Queen of Puddings
What's Cooking
Brady and Sobol's
Salome Dancer

Krisztina Szabó and Alexander Dobson pose for Queen of Puddings' Midnight Court

Doing what he started
Richard Bradshaw
MADAMA BUTTERFLY
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APRIL/MAY 2005

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In Pamela Margles' wide-ranging interview with Richard Bradshaw in this issue (page 10), there is one point at which he tells the story of his "big break," how someone he had failed to invite to hear him work showed up anyway and was then in a position to persuade someone else to hear Bradshaw for an audition he's previously been turned down for. The story on Queen of Puddings Music Theatre that follows it has a couple of similar spots in it where one is tempted to say "if it hadn't been for coincidence... on day y none of z would have happened." And Music and Health and Music: If it weren't for the opera, on page 38, picks up, overtly on the same idea.

But there's a significantly less random, and therefore less dispiriting, force than coincidence at play here – it's called community. Where there is real community, one can proceed with the confidence that the thing we call coincidence will happen with regularity, and the trick will be to recognize opportunity when it knocks.

Ten years ago I'm not sure you could have said there was a real opera community in town. Today, as page after page in this issue reflects, there undoubtedly is. You can see it in the volume of activity. You can sense it, more importantly, in the collegiality of it all. "Ten years ago the little companies like ours would never have had a seat at the table" John Hess of Queen of Puddings commented in our interview for the issue. "Now it's assumed we'll be there."

Most of our columnists this month pick up on one or another thread of the opera theme but not, I hope you will find, to the detriment of "business as usual" in a cracklingly busy month in the larger musical community we cover. There are, in fact, well over 450 live events in this month's listings – more than in any month in the magazine's history.

The overall sense of buzz outside the Toronto city limits is also something that really catches the eye in this issue. Partly it's to do with big events, like the Guelph Spring Festival. But it's evident beyond that, in all kinds of ways: in Allan Pulker's interview with Mary Lou Falla in QuoolLibet on page 18, for example, it is mentioned that she teaches at UWO in London (as does John Hess). Paul Steenhuisen's interview with Vancouver composer Hildegard Westerkamp ties into her appearance at the month's other big out of town event, the NUMUS/Open Ears new music festival. The emergence of Waterloo's Perimeter Institute as a cutting edge concert venue jumped out at me from our new music pages. And Phil Ehrensafit's feature on composer Tim Brady's Salome Dancer not only keeps the spotlight on opera but swings us out to Kitchener again.

Last, I want to put in a major plug for another doughty little community that in its own way helps keep things ticking, namely the band of writers who month in and out keep DISCOVERIES, WholeNote's remarkable CD Review section fuelled. Hard to believe, perhaps, but this little magazine reviews more classical and jazz CDs in a month than Toronto's three and a half major daily papers combined.

Monday April 4th the shoe is somewhat on the other foot, as they put their own considerable collective performing abilities on the line in WholeNote's 6th Monday Salon at the Music Gallery. See page 14 for details.

I wish you happy reading.

David Perlman, editor
Richard Bradshaw
Doing what he started

by Pamela Margles

Richard Bradshaw, General Director of the Canadian Opera Company, is in the midst of a ‘mini-crisis’, he calmly informs me at the beginning of our interview in his office. The soprano Direccor of the Canadian Opera, Richard Bradshaw, three days, is ill. He and his staff are counting around for a Leono­

Building the new hall, Bradshaw has dealt with since he arrived here sixteen years ago as Chief Conductor. While funding issues persist, problems with the unwieldy Hummingbird Centre have, after extraordinary complications and delays, been resolved, and The Four Seasons Centre is finally going up at the corner of Queen and University.

If it is Impressive that Bradshaw has managed all the while to produce increasingly exciting seasons of opera productions, it’s rather remarkable that he has stuck it out at all.

A tall, robust Englishman with a speaking voice so mellifluous that he does the voice-overs for COC advertisements, Bradshaw says, “Once I’d committed to the opera house, I had a lot of people behind me. Of course there’s all this nonsense about being promised government funding and not getting it. But after a certain point I did have to be here until I’d done what I started to do. I don’t think it could be anything I could live with otherwise.”

“A lot has to do with building something which is bigger than last night’s performance. Building a company that will go on after me – that’s satisfying. This is a terrific place to be, and I have an extraordinary team of people that would take a very long time to build elsewhere. I happen to like Toronto. So it wasn’t very hard to stay. People always think that the grass is greener somewhere else – and that’s not necessarily true.”

“I’ve done an awful lot of guest conducting. I’d be on the road for ten months a year. Of course I still go here and there – sometimes it’s for the particular company, but quite often it’s for the piece, particularly with orchestral repertoire. If it’s a Mahler symphony, I’ll probably take it.”

Bradshaw Rebuilt the COC orchestra, recently described by the New York Times as ‘top-of-the-line’, then brought it out of the pit to showcase it in an ongoing series of concerts. Asked what he’s done to create such a vibrant, committed ensemble, Bradshaw says, “What they’ve done. A lot of the players stuck in there – with lousy pay – because they believed in the new opera house. There’s a considerable amount of shared responsibility,” especially with concertmaster Marie Bérard and first cellist Brian Epperson.

Bradshaw waves his arm as if conducting. “When I did that, you didn’t hear anything. Conducting is a very interesting process, far too mysterious to understand. I don’t know why the musicians work for one person and not another equally musical. Why do eighty people, highly trained musicians who went into this business thinking they were going to be soloists or chamber musicians, and who have lots of good ideas of how you play a particular passage – why do they want to work together?”

Although running the company and building the new hall demand so much energy, Bradshaw is primarily a conductor. In Toronto alone he conducts four of the seven opera productions this year, along with the COC orchestral concerts, and the student orchestra at The Royal Conservatory of Music Glenn Gould Professional School. And he is in demand as guest conductor throughout the world.

“I always wanted to be a conductor - for whatever reason, that was what I was passionate about.” His first paying job was as an organist when he was twelve. “I was quite good. But they didn’t give me the choir. I always longed for the conductor to be away so I could direct the choir. And at school I was always persuading them to let me conduct the school orchestra.”

When he was fifteen he joined the National Youth Orchestra as a flute player. “I wasn’t much good but I played it because the head of music at my school said, ‘If you’re going to be a conductor, you should play an orchestral instrument.’”

After he took a conducting course with Adrian Boult, the revered British conductor gave Bradshaw a copy of his handbook on conducting. “He wrote in it, ‘If you would like to come and see me in London with your scores, I shan’t charge for an instrument that’s not there.’” And that’s what I did. I studied conducting, organ, and piano. But because my father – probably wisely – insisted I get a degree in something else, I read English at the University of London. I was glad I did something other than music, instead of competing with all those whiz kids concerned about winning competitions and being top in their class. By starting on the outside, it’s easier to achieve a perspective.”

“I was lucky that when I was just twelve or thirteen, a nearby company lost their pianist during rehearsal of The Barber of Seville, and someone said I could do it. I had to learn it in two days. That stood me in great stead because when I arrived in London, one of the smaller opera companies needed a pianist for Barber, and that started me off. So while I was a student I played a lot of rehearsals as a pianist and harpsichordist.”

“I’ve been fortunate in a lot of ways. Conductors need a break. At the end of a concert I conducted, featuring a young cello soloist, his father, principal cellist of the London Symphony, asked me whether I knew Colin Davis. At the time Davis was next to God. He gave me an introduction to Davis, who asked where I was conducting. I had one concert in London coming up. Davis was rehearsing Wozzeck, so I didn’t even send him a ticket. But he came. At the intermission he left his number, because he had to get back to rehearsals at Covent Garden.”

When Bradshaw went to see Davis, Davis picked up the phone, rang the Liverpool Philharmonic, who was auditioning young conductors to work with the orchestra, and said, “I’ve got this conductor here I saw two nights ago. You must audition him.”

So Bradshaw was added to the audition list, even though he had previously been turned down - and won a position. “That was my big break. I did see Davis a bit ago and he said to me, ‘I hope you hear a lot of young conduc­ tors,’” which I do. I don’t think there’s a young conductor who’s applied here who I haven’t seen.
Bradshaw has a knack for bringing in top conductors for the repertoire, like Rossini specialist Will Crutchfield for this month’s *Tancredi*, and early music specialist Harry Bicket for *Rodelinda* next year.

“I have done a lot of Handel opera in the past, but now I’d rather have specialists like Bickett do it—that’s their world. What I would like to do again are the big Handel oratorios, with the sort of exciting forces that Handel originally used. ... The early music movement has made us rethink—it has taught us a lot. On the other hand, from my deeply old-fashioned standpoint...

Saying, “What is my concept?” and then come hell or high water making it work, is regrettable.

ONE OF THE MOST EXCITING impacts of the new house is on programming. Bradshaw promises lots of Mozart. “I gave up on Mozart in the Hummingbird—it needs intimacy and quicksilver, especially in the ensembles. If I wouldn’t conduct it myself in there, why should I ask somebody else to?”

When I mention the Magic Flute from years back at the Elgin, Bradshaw gasps. “That was the worst thing we ever did, just because it was so incompetent for all sorts of reasons. Our Queen of the Night just made it worse. That Queen had won an international Mozart competition in Toronto. But she turned up from day one totally unable to sing the part—it was a catastrophe. We did try to replace her but the replacement wasn’t very good either...So that one got away.”

Asked about his favourite opera of all, he says, “If I had to say one I would say *Pelléas et Mélisande.*” In fact, Bradshaw was made a Chevalier of the Order of Arts and Letters of France for his commitment to French music. Yet major works of the French operatic repertoire have been long missing from the COC seasons. *Faust* is planned, but *Manon*, which is one of his favourite French pieces, is prohibitively expensive. His next dream project is *Les Troyens.*

If things aren’t working in a production, can he step in? “I think I should have stepped in with the recent *Lucia,* but I was so concerned with The Handmaid’s Tale. I would be more involved next time.”

“But once you’ve hired someone you have a responsibility to help them realize their vision, especially if you’re working with someone like François Girard, who has the most extraordinary ability to see with his ears. *Oedipus Rex* was such a crazy piece to stage. Once I made my commitment to François, and we got through the design stage, he needed my support.”

While Bradshaw eagerly offers productions with non-traditional sets and adventurous stagings—the imaginatively beautiful *Rigoletto* from 1992 comes to my mind—he avoids the controversial

CONTINUES ON PAGE 84
What's Cooking – The Queen of Puddings

BY DAVID PERLMAN

IN EARLY JUNE 1996, Dáirine Ni Mheadhra sat in the upstairs home office of her and John Hess's west Toronto home and wrote eighteen words, two fewer than she could have for the $10 it took to place an unclassified ad in a one-year-old classical music magazine called Pulse.

"Cello Lessons from very experienced teacher with 18 years professional playing. All levels welcome. Phone Doyrina at (416) ..."

I imagine that writing "phone Doyrina" gave her a moment’s pause. It is one of those little choices known to anyone who has made the leap into a new society. You’re putting your name into a classified ad in the hope that people will phone you, so you’d better spell your name in a way that the phonics majority can comfortably say.

The years leading up to that moment, and the ten that have flown by since, make an interesting chapter in the still-unfolding story of Queen of Puddings Music Theatre.

At age 17, in 1977, the "eighteen years professional playing" began as Dáirine hopped the train from Cork to Dublin to become the youngest ever musician in RTE, now the Irish National Symphony Orchestra. "To my insular eyes it was an exotic crew" she says, "Hungarians, Czechs, Poles . . ."

By age 27, she had helped form, with other principal players from the INSO as its nucleus, a new music ensemble calling itself Nua Nóis. The name itself spoke volumes. Seán Nóis, she explained, is the Gaelic for "the old music". So to call the group Nua Nóis was to say very clearly what the music wasn’t, while at the same time asserting a relationship. Nua Nóis addressed itself to new Irish classical work, but to a wide range of music beyond that – to the works of Mauricio Kagel and of Finnish composer Kaija Saariaho, among many others.

One day in 1993, in a concert that has particular relevance to our story, Nua Nóis turned its attention to a seminal piece of music theatre, Peter Maxwell Davies’ Eight Songs for a Mad King.

By 1993, other key pieces of the puzzle were already in place. Dáirine had been playing cello at the annual Wexford Festival Opera for 15 years, seven of them while Wexford was under Elaine Padmore, now at Covent Garden, by way of the Royal Danish Opera. And by then she had already met future husband and Queen of Puddings co-director-to-be, Canadian John Hess.

"Banff is a huge part of the story of our relationship," she says "but the meeting was in Wales actually. John was there from Banff with Keith Turnbull, part of a Banff/Music Theatre Wales joint project. I was there because a Welsh tenor I’d met at Banff years previously suggested to them I was someone to meet.

By then too, she was convinced of two things: that this thing called “music theatre” was where her passion lay; and that to achieve it would take a great leap – leaving what she describes as "monocultural Ireland."

BY JUNE OF 1996, the leap had been made. Queen of Puddings Music Theatre had mounted its first show, Mad for all Reasons. And Toronto was Dáirine and John Hess’s chosen home.

THAT FIRST SHOW, Mad for all Reasons, wasn’t the spectacular breakthrough for the company that James Rolfe and George Elliott Clarke’s Beatrice Chancey would be, for Queen of Puddings and for soprano Measha Brueggergosman a few short years later. But, with its three vocalists and seven instrumentalists functioning as equal and indissoluble partners, it bore the stamp of where the fledgling company was coming from and where, right from day one, it was headed.

"A hallucinogenic program of dreams and doubts consisting of four miniature masterworks" is how we described the upcoming show in the May 1996 issue of Pulse: Studio Variazioni Sul‘A by Marie Pelletier; Tango Aleman by Mauricio Kagel; From the Grammar of Dreams by Kaija Saariaho; and Eight Songs for a Mad King by Peter Maxwell Davies.

Kagel’s Tango is a story told in an imaginary language as the performer struts around the stage. Saariaho’s Grammar of Dreams transforms into music the idea that the movement of our body in sleep changes the direction of our dreams. Marie Pelletier’s Studio lays waste the audience’s assumptions about stuffy opera singers. And Maxwell Davies’ Eight Songs, the spectacle of an insane George Ill trying to teach caged birds (the instrumentalists) to sing, “hits the listener like a collective shriek from bedlam” in the words of the New York Times. In the nearly 40 years since it premiered in 1967, the work has not only led legions of classical warhorses to the waters of new music, but left them thirsting for more.

"The show didn’t encompass everything we do now" Dáirine says. "For one thing, all our composers now are Canadian. Three of these (Kagel, Saariaho, Davies) weren’t. But, you know, all three, right down to the specific works, John and I had discovered, independently before we met."

So in that sense the show was an affirmation of the single-mindedness of their creative partnership.

"In other ways, though" Dáirine continues "a lot of what we stand for was already there: our understanding of this thing called music theatre; the belief that, as creator of the show we were responsible to our audience for every detail of their experience, from the moment of entering the Music Gallery to leaving the building; that the work has to be given the time to grow into itself; and that new music is music that any singer, not just specialists, can sing, and more important can want to sing."

SO NOW IT IS SPRING 2005. The cello has been long sold, the upstairs home office has been replaced with digs in the burgeoning Distillery Historical District, and Queen of Puddings Music Theatre is poised, it seems, to make another leap.

The Midnight Court, a new Canadian opera by the brilliant Montreal composer Ana Sokolovic, with a libretto by Paul Bentley of The Handmaid’s Tale fame will premiere at Toronto’s Harbourfront Centre Theatre June 11, 14, 16 and 18. It is based on a wild and famous 17th century Irish epic poem by Brian Merriman, a rambunctious and earthy tale, the principal themes of which include the plight of young women who lack husbands, clerical celibacy, free love and the misery of a young woman married to a withered old man.

The news doesn’t stop there though: The Midnight Court has been invited, by Elaine Padmore, to appear, in June 2006, at the Linbury Theatre at the Royal Opera House, Covent Garden (London, U.K.). (Padmore knows Paul Bentley’s work because The Handmaid’s Tale was commissioned by the Danish Royal Opera while she was there. And as mentioned she knows Dáirine from their years at Wexford.)
Därine is elated. "Finally we will be taking all the good stuff we knew we had here from day one out to the world, the way I said we wanted to do from the very start ... the great composing, the unparalleled pool of singers."

The singers in this case will be Shannon Mercer, Krisztina Szabó and Alexander Dobson. Mercer and Szabó are well known to Toronto audiences because of their work with the COC. And Dobson's talent will be on display this month in Tapestry New Opera Works' remount of Nigredo Hotel.

According to Wayne Strongman, Tapestry's artistic director, Dobson is one to watch. "I know him from 1991 when I conducted the Ontario Youth Choir and he was a tall weedy eager young baritone. I remember we did a piece called Felix's Girls by Murray Schafer and I saw how it grabbed him. He reads quickly, and has the ability to go to some really dark places."

Strongman, incidentally, was in the audience for that first production of Mad for All Reasons in 1996 and remembers it "in part because of an extraordinary performance by Ian Funk in Eight Songs - right then I said I want to work with him, and we have ever since. But also because of the sense of community it gave: someone else on the scene with 'Music Theatre' in their name, and with an understanding similar to ours of what it meant."

Tapestry Music Theatre changed its name to Tapestry New Opera Works in 1999, the year of Beatrice Chancey.

"It was a loosely defined envelope that suited us very well as we grew, but one that had its problems. In a nutshell, south of the border if you said music theatre they thought, aha, Oklahoma! And in Europe they thought it stopped with Kurt Weill. Changing our title to Tapestry New Opera Works was for us taking ownership of what we were really doing. Although the 'Opera' tag has its baggage too."

(Talking to Därine you get the sense that Queen of Puddings' other key animator, John Hess's reply is somewhat unexpected.

"In a very real sense" he says "you could say we'll be starting all over again."

John Hess teaches the art of collaborative piano at University of Western Ontario in London, and maintains a vigorous performance schedule. "The idea of collaborative piano is still a bit of a novelty up here," he says. "It's only been 8 years since we started it at UWO, and it only started at U of T this fall. What it does is to eliminate some of the taint that sticks to the word accompanist, the idea that the pianist who doesn't do the solo thing is someone who couldn't cut it, as opposed to someone who chose a different art."

Call his art what you will, he is much sought after by singers as a partner, as busy in that field as he allows himself to be.

"Deciding where to live," he says "I admit I was quite drawn to the romantic idea of staying in Dublin, but I couldn't do there what I do here. As Därine said, much of what we do needs a busier and more diverse context."

"Midnight Court going to Covent Garden represents a huge triumph, make no mistake, it's as much the good housekeeping seal of approval for what we do, as Broadway for a stage play or Hollywood for film. But it raises fundamental questions for us."

The issue is analogous to the one that had them choosing Toronto in the first place -- the impasse of monoculturalism, but this time applied to opera itself. "Opera is in its own way as monocultural as was the Ireland Därine left. We need to be careful about saying we're taking our work 'to the world' when we mean we are taking it to people like us living somewhere else."

"Compare that," he says "to the world here in Toronto, a kind of emerging Canadian pan-cultural identity that is affecting our whole society. Our art needs to follow suit. The health of opera depends on it embracing the whole of society, and that means being prepared to re-invent."

Something called Vanity and the Goddess Sarasvati: a new Canadian Opera built around the extraordinary South Indian-based vocal art of Suba Sankaran will be part of that reinvention.

But that is another chapter.
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May’s focus is Choirs, with 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. If, when you read this, your choir has not been contacted by us, please give us a call at 416-323-2232 or e-mail us at choirs@thewholenote.com.

Choir directory deadline: Friday, April 8
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Distribution: Thursday, April 28

June’s focus is “The Summer Season,” Part 1. Music Festivals abound from late June to early September by the lakes and in the farmland and forests of Southern Ontario, Québec and New York State. Our June directory will bring festivals and audiences together, telling you when and where they are and how to get in touch with them.

Summer Festival Directory Deadline: Friday, May 6
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Distribution: Friday, May 27

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CD DISCOVERIES

EDITOR’S CORNER

Sometimes it seems that this column is all about missed opportunities and I must confess to another one last month.

“Motions and Emotions – Mary Kenedi plays Canadian Music Vol.3” (Echiquier Records ECD 008M) takes its title from Talivaldis Kenins’ Sonata No.3. Kenins, who will celebrate his 86th birthday this month, is one of this country’s hidden treasures in my opinion. A Latvian who moved to Canada in the 1950s, he has been an important part of Toronto’s musical life for half a century as both a composer and a teacher. With nine symphonies to his credit, to the best of my knowledge more than any other Canadian composer, and some delightfully challenging chamber music, it is a shame that his music is not heard more often outside the Latvian community. [Concert Note: The Etobicoke Philharmonic will perform Kenins’ Folk Dance and Variations on April 29.]

I don’t tend to think of Canadian composers as writing much in traditional forms like the sonata, but in addition to Kenins’ Sonata Kenedi’s disc also includes works in that genre by pioneers Jean Coulthard and John Weinzeew (whose 92nd birthday was last month) and by one of the current “heavy hitters” on the Canadian music scene, Gary Kulesha. Kulesha’s Second Symphony was premiered last month during the TSO New Creations Festival, which continues into the first week of April – another reason to have brought this disc to your attention last month. So, apologies and kudos to Mary Kenedi for this important addition to our musical heritage and for all her efforts on behalf of Canadian music – keep up the good work!

There are several new series devoted to the music of our time that have crossed my desk in recent weeks. This year Pierre Boulez turns 80 and to mark the occasion Deutsche Grammophon has launched a “Boulez 2005” line. Four titles arrived this month including Boulez conducting the Bartok piano concertos (with Zimmerman, Andsnes and Grimaud) and Mahler lieder (Quasthoff, Urmana and von Otter), his own piano sonatas performed by Paavali Jumppanen and “Boulez Conducts Boulez – Le Marteau sans maitre / Dérive 1 & 2” (DG 00289 477 5327). The other discs will receive full reviews in upcoming months, but I want to tell you about the latter title – one that is special to me, having had the chance to experience Mr. Boulez at work rehearsing Dérive with the New Music Concerts Ensemble when he was in Toronto to receive the Glenn Gould Prize in 2002.

Described by Ligeti as the “chief work of the 1950s”, Le Marteau sans maitre is a true 20th century classic and the work that established Boulez as one of the most important voices of the post-war generation when it appeared in 1955. A setting of poems by René
Char, it is beautifully sung here by Hillary Summers whose pure performance of one of Schoenberg’s most beloved works features warmth to the work. The Derive, a star-studded cast including tenors Martyn Hill and Stephen O’Mara, with mezzo Jennifer Lane, the Simon Joly Chorale and the Philharmonia Orchestra. This apt beginning to the series is also an excellent introduction to the world of Arnold Schoenberg for those who are not familiar with it.

This month we welcome a new column within DISCoveries – “Old Wine in New Bottles”. (It is on page 81, just before our Discs of the Month). Senior reviewer Bruce Surtees brings his years of expertise and discerning ear to a special section devoted to recordings re-issued from the vaults. With the history of recorded sound now stretching back more than a century there is a wealth of material (re)appearing every day it seems. Several major labels have launched special discount lines of marvelously remastered material. However, with some of the earlier recordings now falling into the “Public Domain”, there is also plethora of less worthy product finding its way to the marketplace. Bruce will help us sort “the wheat from the chaff” and keep us on top of the most interesting releases and new lines in the field.

In closing I’d like to invite you to meet some of our reviewers at the WholeNote Salon at the Church of Saint George the Martyr on Monday April 4th. While our review section is devoted to recorded music, we are all committed to live performance and this special evening will give you a chance to hear an eclectic mix of professional and amateur performances of a wide variety of musical styles featuring members of our team of reviewers. I hope to see you there.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 - 720 Bathurst St. Toronto ON M5S 2R4. We also welcome your input via our website, located at www.thewholenote.com.

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Koch International Classics. This performance of one of Schoenberg’s most beloved works features a star-studded cast including tenors Martyn Hill and Stephen O’Mara, with mezzo Jennifer Lane, the Simon Joly Chorale and the Philharmonia Orchestra. This apt beginning to the series is also an excellent introduction to the world of Arnold Schoenberg for those who are not familiar with it.

The Naxos label has also launched a new 20th century series, “The Robert Craft Collection”, which will bring the complete works of Schoenberg, Stravinsky and Webern to the Naxos catalogue. Craft is perhaps best known for his collaborations with Stravinsky in that composer’s final years, which resulted in the publication of 6 volumes of discursive memoirs. Craft is credited with “converting” Stravinsky to Schoenberg’s method of twelve-tone composition which had previously been anathema to him, resulting in such works as Requiem Canticles and Introduit – T.S. Eliot in Memorian. With that in mind I found it a little surprising that initial titles on offer stick to some of the most approachable repertoire – Stravinsky’s neo-classical Oedipus Rex and Les Noces and Schoenberg’s Concerto for String Quartet and Orchestra after Handel and Gurrelieder – although I do realize that a complete collection must start somewhere and will, by definition, also include the “craggy” works eventually. While most of the series will feature newly recorded performances, a few are reissues of Craft’s existing recordings. One case in point, Gurrelieder (Naxos 8.557518-19), was originally recorded in 2001 and issued by Koch International Classics. This performance of one of Schoenberg’s most beloved works features a star-studded cast including tenors Martyn Hill and Stephen O’Mara, with mezzo Jennifer Lane, the Simon Joly Chorale and the Philharmonia Orchestra. This apt beginning to the series is also an excellent introduction to the world of Arnold Schoenberg for those who are not familiar with it.

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David Olds
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DISCOVERIES continues on page 71

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T.O. Musical Diary
by Colin Eatock
... And Another Thing!

For some reason - maybe it was just discontent brought on by the long winter - a number of unfortunate occurrences at concerts I attended in March proved especially irksome. Hereewith is my list of grievances:

March 5, 2005: The combined forces of the Tafelmusik Baroque Chorus and England's Hilliard Ensemble were assembled at St. Andrew's Presbyterian Church to perform Omar Daniel's The Passion of Lavinia Andronicus and Arvo Part's Miserere. Both works shared a solemn austerity, and an air of high seriousness pervaded the grand old church - until one of the choristers took advantage of a few bars' rest to have a drink of water.

As she chugged from a plastic container - not a discreet little bottle, but something akin to an oil drum - I wondered if this singer realized how conspicuous she was making herself. A concert is not an opera, but there is nevertheless a theatrical element, a sense of occasion - which, on this occasion, was hardly aided by such a casual and oblivious gesture.

I don't know where this distracting practice originated, but it has of late invaded our concert halls with a vengeance. I am old enough to remember a time when musicians could get through a concert without slaking their thirst in front of their audience. So why can't they now?

March 11, 2005: Another church - the Church of the Redeemer, at Bloor and Avenue Road - served as a venue for a program by the contemporary music ensemble Continuum. The concert began with Ariane en fuite by Nicolas Gilbert, a pretty piece whose fragile subtleties proved no match for the rudeness of latecomers.

For this problem I must hold the organizers of the concert partially culpable: crowd control is the responsibility of the presenter, and someone should have been at the door to ensure that late arrivals entered quietly, and at a suitable break in the program. But surely anyone who attends concerts even occasionally must have some awareness of this common-sense etiquette. What were these people - who marched in during the performance, let the door bang behind them and shuffled through rows of listeners to find an empty seat - thinking?

March 16, 2005: Roy Thomson Hall was packed to the rafters, but you could have heard a pin drop as the virtuoso pianist Lang Lang coaxed exquisite nuances from Liszt's Sonetto 104 del Petrarca. Then (you guessed it) a cellphone rang, and an audible grumble of discontent rose from the audience as someone somewhere scrambled to silence the infernal device. Of all the cellphone gaffes I've heard...

And Another Thing!

And I could go on - about incessant coughers who sound like they belong in a sanatorium, not a concert-hall; or the growing trend of thanking sponsors in lengthy speeches that simply annoy the public.

It seems that there's a downside to the improved acoustics of Roy Thomson Hall. Now, everything can be heard much more clearly in the hall, including cellphones, as they chirp, warble and play snippets of Für Elise.

This, in my opinion, is justifiable grounds for some kind of class-action lawsuit. Or perhaps it should be a criminal offense to be found in possession of a cellphone in a concert hall. I've heard rumours of auditoriums and theatres in distant lands where cellphone signals are electronically jammed, so they simply won't work. That sounds to me like an idea whose time has come.

And I could go on - about incessant coughers who sound like they belong in a sanatorium, not a concert-hall; or the growing trend of thanking sponsors in lengthy speeches that simply annoy the public. Sometimes it seems as if live concerts are becoming obstacles to enjoying music, rather than a means to enjoy it. In the immortal words of Gilda Radner, "It's always something!"

Colin Eatock is a composer and writer in Toronto who contributes to the Globe and Mail and other publications. His T.O. Musical Diary is a regular monthly feature of The WholeNote magazine.
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I had interesting conversations with two very different musicians. The first was John Barnum, musical director of the trio of orchestras (community symphony, professional symphony and chamber orchestra) now known as Orchestras Mississauga, as well as of the Georgian Bay Symphony Orchestra and the Huronia Symphony Orchestra. The second was Mary Lou Fallis, one of Canada's best loved sopranos, who is about to launch her latest "Prima Donna" show, at the Guelph Spring Festival.

I wanted Barnum's thoughts, as a veteran in the business, on the currently fashionable journalistic theme, on which I commented last month's Quodlibet, that the symphony orchestra is headed straight for oblivion. Enthusiasm tempered by first hand experience was what I got.

"What symphony orchestras do," he pointed out, "is re-create great art. There are still enough people out there who understand that great art needs to be experienced." The symphony concert, he said, will change over time as new music is written and tastes and interests change, but this is a good thing, indicative of its vitality and resilience. He also said that we need top-flight orchestras like the TSO which can play anything, and also regional and community orchestras. Both have important roles to play.

"Government and arts funding support for small professional regional orchestras is something that can have a powerful impact on communities, and is cost-effective as well," he says. "The musicians who play in them will have a presence beyond being part of an orchestra. They will teach in music schools, play leadership roles in community orchestras, perform in chamber music concerts and do school concerts. And two small regional orchestras can then join forces to create a large orchestra to perform works in both orchestras' communities that would not be possible for either by itself. Even a small orchestra can have a real orchestral sound and bring great art to communities for whom a large orchestra would be out of reach."

How much an orchestra is able to do depends on funding, he said. "In Mississauga, for example, maybe we should have the chamber orchestra, or even a string quartet, play at community events, but with the funding this sort of thing can't happen. We'd love, too, to have an arranger. I'd love to do a concert with a sitar player who lives in Mississauga, but the music for it needs to be arranged."

By establishing financial priorities the orchestra association behind each symphony orchestra has a role in creating an artistic identity that is unique to the community. For example, Barnum volunteered, "I am blessed now to have two terrific composers-in-residence, Andrew Ager with the Georgian Bay Symphony and Ron Royer with Orchestras Mississauga."

Not only have they composed new music which both orchestras have premiered, but also both have been helpful in choosing repertoire. In planning next season Ron suggested Stravinsky's Divertimento, which Barnum had learned as a student but had pretty much forgotten about. Ron also came up with the idea of giving students the opportunity to create sing-along arrangements of Christmas carols for our Christmas concert, which was an excellent idea. "Certainly programming is one of the most exciting aspects of what any musical director does, and in ensembles like the ones I conduct, which change from season to season, part of the challenge is to program in ways that bring out the best in an orchestra and make the most of the strong players. Programming with the help of people like Ron and Andrew has made it even better!"

Another initiative Ron Royer has undertaken with Orchestras Mississauga was to program a concert, mostly of music from popular films, for grade 7 students. Ron told me a couple of weeks ago that many children who have never heard symphonic music will tell you without hesitation that they don't like it.
Given the opportunity to hear some familiar film music that they love, played well, many begin to realize that it is far more interesting and exciting than they thought. Bar­num and Royer plan to do the same program every year for the next few years, using the materials that Ron has put together for the teachers to help them prepare their classes. Because the show was written specifically for grade 7, there will always be a new audience every year.

MARY LOU FALLIS, PRIMA DONNA EXTRAORDINAIRE

After a couple of rounds of telephone tag I caught up with Mary Lou Fallis in her teaching studio at the University of Western Ontario. Her schedule was packed, so we arranged to talk on Sunday evening after she got back from singing in John Tuttle’s Evensong Choir at St. Thomas’s Church. “I love singing in that choir because it keeps my sight-singing up. We rehearse from 5:00 to 6:30 on Sunday, and then sing the service. Besides, singing in choirs is how I started, and is something I’ve always loved to do.”

When we talked I asked her about her new show, “Primadonna does More with Less,” a commission from the Guelph Spring Festival. “There are several reasons for the name,” she explained. “My mentor and friend, Anna Russell, once said to me that as I got older I would have more confidence in what I had to say and would need less in the way of costumes, props and sets.” She added that it is much nicer to travel light and to have minimal set up to do before the show. “Another aspect of it,” she says, “has to do with the image of the fat opera singer and the whole dynamic of voice, weight, food, love and passion. I could sum that part of it up as ‘the fat lady goes on a diet.’”

Her partner in the project is her artistic collaborator of the last seven years, Peter Tiefenbach. “I’m so glad he’s come into my life, we have good stage chemistry and I have absolute trust in him.” The fact that he is not only an accomplished pianist but also a composer and an actor makes him the perfect partner in her creative and performance activities. “We’re now just about finished creating the show, which will have both familiar music and original music by Peter. We will be rehearsing it over the next three weeks and then perform it in Guelph. It will definitely be hot off the press!”

While the show is funny it also has a message. “My other shows have been about serious music with underlying humour; this show is funny with an underlying message.”

In the course of the conversation she revealed how seriously she has been taking humour. “It is one of the things I have to do in order to make the audience laugh. If you don’t go for the jugular it goes flat. Humour lies somewhere in between, and that can vary a lot from city to city and even audience to audience.” She gives me an extreme example of that from a “Primadonna” show she gave at the now closed Kingston penitentiary for women. The show concluded with the “encore,” “Home on the Range,” which would have been hilarious to a big city audience out of its sheer incongruity. What she didn’t know until after the show was that “range” is jail slang for the cell block. The number left her audience in tears, but for this unexpected reason.

CONTINUES NEXT PAGE
DIPPING INTO THE LISTINGS …

John Barnum will conduct the Mississauga Symphony (community orchestra) April 2 and May 7, and the Mississauga Philharmonic (professional orchestra) April 16.

The TSO also has a performance, part of its "New Creations" mini-series, on April 2. The "New Creations" series concludes with performances on April 6 & 7. The TSO has eleven more concerts listed in this issue, including one at the ROM May 6.

On April 21 & 22 the historic Kirov Orchestra, the resident orchestra of St. Petersburg’s Mariinsky Theatre, will bring its magic to Roy Thomson Hall, conducted by Valery Gergiev. We will also benefit from the Kirov’s presence later in the month (community orchestra) April 2 and May 6.

The brilliant and versatile Tristan Ackers, the co-artistic director, Inna Perkis, will bring its magic to Roy Thomson Hall, conducted by Valery Gergiev. We will also benefit from the Kirov’s presence later in the month (community orchestra) April 2 and May 6.

The Royal Conservatory of Music Beside the Grange will perform in the north-western Spanish region of Galicia was one of the most popular pilgrim destinations of the Middle Ages, and, not surprisingly, many pieces were written in honour of the saint and the pilgrimage. This particular program includes anonymous chant and pilgrim songs, as well as brilliant 13th-century liturgical polyphony by not-so-well-known composers as Johannes Legalis, Albertus Parisiensis, Goslenus of Soissons, and Ato of Troyes. The full version of this program is presented again later in the month (April 22). Their website is: www.pims.ca/sinenonime

The Musicians in Ordinary (soprano Hallie Fishel and lutenist John Edwards) take you to the courts of 16th century Tuscany, performing Italian Renaissance song from The Bottega Lute Book (April 2). You may remember that Cosimo Bottega was employed by the Medici Grand Dukes of Tuscany in the late 1500s, and his collection included both sacred and secular songs by Cipriano di Rore, Orlando di Lasso and Giaches de Wert and even some early Giulio Caccini, a name that was associated with the birth of the Baroque. You might like to visit the website: www.musiciansinordinary.ca

Tafelmusik ends their season with the "premiere" of Handel’s magnificent oratorio, Deborah, based on the Old Testament story of the prophetess Deborah (May 5-8). Joining the Tafelmusik Chamber Choir, and an expanded Orchestra on this occasion, is a stunning array of soloists, including soprano Ann Monoyios, countertenor Matthew White, and baritone Locky Chung. Though not as well known as The Messiah, this work clearly highlights Handel’s creative talents.

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

Elsewhere in the magazine (Choral Scene p.22), Larry Beckwith points out the striking fact of not one, not two, but three productions of Henry Purcell’s Dido and Aeneas taking place in the next while.

Well, Beckwith’s own company, Toronto Masque Theatre, is doing its bit to keep Purcell in the early music limelight this month. What could be more delightful than a masque featuring Henry Purcell’s gorgeous music and William Shakespeare’s beautiful words? The masque (not the kind used by Zorro or the Lone Ranger), is a combination of drama, music and dance. The Fairy Queen in particular is often referred to as a “semi-opera” that combines music and spoken word in the way a musical does today.

In this version, the Toronto Masque Theatre has replaced Purcell’s adaptation of Shakespeare’s words with excerpts from A Midsummer Night’s Dream, and has added simple lighting, staging, dance, costumes, and accessories.

The ensemble includes: actor and associate director Derek Boyes; baroque dancer/choreographer Marie-Nathalie Lacourcière; and singers Daniel Auchenloss, Benjamin Butterfield, Daniel Cabena, Terri Dunn, Jennifer Enns-Modolo, Anne Grimm, Daniel Lichti, Peter Mahon, Brian McMillan, Jason Nedecky and Lenard Whiting.

The show plays in Toronto April 26 and 27, and in Guelph, kicking off the Guelph Spring Festival, April 29.

Opera Atelier’s double-bill of Henry Purcell’s Dido and Aeneas and Marc-Antoine Charpentier’s Actéon, promises to be as lavish as Fairy Queen is spare, bringing together two operas that reflect 17th century Europe’s fascination with “theatre as storytelling.”

Dido and Aeneas tells the story of Dido and her ill-fated love affair with Trojan hero, Aeneas. Their relationship ends suddenly when Aeneas is ordered by the gods to leave and fulfill his destiny — the founding of Rome. The cast features Monica Whicher, Curtis Sullivan, Nathalie Paulin, Jennie Such, Laura Pudwell, Villa Vittols and Colin Ainsworth.

Actéon, from the court of Louis XIV, is a wrong-place-at-the-wrong-time tale taken from Ovid’s Metamorphoses and recounts the tragic story of Actéon who accidentally stumbles upon the goddess Diana while she is bathing (an easy mistake to make!). I fear that she over-reacted in transforming him into a stag, resulting in his own men and hounds hunting him to death!

With the Tafelmusik Baroque Orchestra and Chamber Choir conducted by David Fallis as partners, Opera Atelier brings this “comic, ironic, sexy and deeply tragic” story to life.

Frank Nakashima

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As you will already have noticed, this issue is liberally laced with references to opera, celebrating the myriad offerings we are lucky enough to be able to choose from in this city.

Opera's component parts include a literary base (story), dialogue (recitative), intimate character revelation (aria), deep character interaction (ensembles) and, of course, the all-important chorus. I spoke recently with two of Toronto's most important opera chorus masters on a variety of questions to do with the preparation and role of opera choruses in stage productions.

David Fallis is the Music Director of Opera Atelier, and brings to this job an extensive knowledge base of choral conducting and singing. The upcoming Opera Atelier double-bill of Purcell's Dido and Aeneas and Charpentier's Acteon (opening April 21) is absolutely core repertoire of the company.

Fallis feels that the role of the chorus in these types of early opera is as "an impartial observer, most of the time. Their music has a sort of distancing effect. For instance, in Dido, even though they are courtiers and witches and friends of the main characters, there are many points where they withdraw and comment very passionately, almost like faceless moralizers. It's important in many of these early operas that the chorus not be too emotionally involved; that they be able to step back and comment, so that a lesson or moral can be drawn from the whole experience."

In the veteran American musicologist Joseph Kerman's classic collection of essays Opera as Drama he observes that "few operas use a chorus so beautifully, or so integrally, as Purcell's Dido and Aeneas". Astoundingly, there are three separate productions of the opera on display this month: from Opera Atelier, to an "Artrage" offering (beginning April 27), to the Canadian Children's Opera Chorus performances in early May. (The CCOC version serves as a useful reminder that one of the first productions of Dido was given at the Chelsea Boarding School for Young Gentlewomen, under the direction of Josias Priest in the late 1680s!

Over at the Canadian Opera Company, it's rare to hear an opera written before the end of the 18th century, and indeed their core repertoire is based in the 19th and 20th centuries. It's not surprising, then, that COC Chorus Master Sandra Horst sees the chorus in a different light than Fallis. "With the chorus at the COC, I try to get a group together who all have distinctive individual voices. I like to work with them as a bunch of soloists, in an operatic sense, and deliberately not try to achieve a blend per se. For me, it's more about individual sounds. I imagine these are people from the town of different ages and it's more interesting hearing different distinctive voices in the mix. They add more drama to the whole scene if it's a bunch of different people. Also, just practically speaking, they make a more impressive sound if they're not worrying about modifying their vocal production to blend with others."

The COC's offerings this month include Verdi's II Trovatore, which features a good deal of men's chorus work and is "a bit dark", according to Horst. For Rossini's Tancredi, Horst will go after a different sound: "It's not dramatic in the same way as the Verdi, so it's a brighter sort of sound: almost Classical."

Thinking later about this last comment, I realize that Horst is referring to the role of the chorus in Classical Greek theatre. This is much more along the lines of the dispassionate, moralizing observer to which Fallis was referring, so their thinking is not always so far apart after all.

As well as the operatic feast in April, there are many intriguing choral events happening, around the city and beyond, that warrant attention. University activity is winding up in the early part of the month and there are many culminating events being given on the campus of York University and the University of Toronto, notably the Victoria Chorus concert in the classy Isabel Bader Theatre on April 1 and the U of T Choral Gala the next night at St. Basil's Church, featuring Robert Cooper, Brainerd Bylden-Taylor and Dooreen Rao conducting various combinations of young singers.

Two respected community choirs, the Counterpoint Chorale and Voices join forces on April 2nd to perform an interesting repertoire pairing: Bach's Cantata 140 and the Requiem by W.A. Mozart. At first sight, these are works that are miles apart in mood, orchestration and outlook. It will be interesting to see if it works!

Still on the subject of the first weekend of April, the Eobickoke Centennial Choir tackle Haydn's Creation, an intricate and challenging work full of inspired writing for the choir.

As with the many performances of Dido and Aeneas, we are a rich enough city to boast performances of Schubert's great Die Winterreise song cycle by two sensational baritones this month. Matthias Goerne performs at Roy Thomson Hall early in the month and the wonderful Ottawa native Gerald Finley essays the work with pianist Stephen Ralls at the Glenn Gould Studio on April 14.

Finley is at the top of his career these days, performing in all the great opera houses of the world (including a recent run at the Met in New York as Don Giovanni). I always remember a CBC interview a number of years ago in which Finley credited his choral education at St. Matthew's Church under Brian Law as giving him the musical confidence to pursue a career in opera. It's
the same sort of thing about the early
eperience of singing in choirs: Ben Heppner, Jean Stilwell, Russell
Braun ....

Most mornings in our household, we have CBC Radio's Metro Morn-
ing on and I've been heard on a number of occasions to grumble at the
radio "just read the sports scores, for crying out loud! We don't care
about your doodles or backyard or opinions on world affairs!" This is
directed at the slightly annoying flat
tone of sportscaster Kevin Sylvester.

From his daily performances, it's clear the man likes to talk about more
than sport. This is confirmed by his appearance on April 23rd as the guest
of the Toronto Mendelssohn Youth Choir, hosting a program of
music "from the stage and screen". I'm sure it will be good, but will we
ever hear the end of it?

The Mendelssohn Choir performs
Elgar's magnificent Dream of Gerontius three nights later with a power-
ful trio of soloists. I have to admit
that I find the work to be problemat-
ic but full of imagination and some
truly sublime choral writing. Under
Noel Edison's steady and emotion-
ally charged direction, I would ex-
pect a great performance.

John Tuttle's Exultate Chamber
Singers give a concert of two of
Handel's great works for choir on
April 29. Dixit Dominus was writ-
ten early in Handel's career, during
his stay in Rome, and it's full of
Italian vigour and choral virtuosity.
His Coronation Anthems, written
later in London to celebrate the com-
ing to the throne of King George II,
are full of pomp and ceremony. In-
terestingly, Tafelmusik audiences will
have a chance to hear much of this
music "from the stage and screen". More of that next month.... in the
annual choral issue of WholeNote!

REMINDER TO CHORiRS
The deadline for participation in WholeNote's
May Choral Canary Pages is Friday, April 8.
See page 14 for details.

Chorister for a Day
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Saturday, April 30 • 3-6 pm

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www.ruahtoronto.org
SPRING IS HERE, and with it comes a fresh face on the world music scene. Co-presented by Small World Music and Music Africa, Korongo Jam is in town from Cameroon, part of their first North American tour. Formed in 1999 by lead vocalist Erik Aliana, this band delivers a mix of funk and African folk music informed by the traditional rhythms of central Cameroon. Instruments used include kryin (wooden drum played with sticks), balafon, djembe, nyass (gourd shaker) and mvet (gourd guitar), along with modern electric ones. This promises to be a lively evening of dance and music, April 7 at the Lula Lounge.

Arabesque Dance Academy continues its series of Sunday evening "Layali Arabesque," featuring a different bellydancer each week accompanied by live traditional Arabic instrumentalists. These cabaret style events begin at 8pm at Gypsy Co-Op (815 Queen St. West). Arabesque also presents two larger events this month: "Hezz Ya Wezz," featuring ten bellydancers with live music, April 2 at 1 Gloucester St., and "Momo Kadous Gala Performance," April 30 at Lithuanian House (1573 Bloord St. West). Dancers will be accompanied by the Arabesque Orchestra led by Dr. George Sawa (qanoon, oud) with Suleiman Warwar (dumbek), Bassam Bishara (oud, qanoon, vocals), George Barbosa (dhaholla) and Sebastion Gatto (duft). Visit www.arabesquedance.ca for more details.

April 9, Amma Foundation of Canada presents Aditya Kalyanpur (tabla) and Rahul Sharma (santoor) in a concert of Indian classical music. Residents of India, they are in Toronto as part of a North American tour. All proceeds will go to charities both in Canada and India. Visit www.ammafoundation.ca for more information on these artists and the foundation.

Not a concert but rather a "participatory cultural activity," husband and wife team Alan Gasser and Becca Whittal present Village Square, community singing from around the world, April 14 at Holy Trinity Church behind the Eaton Center. Join in singing music from a variety of traditions including North American shapenote music, Shaker tunes, music from South Africa, Eastern Europe and more.

April 14 at the Lula Lounge, Fado fans will enjoy the Fado-Blues ensemble "15." As "pushing the definition of Portuguese Fado to new areas", vocalist Caterina Cardeal and guitarist/percussionist Mike Siracusa deliver this passionate Portuguese genre with a contemporary twist.

The Toronto Wind Orchestra is a group of high calibre volunteer musicians who present quality concerts of music not often heard. Their April 23 concert, titled "The Global Beat" will feature works inspired by music from around the world. Included are Hans Werner Henze's "Ragtime and Habaneras", the Balinese inspired Colin McPhee's "Concerto for Wind Orchestra" and other works.

If you were unfortunate, as I was, to miss Maryem Tollar's March 31 concert with colleague Jayne Brown, you have another chance to hear this wonderfully versatile singer, April 27 at the Lula Lounge. Along with Levon Ichkhianian (strings), Rich Brown (electric bass), Daniel Barnes (drums), Ernie Tollar (sax & flutes) and Yvette Tollar (vocals), this concert will feature songs from her CDs, including some with texts by Maryem's uncle, Montreal poet Ehab Lotayef, songs from North Africa, songs sung in Ladino, as well as a few new ones.

The Royal Ontario Museum continues its series of free Friday evening concerts. April 29 it's "Raj to Aaj: Celebration of South Asia," featuring music, dance and film from Nepal, India, Bangladesh and Sri Lanka. Please check the ROM's website for details.

Toronto's Shevchenko Musical Ensemble has a couple of concerts in early May. Their May 1 concert features Slavic, folk, classical and Canadian music for choir, mandolin orchestra and dancers. May 8, the Ensemble is joined by the Kaniv Dancers in a comedy dance review titled "Let's Dance ... Tango," at the Betty Oliphant Theatre.

If you've been thinking of getting involved in a world music ensemble but haven't decided which, a couple of educational facilities that offer classes to the general public will be holding their end-of-season shows. Worlds of Music Toronto presents their workshop participants' recital April 7 at Hart House; and the Royal Conservatory of Music Community holds its World Music Showcase May 6, at 90 Croatia St. Both concerts will feature an array of ensembles representing traditions from around the globe.

And speaking of education, the Toronto District School Board holds its annual Spring Music Concert May 4 at Massey Hall. Though this event will likely be sold out, I mention it here because the board has in the last few years begun introducing its pupils to world music. Featured on the program will be grade 5 and 6 students of the Gamelan Club at Leslieville Public School, under the direction of Andrew Timar (of the Evergreen Gamelan and Gamelan Toronto), with choreography and music by Sutrisno Hartana.

There are also a few World Music concerts in Brampton, Guelph and Barrie this month; please see our Beyond the GTA listings, commencing on page 60.

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

I am still preoccupied with the many thoughts and ideas that surfaced at last month’s L’Oreille fine symposium and series of concerts - a resounding success pulled together by Continuum’s Jennifer Waring and the ROM’s Institute for Contemporary Culture. My first attempt at reconciling a full day of symposium presentations brought a sense of reassurance. Here was a group of six non-music practitioners exploring the psychological, sociological, philosophical and cultural foundations of contemporary classical music, none of them an expert, but all of them deeply involved in their thoughts and feelings about what we contentiously refer to as “new music”. The reassurance came from the fact that these individuals were giving their time and expertise to consider, carefully and passionately, what is often portrayed as a challenging and rarified art form. Their passion was a true testament to the power that even the most “difficult” music has in all our lives, and how necessary music is to our being.

As I continue to contemplate all that was said, I am starting to see the thread that binds all new music together. And that is, at its root, new music is exciting, challenging and fundamentally human, because it embodies all contradictions. New music is pleasurable, but not because it is simple and solacing, but rather because it is complex and involving. It breaks path with classical conventions, yet is inescapably linked with its classical history. It is irrational and emotional, and sometimes appears inhuman, yet it is rational, theoretical, and elegant. It is a system that mirrors pattern and makes meaning of the universe, while also being an infectious mirror of our own physical map of nerved, brain activity and body motion. It eschews the past, yet it borrows, fragments and reframes it. It is bewildering and alienating, yet intensely personal and affirming. It is fleeting and ephemeral, yet persistent and resilient. It is all these things, in its infinite and exciting levels of detail and complexity.

But where does this leave us? Well, I think we can pull all the pieces together by saying that new music is a context, a forum where we can openly explore all those connections and contradictions that make us human. Naturally, this month’s upcoming concerts embody examples of these exact same elements. The TSO is bridging continental, historical and artistic divides in its inaugural New Creations Festival (March 30th - April 7th). New commissions by Canadian composers Gary Kulesha, Raymond Luedeke and Kelly-Marie Murphy will be flanked by re-hearings of recent European premieres by Dutilleux, Henze, and Iranian composer Behzad Ranjar. Even Beethoven’s Opus 131 String Quartet will receive a new orchestral treatment by maestro Oundjian himself. The Roy Thompson Hall lobby will be recontextualized with audio, video, and

CONTINUES NEXT PAGE

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Co-presented with The Music Gallery
and Two New Hours on CBC Radio Two

Jörg Widmann
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Glenn Gould Studio 416 205-5555 | Music Gallery 416 204-1080
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PROGRAMMING SUBJECT TO CHANGE
and mixed media creations from faculty and students at OCAD, and concerts will be followed by receptions that marry wine-tastings and new food creation with a chance to mingle with the composers and performers.

For more information, visit www.newcreationsfestival.com, or call 416-593-4828.

Soundstreams Canada continues its Encounters series, pulling together works from one Canadian and one Northern European composer to highlight their differences and tease out their commonalities. On April 14th at Glenn Gould Studio the encounter will be between Polish-Dutch composer Hanna Kulenty and Canadian André Ristic. The programme, titled SONIC INTUITION, promises to showcase inventive soundscapes along with intermittent interviews. As a prelude to the concert, student musicians interpret the works of Kulenty and Ristic and present their very own compositions. For more information about the Encounters series, visit www.soundstreams.ca or call 416-504-1282.

The following day local emerging composer Andrew Staniland presents his latest creation on a programme entitled EMERGING CONVERGENCE, where two generations of Canadian composers will come together in vocal music. Tampobata is Staniland’s new work for singing pianist and electronics, the culmination of his winning proposal for the 2004 CMC Toronto Emerging Composer Award. The programme will also feature Gary Kulesha leading Canada’s best interpreters of contemporary music in a performance of Canadian veteran composer Gilles Tremblay's dramatic Chants Convergents. Soprano Kristin Mueller will surely take the gulf between the works in her capable stride. For more information visit www.musicgallery.org or call 416-204-1282.

FURTHER AFIELD, the powerhouse Bang On A Can All-Stars take over Waterloo's stunning new Perimeter Institute on April 21st. Balanced somewhere between classical ensemble, jazz combo and punk rock band, these downtown NYC new music renegades pump out visceral but intellectual music with classical precision and clarity, backed by power and aggression. The programme features some of the best of New York’s downtown scene, including works by Julia Wolfe, Michael Gordon, Paul Lansky, Brian Eno and Philip Glass.

The event itself is a preliminary skirmish ahead of the Open Ears Festival of Music and Sound, which will invade Kitchener-Waterloo from April 23 to May 1. Composer Peter Hatch, who has been building on the strengths of this festival for eight years, discussed his artistic focus on a Panel of Practitioners at the L’Oreille fine symposium. He talked about an intent to create a place for exploration, boundary breaking and bewilderment, to re-instate the sense of wonder in discovering music and sound in new ways.

Thus, the festival ranges wildly from presentations of new opera and orchestral music, to the dark vocalism of Diamanda Galas, compositional re-mixings of Leonard Cohen songs, guerilla sound events, and surprising sound installations. The far-ranging and somewhat unruly festival is, in fact, a good embodiment of this free open space where we can experience all those musical connections and contradictions that embrace the fundamentals of being human. For more information about Bang On A Can All-Stars and Open Ears visit www.openears.ca or call 519-579-8564.

So, it’s a gloriously packed month of new music. There are plenty more concerts of interest I wish I could mention here (Udo Kasemets on April 24th, Continuum on April 26th, Arraymusic on April 30th…). So, go out and open yourself up to the range of opportunities. Get reconnected to the wonder of discovering some thing new.

[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]
News Roundup: Coalition of New Music Presenters

BY KEITH DENNING

SPRING IS JUST around the corner, and it brings a great deal of new music to the various stages of Metro Toronto and beyond. Oddly, the new music offerings are clumped in three dense packets, at the beginning, middle, and end of the month. There must be some deep reason for this, but it's beyond me!

On April 2 at 8:00, the Toronto Symphony Orchestra shares the stage with the St. Lawrence String Quartet in Four By Four, which features two contemporary works - a new commission by Ray Luedeke for winds and percussion, and R. Murray Schafer's work Four-Forty. Also on the program is Beethoven's String Quartet Op. 131, arranged for string quartet and orchestra by Peter Oundjian. This, of course, is at Roy Thomson Hall. Tickets range from $27 to $105.

Monday April 4th is the first Monday of April, and of course that means the WholeNote Salon at the Music Gallery. This month, the theme is DISCoveries, performers and composers from the talented group of CD reviewers for WholeNote, hosted by review editor David Olds. The show starts at 8:00, and tickets are a very reasonable $8 to $12, with family rates available. Children 12 and under are free.

The Music Gallery Institute's Wednesday free lunchtime music series continues on April 6th with a concert of new works by Alessandra de Crescenzo performed by Melanie Trota, and again on the 13th with Future Traditions. These free concerts start at 12:30.

The TSO wraps up its New Creations Festival with a pair of concerts on April 6th and 7th at 8:00. The program includes works by Hétu, Dutilleux, Ranjbaran and the world premiere of a new work by Canadian Kelly-Marie Murphy. The TSO is joined in these concerts by Joshua Bell and Barbara Hannigan.

On April 7th at 12:10, violinist Erika Raum and pianist Lydia Wong present a free concert of works by Polish masters Lutoslawski, Szymanowski and Penderecki at Walter Hall in U of T's Faculty of Music.

On April 14th at 1:30 in the afternoon, the Women's Musical Club of Toronto presents pianist extraordinaire Eve Egoyan in concert, with dancers from Dancemakers. The program includes works by Satie, Tanaka, and Norgard. The concert is also held at Walter Hall, and tickets are $29.

Also on April 14th, Soundstreams presents Sonic Intuition, a concert of new music by André Ristic and Hanna Kulenty at the Glenn Gould Studio at 7:00. Tickets are $25, $30 and $5 for students.

Composer Andrew Staniland is someone always worth hearing, and you can hear a concert of his music at the Music Gallery on April 15th at 8:00.

Jumping to the end of the month, we have a concert by Continuum entitled Strands, featuring compositions by a number of Canadian composers including Martin Arnold, Rose Bolton, and yours truly Keith Denning! The concert takes place on March 26th at 8:00 at the Music Gallery. Tickets range from $5 to $20.

Finally, New Music Concerts and the Goethe Institut present a concert of music by German clarinetist and composer Jörg Widmann at the Glenn Gould Studio at 8:00 on May 1.

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HILDEGARD WESTERKAMP

Since her early involvement with the World Soundscape Project in Vancouver, Hildegard Westerkamp has been listening closely to the world around her - working with it, and for it. She is a composer, radio artist, lecturer, sound ecologist, and adventurer, as well as a pleasure to speak with. This May, she will be in Kitchener for the premiere of 'Liebes Lied/Love Song' at the Open Ears festival. Liebes Lied/Love Song is a collaborative work with composer/improvisor Anne Bourne, and is a meditation on love, using Rilke's poetry of the same name as one of its sources. I spoke with Hildegard Westerkamp by phone in early January, when the piece was in-progress.

STEENHUISEN: If you could hear a single sound, of your choice, what would it be today?

WESTERKAMP: The silence of the snow, which we have in Vancouver today.

STEENHUISEN: If you could remove any sound from the world, what would it be?

WESTERKAMP: Motor sounds.

STEENHUISEN: For me it would be signal sounds, like cellphones.

WESTERKAMP: Yes, there are those types of signals, and there is also the train one, which I love. But I think that the problem with these sounds has to do with the continuous droning of modern society, which doesn't give us access to silence. I don't mind sound stimulation, or loud sounds once in a while, but it has to do with the balance between the absolute silence that we can experience and the energizing stimulation that sound can give. Even muzak, the ongoing music that we hear, is to me like a motor sound. It doesn't allow us to go deeper into a silent state.

STEENHUISEN: In 20 years, what sound of today will be absent?

WESTERKAMP: I think there will be animal sounds that will be absent, but I wouldn't know specifically which ones. The really morose part of me thinks that the wilderness sounds that we have in Canada will be absent in many more places. I hope there will be enough wilderness left, in the vastness of Canada, to be able to experience it for days on end, but that possibility is shrinking more and more. I'm not saying that we can't find silent places. I'm always astonished in Europe that you can find quiet at night that is much quieter than anything here in Vancouver. In many older places, like India or Egypt, and parts of Europe, you can still find these nooks and crannies with quiet, and perhaps even sacred quiet.

STEENHUISEN: What is the quietest place you've ever been?

WESTERKAMP: Camping in northern BC, around Prince Rupert, but also the Zone of Silence in Northeastern Mexico. I was there with a group of artists for three weeks in the eighties, and that was probably the largest place that I experienced quiet, without any kind of motor sounds. There were no cars, and I heard only two jets during that time. It was called the Zone of Silence because it has a particular magnetic quality that creates places in the area where technology won't function. Batteries will empty, and you can't make photographs or recordings. Acoustically, it is also a very quiet place, but the name stems from the fact that you can't communicate with the outside world if you're in these spots within it. You knew you were going to be completely on your own there, and not disturbed by any form of contemporary life, including the media. The silence from media and commercialism is an incredible rest, and I experienced an incredible alertness there that is very difficult to access in the daily life that we lead now.

STEENHUISEN: What is the loudest place you've ever been?

WESTERKAMP: In terms of decibels, I've been in factories that are excruciatingly loud. I remember going into the bottling section of a brewery here in Vancouver, where the motor noises and the clinking of the glass on the conveyor belt were unbelievably noisy. But when it comes to loud sounds in terms of continuous business around you, and the continuous output of sounds that are social sounds, and part of the way the society runs, I would think India is the loudest place I've been. You are constantly barraged there, with something coming from all sides. That could include voices talking to you all the time, people always coming up to you, traffic, car horns, beggars... life comes at you relentlessly.

STEENHUISEN: What drew you to India?

WESTERKAMP: Nothing drew me there, in fact, and I always had a fear of going there, but I was invited by the Goethe Institute to do a soundscape workshop in New Delhi, and couldn't resist the invitation. I got thrown into an environment that was very foreign to me, and I laugh when I think of it, because it was so extreme. I brought recordings, and sound examples, and my experience in soundscape work and trust in the listening that I do. The Goethe Institute didn't really know what they were getting, either. To me, it was a meeting of resources. I came with what I had, and they came with India, their knowledge of the culture and the city, and I began with that premise, each meeting what the other could bring to it. But it was chaos, from my perspective.

The first problem was how we would stay together as a group and meet, because people in India are not really prone to forming groups. They're very individualistic; I would say "creative anarchists". Groups don't really stick together. But they were very engaged in it, and there was a great deal of curiosity about what I was speaking about, because it was very new there. To ask someone in Indian society to listen to daily life and open their ears to what is going on there is much more of a challenge than I knew at the time. They have an incredible ability to not listen, and focus in on what they need to. They're very strong in terms of listening to their inner voice, and to what is necessary at that moment, rather than listening to the environment around them, because the environment around them is so difficult to listen to.

STEENHUISEN: So for them, not listening was a way of coping with their environment.

WESTERKAMP: Yes, and it's a way of focusing in on what's essential. But it's taken me some years to understand this. I now understand why it was so difficult to take them on soundwalks. They would simply not be quiet. In a way it is socially rude to walk through New Delhi as a silent group, and not engage. I'm only now beginning to understand this much more deeply, because I'm doing a lot of soundwalks in different cultural contexts, and it's different in each location. What does it mean to take a group through a different social environment and ask them to listen to their home environment? It's quite complex. Here in Canada there's nothing strange about that, but in other cultures, there is.

STEENHUISEN: Isn't closing off from one's sonic environment the opposite of what your goal is?

WESTERKAMP: I'm not sure whether I have a goal in that regard. Over the years, having many international experiences with this, I've become much more humble about what I think is important about listening. Initially, when I started with the World Soundscape Project, it was very much an environmental issue to me, a noise pollution issue. We listened to the environment because we wanted to find out what we were doing to it. We wanted to know why we are putting so much noise there, and what we can do about it.
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Two generations of Canadian composers converge: vocal music by one of Canada's best known veteran composers, Gilles Tremblay, and one of Canada's emerging stars, Andrew Staniland. "Tamopata" is a new exciting work for singing pianist and electronics by Canadian composer Andrew Staniland. The piece is the culmination of his winning proposal for the 2004 Toronto Emerging Composer Award. The program will feature Gary Kulesha leading Canada's best interpreters of contemporary music in Gilles Tremblay's dramatic Chants Convergent for soprano Kristin Mueller and ensemble.

thursday april 14
angels of light
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PRESENTED IN COLLABORATION WITH BRAVE NEW WAVES ON CBC RADIO TWO

We are pleased to present a special Toronto appearance by M. Gira (founder of legendary New York doom-rockers Swans, operator of Young God Records and discover of Devendra Banhardt) and his new songwriting project, Angels of Light. The band is touring for the first time in two years in support of their new release, "The Angels of Light Sing "Other People." This evening will be opened by Brooklyn psych-folk quartet and AoL tourmates/backup band, Akron/Family, and Toronto dark chamber-rockers Picastro (Polyvinyl Records).
The courage of Murray Schafer to transform noise into the environment means that you have to pay attention to what we are doing with this kind of noise - to ourselves and the environment. It was an ecological question.

Over the years, having been in different cultures, it became more complicated. India really turned me around in that way. The noise pollution problem in India is way worse than it is here. The luxury of making machinery quieter economically doesn’t exist there. So you have to find ways of creating a lifestyle that protects you from that.

The religious environment, the ritual environment, the temple, the practice of meditation, provides that. The practice of meditation is that you’re not going to ignore the noise pollution, but you’re going to include it in the sense that you know that it’s there. It passes through, as you meditate. The aim, of course, is to find stillness.

India has shaken up all of my experience of what is right and wrong, and what is good and bad. I can’t, now, easily say that urban noise is bad. We have it, it’s there, and that’s the reality. I can now also never say that silence is good, because we know that the silence people experience in an empty life, without a social context, is worse than the worst noise. We know that from the western world, and it’s something that the Indian people don’t know so much, and they’re lucky. There is a type of happiness and encouragement towards life there.

WESTERKAMP: It’s an area of conflict for me, actually. I started out very much as an activist, and was involved with fighting the expansion of the airport at the time, and being involved with the new noise bylaws, etc. That part is still there, but it has not stayed on the level of the concrete daily activism. It has moved into an educational arena, where soundwalks are an activist thing. You’re taking people out into your environment and noticing what goes on. I’ve noticed that the effect of that is quite powerful. Most people are touched by it. The activism that can come from it is the important part. Because they have noticed things on the soundwalk, they can go and change things in their own life, in their own community. I am in constant conflict between the part of me that wants to fight the noise, and the person who wants to work on the not-so-obvious activist level that you can influence the world by how you yourself work and listen.

WESTERKAMP:: (laughing) Yes, and the rest are torture! But I can’t, now, easily say that urban noise is bad. We have it, it’s there, and that’s the reality. I can now also never say that silence is good, because we know that the silence people experience in an empty life, without a social context, is worse than the worst noise. We know that from the western world, and it’s something that the Indian people don’t know so much, and they’re lucky. There is a type of happiness and encouragement towards life there.

WESTERKAMP: Yes and no. Because the themes and the characters in your work are unpredictable and that you’ve documented yet don’t control.

WESTERKAMP: It’s that right. To me, this is the essence of soundscapes composition, in that you don’t ever know what is going to come out in the piece. I think it starts with experiencing your own sound environment. I find the soundwalks are always creative moments. Ideas spring up on matter what. Soundwalks create a relationship with the environment and the people, creating a connection between listener and environment. Deep down, that is my interest in everything I’m doing with sound. Knowing the relationship, understanding the relationship, and deepening the connection. That’s why you want to include your inner world. That’s where the creative source is.

WESTERKAMP: Most of the composers I speak with deal with pitches and rhythms and notes on paper. Soundscape composition is so different.

WESTERKAMP: I created soundscapes compositions at a time when that term didn’t exist. The pieces I made had to do with experiences in life. The first piece I did in this way was called Whisper Study, and it came out of my work with the World Soundscape Project. At that time I was very concerned with the idea of silence, and what it means. I had never really thought about it in my life, and I was experiencing it in a new way. I began to do some studio work, and I decided I wanted to explore the voice, so I recorded my whispered voice saying the sentence “When there is no sound, hearing is most alert”. To me, this captured all of the philosophical thinking around silence. I’ll have an idea for a piece, and the sounds that will be involved in it, from the place that is connected to it, or the theme of the work. Then I get into the nitty-gritty of pitch and rhythm and things that composers think about, and I’m then in complete shock (laughs).

WESTERKAMP: What happens on a soundwalk?

WESTERKAMP: It’s not just going on a walk, it’s deciding to listen to everything that meets your ears. And I now include listening to one’s inner voice also, as it detracts you, and takes you from the outer world. You can do it by yourself, with your children, or with an organized group. We’ve done it with groups of three through sixty-five. The only rule is that one is not to speak. I present it as an opportunity to be in a group that does not communicate on a word level. My idea is worse than the worst noise. We have it, it’s there, and that’s the reality. I can now also never say that silence is good, because we know that the silence people experience in an empty life, without a social context, is worse than the worst noise. We know that from the western world, and it’s something that the Indian people don’t know so much, and they’re lucky. There is a type of happiness and encouragement towards life there.

WESTERKAMP: It’s similar to getting to know materials for acoustic composition, but the process of obtaining the materials in soundscape composition may be less isolated, and more open.

WESTERKAMP: It’s that connection with making the recordings, experiencing the place, having lived in the place, that makes it fascinating. It’s very inclusive.

WESTERKAMP: Who are your audience?

WESTERKAMP: I think that my audience is not the regular contemporary music audience. My pieces are played in that context, but I feel that there is also an audience that comes from people who aren’t involved in contemporary music. Recording technology, and the fact that everyone can listen to things through headphones has created an enormous interest in the soundscape work, because people are listening with the microphone ear that searches for sound.

WESTERKAMP: Does the interest in soundscape composition make you feel optimistic about the sound environment?

WESTERKAMP: Not really. People often listen to recorded sound more than to their own direct hearing of sound. The microphone and the loudspeaker have become very important aspects of this society, and have the capacity to cover up what our own ears and voices can do. It can have a debilitating effect on hearing and human soundmaking.

WESTERKAMP: Is this an admission of defeat?

WESTERKAMP: In a way. It’s blocking it out and making a so-called better world. It’s no longer clear what is precious. Everybody can document the world now, and a lot of it claims to be soundscape composition, but the aspect that is missing is that of relation - and the compositional aspect. In my darkest moments, I think that what is forgotten is Schafer’s initial inspiration of “What are we doing to our world?” We have so many recorded sounds now that we don’t have enough time to listen to them, let alone to the world around us.
Trial by Mass Media
The Salome Dancer

MURDER MOST FOUL has been an operatic staple since the 1600s. The Salome Dancer, which premieres at the Open Ears Festival on April 27 and 28, has an entirely original take on the dire deed. The inspiration for composer Tim Brady is the first murder trial conducted as much in O.J Simpson-style mass media frenzy as in the courtroom: the 1895 conviction of William Henry Theodore "Theo" Durant for Jack-the-Ripper style murders of two women in San Francisco's Emmanuel Baptist Church, where Durant was Assistant Sunday School Superintendent.

William Randolph Hearst's new "yellow journalism" empire seized the case with speculative vengeance, and society lapped it up - both the courtroom drama and relations between the accused, Theo, and his beloved sister Maude, who later changed her name and profession, rising to fame as Maude Allen, "The Salome Dancer."

Allen was born in Toronto in 1873. Her family moved to San Francisco six years later. Maude's talents on the piano led her to Berlin, where she enrolled in the Hochschule für Musik in February 1895. Theo's tragedy came two months later. At his request, Maude remained in Europe but corresponded steadily until Theo was hanged in January 1898. He maintained his innocence right to the end, as did Maude.

By 1902, Maude had become a painter. Seeing Wilde's Salome in 1906 inspired her to create a dance-theatre piece, The Vision of Salome. Allen had no training in dance. Her technique arose from her own imagination, plus the encouragement of composer-critic Marcel Réméy. He wrote the music for Vision and spurred Allen's dancing passions by associating the execution of John the Baptist with her brother's hanging.

Vision gained Allen international fame and notoriety, including a brutal "Cult of the Clitoris" libel suit that commenced in 1918. Ultimately Allen's fame waned, and she returned to San Francisco to die in obscurity and poverty in 1956. Talk about an operatic life.

It's in character for Brady to seize the operatic opportunities in Allen's sui generis story. His own musical biography is equally one of a kind. He started out as a rock guitarist, trained formally in jazz, and ultimately decided to become one of a handful of pioneering composers creating art music for the prototypical instrument of our time, the electric guitar.


He is also among the most thoughtful composers, concerning the interface between contemporary music and society. Twelve years' hard work by Brady and his librettist John Sobol separated the initial conception of Salome from the final production. Sobol interviewed Brady for Eye during the early 1990s, and they discovered much in common. Sobol is a poet, jazz saxophonist and digital multimedia artist. Brady felt that these three talents would make him more attuned as a librettist to the way music drives operatic drama than would likely be the case with most playwrights. The creative duo became a trio five years ago when Ann-Marie Donovan signed on as the director.

Act 1 of Dancer has a classic structure: seven scenes and four arias over 43 minutes, featuring, in Brady's words, "great tunes and great chords." Act 2 is structured like a raga, though this does not involve South Asian sonorities. Pedal notes lead into a gradual buildup over thirty-five minutes. The composer's BradyWorks Ensemble is in the pit. Four characters (reporter, cop, dancer and preacher) play out a straight narrative plot. Intelligibility of lyrics is emphasized (not the usual fare in new music operas).

I anticipate a very stimulating evening.
LAST YEAR Opera.ca (formerly known as the Professional Opera Companies of Canada) promoted the activities of a number of Ontario opera companies under the aegis of a Spring Opera Festival. Whether it becomes a biannual festival as was hoped, we will only know next year. Yet, as many have noticed, there has come to be so much operatic activity in Toronto and environs in April and May that the period has come to seem like an opera festival whether promoted as such or not.

As it happens, several opera productions are part of the ongoing Metamorphosis Festival that began in February. The brainchild of Alison Mackay, Principle Double Bass of Tafelmusik, and David Fallis, Artistic Director of the Toronto Consort, the interdisciplinary festival has brought together thirty arts groups of all kinds—music, visual art, theatre, film, opera, dance, architecture and storytelling—to celebrate the themes of Ovid’s “Metamorphosis” and other tales of transformation. Complete listings for the festival can be found at www.metamorphosisedfestival.ca.

The final three of the six listed operatic events are coming up. First, from April 21-30 is Opera Atelier’s double bill of Marc-Antoine Charpentier’s “Acteon” (1683) and Henry Purcell’s “Dido and Aeneas” (1689) at the Elgin Theatre. Last seen in Toronto in 1994, OA’s production of “Dido” helped make its name internationally with appearances at the Houston Grand Opera, the BBC Proms and the Royal Opera House at Versailles. The upcoming production stars Monica Whicher as Dido, doomed to fall in love with the Trojan hero Aeneas played by baritone Curtis Sullivan. Soprano Nathalie Paulin is Belinda, Dido’s confidant, mezzo-soprano Laura Pudwell is the Sorceress and tenor Colin Ainsworth is the Sailor.

Following shortly afterwards (April 26-27 in Toronto, April 29 in Guelph) is Toronto Masque Theatre’s production of Purcell’s “semi-opera” “The Fairy Queen” (1692). The story is based on Edmund Spencer’s epic poem of that title as one might suppose, but rather on Shakespeare’s “A Midsummer Night’s Dream”. Following the taste of the English Restoration, the music does not carry the story forward but rather constitutes a series of mini-masques inserted into the spoken play. The TMT production will involve actors including Derek Boyes performing excerpts of the play, baroque dancers choreographed by Marie-Nathalie Lacoursiere and singers including Benjamin Butterfield, Tyrsa Gawrachynsky, Lenard Whiting and Daniel Lichti. Larry Beckwith will lead a band of period instru-

From the 1992 world premiere production of Tapestry’s Nigredo Hotel. Sophie: soprano Shari Saunders and Raymond: baritone Jonathan Whittaker. In 2005 the roles will be played by Patricia O’Callaghan and Alexander Dobson

OA’s “Acteon”, last seen in Toronto in 1998, features Colin Ainsworth as Acteon, the hunter unfortunate enough to spy the goddess Diana bathing, Nathalie Paulin as Diana, soprano Jennie Such as Hyale and Laura Pudwell as Juno. Conductor David Fallis leads Tafelmusik Baroque Orchestra and Chamber Choir.

Following shortly afterwards (April 26-27 in Toronto, April 29 in Guelph) is Toronto Masque Theatre’s production of Purcell’s “semi-opera” “The Fairy Queen” (1692). The story is based not on Edmund Spencer’s epic poem of that title as one might suppose, but rather on Shakespeare’s “A Midsummer Night’s Dream”. Following the taste of the English Restoration, the music does not carry the story forward but rather constitutes a series of mini-masques inserted into the spoken play. The TMT production will involve actors including Derek Boyes performing excerpts of the play, baroque dancers choreographed by Marie-Nathalie Lacoursiere and singers including Benjamin Butterfield, Tyrsa Gawrachynsky, Lenard Whiting and Daniel Lichti. Larry Beckwith will lead a band of period instru-

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The third remaining operatic event in the Metamorphosis Festival was to have been the premiere of “The Shadow” by Omar Daniel to celebrate Tapestry New Opera Works’ 25th anniversary. That work has been postponed until next year. In its place Tapestry has chosen to remount Nic Gotham’s “Nigredo Hotel” that in 1992 became both a major critical and popular success. Ann-Marie MacDonald’s bizarre prophetess, sung by soprano Patricia O’Callaghan, who leads him on a spiritual journey. Banuta Rubess directs. Wayne Strongman conducts.

Fascinating as it is, the Metamorphosis Festival includes only a small part of the veritable panoply of opera, from warhorses to rarities, on offer in April. Indeed, the Canadian Opera Company presents Verdi’s “Il Trovatore” in repertory with Rossini’s “Tancredi” for its spring season from March 31-April 17. Verdi’s 1853 work of sublime music written in service of a ludicrous plot was last seen at the COC in 1999. Hungarian soprano Eszter Sumegi, last seen here as Tosca in 2003, is Leonora. Mikhail Agafonov is Manrico. Robert Hyman is the Conte di Luna and Irina Mishura is Azucena, the gypsy who mistakenly threw the wrong baby into the fire. (Oh well, mistakes do happen.) Director Stephen Lawless will try to make sense of the story.

“The Gondoliers” (1813) will become the first of Rossini’s serious operas as the COC has ever staged. It is based on a 1760 play by Voltaire, which in turn is based on an episode from Torquato Tasso’s crusader epic “Gerusalemme Liberata” of 1579. It is set in the city-state of Syracuse in the 11th century, a place both riven by civil war and under attack from the Saracens. Rivals Argirio (Michael Colvin) and Orbazzano (Robert Pomakov) have made peace, but Argirio has promised his daughter Amenaide (Nicoletta Ardelean) to the Moorish general Solamir. Unfortunately Amenaide has fallen in love with the exiled knight Tancredi (the wonderful Ewa Podles in one of her signature roles). Confusion and spectacular bel canto singing ensue. Dancemakers Artistic Director Serge Bennathan will direct the production imported from the Teatro San Carlo, Naples, designed in 2002 by the famed Italian artist Mimmo Paladino.

Those with a taste for more bel canto need look no further than the Opera in Concert production of Donizetti’s “Maria Stuarda” (1835) to be presented at the Jane Mallett Theatre on April 3. Based on Schiller’s play, the opera concerns the rivalry of Elizabeth I of England and Mary Stuart of Scotland. It stars Stephanie Piercey, Julie Nesrallah, Eric Shaw and Peter McGilivray. Raisa Nakhmanovich is the music director and pianist.

For those who love standard repertoire, three more warhorses will be on parade in April. Opera Ontario presents Bizet’s “Carmen” April 16-23 in Hamilton and April 29 in Kitchener starring Americans Jese Raven as Carmen and Patrick Marques as Don Jose. Opera York presents a fully-staged production of Puccini’s “La Boheme” starring Mirela Tafaj and Andrew Tees on April 1 and 3 at the Markham Theatre. And Royal Opera Canada has Puccini’s “Madama Butterfly” on its schedule for performances April 23-30 at the Living Arts Centre in Mississauga and May 5-14 at the Toronto Centre for the Arts.

As for new music, the group Arcady (www.arcady.ca) will present a mini-tour of Ronald Beckett’s biblical music drama “Ruth” (1996) with Natasha Campbell as Ruth, Trevor Bowes as Boaz, Lesley Bouza as Naomi and tenor Christopher Fischer as the Narrator. Performances are on April 8 at St. Gabriel’s Church in Burlington, April 10 at the Lighthouse Festival Theatre in Port Dover and April 17 at the Alexandra Presbyterian Church in Brantford. A more recent Canadian opera also has a biblical theme (or at least allusion): Tim Brady’s “The Salome Dancer” playing April 27-28 at the King Street Theatre during the NUMUS festival (www.numus.on.ca) in Kitchener. It stars Tamara Hummel as The Dancer and Terrence Mierau as The Preacher. Brady conducts his own group Bradyworks.

On the lighter side, Toronto Operaetta Theatre presents the final show of its 20th anniversary season with The Gondoliers by Gilbert and Sullivan from April 22-30 at the Jane Mallett Theatre. (Note: Inez is a parody of Azucena in Il Trovatore.) Meanwhile, the Scarborough Gilbert and Sullivan Society celebrates its 40th year with The Pirates of Penzance playing April 15-24. To tally up, there are at least twelve fully-staged professional productions of operas in the six weeks from April 1 to May 14, not to mention concert performances and non-professional productions.

Not so long ago we in Toronto used feel lucky if there were twelve opera productions on offer in the entire year. That there can now be twelve in a mere six weeks demonstrates how much operatic activity has grown in Southern Ontario. So enjoy April, the de facto opera festival of the year!
Enfin, The Karajan/Domingo Trovatore

by Phil EhrensafT

The master tapes of the definitive Il Trovatore video, a live television performance conducted by von Karajan at the Wiener Staatsoper, languished in the vaults of Austria’s national broadcaster, ORF, for 26 years. This wasteful state of affairs ended in November 2004, when TDK/Naxos issued a lovingly remastered double-DVD set of the Staatsoper Trovatore.

To ensure that Trovatore, one of the operas Karajan most cherished, was properly filmed for the small screen, he also directed the staging. The result is a model of how to make an opera video. I’ll take this statement further: it’s a model of how to capture live performances in general for the small screen.

Karajan was 60 years old when he directed the ORF Trovatore. Four decades of his professional life in opera shine in every scene. This DVD belongs on the shelves of everyone who loves that strange and wonderful beast called opera.

Most unexpectedly, this ORF Trovatore became a showcase for Placido Domingo. Karajan assembled a no-weak-link cast that could both meet Trovatore’s stringent vocal demands and also have the looks that he considered appropriate for romantic opera. Granted, the good looks criterion is one risk in videos and recordings: the “write it all” philosophy. Star baseball pitchers garnish mega-salaries that are high multiples of the average pitcher’s compensation (though this lower compensation would hardly make common mortals weep). And CEOs who excite share values command daily compensation that matches your or my yearly take.

So too in classical music, the argument can become “why buy a recording, or attend a performance, by the local orchestra or opera company when the same money buys a permanent product that receives triple stars and a rosette from the Penguin Guide?”

The logical response is that the more live performances one attends, the more one can appreciate what makes a stellar recording stellar: the more our neural networks are entrained by live performances, the more we can fill in the information missing from recordings. What’s missing, above all, is the dramatic tension of watching performers test themselves in real time. There’s no safety net for musical tightrope walkers. That can trump even the best recording.

Well, how about the risk of the “One Best Recording” (as this Trovatore undoubtedly is) imprinting itself as The One Way of performing a work so that anything else can sound or look “wrong.” In the case of Trovatore, we may not see anything soon that equals the 1978 Staatsoper performance, not at the Met or any of the other great opera houses.

Douglas Kennedy

The prize in the TDK/Naxos video is rediscovering why Karajan correctly recognized Trovatore, often mistakenly demoted to oompah-pah status in our time as a ranking masterpiece within the entire operatic repertoire. True, the illogical turns of plot do invite a Victor Borge skit. The dramatic movement is located in the music itself: four acts of successive arias and choruses of supreme intensity. Bruce Burroughs observes that Trovatore only works when singers are totally secure and at ease with Verdi’s demanding long-breathed, high tessitura phrasing. Too many contemporary singers are not. Von Karajan’s chosen singers most definitely evidenced the necessary ease and security.
BAND STAND BY MERLIN WILLIAMS

I’ve been spending a lot of time thinking about websites lately. Between keeping my own site and going on, some bands are really good directions or links to maps in Southern Ontario to see what’s happening. Some are really good at keeping their web presence up to date and others are not.

One of the things I’ve learned is that people come back again and again to sites that keep their content fresh. Whether it’s making sure your concert schedule is current, or just adding pictures from your latest event, try to keep things interesting for the people who take the time to look you up on the web. It’s not a bad idea to have info on your next event right on the opening page. Make sure you have good directions or links to maps of your concert venue. The easier you make it for your audience to find you, the more likely they are to return the time to come and hear you.

The Metropolitan Silver Band, with Fran Harvey, Music Director, and the Northdale Concert Band, with Stephen Chenette, Music Director, are going to be honouring one of the pillars of Canadian music, Howard Cable, at a benefit concert to be held at Metropolitan United Church, at the corner of Queen and Church Streets (Queen Street subway station) on Sunday, May 1st, 2005 at 2pm. The concert is a benefit in aid of Out of the Cold, which provides meals and shelter to homeless people in Toronto during the winter months. Howard Cable, who turns 85 this year, will conduct one of his compositions with the combined band, and several of his pieces will be featured on the program. The concert is titled Band Spectacular.

The Intrada Brass, under the baton of Bram Gregson are also doing a fundraising concert, to benefit St. Stephen’s Community House, at Grace Church on-the-Hill on April 30. Tickets are $25 and can be purchased through Denise Au, St. Stephen’s Community House, 416-925-2103, ext. 238. All proceeds go to St. Stephen’s.

And further afield, The Hamilton Concert Band & The Canadian Orpheus Male Choir are presenting “Family Favourites” at Bishop Ryan High School in Hamilton on Sunday April 24.

Here are several other concerts to put on your calendar, including several that commemorate the 60th Anniversary of VE Day.

April 3
- U of T at Scarborough (UTSC Wind Ensemble Year End Concert) - York University Wind Symphony

April 10
- Mississauga Pops Concert Band
- Northdale Concert Band
- Conference of Independent School’s Music Festival

April 12
- Thornhill Community Band

April 17, 23 & 24
- Wellington Winds

April 22
- Toronto Youth Wind Orchestra

April 23
- Toronto Wind Orchestra

May 1
- Markham Concert Band
- Burlington Concert Band/Big Brant Swing Band

May 2
- East York Concert Band

May 6 & 7
- Etobicoke Community Concert Band

Please make sure you check the main listings section of this month’s WholeNote to get complete information about these and many other concerts.

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

USUALLY WHEN I WRITE about upcoming events in and around Toronto, the topic is live music, but here’s an April happening that is all about recorded music. April 22nd and 23rd will see the gathering of the 34th Annual Canadian Collectors’ Congress. I’ll refer to the flyer describing the event which explains that it is a conference specifically planned for record collectors, discographers and researchers interested in ragtime, vintage jazz, blues, gospel, hot dance music and Canadiana.

The weekend kicks off with what is described as a rent party/open house at the address of one of the organisers, namely Gene Miller. Gene is a serious collector of music, recordings and related memorabilia with a quite remarkable collection of original recordings of jazz and hot dance bands. In addition, he has a substantial hoard of sheet music and other related collectibles, all of it carefully catalogued and stored in his basement! Not surprisingly, Mr. Miller is something of an authority on early Canadian bands and the musicians in them.

The following day is taken up with a full programme of seminars, presentations, record-playing sessions of vintage 78s, complete with that nostalgic surface noise, plus a vendors’ area with records and books for sale. All of this takes place at Days Hotel and Conference Centre on Wilson Avenue east of Jane.

This is not for the faint of heart or the casual listener, but is certainly an intriguing and informative way to spend a day. The Collectors’ Congress is Sponsored by Jazz Oracle, a small independent label specialising in reissues of hot jazz from the early years of the music and, co-incidentally, the early years of recording. By the way one of the co-owners of Jazz Oracle is Colin Bray, a familiar to lovers of classic jazz as the bass player in the popular local group The Hot Five Jazzmakers. If you want to know more about the event - programme details and cost - you can e-mail jazcol@rogers.com.

Lots of other activity in town this month.

On the 7th. at Glenn Gould Studio Lee Konitz will be in concert with bassist Steve Wallace and drummer Terry Clarke. Lee is one of the most consistently creative alto saxophone players in jazz. His early career saw him in 1947, at age 20, in the sax section of the Claude Thornhill band. He was in the nine-piece recording group that Miles Davis took into Capitol studios in the late 40s, spent a year with Stan Kenton in the 50s, but was most closely associated with pianist Lennie Tristano. In recent years he has spent a lot of time in Europe but is, I think, worthy of much greater recognition at home. Another example of the prophet in his own land.

On the same night, Jay McShann, the legendary Kansas City veteran begins a 3-night run at the Montreal Bistro. Ever since his first appearance more than 30 years ago at the now defunct Bourbon Street Club, Jay has been one of this city’s most popular visitors. His rolling piano playing and unique singing style still sing him out as one of the music’s originals.

Two Jazz Vespers concerts this month at Christ Church Deer Park: Russ Little and Friends celebrate on the 10th and the Guido Basso Trio on the 24th.

Jazz FM91 presents another of their concerts in collaboration with Humber College on the 13th when Raneen Lee will headline an event with the student ensemble of Don Thompson and Humber Studio Jazz Ensemble, directed by Denny Christianson.

Earlier that same day the media launch for this year’s Downtown Jazz Festival will take place. That’s when the line-up will be announced and the cats jump out of the bag. The dates of this year’s jazz feast are June 24 to July 3 and once again the hub of the event will be Nathan Phillips Square and the Sheraton Downtown Hotel Toronto.

Michael Kaeshammer will liven up Living Arts Centre in Mississauga with his boogie-woogie-inspired style of piano playing on the 22nd.

Singers are the hot item these days, with lots of new voices on the scene; but we shouldn’t forget those
who have established themselves over the years, proving themselves to be no flash in the pan. One such singer is Fern Lindzon who will be performing her arrangements of standards from Cole Porter to Johnny Mandel as well as her original compositions at the Montreal Bistro on Wednesday, April 27. No matter how good the singer, you need the right musicians to make it happen and Fern took care of that by having Kieran Overs on bass, Ted Quinlan on guitar, and Joel Haynes on drums.

April 21 to 23 - make a note in your diary because the Wee Big Band will be at the Bistro with their acoustic brand of swing. Who knows - clap your hands and you might hear them on a CD because the band is going to record the proceedings, choose the best and put out another album.

INSIDE THE JAZZ LISTINGS

April may only be the beginning of spring, but this month, there’s plenty of great music to help us wait out the last little stretch before summer begins. April 2, Rick Lazar’s Samba Squad collaborates with the Mississauga Big Band Ensemble for an afternoon of Latin jazz, and (for a different kind of hot) the legendary Tower of Power plays the Markham Theatre (Apr 11). On April 10th, York University hosts a special performance by world-famous jazz vocalist Anita O’Day. In addition to O’Day’s performance, several Toronto musicians will participate in a

In the Jazz Listings continues page 64

JUNO Nominations: TMA members dominated the Classical music categories in the JUNO nominations this year: Classical Album, Solo or Chamber: Robert Aitken (New Music Concerts Ensemble) and NEXUS; Classical Album, Large Ensemble: Mario Bernardi (Edmonton Symphony Orchestra) and Jeanne Lamon (Tafelmusik).

Tafelmusik also received a nomination for Classical Album, Vocal or Choral for “Cleopatra” with Isabel Bayrakdarian. Jeffrey Ryan received a nomination for Classical Composition of the Year for “Variations On A Memory From Pangaea.” In the popular categories, TMA members fared very well indeed: Billy Talent, Diana Krall, Sum 41, Loretto Reid, Rob Piltch, Ryan Malcolm, Ian Thornley, Fefe Dobson, Death From Above 1979, Sarah Slean. Peter Prilesnik, Jane Bunnett, Nojo, Hilario Duran Trio. David Braid, Mike Murley, Sonia Collymore, Rita Charielli, Downchild, Jimmy Bowskill, King Achilla Orru Aapa-idomo, autorickshaw, Madagascar Slim, Adam Solomon, Track & Field, Barenaked Ladies, Blue Rodeo, and Oscar Peterson are all in line for awards.

TMA Instrument Bank: We have just received two more violins suitable for young musicians, with a promise of more instruments to come. We are very excited and pleased as at present we have three violins and a set of cymbals available for loan, and ask that members, teachers, and any interested members of the public be in touch with Corkie Davis at corkie.davis@sympatico.ca to arrange for student loans of instruments. In addition, these and other instruments may need work to bring them into playing condition. If you like to do this kind of repair, and have some hours to offer, please contact Corkie for details.

We’d like to hear from you: The Toronto Musicians’ Association invites WholeNote readers to give us your feedback on this new column. If you have any suggestions for news items relating to members of the Toronto Musicians’ Association, please forward them to Brian@Blain.com. Please include the word “WholeNote” in the subject line.
I was pleased to read Charles Brauner, in the Cambridge Companion to Rossini, exploding the myth of Maria Callas single-handedly reviving bel canto, and giving Marilyn Horne her due. About Horne he says, ‘No singer comes near her in importance for the Rossini Renaissance.’ The Callas mystique mystifies me, although I never heard her live.

The wonderful soprano Elena Kelessidi, who ‘died’ most exquisitely in the recent Canadian Opera Company production of La Bohème, tells (in Diva: The New Generation by Helena Matheopoulos, 1998) how her teacher, Professor Pavlov, who had studied with Stanislavsky, emphasized the need to die beautifully. This is nothing like the way it’s done in real life, or even the theatre. Operatic gestures, he would tell her, ‘can’t be natural because you need to coordinate with the music. But Linda and Michael Hutcheon look at the ‘positive valuing’ of death from the opposite perspective, the librettist, in their study Opera: The Art of Dying.

If Richard Somerset-Ward had continued his study of the high voice, called Angels and Monsters: Male and Female Sopranos in the Story of Opera, into the twentieth century — and let’s hope he does — he would have found in Horne the perfect example of the star opera singer influencing the composer. But, although a number of contemporary composers did write for her, her greatest impact was on the rediscovery of works by composers long dead. Two indelible yet very different images of Horne are reinforced by her autobiography, The Song Continues. There’s the diva in full battle gear strutting across the stage of the National Arts Centre in Rinaldo almost thirty years ago, and, during a master-class just a couple of years back at the University of Toronto, there’s the decidedly non-diva-like teacher pushing the piano across the stage of Walter Hall to get it into the position she wanted. Invincible certainly, but an angel nonetheless.

The Cambridge Companion to Rossini
Edited by Emanuele Senici
Cambridge University Press 280 pages illustrated, $31.95

These fifteen essays from the world’s top Rossini scholars dispel the prevailing misconception that Rossini was lazy — after all, he wrote thirty-nine operas in nineteen years — or that he willfully retired from composing to live a life of luxury. Indeed he never stopped composing, even if he no longer wrote operas. Richard Osborne sets the tone with a concise, elegant summary of Rossini’s life. Charles Brauner examines criticisms of Rossini’s operas, and looks at why most of the works, especially the serious operas, totally disappeared from opera houses. Philip Gossett shows how the manuscripts reveal the extraordinary clarity of Rossini’s thought. Marco Be ghelli describes how, in Rossini, ‘it is the voice that “makes the drama”, more than the character who acts it out’. Heather Hadlock describes the genesis of the various endings for Tancredi. Damien Colas traces Rossini’s vocal style to the technique of the castrati. Mercedes Viale Ferrero’s study of the early stagings of the operas is accompanied by fascinating contemporary illustrations.

If you love Rossini, this comprehensive study is essential reading. If you don’t, this book could make you realize what you are missing.

Opera: The Art of Dying
By Linda Hutcheon and Michael Hutcheon
Harvard University Press 245 pages illustrated, $35.95

Linda Hutcheon, a professor of English literature at University of Toronto, and Michael Hutcheon a medical doctor, set out to show what it is to operate, unlike modern life, death is ‘not sad, bad or unwanted’. For the one-hundred-and-eighty-three pages of text in their book Opera: The Art of Dying, they have supplied forty-three pages of notes. But there is barely any mention of music. So when they call the death of the Prioress in Dialogues des Carmélites ‘one of the most harrowing scenes in opera’ they ignore how Poulenc’s music makes it so.

Their literal retellings and analyses of opera plots treat them like real-life situations — but what is the Ring after all but a fantastical, epic myth? What makes it so revealing of the human condition is the music. Puccini, who is discussed at length here, freely rewrote libretti to make them work. I don’t know of a librettist ever reworking the music.

A terrific image from a production of Masked Ball illustrates the cover of this book. But Verdi is not addressed, even though no composer ever treated the art of dying more frequently, or more profoundly. Their approach to opera will leave most music lovers, musicians, musicologists, and opera producers wondering — where’s the music?

Angels and Monsters
Richard Somerset-Ward
Yale University Press 339 pages illustrated, $38.50

In his study of how opera composers were influenced by the singers of their time, Richard Somerset-Ward focuses on singers in the higher registers — not just sopranos, but castrati, mezzos and contraltos. He has no trouble rustling up enough bad behaviour among them to justify the word ‘monsters’. There’s the cross-dressing bisexual aristocrat, Mlle de Maupin, who killed three men in duels, or the thoroughly outrageous Cuzzoni, who Handel called ‘a veritable devil’. The castrato Marchesi insisted on always making his first entrance plumed and armed in battle regalia, singing his signature ‘portemanteau aria’, no matter what the opera, composer, or storyline.

The ‘angels’, like Wagner’s niece Johanna, were more elusive. In reality she was not the ‘heroic’ figure her uncle imagined, but nonetheless inspired him to create Elizabeth, Elsa and Brünnhilde.

Somerset-Ward’s research in contemporary documents and singing manuals is thorough, making this a fascinating history of the rise and fall of bel canto singing from the perspective of its higher-voiced creators.

His organization by composers and countries requires some jumping back and forth, but his enthusiasm wins out. The illustrations include the truly bizarre swimming machines Wagner designed for the Rhinemaidens.

Marilyn Horne: The Song Continues
By Marilyn Horne with Jane Scovell
Baskerville Publishers 296 pages illustrated plus CD, $49.95

Marilyn Horne published her autobiography twenty years ago. Since retiring from singing, she has updated the narrative for this welcome reissue. Co-author Jane Scovell has apparently been involved at every step, but Horne’s forthright, determined voice comes through. ‘No nonsense, that’s me’ — but plenty of heart.

She was a pioneer, bringing long-buried Rossini and Handel operas back to opera houses around the world. But could she have pulled that off today, when ‘great singing, intentionally or not, is being de-emphasized’? Obviously she minds that the director has more power than the singers and conductor. ‘I’m all for invention and innovation, but they should SERVE the masterpiece, not distort it.’

She is candid about her relationships, especially with her husband, conductor Henry Lewis, and, after her marriage ended, with bass Nicola Zaccaria, her struggles with her weight, racial problems being married to a black man, and above all her cherished relationship with her daughter. ‘Being a mother was far more difficult than being a Tancredi’.

Baskerville has provided an extensive discography, and, even better, enclosed a CD of previously unreleased live recordings, including her singing early soprano roles.

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APRIL 1 - MAY 7 2005
MUSIC AND HEALTH AND MUSIC

"If it weren't for the Opera ..."

by masha buell with Dr. Brian Hands

"The Chief of Staff of my hospital, Dr. Paul Rekai, a board member of the Canadian Opera Company said, in his thick Hungarian accent, YOU WILL BE THE DOCTOR FOR THE OPERA, and so it began ....... "The opera would send all their 'unwell' voices to me, the new and the well-established. 'Cats' and 'Phantom of the Opera' were being launched in Toronto at the time, and producers who had cast members with 'unwell' voices called the COC and asked who took care of their voice problems ......"

Dr. Brian Hands' practice is almost exclusively devoted to care of the professional voice. The opportunity to concentrate on this occurred soon after his Fellowship was completed in 1973. His ear, nose and throat specialty training in medical school, however, did not have the voice as a particular focus.

...So I began to learn. My training increased with attendance at major world voice conferences, study sessions with leaders in this field from New York, Philadelphia, Paris and in Italy. In 1995 I co-chaired the Canadian Voice Care Conference.

The increasing demand for his services launched him on a path of life-long learning as his practice continued to grow well beyond the opera community.

"Movie companies began to shoot more films in Toronto. They too had established actors with voice problems, and called the COC to ask who took care of their voices ...."

Over time Dr. Hands found himself responding to the needs of record labels, producers for rock concerts, and major theatre companies. 31 years later his patients include an extraordinary range of professional voices that still include opera singers, but also cartoon voice actors, radio and television.
Welcome to WholeNote’s

LIVE LISTINGS (GTA)

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

For Concerts Beyond the GTA see pages 60-62.
For Music Theatre and Opera Listings see pages 63-64.
For Jazz Listings see pages 64-65.

Friday April 01


— 8:00: Castagne, Ain’t Misbehavin’. Music by Fats Waller, starring Jackie Richardson. Bluma Appel Theatre, 27 Front St. East. 416 368-3110. 136-180. For complete run see music theatre listings.

— 8:00: City Centre Musical Productions. Guys and Dolls. Meadowvale Theatre, 6315 Montview Dr., Mississauga. 905-615-4720. For complete run see music theatre listings.

— 8:00: Massay Hall. Buddy Guy. Guest: Lucky Peterson. Chicago electric blues. 15 Shuter St. 416-872-4255. 49.95-169.50.

— 8:00: Opera York. Puccini: La Bohème. Mirrella Talaj, Andrew Tees & Janet Catherine Dea, soloists; Opera York Chorus & Orchestra; Geoff Butler, musical director. Markham Theatre, 171 Towne Centre Blvd. 905-305-7469. $30. For complete run see music theatre listings.


— 8:00: Scarborough Choral Society. The Music Man. Armenian Youth Centre Theatre, 50 Hallcrown Place. 416-263-3981. 125, 222, 418. For complete run see music theatre listings.


Saturday April 02

— 2:00: Mississauga Big Band Jazz Ensemble, Latin Jazz. Guests: Rick Shadrach Lazar; Samba Squad. Royal Bank Theatre, 4141 Living Arts Dr. 905-306-6000. 120.


— 8:00: Brampton Theatres. Nacjko Backo. African style percussion featuring the kalimba. Heritage Theatre, 86 Main St. North, Brampton. 905-974-2800. 152, 150, group rate.

— 8:00: Counterpoint ChoralVoices Choir. Mozart: Requiem. Bach: Cantata #140 Wachet auf! Agnes Zsigovics, soprano; Deborah Ovleres, alto; Taras Chmil, tenor; Mark Hamilton, baritone; Ron Ka Ming Cheung & William Woloschuk, conductors. 7:30: Pre-concert talk. Walmer Road Church, 188 Lowther Ave. 416-924-0753. $20,115.

— 8:00: Etoibcoke Centennial Choir. Haydn: Creation. Michele DeBoer, soprano; Jimmy Martins, tenor; James Hofman, baritone; Anne Marie Leonard, organ; Dr. Harris Loewen, music director. All Saints Kingsway Church, 2850 Bloor St. West. 416-239-1131 x49. $20.

— 8:00: Harbourfront Centre. MRC Trio. Hugh Marsh, Barry Romberg, Kevin Turcotte. Richard Herz, baritone; Anne Marie Leonard, organ; Dr. Harris Loewen, music director. All Saints Kingsway Church, 2850 Bloor St. West. 416-239-1131 x49. $20.

— 8:00: Mississauga Symphony Orchestra. Beethoven: Piano Concerto #3; Bernstein: West Side Story Overture; Shostakovitch: Symphony #5. Roberto Plano, piano; John Baranum, music director. Hammerson Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000. 45, 435, srl{s} rates.

— 8:00: Music Gallery. Great Lake Swimmers CD Release Concert. Sandro Peri, lap steel; Erik Ameson, banjo; Almog Eden-David, Wurlitzer player; Colin Hubeit, drums. St. George the Martyr Church, 197 John. 416-204-1080. $13(advance), $15(door).

— 8:00: Music Gallery. Great Lake Swimmers CD Release Concert. Sandro Peri, lap steel; Erik Ameson, banjo; Almog Eden-David, Wurlitzer player; Colin Hubeit, drums. St. George the Martyr Church, 197 John. 416-204-1080. $13(advance), $15(door).

— 8:00: Musicians in Ordinary. The Bottega Lute Book – An Evening of Italian Renaissance Song. Music by di Rore, di Lasso, de Wert & Caccini. Hallie Fisher, soprano; John Edwards, lute. 7:20: Pre-
concert lecture. Church of the Redeemer, 162 Bloor West. 416-603-4950. $20, $15.
  — 8:00: Newtonbrook United Church Concert Series. Cantabile Chorale. Robert Richardson, director. 53 Cummer Ave. 416-222-5417. $20.
  — 8:00: Royal Conservatory of Music. YAP Showcase. Students of the Young Artists Performance Academy. Royal St.
  — 8:00: Artists Performance Academy. Royal St. 162 Bloor West. 416-603-4950. $20, $15.
  — 8:00: Richardson, director. 53 Cummer Ave. 416-465-0877. Free.
  — 8:00: George’s College, 120 Howland Ave. 416-364-7865.
  — 8:00: Divertimento K137; Tchaikowsky: Souvenir de Florence; concerto tba (winner’s concerto). Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416-408-2824 x321. $10, $5.
  — 8:00: University of Toronto Faculty of Music. University Choirs in Concert Gala. U of T Choirs; Doreen Rao, Robert Cooper, Brainerd Blyden-Taylor, conductors. St. Basí’s Church, 50 St. Joseph St. 416-978-3744. $13.$7.
  — 8:00: University of Toronto Faculty of Music. Wind Ensemble; Alain Trudel, conductor; Lydia Wong, piano. McPhee: Concerto for Piano and Winds; other works. MacMillan Theatre, 80 Queen’s Park. 416-978-3744. $13,$7.

Sunday April 3
  — 1:00: Royal Conservatory of Music. Community School. Guitar Festival. RCM Guitar Ensemble; Queen’s U Guitar Ensemble; U of T Guitar Ensemble; Bramalea Secondary School Guitar Ensemble; William Beaumais, conductor. RCM Concert Hall, 90 Croatia St. 416-408-2824 x321. Free.

TIDE
ELISSA LEE, violin & JACINTHA CHUNG, cello
Schubert, Debussy, Morawetz, & Beethoven

Sunday, April 3, 2005, 3:00pm Heliconian Hall, 35 Hazelton Avenue
Adults $15 Students $12
For more info call 416-654-0877

GLEN GOULD SCHOOL SHOWCASE
Free concerts featuring the next generation of professional musicians
Friday, April 1
8:00: Harp/Percussion
Saturday, April 2
5:00: Voice
8:00: Piano
Sunday, April 3
3:00: Woodwind
5:00: Brass
8:00: Strings

RCM Concert Hall, 90 Croatia Street
For more information call (416) 408-2824 ext. 321

ROYAL CONSERVATORY ORCHESTRA
Alain Trudel conductor Seon Kim harp
Featuring
Debussy La Mer
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Friday, April 15, 8 pm
Glenn Gould Studio
250 Front Street West

$15 adults, $10 students & seniors
416.205.5555
www.rcmusic.ca

Chrylark Arts & Music
CONCERT LISTINGS: GTA


- 6:30: Church of the Ascension/Grace Church. My Redeemer Lively Works by Handel and Mozart. Church of the Ascension, 33 Overland Dr. 416-444-8881. Free.

- 7:00: Show One Productions. The TurekSky Choir: The Ten Voices that shocked the world. excerpts by well-known composers. Guests: Fr. Anthony Stroud, bass baritone; Lisette Canton, director. St. George the Martyr Church, 197 John. 416-323-2322. $12.48, family rate, 12 & under free.

Monday April 04


- 7:00: University of Toronto Faculty of Music. Chamber Music Series: St. Lawrence String Quartet. Berger: Doubles for string quartet; Ravel: Introduction & Allegro; Mozart: Viola Quintet in D. Geoff Nuttall, Barry Shiffman, violins; Lesley Robertson, viola; Chris Costanza, cello; Judy Loman, harp; Scott St. John, viola. Walter Hall, 80 Queen’s Park. 416-978-3744. $21, $11.


Tuesday April 05

- 1:00: St. James’ Cathedral. Music at Midday: Organ & Trumpet Fireworks. Emma Murley, trumpet; Michael Bless, organ. 65 Church St. 416-364-7865 x231. Free.

- 7:00: University of Toronto Faculty of Music. Percussion Ensemble. Robin Engelman, director. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

Wednesday April 06


- 8:00: Toronto Symphony Orchestra. Modern Masterpieces. Héïlou: La Tombeau de Nelligan, Op.52, Dutilleux: Correspondances; Ranbaran: Violin Concerto (Canadian premiere); Murphy: And So Be Changed to Lightning in the End (TSO commission, world premiere). Joshua Bell, violin; Barbara Hanning, soprano; Peter Gundjan, conductor. Roy Thomson Hall, 80 Simcoe St. 416-593-4828. $27-1105.


Thursday April 07


- 8:00: OnStage. Concerts for One and Two Harpsichords. Bach: Italian Concerto; music by Krebs & Telemann. Olivier Fortin & Luc Beausséjau, harpsichords; Shelley Solmes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.
Noonday Chamber Music Concert.


- 2:00: Toronto Senior Strings. Music by CPE Bach, Haydn, Gershwin & Gajic.
  Marina Dancheva & Aleksandar Gajic, violins; Anna Barycz, viola; Gregory Goldberg, cello; guests: Bach Children’s Chorus; Linda Beaupré, conductor. St. Andrew’s Church, 73 Simcoe St. 416-221-3744. Free.

- 12:30: Notturno e Tarantella; Penderecki: Sonata Goldberg, cello; guests: Bach Children’s Chorus; Linda Beaupré, conductor. St. Andrew’s Church, 73 Simcoe St. 416-221-3744. Free (collection).

- 8:00: Tafelmusik Baroque Orchestra. Violinissimo! Trinity-St. Paul’s Centre. See April 6.

- 8:00: Toronto Symphony Orchestra. Modern Masterpieces. Roy Thomson Hall. See Apr 8.


Friday April 8

- 11:00am: University of Toronto Faculty of Music. Chamber Music Concert. Students from the chamber music program. Room 309, Edward Johnson Bldg, 80 Queen’s Park. 416-978-3744. Free.


- 8:00: Living Arts Centre Mississauga.


Saturday April 9

- 2:00: Victoria-Royce Church/Second Saturday Concerts. Lorienne Swales, soprano & Danny Nachman, piano in Recital. Works by Schumann, Quilter, Howells, Bridge, Barber, Gilbert & Sullivan. 190 Medland St. 416-769-6176. Free-will offering.

SECOND SATURDAY CONCERT SERIES

Recital

April 9, 2005 2 p.m.

Lorienne Swales
Soprano

& Danny Nachman
Pianist

Victoria Royce
Presbyterian Church
190 Medland Street
Toronto

Info: 416-245-5612

- 2:00 & 8:00: Clarkson Music Theatre, Anniversary Salon. Royal Bank Theatre. See Apr 8.

- 2:30: Acclario. CD Launch Concert. David Carovillano, accordion; Becky Sajo, clarinet. Heliconian Hall, 35 Hazelton Ave. 905-793-7687. $20, $15, $30/admission & CD.

- 3:00: Brookfield (Wisconsin) Central High School Orchestra. 49th Parallel Concert. MacMillan: Two Sketches for Strings; Glick: Divertimento (Cantabile); Zuckert: Chagall’s Fiddler; Oakley: Directions North; Vaughan Williams: Prelude to The 49th Parallel; Copland: Hone Down & other music. Great Hall, Hart House, 7 Hart House Circle. 414-322-8692.

- 3:00 & 7:00: Brampton Theatres. The Happy Prince. Story told with music, live action & puppetry. For children from senior kindergarten to Grade 5. Heritage Theatre, 86 Main St. North, Brampton. 905-874-2800. $35, group rate.

- 6:30: Amma Foundation of Canada.

- 8:00: Tafelmusik Baroque Orchestra. Violinissimo! Trinity-St. Paul’s Centre. See April 6.
composer. Glass Room, Royal Ontario Museum, 100 Queen’s Park. 416-408-2824. $35.
- 7:30: Amadeus Choir. The Joy of Spring. Faure: Requiem; Daley: Prayer for Peace; Larkin: Epithalamion (premiere); Robertson: Flos Aetatis (premiere). Rebecca Whelan, soprano; Nelson Lohnes, baritone; Matthew Larkin, organ; Lydia Adams, conductor. Metropolitan United Church, 56 Queen St. East. 416-446-0188. $42.80, $37.45.
- 8:00: Canadian Sinfonietta. Festival of Hungary. Folk Songs for Gypsy Band & Singer (traditional); Bartók: Hungarian Peasant Suite for Flute & String Orchestra.
- 8:00: Canadian Sinfonietta. Festival of Hungary. Folk Songs for Gypsy Band & Singer (traditional); Bartók: Hungarian Peasant Suite for Flute & String Orchestra.
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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 Clearembault, Mendelssohn, Torelli, Bach & Hovhaness

St. George's on-the-Hill Anglican Church
4600 Dundas St. W. (just east of Islington)

Information 416 463 9284

$15/$12

Concerts at St. George's on-the-Hill

Sunday April 10, 2005 at 3:00 PM
George Weston Recital Hall, Toronto Centre for the Arts

Mykola Lysenko - Taras Bulba Overture
Yuri Oliinyk - Bandura Concerto No.1
Konstantyn Masikov - Bandura Concertino
George Fiala - Symphony No. 4 "Ukrainian"

An Art Show & Auction will be held in the lobby. Bidding starts at 2 PM.

Tickets: $30/25/10 at the Toronto Centre for the Arts Box Office or TicketMaster at 416-872-1111
For Information, call 416-467-7142 www.orchestratoronto.ca

Errol Gay, Music Director and Conductor

Catherine Manoukian, Artist-in-Residence

A Ukrainian Celebration

Sunday, April 10, 2005 at 3:00 PM
George Weston Recital Hall, Toronto Centre for the Arts

VICTOR MISHALOW

bandura

Season Presenter: Canadian Bandura Foundation

CONCERT SPONSORSHIP

Mercedes-Benz Thornhill

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ERROL GAY, MUSIC DIRECTOR AND CONDUCTOR

Catherine Manoukian, Artist-in-Residence

A Ukrainian Celebration

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For Information, call 416-467-7142 www.orchestratoronto.ca

Season Presenter: Concert Sponsor:

Canadian Bandura Foundation

Mercedes-Benz Thornhill
Midday: The Art Song.

- 1:00: St. James' Cathedral. Music at Midday: The Art Song. Elaine Robertson, alto; Michael Bloss, piano. 65 Church St. 416-364-7865 x231. Free.

Program:
- 1:DO:

- 12:30: Wandering Minstrel. Grzegorz Krawiec, guitar. Eden United Church, Mississauga. 866-543-4952. $20, $10(st).
- 8:00: Vivaldi: Cello Concertos; music by Locatelli, Corelli, Durante & Tartini. Elizabeth Wallfisch, violin solo & guest director; Christina Mahler, cello solo. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $25.
- 8:00: Toronto Symphony Orchestra. Haydn and the British Connection. Haydn: Symphony #96 The Miracle; Elgar: Cello Concerto; Vaughan Williams: Symphony #4. Truls Mark, cello; Peter Duniyan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $32/$11 D.

- 8:00: Toronto Symphony Orchestra: Haydn and the British Connection. Haydn: Symphony #96 The Miracle; Elgar: Cello Concerto; Vaughan Williams: Symphony #4. Truls Mark, cello; Peter Duniyan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $32/$11 D.
- 8:00: Jazz FM91 Sound of Toronto: Humber Music Jazz Series. Ranee Lee in Concert. Student ensemble of Don Thompson; Humber Studio Jazz Ensemble, Denny Christiansen, director; Bill King, host. Ontario Science Centre, 770 Don Mills Rd. 416-686-1000. $20.
- 8:00: Mozart Society. *POSTPONED* TO APRIL 27 (see listing on that date)*

- 8:00: Toronto Symphony Orchestra. Haydn and the British Connection. Haydn: Symphony #96 The Miracle; Elgar: Cello Concerto; Vaughan Williams: Symphony #4. Truls Mark, cello; Peter Duniyan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $32/$11 D.


GTA CONCERT LISTINGS:

- 1:00: St. James' Cathedral. Music at Midday: The Art Song. Elaine Robertson, alto; Michael Bloss, piano. 65 Church St. 416-364-7865 x231. Free.

Program:
- 1:DO:


To benefit University Settlement Music and Arts School.

- 8:00: Markham Theatre for the Performing Arts. Tower of Power. Glen Miller and others. Massey Hall, 15 Shuter St. 416-393-8122. Free.
- 8:00: Jazz FM91 Sound of Toronto: Humber Music Jazz Series. Ranee Lee in Concert. Student ensemble of Don Thompson; Humber Studio Jazz Ensemble, Denny Christiansen, director; Bill King, host. Ontario Science Centre, 770 Don Mills Rd. 416-686-1000. $20.
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April 14, 1:30 p.m.
EVE EGOYAN, piano, with dancers from DANCEMAKERS
An Afternoon of Erik Satie, including works by Evangelista, Tanaka, & Norgard.

Dance-makers. Walter Hall, 80 Queen's Park. 416-923-7052. $29.

- 8:00: Aldeburgh Connection. Greta Kraus. Schubertian: Gerald Finley, baritone.

Associate of Toronto Symphony Orchestra

Gould String Quartet with Songs

Beethoven: Ah! Perfido Op. 65
Norelle Martinez, soprano
Claire Hoefler, piano

Glenn Gould: String Quartet, Op. 1
Haydn: String Quartet in B major, Op. 64 No. 5

"The Lark"

Gould String Quartet
Atis Bankas, violin
Terry Holowach, violin
Aleksandar Gajic, viola
Olga Laktionova, cello

Monday, April 11, 2005 7:30pm.
Trinity-St. Paul's United Church
427 Bloor Street West (Bloor/Spadina)
Tickets $17/$14 (Students/Students)
Call 416-429-2139 www.associates-tso.org

The Toronto Secondary School Music Teachers' Association presents

Sounds of Toronto

An outstanding showcase of a variety of instrumental and choral groups from seventeen Toronto District School Board high schools.

Hundreds of music students perform works by Orff, Haydn, Ridout, Hatfield, Schwartz, Glen Miller and others.

Thursday, April 14, 7:30 p.m.
Massey Hall, 15 Shuter Street
Tickets: $5.00 at the door (or from participating students)
General Admission Seating
- 8:00: Curtain Call Players. Oklahoma. By Rodgers & Hammerstein. Fairview Library Theatre, 35 Fairview Mall Drive. 416-703-6181. $21, group rate. For complete run see music theatre listings.
- 8:00: Heritage Theatre. Blood Brothers. Musical melodrama. 86 Main St. North, Brampton. 905-874-2800. $37, $35, group rate. For complete run see music theatre listings.
- 8:00: Soundstreams Canada/CBC Radio Two. SONIC INTUITION: the music of Andre Ristic and Hanna Kulenty. Ristic: Après Une Lecture De Piskanov; new work for String Quartet & Piano (world premiere); Kulenty: Harmonium; Drive Blues; Brass #1; Marco Blaauw, double-trompet; Annelies Patipatanakoon & Carol Fujino, violins; Douglas Perry, viola; Roman Borys, cello & other performers.

Saturday April 16
- 7:00: Jacqueline Gelineau, alto; Brahms Goldammer, piano & friends. Bach: Cantata #35; other vocal & instrumental selections. High Park Morningside Church, 4 Kennedy St. 416-241-5080. $10.
- 7:00: Royal Conservatory of Music Community School. Community School Showcase. Students and Ensembles of the RCM Community School. RCM Concert Hall, 90 Croatia St. 416-408-2824 x321. $10, $5. Proceeds support RCM students and programs.

St. Michael's Choir School Pre-Tour Concert
"Operation Western Spring"
Friday, April 15, 2005, 8:00 p.m.
Annunciation Of The Blessed Virgin Mary Parish, 3 Conbermere Drive (Victoria Park south of Eglinton).

Tickets: $12.00 advanced purchase or $15.00 at the door For tickets call 416-393-5518 ext. 82260

CONCERT LISTINGS: GTA...

Discover the immense creative energy that lived on behind the Iron Curtain with fascinating works by Khachatourian, Prokofiev, Ustvolskaia, Schnittke and more
Performed by:
Nicolai Tarasov, clarinet
Jani Papadhimitri, violin
Alexander Kats, piano
Eastminster United Church
310 Danforth Avenue
$15/$10 For info and tickets Call 416-889-5414

The Aldburgh Connection
Celebrating the art of song!

Thursday, April 14, 8 pm
Walter Hall, 80 Queen's Park
www.aldburghconection.org

Gerald Finley, baritone
Stephen Ralls, piano
Winterreise
Gerald Finley joins us from his Don Giovanni at the Met to sing Schubert's last and greatest song cycle.
Tickets $40; (416) 735-7982
Music on the Donway presents
Caribbean Celebration
featuring
Winston Fredericks - Steel pan virtuoso
Kirt Barker - Vocals, guitar and percussion; Owen Gucdar - Bass
Daniel Rubinoff - Keyboard and saxophone
Saturday, April 16, 2005, 7:30 p.m.
Tickets: $15 adults and seniors, $12 children under 12
The Donway Covenant United Church
230 The Donway West (Don Mills & Lawrence)
Tickets are available from the church office or at the door
For information call 416-444-8444

Bach-Fest!
A fabulous mix of solo, chamber and vocal works by Johann Sebastian Bach
Featuring brilliant American violinist Chul-In Park, soprano Zorana Sadiq with some of Toronto’s finest musicians.

Saturday, April 16 at 8 pm - Willowdale United
Sunday, April 17 at 3 pm - Walter Hall, U of T
Affordable tickets! $25, ($20 St./Sr.) 416-922-3714 x103

True North Brass presents
Bridget Hogan, soprano
Christopher Burton, piano
Saturday, April 16 at 7:30 pm
Tickets $20 in advance, or at the door (Proceeds to Corey Scholarship Fund)
Forest Grove United Church
43 Forest Grove Drive, North York, ON
Call 416-222-2781 or visit www.angelfire.com/music6/musicroom

...our finest fivesome since The Canadian Brass.
William Littler, Toronto Star
AND check out more opportunities to win a great prize pack!
for all details, visit us at TrueNorthBrass.com

True North Brass in concert
"Not your average brass ensemble!"
Come see True North Brass live:
Apr. 19 Recital (in the Lyceum Concert Series) - Bridgewater VA (USA)
Apr. 23 In recital, Whitby ON - Heydendesh Pavilion, Whitby Sports Hall of Fame

Tuesday April 19
- 1:00: St. James’ Cathedral. Music at Midday: Brent Fifield, organ. 65 Church St. 416-364-7865 x231. Free.
- 8:00: Harbourfront Centre. A Shameless Cabaret. Collection of songs about the struggle to survive love. Brad Hampton, chanteur; Jean Stilwell, mezze. Harbourfront Centre Theatre, 231 Queens Quay West. 416-973-4000. $25.
- 8:00: OnStage. Transfigured Night. Scherker: Five Songs for Low Voice and Orchestra; Strauss: Metamorphosen; Schoenberg: Verklärte Nacht. Marie-Nicole Lemieux, contralto; CCO Orchestra; Richard Bradshaw, conductor; Shelley Solmes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $35.

Thursday April 21
- 8:00: Roy Thomson Hall. Kirv Orchestra. Tchaikovsky: Francesca da Rimini; Prokofiev: Piano Concerto #1; Rimsky-Korsakov: Scheherazade; Borodin: In the Steppes of Central Asia; Tchaikovsky: Symphony #5. 65 Valley George, conductor. 60 Simcoe St. 416-872-4255. $39-$119.
- 8:00: Sine Nomine Ensemble for Medieval Music. Pilgrimage to Compostela. Music in honour of Saint James; pieces about pilgrimage; readings recounting the travels of the faithful. St. Thomas Church, 363 Huron St. 416-638-9445. $15, $10.
- 8:00: Toronto Youth Wind Orchestra.

Wednesday April 20
- 2:00 & 8:00: Toronto Symphony Orchestra. Happy Birthday Erich Kunzel! Pops Concert. Stewart Goodyear, piano; James Ehnes, violin; Irena Welhasch Baerg; soprano; Mark DuBois, tenor; Theodore Baerg, baritone & other performers. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 1:30-$191.

Friday April 22
- 8:00: Intemporel Baroque Ensemble. Sonnet hautbois, rondeons...lubés. Music by Couperin, Marais, Quantz & Dornel. Mylène Guay, historical flutes; Laura Jones, gambale; David Sandall, harpsichord; guest: Stephen Bard, baroque oboe. Kimbourne Park United Church. 200 Waverley Blvd. 416-657-0076. $20,$15,$10.
- 8:00: Meadowvale Theatre. Justus. See April 21. $17.
- 8:00: Moon Joyce & Friends. Moon Shines on Earth Day. Songs by Joyce & others. Guests: Kim & Jerry Brody; Cori Sandler; Alan Gasser; Becca Whitla; Jim Doolage. Holy Trinity Church, 10 Trinity Square. 416 598-4521 x223. $20,121.
- 8:00: Roy Thomson Hall. Kirv Orchestra. Balakirev: Islamey; Rimsky-Korsakov: Scheherazade; Borodin: In the Steppes of Central Asia; Tchaikovsky: Symphony #5. 60 Simcoe St. 416-872-4255. $39-$119.
- 8:00: Sine Nomine Ensemble for Medieval Music. Pilgrimage to Compostela. Music in honour of Saint James; pieces about pilgrimage; readings recounting the travels of the faithful. St. Thomas Church, 363 Huron St. 416-638-9445. $15, $10.
- 8:00: Toronto Youth Wind Orchestra.

One of Europe’s young flute sensations, and protege of James Galway, Italian Raffaele Trevisani makes his Canadian debut at
The Glenn Gould Studio Thursday April 21, 8:00 p.m. Tickets: $30 ($25 seniors/student) Box Office: (416) 205-5555 ggolive@toronto.cbc.ca presented by Marilyn Gilbert Artists Management sponsored by Fere and the Istituto Italiano di Cultura
846-0567, $10.

Celebrate the 75th birthday of Canada's largest pipe organ: Who Has Seen the Wind? Metropolitan United Church, 56 Queen St. East. 416-363-0331.

"POSTPONED"


Saturday, April 23 at 8 p.m.

Sunday, April 24 at 3 p.m.

Grace Church on-the-Hill, 300 Lonsdale Road, Toronto

Regular $25 seniors/students $22

Children Under 12 Free

Tickets and Inquiries: 416-494-7889

Toronto Arts Council
An arm's length body of the City of Toronto

PAX CHRISTI CHORALE
TORONTO'S MENNONITE CHOIR

STEPHANIE MARTIN conductor

Sometimes A LIGHT SURPRISES

featuring TERI DUNN, soprano

with ORCHESTRA

H. SCHÜTZ: Die Himmel erzählen die Ehre Gottes

J.S. BACH: Cantatas 51 and 150

W.A. MOZART: Laudate Dominum

F. MENDELSSOHN: Psalm 42

Saturday, April 23 at 8 p.m.

Sunday, April 24 at 3 p.m.

Grace Church on-the-Hill, 300 Lonsdale Road, Toronto

Regular $25 seniors/students $22

Children Under 12 Free

Tickets and Inquiries: 416-494-7889

Toronto Arts Council
An arm's length body of the City of Toronto

WWW.THEWHOLENOTE.COM

APRIL 1 - MAY 7 2005
$16, $14, $8:

7:30: University of Toronto Faculty of Music. Chamber Music Concert. Students from the chamber music program. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

Monday April 25

8:00: Toronto Organ Club. Organ Grinder Night. St. James Church, 400 Bloorhamthorpe Rd. 905-824-4667, 905-845-4539. $10, child under 10 free.

Tuesday April 26

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

8:00:Continuum Contemporary Music Ensemble. Strands: Music by Arnold, Bolton, Denning, Janssen & St. Denis. Anne Thompson, flute; Max Christlieb, clarinet; Benjamin Bowman, violin; Angela Rudz, viola; Paul Widmer, cello & other performers. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. $20, $10 (student cheap seat).

8:00:Royal Conservatory of Music Community School. Repertoire Chorus and Chamber Choir with soloists from the Glenn Gould School. Mozart: Coronation Mass; other works. Dr. Willis Noble, conductor. Metropolitan United Church, 56 Queen St. East. 416-408-2574 or 416-408-1054. Free (donation).


3:00: Christ Church Deer Park. Jazzy Vespers. Guido Basso, trumpet; Frank Falco, piano; Neil Swainson, bass; Brian Barlow, drums. 1570 Yonge St. 416-920-5211. Free (donation).


10th ANNIVERSARY SEASON

Off Centre Music Salon
250 Front St. W. at John St. Box Office: 416-205-5555

ONE CONCERT, 6 DEBUTS:
Kirov Brass and Quebec Bel Canto

April 24, 2005 at 2pm

Soprano Agathe Martel sings Verdi, Bellini, Donizetti, and Puccini. She, the Kirov Orchestra’s celebrated Brass Quintet and pianists Inna Periki and Boris Zarankin bring our 10th anniversary season to a dazzling finale!

This concert is produced in collaboration with Valery Gergiev, General and Artistic Director of the Kirov (Marinsky) Theatre in St. Petersburg, and Honorary Patron of Off Centre Music Salon.

Come and enjoy the intimacy of 19th Century Salon with our "special blend" of music, poetry and pastry.

Tickets: $40/$35/$25 adults/seniors/students

www.offcentremusic.com
UNIVERSITY OF TORONTO FACULTY OF MUSIC PRESENTS

FELIX GALIMIR
CHAMBER MUSIC AWARD GALA CONCERT

2004/2005

Tuesday, April 26, 2005
8 pm, Walter Hall
Tickets at the door • Pay-what-you-can • Additional donation welcome.
Proceeds will benefit the Felix Galimir Chamber Music Fund.

Information: 416-978-3744
WWW.MUSIC.UTORONTO.CA

FACULTY
OF MUSIC

UNIVERSITY
OF TORONTO

Cecilia
String
Quartet

Liana Berube VIOLIN
Sarah Nematallah VIOLIN
Sharon Lee VIOLA
Rebecca Wenham CELLO

PROGRAM

Haydn Quartet in F minor, Op. 20 No. 5
Ravel Quartet in F major
Mendelssohn Quartet in E minor, Op. 44 No. 2
Thursday April 28
- 2:00: Northern District Library. Piano Recital. Advanced students from the studio of Lawrence Pitchfko. 40 Orchard View Blvd. 416-393-7610. Free.
- 8:00: Decidealy Jazz Danceworks. !Bull! - A Cuban Jazz Experiment. Original music & dance steeped in jazz & Cuban flavours. Cast of 20 dancers & musicians. Markham Theatre for the Performing Arts, 171 Town Centre Blvd. 905-305-7469. $18. For complete run see music theatre listings.
- 8:00: Toronto Philharmonia. Prague Opera Gala. Opera overtures, arias & duets by Rossini, Donizetti, Mozart, Delibes, Bizet, Verdi, Puccini & Saint-Saëns. Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $159, $153(adult), $142, $92.50(st), $70.50(sr), $29(at). 8:00: Toronto Philharmonia. Prague Opera Gala. Opera overtures, arias & duets by Rossini, Donizetti, Mozart, Delibes, Bizet, Verdi, Puccini & Saint-Saëns. Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $159, $153(adult), $142, $92.50(st), $70.50(sr), $29(at).
- 8:00: Spotilight Musical Productions. Broadway, Our Way. Excerpts from many memorable shows. Fairview Library Theatre, 35 Fairview Mall Drive. 416-221-2797. $18. For complete run see music theatre listings.

Friday April 29
- 8:00: Jane Blackstone. La Musique Francaise. Music of Debussy, Fauré, Messiaen, Massenet & Satie for piano, piano duet, soprano & clarinet. Jane Blackstone & Louise Morley, piano; Ramona Carmel, mezzo; Barbara Fris, lyric soprano; Rita Greer, clarinet. Heliconian Hall, 35 Hazelton Ave. 416-781-2009. $20, $10.
- 8:00: Milton Concert Series. Prague Opera Collegium. Opera highlights. Trinity Royal Conservatory of Music, 470 King St. West. 416-596-9685. $59, $53(adult), $47, $42.50(sr). $25(st).

Saturday April 30
- 3:00: Etobicoke Suzuki School of Music. Spring Concert. Violin & cello.
Catherine Rooney (soprano)

In recital at Walton United Church, 2489 Lakeshore Rd. W, Oakville
April 30th 2005 7PM

"a pretty light lyric soprano" Barbara Bonney

"I was impressed in many ways" Tracey Dahl

Collaborative artist: Gergely Szokolay (piano)

Tickets $15 (seniors $10)
Advance reservations: 905 465 3890 (Visa)

Presented by Orphea Music

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Giorgio Magnanensi Conducts the arraymusic ensemble

Saturday, April 30, 2005
7:15 PM Composer Talk 8:00 PM Concert

Featuring the music of Giorgio Magnanensi, Giacinto Scelsi & Frederick Rzewski

Glenn Gould Studio
250 Front Street West
Box Office: 416.205.5555

Adults $20, Seniors $15, Students $7

arraymusic · evolved
www.arraymusic.com / info@arraymusic.com / tel: 416.532.3019

World Premiere · Programs and artists subject to change without notice

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THE Aldeburgh CONNECTION

Celebrating the art of song!

English songs evoking the glitter and romance of 'the long weekend' between world wars

A Country House Weekend

Carla Huhtanen · Norine Burgess · Peter McGillivray soprano mezzo baritone

Stephen Ralls and Bruce Ubukata piano

Sunday, May 1, 23:30 pm Walter Hall
Tickets: $40 · (416) 735-7982
www.aldeburghconnection.com

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SCOTLAND; Newfoundland Rhapsody. Markham Theatre, 171 Town Centre Blvd. 905-305-7468. $20.15.
— 3:00: Mississauga Choral Society. Mendelssohn: Elijah. Anita Krause, mezzo; Dennis Giesbrecht, tenor; Daniel Lighti, baritone; Chrys A. Bentley, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. $35/$25. $30/$15(sr). 4:00: Toronto Classical Singers. Mendelssohn: Symphony #2 in B flat; Hear baritone; Chrys A. Bentley, conductor.

Mississauga. 9D5-3D6·6DDO. $35/$25.

Hammerson Hall, 4141 Living Arts Drive.

— 8:00: New Music Concerts/Goethe Institut present The Music of JÖRG WIDMANN

Sunday May 7

Glen Gould Studio

— 7:00: Richmond Hill United Church Chancel Choir. Signatures in Time. Choral journey from Italy to Africa & beyond. 10201 Yonge St. 905-884-1301. $20.15/$5.

— 7:30: Burlington Concert Band/Big Brant Swing Band. VE Day 60th Anniversary Concert. Music to commemorate VE Day; Churchill’s Whithall speech from May 8, 1945. (Dance follows – see Announcements, page 65) Burlington Convention Centre, 1120 Burlaok Dr. 905-637-1661. $20. Net proceeds to The Hamilton Spectator Summer Camp Fund.


Mississauga Choral Society

Chrys A. Bentley—Artistic Director

30th Anniversary Season

Elijah F. Mendelssohn

Sunday, May 1, 2005, 3:00 PM

Soloists:
Leslie Fagan, Soprano
Anita Krause, Mezzo Soprano
Dennis Giesbrecht, Tenor

Hammerston Hall, Living Arts Centre
4141 Living Arts Drive, Mississauga

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

Box Office: 905-306-6000

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

CONCERT LISTINGS: GTA...

Mississauga Choral Society

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Chrylark Arts & Music

DAEDELUS TRIO

Franck, Bartok, Morawetz & Glick

Sunday, May 1, 2005, 3:00pm

Heliconian Hall, 35 Hazelton Avenue

Adults $15 Students $12 For more info call 416.654.0877

April 1 - May 7 2005 www.thewholenote.com
The Toronto Welsh Male Voice Choir
10th Anniversary Season
Spring Gala Performance

In concert with
Shannon Mercer, Soprano

David Low – Music Director
Lenard Whiting – Associate Conductor
Kathryn Tremills – Piano Accompanist

An evening of Welsh hymns and songs; North American folk songs and spirituals; operatic arias; and Broadway show tunes

Wednesday May 4th, 2005 at 7:30pm
Cathedral Church of Saint James
(65 Church Street @ King, Toronto)

Tickets: $25.00
Call: 416-410-2254 or e-mail: info@twmvc.com
Charitable Organization Number 88374 4385 RR0001

FRIDAYS @ EIGHT
CONCERT SERIES 2004-2005
presents

SING FOR CANADA!

with
The Choir of Lawrence Park Community Church

Mark Toews, Director of Music
Ronald Jordan, organ & piano
&
Kimberley Briggs, soprano #
Jo-Anne Bentley, mezzo soprano
Glyn Evans, tenor
Peter Fisher, baritone

Music of Paul Halley, Ruth Watson Henderson & Oscar Peterson

Friday, May 6th, 2005 at 8:00 pm

Tickets: $20.00, $15.00 (Sen/St) General Admission

The Toronto Welsh Male Voice Choir
10th Anniversary Season
Spring Gala Performance

In concert with
Shannon Mercer, Soprano

David Low – Music Director
Lenard Whiting – Associate Conductor
Kathryn Tremills – Piano Accompanist

An evening of Welsh hymns and songs; North American folk songs and spirituals; operatic arias; and Broadway show tunes

Wednesday May 4th, 2005 at 7:30pm
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CONCERT SERIES 2004-2005
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SING FOR CANADA!

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Glyn Evans, tenor
Peter Fisher, baritone

Music of Paul Halley, Ruth Watson Henderson & Oscar Peterson

Friday, May 6th, 2005 at 8:00 pm

Tickets: $20.00, $15.00 (Sen/St) General Admission

Lawrence Park Community Church
2180 Bayview Avenue, Toronto
(416) 489-1551 Ext. 21
(south of Lawrence Ave. East)
Music to commemorate the 60th anniversary of the end of WW II in Europe. Guests: Toronto Police Ceremonial Unit; 78th Fraser Highlanders. Christ Church Deer Park, 1570 Yonge St. 416-293-3981. $20, $10(veterans).  

- 6:00: Caribbean Chorale of Toronto. Spring Concert. Marque Smith, director. St. Timothy’s Church, 4125 Sheppard Ave. East. 416-297-5406. $20.  
- 6:00: Vocal Ensemble. Spring Concert with Strings. Vivaldi: Gloria; works by Mozart, Mendelssohn, Couperin & Kenins. St. John’s Latvian Church, 200 Balmoral Ave. 416-247-7636. $15, $10(stl), child under 12 free.  

- 7:30: Diva! Diva! A Night at the Opera: 3 One Act Operas. Kapilow: Green Eggs and Ham; Menotti: The Telephone; The Medium. Lorne Brown, storyteller; Nicole Bellamy, piano; Mike Ross, stage director. Calvijn Church, 26 Delisle Ave. 416-846-5438. $20, $15, $10.  
- 7:30: Toronto Children’s Chorus. Happy Birthday Eleanor Daley. Daley: Vestigia & other works. TCC Chorus; Amabile Young Men’s Ensemble; Giles Tomkins, baritone; Carol Benyon, Ken Fleet, conductors. George Weston Recital Hall, 5040 Yonge St. 416-932-8666 x.231. $16.25-$25.  
- 7:30: Toronto Sinfonietta/Ryerson University Dakham House Choir. Mendelssohn: Elijah. Gregory Dahl, baritone; Miriam Khalil, soprano; Margaret Maye & Deborah Overes, mezzos; Eric Shaw, tenor. Bloor St. United Church, 300 Bloor St. West. 416-699-3395. $18(advance), $22(doer).  
- 8:00: Etobicoke Community Concert Band/Etobicoke Collegiate Concert Bands. May the Forces Be With You. Etobicoke Collegiate Auditorium. See May 6.  


- 8:00: Toronto Symphony Orchestra. Haydn, Shostakovich & Schipowitz. Roy Thomson Hall. See May 5.  

DEER PARK CONCERTS  
129 St. Clair Avenue West (just east of Avenue Road)  
Saturday-Night Organ Recital Series  
Presents its 35th season  
Organist  
William Wright  
May 7, 2005, 7:30 p.m.  
Performing  
Thule: Sonata in A minor.  
Rönn: Flœten Concerto.  
Schumann: Study in C major; Fugue in B-flat major.  
Mendelssohn: Sonata IV in B-flat major.  
Widor: Three Movements from Symphony IV.  
Petrali: Allegro brillante.  
Diana: Rondo Polonaise in F major.  
Regier: Fantasia on "Stride mich nicht!"  

General admission $20.00  
Students and Seniors: $15.00  
Call 416-481-2979 for ticket information or visit www.deerparkunitedchurch.ca, click "Concerts"  
Parking courtesy of Imperial Oil next to concert venue.  

Toronto Children's Chorus  
Jean Ashworth Bartle, C.M., O.Ont.  
Founder/Music Director  
Presents  
Happy Birthday, Eleanor Daley!  
Saturday, May 7, 2005  
7:30 p.m.  
Featuring all choirs of the Toronto Children’s Chorus (including the Choral Scholars and Boys’ Choir) and special Guest Artists, Amabile Young Men’s Ensemble (Carol Beynon and Ken Fleet, conductors) and Baritone Giles Tomkins performing the music of Healey Willan, one of Eleanor’s favourite composers.  

This special birthday tribute to Eleanor Daley, a great Canadian composer of choral music, will include her specially commissioned new work, Vestigia, with poetry by Bliss Carman.  

George Weston Recital Hall, Toronto Centre for the Arts  
5040 Yonge Street (just north of Sheppard)  
Adults: $25/$22.50; Seniors & Students: $18/$16.25  
Please call TicketMaster at 416-872-1111 or visit the Toronto Centre for the Arts Box Office (Mon-Sat: 11-6; Sun: 12-4)  
Performance Sponsor: CIBC Mellon
"Schulhoff is a fascinating figure of the 20th Century. Kudos to Art of Time for both a fine concert and a fine idea." Globe & Mail

ART OF TIME ENSEMBLE
ANDREW BURASHKO, ARTISTIC DIRECTOR

The Music of Erwin Schulhoff

Marie Béard violon, Andrew Burashko piano, Steven Dann viola, Phil Dwyer saxophone, David Hetherington cello, Susan Hoepner flute, Jethro Marks viola, Joel Quarrington double bass, Stephen Sitarzki violin & Thomas Wiebe cello

Sunday, May 8, 2005 at 8 p.m. One Performance Only!
Glenn Gould Studio, 250 Front Street West Toronto

Tickets: $35 & $25 seniors/students/artists
Box Office: 416 205-5555 Email: ggstix@toronto.cbc.ca

Supported by Canada Council for the Arts, Toronto Arts Council

FESTIVAL WIND ORCHESTRA
Gennady Geftter, Conductor

Springtime Serenade Concert

Classics that all can enjoy! Special guest to perform!
Tuesday, May 10 at 8 p.m.
Fairview Library Theatre
35 Fairview Mall Drive
(behind Fairview Mall, Hwy. 404 & Sheppard E)

Adults $15; Students $10
To reserve, call 905-881-4255
or visit www.festivalwindorchestra.com
Save $5 on our subscriptions!
Free Parking. Handicap accessible

ALLEN VIZZUTTI

In concert with

The Brampton Concert Band
Saturday, May 14, 2005 at 8:00 p.m.
St. Paul’s United Church, Brampton

The Jazz Mechanics
Thursday, May 12, 2005 at 7:30 p.m.
Earl Haig S.S., North York
clinic at 11:45 am
Tickets: 905-874-3990
Info: 905-451-0174

I Concentrate on You

Janet Catherine Dea
Soprano
Brahm Goldhamer
Piano

8:00 Sat, May 14, 2005
The Heliconian Hall
35 Hazelton Ave.
$25

416-429-4502
muzent@sympatico.ca

Muzent Productions

Experience

GREAT CHORUSES
Saturday, May 14 at 8pm
Willowdale United Church
349 Kenneth Avenue, North York

Adult $15, Senior/Student $10, Child $5
For tickets, call 416-225-2255
www.allthekingvoices.ca

Supported by Toronto Arts Council

2005 Sight-Singing Workshops
Level 1: May 17, 18, 19, 24, 25, 26
Level 2: June 13, 14, 15, 20, 21, 22
Level 3: July 4, 5, 6, 11, 12, 13

7:15 to 9:45pm
Willowdale United Church
To register, please call 416-225-2255.

Orpheus Choir of Toronto (416) 530-4428 orpheuschoir@sympatico.ca www.orpheus.on.ca

CENTRO SCUOLA E CULTURA ITALIANA
ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO

Tickets $25 Seniors $22 Students $15

Sins of Old Age

Sunday May 15, 3.00 p.m.
Grace Church on-the-Hill, 300 Lonsdale Rd.

Petite Messe Solennelle
Gioacchino Rossini
Karen Wierzba, soprano
Wendy Hatala Foley, mezzo-soprano
Michael Colvin, tenor
Robert Gleadow, baritone
Edward Moroney, piano
Lynn Honsberger, harmonium

Sweet William (Premiere)
Derek Holman

Sponsored by
Piano and Violin Recital
with Heléna Bowkun
featuring violinist Shane Kim
Friday, May 13 at 7:30 p.m.
Yorkminster Park Baptist Church
Proceeds will go to support the STM Middle East Mission Team, Yorkminster Park 2005.

Advance seat sales start in April.
Tickets $20.00 • Youth & Seniors $10.00
To purchase tickets or for more information call 416-491-8023 or 416-497-4870

1585 Yonge Street, Toronto Tel: (416) 922-1167 www.yorkminsterpark.com

One by One
Join us for a celebration of Toronto's diversity!

Saturday, May 14, 2005
at 7:30 pm
Toronto Centre for the Arts
George Weston Recital Hall
5040 Yonge Street (north of Sheppard Ave.)
Tickets: $20 and $22 at the Toronto Centre box office or TicketMaster at 416.870.8000

The Bach Children's Chorus and the Bach Chamber Youth Choir
Linda Bruneau, Conductor
Elmira Dauray, Pianist

This concert will feature music from around the world, including songs of Chinese, Maori, and West Indian origin and the beautiful "Abrirm" in Korean.

Victor Togni
1935 - 1965
Memorial Concert
Friday May 27, 2005, 7:30
At Historic St. Basil's Church
50 St. Joseph Street at Bay Street
For information: 416-926-7110

Performing Organists
William Wright, William O'Meara and Gordon D. Mansell

Special Guest Organist
Peter Togni
Also performing:
The senior choir of St. Michael's Choir School

Limited seating. Advanced tickets recommended.
General Admission: $15.00
Seniors and Students: $10.00

Bach Elgar Choir
100th Anniversary Gala Concert
"A Choral Tapestry"
Saturday, May 28th, 8:00pm, The Great Hall, Hamilton Place
Masterpieces from around the globe including a world premiere by Ruth Watson Henderson "The Magic of God's World"

Tickets: Adults $25, Seniors/Students $20
Children under 12 FREE (with adult)
Office: 86 Homewood Avenue, Hamilton, ON L8P 2M4
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Welcome to WholeNote’s CONCERTS BEYOND the GTA
Please always use the phone numbers provided to call ahead.
In this issue: Ajax, Ancaster, Belleville, Bolton, Brantford, Caledon East, Cobourg, Colgan, Dundas, Etobicoke, Georgetown, Guelph, Hamilton, Kitchener, Lindsay, London, Niagara-on-the-Lake, Orangeville, Oshawa, Peterborough, Port Dover, Port Hope, Sarnia, St. Catharines, Stratford, Waterloo, Whitby

For GTA Concerts see pages 40-59.
For Music Theatre and Opera Listings see page 63.
For Jazz Listings see page 64.

Friday April 01


- 8:00: Kitchener-Waterloo Symphony Choral Society. Danny Holt, piano. Music by Duruflé, Verdenos, Lang, Korik, Fitkin. KWMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. $15, $10(s), 18(st).


Saturday April 02
- 2:00: Kitchener-Waterloo Symphony Youth Orchestra. Centre in the Square, 101 Queen St. North, Kitchener. 519-578-1570. 800-265-8977. $13.50.

- 8:00: Menno Singers/Guelph Chamber Choir. Silver and Gold. Vaughan Williams: A Sea Symphony; Bruckner: Te Deum. Marin Samuel-Stevens, soprano; Alexander Dobson, baritone; Musica Viva Orchestra; Peter Nikforuk & Gerald Neufeld, directors. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000, 877-520-2408. $20, $10(s).

Sunday April 03
- 7:00: Amis du Jazz. Dave Hutchison Trio. Dave Hutchison, drums & other performers. The Church at Sonya, Simcoe Street 13 k north of Port Perry. 705-357-2468. $15, $10(s), 18(st). For complete run see music theatre listings.

- 7:30: Lindsay Concert Foundation. St. Lawrence String Quartet. Geoff Nuttall & Barry Shiffman, violins; Lesley Robertson, viola; Christopher Costanza, cello. Glenn Crombie Theatre, Fleming College, Lindsay. 705-878-5625. $25, $15(s).


Wednesday April 06
- 8:00: Kitchener-Waterloo Choral Music Society. CCE #4. Schubert: Trout Quintet; Haydn: Divertimento in C; Oboe Quartet; London Trio, First United Church, Waterloo. 519-886-1673.

Thursday April 07

- 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.

Tuesday April 12
- 2:00: Shaw Festival. Gypsy. By Styne & Sonheim. Starring Nora McLellan & Julie Martell; Paul Sportelli, musical director. Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 500-511-7429. $42.50 (previews). For complete run see music theatre listings.

Wednesday April 13
- 2:00 & 8:00: Sanderson Centre for the Performing Arts. The Rat Pack. Musical tribute to Frank Sinatra, Dean Martin and Sammy Davis Jr. 88 Dallahouse St., Brantford. 519-758-8090. $30.

Thursday April 14

Friday April 15

Saturday April 16

Sunday April 17

Monday April 18

Tuesday April 19

Wednesday April 20
- 7:30: Fanshawe Chorus London. The

Thursday April 21

- 8:00: Kitchener-Waterloo Chamber Music Society. Albrich/Crow/Lemelin Trio. Brahms; Sonata #2 for Clarinet & Piano; Stravinsky: L'Histoire du Soldat; Beethoven: Sonata #10 for Violin & Piano; Glick: Klezmer Wedding; Jonathan Crow, violin; Stéphane Lemelin, piano; Simon Aldrich, clarinet. KWCMS Music Room, 57 Young St. West. Kitchener. 519-886-1673. 866-205-8977. $ 38- $ 50.

Saturday April 23

- 8:00: Achill Choral Society. All in the April Evening. Gounod: Mass for St. Cecilia & other seasonal favourites. Mark DuBois, tenor; Corinne Lynch, soprano; Daniel Hamby, bass; Christopher Dawes, accompanist; A. Dale Wood, musical director. St. Timothy Church, 42 Dawson Dr., Orangeville. 905-936-4719. $ 16, $ 14.

- 8:00: Barrie Concerts. An Opera Gala. Music by Rossini, Verdi, Bizet, Puccini, Wagner. Stars of the Prague Opera; Toronto Philharmonia; Kerry Stratton, conductor. Fisher Auditorium, 125 Dunlop St. West, Barrie. For tickets please call 705-726-4980.

- 8:00: Kitchener-Waterloo Chamber Music Society. Wellington Winds. Chamber music concert. KWCMS Music Room, 57 Young St. West. Waterloo. 519-886-1673. $ 15, $ 10(sr), $ 8(st).


Tuesday April 26

- 8:00: NUMUS/Open Ears Festival of Music and Sound. Famous Blue Raincoat. Works by Southam, Roi, Lizee; Cohen: songs remixed by Harley, Palmer & Oswald; Patricia O'Callaghan, mezzo; DJ P Love, present concert talk. River Run Centre, 35 Woolwich St., Guelph. 519-763-2048. $ 35, $ 15(eveGO), $ 15(dinner & concert).

- 8:00: Guelph Spring Festival. Toronto Masque Theatre. Henry Purcell: The Fairy Queen. Teri Dunn, Anne Grimm, Tyrus Gawrachynski, soprano; Jennifer Enns-Modolo; Daniel Cabena, Peter Mahon, altos; Daniel Auchincloss, Benjamin Butterfield, Lenard Whiting, tenors; other performers; baroque dances; period instrumentalists. 8564, 888-363-3591. Free.

- 8:00: NUMUS/Open Ears Festival of Music and Sound. Famous Blue Raincoat. Works by Southam, Roi, Lizee; Cohen: songs remixed by Harley, Palmer & Oswald; Patricia O'Callaghan, mezzo; DJ P Love, present concert talk. River Run Centre, 35 Woolwich St., Guelph. 519-763-2048. $ 35, $ 15(eveGO), $ 15(dinner & concert).


Thursday April 28


**Southern Ontario, Continued**

Zeena Parkins & Iuke Mori, performers. Registry Theatre, 122 Frederick St., Kitchener. 519-579-8564, 888-363-3591. $20.15.

**Saturday April 30**


**Sunday May 1**


- 2:00: Guelph Spring Festival. Saturday afternoon concert. St. John's Church, Smith Street. 519-578-1570, 800-265-8977. $27-$50.


- 7:00: Amis du Jazz. Ted Warren, drums; Ted Quinlan, guitar; Mike Downes, bass. The Church at Sonya. Simcoe Street 13 x north of Port Perry. 705-357-2488. $15.

- 8:00: NUMUS/Open Ears Festival of Music and Sound. Association for Canadian Women Composers Readings. First readings of orchestral works by Canadian women. Centre In The Square Studio, 100 Queen St. North, Kitchener. 519-579-8564, 888-363-3591. Free.


- 8:00: Guelph Spring Festival. The Toronto Consort: Treasures of the Renaissance. Music of Morley, Playford, di Lasso, Monteverdi, Schein and others. Chalmers Church, 55 Queen St. St., Guelph. 519-763-3000, 877-520-2408. $25, $20, 10sr($1st). $5eyeGO.

**Monday May 2**

- 8:00: Kitchener-Waterloo Chamber Music Society. End of Time. Messiah: Quartet for the End of Time; trios by Murphy & Grigsby. Lynn Kuo, violin; Emily Marlow, clarinet; Rafael Hoekman, cello. Angela Park, piano. KCWMS Music Room, 57 Young St. West, Waterloo. 519-886-5673. 7, 10sr($1st). [5eyeGO].

**Tuesday May 3**


**Wednesday May 4**


**Friday May 6**


- 10:00am: Guelph Spring Festival. Passport to Music. Events all day til 4pm; concerts and workshops for all ages. Various venues in downtown Guelph. 519- 763-3000, 877-520-2408. Free.

- 2:00: Stratford Festival. Hello Dolly. Music & lyrics by Herman. Festival Theatre, 55 Queen St. St.. Stratford. 500-567-1601. 100. See complete run see music theatre listings.


- 7:30: Peterborough Singers, Bach. St. John Passion. Sally Dibble, Paula Rockwell, Peter Blanchet, Gary Reylea, Alex Dobson, soloists & other performers; Sidney Berrill, music director. George St. United Church, 534 George St. North, Peterborough. 705-740-6116. 112.


- 8:00: Georgetown Bach Chorale. Gala Concert. St. John's Church, Georgetown. See May 1.


- 8:00: Kitchener-Waterloo Symphony. Epic Beauty. See May 6, Centre in the Square, Kitchener.
— A Funny Thing Happened On The Way To The Forum. Peterborough Theatre Guild. By Shevelove & Gelbart; music & lyrics by Sondheim; Sandy MacDonald, director. April 22 to May 14, 364 Rogers St., Peterborough. 705-745-4211. $15, $14(sit), $18(st)."
OPERA AND MUSIC THEATRE
continued from previous page

2:00. 88 Dalhousie St., Bradford. 519 758-8090. 800-265-0710. $30.

Inside the Jazz Listings
continued from page 37

tribute to her life and music.
In the clubs this month - not to be missed is an evening with Maryem Tollar and Friends (Lula Lounge, Apr 27) - whose music seamlessly combines jazz with beautiful arabic rhythms and melodies. Other performers include Ernie Tollar, and vocals by his sister Yvette. Along with its usual great lineup, the Montreal Bistro is presenting an encore presentation of its "Good Things Come In Threes" evening (Apr 25). Over at Top O' the Senator, David Occhipinti and Mike Murley celebrate a CD release (Apr 26, 27), and at the Rex, every Saturday you'll find the Jesse Capon's Rendez-Vous Trio Series.

Sophia Perlman

Jazz: Clubs

1055 Restaurant and Bar
1055 Yonge St. 416-482 8445
Alleycat
2409 Yonge St. 416-481 6685
Every Mon Nasa Night w/ Frank Bischun.
Every Tue Christopher Plock Jazz Trio.
Every Wed The Outlaws Jazz Blues and Motown. Every Thu The Flow w/ Carlos Morgan Funk, Soul, R&B and Reggae. Every Sun Jam Session w/ Tony Springer Band.

Alto Basso
718 College Street. (416) 534 9522
Every Sun Trans Mod Airways

Ben Wicks
424 Parliament 416-961 9425
www.bennwicks.com
All shows start at 8 or 8:30. No cover.
First Satimonth Myra & Nick Van Weerenbergun & the Downtown Jazz Band. Every 2nd Sat month Fern Lindros Trio 4th Satmonth Janine Blanchard

Black Swan
154 Danforth Avenue. (416) 469-0537
Butter Flye
55 Mill Street (416) 203-2121
C'est What 67 Front St. E. 416-867 9499
Saturday afternoon traditional jazz from the Hot Five Jazzmakers

Chick N'Deli
744 Mount Pleasant Rd (416) 489-3363
Big Band Music every 1st and 3rd Monday of the month.

Ellington's
805 St. Clair West
Apr 9 Elizabeth Shepherd

Gate 403
403 Roncesvalles 416-588 2930
www.gate403.com

Graftitti's Bar & Grill
170 Baldwin St. 416-506-6699
Every Wed. (6:30pm) James and Jay.

Grasshopper Jazz & Blues Bar
460 Parliament St. 416-323-1210
Music starts at 10. No Cover.

Grossman's Tavern,
379 Spadina Ave. 416-977-7000.
www.grossmantavern.com
Founded and led by Kid Bastien until his death in early 2003, the Happy Pals are still rocking the house Saturdays 4:00 to 8:00 pm, or later.
Mon Every Laura Hubert, Every Sat Happy Pals

Home Smith Bar
The Old Mill, 21 Old Mill Road. 416-236-2641

Apr 1 Kevin Barrett Trio. Apr 8 Paul Bussa To duo. Apr 15 Gary Benson Trio

Hot House Café
Market Square 416-366-7800
Jazz brunch every Sunday, alternating weeks: Ken Churchill Quartet, 5spot

Hugh's Room
2261 Dundas West 416-531-6604
www.hughsroom.com

Jazz at Oscars
Arbor Room, Hart House, University of Toronto
Apr 8 Hart House Band Jazz Club
L'Arte
2060 Dundas West
www.larte.ca
Apr 2 Celia Pally Trio

Le Saint Tropez
315 King St. W. 416-591-3600
Live music, 7 days a week.

Lula Lounge
1585 Dundas West.
www.lula.ca
Apr 1 Brazilian Dance Party. Apr 2 Salso W/ Marron Matizdo. Apr 5 Acoustic Blues and Beyond. Apr 7 Korgoroo Jam. Apr Salwa & Cafe Cunano Apr 9 Salso W/ Cache. Apr 14 Fado Blues 15: Catarina Cardeal and Mike Siracusa. Apr 15 Salso W/ Cache. Apr 16 Salso W/ Ricky Franco. Apr 20 Norman Amado. Apr 21 Hot Hot Cuba Benefit. Apr 22 Salso W/ Ruben Vargas. Apr 23 Salso W Projeto Charango. Apr 27 Maryem Tollar. Apr 29 Salso W/ Cache. Apr 30 Salso W/ Evairso Machado.

Mezzetta
681 St. Clair Ave. W. 416-658-5887
"Wednesday Concerts in a Cafe" Sets at 9:00 and 10:15 pm. Reservations recommended for first set.

Mezzrows
1546 Queen St. W. 416-354-4906
Parkdale neighborhood pub featuring jazz and blues on Saturday evenings, Sunday evenings and a live jam every other Wednesday.

Michelle's Brasserie
162 Cumberland St 416-944-1504
www.labrasserie.ca

Montreal Bistro
65 Sherbrooke 416-363-0179
www.montrealbistro.com

N'Awlins Jazz Bar and Dining
259 King St. W. 416-595-1958
Cajun style cooking and New Orleans style jazz

The Old Mill
Apr 1 Peter Applebyard and his "Swing Fever Big Band", Apr 29 Canadian Tribute to Glenn Miller.

Orbit Room
508A College St. 416-535-0613
Every Fri The Stickmen, Every Sat The Quatrots, Every Sun Dave Murphy Band, Every Mon Kevin Breit and the Sisters Ecudil, Every Tue School of Roots, Every Wed LMT Connection, Every Thu De La Funk

Pilot Tavern
22 Cumberland St 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 St. 416-555-0887
www.reservoirlounge.com

Every Mon Bradley and the Bouncers, Every Tues Tyler Yaremca and his Rhythm. Every Wed Guest Performer Night, Every Thu Jance Hegem every Fri Clet Volant Combo. Every Sat Tony Casso

Revival
783 College Street, 416-535-3888
www.revivalbar.com

Rex Jazz and Blues Bar
194 Queen St. W. 416-598-2475
www.thexer.ca
Sun-Fri 2 showsevening, Sat, 3 showdays
Apr 1 Melissa Stylauao Trio. Jake Chisholm Quartet. Apr 2 Ed Voluka Swing Trio, Dr. Nick and the Rollercoasters. Jesse Capon's Fadiver Rhodo Trio Series. Apr 2

WWW.THWHOLENOTE.COM
April 1 - May 7 2005

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ANNOUNCEMENTS


* April 4-9: Sinfonia Toronto. They're Playing Our Song. Featuring Regina Machado, Anita Best, Michel Faubert, Jan Blake, Michelle Faubert, Ronnie Lowery, Michael Wex & other performers. Lula Lounge, 1585 Dundas West. 416-656-2445. $20.15.


* April 9-7:00: Sinfonia Toronto. Strauss & Swing Viennese Ball. Waltzes, polkas, big band era swing music, 5-course dinner, ballroom dancing. Guests: Toronto All-Star Big Band; Nurhan Arman, conductor. Arcadian Court, 401 Bay St. 416-499-0403. $130.


* April 7-4:00: St. Olave's Church. Street. George's Tea. Choral Evensong including a brief look at the English Church, followed by Afternoon Tea with poems, music, readings & a comic song to honour England & St. George. Bloor & Windermere. 416-769-5686. Contributions appreciated.

* April 7-12:30: Music Production - Call for Works. improvisations; works will be performed by Toronto All-Star Big Band; Nurhan Arman, conductor. Arcadian Court, 401 Bay St. 416-499-0403. $130.

* April 9-20:600 Project - Call for Works. Painters are invited to submit works previously unseen in print or broadcast, in recorded form, 60 seconds or less in length, to be included in a one-hour concert. All submissions must be submitted by March 16, 2005; selected works will be announced on September 15, 2005. For details: http://www.VoxNovus.com/60x60.htm

LECTURES/SYMPOSIA


* April 1 7:20: Opera Barrie Guild. The Joy of Opera. Lecture by Ian Scott. Maclaren Art Centre, Barrie. 705-728-1334. 120.

* April 19 7:00: Canadian Friends of the Hermitage. Music at the Court of the Catherine the Great. Lecture by Rick Phillips. Women's Art Association Gallery, 23 Prince Arthur Ave. 416-579-0392.

Mandatory Credit: Photo by Chris Pizzello - Invision - AP

## More than forty jazz concerts are doted through our 450 concert listings, from page 40 to page 60.

* For Jazz Concert "Quick Picks" visit our website at www.thewholenote.com
WORKSHOPS

*April 2 9am-4pm. April 3 10:30: 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 Bort Ave. 416 778 1777.

*April 8 7:30: Recorder Players Society. (To rent only). For players of C and F instruments. Church of the Transfiguration, 111 Manor Rd. East. 416 536 5750. $14(CAMMAC members), $6(non-members).

*April 14 7:00: Village Square. Community Singing from Around the World. Join leaders Alan Gasser & Bebeca Whita in singing spiritual music in harmony such as North American shapenote music. Shaker tunes, South African cho- ruses, music from Eastern Europe & other places. Church of the Holy Trinity, 10 Trinity Square. 416 589 4221. $25(usually), $22(last-minute). $5(waspsorted donation).

*April 17 12:30: Early Childhood Music Association of Ontario. 50 Songs In A Hundred Minutes. Workshop with Debbie Carroll for those who work with young children: music and movement activities to use with babies, toddlers, preschoolers & beyond. Rm 113.1, RCM, 90 Yatcha St. 416 240 8573. 140, $35(member).

*April 17 2:00: CAMMAC. Reading of Mozart's Requiem for singers & instrumentalists. Stephanie Potvin, director. Christ Church Deer Park. 1570 Yonge St. 416 421 0779. $5(non-member), $3(member).

*April 26 8:00: Toronto Folk Singers' Club. An informal group that meets for the purpose of performance & exchange of songs. Trantecat, 292 Brunswick Ave. 416 532 0900.


*April 30: Lindsay Concert Foundation. Choral workshops with Noel Edison & Elena Festival Singers. Cambridge Street United Church or Glenn Crombie Theatre, Fleming College, Lindsay. 705 665 5625.

*May 1 1:30: Toronto Early Music Players' Organization. Violin & recorder workshop with Shannon Purves-Smith, violin and Michel Purves-Smith, recorder. Bring your early instruments and stand; music available at the door. Lansing United Church, 49 Bort Ave. 416 487 9261. $20, members & first-time visitors free.

*May 7 8:30-midnight: Opera York. Jewels of the Opera Gala fundraiser including dinner, operatic concert & dancing. Faneuil Furlough, Woodbridge. 905 830 0453. $75.

**MUSIC AND HEALTH AND MUSIC, CONTINUED FROM PAGE 39**

Each energy centre plays a crucial role in voice production and the overall health of an individual. Many performers have taken some yoga, most have some understanding of energy systems and chakras.

"Difficulties arise when sound tries to be produced exclusively at the fifth chakra - the energy centre for expression and communication. It's located near the larynx. Your larynx is the size of your thumb-nail, and the white of your nail is the size of each vocal fold. There aren't enough muscles in this area to produce all the sound. The third chakra is the chakra of self-confidence, self-trust, self-love. It's located in the solar plexus in the area of the diaphragm. It's a fairly large muscle roughly the size of your derriere, and ¾" thick ....

In between those two chakras, located near the heart, is the fourth chakra, the energy centre for love, both human and divine.

The desire, effort or energy to produce sound must pass through all seven chakras. This energy has to be continuous and smooth up and down the whole body. When the chakras are aligned, when there is an energy flow, mind and body are focused on the work, the performer is "in the zone."

"This is the most exciting, thrilling, valuable aspect of my profession ..."

Dr. Brian Hands is a Fellow of the Royal College of Physicians and Surgeons of Canada with a specialty in Ear, Nose and Throat Diseases. His one-of-a-kind centre, VOX CURA, is a mainstay of the community for people whose voice is their livelihood. He is also Voice Consultant for the Stratford Festival, Mirvish Productions, The Canadian Opera Company as well as for major record labels and for film projects shot in Toronto.

**STOP PLAYING WITH PAIN!**

Sarah Micheler, B.Mus., D.C., Chiropractor

As a former professional clarinetist, Dr. Micheler is "in-tune" with the specific problems faced by musicians of all levels and genres.

Dr. Micheler is a member of the Performing Arts Medicine Association and speaks regularly on the topic of musician's injuries: prevention and treatment.

FOR MORE INFORMATION OR TO BOOK AN APPOINTMENT

Call 416-960-5656

Located at Avenue Road and St. Clair
"How I met my Teacher"
personal reflections on a formative relationship
compiled and edited by Masha Buell

Pianist Christina Petrowska Quilico
remembers Rosina Lhevinne

FROM THE AGE OF 8 I was a piano student of Boris Berlin at the Royal Conservatory of Music in Toronto. By 10 I had made my debut with the Conservatory Orchestra in the Haydn piano concerto and had been giving solo recitals. Glenn Gould was the pianist who inspired me intellectually and I was fascinated by his recordings of Alban Berg and Arnold Schoenberg.

One of the turning points in my life, however, was hearing Van Cliburn play the Rachmaninoff 3rd and the Tchaikowsky 1st piano concertos when he won the Tchaikovsky International Competition. New York honoured him with a ticker-tape parade. His performance and the excitement surrounding his win intrigued me and I was determined one day to study with his teacher, the legendary Rosina Lhevinne.

Boris Berlin was a wonderful teacher who recognized my love for both contemporary and romantic music. When I was 14 and had completed the ARCT he encouraged me to go to New York and audition for the Julliard School - Mr. Berlin knew one of the teachers at Julliard, Irwin Freundlich. I auditioned for him and for Julliard and received a scholarship. I was enrolled at the High School of Performing Arts and began lessons at Julliard. Mr. Freundlich with his Germanic background was a great teacher for Beethoven and Bach. I still longed, however, to work with the great Lhevinne and after 3 years auditioned for her.

Mme Lhevinne’s studio, close to Julliard, was imbued with an atmosphere of the Romantic Piano Tradition. There were photographs of all the pianists who worked with her and the great Russian pianists like Rachmaninoff, Horowitz and, of course, (husband) Josef Lhevinne.

We called her Madame Lhevinne and she was truly unique. She was a tiny woman with a thick Russian accent. We were all quite terrified of her. I remember my first lessons with her extremely well. She demanded I learn massive amounts of repertoire, memorized every week. I practised 8 hours or more a day. She took no pity and said it was a handy skill to have. To this day

CONTINUES, NEXT PAGE
"How I met my Teacher" continued

I am grateful because many times I have had to learn a concerto in several weeks time. For the CBC concertos. It was nominated for a Juno.

I worked with Rosina Lhevinne for 3 years. She had wonderful teaching assistants, especially Jeanene Dowis, who prepared everyone in New York. She had Lhevinne's technique at her fingertips and after Lhevinne's death I kept working with her. Mme Lhevinne passed away at the age of 96.

I remember a celebration at Lincoln Centre for her birthday. All her students came to wish her well. We thought that she wouldn't remember us. She saw me, mentioned almost all the pieces we worked on and asked how my mother was. (She liked my mother's borscht, which I'd had to bring every week.)

She was a woman of few words but I still remember today what she said when I was making my Paris. France debut. still in my teens. She told me not to concentrate so much on the notes but to remember that being a teacher inspires confidence in the student they will perform better and enjoy the music.

Christina Petrovska Quilico plays RIVERS – the complete cycle by Ann Southam, for solo piano, Tuesday, May 3, 2005, 7:30 p.m. at The Music Gallery, St. George the Martyr Church, 197 John St. at Stephanie (just north of Queen St. W.). Tickets are $10-$20 (i.e. $10 seniors and students). For more information and ticket reservations, call 416-204-1080 or visit www.musicgallery.org.

Christina’s current CD releases are “Rivers” by Ann Southam on 3 CDs – a Centrediscs recording from the Canadian Music Centre and “16 Portraits” by Michel-Georges Bregent, a 2 CD set also from Centredisc (to be released in May). Upcoming CDs include “Gems by Groovy Gals” (neglected women composers) and “Tango Gems” a 2 CD set of the Brazilian tangos of Ernesto Nazareth.

(On a more personal, biographical note, Michel-Georges Bregent was Christina’s first husband who died young. The late baritone Louis Quilico was Christina’s second husband, with whom she recorded and performed extensively in recital. “Vocal Gems” with Louis Quilico is available on the internet at www.indiepool.com, as well as “Romantic Gems”. “Gems with an Edge” is available through the Canadian Music Centre).

CORRECTION:
Sister with a singing habit, still ...
Suzie LeBlanc would like us to know that our reference in this column last month to her first mentor as “...Sister Lorette Galant” (then Sister Lorette Galant”), (March Wholenote, p. 63)...

was in error.
She is still Sister Lorette Galant, and pointed this out to Suzie when she read the article! WholeNote regrets the error.

SUMMER MUSIC EDUCATION: LATE LISTINGS
As customary, one of the March WholeNote editorial fociusses was on opportunities for summer music education.

The complete feature can still be found on our website at www.theswholenote.com by following the “Special Feature” link back to March. The following two listings arrived too late for inclusion last month.

NO STRINGS THEATRE PRODUCTIONS
Phone: 416-588-5845
Fax: 416-588-1961
directors@nostringstheatre.com
www.nstringstheatre.com
Contact: Denise Williams

Location: Rehearsals: First Unitarian Congregation, 175 St. Clair Ave W.
Performance: Al Green Theatre, Bloor JCC.

Application deadline: April 1 for early bird registration
Audition dates: May 1
Program dates: July 6-28
Ages: 13-19
Level: all levels

NORTH TORONTO INSTITUTE OF MUSIC
Phone: 416-488-2588
Fax: 416-488-9053
info@ntimusic.com
www.ntimusic.com
Contact: Mary Kenedi, Director
Location: North Toronto Institute of Music
Application deadline: Summer registration May 1 until June 15
Program dates: Pre-School Classes: July 4-25, Tuesdays and Thursdays 10-10:45 am; Summer School dates: July 4-Aug 20; Programs include Private lessons in most instruments, Voice, Theory, Preparation for RCM exams, Jazz private and jam sessions
Ages: all ages
Level: Beginner to advanced

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www.voxcura.com

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Final Performances July 26, 27

Call 416-588-5845 to arrange an audition. Please visit www.nstringstheatre.com for more details.
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July 31 - August 7: A little more jazz
August 7-August 14: A flavour of Latin and Classical
August 14 - August 21: A mix of Baroque and World Music
(Third week includes programming for children.)
Enjoy one week, two or all three!
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WE ARE ALL MUSIC’S CHILDREN

BY MASHA BUELL

April’s Child ....

"There are three kinds of people in the world: those that make things happen, those who watch those things happen, and those who wonder... what happened?"

"All music is essentially discord..."

Identify this member of our music community, photo taken circa 1946, for a chance to win tickets or a recording.

If you think you might know who it is, send your best guess to musicchildren@thewholenote.com. The winner will be selected by random draw among entries received by April 15th.

March’s Child .... was Marshall Pynkoski

Since founding Opera Atelier in 1985, Mr. Pynkoski and co-director Jeanette Zingg have won numerous awards and been acclaimed throughout Canada and abroad, collaborating with many of early music’s most distinguished artists.

Opera Atelier holds a unique place in the North America theatre community, producing opera, ballet and drama from the 17th and 18th centuries. These productions draw upon the aesthetics and ideals of the period, featuring soloists of international acclaim, period ballet, original instruments, elaborate stage décor, exquisite costumes and an imaginative energy that sets Opera Atelier apart.

Upcoming for Opera Atelier is a double bill of Purcell’s Dido and Aeneas and Charpentier’s Actéon playing at the Elgin Theatre April 21-30. It features Colin Ainsworth, Nathalie Paulin, Laura Podwul, Jennie Such, Curtis Sullivan, Monica Whicher, and Artists of Atelier Ballet, with Tatelmusik Baroque Orchestra and Chamber Choir (Jeanne Lamon, Music Director) under the baton of Opera Atelier Music Director David Fallis. Visit www.operaatelier.com for more information.

And Our Winners...

"I am sure that March’s Child must be Marshall Pynkoski. With such a classic Baroque figure and the quote from Lully, it can’t be anyone else. Great photo!"

Jennifer Enns Modolo and her guest, will attend opening night at Opera Atelier (Dido and Aeneas and Actéon).

"It’s Marshall! It just couldn’t be anyone else..." Ann Cooper Gay and her guest will also attend. Congratulations Jennifer, and Ann!

Readers beware! Our music community does not consist only of performing musicians! Watch this column for conductors, composers, instrument makers and more!

Know someone whose photograph should appear in this space? Please send your suggestions along to musicchildren@thewholenote.com)
The Origin of Fire – Music and Visions of Hildegard von Bingen
Anonymous 4
Harmonia Mundi HMU 807327

While some scientists suggest that the 12th-century German abbess and mystic Hildegard von Bingen’s visions of heavenly light were an effect of frequent migraine, the experience of her sublime music, particularly performed by this angelic ensemble, is surely enough to move even the most ‘rational’ mind toward an appreciation of the mystical. This second recording of Hildegard’s music by Anonymous 4 pays tribute to her visions, music and writings on the Holy Spirit, manifested as fire and light. To hymns and antiphons such as *O igne spiritus* and *O quam mirabilis est* composed by Hildegard the ensemble has added some of her visionary prose on the themes of creation, wisdom, the life-giving spirit and love, setting these texts to recitation tones from medieval German sources. In addition, well-known hymns and sequences of Hildegard’s convent would have sung such as *Veni creator spiritus* and *Beata nobis gaudia* are included for their association with Pentecost, the church’s celebration of the Holy Spirit descending as tongues of flame on Jesus’ disciples.

Recorded at the chapel of the Christian Brothers retreat in Napa CA, this is Anonymous 4’s last scheduled project for the Harmonia Mundi label, and after 18 years together, they have decided to stop touring and focus instead on individual projects. We can only be thankful that this group has graced the world with fifteen outstanding recordings with the purest of sound.

Dianne Wells

Busnois – Missa O Crux lignum
Orlando Consort
Harmonia Mundi HMU 907333

The 15th-century composer Antoine Busnois has become a big name in the musicological and early music performance worlds in recent years, and deservedly so. A composer of brilliance, deep expression and occasional eccentricity, he spent part of his working life in the service of the Duke of Burgundy and Maximilian I. His music was celebrated across Europe and particularly in the major Italian centres of Ferrara, Florence and Naples, and the famous theorist Tinctoris described him as one of ‘the most outstanding and most famous professors of the art of music.’

This CD offers a collection of several of his pieces, representing almost every form in which he composed: mass, Latin motet, virelai, rondell and ballade, and combinative songs with double texts. Also included are three other pieces attributed to him, including the motet *Gaude Caeslestis Dominia* which opens the disc in a suitably celebratory fashion. The mass for four voices which forms the centrepiece of this program is a true gem, with its particularly stunning *Kyrie*, *Agnus Dei*, and *Benedictus*, which opens with some astonishing two-part melismas. Other favourites of mine are the motet *Incomprehensibilita firme*, with its gently austere opening, and the energetic chansons.

As for the Orlando Consort, they have been champions of the music of Busnois for over 15 years and are the perfect ensemble to do him justice. They perform this repertoire with the beautifully balanced sound and exquisite sense of ensemble for which they are celebrated, giving artistic flesh and blood to this remarkable music. The disc is a delight.

Alison Melville

William Byrd – Consort Songs
Emma Kirkby; Fretwork
Harmonia Mundi HMU 907383

The four and five-voice textures of William Byrd’s masses are mirrored in the lesser-known repertoire presented on this recording. Though composed for solo voice, the texture is kept intact with the accompaniment of viol ensemble. In fact, the interweaving nature of this instrumentation fairly intrudes into the vocal line at times. Nevertheless, it is intriguing in its painting of his world and concerns of love, community and religious leanings. As a devout catholic tolerated by Elizabeth I, he naturally demonstrates a deep reflective viewpoint concerning his position.

From philosophical musings on the impermanence of wealth and status illustrated in *The noble famous Queen* (Mary Queen of Scots) to an ode to a little dog treated most unfairly, Byrd demonstrates a sensitive and reflective nature brought sweetly and most artfully to life by one of the best voices in early music: Emma Kirkby, whose deft and informed realization of the serious and the playful brings the text to life. The famed ensemble Fretwork skillfully handles the accompaniments as well as purely instrumental 6-part fantasias, a pavan and galliard.

A wonderful portrait of a most interesting time.

Dianne Wells

Lesson Barques
Matthew White; Les Voix Baroques
Analekta AN 2 9904

Les Voix Baroques is to be commended for the choice of repertoire on their new CD “Disperato Amore”. Matthew White’s voice is perfectly suited to the motets and cantatas of Alessandro Scarlatti which are presented on this disc, and the theme of desperate love is illustrated beautifully with the sacred and secular pieces. The three cantatas on the recording were transposed to fit the counter-tenor range (having been composed originally for soprano) and the choice of keys creates a truly stunning sound in the ensemble.

The instrumentalists (Chloe Meyers and Chantal Rémillard, violin; Hélène Plouffe, violin and viola; Amanda Keesmaat, cello; Nicolas Lessard, violone; Alexander Weimann, organ and harpsichord; Sylvain Bergeron, lute and theorbo; Matthew Jennejohn, recorder and*

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oboe) have an intricate knowledge of each other’s playing habits and styles, thus making for a vibrant and exciting resonance. Matthew Jennejohn plays with such fluidity that his instruments are easily mistaken for the violins. The continuo section is recorded in such a way that its support and its skill are both brought to light.

The disc contains a great deal of interesting information about Alessandro Scarlatti and about his compositions. Matthew White, as the featured artist, appears on the front cover looking appropriately despairing. The back cover depicts him in a very strange position (perhaps crying, perhaps in pain) and my immediate reaction was to phone all the Montreal hospitals to see if he had been admitted. The disc is truly spectacular and well worth the purchase. Don’t worry - Matthew White is fine. The photo is for dramatic effect.

Gabrielle McLaughlin

Concert Note: Matthew White is featured in Tafelmusik’s presentation of Handel’s Deborah, May 5-8.

Vivaldi - Orlando furioso
Ensemble Matheus;
Jean-Christophe Spinosi
Naive/Opus 111 OP 3093

This is not the first great recording of this masterpiece - the splendid recording under Claudio Scimone with Marilyn Horne and Victoria de Los Angeles is fortunately still available. But it is the first benefiting from recent scholarly revisions based on the important collection of Vivaldi manuscripts in the Turin library, as well as the use of period instruments.

Spinosi favours weighty continuo enriched by theorbo and guitar, heavily accented down beats, fast rhythms and surging phrases - and never hesitates to take them to extremes. Though he can be overly theatrical, he creates extraordinary tension and excitement - just compare the two versions of Medoro’s catchy aria Quel candido.

In Spinosi’s hands the accompanied recitatives are as enjoyable and dramatically powerful as the arias, as they should be. His singers are outstanding. As Orlando, the young Canadian mezzo-Nicole Lemieux spends a large part of the opera demented. In the process, she colours her gorgeous voice to create a breathtaking range of moods. As the sorceress Alcina, Jennifer Larmore thrillingly virtuosic when she whips off “Andero, chiamerò”. Bass-baritone Lorenzo Ragazzi’s flexible lower range is well-complemented by his warm top. The orchestra and choir respond to the vocal lines with great verve.

The informative booklet contains full texts and translations, photos, and some amusing inaccuracies in the biographical notes (Lemieux ‘comes from Quebec Province’ and sang Giulio Cesare ‘with the Toronto Opera’). But why does Opus 111 use bizarrely-costumed models with vacuous facial expressions for the covers of this otherwise outstanding series?

Pam Margles

Concert Note: Marie-Nicole Lemieux sings Franz Schrecker’s Five Songs for Low Voice and Orchestra with the Canadian Opera Company orchestra under Richard Bradshaw on Tuesday April 19 at Glenn Gould Studio. She is also featured in the COC production of Rossini’s Tancredi April 1, 5, 7, 10, 13 and 16 at the Hummingbird and in Handel’s Rodelinda next October.

Lamento
Magdalena Kožená
Musica Antiqua Köln;
Reinhard Goebel
Archiv 474 1942

Music for a While - melodies baroques
Anne Sofie von Otter
Archiv 477 5114

Haendel – Opera Seria
Sandrine Piau
Les Talens Lyriques;
Christophe Rousset
Naive E. 8894

There used to be a time, not long ago, when classical vocalists could not - or dared not sing the Baroque repertoire. Emma Kirkby in her reference recordings with the Academy of Ancient Music under Christopher Hogwood was the sole beacon of the purity and beauty of that music. Now, the vocal music of the Baroque is undergoing... a renaissance. This month, there is a bumper crop of recordings that prove my specialization required for the baroque music usually comes at a price - for most singers that price is vocal range. Not for Kožená, not for Ewa Podlęs (and several others). Our next baroque specialist, Sandrine Piau, has paid that price but it does not take away from the mastery of her singing the arias from Haendel operas. Haendel was one of the composers behind the rise of female singers, who gradually replaced the castrati. Every aria on this great album was premiered by a celebrated soprano of the day. Francesca Cuzzoni, Anna Maria Strada del Pò, Faustina Bordoni, Elisabetta Piloti-Schiavonetti, Elisabeth Duparc - unfortunately we do not know what they sounded like, but if they were anything like Sandrine Piau - no wonder they were celebrated. The delivery is impeccable, the “vocal targeting” precise and the accompaniment by Les Talens Lyriques led by Christophe Rousset make this disc yet another treasure from naïve, a record label to watch.

In contrast, Anne Sofie von Otter is not a baroque specialist. In fact, she may be one of the most versatile singers of the present day. She
tackled Swedish folk and classical songs, music of Elvis Costello as well as plethora of operatic roles and traditional lieder. She is, to my knowledge, the only mezzo-soprano to record a song by ABBA and make it a revelation. In “Music for a While”, it’s early baroque music that receives the “von Otter” treatment. Frescobaldi, Caccini, Monteverdi, Purcell and Dowland of course do not present a challenge for von Otter. It’s her versatility that makes this remarkable disc less than perfect. Her beautiful and powerful voice does not easily conform to the strict standard of the epoque. Rather than throw a vocal dart at the notes, von Otter brushes over them with broader strokes, allowing for a round, unrefined sound. This minor quibble aside, the disc is a beautiful collection of great performances.

As mentioned before, we do not really know what the singers of the Baroque sounded like. Just as the entire period performance movement, the “baroque singing” is a conjecture, albeit based on meticulous musicological research. One can only hope that Bach, Haendel and Monteverdi had the benefit of singers as talented as these three remarkable vocalists.

Robert Tomas

Bach - Mass in B Minor
The King's Consort; Robert King
Hyperion CDD22051

Judging by his extensive program notes Robert King is intimately familiar with the breadth and sonority of this inspirational masterpiece by Bach. Using a men-and-boys choir in this 1996 recording, he follows historical precedents as Bach did not use women's voices in any of his sacred compositions. As to be expected, there are a few moments that are somewhat less refined or graceful as a result, but still the brilliant tone of the boy sopranos and altos of the Tölzer Knabenchor offers great clarity and definition to the counterpoint. The listener is also compensated with disciplined, freshly enthusiastic and astonishingly mature performances from these young fellows.

The fluid lyricism of tenor Anthony Rolfe Johnson and the bold basso of Michael George were perfectly suited for their respective solos.

Carefully conceived in every phrase, nuance, and dynamic, maestro King has crafted a beautifully detailed performance in which the dancing lilt of the Gloria in excelsis Deo, the sobbing mournful Crucifixus, the triumphant Et resurrexit, even the break-neck tempo of Cam Sancto Spiritu, seemed to make perfect sense. If Bach heard this, I think he would have approved.

Frank Nakashima

Mozart: La finta semplice
Helen Donath, Teresa Berganza, Anthony Rolfe-Johnson, Thomas Moser
Mozartean-Orchester Salzburg; Leopold Hager
Brilliant 92345

Mozart: La finta giardiniera
Elzbieta Szymtka, Joanna Kozlowska, Marek Torzewski
Orchestre du Theatre Royal de la Monnaie; Sylvain Cambreling
Brilliant 92346

Mozart: Lucia Silla
Lella Cuberli, Ann Murray, Christine Barbeaux, Anthony Rolfe-Johnson
Orchestre du Theatre Royal de la Monnaie; Sylvain Cambreling
Brilliant 92347

Mozart: Mitridate, re di ponto
Francine van der Hayden, Cecile van de Sant, Johannette Zomer, Marcel Reijans
Musica ad Rhenum; Jed Wentz
Brilliant 92348

There is enough splendid music in these early operas alone to count Mozart as a great operatic composer. Recordings can be hard to find and expensive. But you can buy all three discs in the budget label Brilliant’s Mitridate for less that the price of a single disc in Roussel’s star-studded recording.

La finta semplice, written when Mozart was twelve, is a light-hearted comedy about a woman pretending to be a simpleton. The experienced Leopold Hager leads some top Mozait singers of the day in a delightfully stylish, if unexciting, reissue from 1983. Recitatives are stilted, and the orchestra plays down the character of the score. But there is some terrific singing, especially from Helen Donath as the 'feigned simpleton' of the title, Anthony Rolfe-Johnson as the real simpleton and Teresa Berganza as the vivacious love-interest who drives the very silly plot.

The plot of La finta giardiniera is even sillier. Mozart was ten when he wrote it. But it is studded with gorgeous arias like “Crudeli fermate”, sung here with fiery intensity by Joanna Kozlowska as the 'feigned garden girl' of the title. She is pursuing her lover, who has stabbed her and run off, leaving her for dead. As the playfully appealing servant-girl, Elzbieta Szymtka is charming in her mood changes from poignant despair to hope. But the men here are an unexciting lot in this live performance made in 1989 at La Monnaie in Brussels with their excellent orchestra under a responsive Sylvain Cambreling.

Lucio Silla was recorded at La Monnaie under Cambreling four years earlier with the same sensitive pacing, but unfortunately the same intrusive stage noise and coughing. Again the cast is uneven, with some sublime singing. The duet “D’Ellisio in sen” with the lovely Ann Murray and a scintillating Lella Cuberli is one of the highlights of this whole group of discs.

The four recordings led by Jed Wentz are recent. Wentz uses his
The sound is excellent. Our period instrument orchestra, the lively and alert Musica ad Rhenum, under the directorship of Wenz, features two sons: Marcel Reijans and Rudi and ornaments are stylish, and the gestures and gestures of "Se des na" are standouts. Marcel Reijans and Rudi are standouts. Marcel Reijans is ardent and ringing in the title role. Negotiating the leaps of "Se des na", Wentz resists high-powered accents and frenetic tempi, favoring lyricism over propulsion. The sound is excellent.

**Asciano in Alba**: written for a royal wedding, features some lovely ensembles, suggesting the glories to come. Nicola Wemyss, Clarion McFadden, and Maaiee Beekee are terrific, but the solo male, Tom Allen, lacks vitality and is undone by the florid passagework. Mozart's early use of a chorus, here Vocal Ensemble Coq, as wandering shepherds and shepheresses, is intriguing. Mozart was seventeen when he wrote the last of these, *Il re pastore*. Reijans displays real feeling. Johanna Zomer sparkles in an exquisite "L'amore, sarò costante", accompanied by exquisite horn-playing. But tenor Alexei Grigoriev is not Mozarrian, with unnuanced ornaments and strained passagework.

**The garden of scipione**: with a fascinating libretto by Metastasio, shows Mozart at his most creative. Francois Sone as the philosophizing dreamer pulls off the demanding coloratura, but is underpowered until he opens up in his gorgeous high register. Clarion McFadden gives an exquisite "Lieve sono", and Claudio Patacca a heartfelt "Ciglio eh". The sparse booklets provide plot synopses, musical highlights, libretti, though unfortunately without translations, and biographies.

**Pamela Margles**

Concert Note: Isabel Bayrakdarian, Michael Schade and Russell Braun join the Canadian Opera Company Orchestra in a program of Mozart arias at Glenn Gould Studio on June 6.

**Puccini**

*Angela Gheorghiu*  
*Orchestra sinfonica di Milano*  
*Giuseppe Verdi*; *Anton Coppola*  
*EMI 5 57955 0*

Giacomo Puccini may well have written the most popular operas of all times – after all, if one were to count all the productions and recordings of *La Bohème*, *Tosca*, *Madama Butterfly* and *Turandot*, they would probably outnumber all the *Aïda*, *Carmen* and *Traviata*. No wonder then, that it takes the mastery of the Puccini repertoire for a singer to be truly recognized as a star. Angela Gheorghiu and her husband, Roberto Alagna are well established in this milieu as the "it" couple of the operatic stage and recording studio.

Gheorghiu's voice, controlled, robust, without a trace of vibrato, is a power to be reckoned with. She easily outpaces her fellow Romanian, the once-incomparable Ileana Cotrubas. This disc, collecting almost all of the Puccini's great writing for soprano, from the well known and loved (Butterfly, *La Bohème*, Gianni Schicchi, *Turandot*) to rare (*La Fanciulla del West*, Suor Angelica) to obscure (*Edgar, Le Villi*), does not disappoint. Ms. Gheorghiu is as dazzling as ever, though one might long for a bit of starved waifishness in Mimì or vulnerability in Magda of *La Rondine*. Alas, a voice this big does not do "waif" and "vulnerable" easily. Gheorghiu is apparently equally magnificent on stage – one can understand why, if her acting keeps up with the emotional intensity of singing.

The true revelation of this recording is the bonus disc, with just one aria, "Vissi d'arte." The first reaction is that of utter shock – this is not Gheorghiu singing, this is her channeling Callas! So uncanny is the resemblance of the interpretation, if not the voice, that the only permitted response to this stunning feat is goose bumps. Astonishing recording!

**Robert Tomas**

**DON'T PLAY THIS CD** (Britten - Finzi - Tippett) until you've locked yourself in a quiet place where you can spend some reflective time with the texts of the songs. The poems are worth a focused read and offer access to the composers' treatments one might otherwise miss. Each has selected profoundly thoughtful and moving texts that address the common theme of passing time as experienced in the transition through adolescence to adulthood. It's all there: first love, love found, love lost and the wonder of self-discovery in the years of youth.

**British tenor Mark Padmore** demonstrates a wide capability in handling the vocal demands by these three English composers. From near opera hall volume to the subtlest of nuances, his expressive skill is captivating. His partner in this uniquely themed poetic project is pianist Roger Vignoles. Both artists are known for the intelligence of their performances. Vignoles, in fact, wrote the extensive and impressively researched liner notes. Citing Gerald Moore as his career inspiration, years accompanying Elizabeth Söderström and Kiri Te Kanawa have made him one of the best.

Together, Padmore and Vignoles prove how powerful art song can be. Rising to the technical and interpretive heights erected by Tippett and Britten they handle the apparently less challenging music of Finzi with a respect for its balance with the more complex texts of Thomas Hardy.

**Robert Tomas**

By contrast, Bryn Terfel's survey of the "golden age" of English song on DG's new *Silent Noon* offers works from a dozen composers who take on everything from the sacred to the profane. Terfel proves once again that he's not just a big Welsh bass-baritone, but a singer whose reputation for dramatic and emotional display is well-earned.

His versatility steers him through drunken sea songs, parodies and even a refreshingly creative setting of the Lord's Prayer. Highlights from this lineup include two sets of songs by Roger Quilter who deserves discovery as a composer at the heart of this renaissance of English song writing. I'd back anyone who claimed Terfel as one of Quilter's finest proponents. Savor the high notes above middle C that this non-tenor delivers in the title track by Vaughan Williams and several other works as well. Simply astonishing.

Happily included in this collection of English songs are the requisite pieces by Britten whose imaginative accompaniments of traditional tunes like *The Salley Gardens* have made them standards in most singers' repertoires.

**Alex Baran**

**Canteloube** – *Chants d'Auvergne*  
**Véronique Gens**  
**Orchestre National de Lille**;  
*Jean-Claude Casadesus*  
*Naxos 8.557491*

The Auvergne is a mountainous, romantic and unspoiled region of south west France, within its own cultural traditions and a folklore rich in colorful melodies. It even has its own dialect or patois, so unrecognizable that one wonders if it is French at all. This is the source of inspiration for Canteloube's song cycle which has been so popular that it actually outlived its composer's reputation. He has provided a lush orchestration which creates a bucolic atmosphere somewhat reminiscent of Bizet's *L'Arlesienne*.

The innocent feelings of shepherds for the enjoyment of love-making, longing for love, loneliness, abandonment, girls flirting, and lovers' quarrels are some of the main themes. Nature songs (The Quail, The Cuckoo) are wonderfully charming and playful. Particularly fine and enjoyable is the famous "Bailero" expressing the frustration of a shepherd girl unable to cross a stream to see her lover. Already accomplished in the Baroque repertoire, and also making
Dancing on the Edge of a Volcano: Jewish Cabaret, Popular and Political Songs 1900-1950
New Budapest Orpheum Society Chicago; Philip V. Bohlman, artistic director; Ilya Levinson, Music Director
Cedille Records CDR 90000 065

Classes high and low, and multiple ethnicities, rubbed shoulders in Vienna’s cabarets in the years leading up to World War Two. Major composers and writers in the Austro-Hungarian Empire and Germany transformed popular cabaret music into a high, mordant art of social and political satire. Jewish participation was especially pronounced: Leon Botstein estimates that between a third and half of the patrons attending concerts and opera in Vienna before the Holocaust were Jewish. Jewish composers were equally active—think Schoenberg and Weill for starters. "Dancing on the Edge of a Volcano" begins with a Yiddish variation on the ultimate cabaret waltz, Viennese Coachman's Song, penned in German by the Jewish composer Gustav Pick. So here's the precedent for Irving Berlin's all-time cross-over hit, White Christmas. Berlin's Cohen Owes Me Ninety-Seven Dollars may be the outstanding track on an outstanding disc. It's a fine illustration of how the cabaret baton was passed on to popular theaters on New York's Lower East Side, Montreal's Main, and the like. Hebrew songs by Weill, Dessau, Milhaud, Wolpe and Copland show how the baton was passed on in Palestine.

University of Chicago ethnomusicologist Philip Bohlman and Moscow Conservatory-trainied pianist Ilya Levinson have created an important recording, supplemented by 78 pages of valuable liner notes. Disc one presents songs in original languages: on disc two they reappear in English. The ensemble combines opera singers with new music and jazz instrumentalists, the same heady mix that prevailed first time around. Aside from the minority who made it across the Atlantic to the Americas, or across the Mediterranean to Palestine, the Red Sea did not part for most Viennese Jews. But thanks to these scholars, some of their music has survived.

Phil Ehrensaft

Magic Breath – English
Yiddish and Hebrew Art Songs composed by Helen Medwedeff Greenberg; Margaret Burton, soprano; Elizabeth Acker, piano
Toreador (www.toreadorrecords.com)

Originally from Baltimore, now living in Toronto, Helen Medwedeff Greenberg (b.1939) has composed many works for solo voice and piano, choir, and wind instruments. "Magic Breath" presents an array of excerpts from her various song cycles based on Yiddish and English poems, as well as settings of Hebrew liturgical and biblical texts, beautifully realized by soprano Margaret Burton of Minneapolis, and Toronto pianist Elizabeth Acker (with occasional accompaniment by Tom Bartisch).

In describing the overall compositional style, the term neo-Romantic comes to mind. The Yiddish songs, which comprise the first six tracks on this recording, are highly programmatic or expressionistic in nature. The music is well-wedded to the poetic imagery. In A Vinterlid (A Winter Song), for example, the opening words "Run wild angry winds" are reflected quite literally in the vocal and piano lines.

The next six tracks present refreshing (if somewhat sentimental) arrangements of familiar Hebrew texts, in a gentle, lyrical mode. In Shehecheyanu, Burton is joined by lyric baritone Matthew Zadow in a

All this at an astonishingly low price!
moving duet. The last nine tracks are settings of English poems by Kenneth Patchen, Yeats and others, ranging in mood from somber to playful.

Burton and Acker give impeccable, sensitive performances throughout, and Acker's accompaniments are particularly graceful and complementary to the vocal line at all times. Serious aficionados might be disappointed by the absence of original or transliterated versions of the Yiddish and Hebrew texts (English translations are provided). Beautifully engineered, a polished artistic achievement.

Karen Ages

Handel – Complete Violin Sonatas
Andrew Manze; Richard Egarr
Harmonia Mundi HMU 2987259

In his program notes to this excellent recording, violinst Andrew Manze thoroughly tracks the history of Handel's works for violin and harpsichord and justifies the claim that the works performed on this disc represent Handel's total output for this pairing. There are the six sonatas that exist in most collections, as well as two 'Rogers' sonatas, originally published by John Walsh in 1730 under the fictitious name 'Jeanne Roger of Amsterdam'. In addition, the recording ends with two brilliant one-movement fragments, evidence alas that some of the sonatas have been lost.

The dynamic duo of Manze and Egarr continue to rip through the substantial music of the Baroque era for violin and harpsichord, building on the success of their earlier recordings of Uccelini, Pandolfi, Biber (Rosary sonatas) and Corelli (Opus 5 complete). Both performers bring a playful sense of abandon to Han­del's music. Tempos are well-chosen, allowing for ample ornamentation and expression. Fugues are han­dled clearly and brilliantly, chromat­ic writing given appropriate "aching" accents and the stunning melodic writing in the slower movements is celebrated by Manze with emotional­ly playing full of line and colour.

Egarr provides accompaniments with loads of personality and occa­sional cheek. At times the ensemble comes apart for brief moments, but it doesn't matter. It simply demonstrates the spontaneity of the playing and that they surprise each other every so often.

Larry Beckwith

Schubert – Piano Sonata in B flat; Lieder
Leif Ove Andsnes; Ian Bostridge
EMI 5 57901 2

In Schubert's lifetime, friends would get together with the composer to participate in "a Schubertiad," a potpourri of his salon works... songs, sonatas, duets, etc. Several recreations of such evenings are to be found in the Schubert Edition from Hyperion, and this is the fourth of EMI's series with Andsnes and Bostridge that programmes a sonata followed by several lieder. Both performers are at the top of their respective fields and together they form a most interesting and success­ful collaboration. Their earlier Schubert discs, including an individual Winterreise, have won universal acclaim.

Andsnes' performance of Schu­bert's last completed sonata reveals the pianist's deep involvement with and understanding of the composer's inability to write anything that did not sing. The first movement, which can seem endless in less informed hands, becomes a wordless song with almost imperceptible touches of colour, so simply real­ized by Andsnes, to illuminate its progression. The second movement unfolds quietly, seeming to hang in mid-air, while the Scherzo flows effortlessly without being prodded. The familiar last movement is beaut­i­fully judged and cleanly articu­lated. After a performance as satisfying as this, the listener does not immediately even think about making comparisons with other recorded versions they may own.

After the sonata, the three lieder fall comfortably upon the ears. In Viola, there are some surface joy not quite hiding the sadness beneath. The second song, Der Winterabend, is melodically related to the sonata and confirms the rightness of Andsnes's stylistic handling of that work. Finally the tiny gem, Ab­schied von der Erde which is not sung but spoken, is a poignant farewell to life set by Schubert to accompany the dying words of a knight in the play Der Falke [The Falcon].

With faultless engineering, there is no downside to this splendid CD.

Bruce Surtees

Concert note: For fans of Schubert lieder, Matthias Goerne will perform Die Winterreise at Roy Thomson Hall on April 3.

Brahms – Symphony No.1;
Tragic overture;
Academic Festival Overture
London Philharmonic Orchestra; Marin Alsop
Naxos 8.557428

Brahms First Symphony is probably one of the most performed and recorded works in the repertoire with such giants as Klemperer, Toscanini, Karajan, Furtwangler, Walter and a host of others. It is difficult to make a new statement in this hallowed territory but here is a very good attempt made by a newcomer. Marin Alsop has had a most spectacular rise in fame in the shortest possible time. From humble begin­nings with the Colorado Symphony, this formidable talented student of Leonard Bernstein has suddenly jumped on to the podium of one of Britain's finest orchestras, the Bournemouth Symphony, succeeding Sir Simon Rattle and making herself a big name in the music world.

Her Brahms is a highly expansive, somewhat lyrical reading, a bit slow in places but still held together well architec­turally. She reveals details, puts a great deal of emotion in her "espressivo" and handles the strings beautifully as befits an expert violin player and chamber musician.

The big guns come out at the end in the great accelerando and the final pages are spectacular. The inst­umentalists of the London Philharmonic are superb, but special praise should go to the wonderful first violin solo in the 2nd movement and the majestic alpenhorn at the last. Alsop's congenial and easy going personality is well suited to the Academic Festival Overture and the disc concludes on an optimistic note.

Although it will not eclipse Klem­perer's magisterial reading or Karaj­an's glowing intensity, I enjoyed this performance very much. Excellent digital sound.

Janos Gardonyi

Raum and Brahms
Elizabeth Raum – Pantheon;
Brahms – Trio, Op.40
Erika Raum, violin; David Hoyt, horn; Janet Scott Hoyt, piano
Arktos 200481

What would be the result if three of Canada's finest musicians had the run of all the facilities at the Banff Centre for the Arts? You'd better believe that it would result in a wonder­ful CD. This trio exceeds all expectations with these two works, each of them ambitious undertakings. Brahms' Opus 40 Trio, a fa­vourite of chamber music present­ers and audiences alike, has many new things to offer us here. Hoyt's horn is a model of control, espe­cially in the Adagio mesto move­ment. The Finale, often perceived as bombast in other recordings, becomes a statement in clarity.

Paired with the Brahms is Eliza­beth Raum's Pantheon, a work from 1999. Raum remains one of Cana­da's underexposed treasures, with over 200 works in her still-growing catalogue. Her title refers to seven of the ancient Greek deities, giving the composer scope to create move­ments of differing character. The Artemis movement, in particular, is one of those lyrical gems you'll want to hear repeatedly. Horn lovers will be interested to note that Pantheon was written for the legendary Philip Myers.

Production is seamless and with­out flaws. The Banff Steinway D is well mannered and even technician Denis Brassard is credited in the notes. The photo purports to show the musicians in the heat of recording, but they wear their best outfits and there's a nary a microphone to be seen.

John S. Gray
Concert note: Erika Raum performs a concert of music by Lutoslawski, Szymanowski and Penderecki with Lydia Wong at Walter Hall on April 7.

Impressionisme
Para Arpa
Centaur Consulting

Impressionisme, the debut recording from the Canadian harp duo of Caroline Léonardelli and Caroline Lizotte, offers a distinctively Parisian view of the repertoire for harp duet. The crown jewels of this collection are transcriptions of works by Debussy and Ravel. Both compositions were originally conceived for piano four hands and later cast in orchestral versions. Claude Debussy’s Petite Suite is one of his most engagingly melodic compositions and lends itself well to the harp in this fine arrangement which makes effective use of antiphonal exchanges between the two instruments. With the exception of the chorale-like finale, the arrangement of Maurice Ravel’s enchanting Ma Mere l’Oye (Mother Goose Suite) is also surprisingly effective. The startling inclusion of percussive effects (strokes from a gong and antique cymbals) might seem more convincing to me from a gong and antique cymbals). With the exception of the chorale-like finale, the arrangement of Maurice Ravel’s enchanting Ma Mere l’Oye (Mother Goose Suite) is also surprisingly effective. The startling inclusion of percussive effects (strokes from a gong and antique cymbals) might seem more convincing to me.

Samuel Barber’s career (1910-1981) was one of the great success stories of American music. His compositions were frequently performed and his opera Vanessa (1958) was praised as a masterpiece of the American stage (a hint of its greatness can be gleaned from the elegiac third act interlude from that work included in this album). However, changing fashion and especially the disastrous Metropolitan Opera premiere of his Antony and Cleopatra (1966) eventually plucked the silver spoon from Barber’s mouth. It was a shock from which he never quite recovered.

The earliest work offered here, the Capricorn Concerto (1944), is a jubilant concerto grosso with the same instrumentation as Bach’s Brandenburg Concerto No. 2. Its exuberant, nervous energy skillfully transcends the neo-classical genre that was in vogue at the time. The concertante trio of oboe, trumpet and flute depicts the happy domestic life he shared at his “Capricorn” country retreat with the composer Gian-Carlo Menotti and their adopted son Chip. Menotti, an outstanding composer for the stage in his own right, also appears as the author of the archly autobiographic text of Barber’s tuneful, slightly naughty nine-minute scena for four voices and chamber orchestra, A Hand of Bridge.

This sixth installment in Marin Alsop’s excellent series of Barber recordings for Naxos concludes with his final works: the brooding Fadograph of a Yestern Scene (1971); the odd title is from James Joyce) and the posthumous Canzonetta for oboe and orchestra (1978-81). Barber’s final thoughts share the same idiom - a dejected, introverted despair, drained of the rhythmic impetus of the happier days before his reclusive and alcoholic decline. The Canadian oboist Stéphane Rancourt contributes a tender and glowing tone in both works.

Daniel Foley

Kilar - September Symphony
Lament
Warsaw Philharmonic Choir and Orchestra; Antoni Wit
Accord ACD 130-2

Wojciech Kilar was born in Poland in 1932 and although his name may not be recognized by most people, some of his music has been heard by millions in the soundtracks of Dracula (1992), Death and the Maiden (1994), Portrait of a Lady (1996), The Ninth Gate (1999) and at least a dozen foreign films. He is also a prolific composer of choral music and the a capella Lament (2003) is a perfect example of his natural affinity for the genre.

Daniel Foley

Bruce Surtees

...both Jackson and pianist David Swan seem to exult in its fiercely romantic spirit... I can’t imagine a better performance...

- The American Record Guide

Notes From Abroad
Ever After
Twelve Fantasias
Available online @ CD Baby, nadina.ca & fine music stores. For more information contact: www.nadina.ca
Glamour Rendezvous
Various Artists
Cristal Records CR311

Here's a calming, not quite late-night compilation of some great jazz from the '40s and '50s. Alternating instrumental and vocal artists are offered in a mellow collection of twenty well-chosen selections.

The leadoff track by Sir Charles Thompson, Memories Of You sets the pace, featuring lovely trumpet work by Joe Newman. In France (the source of this release) Don Byas' Laura has the status of a classic like Coleman Hawkins' Body And Soul, so is welcome here. Django Reinhardt is on electric guitar for I Cover The Waterfront, a small group Paris recording of Sweet Lorraine by Dizzy Gillespie shows what a wonderful trumpet player he was, while Chet Baker's horn is cushioned and these superior artists put the cap on it makes us believe.

Reissued yet again - this time to take advantage of Ken Burns' recent Jack Johnson documentary - Miles Davis' 1970 classic still packs a punch. Assembled as a soundtrack for William Cayton's Jack Johnson documentary film, the final results owe as much to producer Teo Macero as they do to Miles. Macero worked with scraps that Miles and his sidemen had recorded over a 16-week period and crafted this roiling, hypnotic, two-part collage. Together, Right Off and Yesterday play for nearly an hour.

Miles' colleagues are Steve Grossman on soprano saxophone; Herbie Hancock, organ; John McLaughlin, electric guitar; Michael Henderson, electric bass, and Billy Cobham, drums. An MQ-like setting vibraphonist Milt Jackson sparkles on Love Me Pretty Baby.

Most of the singers are women, and these superior artists put the capital D back in Diva. The under-recognized Dinah Washington does I Want To Be Loved; Billie Holiday sings There Is No Greater Love; Ella Fitzgerald interprets I've Got The World On A String; Peggy Lee, in a verse long version before Dean Martin put his tonsils on it) makes us believe Everybody Loves Somebody Sometimes. Anita O'Day's version of the familiar Memories Of You differs from Sir Charles' in almost every way, while Sarah Vaughan's After Hours is not the Avery Parrish piano hit of the '40s but another song with the same title. Male singers are Nat King Cole with his original recording of Sweet Lorraine (compare it to Dizzy's); Frank Sinatra in a 1947 Night And Day; and Al Hibbler's Do Nothing Till You Hear From Me is done with the Ellington Orchestra. The '50s hopper Jackie Paris duets with one Tamara Hayes on I Miss You So.

Ted O'Reilly

A Tribute to Jack Johnson
Miles Davis
Columbia/Legacy CK 93599

There aren't all that many fascinating tributes around being made to the great Charles Mingus, so when Canadian bassist Normand Guibalbeau decides to record "Mingus Erectus", there is only reason for celebration. Gathering an all-star [Quebec-based] cast, he tramples on competition to give us a heartfelt homage to the late great master of the bass. Sometimes you don't have to stretch or be on a mission to prove something in order to come up with a great recording. Playing it straight can be an adventure in itself.

All the pieces here don't sound too different from their original selves. Jean Drome's saxophone playing is joyful as ever, rising to the occasion at all the right moments. Trumpet playing courtesy of Ivanhoe Jolicoeur is riveting as he scales those high notes and blows them sky high.

Finally, the bass playing of Normand Guibalbeau himself is driven, precise, but too often it just falls a little flat. There are moments when I don't quite hear the bass as high up in the mix as it should be. But then again, this is a technical aspect of the record. Let's face it, you can't really recreate the music that Mingus made. You can only bring your own two cents into the pot, and for now "Mingus Erectus" is as good an homage as you're likely to hear.

Tom Sekowski

Editor's note: At the time we received "Mingus Erectus" for review, we were not aware of Dave Young's "Mainly Mingus." (see next review) which arrived just in time (no pun intended) for inclusion in this issue.

Mainly Mingus
Dave Young Quintet
Justin Time JTR8512-2

I've never believed the maxim that "every jazz player is a composer" (too many bad tunes for that), but there are some who have created real jazz compositions: Jelly Roll, Ellington, Monk, Mingus and few others. Dave Young is to be congratulated for keeping the music of Mingus' alive in performances and recordings. (This disc is both: the source is a well-recorded live CBC taping from Toronto's Top O' The Senator on January 24, 2002). Young & Co. don't try to slavishly copy the great bassist's style, but they do achieve the passion — almost rudeness — of one of jazz' great creators.

Young is one of the best bassists in jazz. Stylistically far-removed from Mingus' prayer-meeting abandon I would have thought, but he shows here can dig deeply and whirlpash a hand along as effective as anyone. Young doesn't hog the solo space but takes a dextorous spin (appropriately) Bass Clef, and plays a lovely noble introduction to Self-Portrait In Three Colors.

Young presents a classic quintet with younger stars Kevin Turcotte on trumpet and reedman Perry White in the front line, with powerful drummer Terry Clarke (this music needs a strong drummer) and the under-recognized master pianist Gary Williamson, who shines everywhere, especially in Wham Bam Thank You Ma'am. The requiem to Lester Young, Goodbye Pork Pie Hat is a highlight for Turcotte's way of caressing a ballad, and the rhythmically-sure Perry White rollicks on the opening Oscar Pettiford and throughout.

It's unfortunate that the last selection, Cherokee Revisited, is only a mere wisp of a deftly played head, faded out. At just 64½ minutes, the disc has room for the complete performance.

Ted O'Reilly

Swingin' Trenet
Alain Brunet
Cristal Records CDM09

Though barely known in North America, Charles Trenet is one of the world's great songwriters, perhaps France's equivalent to George Gershwin. Cabaret singer, actor, creator of about a thousand songs, films, novels and paintings in his long life, Trenet is a French treasure. His
music is light and lovely, optimistic with a soupcon of melancholy.

Melody is upfront on this import by trumpeter Alain Brunet's quintet with strings. Probably the best-known (over here) composition is *La Mer*, heard here in a medley with *Douce France*; or possibly *Que reste-t-il de nos amours* (known as *I Wish You Love* in English). For most of us, melody is music, and unfamiliar Treneet tunes will stick in your mind after the first hearing, making it easy to appreciate the improvisations of Brunet and crew.

The leader plays open and muted trumpet and flugelhorn, with reedman Jean-Jacques Taib on clarinet and alto, tenor and baritone sax. The pianist, Alain Mayeras has done the tasty arrangements, giving the strings of the classical orchestra La Cameratta de France (directed by Daniel Tosi) more to do than just play sustaining whole notes; there are even a couple of violin solos.

If you've perhaps thought you've heard all the great songwriters of the 20th Century, the Gershwins, Berlin, Kern, Arlen, and Rodgers, you'll be delighted with these sunny contributions from their Gallic counterpart.

Ted O'Reilly

Introducing the Laila Biali Trio
Laila Biali Trio
Independent ILBT 000401
Like a Lover
Emilie-Claire Barlow
Independent EMG 441

A new performer on the Toronto scene, by way of Vancouver, is Laila Biali. More piano player than singer, Ms. Biali's debut CD, *Introducing the Laila Biali Trio*, is impressive for its range of emotion and technique. Biali composed the majority of the tracks and there's a modern edginess to many of them. The cover *Softly as in a Morning Sunrise* is given a similar treatment, with driving bass and drums and dark harmonies. But it's not all hard-driving. The band swings on a Lambert/Hendricks/Ross-like *Glory Days* and croons on *Body & Soul*. Tara Davidson is featured on soprano sax on *The Good Earth*, which is a pretty, moody piece that Biali wrote specially for her friend. As is typical of Biali's compositions, it moves through various tempos and moods from slow, sparse, ballad to bright up-tempo swing and back again. Brandi Disterheft on bass and Sly Juhas on drums ably keep up with the varying demands of the tunes.

Emilie-Claire Barlow, another young Toronto performer with one of the finest jazz voices in Canada today, is based her 14th CD *Like a Lover*. Not only is she singing and playing keyboard on it, but she performed producer and arranger duty, as well. Pretty impressive stuff for someone of her tender years. She's enlisted excellent support in the form of Mark Kelso on drums, Rob Pitlch on guitar and Mark Rogers on bass. As well, Guido Basso, John Johnson and Kelly Jefferson turn in beautiful solo work on horns. The composers she covers are Gershwin, Jobim, Sammy Cahn & Julie Styne, etc. All great. So why isn't this a great record? It is, without doubt, a very good record, but with Ms. Barlow's talents – huge range, beautiful tone, flexibility for days and impecable pitch – I expect more. Perhaps that's unfair, because I can think of many local singers who, if they turned out a disc this fine, I'd be standing and cheering. It's just that I look forward to the day when Ms. Barlow finds a producer/arranger to work with who will bring spark and originality to her great gifts.

Cathy Riches

Concert note: Laila Biali plays regularly with her trio and special guests at the Pilot Tavern in Yorkville (www.thepilot.ca) every other Sunday (in April the 10th and 24th) from 3:30 – 6:00.

The Winds of Change
Mike Downes; Dave Restivo;
Ted Warren
TopFrog (Independent) TF0401

Jazz bassist and Humber College instructor Mike Downes' second CD release "Winds of Change" is a personal, introspective trio recording that includes pianist Dave Restivo and drummer Ted Warren. Original compositions and a little eclecticism in the form of Yugo-

slavian folk music make up the majority of the CD. "Winds of Change", contains lush arrangements and compositions that require careful listening and maybe some familiarity with less traditional jazz formats. Downes does a decent job of assembling the diverse repertoire in a cohesive package while allowing cohorts Restivo and Warren to stretch out and even shine at times. Restivo's effortless melodic soloing skills are a particular highlight of the recording.

The total running time of 72 minutes seems a little excessive for its range of emotion and technique. Biali composed the majority of the CD. "Winds of Change", contains lush arrangements and compositions that require careful listening and maybe some familiarity with less traditional jazz formats. Downes does a decent job of assembling the diverse repertoire in a cohesive package while allowing cohorts Restivo and Warren to stretch out and even shine at times. Restivo's effortless melodic soloing skills are a particular highlight of the recording.

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A Butterfly in Time (The story of a violin) by Barbara York  Narrated by Angela Fusco  Adriano Anantawan, violin; Chamber Music Society of Mississauga  CMSM 874143000025

Finally! Someone has looked into the crystal ball and seen the future of music education. This CD is no dry homily on who wrote what when. It’s a clever demonstration of the ancient art of story telling at its best.

A 300 year-old Italian violin narrates its own history through the richly animated voice of Angela Fusco, familiar to radio listeners from many years with the CBC. The chamber ensemble offers a buffet of familiar tunes in bite-sized arrangements that are entertaining and perfectly paced for the musical novice.

Wonderful solo and ensemble playing, editing and production make this CD a “must have” tool for students, teachers and families.

The liner notes are designed as an easy read and inspiring too. Violinist Adriano Anantawan, born without a right hand, is heard soloing on many tracks. He’s now studying at the Curtis Institute in Philadelphia.

We need hundreds of CDs like this in our communities for young people and this one sets the bar very high. Bravo! This is what happens when you put the critical mass of committed, passionate and like-minded people together. There’s a fabulous script here for a true Canadian short subject film or TV production. Who out there with the funding will be the first to take this tale into its next digital incarnation?

Alex Baran

Land of My Heart  Peter McCutcheon  Margaret Mikelait, piano; Timothy Minthorn, MIDI orchestrations  Toreador TRCD 026-2

The Meeting of the Waters  Elizabeth Turnbull  Lagan LR20041-2

First appearances so often deceive! Upon originally examining the covers of these two CDs, I expected I’d prefer Elizabeth Turnbull’s collection of Scottish and Irish songs, in part because it boasts original arrangements (by Roddy Ellias), and in part because I was attracted to the image of Turnbull, barefoot in an Adirondack chair and surrounded by water. McCutcheon’s worried me: he appears on the CD cover, beaming and in a full kilt like a latter-day Harry Lauder. Uh-oh, I thought. However, McCutcheon turns out to have a subtle and feeling approach to the well-worn repertoire. He is able to find the prettiness of the melodic lines in classic parlour pieces like My Love is Like a Red, Red Rose and Flow Gently, Sweet Afton, while gently and straightforwardly expressing the tender emotional content of an earlier era. In particular, his rendition of Water of Tyne - which he accurately describes in the liner notes as “achingly beautiful” - successfully mines its sentiments of yearning and separation from a loved one without descending into mawkishness. Also, the simple, plain piano arrangements, occasionally embellished with fuller MIDI orchestration, support his performance well.

On the other hand, Turnbull’s recording earns her my sympathy. She has an odd voice: extremely powerful and fully produced, but pitched very low. One might guess that her strategy in choosing this repertoire was to try her hand at songs that have been traditionally associated with great tenors, like Believe Me If All Those Endearing Young Charms. However, her vocal production is so heavy that it rather overpowers the material which, with its generally simple tunes, simply can’t stand up to such a strong attack. This is particularly true when the force of Turnbull’s voice causes her to take a breath in the middle of a phrase, undermining the lightness of the melodic line and the meaning of the words. That said, while I far prefer the approach of a Loreena McKennitt in a mournful, ghostly piece like She Moved Thro’ The Fair, I would love to hear Turnbull doing a smoky Gershwin selection.

Sarah B. Hood

Flamenco  Jorge Miguel  Andaluz Music AM1004

Possibly the only job in music in Canada that is more of a labour of love than being a jazz musician, is being a flamenco musician. This complex and beautiful art form is sadly underappreciated here, although with the growing Latino population, in some of our urban centres anyway, it is gaining a bit of a toehold. One of the young practitioners of the art in Canada is guitarist, Jorge Miguel. He comes by his affinity for the music honestly, because although he was raised in Canada, his parents are from Spain and he spent many months in Cádiz, the reported birth place of flamenco, when growing up.

Miguel’s second CD, Flamenco, is eight tracks of mostly authentic flamenco i.e. tangos, bulerias, alegrias and farruca, composed by Miguel. The last track on the disc is a pop/rumba tune featuring South American-Canadian singer Eliana Cuevas, who, while a lovely singer, does not have the hard living, cigarette-and-whisky hooch so coveted by flamenco singers. Other musicians appearing are Daniel Stone on percussion, including palmas (in flamenco, hand-clapping is considered an art and is integral to the sound), Paul Donat on bass and two talented dancers Pam Briz Guijarro and Ilse Gudino, add castanets and foot stomps, respectively. If you can get past the cheesy photo on the inside cover of the disc, you will find in Flamenco, a fine collection of songs well-played by Miguel and company.

Cathy Riches

Sound Adventures - Global Music for Children Various Artists Independent (sophia@interlog.com)

Compiled by Toronto vocalist and children’s music educator Sophia Grigorijadis, “Sound Adventures” features musical selections from across the rich spectrum of World Music ensembles based in Toronto and beyond. Grigorijadis, a long-time member of the traditional Arabic/Greek music ensemble Maza Meze, also runs “Clapping Land”, a parent-child music and movement program. She came up with the idea for this CD when parents asked where they could find the musical tracks used in her program. Drawn mostly from previously released recordings of the various artists, each track was chosen for its accessibility to children. Categorized as either “For Singing and Dancing”, “For Drumming and Dancing” or “For Rocking and Swaying”, the liner notes to each selection often give suggestions on how parents and children can participate in the listening experience: sing along with the refrain, note how many instruments are used, listen for individual drum voices and tap along, or create your own belly dance.

A personal favourite of mine is Tongue Twister, courtesy of the Toronto Tabla Ensemble, which consists of a “conversation” between a drummer and dancer in rapidly spoken syllables or “boils”. Other artists include Arabic singer Maryem Tollar (with supporting vocals by her young daughter), the Ottawa based Ghanaian group Baobah Youth Performers, Kiyoshi Nagata Ensemble (Japanese Taiko drumming), the Flying Bulgar Klezmer Band, classical Indian fusion group Tasa, Maza Meze, and more. A wonderful introduction to the world of music for all ages.

Karen Ages

Concert note: Jorge Miguel will launch this new CD on April 14 at the RiverRun Centre in Guelph.
OLD WINE... NEW BOTTLES
by Bruce Surtees

Some Enchanted Evening is the appropriate title of a disc from Naxos [8.120643] containing 20 tracks spanning songs from Broadway to Hollywood sung by the incomparable bass, Ezio Pinza. The transfers from The Bell Telephone Hour, RCA, and Columbia originals could not be better. If we are very lucky, this may just turn out to be Volume One. Also from Naxos reminding us of what a superlative artist Richard Tauber was is welcome second volume of his opera arias [8.111001]. Mainly sung in German, hear what the fuss about Tauber was all about... and still is more than 50 years after his death.

Welcome news for music lovers and audiophiles alike is the second batch of ten Living Stereo hybrid two and three channel SACD discs from RCA. Hybrid discs are playable on the regular CD players which read the stereo tracks while SACD players read all the encoded channels. Sony’s DSD system reads all the original channels at an astounding rate of 2,822,400 times per second! On a CD player the improvement over the earlier Living Stereos is obvious because there is so much more information to be heard. An SACD system creates a tangible 3D effect. Fritz Reiner headlines the release with a Dvorak Ninth, Smetana and Weinberger; Brahms First Piano Concerto with Arthur Rubinstein; and Scheherazade and Stravinsky’s Song of the Nightingale. Arthur Fiedler returns with definitive performances of Gaîté Parisienne and La Boutique Fantasque; and Gershwin’s Rhapsody in Blue, the Concerto in F, etc with Earl Wild. Heifetz plays the concertos by Sibelius, Prokofiev [#2] and Glazunov. Charles Munch conducts the Dvorak and Walton concertos with cellist Gregor Piatigorsky, the Berlioz Requiem, and a Ravel/Debussy album. Composer/conductor Morton Gould’s Brass and Percussion disc has 27 spectacular tracks and is, for me, the most impressive of these 10 SACDs. The only disappointing disc is the Gaîté Parisienne which is missing the lower frequencies where the feet of the orchestra live. Too bad, because its disc-mate, La Boutique Fantasque is full range. All the others discs are excellent, both for performances and reproduction. Incidentally, a rather good, complete five channel system plus subwoofer with SACD/CD/DVD-V player has a suggested retail of $1,299 from Sony.

In honour of the 50th anniversary of the death of conductor Wilhelm Furtwängler DG recently issued a two cd package entitled The Fascination of Furtwängler (4775238), disc one containing excerpts of recordings from 1926 to 1937 and a second with postwar recordings all with the Berlin Philharmonic. None of the early recordings have been generally available. All have been carefully remastered and the discs should be of interest to the conductor’s fans and collectors with inquiring minds. Others need not apply.

EMI Canada has a few Furtwängler originals in their domestic catalogue and last November EMI France issued a bunch of popular recordings in a uniform edition. DG Canada has quite a few currently in their regular catalogue. Last month King Records in Japan issued a limited edition 54 CD set licensed entirely from Tahra and Orfeo that was completely sold out before the issue date. With all the original recordings now in the Public Domain there are at least 200 Furtwängler CDs in the market place but regrettably, except for Music and Arts, Tahra, Naxos, Orpheo, and maybe one or two others, the sound varies from appalling to unlistenable. Caveat Emptor.
DISCS OF THE MONTH

Bach – Sonatas for Violin and Harpsichord, Vol.1
James Ehnes; Luc Beauséjour
Analekta AN 29829

Like his contemporaries during the early Baroque, J.S. Bach took an interest in the trio sonata, a form developed out of a desire to write for the violin and harpsichord, two new instruments that emerged during this period. Even though Bach wrote trio sonatas for other combinations, it is the four violin and harpsichord sonatas (BWV 1014-1017) that the brilliant Canadian instrumentalists James Ehnes and Luc Beauséjour feature in this release.

Bach’s compositions are so perfectly designed that even the most amateur performer will have an acceptable performance, even in transcriptions on instruments not yet available during the Baroque era. In the hands of Ehnes and Beauséjour however, the perfect performers meet the perfect compositions. They soar through their performances with a musical maturity beyond their years.

Even though each sonata has the same form of four contrasting movements, slow-fast-slow-fast, the duo never succumbs to musical drudgery — each movement within each sonata makes a moving and unique statement.

Born in Brandon, Manitoba, violinist James Ehnes is a Canadian musical treasure. The liner notes provide his extensive musical resume. He is an exceptional talent whose honest musicality comes from a place that leaves me in awe. His approach to Bach here is to be heard time and time again.

Harpischordist Luc Beauséjour has his own stellar musical resume — his accompaniment is unwavering in its sensitivity and support.

James Ehnes and Luc Beauséjour perform with such a flawless technique, intertwined contrapuntal chamber playing and limitless musicality that I was oblivious to everything (including yet another mid-March Toronto snowfall!). Run out and get this brilliant CD immediately!

Tiina Kiik

Concert Note: James Ehnes performs with the Toronto Symphony on April 19 and 20. Luc Beauséjour performs “Concerti for One and Two Harpsichords” with Olivier Fortin at Glenn Gould Studio on April 5.

Devienne – Bassoon Quartets
Mathieu Lussier
ATMA ACD 22364

I don’t know if most classical music listeners realize how blessed we are in Canada with top-notch bassoonists. We have Chris Millard, Nadina Mackie Jackson, Michael Sweeney and the Caliban Quartet, and all of them have released superb recordings within the past few years. Is there room for another?

Of course there is. Add Mathieu Lussier to our list of illustrious bassoonists. Lussier is an active performer in early music with such groups as Les Violons du Roy and Tafelmusik. He’s also quite an accomplished composer. I was previously familiar with Lussier’s works for solo bassoon and bassoon quartet, and they are wonderful pieces.

The works on this CD include three quartets by François Devienne (1759 – 1803) for bassoon and strings, plus two arrangements by Lussier. Devienne’s bassoon concerto in Bb is skillfully reduced for the quartet, as are a pair of excerpts from Devienne’s comic opera Les Visitandines.

I cannot stress how enjoyable it is to hear Lussier’s gorgeous bassoon sound beautifully balanced by the strings of Olivier Thouin, Jean-Luc Plourde and Benoit Loiselle. I want more!

My hat is off once again to ATMA Classique — this Canadian label is putting out some of the best produced chamber music I’ve heard in recent years.

Merlin Williams
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**SECRET GARDEN**

**EARTH SONGS**
excesses of European directors like Peter Konwitschny. He even cheerfully admits to booing "very loudly" at a recent performance of *Don Carlos* in Vienna, where part of the action took place in the washrooms and foyers of the Staatsoper.

"I’m skeptical of concept-driven opera. If it works, that’s great. But the trend of directors reinterpreting an opera by saying, ‘What is my concept?’ and then come hell or high water making it work, is regrettable. We had a production here once which was so illogical that the stage director was trying to change the super-titles so that they did not say what was being sung."

"I think the important thing for a director is to listen to the music, and then work from that. I remember an image in *Erwartung*, for example, when the dead body very slowly rolled, rolled, rolled into the pool of blood which had been created by the previous opera, *Bluebeard’s Castle*. The director, Robert Lepage, had come into rehearsal not knowing what he was going to do in that section, and he asked me to play the music again. We played it three times - there is no singing and no text, and almost nothing happens but a reiterated phrase. The idea of that body rolling came right out of the music."

"I’m thinking, as we go into *Trovatore*, that in any operatic production, although you are dealing with big myths and passions, you’re also bringing the unconscious to consciousness. You have to allow the music to point the way rather than imposing on it a structure."

Also upcoming this month is *Tancredi*. Over the years Bradshaw has treated Toronto audiences to a number of Rossini comedies. "It was important to do a serious Rossini," he says. So, although Rossini wrote two alternative endings for *Tancredi*, they are doing the tragic ending. "Tancredi is such a very strong piece dramatically, and for me the tragic ending works."

"With Rossini, you are unashamedly doing it for the voices. In the end, we’re doing this as a vehicle for Ewa Podles. I think she’s one of the great artists in the world today, a singer of fantastic vocal temerity. She takes all those risks, and she has remarkable charisma when she’s on stage."

**THE COC IS IN THE remarkable position of operating with a basically sold-out house. But future planning remains difficult.**

"We’re at last a stable company financially and that’s taken a long time. But if we are going to make commitments down the road we have to have an idea we can pay for them. We never know if the money’s there, sometimes until too late. I hope the government keeps all its promises for us in the new house. But who knows?"

"To fund the arts properly is nothing. We have an opera company which works at an international level - we’re the only company that’s been invited three times to the Edinburgh Festival, and we’re being invited everywhere else. I know what I’m doing elsewhere in 2008 but I’m only partially sure what I’m doing here. We have plans, but I need some indication of what the federal government is really going to be giving us before we make final commitments. That’s our greatest problem."

From my conversation with Bradshaw, it’s clear why the COC ranks with the most vibrant and interesting opera companies today. He is involved everywhere in the company, and willing to take ultimate responsibility for what happens, even on stage. His vision, patience and determination have already paid off with the new house, and he could even succeed where no-one ever has, and wrangle ongoing government support. He makes you feel that if anyone can pull it off, he can.
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