fall, and possibly a Scarlatti opera in Augsburg, Ms. Monoyios is not without things to keep herself busy.

Now living in Leipzig, soprano Meredith Hall has appeared frequently with the Toronto Consort. Mezzo-soprano Laura Pavlov's recent engagements include Lully's Persée with Opera Atelier, Monteverdi's L'Incoronazione di Poppea with Houston Grand Opera, and Médée in the Boston Early Music Festival production of Lully's Thésée. This is an especially rare opportunity to hear a unique early opera with appropriate historical instruments, performed by some of the world's finest exponents of this music.
While it continues cold, the choral singing is as hot and tasty as Indian food this month. Toronto boasts all of its top choirs in action, and there is much going on in other Southern Ontario centres, as well.

ALL IN ONE WEEKEND!
On March 4, John Tuttle's award-winning Exultate Chamber Singers welcome guest host Paul Kennedy (of CBC Radio's Ideas program) to examine the "idea of north" in stories and music from Northern climes: Scandinavia, Iceland, Canada. The following night, Soundstreams is matchmaking again: the Tatelmusik Chamber Choir teams up with the renowned Hillard Ensemble to perform Arvo Pärt's Miserere.

The same night, Robert Cooper leads Chorus Niagara in a performance of Bach's St. John Passion, with evangelist Michel Schrey and Toronto's I Furiosi forming the core of the orchestra. Also on March 5, the Bach Children's Chorus hosts two other youth choirs in a program entitled "Like a Rainbow:"

- Works by Handel and Mozart -
Sunday, April 3, 2005: 6:30 p.m.
Church of the Ascension
33 Overland Drive
(Don Mills & Lawrence)
(416) 444 - 8881
Free Admission

Auditions for TCC 2005-2006 are held April through early June for our upcoming performance season. We'd love to hear from you! Our choristers love the music, friendship, and experience that makes up the TCC. West End location available for first year choristers.

"A children's choir breathes life into the musical soul of a city. Without children, there would be no future. Without choirs, how could we give voice to our souls? The TCC symbolises the gift of life, soul and music."
John Rutter, Composer and Conductor, Cambridge, UK.

Call 416 932 8666 x226 for more information.
www.torontochildrenschorus.com

St Matthew Passion
Saturday, March 12, 2005 at 7:00 p.m.
Christ's Church Cathedral
252 James St. North, Hamilton
Tickets: Adults $25, Seniors/Students $20
Children under 12 FREE (with adult)
Office: 86 Homewood Avenue,
Hamilton, ON L8P 2M4
(905) 527-5995
www.bachelgar.com
GOOD FRIDAY CONCERTS
The Good Friday story has inspired composers and performers for centuries. The power of the Passion of Bach's on March 24 and 25, conducted by Howard Hammerson, will be a highlight of the Toronto Mendelssohn Choir's Good Friday concerts. The choir, accompanied by the Toronto Symphony Orchestra, will perform Bach's St. John Passion, a pillar of the repertoire, with a classy array of soloists. I decided that I would compose a work based on the wonderful life was commissioned by four different Canadian philharmonic choirs. I thought about the Sepulchre of Life and how it fits into the repertoire, and, later, Massey Hall. Thank goodness we have dozens applying compositional craft, or we would be frozen in fixed forms like CDs. When considering today's classical music (or music of the literate tradition), it seems we think of it as being fixed. In other words, creative work results in a finished product. Much like literature, visual arts and film, we assume that once a musical creation has been set to the page the work is unchangeable. We go to concerts to hear the end result of applying compositional craft, or we purchase it in fixed forms like CDs. Yet, while this may be true of historical classical music, which has become fixed over time, within the living practice of contemporary composition it is far from it. Rather, new music takes on interesting and evolutionary life.

Examples of this life are no more present than in the upcoming Esprit Orchestra concert. On March 6th at 8pm Alex Pauk will conduct the world premiere of Denys Bouliane's Snow is White but Water is Black. To call this a world premiere is somewhat strange, seeing as the piece has been performed and well received on tour with the National Arts Centre Orchestra. But for whatever reasons, the work the NACO performed was not Bouliane's final artistic vision. And so now, in its more complete form, Snow is White but Water is Black will receive its world premiere. Who knows if this will be its final incarnation, or whether the results will inspire another version. Such is the malleability of music.

Also on the programme is an excerpt from Alexina Louie's opera The Scarlet Princess. Commissioned by the Canadian Opera Company, it received a concert production in 2002 before plans for production were shelved. Yet, The Scarlet Princess has shown resiliency in a continued life of its own, often excerpted for concert performance. Looking at the early history of both Louie's and Bouliane's works, it's interesting to see how the decisions of large organizations impact on the creation and future life of music.

We should be thankful to Alex Pauk (who will conduct his own Harp Concerto on the same concert) and the Esprit Orchestra for helping us to see these compositions along to the next stage of their musical lives.

An upcoming symposium being held at the ROM's Institute for Contemporary Culture, and created by Continuum's Artistic Director Jennifer Waring, should be a suitable venue to explore these same ideas again. It is part of a three day mini-festival (March 11-13) titled L'oreille fine: The performance and culture of new music.

The non-academic symposium, nestled between three concerts of French and Canadian music, draws on experts including Wayne Koestenbaum, Mark Kingwell and Russell Smith to explore the philosophical, psychological, sociological and cultural underpinnings of new music. Concerts will feature works by icons of our time and beacons of the new generation, including Luc Ferrari, Marc-André Dalbavie, Tristan Muraï, Tristan Murail, Kaija Saariaho and Thierry Pécou of France alongside Nicolas Gilbert, Ronald Bruce Smith, Linda Boucharde and the late Claude Vivier from Canada. Renowned French flautist and conductor Patrick Gallois will lead the concerts. All events are free admission. What better chance to open yourself up to new possibilities of new music?

The trend of exploring musical creative process in a public setting has been gaining greater presence among the new music community, both within Toronto and further afield. Take for example Soundstreams' March 5th concert, which has been...
preceded by a series of "work in progress" workshops with Omar Daniel and Ann Michaels, leading up to the world premiere of their new oratorio Lavinia Adromicus.

Tapestry New Opera Works is certainly no stranger to the creative process. As a future-focused development house for new Canadian opera, their annual Opera Briefs concerts give a peek into the results of the annual "Lib-Lab" composer-librettist musical laboratory. As part of their 25th anniversary season, they are offering a taste of larger projects in development, including Shelter by Juliet Palmer and Julie Salveson. Shelter follows the "highway of the atom", along which uranium was transported across Canada to be used, ultimately, for the atomic bombs dropped on Japan in August 1945. This opera in progress will receive a workshop presentation March 18th & 19th at the Queen's University Drama Festival.

I was recently at a reading session with composer Svetlana Maksimovic, hosted by the Windsor Symphony Orchestra. The workshop opened the annual Canadian Music Festival, and included a reading of one of her works and others by two Toronto-based composers (Kee Yong Kam and Colin Eaton). I was shocked to hear Ms. Maksimovic say that once her compositions are set to paper, they never change. In contradiction, both the other composers arrived with very recent revisions. Perhaps Ms. Maksimovic’s creative process is just resilient in a different way than I imagined? Or perhaps new music is too malleable to be underpinned by even these themes? This remains to be heard.

(Jason van Eyk is the Canadian Music Centre’s Ontario Regional Director. He can be reached at 416-961-6601 x. 207 or jasonv@musiccentre.ca.)

Canadian composers and professional musicians showcase contemporary works in development

Engage in the new!

November 2004 to March 2005
full details at www.musiccentre.ca 416.961.6601

Tuesday March 29 | 8pm
Jane Mallet Theatre
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.

NEW DATE AND VENUE!

Works by Holliger and Carter featuring Patricia Green, Robert Aitken, the NMC Ensemble and Accordes

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

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, ±Radford +Berezan and ±Steenhuisen

Illuminating Introductions before every concert at 7:15
Admission: $25 regular | $15 seniors | $5 students
Music Gallery 416 204-1081 • Glenn Gould Studio 416 205-5555
Jane Mallet Theatre (St. Lawrence Centre) 416 566-7723 and 1 888 784-6774
Online: www.stlc.com • In person: at the STLC 27 Front Street East, Toronto
ANNOUNCING...

Thursday April 14

Angels of Light

Featuring M. Gira (Swans/Young God Records)

With Guests Akron/Family

Pop Avant Series -- Presented in Collaboration with Brave New Waves on CBC Radio Two

8pm, $13 Advance at Rotate This + Soundscapes (on sale March 1)

$15 at the Door

Music Gallery: March 2005 Programming

Postponed!

Sat 03/12 Madawaska String Quartet: Under the Influence

Due to circumstances beyond our control, this concert has been postponed until further notice. We apologize for any inconvenience.

Thu 03/17 Rain Dusting: The Music of Marci Rabe (Vancouver)

The Composer Now: Collaborations Series @ 8pm, $15/$10/$5

Presented in Collaboration with Contact Contemporary Music

This conceptual concert by the inspired Vancouver-based composer Marci Rabe seeks to resolve the sometimes artificial division between performers (including composers) and audience. Rabe has written for Arraymusic, Continuum Contemporary Music and Vancouver New Music.

Wholenote at the Music Gallery!

03/07 The Next Generation

Four Rising Stars on the Threshold of Professional Careers, Performing and in Conversation with Host Colin Eatock, Wholenote Columnist.

8pm, $12/$8.

Music Gallery: Coming Up

03/02 Darren Copeland: Electro-Acoustic Sound Artist

Free Lunch Music: Inventors & Innovators Presentation @ 12:30pm, Free

03/31 Maryem Tollar + Jayne Brown

Arabic + Greek Music @ 8pm, $15

04/02 Great Lake Swimmers

CD Release for Bodies and Minds

04/15 Andrew Staniland

Toronto Emerging Composer Award Winner for 2005. Presented with Two New Hours on CBC Radio Two

05/03 Christina Petrowska Quilico

Performing Ann Southam's Rivers

05/15-16 Italian Intensive

Three Concerts of Italian New Music!

Music Gallery: Co-Ordinates

Location: St. George the Martyr Church, 197 John St.

Box Office: 416-204-1080

Web: www.musicgallery.org

www.mginstitute.ca

© Wholenote at the Music Gallery!
Thinking allowed

Continuum, the Royal Ontario Museum's Institute for Contemporary Culture and the Consulat général de France present:

**l'Oreille fine**
Performance and culture of new music.

This unique three-day event of concerts and symposium explores new music and its philosophical, sociological and psychological underpinnings. The interplay of diverse perspectives will open insights into key cultural questions of our age and locate new music's form along the continuum of culture.

**FRIDAY MARCH 11, 8PM**
Concert at the Church of the Redeemer
162 Bloor Street West

**SATURDAY MARCH 12, 10 AM – 5PM**
Symposium and concert at Canada Court, Royal Ontario Museum, 100 Queen’s Park

**SUNDAY MARCH 13, 2PM**
Concert at Canada Court
Royal Ontario Museum

Free admission to all events

**Speakers**
Mark Kingwell – author and philosopher, Wayne Koestenbaum – poet, essayist, novelist and professor of literature, John Bentley Mays – author and art critic, Jordan Peterson – psychologist, Russell Smith – author and cultural critic, Jan Zwicky – poet, musician and philosopher

**Panel of Practitioners**

**Moderator**
Gary-Michael Dault

**Composers**
Marc-André Dalbavie, France
Luc Ferrari, France, Tristan Murail, France, Thierry Pecou, France*, Kaia Saariaho, Finland/France, Linda Bouchard, Canada, Nicolas Gilbert, Canada*, Ronald Bruce Smith, Canada

* World premieres

The Continuum Ensemble with Patrick Gallois conducting

---

**strands**
Strands of ideas, woven. Operating on the margins, but gathering material from all directions, these composers reflect the paradoxes and shifting realities of new music today.

**TUESDAY APRIL 26, 8PM**
Music Gallery at St. George the Martyr, 179 John Street

**Composers**
Martin Arnold, Canada*, Rose Bolton, Canada, Keith Denning, Canada, Guss Janssen, NL, Patrick St. Denis, Canada

* World premiere OAC commission

**Performers**
Anne Thompson, flute, Max Christie, clarinet, Benjamin Bowman, violin, Angela Rudden, viola, Paul Widner, cello, Sanya Eng, harp, David Swan, piano, Ryan Scott, percussion

Gary Kulesha, conductor

Tickets: $20/$10/$5

For information, call Continuum at 416.924.4945 or visit www.continuummusic.org

---

**Thinking continued**

Continuum, the Royal Ontario Museum's Institute for Contemporary Culture and the Consulat général de France present:

---

by Keith Denning

This March offers up a bumper crop of stunning new music events in Toronto. Without further ado, here's a partial list:

The Music Gallery offers up its Free Lunch series on Wednesday, March 2 at 12:30, featuring electro-acoustic composer Darren Copeland of New Adventures in Sound Art and Deep Wireless fame. This is a free event.

Saturday March 5th at 8:00 we have Sacred and Secular, from Soundstreams Canada, a presentation of the music of Estonian composer Arvo Part and Canadian composer Omar Daniel. The concert features Britain's Hilliard Ensemble and Tafelmusik. The concert takes place at St. Andrew's Presbyterian Church. Tickets are $35, $30 for seniors, and $12.50 for students.

On Sunday, March 6th, at 8:00, Esprit Orchestra presents a concert at the Jane Mallett Theatre, featuring music by Denys Bouliane, Alexi Louie, and Alex Pauk's Harp Concerto, with Erica Goodman as soloist. Tickets for this concert are available at the St. Lawrence Centre's box office.

I mentioned some time ago about the Madawaska String Quartet's exciting residency project at the Music Gallery. The first of four residency concerts was to take place at the Music Gallery, Saturday March 12th at 8:00, featuring among other works the seminal string quartet by Lutoslawski. It has, alas, been postponed.

On Monday March 13th at 8:00, Evergreen Club Gamelan perform a concert with the Ensemble Contemporain de Montréal at the Glenn Gould Studio, 250 Front Street West.

CONTACT Contemporary Music presents Rain Dusting, a concert of the music of Marc Rabe at the Music Gallery on Thursday, March 17th at 8:00. Tickets for this show are $15, $10 for seniors, $5 for students.

Continuum presents three free concerts in an ambitious three-day symposium entitled L'Oreille fine, a performance and culture of new music.

---

Jennifer Waring, Artistic Director
which will explore new music and its philosophical, sociological and psychological underpinnings. On Friday March 11th at 8:00, a concert will take place at the Church of the Redeemer, 162 Bloor St. W. The next day, the symposium and concert take place from 10 until 5 p.m. at Canada Court in the Royal Ontario Museum. Speakers at the symposium include Mark Kingwell, Russell Smith, Wayne Kozenenbaum and Jan Zwicky. The concert is reprinted on Sunday March 13th at 2:00 at the ROM. All events are free. For more info phone 416-924-4945.

Earshot Concerts presents its sixteenth concert, Impromptu, featuring acclaimed trombonist Scott Good in concert with ensemble, performing compositions by Aaron Gervais Jerome Blais, and more. This concert takes place at Victoria College Chapel, 91 Charles St. W., on Sunday March 20th at 8:00. Tickets are $15, $10 for seniors and members, $5 for students.

Also on March 20th, Ensemble Noir presents African composer Martin Scherzinger and his ensemble in a concert of music by Scherzinger, Kevin Volans, and Bongani Ndodana at the Winchester Theatre, 80 Winchester St. This concert starts at 7:30. Tickets are $25, $17 for seniors and students.

New Music Concerts presents world-renowned composer, conductor and oboist Heinz Holliger at the Jane Mallett Theatre on March 29th. Mr. Holliger will lead the New Music Concerts Ensemble and the U of T Contemporary Music Ensemble in a program of Holliger's music, as well as Elliot Carter's 2001 Oboe Quartet, written for Mr. Holliger. Please note that the date of this concert was changed from April 1 to March 29, and that the Jane Mallett is a change of venue as well. Tickets for this significant show are $25, $15 for seniors, and $5 for students.

In an affiliated event, the U of T Thursday Noon Series, presents Mr. Holliger with the U of T Contemporary Music Ensemble under the direction of Gary Kulesha on March 31st at Walter Hall at 12:10. This is a free event.

So, shake off the winter doldrums and open your ears to the music Toronto offers up!
what I believe, how I perceive
my own situation as a human being in the world, and how to dis-

Its programme notes are also used to
tigger imagination. For exam-
ple, my piece Contredanse du silene Badouny (1998) is four
minutes long, but the program
notes take longer to read than it
takes to listen to the piece.
That’s done on purpose just to
show how paradoxical it is to
write about music.

In the case of La neige est
blanche, mais l’eau est noir,
it relates to ancient Greek philoso-
phy, from the fourth or fifth cen-
tury. In particular, one thread of
philosophy, the so-called “skep-
tical” school, and the philoso-
phers around Sextus Empiricus
and J.C. Pyrrhon. They call
themselves “zetetics” - they’re
looking for something, they’re
researchers - they have a way of
thinking called epoche,
which is
suspending judgement. This is
also used a lot by Hegel. The
idea is to look at something from
different angles, and in a differ-
ent light, rather than sticking to
one perspective. Music can also
be like that, and for a long time,
the ideas of paradox and suspending judgment have been part
of my being.

If you think of the title, The
snow is white, but water is
black, it’s what Sextus called
“discordance” - a statement
that has the appearance of logic, but

isn’t logical. With the word
“but”, the title seems to induce a
relationship between the first half
of the sentence and the second.
Snow is white - this I can accept;
water is black - well, one can
imagine dirty water - it’s possi-
able, but why is the black there?
This is where your brain starts
triggering back and forth the
many possibilities you can find
- it leaves you with an endless
thinking, a chain of thought that
you can’t really bring to a con-
clusion. I like that.

STEENHUISEN: How does this
relate to the music itself?

BOULIANE: In the process of
composing it I used some ele-
ments of snow and water. For
example, the first movement is
called “Snowball Ciaconna”. A
snowball is a frozen state of wa-
ter, and I’m
playing with that. The
second movement is
“Frosted Pas-
sacaglia”.
There we
have another state of wa-
ter, starting
to freeze.
The third
movement is
“Canto figu-
rativo with
melting
ground”.
There you
have the
melting of
the ice. Of
course, I
don’t think the music represents
that as such, but it’s a mixing of
meanings, of pseudomeanings,
which come from the title. As a
composer, it’s extremely fruitful
for me to think this way.
For example, the first move-
ment, the Ciaconna, explores the
idea of accumulation, the snow-
ball effect. That means what
you’ve got is a very short motive
(sings...) that’s the repeated cia-
conna - very, very short. Then it
proliferates. It gets expanded,
changes speed a little bit, slower
at times, faster, and repeats and

esprit orchestra
explore
the new century

All concerts are at the Janie Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E., Toronto, ON M5E 1B4
Order on-line at www.stlc.com or call: 416-366-7723; 1-800-708-6754 • 7:15 pm pre-concert composer talks

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 Bánkővi
Accordion Concerto
GUEST SOLOISTS: Shauna Rolston, cello / Joseph Macerollo, accordion

www.espritorchestra.com StL.C St. Lawrence Centre for the Arts

MARCH 1 - APRIL 7 2005 www.THEWHOLENOTE.COM
repeats to a point that it becomes extremely frenetic. I build it up to a frenzy and the only thing you can do is just let it die.

It's very much the idea of a comic strip, like Bugs Bunny. You take something which is ridiculously simple and then you blow it bloow it until it just explodes. This is probably the basic scenario of a lot of comic strips in the time of Bugs Bunny or Elmer Fudd or The Road Runner – repetition until exhaustion. It becomes almost burlesque, something so relentless that it loses what they have gained in energy. So this idea of “Snowball Cioccona” comes from the idea of frozen water. It's very bizarre in a way, but the most important for me at least was that this thinking generated the idea for a movement.

STEENHUISEN: So you created the paradigma, it stimulates you imaginatively, and then you follow it technically.

BOULIANE: That's it. I try to find a way technically, and ask myself musically how it's possible to convey this type of feeling. The public could eventually listen to that piece without reading a single word I've written, and it would be perfectly correct. But people want us to talk about music, as you know, so one tries to explain what has triggered the creativity. What I'm saying with my programme notes is how I've conceived that and what was the initial thought - the inspiration.

STEENHUISEN: What happens in the second movement, the “Frostd Passaglia” of La neige est blanche, mais l'eau est noir?

BOULIANE: Again, we have the metaphor of water in different states, but in this case with another appearance or texture. It is frosted. Basically, it's very very close to the first movement, in that the Passacaglia is a slow cioccona. It's a longer, repetitive strain, but this Passacaglia doesn't really have a theme - it's mostly a rotating harmonic progression. It's much, much longer, too, a sort-of frozen version of the first movement, funny enough.

STEENHUISEN: Is the material related as well?

BOULIANE: Oh, very much. It's transformed a little bit, and the form also has something to do with the first movement, but the conclusion of it is different because the material is different. When I start composing a piece I never know how it's going to end. Movement per movement, of course, I have an idea, and I project things into time, but the pleasure of composition for me is in not knowing where I'm going. Suppose a piece is to run for about 20 minutes, for example, when 25% of it is done, then I'm trying to look at what has been done there, what I've already composed and what are the possible consequences of that. It's a scenario of “Okay, it could go in that direction or it could go there and there and there”. Then I go one more step and after two-thirds, the end starts to appear all by itself and it's very different than what I could have imagined when I started. That's the joy of listening to your own material as you compose.

STEENHUISEN: What happens within the Passacaglia?

BOULIANE: It's less directional than the first movement. The first movement has a very clear build-up strategy, whereas the second one is much more floating. It has a middle part with different layers, different speeds of the same music, making it slightly more complex. It finishes, but it's not goal-oriented. It's more suspended and frozen - in tempo and formal process. It repeats larger gestures longer in time - the same formulas, but without really transforming them.

The third movement is “Canto figurato with melting ground”. When I think of Canto figurato I think of large melodies and melismas, and “Ground” is the English version of Cioccona. I combined it with the dancing spirit of the first movement, but very often it's cut by those large melismatic and melodic figures. In the first movement, there is no proper melody - it's process, but in the third movement, you've got something that is much more “traditional”. That means you can remember some of the melody, and formally it's an alternation of slow-fast-slow-fast dancing rhythm. The more the piece goes, the more it wanders a little bit. It's melting.

It's like you have a metrical field that is melting away. You're not so sure where the beat falls again. It's sort of a metrical double-entendre. It has outbursts of more clear emotion, and again, the end is open.

I consider the third movement a rondo with variations. Each variation brings a change of spirit, and there are hints of going back to the cioccona. The cycle could go on, and I asked myself, “Has the water become black now?” It means nothing, but it also means everything. It means we went through an elaborate set of variations, but we don't seem to end up anywhere specific. It's suspended. And again, it becomes about suspending judgement. It's about discordance and paradoxes. It's form, but it's not conclusive form.

STEENHUISEN: Water becomes blacker when it gets deeper.

BOULIANE: To tell you the truth, I never thought of it in those terms, but there is something true there.

STEENHUISEN: The increasing complexity of the end could represent a deepening of the water.

BOULIANE: It does in a way. And the complexity is also of the expression. The first movement is playful, like comic strips, and the last movement has something much more emotional, something which is appearing in some other pieces I've done recently. Had I written the first movement twenty years ago, I might not have felt the need to add a third movement with this type of expression. But now, yes. I still have the playfulness, the jaggedness in the music, but there's something else beneath the surface, or deeper in the water to use your beautiful metaphor.

STEENHUISEN: Something else is emerging now?

BOULIANE: Yes (laughing). It's something that frightens me at times.

STEENHUISEN: What do you mean?

BOULIANE: I discovered over the years that I'm a much more lyrical person than I'd been able to admit or recognize many years ago. This was always there if you listen to Le cactus rieur et la demoiselle qui souffrait d'une soif insatiable. You'll find that there are moments that are extremely lyrical, almost hyperlyrical. Over the years, this melancholy has become more tense, and at times it's an emotional outburst.

STEENHUISEN: So, the technical foundation remains the same, but the emotional quality that emerges is different. Why does that concern you?

BOULIANE: Very good question. This is precisely the core. Composing is about a unique representation of the world. Normally, we are interested in composers with a unique and singular vision. But what happens if your vision or your feeling about the world becomes melancholy or lyrical? Lyricism and melancholy are very much associated with the end of the nineteenth century. Of course, you can go back to Monteverdi also, but if thirty-five years ago one would have said, “I'm melancholic”, people would have laughed because they would have thought melancholy is a dead phenomenon. But I think music, art, and human history is a pendulum. There seem to be cycles that repeat over history. There are moments of abstraction, moments where human beings are afraid of their personal feelings, so they want to build something more abstract. The pendulum bounces a lot. But if we acknowledge that we want to communicate certain things, what are the models, how are we going to express that? You go look at the past and you're not so sure about the future. This is very much the turn-of-century feeling. Uncertainty.

So at the moment I toy with things that are extremely
charged, historically and emotionally. It’s a tightrope act because you risk falling into the inherited habits. Of course, as a composer I have this very personal pride of trying not to just repeat what has been there before, in Mahler or Bruckner. This is why, at times, I’m frightened, because I feel similarities. Is it because our time has some similarity with older periods of history? Certainly. But what are the tools I’m going to use to convey my testament, my vision of the world?

STEENHUISEN: This reminds me of the Borges story Pierre Menard, Author of Don Quixote...

BOULIANE: Yes!

STEENHUISEN: It’s interesting to listen to you because you have so much to say, while at the same time your composition is so much about skepticism. There is a fundamental contradiction. Sextus Empiricus’ arguments are against those who profess to have knowledge. In fact, one of his books is titled “Against the learned” or “Against the professors”. How do you reconcile this with the reality that you talk so much about music, and since 1993, you are a professor of music at McGill University?

BOULIANE: This is a complex story. If I could just live, make a normal life just composing, I would probably do that. I would do some teaching, but we might not need the complete structure of a faculty to talk to young composers. I like working with young composers, and my job is to be very close to the students and try to help them. They become more and more themselves. Doing that involves a lot of self-questioning, and I ask a lot of questions. It’s a paradox, but I think life is a little bit like that. We go through a series of paradoxes all our lives: We’re moving all the time. We don’t really know where we’re going, but we’re going forward.

STEENHUISEN: How do you teach at the moment?

BOULIANE: What I’m trying to do is to start with what is there. You want to base the piece on this and this and that element, think about very small objects, you carve some objects – it can be melody, harmony or rhythm, whatever you want, but it has to be something you cannot live without. It must be so close to you that you want to die for it. Write me one bar, one beat, one quaver… something that you need to hear. And now begin to write a few objects like that. Is it 2, 3 or 10, 20? When you’ve done that, do it completely. Something where you feel like, “That’s the sound I want.” And at times, you will probably also refer to objects which already exist. When you’ve got some objects like that, some elements, some fragments, we try to deduce what it is in those things that are so important to you. And with those things we can try to build a piece. Instead of starting with a pre-organized form, I try to make my students discover themselves. My idea is to discover what you are through your choices. You make choices in the beginning. You have to choose. “Why this?” “Because I like it.” “OK fine, but why do you like it? Where did it come from?”

STEENHUISEN: What does it consist of? Where can it go?

BOULIANE: Yes, exactly. And look at it very deeply, and what did you make out of it?

STEENHUISEN: When I hear you speak about music, I sense that you don’t necessarily feel it can all be explained, but that you believe very deeply in the effort to try.

BOULIANE: Absolutely. The path is the thing. In life we’re always going, always moving. Whether we want it or not there’s a cycle of seasons, of days. There’s a path that is there. Whether this path is clear, whether this path has a goal, it’s difficult to say. But there’s one thing in common for all human beings – the inexorability of time. The chronos. It’s relentless. It won’t leave you alone. You exist, and cannot change a second unless you change your speed. I think of music as the most powerful way to prove to yourself that you exist, precisely because music is about bending and distorting chronological time.

WholeNote’s Editorial Calendar

APRIL’S FOCUS IS OPERA. Opera is thriving in and around Toronto, with large and small companies producing operas both old and new. We will cover them all, end of season productions and next season’s plans, as well as opera in books and on CD and DVD and opera tours, courses and lectures.

Advertising & Listings deadline: Tuesday, March 15
Distribution, Tuesday, March 29

MAY’S FOCUS IS CHOIRS

As we have done for the past two years, we will put the spotlight on the Southern Ontario choral scene in our “Canary Pages,” yellow paper directory of all participating choirs. Choirs looking for singers and singers looking for choirs can find the perfect match in this issue. We will contact all choirs in our database by Friday, March 11 with details on what is required to be included in this year’s directory. If your choir has not been contacted by that date or you think we don’t know about you, give us a call at 416-323-2232 or send an e-mail to choirs@thewholenote.com.

Choir directory deadline: Tuesday, April 5
Advertising & Listings deadline: Friday, April 15
Distribution: Thursday, April 28

JUNE’S FOCUS is “The Second [or Summer] Season” Part 1:
Music takes to the open road in the summer, with music festivals taking place by the lakes and in the farmland and forests of Southern Ontario, Québec and New York State. In the June issue we will publish a directory of the leading independent summer music festivals in our part of the world, telling you who they are, where they are, and how to get in touch with them.

Summer Festival Directory Deadline: Friday, May 6
Listings and advertising deadline: Monday, May 16
Distribution: Friday, May 27

JULY/AUGUST’S FOCUS is “The Second [or Summer] Season” Part 2
With comprehensive concert listings, the July/August issue has in it everything you need to know to plan your summer musical holiday.

Advertising and Listings deadline: Wednesday, June 15
Distribution: Tuesday, June 28.

Contact us: Advertising, listings and directories: 416-323-2232; info@thewholenote.com
Editorial: 416-603-3786; editor@thewholenote.com.

Consider Home Delivery!

Never worry that all the copies will be gone by the time you get to your favourite free pickup spot. Get each issue within days of publication, delivered by Canada Post publications mail - perfect for out-of-towners.

Take a one-year subscription (10 issues) for $30 (plus GST). Take a two-year subscription (20 issues) and, for a limited time, get the second year for 25% off, for a total of $52.50 (plus GST).

Go to www.thewholenote.com/subscribe or phone 416-323-2232.
The Hannaford Street Silver Band presents

A Festival of Brass
Youth, community and the very best of professional music-making in joyous collaboration!

Friday, March 11 through Sunday, March 13, 2005
A LA CARTE FESTIVAL MENU

Rising Stars
Friday, March 11, 8 p.m.
Little Trinity Church, 425 King Street East (just east of Parliament) Tickets $15

Our Festival weekend begins with the Hannaford Street Youth Band’s Young Artist Competition. Listen as members of this vibrant ensemble conduct by Larry Shipps perform for the opportunity to be a soloist with the Hannaford Street Silver Band. This concert will also feature the Hannaford Street Junior Band and Oakville’s own Intrada Brass, directed by Bram Gregson.

Community Showcase
Saturday, March 12, 12:15 - 5 p.m.
Jane Mallett Theatre, Tickets $10

Enjoy the sounds of the Metropolitan Silver Band, the Weston Silver Band, The Whitby Brass Band, and the Buffalo Silver Band as they perform concerts throughout the day.

Collaborations
Saturday, March 12, 8 p.m.
Jane Mallett Theatre, Tickets $20

Under the assured baton of Curtis Metcalf, the Hannaford Street Honour Band will make its public debut. This ensemble will be made up musicians participating in this year’s festival from all participating ensembles. We are also pleased to welcome to the podium Elgar Howarth, one of the brass band movement’s most celebrated personalities. Also featured will be the highly acclaimed Maple Leaf Brass Band of Ottawa.

Awakenings
Sunday, March 13, 3 p.m.
Jane Mallett Theatre, Tickets $30, $25, $20

The HSSB’s event with the celebrated Guest Conductor, Elgar Howarth. Join us for our open rehearsal Sunday morning from 10 a.m. to 12 noon in the Jane Mallett Theatre.

Call the St. Lawrence Centre Box Office 416-366-7723 or 1-800-708-6754 or book on-line at www.stlc.com www.hssb.ca

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:

BAND Stand
by Merlin Williams

The City of Brampton Concert Band has an event coming up in May that is bound to sell out, so I thought I’d give as much advance notice as possible to BandStand readers. World renowned trumpet virtuoso Allen Vizzutti is performing in concert with the BCB on Saturday May 14th, 2005 at 8pm. The concert location is St. Paul’s United Church, 30 Main Street S. in Brampton. Tickets are $25, $15 and $10. Call 905-R47-2800 for tickets. The band frequently packs the church for its regular concerts and trumpet players of all stripes will be snapping up tickets, so buy yours early!

The Etobicoke Community Concert Band continues to put on interesting pops programs. March 11 & 12, conductor John Edward Liddle and the band have singer and multi-instrumentalist Chris Whiteley as their guest for a program entitled “Gospel ‘n’ Blues. Both concerts are at the Etobicoke Collegiate Auditorium; tickets are $15/$12/$5.

The Toronto Wind Orchestra is presenting a rescheduled concert on March 7, with special guests the University of Calgary Wind Ensemble. The TWO, led by Music Director Tony Gomes will present two major works: David Maslanka’s A Child’s Garden of Dreams and Gerald McBoing’s Children’s Tale. The UCWE, led by conductor Dr. Glenn Price will perform Sword and Crown Fanfare by Edward Gregson, Brazil 500 by Ney Rosaura, … And the mountains rising nowhere by Joseph Schwantner, O Magnum Mysterium by Morten Lauridsen, and Dance Movements by Philip Sparke. The concert takes place Monday, March 7th at 8pm at Laidlaw Hall, Upper Canada College, 200 Lonsdale Rd. (Avenue Road, north of St. Clair). Tickets are $15 and $10, and are available at the door. For more information call 416-461-6681.

The Hannaford Street Silver Band is presenting its “Festival of Brass” on March 12 & 13. Guests include the Canadian Staff Band of the Salvation Army, the Hannaford Street Honour Band and Intrada Brass. The HSSB will play the closing concert on Sunday at the Jane Mallett Theatre with conductor Elgar Howarth. The concert, entitled “Awakenings” will present a musical history of the brass band. Howarth’s concerto, “Stories for Saroyan” will be given its North American premiere by virtuoso euphonium soloist Curtis Metcalf. The HSSB will also be demonstrating historic brass instruments as part of the concert. A free open rehearsal on stage in the Jane Mallett will take place Sunday morning from 10 till 12 noon. At 2:15 in the lobby of the theatre, HSSB co-founder Ray Tizzard will hold a pre-concert chat with maestro Elgar Howarth.

The Hart House Symphonic Band is presenting a concert on April 2, 8pm at Hart House featuring music by Francis McBeth, Alfred Reed, Gustav Holst, Percy Grainger and George Gershwin. Valentin Blomer will be featured with the band as piano soloist in Gershwin’s “Rhapsody in Blue.” Make sure you check the complete listings – there are several more worthy band concerts on this month, as well as complete details on the ones I’ve listed above. Don’t forget Long & McQuade’s continuing “Heart of the Horn” series of free clinics as well. Check “Workshops” on page 66 for a complete list, or http://www.long-mcquade.com.

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, feel free to contact Merlin by e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275.

www.harknett.com

MUSIC BOOKS
BEST SELECTION OF POPULAR & EDUCATIONAL MUSIC
Piano - Guitar - Instrumental

Mid-Town Store
416-423-9494
943 Eglinton Ave. E. (W. of Leslie)
(Next door to Robert Lowry’s Piano Experts)

Main Store
905-477-1141
2650 John Street (Just North of Steeles)
Jazz Notes
by Jim Galloway

Forward into March.
A look at some happenings on the home front.

At the time of writing I don't know if March will come in like a lion, but I do know that we will be visited by a few lions of jazz during the month because on March 4 at Massey Hall, Herbie Hancock, Roy Hargrove and Michael Brecker will return to the scene of former triumphs with their Directions In Music group. Herbie is the veteran of this particular pride but the three of them represent the creative process in jazz at its highest level. It's a great way to get rid of the winter blahs.

Then, on March 5 and 6 there is an event at Hugh's Room which, although more in the blues and folk vein, is worthy of mention. Odetta will be making a rare appearance in Toronto. She is a remarkable artist, a legend in folk music with a voice that rings out with passion. She has performed all over the world, has been honoured by the World Folk Music Association, with their Lifetime Achievement Award and received the Duke Ellington Fellowship Award at Yale University. Early in her career she was referred to as the "female Leadbelly," and Pete Seeger was quoted as saying, "The first time I heard Odetta sing 'Take This Hammer' I went and told her how I wish Leadbelly was still alive so he could have heard her."

Still in a traditional vein, on the 19th. The Classic Jazz Society puts on another of their commendable traditional evenings when they present Clint Baker's Hot Five at Estonian House on Broadview Avenue. They will present a programme of classic jazz featuring tunes from the 20s and 30s and although they are called the Hot Five, this is a band of multi-instrumentalists playing 16 instruments between them!

Another Toronto area endeavour that deserves mention is Amis du Jazz. It is a private jazz club run by James and Lynn MacDonald in the basement of their home in Sonya. But their home just happens to be a decommissioned Presbyterian Church, built in 1892! It was at one time St. Andrew's Church, and the largest Presbyterian church in the region. The basement is now the home of Amis du Jazz and the MacDonalds put on regular concerts featuring some of the best of our home grown talent. This month it will be the Richard Whiteman Trio on the 6th, the Bruce Harvey Trio on the 13th and a week later York University Student Vocal Bash featuring the Sean Bellaviti Trio. Sonya is about an hour N.E. of Toronto and Amis du Jazz is well established as a home for jazz in the Durham Region.

One of the immortal names in jazz is Thomas "Fats" Waller and one of his most famous songs has been used as the title of a show opening April 4 at the Bluma Appel Theatre. "Ain't Misbehavin'" with music by Mr. Waller will star Jackie Richardson. Ms. Richardson is yet another great and versatile talent we are fortunate enough to have in our city and, frankly, I can't think of anyone better to interpretate the songs of that master tunesmith. I'd pay money just to hear her sing scales!

CONTINUES NEXT PAGE
Jazz Notes
CONTINUED

The Jazz FM91 Sound of Toronto Jazz Series continues on March 7th with Jane Bunnett & Strings and on the 16th with the Humber Music Jazz Series, a Latin Jazz Night which will feature the student ensembles of Hilario Duran & Rick Lazar. Brad Barker will host the evening.

On March 11 Jazz FM91 Sound of Toronto Jazz Series, this time at the Royal Ontario Museum, will have Pat Wheeler’s Absolute Faith Orchestra and Cherie Marshall on vocals.

These are only a few of the musical highlights to brighten up the grey March evenings. There are regular detailed listings in this issue, including the club programming, but one of the “don’t miss” events is the solo piano engagement of Kenny Barron at the Montreal Bistro for three nights from March 3rd. Kenny has a solid following - and so he should; long considered one of the finest jazz pianists of his generation, he came to the fore playing with the likes of Dizzy Gillespie, Freddie Hubbard, Yusef Lateef and Stan Getz. If you were to ask him, he’d tell you that.

Sophia Perlman

IN THE JAZZ LISTINGS

This month sees two of Toronto’s fantastic jazz education programs highlighted at the Rex. U of T Student Ensembles are featured on the first three Monday nights of the month, as well as a Sunday afternoon workshop every weekend, hosted by Chris Donnelly.

Then, on March 28th, Humber College takes the stage, beginning with an evening of mainstream jazz featuring the student ensembles of Alex Dean and Pat LaBarbera, and a Tuesday night performance by the latin ensembles of Rick Lazar and Hilario Duran.

Some other notable performances in the clubs this month include brilliant pianist/composer David Braid at Top O’ the Senator (Mar 1-6) with his sextet, and the continuing Tuesday night Diva Series at the Honey Supper Lounge including a special performance by June Garber (Mar 29). Details of the jazz month in the clubs can be found on pages 59 and 60.
On OPERA

by Christopher Haile

Lyne Fortin and Russell Braun are featured in Opera Ontario’s Don Giovanni in February 2006

The 2005-06 SEASON is shaping up to be an exciting one. On February 11, Opera Ontario announced its plans for next year closely followed by Opera Atelier’s announcement on February 16. Both suggest that opera is in very good health in Ontario. A major cause for optimism is Opera Ontario’s plan to increase the number of its performances. In addition to the three performances per opera in Hamilton, the number of performances in Kitchener will rise from one to two, the second being a much-needed matinee.

The Opera Ontario season starts with Gounod’s “Roméo et Juliette” starring Laura Whalen and John Blemmer (Hamilton, October 15-22; Kitchener, October 28-30), showing the company’s continued commitment to the French repertoire. Then 2006 begins with Mozart’s “Don Giovanni” featuring a starry Canadian line-up including Russell Braun in the title role, Lyne Fortin, Benjamin Butterfield, Sally Dibblee and Gary Relyea (Kitchener, February 3-5; Hamilton, February 11-18). The final opera is Verdi’s “La Traviata” with Jeanine Thames, Roger Honeywell and John Fanning (Hamilton, April 29-May 6; Kitchener, May 12-14).

Opera Atelier celebrates its 20th anniversary season with two new productions—Monteverdi’s “Orfeo” and the North American premiere of Lully’s “Armide”. “Armide” (1686), regarded as Lully’s supreme masterpiece, is based on an episode in Torquato Tasso’s influential Crusader epic “Gerusalemme Liberata” (1575). It stars Stephanie Novacek as the Muslim princess of the title, Colin Ainsworth, Monica Whicher, Olivier Laquerre and Alain Coullombere and runs November 5-12. “Orfeo” (1607), with Daniel Belcher in the title role, includes Novacek, Ainsworth, Whicher, Laquerre and counter-tenor Matthew White and runs April 15-23, 2006.

While these season announcements make us look ahead to next year, there is much operatic activity in Toronto just this March. Three of at least seven operatic events this month are part of the city-wide Metamorphosis Festival, the brainchild of Artistic Directors Alison Mackay of Tafelmusik and David Fallis of The Opera Ontario season starts the Toronto Consort. While the multi-disciplinary festival is primarily inspired by the tales of transformation recounted in Ovid’s “Metamorphosis”, it also highlights tales of change from many other cultures.

The first opera featured is Handel’s “Semele” performed by the University of Toronto Opera Division March 4-5 and 11-12. Handel wrote “Semele” as an opera to a libretto by Restoration playwright William Congreve in 1744, but due to costs and changing tastes in London, it was first performed as an oratorio. As one might expect, Congreve turns Ovid’s tale of hubris into a satirical fable of gods, mortals and their vanity. The Theban princess Semele longs for immortality and forsakes her mortal lover for the love of Jupiter. Tricked by Jupiter’s wife Juno, Semele refuses his advances unless he appears to her in his godly form. When he does so Semele is consumed by flames. The work has a string of familiar arias, the best-known of which is Jupiter’s “Where’er you walk”. Director Tom Diamond will reconfigure the MacMillan Theatre stage as a thrust stage CONTINUES NEXT PAGE
The opera was banned in Naples. Even Malibran could not stop the censors at La Scala from prohibiting further performances in Milan. And yet its irresistible beauty resurfaced in the 20th century to show us its explosive power of its subject matter, its unparalleled dramatic immediacy and the magnificence of a bel canto master.

Raisa Nahkmanovich, Music Director and Pianist
Stephanie Piercy, Julie Nesrallah, Eric Shaw and Peter McComb
The Opera in Concert Chorus, Robert Cooper, Chorus Director
Sponsored by Jackman Foundation
Sun. April 3 at 2:30 pm
JANE MALLET THEATRE
416-366-7723 or 1-800-708-6754
online www.stlc.com

The Bel Canto Society

Less personal, more mechanical, and more proficient but colder are terms that the Bel Canto Society’s founder, Stefan Zucker, attaches to opera singing since the 1950’s. This nonprofit society has been going since 1968. Bel Canto leads the way in non-profit society has been going since 1968. Bel Canto leads the way in locating film and early television footage of opera’s great pre-1960 singers. They then use hi-tech and TLC to restore what is often the only visual documentation of the final decades of opera’s golden age.

Bel Canto’s extensive titles were recently available only on VHS. Now they’re being remastered as DVD’s. Soundwise, Bel Canto improves uncompressed Pulse Code Modulation (PCM) audio via an advanced analog-to-digital converter, the Lavry AD 122-96MKII Gold. Sound tracks from pre-war films acquire surprising fidelity. When the source is more recent, e.g. an Ardoin-Zeffirelli documentary on Maria Callas (1978), the sound really goes to town.

Bel Canto also combs audio archives for landmark live performances. A Calgary-based inventor, Ed Meitner, invented a new analog-to-digital converter, the Lavry AD 122-96MKII Gold. Sound tracks from pre-war films acquire surprising fidelity. When the source is more recent, e.g. an Ardoin-Zeffirelli documentary on Maria Callas (1978), the sound really goes to town.

Bel Canto tackles the global homogenization of opera singing by renewing access to the idiosyncrasies, eccentricities, and sub-national styles that made the golden age golden. That’s imposing work. The big five opera houses -the Met, Covent Garden, La Scala, Berlin and Vienna, plus the highly paid vocal elite that circulates among them, exercise a hefty centripetal pull towards dominant styles. However, the niche market for historical recordings is healthy, especially among conservatory students. And thank God for David Fallis has assured me that with judicious pruning of some of Rossini’s many subplots, the work will run only about two and a half hours with intermission. The cast includes Christine Abraham and Meredith Hall (singing what originally were castrato roles), Ann Monoyios and Laura Pudwell.

The third Metamorphosis Festival opera in March is a rarely heard 20th-century work, Stravinsky’s “Le Rossignol” (1914) based on Hans Christian Andersen’s tale “The Nightingale”. The Toronto Symphony Orchestra gives it a concert performance March 9-10 featuring soloists from the Martinys Theatre of St. Petersburg including Olga Trifonova in the title role. Gianandrea Noseda conducts. The Metamorphosis Festival includes four more operas in April and May. Complete festival listings for events in opera, dance, theatre, film, architecture and visual art can be found at www.metamorphosisfestival.ca.
The vastly widened musical options offered by Internet radio stations and streaming audio sites are a big incentive for art music devotees to invest major bucks on a computer and pay increased monthly fees for high speed internet. You hook up your computer to what are supposed to be higher end computer speakers and the sound is disappointing. You then decide to cable sound directly into the amp that runs your hi-fi system, and, within the sonic limits imposed by current bit rate transmission speeds, the sound is truncated, noise-ridden, or both. What gives?

What doesn't give is the mediocre sound card in nearly all laptops, and many if not most desktops as well. Even when desktops have good cards, the internal environment of whirling disk drives, power transformers etc. is noise interference waiting to be amplified into living stereo.

An Australian hi-tech firm, Xitel, will come to your rescue with one of the best buys in audio. For just $70 you get a small oblong plastic box, weighing just ounces, that contains an outboard digital processor. A 3-foot USB to USB cable (included) connects your Windows or Mac machine to the DAC. It's plug and play, no software needed. A 30-foot $70 expenditure. The Xitel web site vaunts the impressive specs of their tiny wonder, but doesn't share information on the engineering. I wouldn't either. As a music writer, I literally don't leave home without the Hi-Fi Link packed into my briefcase.

Phil Ehrensaut
Before the removal of the Taliban regime post 9-11, all music making was banned in Afghanistan. It’s hard to imagine a country with no live music and no music even on the radio, but that was the situation for many years. March 11 at the Jane Mallet Theatre, Small World Music presents defiance artist musicians Radio Kaboul and vocalist Ustad Farida Mahwash in a concert of music and song from the Afghan people.

“Afghanistan has suffered 23 years of war,” says ensemble leader and rubab player Khaled Arman. “Most of the musicians have not survived. They couldn’t stand the weight of war and emigration. Now, some of our instruments are disappearing because nobody is able to play them.” Prior to the Taliban, Farida Mahwash rose to fame through her broadcasts on Radio Kaboul, and earned the title “Ustad” (meaning “master”, a title rarely given to women) in 1977. She left Afghanistan in 1991 and has since settled in San Francisco. Mahwash and the ensemble were recognized for their efforts to preserve Afghan music with a BBC Radio Award for World Music in 2003.

In 1969, British composer David Fanshawe hitch-hiked down the Nile through Sudan and into Uganda, tape recorder in hand. “In many ways that safari was my most fruitful; practically all the recordings in African Sanctus stem from that journey,” he writes. African Sanctus, his monumental work for choir and African field recordings was first performed in 1972, and will be given two renditions in Toronto this month. It’s on the program of the Toronto Mendelssohn Choir’s March 8 concert titled One World, One Music. And Proteus World Music will feature excerpts of the work in its March 23 concert Spiritual Kaleidoscope. Described as “an exploration of spirituality from around the world”, the program also features works by Charles De- mynck (Proteus’ artistic director), Ben Steenberg, Chan Ka Ninn, Norman Gabriele, Michael, and Tricy Sankaran’s trio will perform devotional Hindu songs. African Sanctus and Demynck’s “Kaleidoscope” will incorporate live interactive video created by MixMotion for this event.

Still on a cultural/spiritual theme, Music Toronto presents the Canadian premiere of the late American composer Alton Clingan’s “Circle of Faith”, March 1. The work, developed in collaboration with First Nations spiritual leaders and artists, sets the 1854 speech by native American orator Chief Seattle, which examines race relations and contemplates the future of First Nations people. The work features native actor Gary Farmer, intertribal drum group Whitefish Juniors, the Gryphon Trio and others.

Rising stars on the world music scene, autrickshaw have recently been nominated for a Juno Award in the category world music album of the year for their second CD Four Higher. The brainchild of vocalist/keyboadist Suba Sankaran and tabla player Ed Hanley, this fine ensemble dishes up a rare blend of Indian classical music and jazz. Don’t miss their March 12 concert at Glenn Gould Studio, which will include two new works by Suba’s dad, the aforementioned world renowned virtuoso mrdangam player Trichy Sankaran. The elder Sankaran, who has taught south Indian music theory and percussion at York University since 1971, will be a featured guest performer.

By the time you read this, musical traveler and vocalist Jayne Brown (of Maza Mezé fame) will have just returned from six months of Canada’s Council sponsored study in Greece, where she explored Paros, (folk song), Rebetika and Laika (urban popular styles), and drumming. “I really lucked out with my teachers who were also busy performers. They always included me in their music making - from informal jams at parties to formal concerts outside Athens. Through them I got to hear, meet and play with many great musicians working in the traditional music scene here.”

Jayne will join long-time friend and colleague Maryam Tollar, one of Canada’s finest Arabic singers in a concert titled “Something Old, Something New”, at the Music Gallery, March 31. Jayne will present some of what she’s recently learned, and Maryam will serve up some of the riches of Arabic music, including songs made famous by Egyptian singer Om Kalsoum. Also featured will be a new work by husband and wind player Ernie Tollar, “World Wasla”, instrumental/vocal backup includes familiar faces Lev-on Ichkanian, Kathleen Kajoka, Deb Sinha and Sophia Gregoriadis.

ROM Sundays presents The Toronto Jewish Chamber Choir March 6. Dundas St. ‘s Lula Lounge will be alive with the sounds of Portuguese Fado, March 16. Guitarists Nuno Cristo and Larry Lewis join singer Sónia Tavares in this highly emotional and expressive genre. Visit www.lula.ca for details on this and related events. March 19, U of T Scarborough presents Percussive Fusion, featuring the Kiyoshi Nagata Ensemble (Japanese Taiko drumming) and multi-traditional percussion duo GaPa, at the ARC Theatre. Every Sunday at 8pm, from March 6 to April 10, Arabesque Dance Company presents an Arabic nightclub, with live musicians and a different belly-dancer each week. March 21, U of T’s Faculty of Music holds its end of term World Music Ensemble concert. Worlds of Music Toronto presents a concert of associate artists and their bands, March 3, and their end of season workshop participant recital April 7. Both take place in Hart House’s Arbor Room. And York University’s Department of Music presents a variety of world music concerts. March 11, Chinese Orchestra; March 15, Drum and Dance Festival; March 17, Celtic Canadian Ensemble; and March 31, World Chorus. All events take place in McLaughlin Performance Hall. Please check the daily listings for times of these and all other events.

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.
Wayne Ensnice started interviewing women jazz musicians after he realized that his previous book about jazz included no women at all. His subjects have been confronted with everything from disbelief that women can be jazz musicians to comments like "not bad for a woman", which, unbelievably, are often intended as compliments. This is a book that really benefits from the accompanying CD of recordings by some of the artists interviewed, although after reading the book you will still need a trip to the CD store.

The music of Harry Freedman has been frequently recorded, most recently on the Canadian Composers Portraits series from Centrediscs (CMCCD 8402). Gail Dixon concentrates her new study on the music, not the man. For Freedman's life and its impact on his music we can look forward to Walter Pitman's upcoming joint biography of Freedman and his wife, soprano and teacher extrarodinaire Mary Morrison, to be published by Dundurn Press.

The reissue of Carol Oja's ground-breaking biography of Colin McPhee should bring new attention to that elusive, fascinating character. At least his music has found champions among performers, notably Alex Pauk, whose recording with the Esprit Orchestra on CBC Records (SMCD5181) includes Tabuh-Tabuhan. It's a shock to realize how many of McPhee's scores - and not just early works - have never been located. What's left now is the need to collect his letters and writings, which from Oja's samplings sound wonderful, and if possible, track down some of the lost music.

Jazzwomen: Conversations With Twenty-one Musicians
Edited by Wayne Ensnice and Janis Stockhouse
Indiana University Press
387 pages illustrated plus CD
$49.95

This collection of interviews reveals so much about jazz that at first you could overlook that all the subjects are women. Each interview, with an illuminating introduction and discography, covers a remarkable amount of material, autobiographical and aesthetic. We really get to know the backgrounds, instruments, styles and personalities of these important musicians, a remarkably thoughtful and articulate group.

These are fearless, adventurous women. All were child prodigies. They are all driven by an inner vision and the gift to pick up what they need by listening - to recordings if not live performances. Most controversial are their differing views on whether women have an identifiable sound. For drummer Dottie Dodgion, women are more supportive, without the need to dominate as soloists. Violinist Regina Carter says that "we are nurturers. We just bring a different energy, totally." Saxophonist Virginia Mayhew hopes women can get rid of 'machingo playing' where 'music is about competition.' Yet singer Abbey Lincoln feels women are not innovators. 'If the women were really a part of this music like they say they want to be, they would have done it a long time ago'.

To have these musicians so well presented in their own voices makes this book essential reading. Now there is no excuse to leave them, as well as the jazzwomen like Jane Bunnett and Carla Bley not included here, out of any book on jazz.

The Music of Harry Freedman
By Gail Dixon
University of Toronto Press
198 pages illustrated $45.00

With his love of jazz rhythms, his direct engagement with the world around him, and his feel for orchestral colours, Canadian composer Harry Freedman creates openly appealing music. So it's odd that Dixon feels the need to 'make it more accessible'. Odder still is her means of doing so, concentrating on detailed theoretical analysis of his 'deployment' of pitch classes, intervals and rhythmic patterns, rather than offering background and interpretation.

Dixon, a professor emeritus at University of Western Ontario, studies the chronological development of Freedman's music, focusing on select compositions. Unfamiliar terms like wedge techniques, skyscraper chords, motto chords and boheiform are left unexplained, as are contounding pronouncements like "he subscribes to the Boethian philosophy of art as a rational and intellectual phenomenon that must contain and exhibit craft".

The lack of a comprehensive index (only Freedman's compositions are indexed) indicates how little weight the author gives to people, events and places. Canadian electronic music pioneer Hugh LeCaine, for example, is identified merely as a "prestigious academic." Interviews with Freedman are unreferenced/undocumented, and he is rarely quoted directly.

It's as though Freedman were alone in his endeavours. But Bartok applied the Fibonacci series to his compositions long before Freedman. Tchaikovsky used a slow final movement in a rather well-known work, and French composer Olivier Messiaen, the most important composition teacher of the late 20th century, who Freedman studied with briefly, intentionally never imposed his own compositional style on his students.

Dixon concludes with a fascinating study of Freedman's compositional process, where we finally get a sense of the moods and textures that inspired him. Dixon acknowledges that Freedman broke away from serialism because he felt that too much attention is paid to the notes, and not enough to the music. It's unfortunate that her study largely does the same thing, missing the spirit of its subject.

Colin McPhee: Composer in Two Worlds
By Carol J. Oja
University of Illinois Press
378 pages illustrated $31.00 paper

Composer and pioneering ethnomusicologist Colin McPhee was a reluctant Canadian. After establishing himself as concert pianist in Toronto, he abandoned his native country as soon as he could. His musical talent, sophisticated wit, and marvelous way with words (he called the Andrews sisters 'those Rhine maidens of the jukebox') eventually brought him to the cultural elite of New York. With his wealthy anthropologist wife, Jane Belo, he spent eight years, until the onset of the second world war, in Bali, reviving, preserving and notating authentic Balinese gamelan music. But his homosexuality and depressive neuroses wrecked the marriage, and he ended up in debilitating poverty.

Even though he retained no ties to this country, in later years it was Canada, ironically, that provided him with commissions and the North American premiere, in Vancouver under Leopold Stokowski, of his most important work, Tabuh-Tabuhan.

The reissue of Harvard professor Carol Oja's well-written study of McPhee's life and music, originally published in 1990, shows him to be not just an inspired avatar of world music, but a composer with a distinctive, prescient voice.

A catalogue of McPhee's compositions, thorough annotations, a comprehensive index, and an extraordinary collection of documents, including photos McPhee took in Bali, a concert program written in Bartok's hand, help make this a compelling study of a fascinating, perplexing and 'unjustly marginalized' Canadian composer.

The University of Toronto Wind Ensemble, conducted by Alain Trudel, performs McPhee's Concert for Piano and Winds with Lydia Wong, piano on Sat., April 2 in the MacMillan Theatre at 8.00
Summer Music Education

While it may seem that winter is still in full swing, summer will be upon us in no time, and with it a host of music education opportunities. Now is the time to start planning summer activities, and we hope the listings following will assist you in choosing the appropriate program for yourself or your children.

There are programs to suit all ages, levels and interests, from toddler-oriented to advanced professional training. In the latter category for example, the Banff Centre, Domaine Forget, the National Academy Orchestra, Orford, Silver Creek Summer Music, Summer Opera Lyric Theatre, Tafelmusik Baroque Summer Institute, the Violin and Chamber Music Master Course and Westben Arts Festival offer private instruction, master classes or orchestral/chamber training geared toward the emerging professional musician.

Amateurs of all ages can enjoy a range of music-making opportunities and instruction at two CAMMAC locations: Lake MacDonald in Quebec, and Lakefield College in Lakefield Ontario. Kids and teenagers can explore their musical interests and develop their skills at the Addison Music Learning Centre (you can record a demo CD here!), DownTown Summer Strings, Huckleberry Music Camp, the Interprovincial Music Camp (which in addition to classical also offers programs in Jazz and Rock), Music at Port Milford (for more advanced teens), Showtime Music Theatre Daycamp, the Royal Conservatory of Music (which also offers classes for adults and teachers), and Yamaha Superstars. There are several Suzuki camps, which offer teacher training as well. And new this year, for those seeking adventure and refinement, French Farmhouse Holidays presents choral workshops led by two of Canada's foremost choral conductors (Diane Loomer and Tafelmusik's Ivars Taurins) in the heart of the French countryside!

Please see the listings below for more summer music camps, and be sure to visit their websites for details.

Karen Ages

PROGRAMS AND COURSES LISTED IN THIS SUMMER MUSIC SPECIAL

Addison Music Learning Centre
Banff Centre, Music & Sound
CAMMAC Lake MacDonald
CAMMAC Ontario Music Centre
Centauri Summer Arts Camp
Classical Pursuits
Domaine Forget
DownTown Summer Strings
French Farmhouse Holidays
Guitar Workshop Plus . . .
Huckleberry Music Camp
Interprovincial Music Camp
Kincardine Summer Music Festival
Kingsway Conservatory of Music
Mount Royal College Organ Academy
Music at Port Milford
National Academy Orchestra
Orford Arts Centre
Royal Conservatory of Music
Showtime Music Theatre
Silver Creek Summer Music
Southern Ontario Chamber Music Institute
Southwestern Ontario Suzuki Institute
Summer Music Festival – Suzuki Kingston
Summer Opera Lyric Theatre
Tafelmusik Baroque Summer Institute
Thornhill Chamber Music Institute
Thunder Bay Suzuki Music Camp
TrypTych Summer Musical Theatre Workshop
Violin and Chamber Music Master Course
Westben Arts Festival Theatre
Yamaha Superstars

ADDISON MUSIC LEARNING CENTRE
Fun Summer Music Camp & Future Pop Stars Summer Workshop
Phone/Fax: 905-825-8668
musicisfun@sympatico.ca
www.musicisfun.ca
Contact: Kim Addison
Location: Oakville, ON
Dates: Camp 1: July 4-15, ages 3-5; Camp 2: July 4-15, ages 6-8; Camp 3: August 1-12, ages 3-5
Pop Stars Camp: (record your own CD) 9 yrs and up: July 18-27
The students spend 1 1/2 weeks preparing and recording their own demo CD's on our state of the art recording equipment!!

THE BANFF CENTRE, MUSIC & SOUND PROGRAMS

Phone: 403-762-6180
Fax: 403-762-6345
arts_info@banffcentre.ca
www.banffcentre.ca
Contact: Office of the Registrar
Location: Banff, AB
Application deadline: varies, please visit website for details.
Dates: HarpFest West: May 6-8; Jazz Composers Residency: May 8-10; The Hugh Fraser Jazz Orchestra Workshop: May 11-21; Banff International Workshop in Jazz and Creative Music: May 23-June 11; Chamber Music: June 13-July 1; Violin & Bow Repair and Restoration Workshops: Week 1: June 13-17; Week 2: June 20-24; Week 3: June 27-July 1; Summer Short-Term Career Development Residencies: July 4-Aug. 12; Master Classes: July 4-22; Opera and Concert Orchestra Residency: July 23-Aug 12; International Keyboard Festival: July 25-Aug 12; Brass Master Class: August 1-12
Ages: adult
Level: advanced
Accommodation, meals, fitness and recreation facility. Banff Summer Arts Festival events.

CAMMAC:
Lake MacDonald Music Centre
Phone: 819-687-3938 or 888-622-8755; Fax: 819-687-3323
national@cammac.ca
www.cammac.ca
Contact: Melanie Doyon, registrar
Location: Harrington, QC
Dates: June 26-August 21
Week 1: Intensive workshops in voice (for advanced and intermediate singers), folk harp, pottery, drawing, introduction to music;
Week 2: Early Music (Medieval);
Week 3: Chamber music, voice, piano (Casal Quartet); resident quartet from Germany;
Week 4: see week 3;
Week 5: Chamber music, Latin dance and percussion;
Week 6: Winds and Jazz;
Week 7: Choral music;
Week 8: Broadway.
On site lodging and campsite.
Ages: children's program: 4½ to 11; adolescent program: 12 to 18; adult program. For amateur musicians of all levels. Tennis, nature trails, boating, swimming.

CAMMAC: ONTARIO MUSIC CENTRE
Phone: 1-866-273-7697
Fax: 519-827-1577
ontario@cammac.ca
www.cammac.ca, click Ontario Music Centre
Contact: Adrienne Pluim
Location: Lakefield College School, Lakefield, ON
Application deadline: June 20 for pre-registration of some classes; otherwise any time before the start of the week requested
Dates: Weekly sessions July 31-August 21
Accommodation available.
Ages: All 3 weeks open to adults and youth (age 13-21) able to handle the adult program; Week 3 (August 14-21) also offers a program for children ages 4 ½ to 12. All levels. Evening concerts given by participants or faculty, after hours jamming, swimming, canoeing, hiking and tennis.

CENTAURI SUMMER ARTS CAMP
Phone: 416-766-7124
Fax: 416-766-7855
info@centauri.on.ca
www.centauri.on.ca
Contact: Craig or Julie Hartley
Location: Wellandport, ON
Dates: Session 1: July 3-16; Session 2: July 17-30; Session 3: July 31-Aug. 11; Session 4: Aug. 12-22.
Programs in Music, Songwriting, Theatre, Dance, Creative Writing, Fine Art, Film, Musical Theatre. Residential
Ages: 9-19, all levels.

CLASSICAL PURSUITS
Phone: 416-892-3580
Fax: 416-323-3576
ann.kirkland@classicalpursuits.com
Two of our twelve week-long summer seminars are devoted to music. Each is limited to 15 participants. Tristan und Isolde (led by Iain Scott); the Music of War (led by Rick Phillips). Location: University of Toronto (St. Michael’s College).

**Application deadline:** First come, first served. Dates: July 17-22.

On-campus student residences available.

**Ages:** Adults; no previous experience required. Morning seminars each day; lunch, variety of optional cultural, recreational, and social activities.

---

**LE DOMAINE FORGET**

Music and Dance Academy

Phone: 418-452-8111
Fax: 418-452-3503
aca@domaineforget.com
www.domaineforget.com
Contact: Francine Dery

Location: Saint-Irénée, QU

**Application deadline:** April 1.

Scholarship application: March 1

**Dates:** June 5 - Sept. 5

Residential

**Ages:** 14 and older

**Level:** Intermediate, advanced

Opportunity to attend festival concerts.

---

**DOWNTOWN SUMMER STRINGS**

2005

Phone: 416-394-7846 (message for Ian Guenther)
Fax: 416-766-5023
joanguen@sympatico.ca
Contact: Ian Guenther

Location: Lord Lansdowne School, Toronto

**Application Deadline:** 100 students maximum, first-come-first-served.

**Dates:** Session I: July 4-15; Session II: July 18-29

**Ages:** grades 3 - 10

**Level:** Beginner - Advanced

---

**FRENCH FARMHOUSE HOLIDAYS**

(CHORAL MUSIC)

Phone: 604-737-1665
info@frenchfarmhouse.ca
www.frenchfarmhouse.ca
Contact: Caitlin MacRae or Marianne de Kleer

Location: St Privat du Dragon, Auvergne, France

**March 1 - April 7, 2005**
Location: Lake of Bays, Muskoka
Application deadline: May 21
Residential
Ages: 11 and over
Level: Junior, Senior, Suzuki families
Tennis, water sports, boating, fishing, shuffle-board, hiking.

INTERPROVINCIAL MUSIC CAMP, “THE” JAZZ CAMP, AND CAMP ROCK

Phone: 416-488-3316
Fax: 905-854-1594
mom@imcontheweb.org
www.imcontheweb.org
Contact: Anne Fleming-Read
Location: McKeallar, ON (near Parry Sound)
Application deadline: August 1
Dates: Camp Rock and “The” Jazz Camp: August 21-26;
Interprovincial Music Camp (band, orchestra, musical theatre, junior string academy): August 27-September 4
Residential
Ages: 12-18
(Junior String Academy 7-12)
Level: Beginner (at least 1 year of experience) to Advanced.
Full array of supervised water-front activities (swimming, sailing, canoeing, kayaking, water-skiing, wake boarding), tennis, basketball, volleyball, chamber music, traditional camp activities.

KINCARDINE SUMMER MUSIC FESTIVAL

Phone: 519-396-9716
866-453-9716
info@ksmf.ca
www.ksmf.ca
Contact: John Schnarr
Location: Kincardine, ON
Application deadline: First come first served. Please register by July 25 to ensure a place in your choice of program. Early registration discount deadline May 31.
Auditions: contact info@ksmf.ca
Chamber Music: Aug. 6-13.
Intermediate Adult Chamber Music: Aug. 8-12.
Band Programs: Aug. 8-11.
Junior Choir Week Two: Aug. 8-12.
Children’s Music Age 6-7 Full Days: Aug. 8-12.
Senior Choir: Aug. 8-13.
Non residential: check website for more information.
Ages: 7 to adult
Level: Beginner to Advanced / Professional. Our combination of daytime classes and public evening concerts on the shores of Lake Huron make KSMF a preferred summer music destination for students and faculty.

KINGSWAY CONSERVATORY OF MUSIC

Phone: 416-234-0121
info@kingswayconservatory.ca
www.kingswayconservatory.ca
Contact: Sharon Burlacoff or Lorienne Swales
Location: Etobicoke, Toronto,
Application deadline: Summer registration to take place from March onwards
Dates: Summer School from July 11 - August 26
Programs include: Arts Journey Camp (Choir, Eurhythmics & Creative Drama); Music for You & Your Baby (0 - 3 years); Orff / Kodaly / Eurhythmics (Ages 3 & up); Electronic Music/MIDI Camp; Chamber Music Camp; Private Lessons - Piano, Voice, Guitar, Strings, Winds and Brass.
Ages: mos. to Seniors
Level: Beginners to Advanced

MOUNT ROYAL COLLEGE ORGAN ACADEMY

INTERNATIONAL SUMMER SCHOOL
Phone: 403-440-7769
Fax: 403-440-6594
organ@mroyal.ca
www.mroyal.ca/conservatory/intsumschool.shtml
Contact: Neil Cockburn
Location: Calgary, AB
Application deadline: first come, first-served until June 30
Dates: Beginners: July 25-29;
Intermediate and Advanced: July 24-Aug. 2
Beginners: non-residential
Intermediate and Advanced:

NATIONAL ORCHESTRA ACADEMY OF CANADA

Residential
Ages: 12-30
Level: Beginner: Ages 12-22
Intermediate: Ages 14-24
Advanced: Ages 16-30
Faculty: Simon Preston, David Higgs, Cherry Rhodes, Neil Cockburn. Instruction is in small groups and individual lessons. All students are given the opportunity to perform in a closing concert. There will be performances by Faculty members.

MUSIC AT PORT MILFORD
Phone: 914-769-9046
meyvand@aol.com
www.mpmcamp.org
Contact: Meg Hill
Location: Milford, ON
Application deadline: rolling admissions
Auditions: by audio tape, VHS recording or CD
Dates: Session I: July 9-23
Session II: July 24 - Aug. 13
Full Session: July 9-Aug. 13
Residential
Ages: 12-18
Level: intermediate, advanced

ORFORD ARTS CENTRE

Phone: 819-843-3981 ext. 251 or 1-800-567-6155
Fax: 819-843-7274
jmunger@arts-orford.org
www.arts-orford.org
Contact: Judith Munger
Location: Orford Arts Centre, Orford, PQ
Application deadline: March 1, to be eligible for financial aid; April 1, to be considered for admission subject to place availability (without consideration for scholarships)
Audition dates for Vocal workshops TBA, in Montréal, Toronto and Vancouver.
Dates: June 19 - Aug. 13, from 1 to 8 weeks.
Residences on campus
Ages: Mostly college and university age, 18-25
Level: advanced, preparing for a professional career

THE ROYAL CONSERVATORY OF MUSIC

Phone: 416-408-2825
Fax: 416-408-3096
www.royalconservatory.ca
Contact: Jessica Lovett
Location: 90 Croatia Street, Toronto, except where indicated
All programs: non-residential, accommodation information available upon request; Early Registration is advised where no deadlines are shown.

* For children and young adults
Summer Music Camp: Explorer Level and Intermediate/Advanced Level -- location: RCM in Mississauga. For musicians ages 8-25
Application Deadline: June 14
Dates: Aug. 22 – 26
Musical Theatre Workshops
The Company (teens 13 - 17) or
The Young Company (children 8-
12). Dates: July 4 - 22 or July 25
- Aug. 5
*For adults:
An Introduction to Singing, July 4-
8 or July 18-22.
Summer Opera Scene Study (audi-
tion required). June 20 - July 31
Baroque Ensembles (for teens &
adults) July 5 - August 6
NEW! World Music Summer
Courses: Brazilian Samba,
Traditional Drumming of West
Cameroon, Pan Flute for
Beginners, SteelPan (for teens &
adults) Dates: various weeks in
July and August
NEW! Introduction to Songwriting
with John Capek (for aspiring
songwriters - all ages) Dates:
July 5, 6, 7
*For teachers: View conference
schedule online: www.rcmusic.ca
Art of Teaching: Active Learning,
June 28, 29, 30, Technology for
Music Teachers: July 4 - 8;
Orff Master Class Series: Element-
ary Music with Steven Calantropio
Dates: Aug. 29 - Sept. 2; Post
Level III enrichment for Orff
specialists.
Teacher Training courses in Mu-
sic in Early Childhood, Kodaly,
Orff, and Dalcroze Eurhythmics
are offered as well. For more infor-
mation, please phone the Regis-

tor and ask for a Summer
Academic Calendar. Toronto: 416-
408-2825; Mississauga: 905-891-7944.

SHOWTIME MUSIC THEATRE
DAYCAMP
Phone: 416-923-1234
www.showtimedaycamp.com
Contact: Barbara Adams
Location: 365 College St near
Spadina, Toronto
Dates: two week sessions in July
and August
Ages: 5 through 15
Learn to sing dance & act

SILVER CREEK SUMMER MUSIC
in partnership with the University
of Toronto, Faculty of Music

Phone: 416-506-1934
Fax: 416-599-2660
info@silvercreeksummertime.com
www.silvercreeksummertime.com

Location: University of Toronto,
Faculty of Music
Application deadline: April 30
Dates: Percussion workshop led
by the five-member Nexus percus-
sion ensemble: June 20-25, for
advanced percussion students 16 - 25
years of age.
Chamber music ensembles for pi-
ano and strings: August 8-14, for
advanced students - string players and
pianists 16 - 25 years of age with
previous chamber music experi-
ence, and experienced ama-
teur musicians - adult amateurs
with previous chamber music experi-
ence.
Accommodation for out-of-town
participants is at the Victoria
University Residences, located
on the campus of the University
of Toronto.
Level: advanced
Festival concerts on Saturday
evenings or Sunday afternoons
feature both the artist-faculty and
visiting guests artists.

SOUTHERN ONTARIO CHAMBER
MUSIC INSTITUTE (SOCMI)
Phone: 905-842-5865
Fax: 905-844-1154
admin@socmi.org www.socmi.org
Contact: Virginia Kuypers
Location: Appleby College
campus in Oakville, ON
Application deadline: May 16
Dates: August 7-20
Residential - students stay in
dedicated dormitories
Ages: 13-26
Level: Intermediate and advanced
string and piano students.
Internationally-acclaimed faculty;
individual lessons, ensemble coach-
ing, master classes and perform-
ances, recreation and sports facili-
ties, cafeteria.

SOUTHWESTERN ONTARIO
SUZUKI INSTITUTE
Phone: 519-824-7609
Fax: 519-824-7874
sosi@artsel.net
www.sosi.net/sosi.html
Contact: Tracy Jewell
Location: Wilfrid Laurier Univer-
sity, Waterloo ON
Application deadline: June 1
Dates:
Student Program Aug. 14-19;
Teacher Development Aug. 13-21
Accommodations available
Ages: Student Program 3-18;
Teacher Development 18 and up
Level: All
Pool, Solo Recitals, Operetta, Mu-
ic Storytelling Classes, Improvisa-
tion, Concerts etc.

CONTINUES ON PAGE 61
Welcome to WholeNote's

LIVE LISTINGS (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 57, 58.
For Music Theatre and Opera Listings see pages 58, 59.
For Jazz Listings see pages 59, 60.

Tuesday March 01

Music TORONTO

MTO CHAMBER SOCIETY
March 1 at 8 p.m.

- 1:00: St. James’ Cathedral. Music at Midday: A Bach Festival. Michael Blass, organ. 65 Church St. 416-364-7865 x231. Free.
- 9:00: Markham Theatre for the Performing Arts. The Piano Men. Songs of Billy Joel & Elton John. St. Mark's United Church, 10147 Markham Rd. 905-305-7469. $25.

Wednesday March 02

- 9:00: Markham Theatre for the Performing Arts. The Piano Men. Songs of Billy Joel & Elton John. St. Mark's United Church, 10147 Markham Rd. 905-305-7469. $25.
Around Us: Dmitri Levkovich, piano.


Singers; Sinfonia Triptych; Lenard Whitm. Mclaughlin Performance Hall. See March 1.

- 12: 10: University of Toronto Faculty of Music. The Versatile Oboe. Performances by students of the U of T Faculty of Music chamber music program. Flavelle Hall, Faculty of Music. 78 Queen's Park Cres. 416·978·3744. Free.


- 8:00: Markham Theatre for the Performing Arts. The Piano Men. See March 2.


- 8:00: Exultate Chamber Singers. The True North. Works from Scandinavia, Russia, Iceland and Canada. Beverley Johnston, percussion; Susan Hoeppner, flute; Robert Kortgaard, piano; Paul Kennedy, reader; John Tuttle, director. St. Thomas' Church, 308 Huron St. 416·971·9229. $20, $17 ($12 stu.).

- 8:00: Katherine Hill and Gabrielle McLaughlin, sopranos; Stephanie Martin, organ. Resistance is But Vain. Works by Purcell, Couperin, Monteverdi, Sances & others. Christ Church Deer Park, 1570 Yonge St. 416·652·5483. $10.

- 8:00: Massey Hall. Directions in Music – Our Times. Herbie Hancock, piano; Roy Hargrove, trumpet; Michael Brecker, tenor saxophone. 15 Shuter. 416·872·4255. $39,50 $19.50.

- 8:00: Milton Concert Series. Toronto All-Star Big Band. St. Paul's United Church, 123 Main St., Milton. 905·879·4792. $30,424.

- 2:30: Music at St. Mark's. The Stylomanders. Program for children of all ages. Mark Kersay & Paul Gibson, keyboard, guitar & songster duo. 1 Greenland Rd. 416·444·6762. $15, $12 (child 12 or under).

- 7:30: Bach Children's Chorus. Like A Rainbow. Guests: St. Marys Children's Choir; Guelph Youth Singers; Eileen Baldwin & Linda Beaupré, directors. Kingston Rd. United Church, 975 Kingston Rd. 416·431·0780. $10.


- 7:30: Oakville Children's Choir. Song and Script. Guests from the RBC Festival of Classics; Glenda Crawford, music director. Evangel Church, 450 Rebecca St., Oakville. 905·337·1083. $20, $15, $5 (child 12 & under).

- 7:30: Canadian Opera Company. l'Elisir d'Amore. Guest artists; Robert Breault, conductor. Roy Thomson Hall, 60 Simcoe St. 416·593·4828. $23,564.

March Highlights

THE GRYPHON TRIO
Monday, March 7 - 7 pm - Walter Hall, $21 ($11)
The world premiere of Christos Hatzis’ ‘Afterthoughts. Beechoven’s Archduke Trio and Kuzmenko’s Dreams, with the Elmer Iseler Singers, Doreen Rao. conductor.

SHAUNA ROLSTON & LYDIA WONG
Friday, March 18 - 8 pm - Walter Hall, $21 ($11)
A cello and piano recital featuring two dynamic artists. Program includes the world premiere of Alexander Levkovitch’s Sorrowful Music and music by Chopin.

SHARING THE VOICES
Friday, March 18 - 8 pm - St. Basil's Church, $13 ($7)
The MacMillan Chamber Singers, Doreen Rao, conductor, with the Elmer Iseler Singers, Lydia Adams, conductor.

U OF T SYMPHONIC BAND
Saturday, March 19 - 8 pm - MacMillan Theatre, $13 ($7)
Wind Band Classics - Works by Reed, Bach and Holst. Jeffrey Reynolds, conductor

WORLD MUSIC ENSEMBLES
Monday, March 21 - 8 pm - MacMillan Theatre. FREE
Japanese taiko ensemble, Chinese traditional music ensemble, African drumming and dancing ensemble

KURT ELLING MASTER CLASS
KEN PAGE MEMORIAL TRUST MASTER CLASS SERIES
Thursday, March 24 - 10 pm - MacMillan Theatre. FREE
Critically acclaimed jazz vocalist and six-time Grammy Award nominee

U OF T JAZZ ORCHESTRAS
Tuesday, March 29 - 8 pm - MacMillan Theatre, $13 ($7)
The 10 O’Clock and 11 O’Clock Jazz Orchestras led by Terry Promone and Jim Lewis perform with featured guest Kirk MacDonald.

MUSIC LIBRARY BOOK/RECORD SALE
Wednesday, March 30 - 11 am - 5 pm, Main Lobby Pre-sale of recordings takes place on March 28 in room E016, 4:30 - 7:00 pm ($5 admission)

HEINZ HOLLIGER LECTURE AND WORLD PREMIERE
MICHAEL AND SONJA KOERNER DISTINGUISHED VISITOR IN COMPOSITION
Thursday, March 31 - 12:10 pm - Walter Hall, FREE
Distinguished visiting composer Heinzz Holliger gives a public lecture, followed by the world premiere of his U of T commissioned work performed by the U of T Contemporary Music Ensemble, Gary Kulesha, director

Call 416·978·3744
Faculty of Music - University of Toronto
Edward Johnson Building, 80 Queen's Park
Museum subway stop

www.music.utoronto.ca

CONCERT LISTINGS: GTA ...

CONCERT LISTINGS: GTA ...

RESISTANCE IS BUT VAIN

Katherine Hill and Gabrielle McLaughlin, sopranos
Stephanie Martin, organ
Friday, March 4, 2005 at 8:00 pm
Christ Church Deer Park, 1570 Yonge Street, Toronto
Admission: $10 (at the door) Information: 416·652·5483
CONCERT LISTINGS: GTA

- 8:00: Cathedral Bluffs Symphony Orchestra. Dittersdorf: Concerto for Contrabass; Mercure: Kaleidoscope; Choir/Burlington Welsh Male Choir.
- 8:00: Friends. Dvorak: New World Symphony. Joel Quareda, conductor. Sanya Eng, Harp; William Brown, piano. Markham Church, Main St. 905-836-8589. $15, $10.
- 8:00: Jubilate Singers/Vox Finlandiae. Bareale. Glick: The Song of Eternal Light (Toronto premiere); Bolden: Requiem for Ice and Snow; Sibelius: Finlandia; Canadian folk songs. Isabel Johnston, soprano; Andrew Martens, baritone; Gunta Plostnieks, piano.


Sunday March 05

- 1:00: Harbourfront Centre. Dan Zanes & Friends. Family Concert. 235 Queens Quay West. 416-873-4099.
- 1:00: Royal Conservatory of Music. Sing Along with William Beaumont. Concert Hall, 90 Columbia St. 416-408-2824 x212. Free.
- 2:00: Oakville Chamber Orchestra. Serenade for Strings. See March 5. St. Simon's Church, 1450 Litchfield Rd., Oakville.
- 2:00: Royal Ontario Museum. ROM Sundays: Lechan, Toronto Jewish Chamber Choir. Works from Jewish Renaissance & early Hebrew art music to contemporary Canadian, American & Israeli composers.

- 3:00: Westben Arts Festival Theatre. Stainer: The Crucifixion. Mark DoBois, tenor; Gary Relyea, baritone; Mel Hurst, organ; Westben Festival Chorus; Humbercrest United Church; Brian Finley, director. Humbercrest United Church, 16 Baby Point Rd. 705-653-5508. 877-883-5777. $20.
- 4:00: St. James' Cathedral. Sunday Twilight Series. Michael Blass, organ. 65 Church St. 416-364-7865. Free.
- 4:00: Toronto Classical Singers. Schubert: Mass in A flat & other works. Laura Whalen, soprano; Jennifer Enns, mezzo; Lenard Whiting, tenor; Gregory Daig, bass; Talsker Players Orchestra; Jurgen Petrenko, conductor/piano. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. 22132.
- 7:30: York Symphony Orchestra.

Chrylark Arts & Music

WINONA ZELENKA
&PETER LONGWORTH

Beethoven, Cello Sonata Op. 5 #2 in G-
Morawetz, Fantasy #2
Chopin, Cello Sonata Op. 65 in G-

Sunday, March 6, 2005, 3:00pm
Heliconian Hall, 35 Hazelton Avenue
Adults $15 Students $12
For more info call 416.654.0877
Romantic German Masterworks. See March 5, Anthony Roman Centre, Markham Theatre for the Performing Arts, 171 Towne Centre Blvd. 905-305-7489.

- 8:00: Esprit Orchestra. Bouliane: Snow is White but Water is Black (world premiere); Louie: Prologue, Berceuse and The Towne Centre Blvd. 905-305-7469.


- 1:00: St. James’ Cathedral. Music at Midday: James Taylor, organ. 65 Church St. 416-364-7865 x231. Free.

- 4:00: Tafelmusik. Sublime Baroque. Handel: Concerto Grosso in B flat Op. 3 #2; Dauvergne: 1st Concert of Symphonies in B flat Op. 3 #1; Vivaldi: Concerto in a; Concer to for 4 viols in e Op. 3 #4; Marais: Suite from Alcione. Jeanne Lamon, music director. MacMillan Theatre, 80 Queen’s Park. 416-864-6337. Free.

- 8:00: Mirvish Productions. Wicked. Music & lyrics by Stephen Schwartz; starring Stephanie J. Block, Kendra Kassebaum, Brian d’Arcy James, and the mountains rising nowhere; Lauridsen: 0 Magnum Mysterium; Sparke: Dance and the mountains rising nowhere; Lauridsen: 0 Magnum Mysterium; Sparke: Dance

- 8:00: Toronto Wind Orchestra/University of Calgary Wind Ensemble. Maslanka: A Child’s Garden of Dreams; McKeen: Children’s Tale; Gregson: Sword and Crown Fanfare; Rosas: Brazil 500; Swahn:

- 8:00: Victoria Scholars Men’s Choral Ensemble. Palestrina: Soul of Rome.

- 8:00: Toronto Theatre Organ Society. Wurlitzer Pops at Casa Loma: Lance Luce, organ. 

Tuesday March 08

- 12:30: York University Department of Music. Classical Chamber Ensembles.

WESTBEN Arts Festival Theatre presents THE CRUCIFIXION by John Stainer featuring Mark DuBois, tenor, Gary Relyea, Bass and The Westben Festival Chorus and Toronto’s Humbercrest Choir Brian Finley, Conductor Mel Hurst, Organ

March 4, 8pm St Paul’s United Church, Warkworth
March 5, 3pm St Andrew’s Presbyterian Church, Campbellford
March 6, 3pm Humbercrest United Church, Toronto


- 8:00: Mozart Society, Peter Vinograde, piano in Recital. Music by Clementi, Mozart & Beethoven. Sunderland Hall, First Unitarian Congregation of Toronto, 175 St. Clair West. 416-201-3338. $15 donation accepted (members free).

- 8:00: Rossedal United Church. Benefit Concert. Musicians from the Canadian Opera Company & National Ballet Orchestras: guests: Cynthia Stelje, oboe/English horn; Peter DeSoto, tenor/violin. 150 Roxborough Dr. 416-924-0725. $25.

Proceeds to the Toronto Christian Resource Centre, Regent Park.

- 8:00: Toronto Symphony Orchestra. Stavinsky’s Nightingale. Stavinsky’s Nightingale. Le Rossignol (opera in concert); Symphony in Three Movements. Soloists from the Marinsky Theatre (St. Petersburg); MacMillan Singers; Gianandrea Noseda, conduc-

CONCERT LISTINGS: GTA ...
Women's Musical Club of Toronto

**AFTERNOON CONCERT**

March 10, 1:30 p.m.

LARK QUARTET

string quartet

Works by Beethoven, Gershwin, Balcom, Ellington, & Ravel


- 8:00: Markham Theatre for the Performing Arts. Blind Date. Evening of music with 3 different musical acts, 171 Towne Centre Blvd. 905-305-7400. $19.


**MUSIC TORONTO**

March 10 at 8 p.m.

COPIST QUARTET


- 8:00: Toronto Symphony Orchestra. Stravinsky's Nightingale. Roy Thomson Hall. See Mar 9.


**Friday March 11**


- 10:30am & 2:30: Judy & David. Pigmacia! Rock 'n roll family musical based on the story of the Three Little Pigs. Cty Playhouse Theatre, 1000 New Westminster Drive, Vaughan. 905-882-7409. For complete run see music theatre listings.

**Saturday March 12**


- 10:30am & 2:30: Judy & David. Pigmacia! Rock 'n roll family musical based on the story of the Three Little Pigs. Cty Playhouse Theatre, 1000 New Westminster Drive, Vaughan. 905-882-7409. For complete run see music theatre listings.

**COMPETENT COMMUNITY ORCHESTRA**

beethoven's 7th

saturday-march 12

8:00p.m.

including a silent auction fundraiser

www.MooredaleConcerts.com

**Boccherini and the Art of the Cello**

Etsuko Kimura, violin

"Sensible, yet brilliant player"

Kansai, Japan

Min-Jeong Kon, violin

Eric Paetkau, viola

Kristine Bogyo, cello

Young Artist: Alastair Eng, cello

Saturday March 12, 8 pm - Willowdale United Church

Sunday March 13, 3 pm - Walter Hall, U of T

(Music & Truffles 1-2 pm)

$25, ($20 st/st) 416-922-3714 x103
- 2:00: Victoria-Royce Church. Donna Dunlop, singer/songwriter and Peter Treen, piano. 190 Medland St. 416-769-6176. Freewill offering.
- 8:00: Etoitbike Community Concert Band. Gospel 'N' Blues. Etoitbike Colli- giate Auditorium. See March 11.
- 8:00: Music Gallery, Madawaska String Quartet: Under the Influence. Songs inspired by stories from Ovid — Ganymede, Daphne, Persephone, Orpheus and others.
- 8:00: Toronto Consort. Rossi: Orfeo. Trinity-St. Paul's Centre. See March 11.
- 8:00: OnStage. South Asia: New World Fusion. North & South Indian classical music mixed with contemporary jazz & funk. autorickshaw; Trichy Sankaran, mrdangam; George Koller, acoustic bass, diruba; Shelley Solmes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $25.
- 8:00: Toronto Consort. Rossi: Orfeo. Trinity-St. Paul's Centre. See March 11.

Sunday March 13
- 2:00: Continuum Contemporary Music/Royal Ontario Museum’s Institute for Contemporary Culture/Consulat Général de France. L’Oreille fine. Works by Lesage, Saariho, Bouchard & Smith. Continuum Ensemble; Patrick Gallois, conductor. Canada Court, Royal Ontario Museum, 100 Queen’s Park Cres. 416-924-4945. Free with admission to the ROM.

CONCERT LISTINGS: GTA...

March 1 - April 7 2005
www.thewholenote.com
... CONCERT LISTINGS: GTA

$18, $15, child $10
- 2:30: Alchemy. An Hour of Chamber Music. Telemann: Quartet; Messaia: Le Merle Noir; Schumann: 4-hand piano pieces; Oring: Trio; J.C.Bach: Quintet. Henneke Cats, flute; Cris Sewerin, oboe; Gail van Nie, violin; Tricia Balmer, cello; Meri Gee & Marcia Beach, piano. ValleyView Residence, 541 Finch Ave. West. 416 398-0555. Free. •••
- 3:00: Mooredale Concerts. Boccherini and the Art of the Cello. See March 12. Walter Hall, 90 Queen’s Park.

A Spanish Afternoon

Featuring

Wendy Dobson, soprano
Jose Hernandez, piano

Walter Kornelson, host

March 13, 3 pm Heliconian Hall

- 3:00: Wendy Dobson. A Spanish Afternoon. Music by Lorca, de Falla, Turina & others. Wendy Dobson, soprano; Jose Hernandez, piano; Walter Kornelson, host. Heliconian Hall, 35 Hazelton Ave. 416 466-3449. $15, $10.
- 4:00: St. James’ Cathedral. Sunday Twilight Series. Mark Toews, organ. 65 Church St. 416 364-7865. Free.
- 7:30: Christ Church Deer Park. Organ Music and Comment. Christopher Dawes, organ. 1570 Yonge St. 416 920-5211.
Free (donation).
- 8:00: Evergreen Club Contemporary Gamelan/Ensemble contemporain de Montréal. Messiaen; Les Dieux Exotiques; Parsons: For there and then; new works by Bouchard, Chan Kam Lam & Ristic. Guests: Louise Bessette, piano; Eric Laflamme, piano; Merle Noir; Schumann: 4-hand piano pieces; Oring: Trio; J.C.Bach: Quintet. Henneke Cats, flute; Cris Sewerin, oboe; Gail van Nie, violin; Tricia Balmer, cello; Meri Gee & Marcia Beach, piano. Belmont House, 55 Belmont St. 416 964-9231. Free.

Tuesday March 15

- 1:00: St. James’ Cathedral. Music at Midday: Angus Sinclair, organ. 65 Church St. 416 364-7865 x231. Free.
- 7:30: York University Department of Music. Drum & Dance Festival. Middle East Ensemble, Bob Simms, director; West African Drum Ensemble, Kwasi Dunyo & Anna Melnikoff, directors; Escola de Samba, Rick Shadrach Lazar, director; Cuban Ensemble, Paul Ormandy & Ruben Esquivel, director; Philharmonia de Caelo Tactus, Colin McGuire, director. McLaughlin Performance Hall, 4700 Keele St. 416 736-5186. $10, $5.
- 8:00: Hana Watanabe. Mini concert with Chi Borag, Mongolian cello and Yukiko Watanabe, piano. Introduction to Morin Khuur (Mongolian cello) and composition. Music Gallery at St. George the Martyr Church, 197 John. 416 204-1901. $10.
- 8:00: Mirvish Productions. Gershwin: Porgy and Bess. Elgin Theatre, 189 Yonge St. 416 872-5555. $27-94. For complete run see music theatre listings.

“THE FINEST BRASS BAND ON THE CONTINENT.”
Barry Kilpatrick, American Record Guide.

The Hannaford Street Silver Band

Presents

Awakenings

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

We are honored to welcome to the podium one of the brass band movement’s most celebrated Musical Directors, Elgar Howarth. Known for his innovative and daring programming, Howath is a frequent collaborator with the world-famous Grimethorpe Colliery Band with whom he has recorded extensively. Selections to be performed include Howath’s own Euphonium Concerto with Curtis Metcalf as soloist, Herbert Howell’s Pageantry, and J. Scott Irvine’s Awakenings. This event is the Grand Finale to our annual Festival of Brass weekend.

Call the St. Lawrence Centre Box Office 416-366-7723 or 1-800-708-6754 or book on-line at www.stlc.com

www.hssb.ca
Music TORONTO

ARThUR OZoliNS

March 15 at 8 p.m.

8:00: Music Toronto. Arthur Ozolins, piano. Kenins: Sonata #1; Beethoven: Sonata in C op.11; Chopin: selected works; Prokofiev: Sonata #7 in B flat Op.83. Jane Mallet Theatre, 27 Front St. East. 416-366-7723, $43.93.

8:00: OnStage. A Night at the Old Opera House – Klosse & musique meets Prima donna. Popular operatic & operatic transcriptions; "newly discovered" Canadian comic operas. Mary Lou Follis, soprano; Peter Tiefenbach, piano; Alain Trudel & Francois Pilon, co-directors; Shelley Solms, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.

8:00: Tafelmusik Baroque Orchestra. Bach: Brandenburg Concertos. Toronto Symphony Orchestra. performance held at The St. James Cathedral. 133 King St. West. 416-364-7865. $20.50,$10.50.


8:00: Jazz. FM91 Sound of Toronto/Humber Music Jazz Series. Latin Jazz Night. Guest: Hilario Duran; student ensembles of Hilario Duran & Rick Lazar; Brad Barker, host. Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. $10.


8-12 noon: Noonday Recital. Kevin Komisaruk, organ. Bach: Brandenburg Concertos. Pninadonna. works; Prokofiev: Sonata 117 in B flat

5040 Yonge St. 416-922. 1111. $28- $59.

5:00-7:30: A Night of Chamber Concerts. Highlights. An Hour of Chamber Music. (Programs 1 & 2) George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $28- $59.


3:00-7:30: Lorraine Kimura Theatre for Young People. The Storyteller’s Bag. Storytelling, original music & local lore recounting the legends of the Ojibway. 2 aboriginal actors; Chamber Music Society of Mississauga; Tom Diamond, director. Mainstage, 185 Front St. East. 416-962-2222. $19-429. For complete run see music theatre listings.


8:00: CONTACT Contemporary Music. Music Gallery, Rain Dusting: The Music of Marci Rabe. Sarah Fraser Raff, violin; Michael Gloorer, piano; Akio Hattori, clarinet; Thomas Mckinlay, piano; Paul Duttori, soundscapes; Tatiana Bondar, soprano. See March 5. Humbercrest United Church, 16 Baby Point Rd. 416-533-1301. $30.


7:30: University of Toronto at Scarborough. Music of All Latitudes: Kiyoshi Nozawa.

CONCERT LISTINGS: GTA...

Music At The Anglican Cathedral • All Are Welcome

Handel's Messiah
Pt. 2 & 3
Friday, March 18 at 7:30 pm
The Cathedral Choral Society
The Cathedral Choir of Men and Boys
The St. James Singers
Organist: Michael Bless • Conductor: David Low
Tickets: $20 (Adults), $15 (Seniors/Students)
Tickets at the door on the day of the concert or advance at the Cathedral Gift Shop: 416-366-1728

JOIN US ALSO FOR A SERIES OF FREE HALF-HOUR CONCERTS
Music at Mididay – Tuesdays at 1 pm
Twilight Recital Series – Sundays at 4 pm

EASTER ORGAN RECITAL
Sunday, March 27 at 4 pm (free) preceding Choral Evensong at 4:30 pm

The Cathedral Church of St. James
King & Church, Toronto • 416-364-7865
For information and liturgical schedule visit www.stjamescathedral.on.ca

March 1 • April 7, 2005
WWW.THEWHOLENOTE.COM

8:00: Canadian Music Centre. Professional Readings Series: Arraymusic Reading Session. Works by Carastathis, Leung and Maksimovic. Music Gallery at St. George the Martyr Church, 197 John St. 416-961-6601 x207. Free.

Baker's Hot Five.

6601 x207. Free.

$12, $8 (door).

8:00:

LIVE:

Kiyoshi Nagata Ensemble

"Nagata's unerring precision and discipline constantly manifests itself in mesmerizing, virtuosic performances. "

Eva Nazmian, Toronto Sun).

Tickets, NOW ON SALE:

$10 Adults ($12 at the door)
$5 Students & Seniors ($6 at the door)

Box Office:

Tel: 416-978-8849 (Weekdays 11am-5pm) Online: www.utm.ca (24 hours)

In Person: UTSC, Cultural Affairs Office, Room 8220 (Weekdays 11am-5pm)

Long & McQuade

The Mirror

Information: 416.287.7076 / 416.288.7469 or www.utm.ca/cultural

www.kiyoshinagata.com

www.earshotconcerts.ca

$1.50/$10 (sr, members) $5 (st)

Sunday March 20

1:00: Harbourfront Centre/Jeunes Musicales of Ontario. Music with Bite: Musical March Break. New & traditional music. The Hills: Mark Atkinson, mandolin; Adrian Dolan, fiddle; Chris Frye, guitar; Glen Manders, bass; Jeremy Penner, violin. 235 Queens Quay West. 416-973-4000. $8 or 4 for $25.


2:00: U of T Faculty of Music. Student Concerts.


Monday March 21


McLaughlin Performance Hall. See March 21 12:30.
- 5:30: York University Department of Music. Jazz Festival: Jazz Orchestra; Jazz Vocalists. McLaughlin Performance Hall. See March 21 5:30.

Wednesday March 23
- 5:30: York University Department of Music. Jazz Festival: Jazz Orchestra; Jazz Vocalists. McLaughlin Performance Hall. See March 21 5:30.

Thursday March 24
- 12:00 noon: Music Around Us. Young Artist Series – Veritas Piano Quartet. Mahler: Piano Quartet in a (excerpt); Fauré: Piano Quartet #1 in c Op.15. Andrew Aarons, piano; Alain Bouvier, violin; Mary-Kathryn Stevens, viola; Lydia Munchinsky, cello. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.
- 5:30: York University Department of Music. Jazz Festival: Jazz Orchestra; Jazz Vocalists. McLaughlin Performance Hall. See March 21 5:30.

Friday March 25
- 3:00: VocalPoint Chamber Choir. Pergolesi: Stabat Mater; Fauré: Requiem. Jenni Hayman, soprano; Elaine Robertson, alto; Michael Downie, baritone; Talisker Players Chamber Orchestra; Ian Grundy, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-484-0185. $25, $15.
- 7:30: Music at Metropolitan. Prayers for a Troubled World. Vaughan Williams: Dona Nobis Pacem; Mozart: Requiem. Gisele Kulak, Luke Carrick-Wedel, sopranos; Christina Stelmacovich, mezzo-soprano; Benjamin Stein, tenor; James Baldwin, baritone; Stephen Hegedus, bass; Metropolitan Festival Choir and Orchestra; Patricia Wright, conductor. Metropolitan United Church, 56 Queen St. East. 416-383-0331. $20.
- 8:00: CCMC and MAZINANI/IDRYS. Paul Dutton, vocals; John Oswald, alto sax; Michael Snow, piano, synthesizer; Mani Mazzani, piano; Jack Vervis, drums. Music Room, Hart House, 7 Hart House Circle. 416-978-2452. Free.

Music at Metropolitan
Patricia Wright, Director of Music and Organist
presents
Prayers for a Troubled World
Good Friday, March 25 at 7:30 p.m.
Patricia Wright, conductor
Ralph Vaughan Williams: Dona nobis pacem
Gisele Kulak and James Baldwin, soloists
Wolfgang Amadeus Mozart: Requiem
Lucy Carrick-Wedel, Christina Stelmacovich, Benjamin Stein, Stephen Hegedus, soloists
Admission: $20

St. Paul’s Anglican Church
227 Bloor Street E, Toronto
416-961-8116
www.stpaulsboor.org

CONCERT LISTINGS: GTA

ST. PAUL'S FOUNDATION FOR THE ARTS

VocalPoint Chamber Choir
Talisker Players
Ian Grundy, conductor

Stabat Mater
Pergolesi
Requiem
Fauré

GOOD FRIDAY MARCH 25, 3:00PM
GRACE CHURCH-ON-THE-HILL

Tickets: $25, Student/Senior: $15
Available at the door or call 416-484-0185

Music at Metropolitan
Patricia Wright, Director of Music and Organist
presents
Prayers for a Troubled World
Good Friday, March 25 at 7:30 p.m.
Patricia Wright, conductor
Ralph Vaughan Williams: Dona nobis pacem
Gisele Kulak and James Baldwin, soloists
Wolfgang Amadeus Mozart: Requiem
Lucy Carrick-Wedel, Christina Stelmacovich, Benjamin Stein, Stephen Hegedus, soloists
Admission: $20

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 26
www.metunited.org
CONCERT LISTINGS: GTA

Saturday March 26


- 8:00: OnStage. Six String Serenade. Castelnuovo-Tedesco: Quintet; songs by Ehas; (world premiere) & other music. Daniel Bolshoy, guitar; Julie Nesrallah, soprano; Borealis String Quartet; Shelley Solmes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.

Sunday March 27


- 4:00: St. James' Cathedral. Sunday Twilight Series: The Easter Recital. Michael Blos, organ. 65 Church St. 416-364-7865. Free.

Monday March 28

- 8:00: Toronto Organ Club. Festival of Music. St. James Church, 400 Bloorhamthorpe Rd. 905-824-4667, 905-845-4539. $10 (child under 10 free).

Tuesday March 29


- 1:00: St. James' Cathedral. Music by Vivaldi, Mozart, Schubert & other music. Daniel Bolshoy, guitar; Julie Nesrallah, soprano; Borealis String Quartet; Shelley Solmes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.

Brass Ensemble.
Music.
Promane, director; 416-588-0307. $10.
30 Queens Park. 416-978-3744.
JML Arts, Jim Lewis, director.
Music.
York University World Chorus.
St. Michael's Cathedral, 1 Front St. East. 416-872-7723. $25.

Bradford Cathedral Choir &
Bradford Choristers
Yorkshire, UK
Andrew Teague, Director
Paul Bowen, Organist
Present as part of their 2005 Canadian Tour

A Concert Celebrating
the Joy of Easter

7:30 pm
Wednesday, March 30, 2005
Grace Church on-the-Hill
300 Lonsdale Road (at Russell Hill)
Tickets: $20/$10/$5 (children 12 & under)
416-488-7884 x17 gracemusic2@rogers.com
www.gracechurchonthehill.ca

MARCH 1 - APRIL 7 2005
WWW.WHOLENOTE.COM
53

Music TORONTO
DENISE DJOKIC
March 31 at 8 p.m.

2005 Toronto Symphony Orchestra Series
Fireswords & Flourish. Knussen: Flourish with Fireworks, Violin Concerto; Kulesha: Symphony #2; Hensch: Symphony #5.
Pinchas Zukerman, violin; Oliver Knussen, conductor; Peter Oundjian, host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 127-1105.

Music theatre listings.
- 7:30: Canadian Opera Company. Rossini: Tancredi. Ewa Podles, Michael Colvin, Marie-Nicole Lemieux, Robert Pomakov, performers; Will Crutchfield, conductor. 6:45: Opera chat. Hummingbird Centre, 1 Front St. East. 416-872-2262. $18 $175. For complete run see music theatre listings.
- 8:00: City Centre Musical Productions. Guys and Dolls. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-615-4720. For complete run see music theatre listings.
- 8:00: Grzegorz Krawiec, classical guitar. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.
- 8:00: Massey Hall. Buddy Guy. Guest: Lucky Peterson. Chicago electric blues. 15 Shuter St. 416-872-4255. $49.50 $169.50.
- 8:00: Opera York. Puccini: La Bohème. Markham Theatre, 171 Towne Centre Blvd. 905-305-7469. $30. For complete run see music theatre listings.

CONCERT LISTINGS: GTA...

Friday April 01

Thursday March 31
- 2:00: Northern District Library. Piano Recital. Advanced students from the studio of Lawrence Pitchko. 40 Orchard View Rd. 416-488-7884 x17. 120 $10. 15 children & under.
- 8:00: Opera York. Puccini: La Bohème. Markham Theatre, 171 Towne Centre Blvd. 905-305-7469. $30. For complete run see music theatre listings.

Saturday April 02


CONCERT LISTINGS: GTA...
The Musicians In Ordinary
The Bottegari Lute Book ~ Italian Renaissance Song

Saturday April 2/05 at 8pm
Pre-concert lecture at 7:20 pm
Church of the Redeemer Bloor Street and Avenue Road
This concert generously supported by
torontoarts council
Istituto Italiano di Cultura
www.musiciansinordinary.ca
416-603-4950

Cultural Affairs, UTSC presents a Year-End Musical Celebration featuring the
UTSC Choirs and String Ensemble Directed by Leonard Whiting
The Concert Choir and String Ensemble will perform excerpts from Handel’s ‘Messiah’ and folk song settings by Andrew Agger. The Repetition Choir will sing a variety of selections and a combined folk song for both choirs by Canadian Composer/Arranger James Aulenbach

UTSC Wind Ensemble Directed by Lynn Parker
Music selections to include: Amarcito Roca - by Jamie Treador, arr. Audrey Winter. As Summer Was Just Beginning - by Larry D. Daehn, Tico Tico - by Z. de Abreu, arr. David Margaretta. Silencio - by Clifton Williams, arr. Tim Salamin

Sunday, April 3, 2005 at 3:00 pm
The ARC Theatre, University of Toronto at Scarborough
1265 Military Trail (401 and Morningside)
Free Admission - All are welcome
Parking: $5 Inner/$2 Outer
Directions/Maps: www.utsc.utoronto.ca/facility
Info: 416.287.7076/416.287.6384
www.utsc.utoronto.ca/cf

Wachet auf!!
Mozart: Requiem; Bach: Cantata #147
African style percussion featuring Amaripto Roca

Saturday,
April 2, 2005
8:00 p.m.
Pre-concert talk: 7:30 p.m.
Walmer Road
Baptist Church
188 Lowther Avenue
(north of Bloor, west of Spadina)

Tickets $20, $15 S/S
Available at the door, or call to reserve.

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

Presented by:
Voices and Counterpoint Chorale

Vocal Soloists:
Agnes Zsigovics
Deborah Overtos
Tara Chmil
Mark Hamilton

Conductors:
Ron Ka Ming Cheung,
William Woloshuck
- 4:00: St. James’ Cathedral. Sunday Twilight Series. Ian Sadler, organ. 65 Church St. 416-364-7865. Free.
- 5:00: Czech Community Centre. Milan Brunner, flute and Zita Petrak, piano. Works by Dvorak, Mozart, Bach & Beethoven. Restaurant Prague, 450 Scarborough Golf Club Rd. 416-439-4354. 12:00 (S)

Church of the Ascension & Grace Church proudly present

My Redeemer Liveth
- Works by Handel and Mozart -

Sunday, April 3, 2005; 6:30 p.m.
Church of the Ascension
33 Overland Drive
(Don Mills & Lawrence)
(416) 444-8881

Free Admission

MUSIC TORONTO

Pascal Rogé
April 5 at 8 p.m

Midiyy: Organ & Trumpet Fireworks. Emma Murley, trumpet; Michael Bisio, organ. 65 Church St. 416-364-7865 x231. Free.
- 8:00: Music Toronto. Pascal Rogé, piano. Fauré: Barcarolle #1 in G Op.41; Impromptu #2 in F Op.31; Impromptu #3 in A flat Op.34; Ravel: Sonata in A; Satie: Two Gnossennes; Poulsen: Three Pieces: Pastorale, Toccat, Hymne; Debussy: Préludes; Book II. Jane Mallet Theatre, 27 Front St. East. 416-366-7723. 143, 139.
- 8:00: OnStage. Concerti for One and Two Harpsichords. Bach: Italian Concerto; music by Krebs & Teleman; Oliver Fortin & Luc Beauséjour, harpsichords; Shelley Solmes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.

Wednesday April 6
- 12:30: Yorkminster Park Church.
Noonday Recital. Douglas Sch Oman, organ.

CONCERT LISTINGS: GTA ...

Tafelmusik Baroque Orchestra

Jeanne Lamon, Music Director

Violinissimo!
with Elizabeth Wallfisch
Violin Soloist and Guest Director

"Elizabeth Wallfisch is a mega-watt baroque music presence, fully responsible for musical fireworks."

Wed, April 6 at 7pm
Thurs - Sat, April 7 - 9 at 8pm
Sun, April 10 at 3:30pm
This thrilling concert features music by Locatelli, Leo, Durante and Geminiani, and also highlights Tafelmusik cellist Christina Mahler in a concerto by Vivaldi.

Call 416.964.6337
Trinity-St. Paul’s Centre
427 Bloor Street West
www.tafelmusik.org

Also at the George Weston Recital Hall
Tues, April 12 at 8pm
Call 416.872.1111

Sponsored by
MARGARET AND JIM FLECK
Grzegorz’s Great Lakes Guitar Tour

Wandering Minstrel CD Shop presents
Grzegorz Krawiec

All Sunday concerts are at 3:00 pm.
All other concerts are at 8:00 pm.

Please check listings for concert details.

Guelph: Tues. April 19
Goderich: Wed. April 20
London: Fri. April 22
Milton: Sat. April 23
Oshawa: Sun. April 24
Aylmer: Tues. April 26
Ottawa: Wed. April 27
Brockville: Fri. April 29
Kingston: Sat. April 30
Leith: Tues. May 3

TORONTO SENIOR STRINGS
Ruth Budd, Founder
Aleksandar Gajic, violin
Marina Dancheva, violin
Anna Barycz, viola
Gregory Goldberg, cello

TWO-CONCERT SERIES

April 7, 2005, 2:00 pm
Guest Artists: The Bach Children’s Chorus
Linda Beaupré, conductor
Music by: C.P.E. Bach, Haydn, Gershwin, Gajic

May 12, 2005, 2:00 pm
Guest Artist: Anna Guo, yang qin
Music by: Vitali, Stamitz, Spohr, Arruga,
McConnell, Schickele
• No Intermission
• Be home before rush hour

Both concerts at St. Andrew’s Presbyterian Church
(across from Roy Thomson Hall
at St. Andrew’s Subway stop)

Pleasantly priced: Single: $12; Series: $20
1 free single pass with series
Information: call 416 221 6090 or e-mail
Alan Sperling at alansperling@sympatico.ca

Live Music for a Lovelier Life
Terry Holowach, violin (TSO)
Alexander Sebastian, accordion
(Quartetto Gelato)
Shauna Basiuk, flute
Tamara Dovgan, piano

In a program of J.S. Bach,
Mendelssohn and Schubert

April 10th, 4:30 pm
St. Simon The Apostle Church
525 Bloor St. East,
near Sherbourne subway

416-923-8714 x208
Free admission

CD LAUNCH CONCERT
Saturday, April 9, 2005 2:30pm
Heliconian Hall, 35 Hazelton Ave., Toronto

$20/15 (seniors & students)
$30 (Admission and CD!)

Advance Tickets: www.acclarion.ca or (905)793-7697

Concerts at St. George’s on-the-Hill
Sunday April 10, 2005 - 4:00 pm

‘Trumpet Stop’
Music for trumpet and organ

Scott Harrison (trumpet) Karen Rymal organ

Works by Clerambault, Mendelssohn, Torelli, Bach, Hovhaness

St. George’s on-the-Hill Anglican Church
4600 Dundas St. W. (just east of Islington)
Information 416 463 9284

S15/S12

MGAM PRESENTS

ACCLARION
ACCLARION.CA

"Music to tickle your ears!"

May 14, 2005, 2:00 pm
Guest Artist: Alexander Sevastian, accordion

Toronto Senior Strings

Ruth Budd, Founder
Aleksandar Gajic, violin
Marina Dancheva, violin
Anna Barycz, viola
Gregory Goldberg, cello

Two- Concert Series

April 7, 2005, 2:00 pm
Guest Artists: The Bach Children’s Chorus
Linda Beaupre, conductor
Music by: C.P.E. Bach, Haydn, Gershwin, Gajic

May 12, 2005, 2:00 pm
Guest Artist: Anna Guo, yang qin
Music by: Vitali, Stamitz, Spohr, Arriga,
McConnell, Schickele
• No Intermission
• Be home before rush hour

Both concerts at St. Andrew’s Presbyterian Church
(across from Roy Thomson Hall
at St. Andrew’s Subway stop)

Pleasantly priced: Single: $12; Series: $20
1 free single pass with series
Information: call 416 221 6090 or e-mail
Alan Sperling at alansperling@sympatico.ca
Welcome to WholeNote's
CONCERTS BEYOND THE GTA
Please always use the phone numbers provided to call ahead.

in this issue: Angus, Barrie, Brantford, Cambridge, Campbellford,
Georgetown, Guelph, Hamilton, Kingston, Kitchener, Lindsay, Lon­
don, Midland, Peterborough, Port Hope, Sarnia, St. Catharines,
Warkworth, Waterloo

For GTA Concerts see pages 42-56.
For Music Theatre and Opera Listings see pages 58-59.
For Jazz Listings see pages 59-60.

Tuesday March 01
- 12:30: McMaster School of the Arts.
Luncheon Concert: The Orchid Ensemble.
Traditional & contemporary music from China; world & new music; jazz; improvisation.
Convocation Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x24246. Free.

Wednesday March 02
- 8:00: Kitchener-Waterloo Symphony.
Lamentations.
Concert Hall, 357 Victoria St., Kitchener. 519-578-1570 and 905-522-7616. $20-$25.

Thursday March 03
- 8:00: Kitchener-Waterloo Symphony.

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, 866-509-0724, 153, $49($), $10($), $55($), high school & younger.
- 8:00: Kitchener-Waterloo Symphony.
- 8:00: Westport Arts Festival Theatre.
Stainer: The Crucifixion.
Mark DuBois, tenor; Jaye Rayburn, baritone; Mel Hurst, organ; Westport Festival Chorus; Humbercrest United Church Choir; Brian Finley, director. St. Paul's United Church, Warkworth. 705-653-5508, 877-883-5777. $25, $12.

Saturday March 05
- 3:00: Westport Arts Festival Theatre.
Stainer: The Crucifixion.
St. Andrews United Church, Campbellford. See March 4.
- 7:30: Chorus Niangara, Bach: St John Passion.
Michael Schrey, Robert Gladow, Leslie Fagan, Anita Krause, Lawrence Wilford & others; Robert Cooper, artistic director, Calvin Church, 89 Scott St., St. Catharines. 905-688-5550 x2257, $30, $28($), $15($), $10($).

Sunday March 06
- 2:00: Lindsay Concert Foundation.
Young Performers' Recital. Music students from the City of Kawartha Lakes, Academy Theatre, 2 Lindsay St. South, Lindsay. 705-878-5625. $25, $5($).
- 3:00: Central Presbyterian Church.

Thursday March 10
- 8:00: McMaster Celebrity Concerts.
Valerie Tryon, piano in Recital. University Hall 213, Convocation Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x24246. 117, $12($), $5($).

Saturday March 12
- 7:00: Bach Elgar Choir.
Bach: St. Matthew Passion.
Catharine Sadler, soprano; Rebecca Hass, contralto; Lenard Whiting, tenor; Martin Elliott, bass; orchestra; Stratford Concert Choir; Ian Sadler, director. Christ's Church Cathedral, 252 James St. North, Hamilton. 905-527-5995, $15, under 12 free.
- 8:00: Symphony Hamilton.

Sunday March 13
- 3:00: Arcady, Kathryn Ladano, bass clarinet.
Beckett: Sonata for clarinet and bass clarinet; other works. Guests: Tilly Kooymen, clarinet, Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-4181. $12, $10.

April 2005
**SOUTHERN ONTARIO, CONTINUED**

St. Port Hope. 905-885-1071; 800-434-5092, 310.115.

Sunday March 20
- 3:00: Central Presbyterian Church. Sundays at Three: David Gerry, flute and Erika Higdon, clarinet. Central Presbyterian Church. 1280 Main St. West, Hamilton. 905-522-9098. Freewill offering.
- 3:00: Elora Festival Singers. J.S. Bach: Mijn Mazes. Suzie LeBlanc, Kathryn Dornon, sopranos; Daniel Taylor, counter-tenor; Benjamin Butterfield, tenor; Daniel Licht, baritone; Elora Festival Orchestra; Neil Edison, conductor. St. George's Church, 99 Woolwich St., Guelph. 519-846-0311. $15.
- 7:00: Amis du Jazz. York University Student Vocal Band. Guests: Sean Bellaviti & Larry Higdon. The Church at Sonata, Simcoe Street 13 k north of Port Perry. 705-357-2488. 115.

Monday March 21
- 8:00: Sanderson Centre. The Love Family. Classical, Irish step dancing, jazz, swing, gospel & old-time melodies. 88 Dalhousie St., Brantford. 519-758-6080. 33.

Tuesday March 22
- 12:30: McMaster School of the Arts. Luncheon Concert: Lita Classen, soprano. Music of Ani切hta, laTorre, Esteve, Hahn & Strauss. Convocation Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-8140 x242446. FREE.
- 2:00: Sanderson Centre Brantford. The Love Family. See March 21.

Wednesday March 23
- 10:30 & 2:00: Sanderson Centre Brantford. The Love Family. See March 21.

Thursday March 24
- 7:30: Soiminkijako Vocal Ensemble of Finland. Selections from classic and contemporary vocal repertoires; Finnish & international folk songs, Christian Boele, conductor. Nosval Hall, Campbell, Angus, $15, $10(stvt). (HealthCare companions).

Friday March 25

Saturday March 26
- 2:00: Peterborough Singers/Peterborough Symphony Orchestra. Divort: Stabat Mater. Grahob Gordon, soprano; Linda Maguire, mezzo; David Pomeroy, tenor; Gary Relyea, bass; Michael Newinham, conductor. Calvary Pentecostal Church, 1421 Lansdowne W., Peterborough. 705-740-6116. 220,110.
- 8:00: Sanderson Centre. The Acoustics. Violin, acoustic guitar, bass, percussion, accordion; world music arrangements; dance. 88 Dalhousie St., Brantford. 519-758-8090. $25. In support of the Alzheimer Society of Brant.

Wednesday March 30

Friday April 01
- 8:00: Menno Singers/Guelph Chamber Choir. Silver and Gold. Vaughan Williams: A Sea Symphony; Bruckner: Te Deum. Dr. Peter Nikforik & Gerry Neufeld, directors. Benton Street Church, 90 Benton St., Kitchener. 519-578-9853. $18(door), $20(door).
- 8:00: University of Guelph Chorus. Carmina Burana. James Anagnosan & Leslie Kinton, piano duo; Marta McCarthy, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000.

Saturday April 02

Wednesday April 06
- 8:00: Kitchener-Waterloo Symphony. Schubert's Trout Quintet. Canadian Chamber Ensemble; Anya Alexeyev, piano. First United Church, 16 William St., Waterloo. 519-578-1570, 800-265-8977. 26,112.

Thursday April 07
- 8:00: Kitchener-Waterloo Symphony. Schubert's Trout Quintet. See Apr 6. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-3000.

**OPERA AND MUSIC THEATRE**

Baci di Canada. Carmina Burana Monumental Opera. Conceived & directed by Walter Haup. Ryan Erema, Jiri Kubik, Mikhail Vinogradov, soloists; Teatre Usti; Czech Festival Orchestra. March 2: 8:00 Air Canada Centre, 40 Bay St. 416-870-8000. 150-110.

Beth Tikkah Synagogue. King David - the New Messiah. Written & directed by Eyal Brton; starring Jason Allen & Michele Troeger. March 7: 8:00. Winter Garden Theatre, 198 Yonge St. 416-221-3433 x525, 316-172. Brampton Music Theatre. Gypsy. Joe Gomes, director; Michael Domet, music director. April 7-9, 14-16; 8:00; April 10: 2:00. Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-874-2800. 21,$19, 16(child 10 & under), group rates.


**KITCHENER WATERLOO PHILHARMONIC CHOIR**

SEPULCHER OF LIFE - HATZIS A GERMAN REQUIEM - BRAHMS

Charlene Pauls - soprano
Maryem Tollar - alto
Russell Braun - baritone

GOOD FRIDAY, MARCH 25 ~ 8 PM

Centre In The Square

Tickets $29 $32 $35 | eyeGo $5 | children 12 and under: $5

Tickets ~ CITs box office: (519) 578 - 1570 or toll free 1(800) 265 8977

WWW.THEWHOLENOTE.COM

MARCH 1 - APRIL 7 2005

JAZZ: CLUBS

Wayne Strongman, music director. Workshop presentation. March 18: 8:00, 19: 5:00; Queen’s University, Kingston. 613·533·2108. $15 (sr), $21 (st).


Jazz at Oscars
Arbor Room, Hart House, University of Toronto
Mar 4 Engineering Skule Band, Mar 11 Faculty of Music 11 O’Clock Band, Mar 18 Faculty of Music 10 O’Clock Band, Apr 1 Hart House Jazz Singers
Le Saint Tropez
315 King St W. 416-591-3600
Live music, 7 days a week.
Lula Lounge
1585 Dundas West
www.lulalounge.com
Mar 3-5 Adalberto Alvarez Y Su Son, Mar 7 Charlotte Moore CD Launch, Mar 11 Salta Frida w/Cache, Mar 12 Salta Saturday w/ Projecto Charanguerou, Mar 14 Musica Eterna, Mar 18 Salta Friday w/Cafe Cunado, Mar 19 Salta Saturday w/Cache. Mar 25 Salta Saturday w/Ruben Vasquez.
Mozetta
681 St Clai: Ave. W. 416-658-5687
“Wednesday Concerts in a Cafe” Sets at 9:00 and 10:15pm
Mozzows
1546 Queen St. W. 416-535-4006
Parkdale neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.
Michelle’s Brasserie
162 Cumberland St 416-944-1504
www.labrasserie.ca
Montreal Bistro
65 Sherbourne St. 416-363-0179
www.montrealbistro.com
Mar 1, 2 Dave Young Quintet, Mar 3-5 Kenny Barron, Mar 8 Barry Elmes Quintet, Mar 14 Eduardo Lis Quartet, Mar 16 Eduardo Lis Quartet, Mar 15 Norman Marshall Willemse Sextet, Mar 19 "Aurora" Record Launch: David Clayton-Thomas and the Doug Riley Quartet, Mar 17 19 Denny Christiansen Quintet, Mar 21 Bruce Cassidy’s Hotfoot Orchestra, Mar 22-23 David Occipinti Quartet, Mar 24-26 open good Friday Jan Iarg Barch.
N’Awins Jazz Bar and Dining
299 King St. W. 416-595-1958
Cajun style cooking and New Orleans style jazz
Orbit Room
508A College St. 416-535-0613
Every Fri The Stickmen, Every Sat The Dexters, Every Sun Dave Murphy Band, Every Mon Kevin Reid and the Sisters Exiled, Every Tue School of Roots, Every Wed LMT Connection, Every Thu De La Funk
Pilot Tavern
22 Cumberland 416-923-5716
One of Toronto’s oldest watering holes, established in 1944 with a tradition of live jazz every Saturday afternoon.
Reservoir Lounge
52 Wellington 416-955-0887
www.reservelounge.com
Every Mon Bradley and the Bouncers, Every Tues Tyler Yaremko and his Rhythm, Every Wed Guest Performer Night, Every Thu Janice Hagen Every Fri Chez Vallant Combo, Every Sat Tony Cassis
Revival
783 College Street 416-535-7888
www.revivalbar.com
Every Sun: Passion for Jazz; brunch with Julie Michels, noon 4pm
Rex Jazz and Blues Bar
194 Queen St. W. 416-598-2475
www.jazzintoronto.com
Sun-Fri 2 shows/afternoon, Sat 3 shows/day
Safari Bar & Grill
1749 Avenue Rd 416-678-6584
Every Tues: Encore Jazz 8-11
Sassafras
100 Cumberland 416-964-2222
Thu Sun Washington Savage Sat, Sun brunch) Roy Patterson Trio
Spezzio Ristorante
140 York Blvd Richmond Hill 905 886-9703
Live Jazz every Thursday.
Top O’ the Senator
253 Victoria St. 416-364-7517
www.jazzintoronto.com
The Trane Club
964 Bathurst St. 416-913-8197
NEW MUSIC QUICK PICKS
continued from page 26
Wed Mar 30
NNN 7:30: Les AMIS Concerts. Terence Tam, viola and Lorraine Min, piano
NNN 8:00: Evergreen Club Contemporary Gamelan/Ensemble contemporain de Montréal.
NNN 8:00: Alchemy. An Hour of Chamber Music.
NNN 9:00: Live Jazz Ensemble. Brass Tracks: Meet the Symphonic Brass Choir.
Thu Mar 31
NNN 12:10: New Music Concerts/UI of T Faculty of Music. Hengz Holgger & University of Toronto Contemporary Music Ensemble.
NNN 8:00: Music Toronto. Contemporary Classics: Denis Opolski: cello, David Jakob, piano.
NNN 8:00: Toronto Symphony Orchestra. Fireworks & Flourish.
Sat Apr 02
NNN 8:00: Mississauga Symphony Orchestra.
NNN 8:00: Toronto Symphony Orchestra. Four by Four.
NNN 8:00: University of Toronto Faculty of Music. Wind Ensemble: Alan Trudel. conductor, Lydia Wong, piano.
Mon Apr 04
NNN 8:00: WholeNote Magazine. Nine Mondays: Salon: DISCOVERIES.
Wed Apr 06
NNN 12:30: Music Gallery Institute, Melina Trota, piano. New Works by Alessandra de Crescenzo.
NNN 8:00: Toronto Symphony Orchestra. Modern Masterpieces.
Thu Apr 07
NNN 12:10: University of Toronto Faculty of Music. Erka Raum, violin; Lydia Wong, piano.
NNN 8:00: Toronto Symphony Orchestra. Modern Masterpieces.
Beyond the GTA
(in this issue: Angus, Barrie, Guelph, Hamilton, Kingston, Kitchener)
Tue Mar 01
NNN/12:30: McMaster School of the Arts. Lunchtime Concert: The Orichid Ensemble.
Sat Mar 05
NNN 7:30: King Edward Church. A Plea for Peace.
NNN 8:00: Canadian Music Centre. New Music in New Places: Electronic Zen Garden.
Sun Mar 06
NNN 3:00: McMaster Chamber Orchestra.
Fri Mar 18
NNN 8:00: Tapestry New Opera Works. Queen’s University Drama Department. Shelter.
Thu Mar 24
NNN 7:30: Soinninkajo Vocal Ensemble of Finland.
NNN 8:00: University of Toronto Faculty of Music. Beyond the GTA.
Fri Mar 25
NNN 8:00: CCMMC and MAZINANIVIRVS.
Tue Mar 29
NNN 12:30: York University Department of Music. Student Composers in Concert.
NNN 8:00: New Music Concerts/UI of T Faculty of Music. An Evening With Hengz Holgger.
Non: On Stage. Six-String Serenade.
Thu Mar 22
292 Brunswick Ave. 416-923-8137
Mar 12 Nick Fraser Quintet.
Zazou
315 King St. W. Live Jazz every Friday and Saturday.
Summer Music Education continued from page 41

Summer Music Festival
- Suzuki Kingston

Phone: 613-542-1486
Fax: 613-542-7550
mtm@kingston.net
www.morthernmusic.com
Contact: Anne Vincent
Location: Queen's University, Kingston ON
Application deadline: June 30
Dates: Students: Session 1: July 4-8; Session 2: July 11-15 (strings, flute not offered);
Teachers: Session 1: July 2-10 (EVERY CHILD CAN: July 2nd); Session 2: July 11-15
Room block bookings at various hotels, and dorm rooms available at Queen's University
Ages: all Level: all
Various programs offered; request program brochure or visit website.

Summer Opera Lyric Theatre
Phone: 416-922-2912
Fax: 416-922-5935
admin@solt.ca
www.solt.ca
Contact: Guillermo Silva-Marín, General Director or Jeff Chow
Location: Rehearsals, masterclasses at the Edward Jackman Centre, 947 Queen St. East and performances are at the Robert Gill Theatre, University of Toronto, 214 College Street, Toronto
Application deadline: June 3
Program dates: June 12-Aug. 7
Ages: 16 and over
Level: Participants should be technically advanced enough to sing opera repertoire in staged performances.
Master classes, lectures, and workshops. Workshops will lead up to performances of The Magic Flute by W. A. Mozart; Mignon and Il mondo della Luna by Joseph Haydn.

Tafelmusik Baroque Summer Institute
Phone: 416-964-9562
Fax: 416-964-2782
info@tafelmusik.org
www.tafelmusik.org
Contact: Katherine Carleton, Administrative Coordinator
Location: Faculty of Music, University of Toronto
Application deadline: March 24
Audition dates: April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30
Levels: Professional, Pre-Professional, Advanced Students
Program dates: June 1-14
Level: Professional, Pre-Professional, Advanced Students
Masterclasses, orchestra and choir rehearsals, chamber ensemble rehearsals, private lessons, opera and dance workshops, conducto classes, faculty concerts, participant concerts, concerts by the Tafelmusik Baroque Orchestra and Chamber Choir, lectures, conductor/ director programme.

Tafelmusik Baroque Summer Institute
Music Director
Jeanne Lamon

Baroque Summer Institute
at the Faculty of Music | University of Toronto

Jeanne Lamon | Music Director
Ivars Taurins | Director, Chamber Choir

Tafelmusik Baroque Summer Institute Sponsor
HSBC Securities

June 1-14, 2005
Apply Now - Enrolment is Limited!
Visit www.tafelmusik.org
for applications and full details

For Advanced Students, Pre-Professional and Professional Musicians.

An intensive 14-day residency in baroque period performance with a focus on orchestral and choral performance. Classes offered in voice, flute, oboe, bassoon, trumpet, harpsichord, lute, violin, viola, cello, bass, and viola d'amore. A programme for conductors and directors is also offered.

416-964-9562 | info@tafelmusik.org
Application Deadline: March 24, 2005
Non residential
Ages: 4 and up
Level: Beginner, Intermediate, Advanced
Suzuki and Traditional Method instruction in Strings, Flute, Saxophone, Clarinet, Recorder, Piano, Brass, Accordion, Folk and Classical Guitar, Fiddling and Voice. Enrichment classes include Chamber Music, Master Class, Musical Theatre and Craft.

**TRYPTYCH SUMMER MUSICAL THEATRE WORKSHOP**
The Music of Kander and Ebb
THEATRE WORKSHOP
www.tryptych.org

- **C::Jas**
- **rnfo@tryptych.org**
- **Fax: 416-960-8005**
- **Phone: 416-763-5066**

**Shookhoff**

- **Language & Culture**
- **Vancouver, B.C.**
- **Tel: 604-737-1665**
- **info@frenchfarmhouse.ca**
- **www.frenchfarmhouse.ca**

**Analysis:**
- Classes for all levels, including beginners, intermediate, and advanced.
- Special needs will be considered according to individual needs (i.e., special needs, unsure of performance level, etc.).
- Master classes and performances at the Niagara International Chamber Music Festival.

**WESTBEN ARTS FESTIVAL**
THEATRE – MASTER CLASSES

**Program dates:** August 2-17
**Non residential**

- **Level:** Intermediate-Advanced Vocal master classes, movement classes.

**VIOLIN AND CHAMBER MUSIC MASTER COURSE**

- **Phone:** 416-410-4857
- **Fax:** 416-246-9418
- **www.chamberconcerts.com**

- **ISMA@chamberconcerts.com**
- **Location:** Niagara-on-the-Lake

**Ages:** 11-35

- **Level:** intermediate, advanced
- **Intensive private lesson and chamber music coaching with internationally renowned faculty.**

**Viola, Voice, Violin, and Chamber Music**

- **Application deadline:** May 1 for taped auditions

**Audition dates:** Live auditions ongoing until end of April

**Program dates:** July 4-Aug. 19
**One and two week sessions**

- **Non-residential**
- **Ages:** 6-12

- **Level:** Beginners (0 to 2 yrs experience), Advanced (2 yrs or more experience).

**Programs offered in:**

- Keyboard (electronic), guitar, voice, flute, violin, saxophone, and clarinet.
- Other programs include creativity & composition, theory, ear training, evening performance and CD recording.

**FRENCH FARMHOUSE HOLIDAYS**

- **2005 COURSES**
  - Scandinavian & Baltic Choral Treasures with Diane Loomer
    - July 6-17, 2005
  - Baroque Choral Masterworks with Ivars Taupins
    - July 19-30, 2005
  - French Language and Culture
    - July 6-17, 2005
    - July 19-30, 2005

- **All-inclusive workshop holidays from $2750**
  - Tel: 604-737-1665
  - info@frenchfarmhouse.ca
  - www.frenchfarmhouse.ca

**No Strings Theatre Productions**

- **A new Musical Theatre Summer Program**

**No Strings Theatre** is a professional theatre training camp for teens in Downtown Toronto

**If you are between the ages of 13 and 19 and enjoy the ins and outs of stage production, come join us this summer for the NO STRINGS THEATRE Summer program.**

- **This year’s production is Rogers & Hammerstein’s Cinderella**

**Early Bird Registration ends April 1:** Fee $600

**July 6-28, 2005**

**Auditions begin May 1**

- **Final Performances July 26, 27**

- **Call 416-588-5845 to arrange an audition.**

Please visit www.nostringstheatre.com for more details.

**GUITAR WORKSHOP PLUS**

- **Toronto, ON.**
- **Session 1:** July 17-22 • **Session 2:** July 24-29
- **Vancover, B.C.** • **NEW!**
- **Session 3:** August 15-20

**2005 COURSES**

- **Scandinavian & Baltic Choral Treasures with Diane Loomer**
  - July 6-17, 2005
- **Baroque Choral Masterworks with Ivars Taupins**
  - July 19-30, 2005
- **French Language and Culture**
  - July 6-17, 2005
  - July 19-30, 2005

- **All-inclusive workshop holidays from $2750**
  - Tel: 604-737-1665
  - info@frenchfarmhouse.ca
  - www.frenchfarmhouse.ca

**No Strings Theatre Productions**

- **A new Musical Theatre Summer Program**

**No Strings Theatre** is a professional theatre training camp for teens in Downtown Toronto

**If you are between the ages of 13 and 19 and enjoy the ins and outs of stage production, come join us this summer for the NO STRINGS THEATRE Summer program.**

- **This year’s production is Rogers & Hammerstein’s Cinderella**

**Early Bird Registration ends April 1:** Fee $600

**July 6-28, 2005**

**Auditions begin May 1**

- **Final Performances July 26, 27**

- **Call 416-588-5845 to arrange an audition.**

Please visit www.nostringstheatre.com for more details.
"How I met my Teacher"  
personal reflections on a formative relationship

compiled and edited by Masha Buell

Soprano

Suzie LeBlanc

My teacher is a bit unusual. Perhaps "inspirer" describes her better. I'm speaking of Lorette Galant (then Sister Lorette Galant) who directed the choir with which I began to sing when I was 8 yrs old in Moncton, New Brunswick. The choir still exists and is quite famous. It is called "Les jeunes chanteurs d'Acadie" and with them I experienced my first true musical high points.

Lorette Galant has devoted her entire life to music - teaching music to young people through multiple choirs. I think she still has three different ones for different age groups. She did far more than teach us songs, she taught us to understand the vital elements of music: rhythm, harmony, phrasing and elocution, and how to love and excel at all of them.

I sang with the choir for 2 years, and vividly remember the pleasure I had each time we met for rehearsals. We worked hard but the rewards were ours: from the sounds we produced and the pleasure we had making music together to the recognition and the prizes we won at all the music festivals. We always came first!

This is where I began learning how to work for excellence without ever losing sight of the enjoyment of music. If we sang in German, we would spend hours perfecting the pronunciation, being taught the meaning of each word and how to colour these words in the context of the piece.

The tuning of the choir was pristine. Much time was devoted to listening to each other and refining our ears. All this perfection was sought with the sole intention of enhancing and expressing the music and making it as magical as possible. Even though at times the work was quite demanding, we loved it.

Perhaps all of this is not so unusual. But the woman herself, Lorette Galant, is definitely special! I have rarely seen such energy and devotion, taking these children under her wings during several years and teaching them to love music and then seeing many of them go at the end of every year. Since the choir doesn't include anyone over 17, she is always starting over - always with the same enthusiasm.

I met her again last summer, after many years, and visited the studio where the choir rehearses. It's the same room as in my time although it's been through some renovations. It brought back many memories with its trophies, prizes, reviews and photos from several trips to Europe where the choir distinguished itself at major choir festivals around the world. All this originated in a tiny community with little means. Impressive!

I feel very lucky to have gone through that "school" of music, and a bit sorry that I left after only two years. But in those days, I preferred gymnastics, swimming and dance and couldn't fit everything into my schedule. When I came back to singing years later, I realized how much I had learned in that experience and from Lorette Galant herself.

There were other wonderful choir experiences which followed and which shaped my musical learning. The Studio de Musique Ancienne de Montréal is one of these and it is led by another mar­timer, Christopher Jackson. With a strong choir tradition, it's perhaps no surprise that the Mar­time has produced many of Cana­da's vocal soloists.

Suzie LeBlanc appeared most recently in Toronto on February 18 with viola da gamba duo Les Voix Humaines (Susie Napper and Mar­
MAESTRO

Trichy Sankaran

"I was born in a small South Indian village in 1942, and grew up in Trichurapalli (Trichy), in a musical atmosphere where musicians were constantly visiting and performing. My cousin P.A. Venkataraman, a professional musician, discovered an innate skill for drumming in me when I was only 4 years old, and at age five I began studying regularly with him. I suppose many would have considered me a child prodigy.

My cousin was a very strict teacher, who made no concession or compromise for me as his cousin. My practice on the mrdangam (drum) would begin at 4 am in the morning, and used to be the wake-up call for our small community of 15 homes. I followed a strict schedule of 3-hour practice in the morning, and then went to school. I would practice again from 4 to 6 in the evening. I never had the fun of playing with other kids or was involved in any kind of sports. By the time my cousin moved to Delhi when I was 9, it was clear I had to continue my music studies with him there, even foregoing my schooling for a whole year. At age 10, I made my formal concert debut in Delhi. At age 13, I gave another major public performance, a second debut, with some of the top ranking artists of Karnataka music, performing with my cousin’s teacher Sri Palani Subramania Pillai, a legendary drumming maestro. Sri Palani was so impressed with my playing that he took me under his wing as his disciple. From 1955 to 1962, I performed in many concerts in tandem with my Guru, while also playing concerts on my own.

I was trained in the traditional Gurukula system, which is based on master-disciple apprenticeship of a high order. Students normally take their lessons at the Guru's home, and are completely subservient to his demands. The students address the Guru as “Anna” (brother), or Uncle, or Sir rather than by his name. The Guru is treated with utmost respect, and students are never allowed to sit on the same level. Instruction is always by example through performance, with very little verbalization. The music is neither read nor written but taught only by rote. I have always respected the discipline of the traditional Gurukula system, but I also found it valuable as a vehicle for self-discovery.

I belong to an illustrious line of drummers known as the Padukottai School. My Guru Sri Palani was a direct descendent of this school. I consider myself a true representative of my guru's tradition, yet I have established my own individual playing style. In my 50 years of concert experience, I have explored new dimensions in the art of drumming on both mrdangam & kanjira*, and have helped to raise their status to that of solo instruments in their own right, not merely rhythmic accompaniment.

I am the co-founder of Indian Music Studies and Professor of Music at York University, where I have been teaching since 1971. As a concert musician trained in the Gurukula method, I found it difficult in the beginning to adjust to teaching in a Canadian university setting. Eventually, I opted for a hybrid of eastern and western methods of teaching, including the use of specially devised notation, comprehensive lectures, and analysis that have achieved great success over the years. Through numerous performances worldwide and collaborations with noted musicians in the New Music, World Music, and Jazz fields, and in composing a number of original cross-cultural ensemble works, I think I have helped to broaden the Canadian musical landscape. Bringing this rich concert and composing experience back into my classroom teaching has also had an influence on generations of my students, who have gone on to become important Canadian performers, composers, and educators.”

* Mrdangam is a double-headed barrel shaped drum, the chief percussion instrument for South Indian classical music and dance.

Kanjira is a small sized tambourine that generally accompanies mrdangam in South Indian classical concerts.

DO YOU KNOW SOMEONE whose story could be included in this column?

Please send suggestions to music@thewholenote.com.
WE ARE ALL MUSIC'S CHILDREN
by Masha Buell

March's Child....

"Enfin, il est en ma puissance. Ce fatal ennemi, ce superbe vainqueur.
Le charme du sommeil le livre à ma vengeance; je vais percer son invincible coeur."

Lully

Identify this member of our music community, photo taken circa 1978 for a chance to win tickets. 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 March 15th, 2005.

February's Child .... was Roman Borys

Cellist Roman Borys is a native of Toronto. His teachers included Robert Dodson (Royal Conservatory of Music), Janos Starker (Indiana University) and Aldo Parisot (Yale University). Roman is one of Canada's most active chamber musicians and is a founding member of Canada's celebrated Gryphon Trio. As well as teaching at the University of Toronto, Roman acts as producer for larger format Gryphon Trio projects such as Constantinople. Roman Borys performs on an 1862 J.B. Vuillaume cello.

And Our Winners...

Karen Olsen will be the guest of The Gryphon Trio (Roman Borys, cello; Annalee Patipatanakoon, violin; James Parker, piano) and the University of Toronto Faculty of Music at Walter Hall on Monday March 7. This concert will feature the world premiere of Christos Hatzis' Afterthoughts, Beethoven's Archduke Trio, and Kuzmenko's Dreams. The Gryphon Trio will be joined by the Elmer Iseler Singers; Doreen Rao, conductor. Roland Merton Parker will be receiving a copy of the Gryphon Trio's Analekta recording of Beethoven Trios Opus 1, no.1 and no.3. In keeping with the theme of Music's Children, these are among Beethoven's earliest published compositions!

Congratulations!

Know someone whose photograph should appear in this space? Please send your suggestions along to musicchildren@thewholenote.com

Little people can have big dreams. We help make them come true.

inspired learning

www.kingswayconservatory.ca

Group Programs
Music for You & Your Baby (0 - 3 yrs)
Orff/Kodály/Dalcroze Eurythmics (3 - 8 yrs)
Children's Chamber Choruses (Ages 6 & up)
Creative Drama & Speech (Ages 6 & up)
Music Theory & History (RCM Grades 1 - 5)
Summer Programs Available

Private Instruction
Piano
Guitar
Voice
Violin, Viola and Cello
French Horn, Trumpet and Sax
Clarinet, Flute, Oboe, Recorder

Sharon M. Burlacoff ARCT B.Mus. MA MFA, Executive Director

The Kingsway Conservatory of Music
416-234-0121
3016 Bloor St. W.
Toronto, Ontario
Two blocks west of Royal York Rd.

Clapping Land
songs, movement & rhythm for young children

World music classes
for toddlers and preschoolers

Sound Adventures CD
A compilation of Toronto's finest world music ensembles for the whole family to enjoy!

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

Denise Williams
Singer, actor
ARTC
RCM Examiner

W. 416.654.8943

Know someone whose photograph should appear in this space?
Please send your suggestions along to musicchildren@thewholenote.com

WORKSHOPS - to train Music Teachers in a new way of Teaching Music with Colour

- Heidemarie Garbe has developed this highly successful method over 25 years of teaching. She is a graduate of the Oberlin Conservatory and the author of MUSIC IN THE NEW MILLENNIUM.
- For information: 416-654-8943
- Email: musicincolour@sympatico.ca
Erosonic (Joseph Petric, accordion; Martin Kouprie, composer David Mott) and Toronto Marriott Eaton Centre, 525 Bay St. courses; musical interludes designed to accompany each of the tasting menu’s 7 courses; stimulate anticipation for the next course.

Featured also: Hannaford Street Junior Band Hall, 200 King St. W. 905·52J.7627 x233. $175. members of this vibrant ensemble directed by Larry Shields perform for the opportunity to be

• March 5: Opera Ontario. 2874. $15.


• March 15 : Lindsay Concert Foundation. Vocal masterclass with Kelly McOuade. Glenn Crombie Theatre, Fleming College, Lindsay. 705-876-5625.

• March 17: Toronto Jazz OrchestralUniversity of Toronto Faculty of Music. Masterclass with Kurt Elling, jazz voice. All welcome. Boyl Ne Room, Edward Johnson Blvd, 80 Queen’s Park. 416-899-5299. Free.

WORKSHOPS


• March 5 2:00: Long & McCuaee. Heart of the Horn Clinic Series. With Paul Edmund Davies, flute. Clinic aimed at teaching flute fundamentals to advancing students. 93.5 McLaughlin Theatre, Fleming College, Lindsay. 705-876-5625.

SONGBIRD STUDIOS

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

• reasonable rates
• conservatory grades
• &ROP pop • musical theatre
• audition preparation

Hailie Reznysky
416-766-7112
March 20 9am: Ontario Percussive Arts Society. Day of Percussion. John Rudolph, host. Temple Clinic: I've got him under my skin with David Kent; Drumset Clinic with Terry Clarke; Tabla Clinic. The Solo Table Tradition of the Benares Gharana with Shawn Matvetsky; exhibits, door prizes, dinner. 3:30 Concert: University of Windsor Percussion Ensemble, Bryan Malito, director (included in the Clinics portion of the day); 7:30 Evening Concert: University of Toronto Percussion Ensemble, Robin Engelmann, director (included in the day; or $10 separate admission — see daily listings). Edward Johnson Bldg, 80 Queen's Park. 905-274-8952. $20.

March 26 10am-12:00, 1:00-3:00: CAMMAC. Workshop in West African drumming with Larry Graves. Lansing United Church, 49 Bogert Ave. 416 421-0779.


March 29 8:00: Toronto Folk Singers Club. An informal group which meets with the purpose of performing & exchanging songs. Audiences welcome. Tranac Club, 292 Brunswick. 416-532-0900.

April 2 9am-4pm, April 3 1:30: Toronto Early Music Players' Organization. Workshop with Lucie Laneville, recorder performer. Bring your early instruments and stand; music available at the door. Lansing United Church, 49 Bogert Ave. 416-776-7777. $20.

UNCLASSIFIED ADVERTISING

AAA+ OPPORTUNITY FOR VOCALISTS & MUSICIANS with the Wyndham Regency Orchestra (www.wyndhamregency.com) and Toronto Starlight Orchestra (www.starlightorchestra.ca). Limited openings in trumpet, trombone, saxophone, strings and rhythm sections. Visit our websites and call Andrew today @ (416)712-2555.

ACCOUNTING AND INCOME TAX SERVICE for small businesses and individuals. Experienced in music industry. Get the best tax breaks! JC Accounting, jonachvatal@tgo.igs.net, June 416-444-2772.

BARD — EARLY MUSIC DUO playing recorders and virginal available to provide background atmosphere for teas, receptions or other functions — greater Toronto area. For rates and info call 905-722-5219 or e-mail us at mbeppe@interhop.net.

COPYIST AVAILABLE: full scores, orchestral parts, transpositions (vocal, instrumental); good rates; professional results; phone or e-mail for info/rates. Allila (416)575-7397.

MARCH 2005

Tanggal: 1-10 April 2005

The Walmer Centre
in The Annex
416-483-6411

Free Parking

The Performing Edge Performance Centre

HOLD YOUR NEXT RECEPTION AT

heliconian hall

A beautiful restored Carpenter's Gothic building in the heart of Yorkville can be rented at reasonable rates. Steinway Grand piano included. A high, vaulted ceiling offers excellent concert-hall acoustics. Capacity up to 120.

Phone: 416-922-3618 Fax: 416-922-2431

March 1 - April 7 2005

THE WHELNO ONE
While the Leroux disc is presented as a portrait of a composer, in the string quartet discs discussed above are given portraits of three original works to the disc. So this is a portrait of Alberta, at least in a limited sense. Arthur Bakhmann was born in Calgary in 1961. George Andrix is a generation older and was born in Chicago, but has chosen Edmonton as his home. The two do seem to share a similar world view, with Nature as a principal concern. My only concern is that this is a very limited portrait of the compositional activity of the province. Well not my only concern actually. I also don't think that ragtime music, here represented by Andrix's Rag, and the tango, are particularly well suited to the string quartet genre, although some would say that the Kronos Quartet would prove me wrong on that point. That being said I think there is some cogent writing here and I'm glad to have been exposed to these two Canadian composers whose music had previously not come my way.

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 M5R 2R4. We also welcome your input via our website. www.thewholenote.com.

David Olds
Editor, DISCoveries

VOCAL AND OPERATIC

The pianist is the young, energetic and sensitive Hartmut Höll, a worthy successor in the singer's distinguished line of great accompanists. Schubert, the greatest exponent of German Lied, wrote over 600 songs in his short and unhappy lifetime of which 16 are included here. In a magical, spiritual landscape, the "landscape of the soul where poetry and music unite", one discovers how wonderfully Fischer-Dieskausk approaches each song with his mellifluous and expressive baritone voice. His intelligent singing with a mellifluous and expressive baritone voice is a joy to the ear and once heard is never forgotten. This set of 5 CDs includes songs of Weber, Schubert, Mendelssohn, Wolf and Debussy. The recitals date from 1987 to 1992 when he was no longer in his prime and his radiant, flexible and youthful voice somewhat eroded, but the magical, insightful interpretations are very much in evidence and he is still a great master. One must note, however, some rawness in his lower register and some loss of flexibility and accuracy.

Selected songs of two additional composers of early romanticism in the first half of the 19th century, Weber and Mendelssohn are on the next two discs. Weber's songs are simpler and more extroverted than Schubert's and often relate to the common people. His boisterous drinking and yodeling song Reigen is particularly irresistible, where the singer shows himself a great actor. Mendelssohn, the child prodigy and
possibly the greatest melodist in all music, started writing songs at the age of 11. His great outburst of creativity is well represented by Fischer-Dieskau’s careful selection of 23 songs.

From the latter half of the century, the wonderfully sensitive songs of Hugo Wolf’s *Früh Lieder* are included. The diverse emotions that must be expressed make these songs an involvement and versatility.

With *Claude Debussy* we enter a different soundscape, a world of different harmonies and floating qualities of rhythm and form. He completely broke away from Western music hitherto dominated by Wagner and Brahms. With the luminous poetry of Verlaine and Baudelaire, the artist now shows a radical change of style and a mastery of French language and pronunciation.

To conclude - Good bargain, the digital sound is excellent and it is a wonderful artistic achievement, but the serious listener will be disappointed by the infuriating lack of translations.

**EARLY MUSIC AND PERIOD PERFORMANCE**

Samuel Scheidt – Tabulatura Nova
Kevin Komisaruk
ATMA ACD2 2317

This ATMA Classique CD features eight major works by the early 17th century composer Samuel Scheidt, as published in his opus *Tabulatura Nova*. Organist Kevin Komisaruk brings the works to life on Helmhuth Wolff’s organ, located in Knox College Chapel in Toronto. The collection showcases Scheidt’s use of sacred and secular themes, and this is well explained and defined in the detailed jacket notes which accompany the disc.

Komisaruk, who is a Canadian organist of great repute, has an impeccable touch on the instrument. His musicality is made evident in the colours he uses and in his ability to create a strong character for each piece. Komisaruk’s versatility as a performer is exhibited in the Toccata *In Te, Domine, Speravi*, where he effectively employs a huge gamut of styles and effects. The jacket notes indicate very clear performance practice techniques, all of which are maintained beautifully by the performer, while still allowing for his unique and highly commendable interpretation.

Those of us who live in Toronto are fortunate to have Kevin Komisaruk among us. Now working as an Assistant Professor at the University of Toronto, he is also the founding and artistic director of Studio Sixteen, a small vocal ensemble devoted to obscure music of the sixteenth and seventeenth centuries. Komisaruk has an innate understanding of the music of this era, and demonstrates to us all that, despite what we might assume, this music is not complete “Scheidt”.

**Gabrielle McLaughlin**

Concert Note: - Studio Sixteen performs on Sunday, March 13 at the Church of the Holy Trinity. Kevin Komisaruk performs a noonday organ recital at Yorkminster Park Church on March 16.

**NEW RELEASES**

**J.S. BACH**

Cello Suites (Complete)
Maria Kliegel, cello
ATMA Baroque ACD 2 2233

The biblical Psalms of David provide the most evocative imagery a composer could hope to find. Marcello’s settings of the first fifty are magnificent. They were very popular, and had great influence after he published them between 1724 and 1726 under the title *Estro poetico-armonico*. But today performances are surprisingly rare, although Tafelmusik gave four excerpts in a recent concert. They have never been completely recorded, so this disc of two psalms and an excerpt is especially welcome.

Marcello divided each psalm into operatic recitatives and arias, incorporating Hebrew chants he collected from the Jewish ghetto in Venice. Mezzo-soprano Rinat Shaham is a vivacious interpreter, with a beguilingly intense suavity. Exquisitely lyrical, she is moving in the plaintive “But you the Holy One I am denied your mercy”. But she

Maria Callas revolutionized the opera stage. Rather than just singing at the audience she entered the soul of each character with a mesmerizing force. She was a true diva and an international superstar of the first order. People lined up for days to see her and her performances were unforgettable. There may have been other great sopranos, but only one Callas.

**János Gardonyi**

Callas – Life and Art
(CD and DVD)
Maria Callas
EMI 72435 5 57897 2 3 (CD)
EMI 72435 5 99964 9 3 (DVD)

I recall that back in the early sixties I saved enough money to buy EMI’s celebrated LP set of “Norma” with Callas and this became one of my most prized possessions. Now EMI has come out with a remarkable package of a DVD and 2 CD’s – all for a price less than a tape.

“Life and Art” is a reissue of a tape made in 1987, ten years after her death. It covers in detail her biography, her tempestuous sometimes scandalous career and artistic triumphs. Rare film-clips of her famous Tosca with Tito Gobbi in London and her concert in Tokyo with di Stefano are remarkable. Commentaries by colleagues, Giulini, di Stefano and Zeffirelli among others and TV interviews such as the one with Edward R. Murrow are revealing.

As a bonus, we are treated to a 40 minute long 1962 Hamburg recital with her still in excellent voice which gives us a good idea of what it was like to see her in a live performance. The companion disc bear witness to her multidimensional voice, incredible emotional involvement and versatility.

**Maria Kliegel**

**CORELLI**

Violin Sonatas, Op. 5, Nos. 1-6
Lucy van Dael, violin
8.557165

Available at all fine record stores. For more information go to www.naxos.com

March 1 - April 7, 2005

WWW.THEWHOLENOTE.COM
projects a formidable dramatic edge in the powerful recitative and the virtuoso fury arias like “I am surrounded by enemies, charged by mighty bulls”. Her idiomatic, careful delivery of the words enlivens Marcello’s uncluttered textures. Two of his Sonatas a tre for two violas da gamba and continuo fill out this disc admirably, although I can’t help wishing for the whole of Salmo XVIII instead. The intensely personal nature of Marcello’s psalm settings, which viola da gambaist Jay Bernfield, leader of the terrific ensemble, points to in his booklet notes, has been captured here with great success, making this an especially memorable and lovely disc.

Pamela Margles

Mozart Complete Sonatas for keyboard and violin, Vol.1
Gary Cooper; Rachel Podger
Channel Classics CCS SA 21804

Mozart Complete Sonatas for fortepiano and violin Vol.2
David Breitman; Jean-François Rivest
Analekta AN2 9823-4

That these two most recent recordings of Mozart’s sonatas for keyboard and violin are made on historical instruments indicates how accepted period performance practices have become today.

Both duos use violins from the period and authentic copies of fortepianos similar to Mozart’s own. The benefits of performing on period instruments are apparent on both of these excellent recordings. Both duos achieve a rich variety of colours in the different registers. With both violinists using minimal vibrato, and both pianists little sustaining of the sound. Textures are refreshingly clear, especially in passagework and ornaments.

The two-disc Breitman and Rivest set, the second in their survey of the Mozart sonatas, is more comprehensive, with five of the six wonderful Auernhammer Sonatas plus the great A major Sonata KV 526. Cooper and Podger’s single disc, which initiates their traversal of the sonatas, intentionally offers a cross-section. The charming Sonata in C major KV 6, published when Mozart was eight, is often overlooked in recordings of the sonatas, while the exquisite Sonata in F major KV 547 is Mozart’s last.

Cooper and Podger are full of character and exciting ideas. Podger is a muscular, confident player with gorgeous tone. Cooper’s mellower sound is enriched by his thoughtfully articulated textures. But they overload Mozart’s delicately balanced classical framework with extraneous ornamentation, rhythmic alterations and exaggerated dynamics, especially on the repeats. Rivest and Breitman favour a more elegantly nuanced style, using an imaginative range of articulations for the repeats. While Rivest doesn’t achieve Podger’s thrilling tone, he expresses a broader range of moods, well-complemented by Breitman’s natural fluency and playfulness.

The different approaches are apparent right from the opening of Sonata in B-flat major KV 378. Even though the violin is accompanying here, Podger enters with a grand flourish. When she gets the melody, she is already way more intense than Mozart’s piano marking indicates. But Rivest enters gingerly, his sound blending with the colours of the piano melody, and takes over the line gently.

The Breitman and Rivest booklet is undermined by confusing graphic design. But this is preferable to the Cooper and Podger booklet, which talks about Leopold, Wolfgang, Rachel and Gary, but doesn’t say much about the music. Nor does it say why Gary is out of focus and half Rachel’s size on the photo.

CLASSICAL AND BEYOND

Beethoven: The Late String Quartets
Takács Quartet
Decca 470 849-2

Beethoven: String Quartet Op. 127, transcribed for string orchestra
Academy of St Martin in the Fields; Murray Perahia
Sony Classical SK 93043

In 1951 long-play was in its infancy, and a record-collectors’ reference could lament that of Beethoven’s 17 works for string quartet only ten were available. “Perhaps no other body of music of comparable importance is so poorly represented on the gramophone.” A half-century later, the recent recording of all 17 works by the Takács Quartet (of which the third and last instalment is now released) augments a catalogue of 40 to 50 other integral versions, including transfers from LP (Budapest, Fine Arts) and even 78 rpm (Busch). These pieces are the cream of the repertoire, no question; but, is this not overkill? Do players and promoters never ask themselves what other quartets may be “poorly represented on the gramophone”? End of editorial.

Buyers who opt for this entry over those of other name ensembles on other quality labels are unlikely to be disappointed. In the rarefied late pieces of the cycle, the performers rise well to the challenges of the music. They achieve high planes of expressivity in the astonishing Op. 131 and they cope fearlessly with the sprawling Great Fugue, Op. 133. Like many of their contemporaries, they make a scramble out of some fast movements, e.g., the Presto of Op. 130 and even (surprisingly) the finale of Op. 132. The “hairpin” dynamics, like breathing, that are so essential to the profound feelings of these works, become lost in the rush. However, in a favourite movement, the “Tedesca” of Op. 130, similar touching details are well observed. (In the review copy, I have to report, this piece contained annoying flaws, found nowhere else in the album.)

The one-movement Great Fugue originated as a massive and densely polyphonic finale to the B flat Quartet, Op. 130. Persuaded that, as such, it was difficult for both players and listeners, Beethoven published it with its own opus-number and substituted a new finale, shorter and lighter, though featuring a central fugato section — altogether a better match to the ambience of Op. 130. In live performances these days, this new finale is suppressed, for dubious reasons. Scoffing at length and difficulty, professional quartets prefer to play Op. 130 with its more complicated original ending. I heard the work twice last season, both times in that form. Beethoven is not allowed to change his mind? The Takács Quartet finds a neat middle-path solution to the question. They place the Fugue as track 10 (the final track of Op. 130), but to hear the substitute finale you can skip to track 11. Their account of the latter is especially fine and polished.

The rationale for string-orchestra transcriptions of the quartets (such as that of Op. 127 newly recorded under Murray Perahia) is hard to accept. They leave wind and percussion members on the players’ bench, and the music — conceived not orchestraly but for one to a part — becomes ponderous rather than profound, even when (as here) meticulously performed.

John Beckwith

Editor’s Note: The Sony disc also includes Murray Perahia in his more usual role as pianist in Beethoven’s Sonata Op. 101.

Concert Notes: Toronto audiences will have the opportunity to hear TSO maestro Peter Oundjian, former first violinist of the Tokyo String Quartet, conduct his own transcription of Beethoven’s Op. 131 quartet on April 2 as part of the New Creations Festival at Roy Thomson Hall. One wonders if perhaps Oundjian, with his intimate connection to the “one to a part” nature of this music, will be better able to capture the profundity in his orchestration. The Lark Quartet will perform Beethoven’s Grosse Fuge for the Women’s Musical Club of Toronto on March 10.

Beethoven - Symphony #5;
Wagner - Parsifal: Prelude & Good Friday
Furtwangler - Symphonic
Concerto: Adagio*
Berlin Philharmonic
Wilhelm Furtwangler
*with Edwin Fischer, piano
NAXOS 8.110879
It is conceded that in 1937/1939 Furtwangler and his Berlin Philhar-
monic were at the very height of musical powers both in interpretation and execution. Happily for music lovers around the world HMV recorded the Tchaikovsky Sixth, the Beethoven Fifth, and the usual two each from Tristan and Parsifal.

For many years Furtwangler’s reputation as an iconoclast rested on these 27 78rpm sides. Throughout his career he intuitively looked beyond the printed score, making every performance a personal statement. Some conductors, such as Daniel Barenboim, attempt to give Furtwangler-like performances but intuition is not a quality that can be emulated.

Listen to the nuances of dynamics, phrasing and tempo in the Parsifal Prelude. The flawlessly judged rests midway through have never conveyed so much meaning. If a texture can be conveyed in music then here it is. The Good Friday Music breaks the spell but then recasts it as an apotheosis. There is clearly more to this music than just getting the right notes in the right order.

The Beethoven performance is aristocratic with not one tentative moment and yet there is an openness that reflects the conductor’s less than razor sharp beat. This is one of the great recordings.

The movement from the conductor’s own concerto, recorded by Electrola, reminds us of Furtwangler’s empathy with Bruckner and Brahms. There is a complete Fischer/Furtwangler live recording of the concerto on a Pilz CD.

Excellent transfers make this a very desirable disc. The rest of those HMV recordings are available on an earlier Naxos release.

Bruce Surtees

Beethoven - Piano Concertos nos. 2 & 3
Martha Argerich

Mahler Chamber Orchestra; Claudio Abbado
Deutsche Grammophon 477502-2

Beethoven - Piano Concertos nos. 3 & 5
Benno Moiseiwitsch
Philharmonia Orchestra; Malcolm Sargent (3)
London Philharmonic; George Szell (5)
NAXOS: 8.110776

Some years ago a most irate fellow was very angry to the verge of demanding satisfaction because on a radio discussion on CJRT-FM of many versions of the Pastoral symphony we found Toscanini and Furtwangler equally persuasive and desirable. Surely in any art form one can equally appreciate diametrically opposed points of view.

Moiseiwitsch’s 3rd was recorded in EMI’s Abbey Road Studio No. 1 in December 1950 and confirms that the legendary pianist’s reputation was not exaggerated. Sargent, a fine musician and interpreter, was best known as HMV’s house accompanist. The bite and urgency of the first movement’s orchestral opening precisely sets up Moiseiwitsch’s stentorian entry and right to the end of the work Sargent matches the inspiration of his soloist. The booklet identifies the cadenza as that by Carl Reinecke. The second movement sounds like one of those rare moments of creation wherein the listener can hear Beethoven’s train of thought as each successive note appears. There is no lapse of power and concentration in the last movement where every familiar note from pianist and orchestra sounds logical and fresh. The transfers are full-bodied and detailed.

The Emperor from 1938, although not quite as brilliantly recorded, finds the pianist and George Szell at their very best, seeing eye-to-eye, producing one of, if not the work’s finest pre-WW2 recording. Admittedly Moiseiwitsch was of the old school of Schnabel, Backhaus, Gieseking, et al and does have some dated mannerisms, but these recordings reveal a master pianist totally absorbed into the score.
In her first recording of the third concerto I regret that Argerich is hampered throughout by Abbado’s rather pedestrian tempos, beginning with a lack-lustre introduction. Argerich is not playing for a jury to win some prize but playing a live concert with the freedom to break convention and do anything she wants to do with the score. In the second movement she, too, is introspective but the orchestra is too cut and dried for a perfect match and their merely nice playing is not good enough. The dry acoustic around the orchestra doesn’t help.

In the second concerto, taken down live four years earlier, she is deliciously exuberant and obviously enjoying every note. Abbado provides splendid support and the whole concerto comes off in sparkling fashion. This vivid recording was made by RIA-Radio, who seems to know the same venue in Ferrara better than the crew from the Emile Berliner Studios who recorded the third concerto.

Bruce Surtees

Tchaikovsky – Suites for Orchestra

Winnipeg Symphony Orchestra; Kazuhiro Koizumi

Eloquence (CBC-Universal) EQCBC5145

Tchaikovsky’s four orchestral suites have been so overshadowed by his symphonies that they are hardly ever heard at concerts anymore. This neglect is unfortunate because not only are there many beautiful melodies here, but new harmonies and innovative orchestral colours as well. In contrast to many of Tchaikovsky’s works heavily laden with torment, these sunny compositions are guaranteed to dispel gloom and put a smile on anyone’s face.

Suite No. 1 is the more ambitious of the two included here. Between the prevailing dance movements, a happy scherzo, a bouncy gavotte and a cheerful little march all on winds, (somewhat reminiscent of the 4th Symphony) comes a very moving, bittersweet Andante full of Slavic melancholy. The Suite begins with an eerie, wistful bassoon solo interspersed with violin trills soon followed by a magisterial Fugue that the Master seems to whip up in the spur of the moment.

Suite No. 4 is nicknamed “Mozartiana” because the composer, as a tour de force, tunes into the spirit of the great son of Salzburg. Note the last movement, a set of most ingenious and innovative variations, lasting nearly 15 minutes, on a rather simple theme. The closing bars propel to a cheerful and brilliant finale.

The Winnipeg Symphony performs these pieces lovingly, with spirit and virtuosity under Kazuhiro Koizumi, its music director in the 1980’s. He was obviously in love with the score and it shows. Originally issued on CBC records, now at bargain price, the sound is excellent. Very enjoyable and highly recommended.

Janos Gardonyi

Goossens – Chamber Works

London Chamber Music Group

Chandos CHAN10259

Sir Eugene Goossens III, born into a musical family in London in 1893 was well known as a conductor of the modern works of his day but he also composed operas, symphonies, tone poems, orchestral pieces and lots of chamber music.

Following postings in Rochester and Cincinnati, in 1947 he became conductor of the Sydney Symphony and director of the New South Wales Conservatorium, just a stone’s throw from where the famous Sydney Opera House now stands. Goossens was a driving force behind the construction of that edifice, but never saw its completion. Alas, in 1956 he left Australia, hounded out because of events surrounding his most bizarre affair with a seil·-styled Witch. His career continued to some extent, including concerts with the highly regarded CBC Symphony Orchestra here in Toronto. He died in England in 1962.

The pieces included here present no technical challenge, nor are they intended to be profound. They are in essence, beautifully crafted, atmospheric little pictures from a SME exuberant, written in a style that has faded from fashion. They certainly could be mistakenly identified as early 20th century French. The instruments of the London Chamber Music Group are flute, oboe, violin, cello, harp, and piano. It is the flute that plays in every piece but there is no first among equals. The overall impression is of listening-in to friends coming together for the joy of playing music that gives them pleasure.

It certainly pleased this listener who will keep this disc close at hand for a while.

Bruce Surtees

Mahler: Symphony No. 5

Chicago Symphony

Claudio Abbado

Deutsche Grammophon Entrée 4747692

Holst: The Planets

Chicago Symphony

James Levine

Deutsche Grammophon Entrée 4775010

Rossini: Overtures

Orpheus Chamber Ensemble

Deutsche Grammophon Entrée 4775012

Stravinsky: Rite of Spring, The Firebird

Chicago Symphony; Cleveland Orchestra; Pierre Boulez

Deutsche Grammophon Entrée 4717412

Bruckner: Symphony No. 4

Berlin Philharmonic

Herbert von Karajan

Deutsche Grammophon Entrée 4775006

Since 2002 Deutsche Grammophon has allowed a trickle of recordings (40 to date) to leak from its catacomb of great performances to appear anew on its Entrée series of mid-priced re-issues. This is excellent news, as DG’s recordings are justly famous for their luxurious sonority, standards and prestigious artists. The series is meant to allow the music lover to assemble a small library of standard, mostly orchestral repertoire. There are the expected

Lockridge HiFi

•Authorized Dealer of:
Exposure, Klipsch, Living Voice, NAD, PSB, Raysonic, StudioLab and Tannoy.

•Extensive CD, SACD and DVD Collection

•Buy and Sell Used CD, LP & High-End Audio Equipment

•Now Featuring:
Tannoy Prestige Series
Kensington Loudspeakers, only pair in GTA!

TANNOY

50 Lockridge Ave Suite 14
Markham ON LSR 8X6
(905) 476-6300
info@lockridgehifi.com
http://www.lockridgehifi.com
warhorses by Brahms, Beethoven, and Mozart of course, but there are less often performed works on offer as well.

Claudio Abbado’s 1981 Chicago recording of Mahler’s Fifth Symphony has since been eclipsed by his later DG recording with the Berlin Philharmonic. The Chicago Symphony seems comparatively heavy and recalcitrant at times, with some uneven ensemble playing near the end of the scherzo, but this is otherwise a quite solid and sensitive performance, spectacularly recorded.

James Levine engenders a more sympathetic response from the Chicago Symphony and Chorus in a spirited 1986 digital recording of Gustav Holst’s 1917 orchestral masterpiece The Planets. Holst’s grandiloquent orchestrations seem to find some resonance with the far more nimble Cleveland Orchestra that makes this performance of Stravinsky’s Rite of Spring more powerful, yet uncharacteristically distant recorded, as if through ceiling microphones. Questions of provenance were my only reservations about these recordings. Though the tasteful monochrome packaging of the Entrée series does include trilingual program notes about the cuisine, there’s not a clue about the chefs.

Daniel Foley

MODERN AND CONTEMPORARY

Claude Vivier – Chants Les Jeunes Solistes; Rachid Safir Foundation & France Telecom S 206 – NT103

Canadian composer Claude Vivier was just thirty-four years old when he was murdered in Paris in 1983. Since then his music has been performed around the world. But recordings are still few.

On this welcome disc the French vocal ensemble Les Jeunes Solistes performs four of his most personal works with outstanding flair. Vivier’s texts refer to characters from children’s stories and mythology like Merlin and Pinocchio, nursery rhymes, the Bible, and legendary lovers like Tristan and Isolde. He uses French, English, German, Latin and his own invented language, freely quoting the Latin Mass and writers like Hesse, Novalis, Virgil, Lewis Carroll, and Shakespeare. Journal is his most autobiographical work. In four parts, Childhood, Love, Death and After-Death, he creates beautiful passages like the lyrical duet in Love. Except for some simple percussion, these vocal works are all unaccompanied. The singers achieve a wonderful array of textures and expressive effects. Their responsiveness to each other draws the listener in to their exquisitely blended sound. Yet each individual voice is exceptional. Best of all, they capture Vivier’s supersized personality - his humour, adventurousness, irrepresensible exuberance, and darkness.

The attractive booklet contains full texts along with two probing essays on Vivier as a tormented genius, “a man suffocated by life”.

This remarkable disc goes a long way to confirming that Vivier is not just one of Canada’s most fascinating composers, but a significant voice in twentieth century music.

Pamela Margles

Editors note: The Vivier CD, otherwise hard to find, is now available at the Canadian Music Centre, 20 St. Joseph St., and on online at www.musiccentre.ca.


Unassumingly remarkable are the best words that I can find to depict the music and wise words that George Crumb delivered during his 75th birthday celebration at the Chamber Music America meetings this year. Selections from his Unto the Hills song cycle, based on folk materials from the Appalachian region where Crumb was born and raised, were the centerpiece. A close second was the George Crumb Ensemble itself, with the composer playing the usual unusual percussion instruments, and still reinventing himself after all these years. From 1945 through the late 1980’s, Crumb produced one or several works annually. Then inspiration slowed. Crumb remained true to his philosophy that only truly exceptional works should be added to the repertoire. In the late 1990’s, Crumb decided that he had important things to say. His prize-winning compositions resumed at the previous pace.

During the Q & A, Crumb received the inevitable “who’s the greatest composer” question: the immediate answer was Mozart, no irony intended. That answer tells us a great deal about Crumb’s rigorously structured path to creating, paradoxically, some of the most emotionally wrenching music of modern times. Volume 7 of the landmark Complete Crumb Edition unifies THE composition of the Vietnam War era, Black Angels for Electric String Quartet, with the premier recording of the Unto the Hills cycle (2001-2). Black Angels became a signature piece for the Kronos Quartet’s rise to rock stardom in new music, as captured in their fine 1990 CD for Nonesuch. Now the young Miró Quartet, under Crumb’s super-

GOLD RECORDS JUNO AWARDS

STUDIO 92

2" analog/24 bit digital recording & mastering
Great live room in old movie theatre
Yamaha Grand Piano
Hammond M3 & Leslie
Milestone Drums $50 per hour
416.467.9597
www.studio92canada.com

We buy your classical LP collection
(casual, classical, such as Beethoven, Mozart, Stockhausen)
we travel anywhere for good collections

Call for a coffee and tour
vision, has produced the reference recording among the eight performances captured on LP or CD since 1972. Unto the Hills joins a folk singer, voicing largely intact traditional melodies, with a percussion orchestra employing a hybrid of new music and Asian materials. Ann Crumb sings here, as she did in Toronto for New Music Concerts in April, 2003. This has every potential to be a cutesy pastiche. In the Crumbs’ hands however, it is seizing.

The two piano pieces in Volume 8 are different beasts. Makrokosmos (1972-73) for solo piano exploits all the instrument’s sonic possibilities that one can imagine, plus many that one hadn’t. It lasts 66 very demanding minutes. Oberlin’s Robert Shannon, the pianist in the George Crumb ensemble, can obviously climb this mountain. Otherworldly Resonances (2002) for two pianos is sparse, stately, and short. It’s a Zen statement of three decades’ learning on how Crumb expanded his love affair with the piano.

Phil Ehrensaf

Majestic Flair: Music of Chan Ka Nin
Amici Chamber Ensemble
CBC Records MVCD 1169

Professor Chan Ka Nin made a big splash with his massive opera The Iron Road, just a few years ago. Now his chamber works fill this new CD, with nothing larger than a quartet.

With Amici’s confident playing, it must be heard to be believed: such instrumental virtuosity is little short of miraculous. The opening Among Friends, Chan’s first commission from Amici, dates back to 1989. Punning on the group’s name, the piece strikes you immediately with its humour. Cellist David Hetherington plays the unaccompanied Soulmate for five electrifying minutes. The Disquiet from 1990 is a very fine work, with violinist Scott St. John and violist Steven Dann augmenting the Amici line-up.

Pianist Patricia Parr plays the title track, a colourful two-movement work. Our Finest Hour, a quartet in the composer’s familiar angular style, once again includes Scott St. John. At nearly 19 minutes, with a real sense of forward propulsion, this work seems to end all too soon. Sound of Sound is an unusual duet for clarinet and percussionist. The multi-phonetic playing of Amici’s Joaquin Valdepeñas is intriguing, never overbearing, as he is joined here by John Rudolph.

With production by David Jaeger and David Quinney, the sound cannot be faulted. Even the Glenn Gould Studio Steinfay seems to have been cured of its tendency to thump. The enclosed booklet has the usual bilingual doubling, no photograph of musicians playing (a rather stiff formal portrait of the composer must suffice) and the predictable colourful abstract image.

John S. Gray

Concert Note: Chan Ka Nin will have a new piece performed by the combined forces of the Evergreen Club Contemporary Gamelan and the Ensemble contemporain de Montréal at the Montreal/New Music festival on March 7, a concert that will be repeated in Toronto on March 13. Chan’s choral work Monastery Behind the Mountain will be performed by the Viva Youth Singers on March 23.

Jazz and Improvized

The Complete Improv Recordings
Tony Bennett
Concord Records CCD4-2255-2

Tony Bennett is a survivor of some sixty years in the harsh world of popular music. I think Tony’s love of jazz has had a lot to do with his longevity. He has never claimed to be a jazz singer, but works with jazz musicians and takes on projects with jazz sensibilities.

In the ’70s Bennett had sold a lot of records for Columbia and Polygram but wanted more musical control, so he joined with Buffalo businessman Bill Hassett to form Improv Records. Even the name suggests jazz, and jazz was certainly strong in the mix. Of the ten or so records the Improv made, Bennett himself appeared on four, and all are included in this 4CD boxed set.

Disc 1 has Torrie Zito (singer Helen Merrill’s husband) in charge of the orchestra, and while the actual jazz content is nearly-nil, it’s superior pop music including standards like As Time Goes By, Lost In The Stars and There’ll Be Some Changes Made. Rarer is Duke Ellington’s beautiful 1953 composition Reflections In D, here called just Reflections, with Milt Raskin lyrics. A 9-track, 14 minute Cole Porter medley is an added bonus.

The real meat for jazz lovers starts to show up on Disc 2 as Bennett joins with a working jazz group, The Ruby Braff/George Barnes Quartet. Bennett and Braff/Barnes had prepared a concert tribute to Rodgers & Hart which Bennett wanted to preserve. In September 1973 they taped 20 of the best of the Great American Songbook, performed with such grace and intimacy - to say nothing of lyrical interpretation and rhythmic surety - that you are not likely to find better interpretations of Mountain Greenery, Spring Is Here, Blue Moon or My Romance. To hear them is to understand what the songs mean. For some reason, Lorenz Hart’s cynicism works best when someone finds the sunny optimism in his words, as Bennett does. As to Rodgers’ music, no one has ever caressed a melody more than cornetist Ruby Braff (unless it was his idol, Louis Armstrong).

If Disc 2 reaches jazz/popular Everest, Disc 3 takes Bennett into Art Music. With one of jazz’s greatest artists, Bill Evans at the piano, Tony Bennett reaches a high point in his career. Evans was as serious a jazz artist as there ever was, and he loved the best of American popular song. He had done a fine release with Tony (now on CD as Fantasy OJC 439) in June 1975, and I believe the material here from 15 months later is even better. The dozen tracks are definitely Desert Island material, with Bennett’s impeccable lyric-reading, and Evans’ deep and thoughtful understanding of the music and his role as accompanist as well as soloist (The Bad And The Beautiful). Highlights are A Child Is Born and Evans’ own The Two Lonely People, and Dream Dancing which begs comparison to the orchestra version on Disc One’s Cole Porter medley. Fifteen previously unavailale takes of ten of the tunes are included, some spilling onto Disc 4, and are of interest to all, not just musicologists.

The rest of Disc 4 is drawn from a jazz jam session at Buffalo’s Statler Hilton “Downtown Room” in 1977. Two LPs were released, with Bennett joining up on one of them with Jimmy and Marian McPartland and jazz masters like Vic Dickenson, Buddy Tate, Herb Hall and Charlie Byrd. There are two straight-ahead Bennett performances with his trio, Watch What Happens and While We’re Young (composer Alec Wilder in attendance) and he appears on the band’s In A Mellow Tone. The rest is instrumental, and fun.

Ted O’Reilly

Double Time Jazz Collection Vol.1
Carmen McRae Live in Tokyo;
The Manhattan Transfer Vocalese Live
Double Time EE 39074-9 (DVD)

Both events took place in Tokyo in 1986. Carmen McRae’s career began in the early 50s. Now in Japan, backed by a piano trio, her voice is a mellow Stradivarius, a gliding bullet train, a bit smoky, still capable of bluesy growing, still with many great stories to tell.

Her distinctive phrasing reveals her intimate familiarity with the repertoire. She accompanies herself on ballads, That Old Devil Called Love and As Long As I Live, and her love of Brazilian and Latin flourscent songs Dindi, and Upside Down to her list. Visually, her performance is easy-going and relaxed, certainly more static than the “fully-staged” Manhattan Transfer, but it doesn’t detract from fine music-making.

The Manhattan Transfer, founded in 1972, was on their 4th tour of Japan at the time of this recording. Singers Cheryl Bentyne, Janis Siegel, Tim Hauser and Alan Paul were smooth and slick.

This “Vocalese” tour promoted their album of high-energy jazz tunes by Count Basie, Quincy Jones, Miles Davis, and others, adapting lyrics (by Jon Hendricks) to songs that were originally purely instrumental. At times, there was an unbelievable (and unintelligible, yet impressive) verbal velocity.

www.thewholenote.com  March 1 - April 7 2005
They eventually got back to a cappella Doo-Wop in Duke of Dubuque, Heart’s Desire, and Gloria which featured the heart-throbbing voice of Alan Paul. Tim Hausser, as the cool hipster Eldorado Caddy, worked the stage with the others in choreographed movement (not easy, remembering that the microphones had cords!).

Predictably, their hits, Birdland and Boy from New York City, got the audience up, dancing and clapping; and the band was rocking. The intricate on-stage camera work brought one almost inside this hot vocal ensemble and beautifully captured this magic moment of musical history.

My only disappointment: There are no on-screen notes, biographical details or extensive background information as promised.

Frank Nakashima

Double Time Jazz Collection, Vol. 2
Kenny Drew Trio (Live at The Brewhouse)
Diane Schuur (& The Count Basie Orchestra)
Double Time EE 39075-9 (DVD)

This 2-part DVD release shows that Kenny Drew was the real thing, but Diane Schuur works on the periphery of jazz.

The late Kenny Drew (he died 18 months after this 1992 concert) was an under-recognized American pianist who came to full flower in Europe after moving there in the early sixties. A boppish swinger, his work in the ’50s found him working with masters like Pres and Hawk, Coltrane, Johnny Griffin and Buddy Rich, but Europe was where he proved just how good he was.

Paired in Copenhagen with bassist Niels-Henning Ørsted Pedersen, his broad-minded mature talent continued to develop within the jazz tradition. With NH0P he delved into Danish folk music for great releases “Duo”, “Duo II” and “In Concert”. With drummer Alvin Queen added, the trio toured and recorded all over, save North America, much is the pity.

This release shows us what we missed: a hard-driving, equally-balled group that could dip into familiar material like Brubeck’s In Your Own Sweet Way, a wide-ranging It Might As Well Be Spring or the traditional Danish folk tune Hushabye. This is top rank stuff...

The second programme, from 1987, has Diane Schuur singing with the Frank Foster-led Count Basie Orchestra. I’ve always found Ms. Schuur to be an artificial singer, self-indulgent, often shrill at top volume, and not much of a verse-interpreter. (“Other than that, Mrs. Lincoln, how did you like the play?”)

The band sounds good here, with veteran guitarist Freddie Green less than a week from his death, and the recording and presentation is top quality. If only Ella, or Sarah or Carmen were there...

(As was the case with Vol. 3 last month, the picture and sound are just slightly out of synch, with visuals ahead of sound).

Ted O’Reilly

Home in No Time
David Shaw
Toreador TRCD 024-2
(www.toreadorrecords.com)

The recent addition to Toronto-based Timothy Minthorn’s Toreador Records catalogue features British pianist, composer, producer, and songwriter David Shaw. The liner notes state that Shaw has scored numerous film soundtracks, has won awards for his original works, and has written three top ten hits. But success doesn’t seem to have tempted this artist to rest on his laurels, and he can now add solo jazz piano recording artist to his résumé.

In a genre pioneered by Art Tatum and expanded upon by the likes of Keith Jarrett and Chick Corea, ample room for creativity still exists. David Shaw’s airy, spacious approach to tried and true standards such as Cole Porter’s All Of You, Here’s That Rainy Day, Invitation, and Miles Davis’ Nardis reflects his extensive film-scoring experience. He avoids rapid-fire right hand technique and traditional left-hand walking bass patterns for almost the entire CD. By the ninth track, When...
This may be disconcerting to some, but his intention to not sound like fifty minutes of careful listening is undeniable. Horace Silver's Peace, Jerome Kern's Yesterday's, and Bill Evans' Re, A Person I Knew, are included in this twelve song work. Almost fifty minutes of careful listening is required, but those with a keen ear for innovation will be impressed and maybe even captivated.

Eli Eisenberg

In The Moment
Pat Collins Quartet
Cornerstone CRST CD 126

Pat Collins is a rarity these days, having waited until his forties to present himself as a leader/composer. Not that he's without recording experience: he's appeared on five or six dozen discs, working with Moe Koffman, Don Thompson (a pretty good bassist himself!), Jimmy Cobb, Pat LaBarbera and many others. A BC native as are so many other top Canadian players - think Phil Dwyer, Diana Krall, Renee Rosnes, Thompson - Pat is a first-call bassist and teacher, but previously unknown as a leader or composer.

His partners on "In The Moment" are the cream of the crop: Mike Murley on tenor and soprano saxes; Reg Schwager, guitar; and drummer Barry Elmes, who co-produced the release.

Having heard Collins in many situations over the last couple of decades, I appreciate his wonderful instrumental technique and warm, full sound. He plays cleanly and clearly with musical intelligence to the front, and he seems to know "all the tunes" for the gig.

I wish he had found room for compositions other than his own, however. It's hard for soloists to overcome unfamiliarity with the material, and they play tentatively.

There's a generic quality to the material, and as a result it seems no one has anything to bite into, nothing to leap from. As a result, what could have been an exciting debut becomes a display of craftsmanship.

Ted O'Reilly

Drums of Avila
Vito Rezza and 5 after 4
Alma Records ACD14302

When Norman Granz first invited Oscar Peterson to participate in Jazz at the Philharmonic in the late 1940s, he opened a door for Canadian and American talent to work together in concert, recording and touring situations.

Now, almost sixty years later drummer Vito Rezza, with the help of bassist/producer Peter Cardinali, has assembled an impressive lineup of American and International players for the album "Drums of Avila".

The difference between these two examples is that Peterson's star was on the rise and Rezza's hired guns are all long-standing jazz legends. Americans Michael Brecker, Vinnie Colaiuta, and Joey DeFrancesco, Belgian harmonica player Toots Thielemans, and Cameroon bassist Richard Bona are all part of Rezza's extravaganza. Local veterans include Guido Basso, John Johnson and Rick Lazar, among others.

In keeping with the roster's international theme, the album's compositions are equally varied, with neo-Weather Report jazz to Brazilian, West African, R&B, and Latin styles all part of the mix.

Aspiring drummers will love the album's second track, Manhattan Bounce, which has Rezza and Vinnie Colaiuta doing a left channel, right channel dual drum solo.

The disc's liner notes make mention of the Canadian Government's Sound Recording Development Program, which, no doubt, assisted a great deal. The centrepiece of the album is the nine tracks, and Charlie Parker's bop classic Segment and the standard All of Me also turn up, all treated to Cuban styling and torrential soloing from Rezza.

Eli Eisenberg

Concert Note: Michael Brecker joins Herbie Hancock and Roy Hargrove at Massey Hall on March 4. Students from the studio of Rick Lazar are featured at a Latin Jazz Night at Massey Hall on March 4. tofu, has been

Grandes succès du deuxième millénaire
Musique Française 1000-2000
Skye Consort
Ombô 1006

This disc is subtitled Musique Française 1000-2000, and, indeed, the disc carries us from early troubadour dance songs through to late eighteenth century Québécois folk songs. The "2000" in the title seems to come into play with the pieces' arrangements. The members of the group have arranged every piece on the album, and have brought a far more modern feel to the works. This mission is stated clearly in the inside cover of the

Ted O'Reilly

New Danzon
Hilario Duran Trio
Alma Records ACD14622

Alma Records has released two jazz discs with a Latin twist that are sure to get our frozen Canadian hips swirling.

Expatriate Cuban piano player, Hilario Duran, with his trio, gives us New Danzon, which has been nominated for a 2005 Juno award in the Contemporary Jazz Album of the Year category. The Danzon genre was born in Europe, marooned by its way through Haiti and ended up in Cuba. By incorporating jazz harmonies and extensive soloing, Duran has updated the style, but its roots are still firmly planted in Afro-Caribbean soil.

Duran is perhaps best known for his work with the great Cuban-American trumpeter Arturo Sandoval, with whom he honed his composing and arranging skills throughout the 80's. In the 90's, Duran collaborated with Toronto saxophonist and flute player Jane Bunnett in the group Spirits of Havana. For this disc, Toronto bassist and composer Roberto Occhipinti, also known for his work with Spirits of Havana, does bass and producer duty with Horacio "El Negro" Hernandez on drums. Duran has composed two of the nine tracks, and Charlie Parker's bop classic Segment and the standard All of Me also turn up, all treated to Cuban styling and torrential soloing from Duran.

Cathy Riches

Concert Note: Hilario Duran's student ensemble is featured at a Latin Jazz Night co-presented by Jazz.FM91 Sound of Toronto and the Humber Music Jazz Series on March 16.

POT POURRI

Skye Consort

Ombô 1006

This disc is subtitled Musique Française 1000-2000, and, indeed, the disc carries us from early troubadour dance songs through to late eighteenth century Québécois folk songs. The "2000" in the title seems to come into play with the pieces' arrangements. The members of the group have arranged every piece on the album, and have brought a far more modern feel to the works. This mission is stated clearly in the inside cover of the

Cathy Riches
jewel case, and the ensemble uses the aesthetic openly and boldly.

The blend of the ensemble is pleasant, and the musicians (Alex Kehler, Amanda Keesmaat, Andrew Horton and Seán Dagher) seem to have a profound connection, which makes the recording lively. I began to think, while listening to this disc, that this is what would happen if one put *La Bottine Souriante* and *Les Voix Humaines* in the same pot and stirred. The vocals (unattributed, but I deduce that the voice belongs to Seán Dagher) are reminiscent of folky calling songs, and the underlying instrumental work is subtle and fluid.

There are a few guest musicians on this recording, and the hurdy-gurdy-cum-percussion player, Ben Grossman, is truly a delight. Not only is his playing distinct and beautiful, but his arrangement of *la utime estampie real* is haunting and exciting to hear. I highly recommend this disc to Early Music fans who are really just square-dancers at heart.

**Gabrielle McLaughlin**

**Editor's Note:** The record label has confirmed Gabrielle McLaughlin’s surmise regarding vocalist Seán Dagher.

---

**Carrefour de la Méditerranée**

**Constantinople**

**ATMA ACD2 2316**

The city of Constantinople (also the name of this group) brings to mind a refined and cosmopolitan place where many religious and cultural traditions, from the Mediterranean to the Middle East, converge. On this particular CD Constantinople is joined by En Chordais, who specialize in Byzantine and Greek music, as well as two outstanding Lebanese soloists: vocalist Ghada Shbeir and qanun (zither) player, Imane Homsy.

There is tremendous variety in the songs, their instrumentation and sentiments. They range from Byzantine sacred music and works by renowned 17th and 18th century Greek composers Dimitrius Can-

temir and Zakharia Khanendeh, to a traditional Arab-Andalusian muwashah (poetic setting), and a new composition by Kiya Tabassian (co-founder of Constantinople) that sets a lyrical text by the great Persian poet, Hafez.

Every piece is a fine performance. The attention to detail, the skill of individual players, the cohesion of the ensemble and their passion for the music are truly inspiring. Noteworthy are the two vocalists: Drosos Koutsokostas’ deep and rich voice is perfect for the Byzantine chant; while the improvised and highly ornamental passages by Ghada Shbeir add a delicacy and elegance to pieces from the Arab/Persian traditions. As well, the oud and setar (Arab & Persian lutes), qanun, and various percussion feature prominently.

The liner notes, in English and French, are informative and extensive, adding greatly to the listener’s appreciation of the music and musicians. All in all, a highly recommended CD.

**Annette Sanger**

---

**Atlas Epileptic (enhanced CD)**

**Pierre-André Arcand**

**Ambiances Magnétiques**

**AM 127 CD**

Another in the excellent series of recordings by Ambiances Magnétiques, this recording “offers several faces of [Pierre-André] Arcand: sonosaurus, singer, performer, DJ, visual poet and installer.” The package contains both audio and video CDs. Arcand is a multi-media mage whose sound-world is a colourful and often mesmerizing one, and the nine tracks on the audio CD are a testimony to his ever-curious, constantly adventurous approach to music creation. Using a visual and sonic evolution generator (Macchina Ricardi) to manipulate the sounds of his voice and “found/invented” instruments, Arcand weaves a remarkable and ever-changing web of sound.

As for the video component of this project, it’s a frequently-
Just as any part of culture, classi­bad most often those divas are like overrated.
over-priced, over-advertised and a great, well trained, powerful
Susanna. Isabel Bayrakdarian is a
chords and make even the most
cal singing is subject to market
pressures. There is an endless de­
ters with the power of their vo­
this is also an ideal stage Cleopa -
ter, Rosina, Pamina, Zerlina and any other goods on the market:
[Chansons/Canzoni/Mazurkas]
popular repertoire. How
osaurus” and his work had been
hypnotic addition
i time-consuming to absorb, and
bilities are entertainingly clever, each radically different from the
last, provocative examples of how extraordinary human creativity can be.

While on one hand this project is time-consuming to absorb, and
likely not for all tastes, it’s challenging and always compelling.

One small complaint: I wish that more information about this “son-
osaurus” and his work had been included with the actual package,
rather than on the record label’s website. I already spend enough
time at a computer screen; and not everyone has one at their immedi-
atate disposal.

Alison Melville

Oralizations
Paul Dutton
Ambiances Magnétiques
AM 130 CD

Like a train traveling up a steep hill, [literally speaking] Paul Dutton starts
off his latest solo exploration “Oralizations” with a bang. “Wassum”? “What’s um?” and “Mmmmm?” - these are just some of the questions he poses in the opening piece Mercure. Paul reaches into the depth of the universe to articulate his language and wrap it into as many imaginable colours as possible. A piece such as Else expresses the desire for new words. [Then again, it could be just a need for better words.]

Over the length of an hour, he stretches his vocal chords and comes up with some of the most bizarre, the silliest [imagine werewolf and donkey imitations in the span of one track], the most painful and extreme sounds you’d probably heard in your life. Some of his sounds are somewhat reminiscent of Tuvan throat singing [it’s almost as if his stomach was talking to us]. Certainly, this can never be taken as background music. Paul’s music begs for and demands your complete attention. There are too many minute nuances that are sure to pass you by if you had used it simply to multi-task.

I don’t know how Paul does what he does with his throat, and I’ll probably never learn the secrets of his trade, but here and now, “Oralizations” feels like Christmas morning, as I’m unwrapping my first present that I found under the tree.

Tom Sekowski

Performance Note: “Oralizations” will be launched on March 18 at the Tranzac Club with sets by Paul Dutton, solo, and with guests Rob Clut­ton (bass) and Tomasz Krakowiak (percussion). Free admission.

DISCS OF THE MONTH

Pauline Viardot-Garcia – Lieder
/Chansons/Canzoni/Mazurkas
Isabel Bayrakdarian, soprano;
Seroj Kradjian, piano
Analekta AN 2 9903

Just as any part of culture, classical singing is subject to market pressures. There is an endless demand for sopranos who can shatter glass with high notes, dazzle listeners with the power of their vocal chords and make even the most reasonable men desire them. Too bad most often those divas are like any other goods on the market: over-priced, over-advertised and overrated.

That is why it is so exciting when a real deal appears: a woman with a great, well trained, powerful voice, who also seems to understand what she is singing regardless of what language she is singing in. A woman, who on top of all this is also an ideal stage Cleopar­ra, Rosina, Pamina, Zerlina and Susanna. Isabel Bayrakdarian is a class act, and her third solo album proves it beyond any doubt. Her singing is lyrical, beautiful, but at the same time also intelligent and technically flawless. That is why I wish the marketing geniuses who so often foist on us inferior singers would make an effort to convince millions of classical music lovers to buy this album.

As for marketing of divas, the idea is not so new, it turns out. The French composer Pauline Viardot-Garcia was one of them – in the 1830s. Coming from an incredibly musical family, Pauline was coached by her father, a famous voice teacher. Moreover, she was the younger sister of the famous La Malibran, a tragically short-lived soprano who inspired Vinzenzo Bellini. Berlioz described Pauline as “one of the greatest artists … in the past and present history of music” and both Schumann and Saint-Saëns dedicated works to her. How fitting then, that the true diva, Ms. Bayrakdarian, has chosen music of such pedigree to assert her position. Bravo!

Robert Tomas

Canadian Composer Portraits – Ann Southam
Christina Petrowska Quilico
Centrediscs CMCCD 10505

“She’s proudly, politically female in a stuffy male universe.” So says Eitan Cornfield in the CBC documentary produced for this Ann Southam Portrait. We learn that a meeting in 1966 with Patricia Beatt­ty, who had just returned from Stud­ying with Martha Graham in New York and would go on to found the Toronto Dance Theatre, led to 20 years of collaboration and the creation of more than 40 modern dance scores for TDT, Danny Grossman, Dancemakers and Rachel Brown. In the course of the documentary we hear personal reminiscences from Beatty and others including pianists Eve Egoyan and Christina Petrowska Quilico and composer Mary Gardiner, with whom Southam founded the Association of Ca­nadian Women Composers in 1980. Cornfield is thorough and obviously devoted to his subject. More importantly he tells a good story and his collage makes compelling listening. It also provides an excellent cross-section of Southam’s acoustic compositional output and a number of electronic dance works through excerpts woven in and around the texts.

Where this Canadian Composer Portrait differs from its seventeen predecessors is in the all-music supplementary discs. Rather than a selection of whole works in different genres, here we are presented with an extended cycle of nineteen solo piano works: the three sets of Rivers (1979-1981). Christ­ina Petrowska Quilico gives an outstanding performance of these intricate minimalist works that range from contemplative to ebull­ient. In the documentary Southam speaks of her fondness for bagpipes and drones and even in the busiest of these pieces, where one imagines simply a blur of fingers, there is an overall sense of calm created by the wash of sound. The presentation is not numerically linear, rather the pieces have been carefully arranged in a seemingly random order. We are not told whether this was the choice of the pianist or the composer, but I suspect, like so many of Ann Southam’s endeavours, it was a collaborative decision. The result is magical. But my next project is to program the discs to experience the pieces “in sequence”. I hope this isn’t just my “stuffy male” view of the universe, wanting to re-impose order – I’m genuinely curious about the different ways of listening to this marvelous music.

David Olds

Editor’s Note: For those curious to hear more of Southam’s chamber music I suggest “Glass Houses” (CBC Records MVCD 1124). A number of her electronic dance scores are presented in their entirety on “Seastill” (Furiant Records FMDC 4604-2).
DISCOVERIES has the JUNOS covered.

All twenty nominees in the four classical categories already reviewed.

We’re proud of our Canadian CD coverage in DISCoveries and during the past 18 months we have reviewed all 20 discs nominated in the four Classical categories for JUNO awards this year. Here are the nominees and the issues in which you can read our assessment of them. Check them out online at www.thewholenote.com.

CLASSICAL ALBUM OF THE YEAR:
SOLO OR CHAMBER ENSEMBLE
- Dvorak, Janacek, Smetana: Romantic Pieces; James Ehnes/Eduard Laurel; Analekta (April 2004)
- Nicolai Kaspstin Piano Music; Marc-Andre Hamelin; Hyperion (November 2004)
- Bach: The English Suites; Angela Hewitt; Hyperion (December 2003)
- Takemitsu: Toward the Sea; Robert Aitken/New Music Concerts; Naxos (October 2003)
- Drumtalker; NEXUS; Nexus (February 2004)

CLASSICAL ALBUM OF THE YEAR:
LARGE ENSEMBLE OR SOLOIST(S) WITH LARGE ENSEMBLE ACCOMPANIMENT
- Frenergy: Music of John Estacio; Edmonton Symphony; CBC (December 2004)
- Hummel; James Ehnes/London Mozart Players; Chandos (December 2004)
- Mahler: Symphony No.4; Orchestre Métropolitain; ATMA (May 2004)
- Dardanus: Music of Jean-Philippe Rameau; Tafelmusik; CBC (February 2004)
- Borodin; Vancouver Symphony Orchestra; CBC (February 2004)

CLASSICAL ALBUM OF THE YEAR:
VOCAL OR CHORAL PERFORMANCE
- Cleopatra; Isabel Bayrakdarian/Tafelmusik; CBC Records (November 2004)
- So Much to Tell; Maasha Brueggersman/Manitoba Chamber (December 2004)
- Brahms Lieder; Marie-Nicole Lemieux; Analekta (November 2004)
- Bach: Psaume 51; Karina Gauvin/Daniel Taylor/Violons du Roy; Analekta (December 2004)
- Italian Oratorios; Matthew White/Tafelmusik; Analekta (May 2004)

CLASSICAL COMPOSITION OF THE YEAR
- Istvan Anhalt – The Tents of Abraham; Centrediscs (November 2004)
- John Estacio – A Farmer Symphony; CBC (December 2004)
- Jose Evangelista – Nuevas monodies espanolas; Earwitness (April 2004)
- Jeffrey Ryan – Pangaea; Thunder Bay Symphony (December 2004)
- Robert Turner – Third Symphony; Centrediscs (May 2004)

David Olds
Mythos speakers combine the high performance of Definitive Technology with the elegant styling of today's flat panel television designs.

Mythos is a true breakthrough in speaker technology for people who simply don't want those old fashioned boxy designs.

Add to this the award-winning performance of Definitive's Supercube subwoofer, and Mythos comes alive with thunderous bass and stunning clarity.

Experience Mythos at Bay Bloor Radio.

"An ultimate triumph of performance and style
Definitive's Mythos sounded like a $20,000 home theatre speaker package that costs only a fraction of the price"

JEFF CHERUN, HDTV ETC.

incredible speakers
...absolutely gorgeous with a sound that is even more impressive.

CONSUMER GUIDE

"Worthy of hanging in the louvre
...some of the easiest speakers to integrate in a real living room.

music and movies
are equally as stunning.

HOME THEATER MAGAZINE OCT 04