MERRY MEETINGS
NADINA MACKIE JACKSON

GLORIOUS SUMMER
GREEN PAGES: MUSIC FESTIVALS ONTARIO & BEYOND

CD REVIEWS • COMPREHENSIVE CONCERT LISTINGS
July 5 - Precocious Geniuses Who Died Young
Arriaga - String Quartet no. 1 in d Minor
Lekeu - Violin Sonata in G
Lekeu - Meditation for String Quartet
Mendelssohn - Sextet for Piano, String Quartet and Double Bass, D Major, Op. 110

July 6 - An Evening of Brahms,
Masterpieces of the String Repertoire
Brahms - Sextet #2 for Strings, G Major, Op. 36
- Quintet #2 for Strings, G Major, Op. 111

July 7 - Composers Inspired by Folk Music
Dvorak - Miniatures for two Violins and a Viola in d Minor
Piazzola - Melodia in a Minor, 4 for Tango for a String Quartet
Schumann - 5 Pieces in Folk Style for Viola and Piano, Op. 102
Bloch - Two Pieces for String Quartet
Dvorak - Piano Quintet no. 2 in A Major, Op. 81

July 8 - Sounds & Colours of French Music
Milhaud - Trio for Piano, Violin and Clarinet
Franck - Piano Quartet
Debussy - Syrinx Flute Solo
Debussy - Sonata for Flute, Viola and Harp
Fauré - Après un rêve for Viola and Harp
Ravel - Introduction and Allegro for Harp, Flute, Clarinet and Quartet
Swamperella - Cajun band

Festival Artists
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Viola - Rivka Golani
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Flute - Susan Hoeppner
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Wed. June 8 at 8:00 pm  
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BACH CANTATES 30 7:167

Bach Cantatas for the feast of St. John the Baptist

June 2005 marks the beginning of ATMA's ambitious, multi-year project to record and release all 200 of Bach's sacred cantatas. The first disc features the cantatas for the feast of St. John the Baptist (BWV 7:30-167), with singers Suzie LeBlanc, Daniel Taylor, Charles Daniels, Stephan Macleod, and The Montréal Baroque ensemble conducted by Eric Milnes. ATMA's Bach cycle incorporates the most recent research on performance practice, confirming that these cantatas were performed one singer to a part, including the choruses. ATMA's Bach cycle marks the first complete recording of the Bach cantatas performed one-on-a-part, and is also the first to be released in hybrid SACD surround format. This project is created in collaboration with the Montréal Baroque Festival, held each year in the city's historic district.

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ANGELA HEWITT: BACH KEYBOARD CONCERTI

Canadian, Angela Hewitt's Bach is by now self-recommending but only after playing Bach across the world with numerous ensembles did Angela decide that the Australian Chamber Orchestra were the perfect collaborators. After a month of concerts across Australia these recordings were set down in Sydney in February of this year and the frisson of artists operating at the peak of their form is clear for all to hear. One is immediately struck by the quality of chamber-music playing as phrases are passed from soloist to orchestra and, in the case of Brandenburg Concerto No.5 and the Triple Concerto, between all three soloists. Rhythms are buoyant, tempos lively, the spirit of the dance is never far away in the fast movements and a perfectly vocal quality pervades the sung lines of the slow movements.

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Nadina Mackie Jackson
Three rooms and a garden

by David Perlman

ROOM NUMBER ONE in this little story is the inverted sugar bowl at Simcoe and King called Roy Thomson Hall, October 26 2004. Something very intimate is happening in that ordinarily cavernous space, as Bernard Labadie leads Les Violons du Roy in Mozart’s Requiem. The sense of danger and discovery in the performance has every performer riveted to Labadie’s hands; the audience floats an inch off our seats.

Afterwards in the lobby, Toronto Symphony Youth Orchestra conductor Alain Trudel speaks to the 150 or so high-schoolers, many at their first concert, who are there as part of RTH’s ongoing Share the Music program. “You may not realize it for a long time” Trudel said, “but tonight you heard something special – not just kind of special, more like once in a lifetime special.” And from the grins of the performers on the edge of the crowd, you know they know it too.

(The orchestra leaves RTH for the airport, straight from the concert, facing a schedule rigorous enough to wipe the grins off most people’s faces: land in Chicago; bus to St. Louis, bus to Kansas City, fly to Denver. Major-league music on a minor league budget.)

Among the performers that magic night are two bassoonists, Mathieu Lussier and Nadina Mackie Jackson.

ROOM NUMBER TWO FEELS TINY. The notice on the door of the closet on its north wall reads: “This cupboard is reserved for clergy vestments.” High priest, on this occasion, is San Francisco-based sound recording engineer par excellence David v.R. Bowles surrounded by the tools of his trade: computer, mixing board; cables running through a hatch into an adjacent room, and speakers, on the floor, through which come the sounds of bassoons, contrabassoon and a harpsichord.

The place is St Anne’s Anglican Church, sandwiched between Gladstone Ave and Dufferin Street in Toronto’s downtown west. It is Tuesday May 17 2005. The music filtering into the vestry is a sonata by Michel Corrette, part of his Opus 20, “Les Délices de la Solitude” written in Paris in 1739. The ensemble is called Musica Franca: harpsichordist Paul Jenkins, contrabassoon Fraser Jackson, … and bassoonists Mathieu Lussier and Nadina Mackie Jackson.

Corrette is one of two composers that Musica Franca is here to record. The other is Joseph Bodin de Boismortier, 20 years Corrette’s senior, also a self-publishing Parisian composer of the early eighteenth century. “The Corrette is music that Mathieu and I have shared for years, carrying around to play when we have the chance” Nadina explains. “But on last fall’s tour with Violons du Roy Mathieu brought the Boismortier along, Opus 26 and Opus 50, and this idea of ‘Musica Franca’ fell into place.

The recording goes in little bursts – interrupted sometimes by tonmeister Bowles, sometimes by trucks idling, like contrabassoons (alas, not in A440) at the Cadbury Factory across the road on Gladstone. Sometimes the musicians stay in the church to listen to tonmeister Bowles’ meticulous observations after each take. “Mathieu and Nadina you need to match ornaments at (measure) 22, I don’t mind what but they need to match ….” Other times they crowd into the little vestry and play the take back, scores in hand, making notes and decisions as they go: both Boismortier and Corrette expected their players to provide their own inventions and flourishes.

They work steadily this way from eleven, past the anticipated one o’clock deadline till nearly two, and suddenly, trucks notwithstanding, the morning’s goal is reached. Work will resume after a three hour break, with Toronto Consort lutenist Terry McKenna joining the evening session. It will be a long one. Tomorrow organist Richard Paré and theorbo Sylvain Bergeron will come in from Montréal as the focus shifts from Corrette to Boismortier, the second cd in the two-cd set.
Dave Young
A view from the bridge
by Jim Galloway

I Spent some time recently with Dave Young talking about festivals and touring in general, - if anyone can speak with authority on those subjects it is Dave. For more than three decades he has been part of the touring circuit and has experienced the full spectrum, as a sideman, as well as leading his own groups here and overseas.

Dave Young was out there touring with pianist Wray Downes 30 years ago, travelling by car from one engagement to another and without any grants. Travel grants for jazz were pretty well unheard-of in those days and it took dedication and perhaps a touch of masochism to go on the road. That has changed some but it is no easy matter to become one of the favoured few who receive money from, for example, Canada Council, and the application procedure represents something of a challenge, with absolutely no certainty that there will be a grant forthcoming at the end. David has toured as often as not without any assistance, sometimes choosing to subsidise his own music rather than cancel a tour. In fact he hasn’t

“Baroque and modern music have a lot in common, which is why so many of us are drawn to both” Mathieu says. “In both it is a constant exploration. Not like your usual symphonic work – you know where there are three notes to blow— short, average or long.”

“It’s even more so for our particular instruments” says Nadina. “We are all playing the instruments that usually provide the support for the treble instruments but because of the wide range of all our instruments, we can easily provide both roles.”

(“Easily” might not be many bassoonists’ word of choice, here, but for this founding member of the acclaimed Caliban Quartet, after thirty years engagement with her chosen instrument, it’s probably true.)

And the garden of the story’s title? Well, simply that July 7, Musica Franca brings Corrette and Boismortier, along with work by Mathieu Lussier himself, to the Summer Music Garden series.

In the simplistic confines of this story, it’s only a ten minute bike ride from the Jacksons’ kitchen to the Music Garden at the foot of Spadina. In reality, the five performers will have covered tens of thousands of kilometres between now and then. For Nadina, for example, early June takes her to Texas for the International Double Reed Conference during which they will play a recital with longtime collaborator pianist David Swan (“Oddbird and Swan” as they style themselves). And that’s just the beginning.

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Merry Meetings II

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June 1 - July 7 2005
As those of you who attended the April WholeNote Salon will know, I am among other things an avid amateur cellist and it was my great pleasure on that occasion to perform an excerpt from my school friend Walter von Konow's Piano Trio, although there is no reference to a vocal line in the score or sketches of this dramatic work. While I did not find any material here useful for my own music making purposes, the disc does provide some interesting insight into another side of this great Nordic composer known predominantly for his mature orchestral scores.

Speaking of orchestral works, I have been enjoying a disc entitled Color by the French composer Marc-André Dalbavie (Naïve MO 782162) in recent weeks. I first came across his music at a Continental concert earlier this season where I was very impressed by a piece for flute, clarinet, violin, viola, cello and piano. Dalbavie, born in 1961, represents a second generation of "spectral" composers, carrying on the explorations begun by Gérard Grisey and Tristan Murail in the mid-1970s. His work is also linked to developments in visual arts. The disc includes two recent orchestral works, Color (2001) and Ciaccona (2002), performed by the Orchestre de Paris under Christoph Eschenbach. Eiichi Chiijiwa, the orchestra's co-principal violinist, is featured in the Concerto for Violin from 1996, a work which he premiered at the Donaueschingen Festival.

"Color" is indeed an apt title for the Dalbavie disc, but it could equally apply to the music of Finnish composer Esa-Pekka Salonen. Perhaps better known as a conductor than composer, he has been at the helm of the Los Angeles Philharmonic for the past 13 years and has recorded extensively with that orchestra. His most recent release, however, Wing on Wing (Deutsche Grammophon 477 5375), features three recent orchestral scores performed by the Finnish Radio Symphony Orchestra.

The title piece is an eerie work scored for large orchestra, two wordless coloratura sopranos (Anu and Piia Komsi) and the prerecorded voice of Frank O. Gehry. Wing on Wing (2004) was inspired by, and written for the opening of, the Walt Disney Concert Hall - new home of the L. A. Philharmonic - a strikingly angular, yet strangely curvaceous edifice designed by Gehry. The disc also includes the 2001 composition Foreign Bodies and 2002's Insomnia. This last is likened to "the dreamlike atmosphere of Goya's The Sleep of Reason Produces Monsters" by Corinna Hesse, author of the CD's liner notes. I agree - it's no wonder this man doesn't sleep much!

And staying on the subject of orchestral discs, this month sees the re-release of an important disc of Canadian orchestral repertoire, thanks to a new arrangement between the CBC and the Canadian Music Centre. Orchestre Métropolitain 2 (CMCCD 10705) is the first fruit of a collaboration which will produce reissues of a number of orchestral discs on the Centrediscs label that initially appeared in the CBC catalogue. One could ask why our national broadcaster is divesting itself of these historically important (and musically interesting) recordings, but at least we can be thankful that they are finding a permanent home with an organization committed to promoting them. It also means an important boost to the Centrediscs catalogue by making orchestral recordings, normally prohibitively expensive to produce, a viable option. This first offering, which features Montreal's Orchestre Métropolitain under Walter Boudreau's direction, includes dramatic, high-energy works by five Quebecois composers: Linda Bouchard, Denis Gougeon, Brian Cherney and Boudreau himself, as well as Denis Gougeon's Aventure (2004) and "Race for Cash", alongside the poignant "Vietnam Disaster". These works range from naively anachronistic displays of Romantic pianistic fireworks, to Boogie-woogie-like riffing, with many stops and side trips taken along the way providing a kind of compendium of "piano stylings" from the century leading up to the composer's birth. Not what we might expect from a composer of "serious" contemporary concert music, but we must keep in mind that the cycle was begun in 1966 when the Brégent was just 18 years old. This is before his formal composition studies at the Montreal Conservatoire with Gilles Tremblay, although he already had produced the Grande Toccate-Sonate Barbare and the first version of his important bibli fresco Les Testaments. Lasting more than an hour and a half, Portraits was a project that Brégent continued to work on intermittently until 1988, 5 years before his untimely death. Petrowska Quilico, who was his wife for some of this period, brings many personal insights to her performance. It is obviously a labour of love, and one which we are thankful she has undertaken.

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 MSS 2R4. We also welcome your input via our website, www.wholenote.com.

David Olds
Editor, DISCovers

CONTINUED ON PAGE 46
Celebrating Mozart 250 and playing for peace

Mozart in Jeans

Oct 15
ROBERT SILVERMAN
Pianist
BIBER Battaglia
MOZART Piano Concerto K 449
BARBER Adagio for Strings
DVORAK “American Quartet,” arr. Arman

Nov 12
ETSUKO KIMURA
Violinist
MOZART Violin Concerto No. 1
SHOSTAKOVICH Sinfonia Op. 110, arr. Arman
STRAVINSKY Apollon Musagete

Christmas Treats
Dec 3 at the Walmer Centre
GIUSEPPE LANZETTA
Guest Conductor
Etsuko Kimura, Leonid Peisahov, Konstantin Popovic, Aleksandar Gajic, Violinists
VIVALDI The Four Seasons
PENTLAND Holiday Suite
MANFREDINI Christmas Concerto

Feb 4
MICHAEL ESCH
Pianist
MOZART Eine Kleine Nachtmusik
STRAUSS Metamorphosen
BRAHMS Quintet for Piano and Strings

March 4
BEVERLEY JOHNSTON
Percussionist
BURGE Flanders Fields Reflections (commissioned work)
HATZIS Love Among the Ruins (In the aftermath of September 11)
VIVALDI Concerto
TCHAIKOWSKY Quartet No. 1, arr. Arman

April 8
CARLO PALLESCHI
Guest Conductor
RAFAEL HOEKMAN Cellist
MORAWETZ Divertimento
HAYDN Cello Concerto in C
BARTOK Divertimento
HAYDN Divertimento

May 6
SCOTT ST. JOHN
Violinist
STRAVINSKY Concerto in D
SCHUBERT Rondo
SARASATE Zigeunerweisen
HONEGGER Symphony No. 2
MOZART Divertimento K 136

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Breeding Like Rabbits

This month’s column began with a chance meeting, one afternoon in May, with one of Toronto’s senior piano teachers. “There are so many good young piano students these days,” said the distinguished pedagogue (who shall remain nameless) with a sigh. “But where will they all find work?” Indeed, pianists have a reputation for abundance—much like rabbits in Australia. So I set out to find out what I could about the opportunities and obstacles these hardy, prolific creatures (the pianists, I mean) meet with in our city.

May 19, 2005: My mission begins at Remenyi House of Music on Bloor Street. There, amidst the shiny Steinways, I find Mark, a piano technician hard at work. He tells me that business is good: these days, a successful piano technician in this city might have as many as 300 clients. And to account for the large number of pianos in Toronto, he offers historical reasons.

“During the 1920s and ’30s, pianos were like colour TV sets—everybody had one,” he observes, “and the piano is still a vibrant part of our musical life.” He also points out that, in bygone days, pianos were not only purchased and played in Toronto, but also built here: Heintzman Street in the Junction remains as a memorial to the city’s leading manufacturer.

Later the same day: The name Andrew Kwan may not be known to many concert-goers, although many of the musicians he manages are. Kwan’s agency has represented numerous Canadian pianists over the years: currently, James Parker, Jane Coop, Michael Kim and Antonin Kubalek are on his roster. In his opinion, there has, of late, been an increase in both the “challenges and opportunities” facing pianists. As well, he notes that young pianists sometimes acquire unrealistic attitudes.

“Most students wish for the solo-concerto career, but they don’t understand the marketplace,” says Kwan. “When they come to me, I ask them if they are honestly ready. I tell them that I already represent some very fine pianists, and would they feel their artistic voice is different from what I already have?”

Kwan is also concerned about the commonly held notion that a musician must make a big splash at a young age. “They think their careers need to start immediately, and if they aren’t famous by the time they’re 25, they’re washed up. Yet some of the greatest pianists—Goode, or Serkin—started much later. Success is not based on first engagements, but on re-engagements.”

May 20, 2005: I drop in at the Royal Conservatory of Music’s temporary digs, near Bloor and Dufferin, to hear Andrew Aarons’ graduation recital. I’ve never before heard this 21-year-old pianist—who performs Bach, Beethoven, Chopin and more Chopin—but it’s immediately apparent that he’s an accomplished musician. He’s fleet-fingered, but not flashy in the way some young pianists can be. Rather, there’s a kind of understated subtlety to his playing.

Afterwards, as he greets friends and relatives outside the hall, I find out a little more about him. Now finished his studies in Toronto, he’ll be going to London’s Royal College of Music, to pursue a master’s degree there. And what does he think of the notion that there are already too many pianists in the world? “There are lots of pianists—but not so many good ones,” he replies with a knowing smile. He goes on to say that it’s important for a pianist to “find a niche”—although he declines to suggest what his will be. Currently, his interests are wide ranging: everything from contemporary music to baroque harpsichord.

It’s of course far too early to predict what kind of career Aarons will have. But he’s talented, intelligent and level-headed—and these traits will no doubt serve him in good stead. I wish him luck. And if I may say so without implying condescension—he’ll need it.

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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been forgotten for generations,
thus making accessible the music
of other times. Continuing the
work of musicologists, many con­
temporary musicians and ensem­
bles have undertaken to bring to
life these discoveries by studying
and performing them.

One such ensemble is the Ar­
riaga String Quartet, composed
of four Belgian musicians who
studied at the Juilliard School of
Music and named after Juan
Crisostomo de Arriaga, a Spanish
composer of great promise who
died in Paris in 1826, ten days
before his twentieth birthday. The
Arriaga Quartet’s mission is “un­
veiling gems by masters of lesser
fame, winning them...enthusias­
tic followers.”

This very interesting ensemble
is coming to Toronto to be the
available in Toronto in July and
August and feature works by less­
er known composers such as Ar­
riaga and Lekeu, as well as better
known counterparts, such as Mend­
elssohn, Brahms, Dvorak, Rav­
el, Saint-Saëns, Piazzola, Bloch
and Debussy.

Music Mondays
Every Monday just after noon
from May 30 to early September
you can leave the noise and teem­
ing activity of downtown behind
and go into the cool and quiet of
Holy Trinity Church for a forty­
five minute concert, one of the
music festivals summer series.
The series, which began in 1992,
is now entering its fourteenth year
of providing a rejuvenating musical
interlude in the heart of down­
town. This year, according to ar­
tistic director, Susan Crowe Con­
nolly, the theme of the series is
diversity. The programs on June
6, 13 and 27 are various configu­ations of stringed, percussion and
woodwind instruments, June 20 is
stride pianist, Bill Westcott and on
July 4 the original artistic director
of the series, pianist and harpsi­
chordist, Paul Jenkins returns with
soprano, Andrea Gerhardt. All the
details are in our listings, so do
try to make it out at least once or
twice to hear some great music in
the summer without leaving town.

Orchestral Music
On June 4 the Oakville Chamber
Orchestra, conducted by Stephane
Potvin, will present a program that
includes Jacques Hétu’s Third
Symphony, a highly successful
work that has been played all over
the world. June 11 the TSO will
feature as soloist Giora Feidman,
“the king of klezmer,” in a con­
cert that showcases the clarinet in
all its classical, Broadway and
Klezmer glory!
CHAMBER AND VOCAL MUSIC

There is plenty of chamber music to select from in June. The music of Ravel, Takemitsu and Schubert will be explored as a vehicle for dance in Via Salzburg's Phantasies and Chrysanthemums program on June 2 & 3; a new group, the Zonnebloem Chamber Ensemble, will perform trios by Beethoven and Brahms on June 3. Two string quartets perform on Sunday, June 5: the Contreras Quartet at 2:00 in Oakville and the Sunrise Quartet at 3:00 in Toronto. Flutist Edward Brescacin and pianist, Cecilia Ignatieff, will give a recital Sunday, June 12; another flutist, Samantha Chang, with musical friends, will give a recital on Friday, June 17. TSO concertmaster, Jacques Israelievitch, also with musical friends, will give a recital on Sunday, June 19, and on June 20 Music Toronto will present the Gryphon Trio at Jane Mallett Theatre performing Brahms' Piano Trio in C, opus 87, with commentary by composer, Gary Kulesha. 

There will also be several fine vocal recitals in June. June 7 soprano, Alexa Wing and pianist, Michael Bloss do a noon-hour concert of baroque music at St. James' Cathedral. Is Bobby McFerrin's June 10 concert at Roy Thomson Hall a vocal recital? I'd say so. On June 13 the Swedish Women's Education Association presents Mia Karlsson, a recipient of the Jenny Lind Scholarship for promising sopranos, in the 5th annual Jenny Lind Recital. Mezzo soprano, Monica Zerbe, a prize winner in 1999 in the first Yrjo Kilpinen Symposium and Art Song Competition, will perform songs by Chausson, Rachmaninoff and Wagner with pianist, Brahms Goldhammer, on June 17. On June 18 soprano, Patricia O'Callaghan and friends present an intriguing program entitled "Carmen Fantasies." Tenor, Corneliu Montano, will sing on June 24 at Roy Thomson Hall as guest artist with pianist, Richard Clayderman and on June 25 soprano, Rachel Persaud, and pianist, Peter Treen will give a recital at Victoria-Royce Presbyterian Church.

In conclusion, the season may be winding down but the music goes on. There are plenty of concerts to send us into July and August.
Tafelmusik, Via and Maza Meze, sensuous chamber music from the Middle Eastern Baroque period, including works by Johann Christian Bach and Carl Friedrich Abel. "Soho Square, 1765" will feature music by all four groups. (June 11 at Kilmour Park United Church.)

The final program in the Tafelmusik Baroque Summer Institute (June 14) takes place at the University of Toronto's Faculty of Music. One of the great benefits of this event is the free concerts such as the opening "Faculty Concert" (June 3) with the Tafelmusik Orchestra and Choir, Ann Monoyios, and Rufus Miller, directed by Jeanne Lamon and Ivars Taurins. There's also the "Faculty Chamber Concert" (June 7), a noon-hour recital played by members of Tafelmusik.

The student orchestra and choir of the TBSI under the direction of Lamon and Taurins take their turn on June 11. The Grand Finale Concert combines the talents of the Institute choir and orchestra with that of the parent Orchestra and Choir on June 14. Too good to be true! The TBSI is also open to auditors. If you are not an advanced student, or a pre-professional or professional player or singer, you can still attend without actually participating. Auditors can register for individual classes for as little as $20, or purchase daily passes for $50. An open pass for the events of the entire institute costs $395. This is a wonderful opportunity for serious but less advanced musicians, and non-musicians with a strong interest in period performance and music.

Website: www.tafelmusik.org

The Tafelmusik Baroque Summer Festival (June 24-26) - A musically intense weekend is in store for all those who attend this event not far from Toronto.

"You walk into the barn and you feel so relaxed and it all comes hanging in the air, waiting," violinist Julia Wedman, a Grand River performing returnee, says.

You can hear Bach Cantatas #12 and #21 with Sharla Naifziger, Laura Pedwell, Joseph Schnurr, and Daniel Lichti; the complete book 2 of Bach's Well-Tempered Clavier; Vivaldi's Four Seasons featuring violinists Julie Baumgartel, Farran James, Linda Melsted, and Julia Wedman; a Baroque Coffee House featuring the music of Blow, Locke, Purcell and Handel; and Bach's great masterpiece, the St. Matthew Passion, conducted by Victor Martens, with soloists Naifziger, Pudwell, Charbonneau, Schnurr, Lichti, and Relyea. Website: www.grbf.ca
In this picture are the early gatherers for last year’s opening day parade - more than a hundred recorder-playing people learned the canon ahead of time, composed for the festival by Matthias Maute, and another hundred showed up to join in with things to drum on. Four bars of memorable music-making. People said afterwards they appreciated the concerts more because they themselves had just spent a half hour playing...“It’s the sense of creating something together that’s so wonderful.” Susie Napper, Montreal Baroque

ON THE SAME WEEKEND, the Montreal Baroque Festival (June 23-26) begins with a parade of musicians, and circus artists, followed by intimate concerts in the crypt of the chapelle Notre-Dame-de-Bonsecours featuring Meredith Hall, Ensemble Constantinoile, and the Studio de musique ancienne de Montréal. There will also be master classes and workshops offered in voice, baroque trumpet, lute, improvisation, vocal declamation, commedia dell’arte, Quebecois traditional dance, and lectures/round tables. www.montrealbaroque.com
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CHORAL Scene
by Larry Beckwith

Toronto's vibrant choral community is on fire in the first half of June, thanks to the curatorial prowess of Soundstreams' artistic director Lawrence Cherney and the ingenuity of several of our leading community choral directors.

The major choral events of the month are connected to the Northern Voices Festival. In keeping with their mandate of bringing together Canadian and visiting artists, Soundstreams has gathered a stunning array of choral talent from Scandinavia, Latvia, Germany and, of course, Canada.

Every evening, from June 4-12, top notch choirs will perform in the Festival's home venue: Metropolitan United Church. Canada is represented by the Elora Festival Singers, Pro Coro Canada (from Edmonton), the Elmer Iseler Singers, the Nathaniel Dett Chorale and the Tafelmusik Chamber Choir (conducted by the legendary Frieder Bernius). Guest choirs include the Latvian Radio Choir, the Norwegian Soloists' Choir and the Danish National Radio Choir.

In addition, several “cutting edge” smaller ensembles are featured in the festival. These include the Finnish Huutajat “Shouting Men”, whose primal vocalizing reminds us of the roots of vocal utterance. Two small six-member vocal ensembles -- the popular Rajaton and Nordic Voices -- present finely-honed intimate choral repertoire, and the virtuosic Erik Westberg Vocal Ensemble promises a varied and tremendously difficult program.

When I spoke with Lawrence Cherney for last month’s special choral issue of WholeNote, I reminisced with him about our mutual friend, the crafty choral impresario Nicholas Goldschmidt, who passed away early last year. I wondered whether Lawrence felt that there’d been a sense of “torch-passing” from Niki, who had himself organized three massive June choral festivals in 1989, 1993 and 2002. Characteristically, Cherney praised the memory of Niki’s genius for promotion and mixing and matching world and Canadian talent and commented on how inspiring he found it. However, he put his finger on an important difference between the two gentlemen: “I’m simply not interested in putting together another performance of the Verdi Requiem”.

And indeed -- as it should be -- it is the intriguing repertoire that is front and centre in this festival. From major works by Canadians (James Rolfe, R. Murray Schafer, Abigail Richardson, Melissa Hui, Jacques Hétu and Harry Somers) to recent works by some of today’s leading choral composers (Tavener, Gorecki, Part, Penderecki, Vasks and Nystedt), the festival celebrates contemporary music by boldly putting it front and centre.

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every night. Of course, the history of choral music is well represented also, by vital works from Purcell, Mendelssohn, Brahms, Richard Strauss, Dufay, Gesualdo and Bach.

On the weekends of the festival (June 3-5 and 10-12), Trinity College is hosting a conference featuring workshops, seminars and round-table discussions.

In short, it’s a feast. I’m going to try to get to as many of the events as possible. There’s nothing like a festival of choral music to revive the spirit and feed the soul (not to mention the brain)!! Call 416-366-7723 for tickets, or visit www.soundstreams.ca for more information.

As I mentioned above, there are plenty of other choral events happening this month, as well. I have had the riveting experience of hearing the incomparable Canadian baritone Russell Braun sing Martinu’s Field Mass twice in recent years. He performs it again, with the men of the Toronto Mendelssohn Choir and the Toronto Symphony, conducted by Jiri Belohlavek on June 1 and 2. Also on the program is the setting of the Te Deum by Antonin Dvorak.

On June 2, The Nathaniel Dett Chorale performs a fascinating work by the late Virginian composer Undine Smith Moore. Entitled “Scenes from the Life of a Martyr”, the piece is a 16-part oratorio on the life of Martin Luther King Jr., for chorus, orchestra, solo voices and narrator. It was premiered in 1982 at Carnegie Hall and nominated for a Pulitzer Prize that year.

The Mississauga Children’s Choir premieres a new setting of Elizabethan texts by Vancouverite Stephen Chatman on June 4 and the following day sees a whole host of events featuring familiar ensembles. The High Park Choirs, di-

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JOHN GOVEDAS REMEMBERED

In Toronto’s strong and varied choral scene, there are many constants that one imagines will simply always continue. We experienced a rude awakening from that belief early last month, with the death of composer and accompanist John Govedas.

John led a busy life as the director of music at the Lithuanian Martyr’s Church in Mississauga, composer and arranger of music for young singers, and accompanist for countless choirs in the Greater Toronto Area. He will be remembered for his tremendous facility as a pianist, his uncompromising standards as a composer and his unique and slightly eccentric personality and sense of humour.

I contacted a number of individuals who worked with and knew John well. The following is a sampling of their memories:

Glenda Crawford, Music Director, Oakville Children’s Choir: I knew John first as a composer and accompanist who “hung around” the Toronto Kiwanis Music Festival, checking out choirs. His music for treble voices is quite interesting: where the voice sits, imitative writing, developing part-singing skills, harmonic colour. No two pieces were alike. The kids loved his music.

Lee Willingham, Associate Professor, Wilfrid Laurier University, Conductor, Bel’ Arte Singers: He was a “character”, both in personality, and musically. He was a high energy guy, with lots of potential mischief always looming, or so it felt if he was a bit out of your sightlines and you were trying to earn the respect of the singers. I loved playing on this energy, and we seemed to get along great, the few times we had together. My thinking about his legacy, if you will, is that he was a naturally excellent musician, and had technique to boot. Many young choirs got to sing with his musical prowess supporting and shaping their artistic expression...that must have been thrilling.

Mark Bell, Conductor, Riverdale Youth Singers: John not only accompanied the choir, he listened to all of the sounds the children were making. He would often play the soprano part while singing the alto part to help the alto section to learn their part. John loved language and poetry and would often offer instruction to the choir (and me) about the origins of certain words and phrases in the texts of the pieces we were performing. He was excellent with German, French and Latin pronunciations as well...John could sight-read beautifully....note perfect and always sensitive to the style of the piece. He brought an amazing energy to every rehearsal. The kids adored him. His accompaniments to mundane vocal warm-ups (solfège scales etc.) made even these routine and sometimes boring exercises exciting and fun. John really was always at his best with the children...often we adults didn’t understand him so well....but the children certainly did.

Anne Massicotte, conductor, Riverdale Young Singers, and music teacher, Earl Haig Public School: When people didn’t know how to pronounce his name, he would tell them to say “Go with us” and then “Govedas”. I think that’s what he did, he went with us, hundreds of us, and with such intensity and generosity.

Anne is the music teacher at my daughters’ elementary school. At their recent Spring Concert at the end of April, when we all knew John was gravely ill, her Junior Choir performed his I am the song and dedicated it to him. The following week, they performed it at a festival at Massey Hall. John lay in hospital across the street and when they played him a tape of the performance, his eyebrows apparently raised.

John Govedas was 55 years old. He leaves his mother Ona, brother Denis and two nephews, Evan and Daniel.

- Larry Beckwith

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Auditions Tuesday June 14, 5:30-9:30 pm at St. Leonard’s Church.

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JUNE 1 - JULY 7 2005
Last month, I ended this column with a reference to the next in the series of Monday evening concerts presented by WholeNote at the Music Gallery; so I begin where I left off... June 6 is shaping up to be a most exciting evening of World Music, so if you’ve been meaning to get to one of our salons and haven’t yet (or even if you’ve been to all of them), you won’t want to miss this one!

Performers include local favourites, established and emerging, most of whom have appeared at some point in the pages of WholeNote. They include: Andrew Timar and Bill Parsons (of Evergreen Gamelan fame) as Sundae Duo, the Georgian vocal ensemble Darbha; sitar player Neeraj Prem and friends; superb vocalists Maryem Tollar, Jayne Brown and Sophia Grigiordias (of Maza Meze); the Onnanoko Taiko Ensemble; old-time fiddler Erynn Marshall and friends. And to top off the evening, Alan Gasser and Becca Whita will lead us all in song from various parts of the globe.

There will be CDs for sale, and free food at intermission and after the show. Hope to see you there!

JUNO-AWARD WINNER vocalists Kiran Ahluwalia, whose specialty is Indian ghazal and Punjabi folk song, makes three appearances in Toronto this month: a CD release concert June 2 at Hugh’s Room, June 4 at the Acoustic Harvest Folk Club, and June 26 at the Toronto Downtown Jazz Festival (see www.torontojazz.com).

June 3 at the Lula Lounge, Small World Music presents OJOAMI, a lively belly-dance and eastern music troupe from the UK in its North American debut. Described as a “visual and sonic feast of Turk­ish, Asian and African rhythm”, the group’s male and female belly-dancers and Sufi dancers will be joined by local guests Roula Said and her own belly-dance troupe the Roulettes.

The Raag-Mala Society presents Canadian Artists of Indian Classical Music, June 5 at U of T’s Medical Sciences Auditorium. Sitarist Neeraj Prem (mentioned earlier in the context of the WholeNote June 6 salon) will be one of several performers; he and his group Ragafaire will also appear at the Muhta­di International Drumming Festival, June 4 at Queen’s Park.

On June 5, (as mentioned in last month’s column) the Toronto Jewish Folk Choir holds its 39th annual spring concert at the Leah Posluns Theatre. They will be joined by the Toronto Mandolin Orchestra and vocal soloists in a program that will feature Max Helfman’s Di Nave Hagode (The New Saga) which commemorates the Warsaw Ghetto uprising. Also featured will be songs in Yiddish and Hebrew, opera choruses in Italian and Russian, some Gershwin and more.

The Rumi Arts Society, as the name implies, is an organization dedicated to the furthering of Iranian art and culture. The 6th annual Rumi Ensemble concert, featuring Iranian and Canadian musicians, takes place June 18 at Earl Haig Auditorium. The same evening, the Kodály Ensemble presents Hungarian folk dance and folk music from the Carpathian basin, in its 45th Anniversary Gala concert, at U of T’s MacMillan Theatre.

June 26 at the George Weston Recital Hall, Show One Productions presents Beyond the Pale - Jewish Nostalgia Night, featuring vocal soloists Svetlana Portnyansk (Los Angeles), Yevgeny Shapovalov (Israel), and a jazz ensemble from New York. The program features songs of the shtetl, sung in English, Hebrew, Yiddish, Spanish, Italian and Russian.

Harbourfront’s Toronto Music Garden holds free outdoor concerts Thursdays at 7pm and most Sundays at 4pm, June 23-September 18. June 30 will feature traditional Chinese melodies, for string quartet, with George Gao on erhu.

Looking ahead to early July, there are three world-music choices on July 2: an afternoon concert presented by the Canada-China Educational & Cultural Exchange will feature 13 Chinese choirs at the Living Arts Centre in Mississauga. Later that evening at Roy Thomson Hall, Buena Vista Social Club presents Omara Portuondo, Havana-born diva of Cuban music. And the same evening, master of the Indian sarod Amjad Ali Khan graces the stage of the Hummingbird Centre, along with sons Amaan Ali Bangash and Ayaan Ali Bangash, and tabla players Vineet Vyas and Samir Chat­terjee. Please check the daily listings for details on all of the above.

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

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Northern Voices Choral Festival, Toronto. Perhaps it's the fact that it's Northern Voices, recorded just lights from Soundstreams' to air. Happening only days earlier in Toronto, June 5's broadcast will feature the opening gala of Northern Voices, recorded just one day before at Toronto's Metropolitan United Church. The highlight of this concert is two world premieres. Veteran Canadian composer R. Murray Schafer's *The Death of Shalana* and English choral composer Sir John Tavener's *Invocation* are both being performed for the first time, by the Norwegian Soloists Choir, Latvian Radio Choir, and Canadian favourites Pro Coro Canada and the Elora Festival Singers.

Another "Choral Concert" not to be missed is the June 12 gala closing concert of the Northern Voices festival, broadcast June 19. It presents another world premiere, commissioned by the festival, by Canadian composer Melissa Hui and writer Tomson Highway, being performed for the first time, by the Norwegian Soloists Choir, Dutch rising superstar Peter Dijkstra conducts the concert, featuring the Erik Westberg Vocal Ensemble, Danish Radio Choir, and the Elmer Iseler Singers.

Rarities: The June 12 broadcast of CBC's "OnStage", hosted by Shelley Solmes (Sunday afternoon at 2:05pm on Radio Two and Sunday evening at 8:05pm on Radio One), originally performed April 19, 2005 at the Glenn Gould Studio, features early 20th-century German and Austrian music. The concert includes the gifted French-Canadian contralto Marie-Nicole Lemieux singing Franz Schreker's rarely-performed *Five Songs for Low Voice and Orchestra* and two string orchestra pieces, Strauss' *Metamorphosen* and Schoenberg's *Verklärte Nacht*. Schreker rose to stardom early as a composer and wrote *Five Songs* before he was twenty years old. He was Jewish, and after the Nazis characterized his music as degenerate, performances of his works ceased, and he was forced to stop teaching music. Schreker's work is gradually returning to public consciousness and he is now known as one of the leading Austro-German post-romantics.

Another rarity is being broadcast during "OnStage" on June 19. That Sunday's program features German concerts for one and two harpsichords, originally performed during a concert at the Glenn Gould Studio on April 5, 2005. Two French Canadian harpsichordists, Olivier Fortin and Luc Beausejour, play works from German composers including Bach and members of his family as well as music by Johann Ludwig Krebs and Georg Philipp Telemann.

Besides "OnStage" and "Choral Concert", CBC shows such as "In Performance", "Sunday afternoon at the Opera", "Two New Hours" and others, regularly rebroadcast concerts heard live by our lucky readers. For upcoming schedules of rebroadcast concerts on these programs, visit www.cbc.ca.

This column will continue to feature previously-recorded concerts that are being rebroadcast on radio each month. If you know of any such concerts during our coming publication period, please email us at editorial@thewholenote.com.

FROM LIVE TO AIR continued from previous page

rule. Perhaps it's the fact that it's festival season, but there are lots of concerts coming very rapidly to air.

For example, Howard Dyck's "Choral Concert" (Sundays at 8am, CBC Radio Two) is, throughout June, airing highlights from Soundstreams' Northern Voices Choral Festival, happening only days earlier in Toronto. June 5's broadcast will feature the opening gala of Northern Voices, recorded just one day before at Toronto's Metropolitan United Church. The highlight of this concert is two world premieres. Veteran Canadian composer R. Murray Schafer's *The Death of Shalana* and English choral composer Sir John Tavener's *Invocation* are both being performed for the first time, by the Norwegian Soloists Choir, Latvian Radio Choir, and Canadian favourites Pro Coro Canada and the Elora Festival Singers.

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## Some Thing New

**by Jason van Eyk**

**Wende Bartley - Music Gallery June 9**

From June 3-12 Soundstreams Canada brings together the choral forces of thirteen choirs from eleven circumpolar countries for its **Northern Voices** festival.

Soundstreams' Artistic Director Lawrence Cherney has had a love affair with Scandinavia ever since his first concert tour of the region nearly 30 years ago. He describes how he was drawn to the commonality of "northerness" between Canada and our circumpolar neighbours. I have often heard Lawrence speak of how the land and its extremes of beauty and northern climate have shaped the vision and dreams of our people, and made us rich in our intellectual, spiritual and artistic lives. It will be very interesting to see how this common and rich identity of "northerness" will be expressed artistically by choirs and contemporary composers from Canada, Denmark, Finland, Iceland, Norway, Sweden, and the Netherlands.

Visit [www.soundstreams.ca](http://www.soundstreams.ca), or call 416-366-7723.

**During the Time of Northern Voices**, two pioneering women collaborate to present recent electro-vocal music. June 9 at the Music Gallery, Wende Bartley and Rose Bolton offer two mini concerts with a common thread not only of voice and electronics, but also of compelling texts exploring depths of psychological entanglement, as well as mythic and modern female identity. Bartley's *The Handless Maiden*, created in collaboration with playwright Claudia Dey, delves deep into the subterranean self, passing through a mythic initiatory journey that propels the character with sonic vibrational force towards wholeness and reunion with self, body and soul. Bolton's *Dark Pines Under Water* is the final segment from her full evening concert work *Elements: Drawing on concrete elec...*
2004/05 season finale!

saturday june 25
final fantasy
with torngat

POP AVANT SERIES -- DOORS AT 7:30PM
PRESENTED IN COLLABORATION WITH BRAVE NEW WAVES ON CBC RADIO TWO
$8 ADVANCE AT PENGUIN, ROTATE THIS + SOUNDSCAPES/$10 DOOR

The Music Gallery concert season and Pop Avant series close out the year with, appropriately enough, Final Fantasy. The solo project/alias of prolific Toronto violinist Owen Pallet (who has also worked and performed with Les Mouches, The Hidden Cameras, Picastro, Jim Guthrie, Royal City and many others) has become a juggernaut of its own since Pallett toured with Montreal phenoms The Arcade Fire as both opening act and touring string player, attracting attention from all over the globe. Final Fantasy's debut CD, Has A Good Home!!!!, is now available via the Blocks Recording Club, but this show marks the release of two 7" singles, and the performance of FF's forthcoming album, He Poos Clouds, with string quartet.

Opening act Torngat, a Montreal ensemble, was once a quartet and is now a trio, specializing in texture-based improvisation, melodic composition, and simple yet intricate energy music. The band members are Pietro Amato (french horn, electronics + percussion), Mathieu Charbonneau (keyboards + percussion) and Julien Poissant (drum kit, trumpet + percussion).

WE RETURN FOR 2005/06 SEASON AT ST. GEORGE THE MARTYR ON SEPT. 7 WITH A FREE LUNCH MUSIC SERIES PRESENTATION FEATURING JOSEPH PETRIC AND NORMAND FORGET.

music gallery: june 2005
06/02-04 current 93
BRITISH CULT SONGSMITHS RETURN FOR THREE EXCLUSIVE ENGAGEMENTS. OPENING ACTS INCLUDE ANTONY & THE JOHNSONS (NYC), SIMON FINN + BEN CHASNY A.K.A. SIX ORGANS OF ADMITTANCE (SF). $65 ADV FROM MALOGEN@ROGERS.COM

06/09 the handless maiden/dark pines under water
TWO ELECTRO-VOCAL MINI-CONCERTS BY WENDE BARTLEY AND ROSE BOLTON, WITH GUESTS JANICE JACKSON (VOICE) AND CHRISTOPHER FOLEY (PIANO) PLUS LIBRETTO BY CLAUDIA DEY. 8PM, $12/$15.

06/12 glass orchestra
TORONTO'S INSTITUTION OF GLASS INSTRUMENTATION

06/23 k'naan
SOMALIAN-CANADIAN HIP-HOP ARTIST CELEBRATES CD RELEASE
June News Roundup: Coalition of New Music Presenters

TYPICALLY, JUNE is a fairly slow month for regular new music programming. Notably, however, there are two significant festivals in southern Ontario this month.

Soundstreams Canada gives us their Northern Voices Choral Festival from June 3rd till the 12th in Toronto. (For more, see columns by Jason van Eyk and Larry Beckwith in this issue.)

In Waterloo, Wilfrid Laurier University presents Quartetfest from May 24th through June 12th, which is presented in part with NUMUS. This festival features the acclaimed Penderecki String Quartet with guests Anya Alexeyev (piano), Atar Arad (viola), and the Spanish group Trio Arbos. Quartetfest is described as "an intensive chamber music workshop and concert series designed for the serious student of ensemble playing." Reper- toire on the concerts include works by a host of 20th century masters including Shostakovich, Kurtag, Arvo Part, Penderecki, Lutoslawski and Alban Berg. One concert is devoted to new music from Spain, and there are four additional matinee concerts called "Young Artists Concerts."

Indeed, June seems to be a time for festival announcements, and I'm pleased to announce that Toronto New Music Coalition has one coming up (albeit not till next year). The soundAixis Festival, scheduled for June 2006, is an exciting multi-disciplinary celebration of architecture, music and acoustics, spearheaded by Daniel Cooper, president of the Music Gallery and New Music Arts Projects, and festival manager Tania Thompson.

For two weeks next summer, Toronto will be alive with concerts, installations, symposia, screenings and other events. There are proposed concerts and installations from Coalition members Arraymusic, CONTACT, Continuum, Earshot Concerts, Esprit Orchestra, Les AMIS, the Music Gallery, New Adventures in Sound Art, New Music Concerts, NUMUS, Soundstreams Canada, as well as many other groups and organizations from across the artistic, architectural and academic disciplines: Canadian Institute of Sound Ecology, Goethe Institut, the Institute of Contemporary Culture, Nouvel Ensemble Moderne, the Museum of Contemporary Canadian Art, OCAD, the Perimeter Institute for Theoretical Physics, Subtle Technologies, the Toronto Urban Studies Centre, and the architectural faculties of Ryerson, U of T, Waterloo University, and the University of Guelph.

soundAixis is timed to celebrate the great architectural activity in our city next summer — the Art Gallery of Ontario, Royal Ontario Museum, Royal Conservatory of Music and the Opera House, for example — and is placed in the middle of the City of Toronto's proposed Year of the Arts. For more information, or to propose a way to participate in this exciting festival, please visit the soundAixis website at www.soundAixis.ca.

In other news, our website, www.torontoheardinnow.com, has had a renovation and now has an exciting new style and greater functionality. Over the summer, it will undergo even more exciting changes, and will emerge by September as a major centre on the web for Toronto's new music scene. As the site's webmaster, I invite your comments and input. This month I will be working on the links section of the site.

If you have interesting links to music sites on the internet, please send them to me. I can be found at kdenning@symphatico.ca.

Keith Denning
not speak for other cities, but the festival in Toronto pumps more than $20 million into the local economy and it may be reasonably assumed that similar events in other cities don't exactly hurt local coffers. And it is not only employment for artists that drives the festival engine - the service industries (hotels, clubs, restaurants, bars, production companies, printing houses and on and on) all benefit from the jobs created at festival time. And let us not forget how many tax dollars are generated in all of this.

Don't, by the way, imagine for a minute that these benefits accrue to the respective festivals, most of which have budget headaches. Major jazz festivals across the country have combined forces to create Jazz Festivals Canada, a member-driven, not for profit organization with a mandate to "represent the interests and act as advocate for the development of Canadian jazz festivals and jazz presenters." At present there are 19 member festivals stretching from Victoria to St. John's pooling information and in many instances submitting block booking offers.

A case in point this year is Sonny Rollins who is appearing at three Canadian festivals - Vancouver, Toronto and Ottawa, all working in conjunction with each other. The same applies to Canadian groups who have applied for Canadian Council grants. The tours of successful applicants are co-ordinated so that groups, as far as possible, travel, for example, from west to east with a minimum amount of doubling back. Some critics claim that this makes for a sameness, with identical artists appearing across country, but it is the only way that touring can work, particularly in Canada where the geographical layout makes travel particularly challenging.

The club scene is an important part of any festival as well as being a lifeline year round and there is a sad footnote to the Toronto Festival. When singer Sheila Jordan finishes her engagement at the Top 'O the Senator on closing day, it is the end of the club as a full-time jazz venue. New owners have taken over, and with that comes inevitable change. Big vote of thanks to Sybil Walker for her tireless work over the years making the club one of the best this city has ever had. It will be sadly missed in the jazz community.

Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy

June 12th - 4:30 p.m.
BRUCE HARVEY, piano; GEORGE KOZUB, bass; TOM JESTADT, drums.

June 26th - 4:30 p.m.
BRIAN BARLOW, drums; STEVE McD Ade, BRIAN O'KANE, trumpets; TERRY PROMANE, RUSS LITTLE, trombones; DOUG BURRELL, tuba.

Christ Church Deer Park, 1570 Yonge Street
(north of St. Clair at Heath St.) 416-920-5211
Admission is free.
An offering is received to support the work of the church, including Jazz Vespers.

June 11 - 12, 2005
A free 2-day music & arts festival at Kipling Ave. & Lakeshore Blvd. W.

Lakeshore Arts presents over 20 performances on 3 stages featuring:
Guido Basso * Chris Whiteley * Hilario Duran * Primal Therapy & more!

Children's entertainment, Long & McQuade's instrument petting zoo, buskers, a midway, & artisans.

YAM presents a SKA-BEST of the BANDS competition showcasing brass based SKA on Sunday, June 12th at 1-2 pm & 3-4 pm. Hosted by CIUT Radio's DJ SKIP (89.5 FM).

For information 416-201-7093 or visit www.brassinthegrass.ca

Thanks to the generous support of our funders & community partners:

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For information 416-201-7093 or visit www.brassinthegrass.ca

Thanks to the generous support of our funders & community partners:
BAND Stand
by Merlin Williams
Diary of a Doubler

Sunday, May 8 - I can’t understand my own fascination with the bassoon. It’s fiendishly difficult, with a key layout that requires you to be all thumbs. And once you do get the notes out, you’re lucky if they’re heard with a full brass section doing their level best to obliterate your sound from the landscape. Yet I persist. I’m working on passages from trumpeter/composer Allen Vizzutti’s “Montana Suite” - a work for solo trumpet and concert band. I’m grateful that he’s actually written interesting and challenging lines for the bassoons. And with them, preparing music for the Vizzutti concert on Thursday. The leader, Jim Lewis, calls “My Foolish Heart” for the band to warm up on. It’s a great chart - but I haven’t played this particular part before. I turn the page and see 4 pages of changes to blow on! And it’s up a tone from the standard key. Looks like my scant personal work for solo trumpet and concert band. I’m grateful that he’s getting up with more woodshedding.

Monday, May 9 - I’m subbing in with the Jazz Mechanics big band on tenor sax tonight. I’ve actually played the last several rehearsals with them, preparing music for the Vizzutti concert on Thursday. The leader, Jim Lewis, calls “My Foolish Heart” for the band to warm up on. It’s a great chart - but I haven’t played this particular part before. I turn the page and see 4 pages of changes to blow on! And it’s up a tone from the standard key. Looks like my scant personal work for solo trumpet and concert band. I’m grateful that he’s getting up with more woodshedding.

Tuesday, May 10 - After teaching 3 flute students in the afternoon, it’s off to rehearsal with the Brampton Concert Band. I’m supposed to be on bassoon, but we’re short in the clarinets. Lots of notes, most of which I’m sight-reading. Hearing the solo parts on Vizzutti’s compositions helps - we’ve been running them without, which makes it difficult to hear where you fit. At least I don’t have to worry about the bassoon part now...though I did have it down.

Wednesday, May 11 - I spend the entire evening working on the changes to My Foolish Heart in C concert on tenor. At least worrying about chord changes keeps me from obsessing about reeds.

Thursday, May 12 - Joint concert with the Big Fish Jazz Orchestra, the Jazz Mechanics and trumpet soloist Allen Vizzutti at Earl Haig S.S. Al sounds incredible; I get to sit in the house for the first half to listen to him. It’s really my only chance, since most of the time when I play, he’s facing the other way. We kick off the second half with “Foolish Heart”. I manage not to embarrass myself. Now I’m relaxed. Vizzutti sounds amazing, and the crowd, though only a half house, responds enthusiastically. Very enthusiastically.

Friday, May 13 - Dress rehearsal for the Saturday concert with the Brampton Concert Band. Things are straight-ahead.

Saturday, May 14 - This is the big night. I look out into the audience at St. Paul’s Church in Brampton and everywhere I look, I see a trumpet player. They’re practically salivating. We play major works before Al comes out to play “Montana Suite”. All goes quite well. He gets called back for an encore before intermission and plays my arrangement of “My Man’s Gone Now”. But during the break, things get a bit strange. For the first time in 30 years, I get a swab stuck in my clarinet. It’s really jammed in there. I dash home and grab my spare and get back barely in time for the downbeat of the second half. It’s hard to get grounded again after something like that, but I settle back in to playing just in time for Vizzutti’s big showpiece - “Rising Sun”. His piccolo trumpet playing on the first movement is so stunning that people were missing entries in rehearsal because they were so entranced. I nearly miss one because I’m watching the looks of amazement on the trumpet players in the audience. Playing with him this week has been an absolute joy; not only is Al Vizzutti a spectacular soloist, but he’s a fine composer and very friendly guy. The only real downer of the evening is that there are seats available in the house. We had one of the top ten trumpeters in the WORLD, and had empty seats.

Think this was a busy week? Most of the time I end up playing more than four instruments in one week!

Summer concerts have started in earnest. The Etobicoke Community Concert Band has five gigs in June alone! Check the listings section of this month’s WholeNote. And make sure you get all of your July/August concert info from me ASAP! I want to make sure your audience knows where to find you this summer.

Final note: The Toronto Wind Orchestra is running a Summer Band Camp at the RCM Community School, July 7-15. You can get complete information from www.towindorchestra.ca, or by calling 416-461-6681 and asking for Carol Savage or Ken Fudurich. Merlin Williams can be reached at merlinwilliams@sympatico.ca or by phone at 416-803-0275.

In the Jazz Listings ...
by Sophia Perlman

June is always a big month for jazz in Toronto, as the city hosts the TD Canada Trust Downtown Jazz Festival, which kicks off with a performance by legendary saxophonist Sonny Rollins at Massey Hall. Even before the festival starts, however, there is a whole wealth of great jazz to be heard across the city. For many musicians, most of the month will be business as usual.

Before immersing yourself in jazz for the entire span of the festival, you may want to find a way to get your toes wet. Even if you’re not a musician, one of the best ways to do this is to attend a jam session. Not only do you get to hear some great performances, but you get to observe the entire process happen right before your eyes. The Rex hosts a Tuesday night jam session, led by a constantly changing roster of musicians, and in addition this month, the Rex is holding its annual Player’s Party on June 23rd. Also, there’s a weekly jam session every Monday night upstairs at the Poor Alex Theatre. And of course, there are the legendary Saturday afternoon sessions at Grossman’s Tavern with the Happy Pals.

Toronto also has a huge social dancing community, and for them, the festivals won’t mean any kind of a shortage in places to go. Lula Lounge continues presenting great Latin music for their Salsa Fridays and Saturdays, Reservoir Lounge continues with their regular Tuesday-through-Saturday lineup, and...
nians are already looking to opera and music theatre.

The music for the 70-minute opera by acclaimed Montreal composer Ana Sokolovic. The libretto is by Paul Bentley, the same man who wrote the much-lauded libretto for Poul Ruder's "The Handmaid's Tale" seen here just last September. Conducted by Dairine Ni Mheadhra, directed by Michael Cavanagh and designed by Michael Gianfrancesco, "The Midnight Court" has only four performances, June 11, 14, 16 and 18 at the Harbourfront Theatre Centre.

A conversation with John Hess, Co-Artistic Director with Ni Mheadhra of QoP, revealed step-by-step the background of how the opera came to be. Ana Sokolovic wrote the concluding sextet for QoP's music theatre piece "Sirens/Sirenes" in 2000. The success of that work prompted the Co-Artistic Directors to ask Sokolovic to consider writing an opera for them. Several subjects were suggested but nothing quite appealed.

Then, as it happened, Hess came across a lecture by Irish Nobel Prize laureate Seamus Heaney in the collection "The Redress of Poetry" concerning an 18th-century Irish comic poem "The Midnight Court" by Brian Merriman (1749-1805). Reading Frank O'Connor's translation of the poem in a Dublin bookstore, Hess immediately thought, "This is an opera". The larger-than-life characters, the outrageousness, the humour all made it the kind of work that would suit Sokolovic.

Written in Gaelic in about 1780, "The Midnight Court" tells of the poet Merriman strolling through a pastoral setting on a summer day. He lies down for a nap, but before he knows it, it is midnight and he is awakened by a gigantic female balefire who summons him to a court presided over by Aoiibheal, the fairy queen of the north. The court hears the case of a young woman who wants Aoiibheal to take action against the young men of Ireland who refuse to marry. In response, an old man, dubbed "Snarlygob" by O'Connor, derides the wantonness of women in general and of his own wife in particular and calls for marriage to be replaced by free love. The young woman snaps back that Snarlygob's complaint stems from his inability to perform and calls for a ban on clerical celibacy. Aoiibheal rules that all men must marry by age 21 and older men who don't satisfy their wives should be punished. To his horror, the poet finds he'll be made the first example of the law.

Earthly language, frank discussion of women's sexual needs and praise not condemnation of sexual activity all this seems surprisingly contemporary in a poem written in 1780. Hess and Ni Mheadhra were right. Sokolovic loved the subject.

The next step was to find a librettist. Hess and Ni Mheadhra attended a contemporary opera symposium in Oslo and heard Paul Bentley speak about writing the libretto for "The Handmaid's Tale". They contacted him and though he did not know them or the poem he agreed. The subject clearly inspired him because he had a first draft ready by the following month. His task was to take a poem that consists of several long monologues and make it dramatic. Therefore, rather than hearing Snarlygob describe his life with his wife, we will see it in flashback. Hess praises Bentley for his "brilliant job of bringing the characters to life".

Bentley's libretto calls for a cast of six. In performance they will be sung by Laura Albino, Alexander Dobson, John Kriter, Shannon Mercer, Krisztina Szabo and Giles Tomkins. In addition Sokolovic has created a female quartet to represent the Court and to function as a kind of chorus. This quartet of "Muses" has now become in a way the lead character and in fact has the most music to sing. The work is scored for two percussionists, double bass, accordion, violin and clarinet. Hess says, that the range of timbres Sokolovic has achieved with this ensemble is very evocative of the text. The composer has not attempted to create an "Irish" sound world or to evoke the 18th century. Rather she has responded to the universal aspects of the story, its celebration of women, of love, its joyousness and playfulness.

Hess assures us that Sokolovic is "not afraid of tonality" and feels certain that the audience will exit "humming the tunes". It sounds like a remarkable poem has now become a remarkable opera.

**On OPERA**

**by Chris Hoile**

**OPERA at Home**

**by Phil Ehrensaft**

**Collector Items**

**Italy's Hardy Classic Label**

While so much of the classical recording industry was and is mourning its sad fate, two enterprising opera experts created a new label specialized in restoring the visual record of great performers. In just ten years, Gianni Scotti and Testa Armando established Hardy Classic Video as a reference point in working hi tech magic on old master prints.

Scotti, whom I had the pleasure of interviewing via a telephone call to the Hardy office in Milan, is a professional tenor. Scotti's musicianship provides a good base for Hardy's musical integrity. As does the spirit behind the choice of the label's name: two Italians' love for the novels of Thomas Hardy.

Step one for Hardy is the detective work: scouting out the vaults of broadcasters, film companies and theatres. Once a hidden treasure is discovered, and a contract is hammered out for publication rights, Scotti and Armando face a double challenge. First, the master tapes and films were often not that great to begin with. That's especially the case for black & white tapes from the early days of TV broadcasting. Second, the masters often deteriorated while poorly stored. There can be special disappointments when all the king's hi tech horses and men can't put Humpty-Dumpty together again.

The raw material ranges from black and white mid-1950's tapes of the first Italian TV opera broadcasts through films and archival tapes from the 1960's through late 1980's, when colour and stereo were the norm. In the former case, images are typically grainy but the mono sound is surprisingly good. It can take six months of hard work to squeeze what can be squeezed out of the visuals. In the latter case, the remastered sound can be downright luscious.

The common thread in all of the raw material is great performers in notable performances. The earlier material are rare and invaluable visual records of singers like Franco Corelli, Renata Tebaldi, Mario Del Monaco, Boris Christoff, Leyla Gencer. Renata Scotto, Carlo Bergonzi, and Etorre Bastianini in their respective prime. The later materials bring us Jon Vickers, Birgit Nilsson, Monserrat Caballé, Alfredo Kraus, Leo Nucci, Walter Berry, and Barbara Hendricks. Conductors are the like of Tullio Serafin and Karl Böhm.

The performances are mainly but not exclusively core Italian repertoire. To date, the Hardy catalogue includes Il Trovatore, Aida, Rigoletto, La Forza del Destino, Norma, Andrée Chenier, Elisabetta Regina d'Inghilterra, L'Elisir d'Amore, Don Pasquale, I Puritani, and two Tosca's. The French repertoire includes the first available DVD of Gounod's Faust, a 1988 performance featuring Kraus in the title role at the Teatro Regio di Parma; Les contes d'Hoffman; and Carmen. Vickers, Nilson, and Berry light up a 1973 performance...
Valuable insights into the manner of the greatest tenor of the twentieth century are not resolvable or terribly productive. Corelli, who left this earth two years ago, is often called "the last of the great heroic Italian tenors." He may or may not have been the last, but he was most certainly great.

Carmen, Pagliacci and Forza date from 1954-58. A young Corelli was astonishing Italian opera audiences, and those were very tough audiences indeed. Beyond the visceral pleasure of sharing the excitement of the times, we get invaluable insights into the mannerisms and staging practices of the Golden Age of Opera. Remember that a significant fraction of the audience for these 1950's performances actually saw a Verdi opera while the master was still alive.

I look forward to revisiting each of these Corelli collector items in the future.

A final word about Hardy DVD prices compared with those of other labels: current prices for opera DVDs run in roughly a $25-45 range. Hardy's products, currently available via Amazon Canada, are at the high end of the range. That reflects the rise in value of the Euro, plus the intense work that goes into restoring historical performances for a niche market, albeit a vibrant niche market.

Opera fans are much loved by music merchants because of our exceptional penchant for pulling out wallets in pursuit of the Holy Grail. Hardy DVD's are worth every penny of their premium price.

Summer music theatre around Ontario

**ONE NIGHT ONLY**

If Rapunzel leaves you wanting more classic stories told with a modern musical twist, next on your agenda should be the Dora-Award-nominated **JOB: The Hip Hop Musical** at the **Globus Theatre** in Lindsay, Ontario on June 28. The show, the biblical story of Job retold through hip hop and other musical styles by MC Cain and MC Abel, ran previously in Toronto in February/March 2003 and then again in November/December 2003 at Tarragon Theatre. The two main characters are played by none other than the show's writers and directors Jerome Saibil and Eli Batalion, recent Brown University grads who combined their previous Fringe Festival hits **Job: The Hip Hop Musical Parts I and II** to make the **Hip Hop Saga**. Using music and styles from Beonce, Prokofiev, Mozart, the Beatles, Bizet, and more—Job appeals to all musical tastes. Globus Theatre, online at www.globustheatre.com, can be contacted at 1-877-888-0038 for information or tickets.

**URBAN LEGENDS**

For those wanting an urban alternative to the out-of-town productions this summer, one of the most interesting productions being staged is right in the heart of the city at the **Poor Alex Theatre** playing where around Ontario, along Bathurst Street. Running from June 10 to July 3, the musical **Perf*ect Life** takes a different look at love. Chris and Adam were lovers once, and three years after they break up the two meet by chance in Toronto. Adam is now engaged to Claire, however, and must confront his own identity and society's narrow definition of love. For further information or for tickets, www.perfectlifemusical.com or call 416-817-7498.

**ASTRO**

A great resource for summer theatre listings can be found at www.summertheatre.org, the website for the Association of Summer Theatres 'Round Ontario. The website gives information about what is playing where around Ontario, along with play synopses, ticket and contact information, and links to each theatre's website.

**THE CIVIC LIGHT OPERA COMPANY**

Proudly presents

**MY FAIR LADY**

Book & Lyrics by Alan Jay Lerner
Music by Frederick Loewe
Starring Joe Cascone & Catherine Uy
Fairview Library Theatre
June 9 to 26, 2005
June 9-11, 15-18, 22-25 at 8:00 p.m.
June 12, 19, 25, 26 at 2:00 p.m.
200 Sussex St. & Sheppard Ave., North York
$20.00, Sen. & Stud. on Wed. & Th. $17.50
Box Office 416-755-1717
www.CivicLightOperaCompany.com

**MUSIC THEATRE SPOTLIGHT**

by Catherine Muir
**SUMMER HIDEOUT**

This summer, **Stone Fence Theatre** wants you to step back in time. The Golden Valley theatre company is producing two musicals that bring the Ottawa Valley in the early part of the 1900s to life, following the company's mandate of providing local stories performed by local actors. Al Capone's Hideout is a musical comedy based on the true story of Al Capone's stay in the area in 1921, when he and his gang hid out near Quadeville. The musical's first showing since its premiere in 1992, the show, running July 6 to August 6, features a six-piece band.

The life and times of famed Ottawa Valley songwriter Mac Beattie are explored in Stone Fence's second musical of the season, Looking Back at Mac or Such is the Life of a Band, running from August 10 to 20 at Stone Fence. The show builds on last year's hit show On the Air with Mac's Melodiers.

"The plays are performed in an old parish hall built around 1870 in the middle of nowhere. The audience feels like they walked into another century," says Ish Theilheimer, producer and musical director at Stone Fence.

Stone Fence Theatre is based in the historic parish hall in the ghost town of Brudenell, southeast of Algonquin Park, Ontario. For tickets or information call 1-866-310-1004 or visit www.stonefence.ca.

Let down your hair

Before coming up with the concept for his new musical Rapunzel, playing this summer at Westben Arts Festival Theatre, just outside of Campbellford, Ontario, Brian Finley was haunted by the concept of a beautiful voice floating over nature. Inspired by the Barn, the setting for Westben's five-week music festival which runs this year from late June through July, of which Finley is artistic director, he wanted to combine this idea with "the concept of finding one's own natural voice, which I really believe in". The story of Rapunzel embodies both of these concepts perfectly at Westben. The classic tale of a woman discovering her true voice is retold through a modern-day adaptation, and staged in Westben's 400-seat rustic barn set in a meadow, "where the best of nature and music spring to life", as the festival's website puts it.

The present-day Rapunzel story is about Zelda, "a superstar rap singer who is locked in her career ivory tower. The music is mainly about Zelda finding her true essence and self and learning about the myth of money, fame and fortune. It is a moving, emotional piece", says Finley.

The two-and-a-half-hour musical has a 60-member cast and a small orchestra. The cast includes 12 principal roles and the orchestra, providing live accompaniment, includes percussion, bass, piano, and synthesizers. Finley says the hip hop music was fun to work with, especially as a dramatic element in contrast to the musical theatre style of music found in the rest of the show. Because hip hop is so "urban and man-made", in the Rapunzel story it represents "the blackness of success and working against one's own will."

The new musical, music and libretto by Brian Finley, with Donna Bennett and Michael Burgess, is playing June 10 to 19 at Westben. For more information or tickets to Rapunzel, visit Westben's website at www.westben.on.ca or call 1-877-883-5777.
Toronto Musicians' Association News

compiled and edited by Brian Blain

MEMBERS OF the Toronto Musicians' Association, Canadian Actors' Equity Association and the International Alliance of Theatrical Stage Employees have launched a consumer boycott of Blue Man Group, who are opening a new production in Toronto at the newly-renovated Panonic Theatre (formerly the New Yorker Theatre). Blue Man Group producers have repeatedly ignored requests to negotiate contracts specifying base pay, benefits and defined working conditions with Equity, the TMA and IATSE and a joint consumer boycott is underway in order to pressure the producers to negotiate fair and equitable contracts with artists and technicians. For more info and to sign the on-line petition, visit www.bluemanboycott.com.

TMA Golf Tournament: The Toronto Musicians' Association hosts an annual golf tournament for TMA members and guests. This year, it is on Monday, July 11 with 9:30 - 11:00 am tee-off times. Green fees and lunch cost $63.78 each golfer. To add a cart, the fee is $80.78 per person. Our tournament flogging takes place at the beautiful Shawneeki Golf & Country Club, 18543 Woodbine Ave. (just east of Newmarket). All golfers are eligible for prizes, but only TMA members can win the trophy! Assistance with prizes and prize donations are always welcome.

Contact Doriann Forrester before July 4th at: 416 693-8778 or ambiancemusic@sympatico.ca to book tee-off times.

Music Memorabilia: The Toronto Musicians' Association has a lot of old memorabilia and some interesting members have been going through this treasure trove to begin archiving. If you have any material with prizes and prize donations are always welcome.

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TMA Instrument Bank: The TMA instrument bank continues to capture the interest and enthusiasm of our members and the public. We have been receiving calls from members offering donations, for which we are most grateful. We now have 3 violins, a set of cymbals, and the promise of a trumpet available to lend to deserving students. Some instruments are student quality, while others are of greater value; some will need work to restore them. We are developing loan agreements, and if you know of anyone who has an instrument to lend or donate, we are ready! Please contact Corkie Davis at corkie.davis@sympatico.ca or 416-503-3016.

In The Schools: The Music Education Committee kicked off its first project on Wednesday April 27 at St. Boniface School, made possible by the generous assistance of the American Federation of Musicians' Music Performance Fund, the committee members, and the members who developed this first program on the basics of rhythm, focussed on grades 6,7, and 8. If you are a teacher, and would like to have this program in your school, please call Jane Fair at 416-741-4479 or Rosemary Galloway at 416-421-1020, ext 222. The program has been developed by members Jane Fair, Brian Katz, and Alan Heatherington. It combines the use of improvisation, dance, and Latin percussion to teach basic rhythmic concepts.

We'd like to hear from you: The TMA 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 TMA, please forward them to Brian@Blain.com. Please include the word “WholeNote” in the subject line.

Book Shelf by Pamela Margles will return in July

NEWS FROM WHOLENOTE

- June 6: "Nine Mondays" Salon #8: an exciting evening of World Music, hosted by World View columnist Karen Ages. (See "World View" on page 23.)
- July 4: "Nine Mondays" Salon #9: Jazz, hosted by WholeNote jazz listings editor Sophia Perlman.
- The next issue of WholeNote covers from July 1 to Sept. 7. Listings deadline: 6:00, Wednesday, June 15. Advertising booking deadline: 6:00, Wednesday, June 15. Camera-ready art is due Friday, June 17.

Upcoming editorial focuses:
- July: Summer Music Festivals, Part 2; Musical Instruments, Part 1: Musicians talk about their instruments.
- September: Musical Instruments, Part 2: The concert band
- October: Members' profiles

Memberships

Concert presenters, take note: the time to take out or renew your WholeNote membership is coming soon. Organizations in our database will be contacted by July 8. If you have not received an invitation to become a member by that date or if you think you are not in our database or would like more information, please contact us at: memberships@thewholenote.com or 416-323-2232

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Advertising deadline: July 8. (See "World View" on page 23.)
“How I met my Teacher”
personal reflections on a formative relationship
by Masha Buell

BEYOND SOLO
My name is Jacques Israelievitch. I am a violinist, and have been concertmaster of the Toronto Symphony Orchestra since 1988. I appear regularly with the orchestra as a soloist and conductor. I teach, perform as a soloist and chamber musician, and conduct regularly in Canada and internationally. I’m also a member of the New Arts Trio, a chamber group that has been trio-in-residence at the Chautauqua Institution (New York State) since 1978. Recently I have formed a duo with my percussionist son Michael, and we are building a repertoire of pieces written for us.

FROM EARLY ON I was blessed with wonderful teachers. My first teacher, Pierre Dupin, I got because the Director of the Le Mans Conservatory was a customer in my parents’ clothing store.

The next teacher, Gaston Poulet, was someone my mother had heard on the radio when she was a child. She took me to play for him when I was ten, and I subsequently went to Paris once a week by train, alone, for my lessons. After that I entered the Paris Conservatory at thirteen and studied with René Benedetti.

A year later, after hearing

Henryk Szeryng, my mother thought he would be an inspiration for me. He actually became my mentor, gave me free lessons for four years, and called me his spiritual son. The lessons sometimes lasted all day.

I might arrive early in the morning when he was still shaving, and his friend, Madame Bertelier, would instruct me to practise. By the time he was ready, having heard me from the bathroom, he proceeded to write all sorts of instructions in my music. We would then have a real lesson, followed by lunch. After running some errands for him, I would turn pages for his pianist while they rehearsed. That might be followed by another lesson, dinner, and I would finally go home around ten pm.

CONTINUES PAGE 44
glorious summer
Music Festivals in Ontario and Beyond

The Green Pages
WholeNote Magazine, June 2005
Welcome to the “green pages”, WholeNote’s annual summer music festival guide in our June issue. “Let your fingers do the hopping” this summer and use our guide to choose which festivals to jump around to.

This is your one-stop resource. It includes: a 4-page, festival guide in our June issue. “Let your fingers do the hopping” this cover stories, mention of festivals in many of our regular columns, and feature articles on festivals taking place between June 1 and July 7; and several short feature articles to whet your appetite. There is also summer festival coverage in the other parts of the magazine this month, including our cover stories, mention of festivals in many of our regular columns, and advertising throughout.

A word about “A la Carte” — our festival chart, commencing on page G4. It covers festivals in Canada, mainly in Ontario and Quebec but also major festivals in other provinces. It includes mainly classical, jazz, and world music festivals, but we also incorporated folk, blues, celtic festivals and more. Festivals are listed alphabetically within each region. The Ontario region, because its home base, is divided into four zones, as you can see from the adjacent map – southwest, central, east, and north. One of the four zone numbers on the map appears next to the name of each Ontario festival in the chart. This way you can use the zones for deciding which festivals to get sidetracked by along the way if you are planning a trip to a certain part of Ontario this summer!

We’re aware that alphabetical listings are not as helpful as dates when planning a musical excursion. So we’ve also included, below, a list of festivals by starting date. Note that a dash (-) between the dates refers to a festival that has concerts intermittently between the listed dates, for example once a week or only on weekends.

Summer music festivals offer a wonderful opportunity to hear extraodinary music in out-of-the-ordinary settings: barns, like Westben, Grand River and Elora; the open air, like Lamedu; outdoors in the city, such as the Downtown and Uptown Toronto Jazz Festivals, and Baroque Montreal. We hope these green pages will help you take advantage of the summer’s bounty! Hop to it! A glorious summer awaits!

Catherine Muir

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**102 Festivals: by start date**

  - Chamber Music Festival, NS
- Jul 07 – Jul 17: Festival d’été de Quebec, QC
- Jul 07 – Jul 10: Sunfest ‘05: Celebration of World Cultures, BC
- Jul 07 – Jul 10: UpTown Waterloo Jazz Festival, ON
- Jul 07 – Jul 10: Winnipeg Folk Festival, MB
- Jul 08 – Aug 20: ArtSpring Festival: Sioding Summer Nights, ON
- Jul 08 – Jul 10: Beats, Breaks & Culture: Electronic Music, BC
- Jul 08 – Jul 10: Canterbury Folk Festival, ON
- Jul 08 – Jul 10: Celebrate Toronto Street Festival, ON
- Jul 08 – Jul 17: Cisco Systems Toronto Bluesfest, ON
- Jul 08 – Jul 10: Corso Italia Toronto Street Festival, ON
- Jul 08 – Jul 31: Elora Festival, ON
- Jul 08 – Jul 10: Mariposa Folk Festival, ON
- Jul 08 – Jul 10: Northern Lights Festival Boréal, ON
- Jul 08 – Aug 13: Orford Festival, PQ
- Jul 08 – Jul 10: Uptown Jazz Festival, ON
- Jul 09 – Aug 07: Festival de Lanaudière, PQ
- Jul 09 – Jul 10: Great Canadian Town Band Festival, ON
- Jul 09 – Aug 13: Music at Port Milford, NS
- Jul 14 – Jul 24: Beaches International Jazz Festival, ON
- Jul 15 – Jul 17: All Over the Map: A Feast of Global Sounds, ON
- Jul 15 – Jul 17: Almaguin Music Festival, ON
- Jul 15 – Jul 24: Atlantic Jazz Festival, NS
- Jul 15 – Aug 7: Festival of the Sound, ON
- Jul 15 – Jul 17: Home County Folk Festival, ON
- Jul 15 – Jul 17: Stewart Park Festival, ON
- Jul 17 – Aug 28: Festival des grandes Orgues de Notre Dame, PQ
- Jul 17 – Aug 13: Musique Royale, NS
- Jul 21 – Jul 24: Calgary Folk Music Festival, AB
- Jul 21 – Jul 24: London Early Music Festival, ON
- Jul 21 – Jul 31: Vancouver Chamber Music Festival, BC
- Jul 22 – Jul 24: D’im Sume:
  - Sampling Contemporary Chinese Culture, ON
- Jul 22 – Jul 24: Hillside Festival, ON
- Jul 22 – Jul 24: Mission Folk Music Festival, BC
- Jul 22 – Jul 24: Wine, Blues And All That Jazz, ON
- Jul 23 – Aug 06: Ottawa International Jazz Festival, ON
- Jul 24 – Aug 13: Vancouver Early Music Festival, BC
- Jul 25 – Aug 17: Niagara International Jazz Festival, ON
- Jul 27 – Jul 31: Festival International de Musique de Lameque, NB
- Jul 27 – Aug 14: Stratford Summer Music, ON
- Jul 29 – Jul 31: Festival Mémoire et Racines, PQ
- Jul 29 – Jul 31: Mill Race Festival of Traditional Folk Music, ON
- Jul 31 – Aug 13: Kincardine Summer Music Festival, ON
- Jul 31 – Aug 14: Mountain View Festival of Song and Chamber Music, AB
- Aug 01 – Aug 14: Festival Vancouver, BC
- Aug 02 – Aug 13: Muskoka Lakes Music Festival, ON
- Aug 05 – Aug 07: Downtown Oakville Jazz Festival, ON
- Aug 05 – Aug 07: Goderich Celtic Roots Festival, ON
- Aug 05 – Aug 07: Live from the Rock Folk Festival, ON
- Aug 11 – Aug 20: Southern Ontario Chamber Music Institute, ON
- Aug 12 – Aug 14: Trout Forest Music Festival, ON
- Aug 18 – Aug 21: Prince Edward County 2005 Jazz Festival, ON
- Aug 19 – Aug 21: Alexander Keith’s East Coast Rhythms, ON
- Aug 19 – Aug 21: Summerfolk Music & Crafts Festival, ON
- Aug 25 – Aug 27: CKCU Ottawa Folk Festival, ON
- Aug 26 – Aug 28: Eaglewood Folk Festival, ON
- Aug 26 – Aug 28: Peterborough Folk Festival, ON
- Sep 02 – Sep 04: Fire ‘a del Sol ‘05, ON
- Sep 07 – Sep 10: Guelph Jazz Festival, ON
- Sep 22 – Sep 24: Prince Edward County Classical Music Festival, ON
- Sep 23 – Sep 27: All Canadian Jazz Festival, ON
- Sep 23 – Sep 25: Sweetwater Music Weekend, ON
- Sep 24 – Oct 03: Colours of Music, ON
Hello Olivier!
Where are you now? And what does your summer look like?

Thanks for your email! I’m on the road in northern Ontario, but I am happy to let you know what my “crazy” schedule will be in the next few months! May 23rd: a three-harpsichord concert with Skip Sempe and Pierre Hantaï in Brest, France; June 3-10: teaching at the Tafelmusik Baroque Summer Institute; June 22-29: concerts - Montreal Baroque Festival and Domaine Forget; July 10: concert in St-Michel-en-Thierarche (France) with Capriccio Stravagante; July 16: concert in Madrid (Spain) with Capriccio Stravagante; July 28-31: 4 concerts at Stratford Summer Music Festival with Masques Ensemble and soprano Cassie Webster; August 2-4: Christmas recording in Montreal with Masques for Analekta; August 13-22: US tour with Tafelmusik; August 31-September 5: Germany (insee) with Tafelmusik. I think that’s most of it. Have to find some time to practice here and there and also enjoy the sun!

Home is…?

Home is Montréal, in our beautiful Little Italy area. But my partner lives in Paris, where I spend lots of time during the year, especially in summer.

Who are you expecting to encounter over the summer?

In Europe I’ll be working with Skip Sempe’s ensemble, Capriccio Stravagante. It’s more or less always the same people, some of whom I met when I studied in Amsterdam 6 years ago. I also work with a fantastic young ensemble, Opera Quarta, which specializes in trio sonata repertoire. They are based in London/Amsterdam. The first violinist of this ensemble, Sophie Gent, also works with my Montreal ensemble, Masques. I work with Sophie on both sides of the Atlantic.

The Christmas CD and the Stratford concert, Masques with Cassie Webster, will include musicians I work with in Toronto, like violinist Geneviève Giraldeau (we made our “debut” together more than 10 years ago), lutenist Lucas Harris, and violinist Aisslinn Nosky. I also work with Aisslinn occasionally and her ensemble I Furiosi.

Compare summer to the rest of the year?

Summer is a great time for musicians. For those like me who teach – I teach in Quebec’s Conservatory of Music – it’s a time you don’t have to worry about being home every week or so for your students. I don’t want to be misunderstood – I love teaching! But in the summer so many great festivals happen all around and we get fantastic opportunities to travel. I play 70 percent of my concerts during the summer season. The best thing is that you get to know people over the years and then you keep working with the ones you like the most, wherever they live!

How is it, travelling as a harpsichordist?

Sometimes you have great surprises, like sometimes an instrument that can barely be called a harpsichord. You usually don’t have time to explore the instrument and anyways, in the case of a bad instrument, it is better not to fight with it for too long. . . . You take a deep breath and make the best you can out of it. I am very, very difficult with the choice of instruments and sometimes I get quite unhappy. And tuning – tuning is just part of the job. All this is part of a harpsichordist’s life: if you travel, you have to accept it.

So what’s your idea of a holiday?

One great thing is that I sometimes use the opportunity of summer concerts to stay where work brings me. For instance, after the concert that I have in Madrid this summer, I will probably go for a few days in the Seville region and enjoy a few days off.
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<td>Markham Village Music Festival</td>
<td>Jazz, Folk &amp; more</td>
<td>Markham (1)</td>
<td>Fri Jun 17–Sun Jun 19</td>
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<td>Mill Race Festival of Traditional Folk Music</td>
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<td>Muhtadi International Drumming Festival</td>
<td>Drumming</td>
<td>Toronto (3)</td>
<td>Fri Jun 3–Sun Jun 5</td>
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<td>Music at Port Milford</td>
<td>Chamber</td>
<td>Prince Edward Co. (4)</td>
<td>Sat Jul 9–Sat Aug 13, concerts on weekends</td>
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<tr>
<td>Music at Sharon</td>
<td>Folk, Classical, &amp; Jazz</td>
<td>Sharon (3)</td>
<td>Fri Jun 17–Sun Sep 25, weekend concerts, &amp; Sundays 2pm</td>
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<td>Jazz, Folk &amp; more</td>
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<td>Fri Jul 8–Sun Jul 10</td>
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<td>Choral</td>
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<td>Orangeville Blues and Jazz Festival</td>
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<tr>
<td>Ottawa International Chamber Music Festival</td>
<td>Classical/Chamber</td>
<td>Ottawa (4)</td>
<td>Sat Jul 23–Sat Aug 6, 120 concerts in total</td>
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<tr>
<td>Ottawa International Jazz Festival</td>
<td>Jazz</td>
<td>Ottawa (4)</td>
<td>Thu Jun 23–Sun Jul 3, concerts daily at many venues</td>
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<tr>
<td>416-973-4000</td>
<td><a href="mailto:info@harbourfrontcentre.com">info@harbourfrontcentre.com</a></td>
<td><a href="http://www.harbourfrontcentre.com">www.harbourfrontcentre.com</a></td>
<td>free</td>
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<tr>
<td>905-885-1938</td>
<td><a href="mailto:info@allcanadianjazz.ca">info@allcanadianjazz.ca</a></td>
<td><a href="http://www.allcanadianjazz.ca">www.allcanadianjazz.ca</a></td>
<td>free, $30, plus parking admission</td>
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<tr>
<td>416-973-4000</td>
<td><a href="mailto:info@harbourfrontcentre.com">info@harbourfrontcentre.com</a></td>
<td><a href="http://www.harbourfrontcentre.com">www.harbourfrontcentre.com</a></td>
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<tr>
<td>800-668-5849</td>
<td><a href="mailto:bjthedj@on.aibn.com">bjthedj@on.aibn.com</a></td>
<td>no website</td>
<td>$12-$20</td>
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<tr>
<td>416-973-4000</td>
<td><a href="mailto:info@harbourfrontcentre.com">info@harbourfrontcentre.com</a></td>
<td><a href="http://www.harbourfrontcentre.com">www.harbourfrontcentre.com</a></td>
<td>free</td>
</tr>
<tr>
<td>N/A</td>
<td><a href="mailto:bijfest@bconnex.net">bijfest@bconnex.net</a></td>
<td><a href="http://www.barriejazzfest.ca">www.barriejazzfest.ca</a></td>
<td>TBA</td>
</tr>
<tr>
<td>416-698-2152</td>
<td>info@<a href="mailto:beachesjazz@rogers.com">beachesjazz@rogers.com</a></td>
<td><a href="http://www.beachesjazz.com">www.beachesjazz.com</a></td>
<td>free</td>
</tr>
<tr>
<td>416-973-4000</td>
<td><a href="mailto:info@harbourfrontcentre.com">info@harbourfrontcentre.com</a></td>
<td><a href="http://www.harbourfrontcentre.com">www.harbourfrontcentre.com</a></td>
<td>free</td>
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<tr>
<td>647-233-3555</td>
<td><a href="mailto:Bramptonfolkfestival@sympatico.ca">Bramptonfolkfestival@sympatico.ca</a></td>
<td>www3.sympatico.ca/bramptonfolk</td>
<td>free</td>
</tr>
<tr>
<td>416-201-7093</td>
<td><a href="mailto:info@brassinthegrass.ca">info@brassinthegrass.ca</a></td>
<td><a href="http://www.brassinthegrass.ca">www.brassinthegrass.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>905-525-7664</td>
<td><a href="mailto:festival@brottmusic.com">festival@brottmusic.com</a></td>
<td><a href="http://www.brottmusic.com">www.brottmusic.com</a></td>
<td>$25-$38, subscriptions available</td>
</tr>
<tr>
<td>519-485-5763</td>
<td><a href="mailto:don.wolan@rogers.com">don.wolan@rogers.com</a></td>
<td><a href="http://www.canterburyfolkfestival.on.ca">www.canterburyfolkfestival.on.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>416-395-0490</td>
<td><a href="mailto:grbf@lgolden.net">grbf@lgolden.net</a></td>
<td><a href="http://www.city.toronto.on.ca">www.city.toronto.on.ca</a></td>
<td>free</td>
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<tr>
<td>866-258-3748</td>
<td><a href="mailto:artisticdirector@ottawa-bluesfest.ca">artisticdirector@ottawa-bluesfest.ca</a></td>
<td><a href="http://www.ottawa-bluesfest.ca">www.ottawa-bluesfest.ca</a></td>
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<tr>
<td>613-230-8234</td>
<td><a href="mailto:festival@ottawafolk.org">festival@ottawafolk.org</a></td>
<td><a href="http://www.ottawafolk.org">www.ottawafolk.org</a></td>
<td>all-event pass $55/$65</td>
</tr>
<tr>
<td>888-283-1712</td>
<td><a href="mailto:info@collingwoodmusicfestival.com">info@collingwoodmusicfestival.com</a></td>
<td><a href="http://www.collingwoodmusicfestival.com">www.collingwoodmusicfestival.com</a></td>
<td>$32-$45, youth concerts $5-$10, pass $160</td>
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<tr>
<td>705-726-4980</td>
<td><a href="mailto:colours@coloursofmusic.ca">colours@coloursofmusic.ca</a></td>
<td>www.colours_of_music.ca</td>
<td>$20-$40, festival passport $20-$55</td>
</tr>
<tr>
<td>416-922-4459</td>
<td><a href="mailto:concert@toronto-bluesfestival.ca">concert@toronto-bluesfestival.ca</a></td>
<td><a href="http://www.toronto-bluesfestival.ca">www.toronto-bluesfestival.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>416-973-4000</td>
<td><a href="mailto:info@harbourfrontcentre.com">info@harbourfrontcentre.com</a></td>
<td><a href="http://www.harbourfrontcentre.com">www.harbourfrontcentre.com</a></td>
<td>free</td>
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<tr>
<td>866-364-0061</td>
<td><a href="mailto:festival@harbourfrontcentre.com">festival@harbourfrontcentre.com</a></td>
<td><a href="http://www.festival@harbourfrontcentre.com">www.festival@harbourfrontcentre.com</a></td>
<td>free</td>
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<tr>
<td>519-672-1522</td>
<td><a href="mailto:fiesta@sunfest.on.ca">fiesta@sunfest.on.ca</a></td>
<td><a href="http://www.sunfest.on.ca">www.sunfest.on.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>519-524-8221</td>
<td><a href="mailto:festival@celticfestival.ca">festival@celticfestival.ca</a></td>
<td><a href="http://www.celticfestival.ca">www.celticfestival.ca</a></td>
<td>day pass $20-$25, w/end $40-$55</td>
</tr>
<tr>
<td>800-265-8977</td>
<td><a href="mailto:grbf@golden.net">grbf@golden.net</a></td>
<td><a href="http://www.grbf.ca">www.grbf.ca</a></td>
<td>adults $15-$30, students $10-$20</td>
</tr>
<tr>
<td>705-547-2976</td>
<td><a href="mailto:townbandfestival@rogers.com">townbandfestival@rogers.com</a></td>
<td><a href="http://www.townbandfestival.com">www.townbandfestival.com</a></td>
<td>free, tattoo $10</td>
</tr>
<tr>
<td>519-763-4952</td>
<td><a href="mailto:info@guelphjazzfestival.com">info@guelphjazzfestival.com</a></td>
<td><a href="http://www.guelphjazzfestival.com">www.guelphjazzfestival.com</a></td>
<td>TBA, tickets go on sale July 2</td>
</tr>
<tr>
<td>905-523-1753</td>
<td><a href="mailto:cia@on.aibn.com">cia@on.aibn.com</a></td>
<td>www.hamilton_tattoo.ca</td>
<td>$15-$27</td>
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<tr>
<td>519-763-6396</td>
<td><a href="mailto:hillside@hillside.on.ca">hillside@hillside.on.ca</a></td>
<td><a href="http://www.hillside.on.ca">www.hillside.on.ca</a></td>
<td>w/end pass $60-$100, day/eve pass $30-$50</td>
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<tr>
<td>519-432-4310</td>
<td><a href="mailto:info@homecounty.ca">info@homecounty.ca</a></td>
<td><a href="http://www.homecounty.ca">www.homecounty.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>800-663-2787</td>
<td><a href="mailto:info@huntsvillefestival.on.ca">info@huntsvillefestival.on.ca</a></td>
<td><a href="http://www.huntsvillefestival.on.ca">www.huntsvillefestival.on.ca</a></td>
<td>$20-$45; free offerings daily</td>
</tr>
<tr>
<td>705-429-2247</td>
<td>no email</td>
<td><a href="http://www.wasagabeach.com/visitors/">www.wasagabeach.com/visitors/</a></td>
<td>free</td>
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<tr>
<td>886-453-9716</td>
<td><a href="mailto:info@ksmf.ca">info@ksmf.ca</a></td>
<td><a href="http://www.ksmf.ca">www.ksmf.ca</a></td>
<td>$15-$20, 13-concert series available</td>
</tr>
<tr>
<td>807-886-1091</td>
<td><a href="mailto:livefromtherock@vianet.ca">livefromtherock@vianet.ca</a></td>
<td><a href="http://www.livefromtherock.com">www.livefromtherock.com</a></td>
<td>passes $3-$5 day, w/end $40-$65</td>
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<tr>
<td>519-685-6526</td>
<td><a href="mailto:londoneyropera@yahoo.ca">londoneyropera@yahoo.ca</a></td>
<td><a href="http://www.londoneyropera.ca">www.londoneyropera.ca</a></td>
<td>$15, $12 students/seniors, festival pass $40</td>
</tr>
<tr>
<td>705-329-2333</td>
<td><a href="mailto:ed@mariposasfolk.com">ed@mariposasfolk.com</a></td>
<td><a href="http://www.folk-festival.org">www.folk-festival.org</a></td>
<td>$40-$45/day, w/end $29-$35</td>
</tr>
<tr>
<td>905-472-2022</td>
<td><a href="mailto:mkmf@hotmail.com">mkmf@hotmail.com</a></td>
<td><a href="http://www.markham-festival.org">www.markham-festival.org</a></td>
<td>free</td>
</tr>
<tr>
<td>519-621-7135</td>
<td><a href="mailto:mill_race@yahoo.com">mill_race@yahoo.com</a></td>
<td><a href="http://www.millracefolksociety.com">www.millracefolksociety.com</a></td>
<td>free</td>
</tr>
<tr>
<td>416-504-3768</td>
<td><a href="mailto:joet@golden.net">joet@golden.net</a></td>
<td><a href="http://www.muhfaduridumfestival.com">www.muhfaduridumfestival.com</a></td>
<td>free</td>
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<tr>
<td>613-476-7735</td>
<td><a href="mailto:director@mpmcamp.org">director@mpmcamp.org</a></td>
<td><a href="http://www.mpmcamp.org">www.mpmcamp.org</a></td>
<td>$8-$15, 4-concert pass $24-$45</td>
</tr>
<tr>
<td>905-478-2389</td>
<td><a href="mailto:info@sharoni_temple.ca">info@sharoni_temple.ca</a></td>
<td>www.sharoni_temple.ca</td>
<td>$5-$20</td>
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<tr>
<td>416-392-6910</td>
<td><a href="mailto:spadina@toronto.ca">spadina@toronto.ca</a></td>
<td><a href="http://www.toronto.ca/culture/events.htm">www.toronto.ca/culture/events.htm</a></td>
<td>free</td>
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<tr>
<td>883-311-2787</td>
<td><a href="mailto:info@artsinmuskoka.com">info@artsinmuskoka.com</a></td>
<td><a href="http://www.artsinmuskoka.com">www.artsinmuskoka.com</a></td>
<td>$20-$45, season pass $175, double pass $300</td>
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<tr>
<td>905-488-5566</td>
<td><a href="mailto:concerts@niagaramusincfestival.com">concerts@niagaramusincfestival.com</a></td>
<td><a href="http://www.niagaramusincfestival.com">www.niagaramusincfestival.com</a></td>
<td>TBA</td>
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<tr>
<td>800-465-6655</td>
<td><a href="mailto:info@northernlightsfestival.com">info@northernlightsfestival.com</a></td>
<td><a href="http://www.northernlightsfestival.com">www.northernlightsfestival.com</a></td>
<td>$50 w/end pass, $7 daytime, $20-$25 evening</td>
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<tr>
<td>416-504-1262</td>
<td><a href="mailto:soundstreams@soundstreams.ca">soundstreams@soundstreams.ca</a></td>
<td><a href="http://www.soundstreams.ca">www.soundstreams.ca</a></td>
<td>$13-$40</td>
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<tr>
<td>519-941-7875</td>
<td><a href="mailto:larry@look.ca">larry@look.ca</a></td>
<td><a href="http://www.orangevillebluesandjazz.ca">www.orangevillebluesandjazz.ca</a></td>
<td>free</td>
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<tr>
<td>613-234-8008</td>
<td><a href="mailto:ocmf@chamberfest.com">ocmf@chamberfest.com</a></td>
<td><a href="http://www.chamberfest.com">www.chamberfest.com</a></td>
<td>adult passes $70-$80, student passes $40-$50</td>
</tr>
<tr>
<td>613-241-2633</td>
<td><a href="mailto:info@ottawajazzfestival.com">info@ottawajazzfestival.com</a></td>
<td><a href="http://www.ottawajazzfestival.com">www.ottawajazzfestival.com</a></td>
<td>$10-$47.50, passes $90-$175</td>
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<tr>
<td>FESTIVAL NAME</td>
<td>TYPE OF MUSIC</td>
<td>LOCATION</td>
<td>DATES</td>
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<tr>
<td>Peterborough Folk Festival</td>
<td>Folk</td>
<td>Peterborough (4)</td>
<td>Fri Aug 26–Sun Aug 28</td>
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<tr>
<td>Philipsville Summer Arts</td>
<td>Classical, Acoustic, Early</td>
<td>Philipsville (4)</td>
<td>Sun Jul 10 at 3pm</td>
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<tr>
<td>Prince Edward Co. Classical Music Festival</td>
<td>Classical</td>
<td>Picton (4)</td>
<td>Thu Sep 22–Sat Sep 24</td>
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<tr>
<td>Prince Edward County Jazz Festival</td>
<td>Jazz</td>
<td>Picton (4)</td>
<td>Thu Aug 18–Sun Aug 21</td>
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<tr>
<td>Southern Ontario Chamber Music Institute</td>
<td>Chamber/Classical</td>
<td>Oakville (1)</td>
<td>Thu Aug 11–Sat Aug 20, four concerts over nine days</td>
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<tr>
<td>Stewart Park Festival</td>
<td>Folk, Bluegrass, Jazz &amp; more</td>
<td>Perth (4)</td>
<td>Fri Jul 15–Sun Jul 17</td>
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<tr>
<td>Stratford Summer Music</td>
<td>Classical, Cabaret, Opera</td>
<td>Stratford (1)</td>
<td>Wed Jul 27–Sun Aug 14, 56 concerts over three weeks</td>
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<tr>
<td>Summer Music in the Garden</td>
<td>Classical, New, Jazz, World</td>
<td>Toronto (3)</td>
<td>Sun Jun 26–Sep 18, Thu at 7pm &amp; most Sun 4pm</td>
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<tr>
<td>Summerfolk Music &amp; Crafts Festival</td>
<td>Folk</td>
<td>Owen Sound (2)</td>
<td>Thu Aug 19–Sun Aug 21</td>
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<tr>
<td>Sunfest '05: A Celebration of World Cultures</td>
<td>World, Jazz</td>
<td>London (1)</td>
<td>Thu Jul 7–Sun Jul 10</td>
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<tr>
<td>Sweetwater Music Weekend</td>
<td>Classical/Chamber</td>
<td>Owen Sound (2)</td>
<td>Fri Sep 23–Sun Sep 25</td>
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<tr>
<td>Taste of Little Italy</td>
<td>Classical, Salsa &amp; more</td>
<td>Toronto (3)</td>
<td>Fri Jun 17–Sun Jun 19</td>
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<tr>
<td>TD Canada Trust TD Downtown Jazz Festival</td>
<td>Jazz</td>
<td>Toronto (3)</td>
<td>Fri Jun 24–Sun Jul 3, concerts daily at many venues</td>
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<tr>
<td>Toronto Summer Chamber Music Festival</td>
<td>Classical/Chamber</td>
<td>Toronto (3)</td>
<td>Tues Jul 5–Fri Jul 8</td>
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<tr>
<td>Tottenham Bluegrass Festival</td>
<td>Bluegrass</td>
<td>Tottenham (1)</td>
<td>Fri Jun 24–Fri Jun 26</td>
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<tr>
<td>Trout Forest Music Festival</td>
<td>Bluegrass, Gospel, Folk</td>
<td>Ear Falls (2)</td>
<td>Fri Aug 12–Sun Aug 14</td>
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<tr>
<td>Unionville Summer Concert Series</td>
<td>Swing, Jazz, Opera &amp; more</td>
<td>Unionville (1)</td>
<td>Fri Jul 1–Mon Sep 5, weekends and holidays</td>
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<tr>
<td>UpTown Country Festival</td>
<td>Country</td>
<td>Waterloo (1)</td>
<td>Sat Jun 18</td>
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<tr>
<td>Uptown Jazz Festival</td>
<td>Jazz</td>
<td>Toronto (3)</td>
<td>Fri Jul 8–Sun Jul 10</td>
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<td>UpTown Waterloo Jazz Festival</td>
<td>Jazz</td>
<td>Waterloo (1)</td>
<td>Wed Jul 7–Sun Jul 10</td>
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<tr>
<td>Waterloo Viola Camp Concerts</td>
<td>Classical</td>
<td>Waterloo (1)</td>
<td>Wed Jun 29–Wed Jul 6, four weekday concerts</td>
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<tr>
<td>Westben - Concerts at The Barn</td>
<td>Classical, Jazz &amp; more</td>
<td>Campbellford (4)</td>
<td>Sat Jul 2–Mon Aug 1</td>
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<tr>
<td>Wine, Blues And All That Jazz</td>
<td>Jazz &amp; Blues</td>
<td>Woodstock (1)</td>
<td>Fri Jul 22–Sun Jul 24</td>
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**QUEBEC**

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<tr>
<th>FESTIVAL NAME</th>
<th>TYPE OF MUSIC</th>
<th>LOCATION</th>
<th>DATES</th>
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<tbody>
<tr>
<td>Domaine Forget International Festival</td>
<td>Classical, Jazz</td>
<td>Saint-Éméne</td>
<td>Sat Jun 25–Sat Aug 27, many concerts</td>
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<tr>
<td>Festival de Lanaudière</td>
<td>Classical</td>
<td>Joliette</td>
<td>Sat Jul 9–Sun Aug 7, concerts daily</td>
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<tr>
<td>Festival de Musique Anglaise</td>
<td>Choral</td>
<td>Sherbrooke</td>
<td>Sun Jun 25–Sun Jul 3, classes and concerts</td>
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<tr>
<td>Festival des grandes Orgues de Notre-Dame</td>
<td>Organ</td>
<td>Old Montreal</td>
<td>Sun Jul 17–Sun Aug 28, Sundays at 7pm</td>
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<tr>
<td>Festival d'été de Québec</td>
<td>Classical, Popular, Electronic</td>
<td>Quebec City</td>
<td>Thu Jul 7–Sun Jul 17</td>
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<tr>
<td>Festival Mémoire et Racines</td>
<td>Traditional Quebec</td>
<td>Joliette</td>
<td>Fri Jul 29–Sun Jul 31</td>
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<tr>
<td>Festival Mozart Plus</td>
<td>Classical</td>
<td>Old Montreal</td>
<td>Wed Jun 29–Wed Jul 27, Wednesdays at 7:30pm</td>
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<tr>
<td>Montreal Baroque Festival</td>
<td>Baroque</td>
<td>Montreal</td>
<td>Thu Jun 23–Sun Jun 26</td>
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<td>Montreal Chamber Music Festival</td>
<td>Classical/Chamber</td>
<td>Montreal</td>
<td>Thu Jun 30–Sun Jul 10, concerts daily at many venues</td>
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<tr>
<td>Montreal Jazz Festival</td>
<td>Jazz &amp; more</td>
<td>Montreal</td>
<td>Fri Jul 8–Sat Aug 13, 18 concerts-1 opera mainly w/ends</td>
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**OTHER PROVINCES**

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<th>FESTIVAL NAME</th>
<th>TYPE OF MUSIC</th>
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<th>DATES</th>
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<tr>
<td>Atlantic Jazz Festival</td>
<td>Jazz</td>
<td>Halifax, NS</td>
<td>Fri Jul 15–Sun Jul 24, many concerts and venues</td>
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<tr>
<td>Baie des Chaleurs Chamber Music Festival</td>
<td>Chamber/Classical</td>
<td>Dalhousie, NB</td>
<td>Thu Jul 7–Sun Jul 10</td>
</tr>
<tr>
<td>Festival 500: Sharing the Voices</td>
<td>Choral</td>
<td>St. John's, NF</td>
<td>Sun Jul 3–Sun Jul 10, concerts most days</td>
</tr>
<tr>
<td>Fest. International de Musique de Lamèque</td>
<td>Baroque</td>
<td>Lamèquesland, NB</td>
<td>Wed Jul 27–Sun Jul 31</td>
</tr>
<tr>
<td>Indian River Festival</td>
<td>Classical, Jazz, World &amp; more</td>
<td>Indian River, PEI</td>
<td>Sun Jul 3–Sun Aug 28, concerts mainly on weekends</td>
</tr>
<tr>
<td>Musique Royale</td>
<td>Early, Traditional</td>
<td>Nova Scotia</td>
<td>Sun Jul 17–Sat Aug 13, travelling through Nova Scotia</td>
</tr>
<tr>
<td>Artspring Festival: Sizzling Summer Nights</td>
<td>Choral, Jazz, World, Classical</td>
<td>Salt Spring Is., BC</td>
<td>Fri Jul 8–Sat Aug 20, eleven concerts on various days</td>
</tr>
<tr>
<td>Banff Summer Arts Festival</td>
<td>Classical, Jazz &amp; more</td>
<td>Banff, AB</td>
<td>Fri Jun 17–Fri Aug 12, over 50 concerts</td>
</tr>
<tr>
<td>Calgary Folk Music Festival</td>
<td>Folk</td>
<td>Calgary, AB</td>
<td>Thu Jul 21–Sun Jul 24</td>
</tr>
<tr>
<td>Festival Vancouver</td>
<td>Classical, World, Jazz</td>
<td>Vancouver, BC</td>
<td>Mon Aug 1–Sun Aug 14, 50 concerts over two weeks</td>
</tr>
<tr>
<td>Mission Folk Music Festival</td>
<td>Folk</td>
<td>Mission, BC</td>
<td>Fri Jul 22–Sun Jul 24</td>
</tr>
<tr>
<td>Mountain View Festival</td>
<td>Classical/Chamber</td>
<td>Calgary, AB</td>
<td>Sun Jul 31–Sun Aug 14</td>
</tr>
<tr>
<td>The Enbridge Mozart Effect</td>
<td>Classical</td>
<td>Edmonton, AB</td>
<td>Tue Jun 14, Thu Jun 16 &amp; Sat Jun 18</td>
</tr>
<tr>
<td>Vancouver Chamber Music Festival</td>
<td>Classical/Chamber</td>
<td>Vancouver, BC</td>
<td>Thu Jul 21–Sun Jul 31</td>
</tr>
<tr>
<td>Vancouver Early Music Festival</td>
<td>Early, Chamber</td>
<td>Vancouver, BC</td>
<td>Sun Jul 24–Sat Aug 13, concerts most days</td>
</tr>
<tr>
<td>Winnipeg Folk Festival</td>
<td>Folk</td>
<td>Winnipeg, MN</td>
<td>Thu Jul 7–Sun Jul 10</td>
</tr>
<tr>
<td>PHONE</td>
<td>E-MAIL</td>
<td>WEBSITE</td>
<td>PRICES</td>
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<tr>
<td>705-749-1130</td>
<td><a href="mailto:sarahb@nexicom.net">sarahb@nexicom.net</a></td>
<td><a href="http://www.peterboroughfolkfestival.org">www.peterboroughfolkfestival.org</a></td>
<td>free and ticketed events</td>
</tr>
<tr>
<td>416-920-3341</td>
<td><a href="mailto:cpi@primus.ca">cpi@primus.ca</a></td>
<td><a href="http://www.pauljenkins.ca/events.asp">www.pauljenkins.ca/events.asp</a></td>
<td>$20 in advance or at the door</td>
</tr>
<tr>
<td>613-476-7792</td>
<td><a href="mailto:sgcockerton@lks.net">sgcockerton@lks.net</a></td>
<td><a href="http://www.pecmicservestival.com">www.pecmicservestival.com</a></td>
<td>$10-$20, passes $25-$50</td>
</tr>
<tr>
<td>613-476-7042</td>
<td><a href="mailto:suites-on-the-lake@sympatico.ca">suites-on-the-lake@sympatico.ca</a></td>
<td><a href="http://www.pecjazz.org">www.pecjazz.org</a></td>
<td>$30</td>
</tr>
<tr>
<td>905-842-5885</td>
<td><a href="mailto:vkyugper@socmi.org">vkyugper@socmi.org</a></td>
<td><a href="http://www.socmi.on.ca/index.html">www.socmi.on.ca/index.html</a></td>
<td>$15-$25, 4-concert series $45-$75</td>
</tr>
<tr>
<td>613-264-1190</td>
<td><a href="mailto:dhpbia@superajem.co.uk">dhpbia@superajem.co.uk</a></td>
<td><a href="http://www.stewartparkfestival.ca">www.stewartparkfestival.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>800-587-1600</td>
<td><a href="mailto:stratfordsummermusic@sympatico.ca">stratfordsummermusic@sympatico.ca</a></td>
<td><a href="http://www.stratfordsummermusic.ca">www.stratfordsummermusic.ca</a></td>
<td>free-$25, all-performance pass $200</td>
</tr>
<tr>
<td>416-973-4000</td>
<td><a href="mailto:info@harbourfrontcentre.com">info@harbourfrontcentre.com</a></td>
<td><a href="http://www.harbourfrontcentre.com">www.harbourfrontcentre.com</a></td>
<td>free</td>
</tr>
<tr>
<td>519-371-2995</td>
<td><a href="mailto:gbfs@bmts.com">gbfs@bmts.com</a></td>
<td><a href="http://www.summerfolk.org">www.summerfolk.org</a></td>
<td>day $25-$45, w/end pass $50-$80</td>
</tr>
<tr>
<td>519-672-1522</td>
<td><a href="mailto:info@sunfest.on.ca">info@sunfest.on.ca</a></td>
<td><a href="http://www.sunfest.on.ca">www.sunfest.on.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>519-376-3517</td>
<td><a href="mailto:info@swmw.ca">info@swmw.ca</a></td>
<td><a href="http://www.swmw.ca">www.swmw.ca</a></td>
<td>$20, $50 w/end pass</td>
</tr>
<tr>
<td>416-240-9338</td>
<td><a href="mailto:tasteoffittleitaly@rogers.com">tasteoffittleitaly@rogers.com</a></td>
<td><a href="http://www.tasteoffittleitaly.ca">www.tasteoffittleitaly.ca</a></td>
<td>free</td>
</tr>
<tr>
<td>416-928-2033</td>
<td><a href="mailto:tdjs@tojazz.com">tdjs@tojazz.com</a></td>
<td><a href="http://www.torontojazz.com">www.torontojazz.com</a></td>
<td>free to $125.50; passes $40 to $280.50</td>
</tr>
<tr>
<td>613-205-5555</td>
<td>no email</td>
<td><a href="http://www.mgam.com/festival/press.htm">www.mgam.com/festival/press.htm</a></td>
<td>$30, stud./arts workers $10, $110 series pass</td>
</tr>
<tr>
<td>613-476-7042</td>
<td><a href="mailto:suites@onthe.lake">suites@onthe.lake</a>@sympatico.ca</td>
<td><a href="http://www.pecjazz.org">www.pecjazz.org</a></td>
<td>$25-$50</td>
</tr>
<tr>
<td>866-876-8833</td>
<td><a href="mailto:trout@troutfest.com">trout@troutfest.com</a></td>
<td><a href="http://www.troutfest.com">www.troutfest.com</a></td>
<td>one day $25, two days $40, three days $60</td>
</tr>
<tr>
<td>905-477-0117</td>
<td><a href="mailto:unionvillebia@bellnet.ca">unionvillebia@bellnet.ca</a></td>
<td><a href="http://www.unionvilleinfo.com">www.unionvilleinfo.com</a></td>
<td>free</td>
</tr>
<tr>
<td>519-885-1921</td>
<td><a href="mailto:uptownbia@waterlooc.ca">uptownbia@waterlooc.ca</a></td>
<td><a href="http://www.uptowncountrywaterlooc.com">www.uptowncountrywaterlooc.com</a></td>
<td>free</td>
</tr>
<tr>
<td>905-885-6567</td>
<td><a href="mailto:info@uptownjazzfestival.com">info@uptownjazzfestival.com</a></td>
<td><a href="http://www.uptownjazzfestival.com">www.uptownjazzfestival.com</a></td>
<td>free(July 9-10), gala $40-$45</td>
</tr>
<tr>
<td>519-885-1921</td>
<td><a href="mailto:uptownbia@waterlooc.ca">uptownbia@waterlooc.ca</a></td>
<td><a href="http://www.uptownjazzfestival.com">www.uptownjazzfestival.com</a></td>
<td>July 7 gala $25, July 8-10 free</td>
</tr>
<tr>
<td>519-742-2604</td>
<td><a href="mailto:margaret.metcalfe@sympatico.ca">margaret.metcalfe@sympatico.ca</a></td>
<td><a href="http://www.viola.ca/violacamp">www.viola.ca/violacamp</a></td>
<td>admission by donation</td>
</tr>
<tr>
<td>877-883-5777</td>
<td><a href="mailto:westben@westben.on.ca">westben@westben.on.ca</a></td>
<td><a href="http://www.westben.on.ca">www.westben.on.ca</a></td>
<td>$15-$40, jazz w/end pass $75</td>
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<tr>
<td>519-469-8221</td>
<td><a href="mailto:info@winebluesjazz.com">info@winebluesjazz.com</a></td>
<td><a href="http://www.winebluesjazz.com">www.winebluesjazz.com</a></td>
<td>one day $25, two days $40, three days $60</td>
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<tr>
<td>888-336-7438</td>
<td><a href="mailto:ggauthier@domaineforest.com">ggauthier@domaineforest.com</a></td>
<td><a href="http://www.domaineforest.com">www.domaineforest.com</a></td>
<td>$5-$25, season (10 tickets) pass $240</td>
</tr>
<tr>
<td>450-759-7636</td>
<td><a href="mailto:festival@lanaudiere.org">festival@lanaudiere.org</a></td>
<td><a href="http://www.lanaudiere.org">www.lanaudiere.org</a></td>
<td>TBA</td>
</tr>
<tr>
<td>819-821-8040</td>
<td><a href="mailto:etudes.musique@Usherbrooke.ca">etudes.musique@Usherbrooke.ca</a></td>
<td><a href="http://www.usherbrooke.ca/musique">www.usherbrooke.ca/musique</a></td>
<td>TBA</td>
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<tr>
<td>856-842-2925</td>
<td><a href="mailto:info@balsilquenddm.org">info@balsilquenddm.org</a></td>
<td><a href="http://www.balsilquenddm.org">www.balsilquenddm.org</a></td>
<td>TBA</td>
</tr>
<tr>
<td>888-992-5200</td>
<td><a href="mailto:infofestival@infofestival.com">infofestival@infofestival.com</a></td>
<td><a href="http://www.infofestival.com">www.infofestival.com</a></td>
<td>TBA</td>
</tr>
<tr>
<td>888-810-6798</td>
<td><a href="mailto:festival@memoiracines.qc.ca">festival@memoiracines.qc.ca</a></td>
<td><a href="http://www.memoiracines.qc.ca">www.memoiracines.qc.ca</a></td>
<td>day/evening $10-$35, w/end pass $25-$50</td>
</tr>
<tr>
<td>514-842-9951</td>
<td>no email</td>
<td><a href="http://www.osm.ca">www.osm.ca</a></td>
<td>$16-$36</td>
</tr>
<tr>
<td>800-845-7171</td>
<td><a href="mailto:info@montrealbaroque.com">info@montrealbaroque.com</a></td>
<td><a href="http://www.montrealbaroque.com">www.montrealbaroque.com</a></td>
<td>passes: $100/$75/$50; individual $25/$40/$10</td>
</tr>
<tr>
<td>514-489-3444</td>
<td><a href="mailto:festivalmontreal@videotron.ca">festivalmontreal@videotron.ca</a></td>
<td><a href="http://www.festivalmontreal.org">www.festivalmontreal.org</a></td>
<td>$25-$40</td>
</tr>
<tr>
<td>888-515-0515</td>
<td><a href="mailto:commentaires_jazz@equipespectra.ca">commentaires_jazz@equipespectra.ca</a></td>
<td><a href="http://www.montrealjazzfest.com">www.montrealjazzfest.com</a></td>
<td>tickets $25/$20/$10, 350 free concerts</td>
</tr>
<tr>
<td>800-567-6155</td>
<td><a href="mailto:billetterie@arts-orford.org">billetterie@arts-orford.org</a></td>
<td><a href="http://www.arts-orford.org">www.arts-orford.org</a></td>
<td>$12-$50, subscriptions available</td>
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<tr>
<td>800-567-5277</td>
<td><a href="mailto:info@jazzeast.com">info@jazzeast.com</a></td>
<td><a href="http://www.jazzeast.com">www.jazzeast.com</a></td>
<td>TBA</td>
</tr>
<tr>
<td>888-414-5111</td>
<td><a href="mailto:info@fmbc.nb.ca">info@fmbc.nb.ca</a></td>
<td><a href="http://www.fmbc.nb.ca">www.fmbc.nb.ca</a></td>
<td>TBA</td>
</tr>
<tr>
<td>709-738-6013</td>
<td><a href="mailto:information@festival500.com">information@festival500.com</a></td>
<td><a href="http://www.festival500.com">www.festival500.com</a></td>
<td>$15-$36, 4 concerts $75-$92, 8 concerts $165-$183</td>
</tr>
<tr>
<td>800-320-2276</td>
<td><a href="mailto:baroque@bnetb.nb.ca">baroque@bnetb.nb.ca</a></td>
<td><a href="http://www.festivalbaroque.com">www.festivalbaroque.com</a></td>
<td>$25-$100, passes $35-$110</td>
</tr>
<tr>
<td>902-836-4933</td>
<td><a href="mailto:music@indianriverfestival.com">music@indianriverfestival.com</a></td>
<td><a href="http://www.indianriverfestival.com">www.indianriverfestival.com</a></td>
<td>$13.50-$25</td>
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<tr>
<td>902-420-4085</td>
<td><a href="mailto:barbara.butler@ns.sympatico.ca">barbara.butler@ns.sympatico.ca</a></td>
<td><a href="http://www.musiqueroyal.ca">www.musiqueroyal.ca</a></td>
<td>adults $15, seniors $12, students $5</td>
</tr>
<tr>
<td>866-537-2102</td>
<td><a href="mailto:tickets@artspring.com">tickets@artspring.com</a></td>
<td><a href="http://www.artspring.ca/festival.htm">www.artspring.ca/festival.htm</a></td>
<td>$18 per ticket, discounts available</td>
</tr>
<tr>
<td>800-413-8368</td>
<td>box <a href="mailto:office@banffcentre.ca">office@banffcentre.ca</a></td>
<td><a href="http://www.banffcentrefestival.ca/bsaf/">www.banffcentrefestival.ca/bsaf/</a></td>
<td>$8-$20, some just donation, passes available</td>
</tr>
<tr>
<td>403-233-0904</td>
<td><a href="mailto:info@calgaryfolkfest.com">info@calgaryfolkfest.com</a></td>
<td><a href="http://www.calgaryfolkfest.com">www.calgaryfolkfest.com</a></td>
<td>4-day pass $75-$130, day/evening $40-$50</td>
</tr>
<tr>
<td>604-688-1152</td>
<td>email form on-line</td>
<td><a href="http://www.festivalvancouver.bc.ca">www.festivalvancouver.bc.ca</a></td>
<td>free and ticketed concerts from ticketmaster</td>
</tr>
<tr>
<td>604-826-5937</td>
<td>no email</td>
<td><a href="http://www.missionfolkmusicfestival.ca">www.missionfolkmusicfestival.ca</a></td>
<td>day, evening and w/end passes available</td>
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<tr>
<td>403-240-4174</td>
<td><a href="mailto:moviefest@shaw.ca">moviefest@shaw.ca</a></td>
<td><a href="http://www.mountainviewfestival.com">www.mountainviewfestival.com</a></td>
<td>$10-$15, noon concerts free, festival passes $40-$50</td>
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<tr>
<td>800-563-5081</td>
<td><a href="mailto:info@winspearcentre.com">info@winspearcentre.com</a></td>
<td><a href="http://www.edmontonsymphony$c.com">www.edmontonsymphony$c.com</a></td>
<td>$16-$56, package of all concerts $78-$129</td>
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<tr>
<td>604-602-0363</td>
<td>email form on-line</td>
<td><a href="http://www.neufest.com">www.neufest.com</a></td>
<td>TBA</td>
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<tr>
<td>604-732-1610</td>
<td><a href="mailto:staff@earlymusic.bc.ca">staff@earlymusic.bc.ca</a></td>
<td><a href="http://www.earlymusic.bc.ca">www.earlymusic.bc.ca</a></td>
<td>TBA</td>
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<tr>
<td>204-231-0096</td>
<td><a href="mailto:info@winnipegfolkfestival.ca">info@winnipegfolkfestival.ca</a></td>
<td><a href="http://www.winnipegfolkfestival.ca">www.winnipegfolkfestival.ca</a></td>
<td>daily passes $30-$60, 4-day pass $65-$150</td>
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</tbody>
</table>
2005 SUMMER MUSIC FESTIVALS

About 180 music presenters are members of WholeNote magazine. Annually, in our October issue, we publish profiles of these members in our “blue pages”. For the presenters which are only active during the summer months, however, we print the profiles in our June issue. Following are seventeen short profiles of summer music festivals, in their own words. This is not meant to be a comprehensive group of festivals; see our “A la carte” chart of 102 festivals across Canada for a better overview of all summer 2005 festivals. These descriptions will give you a taste of what summer has to offer musically this year, however, as the festivals profiled here are representative of the spectrum of what is happening this summer: they range from jazz to classical, from urban to country settings, and from downtown Toronto to rural Quebec settings.

Brott Summer Music Festival
Hamilton, Ontario
Brott Music Festival, from July 1 to August 18, 2005, celebrates its 18th season as Canada’s largest orchestral music festival and opens Boston Pops-style. Its “boutique-style” programming also includes jazz, chamber music, pops and family/education concerts throughout the Hamilton, Burlington, and Muskoka regions. Founded in 1988 by conductor Boris Brott, the 2005 program includes a “Connect the Classics” series, which explores the musical connections between composers over the centuries. Package subscriptions available. The 2005 lineup includes world-class soloists, jazz artists and the National Academy Orchestra. The orchestra, founded by Brott, is recognized as Canada’s National Orchestral School for its pairing of young music graduates with seasoned professionals from Canada’s finest orchestras.

Festival de Lanaudière
Joliette, Quebec
Festival de Lanaudière is the largest classical music festival in Canada, enjoyed by more than 50,000 visitors each year. Lanaudière is proud to have presented in the past the likes of Cecilia Bartoli, Maxim Vengerov, Renata Scotto, Itzhak Perlman, Mitsuko Uchida, Karita Mattila, Mitslavs Rostropovich and so many others. Located in the city of Joliette, about thirty minutes from the eastern tip of the Island of Montreal, its covered 2000-seat Amphitheatre is truly unique. The site takes the form of a shallow basin in a vale belted by hundred-year-old trees, where open-air symphonic concerts are transformed into truly exceptional musical and acoustical experiences.

Festival of the Sound
Parry Sound, Ontario
Welcome to the 26th annual Festival of the Sound! The Festival of the Sound is a treasure, combining the beautiful landscape of the Parry Sound waterfront with world-class chamber music. The Charles W. Stockey Centre for the Performing Arts, a spectacular new concert hall on the shores of Georgian Bay, is home to the festival. James Campbell, artistic director with the festival for over two decades, is carrying forward with many of our traditions in the 2005 summer season, promising “musical offerings that will stimulate your mind and open your heart.”

These unique musical innovations are a festival specialty! You will notice an intensification of “Music from the Inside Out.” This program gives you the opportunity to enjoy learning as well as listening while becoming more intimate with the musicians and the music they play while at the Festival of the Sound. Join us for over 70 performances in three-and-a-half weeks, from July 15 to August 7, 2005.

James Campbell, Artistic Director
42 James Street, Parry Sound, Ontario P2A 2Z1
info@festivalofthesound.ca
1-866-364-0061
705-746-2410
www.festivalofthesound.ca

GRAND RIVER BAROQUE FESTIVAL
Ayr, Ontario
The Grand River Baroque Festival’s fourth exciting season in the rustic Buehlow Barn begins Friday with a spectacular selection of J.S. Bach’s greatest works and culminates Sunday with the St. Matthew Passion conducted by Victor Martens. Saturday’s period instrument concerts focus on the Realm of Nature, with Vivaldi’s Four Seasons, Boismortier’s Fall and Spring and works by Rameau, Tartini, Zavateri and Biber. Friday and Saturday evening’s Moonlight Concerts feature solo harpsichordist David Louie presenting Bach’s Well-Tempered Clavier, preceded on Saturday by the “Well-Tempered Trifles” reception. This year’s petting zoo features the bassoon. The annual Festival Feast and Baroque Coffee House add a special culinary touch to the weekend. Artists include Julie Baumgartel, Pascal Charbonneau, Farran James, Daniel Lichti, James Mason, Linda Melsted, Jennifer Enns Modolo, Sharla Nafziger, Laura Sudwell, Gary Relyea, Joseph Schnurr, Dominic Teresi, Julia Wedman, and the GRBF Ensemble and Chorus. The annual Readathon (amateur musician workshops) is June 18, 9am-4:30pm, with James McKay “Getting a Handle on Handel!” and Alison Melville’s recorder workshop.

Buehlow Barn, Twp Rd 12, Ayr, ON Box Office: Centre in the Square, 101 Queen St. N, Kitchener, ON N2H 6P7
grbf@golden.net
519-578-1570
1-800-265-8977
www.grbf.ca

THE WHOLENOTE.COM
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JUNE 1 - JULY 7 2005
FESTIVAL OF THE SOUND

JULY 15 - AUGUST 7, 2005

Parry Sound's world renowned summer Festival offers classical music and jazz in a spectacular new concert hall right on the Parry Sound waterfront!

HIGHLIGHTS

Gala Opening Concert, Les Violons du Roy - JULY 15
Winston Choi, Stockey Young Artist - JULY 17
Gryphon Trio performs the complete cycle of Mozart Piano Trios - JULY 27 - 29

COLLABORATIONS - UNIQUE MEETINGS OF MUSICAL MINDS

Quartetto Gelato with the Arthur LeBlanc String Quartet - JULY 19
Jane Bunnett and Spirits of Havana & Penderecki String Quartet - JULY 31
Dancetheatre David Earle with Penderecki String Quartet - AUGUST 5

SUNSET ON THE BAY - MUSICAL CRUISES

West Side Stories: Bernstein, Joplin and Gershwin - JULY 17
Music of the Swing Era - AUGUST 1
Elmer Iseler Singers - AUGUST 7

For a brochure, call 1-866-364-0061

TEL: 705-746-2410 FAX: 705-746-5639
BOX OFFICE: 42 James Street, Parry Sound
E-MAIL: info@festivalofthesound.ca
WEB SITE: www.festivalofthesound.ca
Huntsville Festival of the Arts
Huntsville, Ontario
For the past twelve years, the Huntsville Festival of the Arts has hosted top-notch local, national, and international artists. From its early beginnings as a classically-based music festival at Deerhurst Resort, the festival has grown and diversified to present artistic offerings in jazz, pop, choral, celtic, country, orchestral, and classical music as well as theatre, written word, poetry, and the visual arts.

The 2005 season includes Quebec’s renowned Les Violons Du Roy, Sinatra-style crooner Matt Dusk, Michael Burgess, the smooth jazz sounds of Carol Weisman and Denzal Sinclair, the Canadian Tribute to Glenn Miller, and the sultry vocals of Amy Sky and Marc Jordan. For the thirteenth straight season Maestro Kerry Stratton will conduct the fully-professional Festival Orchestra over two evenings, the first featuring Spanish music, including the Rodrigo Concerto played by celebrated guitarist Daniel Bolshoy and Carmen arias sung by Julie Nesrallah. The second concert, ‘The Last Night at the Proms’ features the Warsaw Concerto. Also look for comedy duo Bowser & Blue, South American flute group Sisa Pacari, and an evening with retired General Romeo Dallaire.

info@huntsvillefestival.on.ca
705-789-4975
www.huntsvillefestival.on.ca

Kincardine Summer Music Festival
Kincardine, Ontario
One of the largest music festivals in Ontario, the Kincardine Summer Music Festival, July 31 to August 13, 2005, has been a prime destination for musicians of all ages and proficiency from all over North America since 1992.

Highlights at the festival include Renee Rosnes, Jazz Artist in Residence and four-time Juno award winner, performing during the Jazz Concert series August 1-5, and the Gryphon Trio joining Artists in Residence Arthur LeBlanc Quartet, and Peter Allen, piano; in the Chamber Music and Orchestral Concert series August 8-13.

The Jazz Program is led by artistic director Alex Dean, and faculty this year includes artists Mike Malone, Dave McMurdo, Brian Dickinson, Pat Collins, Barry Elmes, Lorne Lofsky, and Lisa Martinelli.

KSMF offers daytime classes and evening concerts to aspiring musicians ages 7-adult. Participants choose from 18 instrumental and vocal classes, including new class “Scottish Fiddle Orchestra”. Beginners of all ages can rent and learn the instrument of their choice, experienced students can develop their skills, and advanced students can challenge themselves in jazz, chamber music or vocal classes.

info@ksmf.ca
1-866-453-9716
519-396-9716
www.ksmf.ca

Mill-Race Festival of Traditional Folk Music
Cambridge, Ontario
Join us in celebrating traditional forms of folk music and dance from various world cultures. Set in the historic and downtown core, this festival is inspired by similar events in the UK and Europe. There are four stages, including a dance stage, a children’s stage, arts and crafts, and two concert stages. One concert stage is located in the historic civic square adjacent to one of Canada’s oldest farmer’s markets. The other is set in an outdoor amphitheatre built on the ruins of a stone mill overlooking the Grand River.

This year’s festival includes both local and international performers. Performers this year include the Anna Massie Band, Crucible, Hair of the Dog, Nancy Kerr and James Fagan, Roger Scannura and Ritmo Flamenco and many more, including various dance groups. All this is within easy walking distance in this attractive historic setting. For festival information, see the contact information below. For information regarding directions, accommodations, etc., phone 1-800-749-7560 or go to visit@cambridgetourism.com

millrace@yahoo.com
519-621-7135
www.millracefolksociety.com

Montreal Baroque
Montreal, Quebec
Montreal Baroque is an initiative of Susie Napper, Montreal cellist and gambist who was nominated “Personality of the Year 2002” by the Conseil Quebecoise de la Musique. Old Montreal’s Early Music Festival, Montreal Baroque offers a unique opportunity to hear music of the 17th and 18th centuries, performed by Canadian and international celebrities, in appropriate and unusual settings. Snaking through the narrow streets of the Old City to the sound of a hundred flutes at the festival’s Grand Parade, relaxing at a garden concert, catching a choral concert in a chapel or simply enjoying a street performance, this original festival gives a new cultural identity to Old Montreal, attracting international tourists and local music lovers as well as novices to early music.

Thirty events at the festival include fireworks, parades, dances, masterclasses, instrument exhibition, a baroque fair, open air concerts, garden concerts, main concerts, intimate concerts, banquet, Festival café, and Galaxie Competition.

info@montrealbaroque.com
Simon Blanchet: 1-800-845-7171
www.montrealbaroque.com

The attractions at Huntsville include Jazz artist Carol Weisman

Elora Festival July 8 to 31, 2005
Elora, Ontario
Elora Festival Singers Oct. 22, ‘05 to May 14, ‘06

Haydn’s Creation
Harlem Gospel Choir
Missa Gaia
Matt Dusk
Verdi’s Requiem
The Proms
Mozart’s Letters
Messiah
Gloria

www.elorafestival.com
519-846-0331 1-800-265-8977

Montreal Temple Music at Sharon 2005
Sharon, Ontario
The summer concerts at Music at Sharon, presented at the Sharon Temple of Peace, National Historic Site, offer musicians and audiences an experience that is truly unique. Performers and visitors from around the world praise the combination of the historic temple’s extraordinary architecture and sublime acoustics.

This season we feature a diverse program that ranges from classical to folk to jazz. Stephen Fearing, an exceptional guitarist whose rich voice and spellbinding lyrics have earned him four Juno nominations, will perform a benefit concert at the Temple. Music Alive will showcase some of its most promising participants, and the Canadian Singers will present a medley of popular traditional and contemporary Canadian songs.

New this season are our Acoustic Afternoons, offered to artists interested in presenting a casual performance in the Temple. These informal afternoon concerts will feature some of the Greater Toronto Area’s young, upcoming talent. Come early and enjoy a picnic lunch under the Temple maples and tour our historic buildings. As we like to say, the Sharon Temple is “music and history in perfect harmony”.

18974 Leslie Street Sharon, Ontario L0G 1V0
info@sharontemple.ca
905-478-2389
www.sharontemple.ca
Ottawa Chamber Music Festival

The 12th Ottawa International Chamber Music Festival, from July 23 to August 6, the world’s largest chamber music festival, presented by the Ottawa Chamber Music Society, promises to be outstanding, with 120 concerts featuring cutting-edge, innovative programming.

One of the greatest music ensembles of the 20th and 21st centuries, the Borodin Quartet from Russia, will perform the complete string quartets of Shostakovich in five concerts.

Other highlights include the world-renowned Emerson String Quartet; the legendary Canadian Brass; Peter Wispelwey, one of the world’s leading cellists, with pianist Dejan Lazic; Britain’s Nash Ensemble; the Gryphon and Vienna Piano Trios; Daniel Taylor with the Theatre of Early Music; and P.D.Q. Bach.

Canadian superstars pianist Louis Lortie and the St. Lawrence String Quartet will combine forces in their first-ever collaboration.

Adult Festival passes are $80 each and student passes are $50. Special advance prices of $70 for adults and $40 for students will be available until Thursday, June 30. Pass-Plus tickets are an additional $20 per person.

Ottawa Chamber Music Society, Box 20583, Ottawa, Ontario K1N 1A3
ocmf@chamberfest.ca
613-234-8008
www.chamberfest.com

Stratford Summer Music
Stratford, Ontario

Stratford Summer Music is a comprehensive festival of fifty-six concerts spread over three weeks from July 27 to August 14, 2005. The festival features Canadian Brass, soprano Measha Brueggergosman, and Vatican organist James Goettsche, who played for the recent ceremonies in Rome. Quartetto Gelato is also playing with Canadian authors Robert Munsch and Bill Richardson. Other highlights at Stratford Summer Music this season are Montreal’s Renaissance ensemble Masques, presenting the music of Shakespeare, and After-Theatre Cabarets in The Church Restaurant featuring stars of the Festival Theatre.

Sunday night, August 14, Stratford Summer Music wraps up with From Motown to Heaven, a great choral celebration with the Brazeal Dennard Chorale and guests Measha Brueggergosman and Doug Riley.

stratfordsummermusic@sympatico.ca
1-800-567-1600
www.stratfordsummermusic.ca

Sweetwater Music Weekend
Meaford & Owen Sound, Ontario

The annual SweetWater Music Weekend is happening this year on September 23, 24 and 25, 2005. As in 2004, organizers will be presenting three chamber music concerts, two of which will occur again at the acoustically-precise historic Leith Church (in the picturesque Municipality of Meaford) and the third in a new location, St. George’s Anglican Church (in the scenic city of Owen Sound). The tradition of the highest quality of performers will continue—this year’s roster includes Scott St. John, violin, viola; Mark Fewer, violin; Douglas McNabney, viola; Virginia Barron, viola; Matt Haimovitz, cello; Rosanne Wieringa, flute; and Peter Longworth, piano—with some performances on instruments created by Canadian luthiers. The program reads like a Who’s Who of musical history: Brahms, Britten, Bach, Bach/Busoni, Dohnanyi, Dvorak, Glick, Haydn, Ligeti, Mozart and Schulhoff. Luna Pearl Woolf of Montreal has been commissioned to compose a new...
work for the event. Another feature of this remarkable weekend will be the free workshops and master classes hosted by the performers.

info@swmw.ca
519-376-3517
www.swmw.ca

TD Canada Trust Toronto Downtown Jazz Festival
Toronto, Ontario

The TD Canada Trust Toronto Downtown Jazz Festival takes place June 24 to July 3, 2005 in the heart of downtown Toronto. From Nathan Phillips Square it spreads out to over 30 clubs and restaurants across Toronto. From cool jazz to future jazz, see Diana Krall, Arturo Sandoval, Sonny Rollins, Joshua Redman, Toronto's Real Divas, Dr. John and so much more.

Come spend the day on the square where jazz is in the air. Free daytime concerts to delight all music lovers, open air patios, an artisan's village, intimate artist workshops, Canada Day festivities and more.

tdjs@tojazz.com
416·928·2033
(Ticketing)
416·870·8000
(Tickets)
www.torontojazz.com

The Toronto Summer Chamber Music Festival
Toronto, Ontario

The Toronto Summer Chamber Music Festival will take place July 5-8, 2005 at the Glenn Gould Studio, 250 Front Street West in Toronto. Under the artistic direction of celebrated violinist Michael Gutman and managing director Marilyn Gilbert of Marilyn Gilbert Artist Management, this thrilling new festival will include four themed concerts including "Precocious Geniuses Who Died Young" on July 5, "An Evening of Brahms, Masterpieces of the String Repertoire" on July 6, "Composers Inspired by Folk Music" on July 7 and "The Sounds and Colours of French Music" will close the festival on July 8. The Toronto Summer Chamber Music Festival will feature some of Canada’s finest soloists and chamber musicians including pianist Richard Raymond, violinist Rivka Golani, bassist Joel Quarrington, harpist Judy Loman, flutist Susan Hoeppner, clarinettist James Campbell, and cellist Yegor Dyachkov. Also appearing at the festival are the Arriaga Quartet, the leading string quartet in Belgium, and Cajun music from Toronto's own Swamperella. Tickets are $30 and a series subscription is $110.

Isabella St., Suite 112, Toronto, ON M4Y 2P7
416·205·5555
www.mgam.com

Uptown Jazz Festival
Toronto, Ontario

This summer downtown comes uptown with hot moves and smooth grooves for a Toronto jazz festival that's like no other. The Uptown Jazz Festival changes the concept of the city's core by bringing its distinct sound and style to Mel Lastman Square (Yonge & Sheppard) on July 8, 9 and 10, 2005. This family affair is in its second year and continues to build on last year's buzz with an unforgettable line-up. The festival opens with a Gala night on Friday July 8 at 8 pm, when Sue Vinnick, Liberty Silver and North York's own Carol Weisman take over the stage at the George Weston Recital Hall. Tickets are $39.95-$44.95 (Ticketmaster: 416-870-8000). The Gala sets the stage for the rest of the weekend. On Saturday and Sunday, enjoy free entertainment at Mel Lastman Square, where artists tantalizing both 416'ers and 905'ers uptown with the smooth sounds of jazz include Alex Walker, Rick Lazar's Montuno Police, and newcomer Jillian Cameron. Also listen for the infectious beats of the Demo Cates Band, Kalabash and Eddie Bullen and Friends.

info@uptownjazzfestival.com
905-889·6567
www.uptownjazzfestival.com

The Barn at Westben
Westben-Concerts at the Barn
Campbellford, Ontario

Imagine...an "out-of-city" experience! Welcome to world class music in wide open countryside. The Westben Arts Festival Theatre just outside of Campbellford, Ontario is home to Concerts at The Barn, where the best of music and nature spring to life in your company.

Season 2005 highlights include Beethoven's Fifth Symphony, and the world premiere of artistic director Brian Finley's new musical Rapunzel featuring Donna Bennett and Michael Burgess. Other artists include Gerald Finley, Mark DuBois, the Gryphon Trio, the Montreal Guitar Trio, and Rob McConnell.

Nestled amongst the peaceful hills of Northumberland County, ninety minutes east of Toronto, Westben's primary performance venue is a custom-built, timber-frame barn. The Barn seats 400 and combines state-of-the-art acoustics with a rustic yet sophisticated atmosphere.

On sunny days from June to September, massive walls and doors roll away allowing music to waft over the surrounding meadow. Our picnic grounds are open 90 minutes prior to each performance, so pack a lunch or better still pre-order a Westben picnic basket.

westben@westben.on.ca
1·877 ·883·5777
www.westben.on.ca

summer music festival 2005
July 1-August 14, 2005

FEATURING THE NATIONAL ACADEMY ORCHESTRA

PHONE 905.525.7664(SONG)
or visit our website www.brottmusic.com

G12
WWW.THEWHOLENOTE.COM
JUNE 1 - JULY 7 2005
Some Jazz With Your Festival?

by Eli Eisenberg

For those who just can’t get enough jazz during the summertime, there are ample opportunities to attend festivals across Ontario from early June right up to the Labour Day weekend.

But if you prefer your jazz in moderation, or if you like to mix it in with other musical styles, notably classical music, there are many chances during the warm months to enjoy a cross-section of Canadian jazz artists throughout Ontario and Western Quebec.

The first such festival, Brass In The Grass, begins its jazz programming on Saturday, June 11 at 2pm with a show by Canadian trumpet icon and all-round gentleman Guido Basso. Basso will be followed at 6pm by jazz-rock outfit Primal Therapy. And on Sunday, June 12, Cuban born pianist Hilario Duran showcases his unique blend of salsa-tinged jazz at 2pm. Additional information is available on-line at www.brassinthegrass.ca, by phone at 416-201-7093, or by e-mail at info@brassinthegrass.ca.

Three weeks later, on Sunday, July 3, Canadian piano legend Oliver Jones comes out of retirement to perform at Hamilton’s Art Deco Railway Station as part of the renowned Brott Music Festival. Go to www.brottmusic.com, and you will find that Brott is entering its 18th season as Canada’s largest orchestral music festival.

Nearly three weeks after Oliver Jones, on Friday, August 12, young vocal sensation Dionne Taylor will no doubt delight fans at Hamilton’s Carnegie Gallery.

Further information is offered toll free at 1-888-475-9377, or by e-mail at info@brottmusic.com.

A three-hour drive north of Toronto will take you to the Huntsville Festival of the Arts, which features two of Canada’s most prominent jazz vocalists, Denal Sinclaire on July 8, and Carol Welsman on July 16. Both shows take place at Huntsville’s Algonquin Theatre.

For more information, log on to www.huntsvillefestival.on.ca, phone 1-800-663-ARTS, or e-mail info@huntsvillefestival.on.ca.

Two more festivals that take place in mid-July are The Great Canadian Town Band Festival in Orono, Ontario, and the Elora Music Festival in Elora, Ontario.

As the name implies, The Town Band Festival specializes in band music with a jazz appearance by a band called The Dixieland Jazz Cats on Saturday, July 9. Information is accessible on the internet at www.townbandfestival.com, by calling the toll-free number 1-800-294-1032, or emailing townbandfestival@rogers.com.

The Elora Festival has a generous supply of classical, choral, and baroque performers along with five shows by Starlight Jazz and Blues on July 15, 16, 22, and 23. For more information, go to their website at www.elorafestival.com, telephone 1-519-846-0331, or e-mail info@elorafestival.com.

Domaine Forget is a Quebec music festival that ‘has re-united world-renowned musicians… and has earned an enviable reputation …’ From mid-July to early August, various Quebec jazz artists will be performing, including Trio Daniel Marcoux, David Jacques, Carmen Genest and Sylvain Neault. Domaine Forget’s website is www.domaineforeget.com and their toll-free number is 1-888-336-7438.

Also in Quebec, at Festival de Lanaudière, legendary Montreal bassist Michel Donato will be playing with Fortin Leveille, a ‘gypsy jazz’ quintet on Sunday, July 17 at 2pm. This festival takes place in Joliette, Quebec, approximately 90 minutes north-east of Montreal. Lanaudière’s website is www.lanaudiere.org, and their telephone number is 1-800-561-4343.

Back in Ontario, a quintet led by Toronto saxophonist Paul Pac...
Welcome to WholeNote's Summer Festival Listings

Readers please note: Presenters' plans change; and we occasionally make mistakes! Please always use the phone numbers provided to call ahead.
For Concerts in the Greater Toronto Area see pages 33-39.
For Concerts Beyond the GTA see pages 39-40.
For Music Theatre and Opera Listings see pages 40-41.
For Jazz Listings see pages 41,42.

**SUMMER FESTIVALS: JUNE 1 TO JULY 7**

Brampton Folk Festival
647-233-3655
bramptonfolk@sympatico.ca
www3.sympatico.ca/bramptonfolk
Gage Park, Main Street (Hwy 101), Brampton
June: 18 12:00 noon-11:00 pm; Mainstage line-up:
Murray Mclauchlan; The Three Headed Trio; Finest Kind; Doula; Aditya Verma; General Store; Lady Racers; Allie Smith; Eve Goldberg; Shawn Sage; Ken Brown. Free admission.

**BROTT MUSIC FESTIVAL**
905-525-7664, 888-475-9377
www.brottmusic.com
Luna Station:
360 James St. North, Hamilton LS
Dolans Centre for the Arts:
190 King William St., Hamilton DC
July:
03 7:30: Hot Jazz with Oliver Jones. Jazz standards. $30-$35. LS
06 7:30: Connect the Classics I: The Legacy of Beethoven. Brahms, Beethoven. $25-$30. DC
Concerts continue in July & August.

**DOMAINE FORGET INTERNATIONAL FESTIVAL**
418-452-3535, 888-336-7438
www.domaineforget.com
Francois Berrier Concert Hall,
Saint-Irénée, Charlevoix, Québec
June:
18 8:00: Domaine Forget Horn Quartet, Brass Quintet & Brass Ensemble. Auger, Sibelius, Strauss, Tippett. Turna. $20.
July:
01 8:30: Mathieu Dufour, flute; Denise Pégé, piano; Domaine Forget Wind Octet. Doppler, Franck, Lachner, Strauss. $29.
02 8:30: Jean-Philippe Collard, piano, Chopin & Moussorgski. $30.
Concerts continue in July & August.

**GRAND RIVER BAROQUE FESTIVAL**
519-578-1570, 1-800-265-8977
www.grbf.ca
Buchholz Barn, Twop Rd., 12, Ayr ON
June:
24 7:30: Incomparable Bach. Suite #3 in D; Cantatas 12 & 21. $25, $15.
24 11:00pm: Bach: Well-Tempered Clavier Book 2Part 1. $15, $10.
25 5:00: Festival Feast (3-course dinner). $40.
25 11:00pm: Bach: Well-Tempered Clavier Book 2 Part 2. $15, $10.

**SUMMER CONCERTS**

GREATER TORONTO’S Golden Horseshoe is spilling across the Canada-U.S. border and joining forces with a corridor that runs from Buffalo through Syracuse along the southern shore of Lake Ontario. Many, if not all of these festivals have something to offer fans from a variety of musical backgrounds, including jazz. The towns are rural, picturesque, and the music will no doubt be sweet and swinging. A definite consideration for summer leisure activities.

Yankee gold? Exploring the other horseshoe

by Phil Ehrensafi

GREATER TORONTO’S Golden Horseshoe is spilling across the Canada-U.S. border and joining forces with a corridor that runs from Buffalo through Syracuse along the southern shore of Lake Ontario.

Music lovers in Canada’s economic capital are well advised to keep abreast of the rich opportunities that await us in the Horseshoe’s southern wing, particularly during the summer music festival season. On the western tip of the corridor, there’s the venerable Chautauqua Institute, an hour’s drive from Buffalo. The landmark Glimmerglass Opera in Cooperstown, N.Y., located in Syracuse’s eastern hinterland, anchors the other tip.

To put the driving time into perspective, the distance from WholeNote’s offices at Bathurst and Bloor to Montreal’s Place des Arts is actually a bit longer than the distance to the farthest point it's Aaron Copland.

The closest gem is the 25th anniversary of the University at Buffalo’s eminent new music festival (June 6-11). Morton Feldman created this concert/workshop festival during his 15-year stint at the university. Now called June in Buffalo, the 2005 edition features a most impressive roster of composers: Simon Bainbridge, David Felder, Brian Ferneyhough, Alvin Lucier, Philippe Manoury, Jane 81111nett.

The event that could be the highlight of the summer is the Kincardine Summer Music Festival, which combines classical and jazz concerts as well as a series of workshops and educational events designed for students of all ages and levels. This vacation destination on Lake Huron will feature jazz vocalist Lisa Martineelli on Monday, August 1, Malone, McMurray, and Dean on August 2, guitar great Lorne Lofsky on August 3, pianist Renee Rosnes on August 4, and a jazz student concert on August 5.

Kincardine’s toll-free number is 1-866-453-9716, their website is www.ksmf.ca, and the festival’s email address is info@ksmf.ca.

Many, if not all of these festivals have something to offer fans from a variety of musical backgrounds, including jazz. The towns are rural, picturesque, and the music will no doubt be sweet and swinging. A definite consideration for summer leisure activities.

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Exploring the other horseshoe

CONTINUED FROM PREVIOUS PAGE

and Christopher Rouse. The university also hosts an international flute festival and training institute, *Pantasmagoria* (July 7-15).

*Chautauqua* was, and is, an important force in creating an American passion for continuing education and the democratization of high culture. Founded in 1874, the Institute provided a bucolic setting where vacation time was devoted to a heady mixture of literature, music, art, religion and physical exercise. On an average summer day, 7,500 people attend an event or a class. The musical component includes a resident symphony orchestra, and chamber music. I especially recommend Robert Ward’s Pulitzer Prize-winning opera, *The Crucible*, based on the Arthur Miller play (July 22 and 25).

Rochester hosts the *Eastman School*, the serious contender to Julliard as America’s premier conservatory. That crown jewel is the nucleus of a musical life which could not be imagined in any other city of equal size, or even larger. Watch their web site, listed below, for summer concert listings.

Jazz, however, is the big news in Rochester’s summer season. First there’s a benefit, *Swing & Jazz*, for *The Composer Project*, a wonderful foundation that brings professional musician/composers into high schools and colleges (June 3-5). That’s followed by Rochester’s new jazz festival, founded by Canadian jazz saxophonist John Nugent. It has achieved heavy-hitter status in just four years, featuring the likes of Sonny Rollins, Bill Frisell, Chick Corea and John Scofield (June 10-18).

My personal favourite in the Golden Horseshoe South corridor is *Glimmerglass*, the king of summer opera in the U.S. The Cooperstown High School auditorium was the humble site of the first Glimmerglass productions in 1975. Since 1987, home base is an acoustic and visual jewel, the Alice Busch Theater, featuring sliding side walls that permit the hall to open up to the great outdoors.

The rise of Glimmerglass from a community event to national prominence is inextricably linked to the unusual career path of its brilliant artistic director, Paul Kellogg. Originally a French teacher in Manhattan, Kellogg resigned in 1975 to write and manage his farm in Cooperstown. Glimmerglass asked him to become its general manager in 1978, and the rest is history. Kellogg’s innovations at Glimmerglass led to an appointment as both general and artistic director of a floundering New York City Opera in 1996. The City Opera is very much revived and enjoys close links with Glimmerglass, where Kellogg continues to work his wonders.

The aesthetic emphasis at Glimmerglass is a delightful reversal of the usual priorities in opera house programming: 1) modern; 2) lesser known; and 3) familiar operas. The modern works this year are Britten’s *Death in Venice* and Poulenc’s *La Voix Humaine*. The lesser known are *Lucie de Lammermoor*, the revised Paris version of Donizetti’s *Lucia*, and Massenet’s *Le Portrait de Manon*. The familiar is *Cosi Fan Tutti*. Lead roles are typically allocated to excellent vocal talents on their way up, but not yet marquee names.

Glimmerglass is also a mentoring experience for over 200 young professionals in every dimension of activity that makes opera tick. The atmosphere is permeated by the wonderful optimism of young talent about to tackle the world.

**Golden Horseshoe South web sites:**


*Pantasmagoria* (Buffalo) [www.pantasmagoria.com](http://www.pantasmagoria.com)

*Chautauqua* [www.ciweb.org](http://www.ciweb.org)

Rochester [www.rochester.edu/Eastman/concerts/calendar.php](http://www.rochester.edu/Eastman/concerts/calendar.php)

[www.rochesterjazz.com](http://www.rochesterjazz.com)

[www.swingnjazz.org/index.html](http://www.swingnjazz.org/index.html)

*Glimmerglass Opera* (Cooperstown) [www.glimmerglass.org](http://www.glimmerglass.org)

*Tanglewood* (Lennox, MA) [www.bso.org](http://www.bso.org)

Guy Few: Have trumpet, will travel

interview by Masha Buell

아re you now? And what does your summer look like?

Home, practising – preparing for the first two festivals. This involves about 8 or 9 hours a day, trumpet and piano... then May 27-


Home is...?

Lovely Elora; conservation area, artistic community, and a tourist town. Today I’m practising Bach on piccolo trumpet; “entertaining” the patrons on the Desert Rose Café patio. But every summer festival becomes home. I stay in a house or university with other performers, perform as well as socialize, spend positive time together, go to the same gym, for example. Festivals have “families” – we drop right back into friendships from the year before – like summer camp. At ‘Scotiafest I often share a house with Mark Fewer and Alain Trudel. I see Alain all the time (Kiosk, Bellows and Brass) but not Mark, who’s the concert master for the Vancouver Symphony. So we spend time together, chat, drive to the grocery store at midnight.

At Ottawa Chamber Festival: I’ll be playing trumpet and piano, also piano 4 hands with collaborative pianist Stephanie Mara. Any night after a concert wherever the performers are going, I’ll see Julian Armour - cellist and the artistic director.

Festivals have special events that connect students, soloists, and other musicians – like the lobster party at ‘Scotiafest or the Patrons Dinner at the Bach Festival. An event might be called a “reception”, including audience, but usually transcends this. Unsung festival heroes keep everybody happy and organized: people like amazing Chris Wilcox, co-director with Mark Fewer at ‘Scotiafest, and all the volunteers. These are maybe the people I most look forward to seeing again. They are the spirit and the energy. Each festival’s different personality reflects the core group. These people are my good friends.

Compare summer to the rest of the year?

I decided not to be so crazy this summer. It’s the first time I’ve ever not done Festival of the Sound. Last summer I played 35 concerts, this year 25. The regular season is more a combination. I teach trumpet, piano, and conducting at Wilfred Laurier, trumpet at Western. I play about 40 concerts September to May, around university schedules, travel and rehearsals. Other people are busier!

How is it, travelling with a trumpet?

Staying in a house with other performers you have to be aware of their needs and schedules - make sure you don’t practice really late or early!

So what’s your idea of a holiday?

I may go back to Saskatchewan in August: I can’t really visit with family when I’m working there. My parents are coming to celebrate their 50th anniversary and enjoy some of the Bach Festival. You know, I work in such great places with wonderful musicians and conductors that going somewhere doesn’t feel like a holiday. For “time off” I really do like to come home. It’s more restful. I have friends to dinner, go to the gym, watch the flowers grow.
Welcome to WholeNote's 

**LIVE LISTINGS**

(GREATERTORONTOAREA)

READERS PLEASE NOTE:

Presenters' plans change; and we occasionally make mistakes! Please always use the phone numbers provided to call ahead.

For Concerts Beyond the GTA pages 39, 40.

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

For Jazz Listings see pages 41, 42.

For Festival listings see "Green Pages" G14-G16

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**Wednesday June 01**


- 8:00: Talisker Players Chamber Music. L’amour et le Feu. Faure: a bonne chanson; Chausson: Chanson perpétuelle; Rapoport: Fragments of Verlaine; Foley: L’amour du mensonge: Minden: Ombres.

**Thursday June 02**


- 2:00: Northern District Library. Gypsy Songs. Songs by Brahms, Dvorak, de Falla & others. Liwa Beysovec, soprano; Karen Bender, mezzo; Braham Goldhammer & Camilla Matuk, piano. 40 Orchard View Blvd. 416-393-6100. Free.

- 8:00: Charnie Gustett/MS. McDonald. Immigration & Transformation: Marsha: My Life as a Transsexual—a work-in-progress. Pieces include: Immigration Part 2 The Voyage from the Mother’s Point of View; I Heard Larry Rivers Talking; Transsexuals on Parliament; The Transgendered Bearded Curtain. Paddy’s Playhouse, 161 Gerard East, 416-921-6112. $15 or PWYC.

- 8:00: Nathaniel Dett Chorale/Soundstreams Canada. And Still We Sing... Scenes from the Life of a Martyr. Smith Moore: Scenes from the Life of a Martyr; Goodyear: Go Down Death. Guests: Dr. Carl Harris, organ; Stewart Goodyear, piano; Brainerd Blyden-Taylor, artistic director. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $25. ($35, $12 child under 12).

- 8:00: Royal Conservatory of Music Community School. RCM Jazz Choir in Concert. RCM Recital Hall, 90 Croatia St. 416-408-2824. $21; free.

- 8:00: Toronto Symphony Orchestra. Czech Voices. Roy Thomson Hall. See June 1.

- 8:00: Via Salzburg. Fantasies and Cy ranghtemuns. Glenn Gould Studio. 250 Front St. West. 416-408-2824. $21; free.

**Friday June 03**

- 7:00: Kids on Broadway. Bye Bye Birdie. By Strouse & Adams. Assembly Hall, 1 Colonial Samuel Smith Park Dr. 416-237-9738. $14, $12. For complete run see music theatre listings.

- 7:00: ROM Friday Nights. Mr. Tato. International Drummmer Festival. Royal Ontario Museum, 100 Queen’s Park. 416-586-8000.


- 8:00: Via Salzburg. Fantasies and Cy ranghtemuns. Glenn Gould Studio. See June 2.


- 9:00: Lula Lounge. OUMAJ. Turkish band; belly dancers; Sufi dancers; guests: Roula Said & the Roulettes; DJ medicineman. 1585 Danus West. 416-588-0307. $15.

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**Saturday June 04**

- 2:00 & 7:00: Toronto All-Star Big Band with Jackie Richardson, vocals. Cookin With The Toronto All Star Big Band. Musical salute to the Big Band era; tribute to Ray Charles. Soul & swing. Jane Mallett Theatre, 27 Front St. East. 416-366-2723. $32, group rates.

- 2:00 & 7:30: Mississauga Children's Barque Chamber Music from a band new ensemble. June 4, 8 pm

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**Music Mondays**

Concerts begin at 12:15

At the Church of the Holy Trinity

(19 Trinity Square beside the Eaton Centre)

Five dollar suggested donation or pay what you can

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**May 30**

Recordare

Wind instruments – Shawms, Recorders, Hurdy-gurdy, Percussion, Harp & Voice

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**June 6**

Julian Knight & Etsuko Kimura

Viola & Violin

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**June 13**

William Beauvais, Alan Hetherington, Julian Knight & Terril McGuire

Guitar, Percussion, Viola & Dance

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**June 20**

William Westcott

Canadian Composer/Pianist

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**June 27**

Mark Rogers, Liz Johnston, Angela Ruddon & Guest

Oboe, Violin, Viola & Cello

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**July 4**

Andrea Gerhardt, Paul Jenkins

Soprano & piano

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**Spring Music on the Hill**

Free Lunchtime Concerts. Thursdays, 12:15 pm

June 2 - Douglas Tranquada, baritone; Sabatino Vaccia, piano

June 9 - Joanne Averill-Rocha, flute; Janine Turner, piano

June 16 - Nathalie Nadon, cabaret singer; Michael Barber, piano

June 23 - Arrane, the folk music group

St. John’s York Mills Church, 19 Don Ridge Dr.


416-225-6611


With the support of the Toronto Arts Council
**CONCERT LISTINGS: GTA**

**COUNTERPOINT COMMUNITY ORCHESTRA**
**SATURDAY· JUNE 4 · 8 P.M.**
**LATE SPRING CONCERT**
including work from
**canadian composer**
**DUSTIN PETERS**

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**ALCESTE CONCERTS**
**THE MUSIC OF ARNOLD SCHONBERG**

*Vadim Serebryany Piano*
*Michael Friedman Speaker*
*The Gould Quartet*
*Tom Fleming French Horn*
*Jonathan Krehm Clarinet*
*Rachel Krehm Soprano*
*Anya Podrezo Flute/Piccolo*
*Predrag Stojkovic Bassoon*
*Senya Trubshnik Oboe*

Ode to Napoleon for Speaker, String Quartet & Piano, Op. 41
*Wind Quintet, Op. 26*
*Four Songs, Op. 2*

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**Sunday June 5, 2005 at 3 PM**
Tickets: $20 & $15—at the door
Arts & Letters Club, 14 Elm St, Toronto

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**The Toronto Jewish Folk Choir**
Alexander Veprenski, Conductor

79th Annual Spring Concert Saturday, June 5, 2005, 7:00 p.m.
Leah Posluns Theatre
*(4588 Bathurst St., between Sheppard & Finch)*

**With the Toronto Mandolin Orchestra**

**Featuring the choral tone poem,**
*Di Naye Hagode*

**music:** M. Helfman; **text:** I. Fefer; **arr:** A. Veprenski

Honouring the Heroes of the Warsaw Ghetto Uprising

**416-593-0750**

**ifolkchoir@sympatico.ca**

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**Monday June 6**

  *Julian Knight, violin; Etsuko Kimura, violin.*
  **10 Trinity Square. 416-598-4521.**
  **15 suggested donation.**

- **8:00: Onstage, All Mozart Gala. Mozart: arias and ensembles from The Marriage of Figaro, Cosi fan tutte and more.**
  *Isay Berlackerdian, soprano; Michael Schade, tenor; Russell Braun, baritone. Cananada Opera Company Orchestra; Richard Bradshaw, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. "SOLD OUT!"

- **8:00: Soundstreams Canada, Northern Voices Choral Festival: Latin American Radio Choir.**

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**Tuesday June 7**

- **12:00 noon: Tafelmusik Baroque Summer Institute, Faculty Chamber Concert.**
  *Walter Hall, 80 Queen's Park. 416-864-9562. Free.**

- **1:00: St. James' Cathedral. Music at Midday: The Glories of the Baroque for Voice.**
  *Alena Wigg, soprano; Michael Bloss, piano. 65 Church St. 416-364-7865 x231. Free.**

- **8:00: Soundstreams Canada, Northern Voices Choral Festival: Houtajatif/Rajaton.**
  *Finish a cappella. Metropolitan United Church, 56 Queen St. East. 416-366-7723. **113.40.**

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**Wednesday June 8**

- **12:30: Yorkminster Park Church. Noonday Recital: Nicholas Schmelker, organ.**
  *1585 Yonge St. 416-922-1167. Free.**

- **7:45: Alchemy. An Hour of Chamber Music. Mozart: Sonata K.292; Martinu: Trio; Schumann: Selected piano duets Op.95; Beethoven: Trio Wo037.**
  *Sylvia Daviss, flute; Larkin Hender, baritone; Tricia Balmer, cello; Maria Beach & Meri Gic, piano. Christie Gardens, 600 Melita Cres. 416-530-1330. Free.**

- **8:00: Oasis Vocal Jazz. Concert at Lula Lounge. Variety of jazz standards & other popular tunes. Stuart Sladden, director. 1585 Dundas St. West. 416-588-0307. **15.**

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**THE THEATRE JEWISH FOLK CHOIR**
Alexander Veprenski, Conductor

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**Saturday· JUNE 3 & 4 · 8 P.M.**
**SUNDAY· JUNE 5 · 2 P.M.**
**2 P.M. CONCERTS AT THE LEONARD AND LYNN BRENNER MUSICAL ARTS CENTER**

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**Saturday, June 3**

- **1:30: CAMMAC/Michael Gallery. Tatjana List Ensemble. Classical wind trio**
  *10385, Islington Ave., Kleinburg, 905-893-1121. Gallery admission: **$15,** $12, $10 (family rate).**


- **2:00: Blue Man Group. Percussion & Dadaist performance art.**
  *Panasonic Theatre, 651 Yonge. 416-872-1111. $55.**

- **6:00: Texton Kaljuste, conductor. St. Luke's United Church, 353 Huron St. 416-975-9461. $15.**

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**Saturday, June 4**

- **6:00: Harry Manx. Fingerstyle music based on Hindustani ragas.**
  *285 Spadina Rd. 416-392-6910. Free.**

- **7:00: Royal Conservatory of Music School. Trumpet Trios Concert.**
  *RCM Concert Hall, 90 Croatian St. 416-408-2824 x21. Free.**

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**Sunday, June 5**

- **10:00: Stories of Isaac Babel with original music.**

  *College Street United Church, 454 College St. 416-782-4727. **15,10.**

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**The Gould Quartet**
**Michael Izquierdo Speaker**
**Tom Fleming French Horn**
**Jonathan Krehm Clarinet**
**Rachel Krehm Soprano**
**Anya Podrezo Flute/Piccolo**
**Predrag Stojkovic Bassoon**
**Senya Trubshnik Oboe**

Ode to Napoleon for Speaker, String Quartet & Piano, Op. 41
*Wind Quintet, Op. 26*
*Four Songs, Op. 2*

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**Sunday, June 5, 2005 at 3 PM**
Tickets: **$20 & $15—at the door**
Arts & Letters Club, 14 Elm St, Toronto
Toronto Music Competition presents

Winners of the Music Competition

Friday June 10 2005

G. Weston Recital Hall
5040 Yonge Street

ticketmaster.ca 416.250.7308 • 416.733.9388

Jubilate Singers
Isabel Bernans, conductor
Sherry Squires, piano
Polivios Issariotis, guitar

Featuring contemporary and traditional choral music from Catalonia (Spain) and music inspired by the poetry of Federico Garcia Lorca. Includes Romancecero gitano for guitar and choir by Castelnuovo-Tedesco.

8 p.m., Saturday June 11, 2005
Eastminster United Church
310 Danforth Avenue
(west of Chestor subway station)

$20 Adults; $15 Seniors; $10 Students
Tel 905-857-2152

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CONCERT LISTINGS: GTA

Popular Italian songs. Adele Kozak, lyric soprano; Florence Maltese, piano accompanist. The Stone Church, 45 Davendrop Rd. 416-927.9800. $20, $15.

Popular Italian songs. Adele Kozak, lyric soprano; Florence Maltese, piano accompanist. The Stone Church, 45 Davendrop Rd. 416-927.9800. $20, $15.

Me, My Flute, and I

Tuesday June 14

1:00: St. James’ Cathedral. Music at Midday; Annual Request Recital. Program of works requested throughout the year by series attendees. Michael Bloss & David Low, organists. 65 Church St. 416-364-7965 x231. Free.


Wednesday June 15


Saturday June 18

7:00: Rumi Art Society. 8th Annual Rumi Ensemble Concert. Mo Jamil, violin & setar; Ghazal Rassi, Habb Nazeri & other vocalists; Ariana Deda, cello; Omid Mosheghi, tumbak & santur & other musicians. Earl Haig Auditorium, 100 Princess Ave. 416-492-7292. 115.

Jacques Israelievitch & Friends presents a special Father’s Day event at Temple Sinai Congregation of Toronto 210 Wilson Ave. (between Avenue Rd. & Bathurst) Sunday, June 19, 2005 at 4:00 p.m.

Jacques Israelievitch, violinist
Michael Israelievitch, percussionist
Winona Zelenka,cellist
Teng Li, violist

Jacques Israelievitch and his son, percussionist Michael Israelievitch, along with the principal cellist of the TSO, Winona Zelenka, and the principal violist of the TSO, Teng Li, join in a Father’s Day concert. This joyous program will include music of Mozart, Colgrass, Honegger, Piazzolla, and Srul Ivnglick.

Enrich your Father’s Day celebration with this special concert!

Tickets: $15.00
available at all Knigomania locations or call Temple Sinai [416] 487.4161

Temple Sinai is wheelchair accessible.

A special project of Temple Sinai’s Musical Legacy Series
**Spirited**

Anno Domini Chamber Singers
David Jafelice, conductor.
Christopher Dawes, accompanist

Lux Aeterna
Morten Lauridsen
and a selection of inspirational
NEGO SPIRITUALS

Sat. June 25 8 PM
St. Thomas Church
(383 Huron St. S of Bloor)

$20 at the door
Senior/student $15
for more information call
416 696-0093

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**CONCERT LISTINGS: GTA**

- 8:00: Harbourfront Centre, Diva! Senegalese percussion group. CIBC Stage, 235 Queens Quay West. 416-973-4000. Free.
- 8:00: TD Canada Trust Toronto Downtown Jazz Festival, Sonny Rollins, tenor saxophone in Concert. Massey Hall, 15 Shuter St. 416-872-4255. $49.50.
- 9:00: Harbourfront Centre, Paul Piché, singer/songwriter. CIBC Stage, 235 Queens Quay West. 416-973-4000. Free.

**Saturday June 25**

- 7:30: Victoria Royce Church. Rachel Persaud, soprano in Recital. Works by Handel, Ravel & others. Peter Treen, piano. 190 Medland St. 416-768-6176. $20, $15.

**Sunday June 26**

- 4:00: Toronto Music Garden. Cello Recital. Music by de Falla, Bernstein & others. Cherry Kim, Peter Cosbey & other cellists; Roberta Janzen, cello/STRUCTOR. 475 Queens Quay West. 416-973-4000. Free.
- 7:30: Show One Productions. Beyond the Pale - Jewish Nostalgia Night. Songs of the shtetl. Svetlana Portnyansky, vocals; Yevgeny Shapovalov, tenor; Jazz Quartet led by O. Butman. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $35.

**Monday June 27**

- 12:15: Church of the Holy Trinity. Music Mondays: Mark Rogers, oboe; Liz Johnston, viola; Angela Rodden, viola; guest cellist tba. 10 Trinity Square. 416-598-4521. 15 suggested donation.
- 8:00: TD Canada Trust Toronto Downtown Jazz Festival/House of Blues. Diana Krall, singer/songwriter/pianist in Performance. Hummingbird Centre, 1 Front St. East. 416-872-2262. $69.50. $125.50.

**Tuesday June 28**

- 8:00: TD Canada Trust Toronto Downtown Jazz Festival/House of Blues. Diana Krall, singer/songwriter/pianist in Performance. Hummingbird Centre. See June 27.

**Thursday June 30**

- 7:00: Toronto Music Garden. Moon Mirrored on Water - Faces of the String Quartet I. Traditional Chinese melodies. George Gao, erhu; Phoebe Tsang & Sacha Barlow, violins; Carol Gimbel, viola; Cherry Kim, cello. 475 Queens Quay West. 416-973-4000. Free.
- 8:00: Harbourfront Centre. Pier Party Concert: Cesaria Evora, vocalist. CIBC Stage, 235 Queens Quay West. 416-973-4000. *CANCELLED*

**Friday July 01**


**Saturday July 02**


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**THE HUMMINGBIRD CENTRE FOR THE PERFORMING ARTS**

**MASTER OF THE SAROD**

**Amjad Ali Khan**

**WITH AMAAN ALI BANGASH & AYAA ALI BANGASH ON SAROD AND YUNIET YASS & SAHAR CHATTERJEE ON TABLA**

**JULY 2 AT 8PM**

**www.hummingbirdcentre.com**

**June 1 - July 7 2005**

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Show One Productions presents:
Part of the sensational world tour
Internationally acclaimed virtuoso vocalists
in a program:
**"BEYOND THE PALE"**
Svetlana Portnyansky
(L.A., California)

JUNE 26 SUNDAY

7:00 pm

Toronto Centre for the Arts, George Weston Recital Hall
5040 Yonge Street
(North York Subway)

Tickets: $35-$55
Box Office or www.tickemaster.ca
Info: 416-737-6785 or www.showoneproductions.com
Welcome to WholeNote’s
Concerts Beyond the GTA

Please always use the phone numbers provided to call ahead.

In this issue:

Barrie, Brockville, Cambridge, Canton, Cobourg, Collingwood,
Drayton, Gananque, Golden Lake, Hamilton, Jackson's Point, Kin·
cardine, Kitchener, Lindsay, London, Midland, Niagara-on-the·
Lake, Orillia, Oshawa, Paris, Penetanguishene, Peterborough, Port
Dover, Son ya, Uxbridge, Waterloo)

For GTA Concerts see pages 33-39.
For Music Theatre and Opera Listings see pages 40-41.
For Jazz Listings see pages 41-42.
For Festival Listings see pages G14-G16.

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Be sure to catch True North Brass live at Harbourfront Centre's Toronto Music Garden this July 3rd!

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**Sunday July 03**

4:00: Toronto Music Garden. True North Brass: Barton Woornert & Raymond Tizzard, trumpets; Joan Watson, horn; Alastair Kay, trombone; Scott Irvine, tuba. 475 Queens Quay West. 416-973-4000.

- 8:00: Orchestra London/Pacific Opera Victoria. Puccini: Tosca. Christiane Riel, soprano; Marc Hervieux, tenor; John Avey, baritone; Timothy Vernon, conductor. Grand Theatre, 471 Richmond St., London. 519-672-8800, 800-265-8977. $17, $12, family rate.

- 7:00: Collingwood Music Festival. Water Music. Waterford Estate, 905-722-3249. $15.

**Monday July 04**


- 9:00: WholeNote Magazine. Nine Mondays Saloon: Jazz. Hosted by WholeNote jazz listings editor Sophia Perlman. St. George the Martyr Church, 197 John. 416-323-2232. $12, $8, family rate, 12 & under free.

**Tuesday July 05**


**Wednesday July 06**

- 7:00: Etoioke Community Concert Band. Twilight Concert in the Park. Applewood Homestead.See June 15.


**Thursday July 07**

- 7:00: Toronto Music Garden. Les Ocelles de la Solitude. Music of the French Baroque; recent works by Lussier. Musica Franca: Nadina Mackie Jackson, Mathieu Lussier, Catherine Carignan & Fraser Jackson, bassoons; Paul Jenkins, harpsichord. 475 Queens Quay West. 416-973-4000. Free.


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**Friday June 03**

- 8:00: Kitchener-Waterloo Symphony. Water Music: Planet Baroque; Linda Melsted, leader & violin; James Mason, oboe. First United Church, 16 William St., Waterloo. 519-578-1570, 800-265-8977. $26, $12.

**Friday June 01**

- 8:00: Kitchener-Waterloo Symphony. Pre-season Concert by Youth Players. Young people from the area in a professional-style concert. New Life Church, 28 Tracey Lane, Collingwood. 888-263-1712. $10, $5.


**Saturday June 04**

- 3:00: Wilfrid Laurier University. QuartetFest: Young Artists. Maureen Forrester Recital Hall, WLU. Waterloo. 519-884-0710 x2631. $10, $5, series passes available.

- 7:00: Hamilton Children’s Choir. 30th Anniversary Concert. Prelude Choir, Concert Choir & Girls Choir; guests: Northern Lights Barbershop Cantata, Waterloo United Church, Hamilton. 905-527-1818. $10.

**Sunday June 05**

- 8:00: Hamilton Philharmonic. Blue Eyes and Broadway – A Tribute to Frank Sinatra. Guest: Michael Hope, vocals; Michael Reason, conductor. Great Hall, Hamilton’s United Church, Midland. 866-461-1830. $15, $10.

- 8:00: GuartetFest: Young Artists. GuartetFest: Young Artists. Maureen Forrester Recital Hall, WLU. Waterloo. 519-884-0710 x2631. $25, $20(st), $15(st), $10(st), $5(high school & younger).

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**Southern Ontario, Continued ...**
Tuesday June 07

- 8:00: Lighthouse Festival Theatre. Sitting Pretty. Music: Foster & Thomas. 247 Main St., Port Dover. 519-583-2221. $18 (preview). For complete run see music theatre listings.

Wednesday June 08

- 2:00 & 8:00: Drayton Festival Theatre. The World Goes Round. Songs of Kander & Ebb. David Rogers, director. 33 Wellington St. South, Drayton. 888-449-3443. For complete run see music theatre listings.

Friday June 10

- 7:00: Westben Arts Festival Theatre. Finley: Ragunull. Jennifer Bennett, soprano; Michael Burgess, tenor; Gabrielle Prata, mezzo; Robert Longo, baritone & other performers; Brian Finley, music director. The Barn, 3 km northwest of Campbellford on County Road 30. 705-653-5506, 877-883-5777, 1-855-260-4414. For complete run see music theatre listings.

Saturday June 11

- 2:00: Collingwood Music Festival. Pre-season Concert: Prokofiev: Peter and the Wolf. Douglas Nadler & the Westminster Ensemble, New Leg Church, 28 Tracey Lane, Collingwood. 988-283-1712. $10. $5, series passes available.


Sunday June 12


Monday June 04


- 8:00: Gryphon Theatre. They're Playing Our Song. Music: Simon & Garfunkel; music by Marvin Hamlish. Georgian College, 1 Georgina Dr., Barrie. 705-728-4613. $28. For complete run see music theatre listings.

Tuesday June 05


- 8:00: Bill Askew and his Orchestra. Summer Concert. McLaughlin Bandshell, Memorial Park, Oshawa. 905-579-2220. Free.


Wednesday June 06


Thursday June 09

A Closer Walk With Patsy Cline. Bluewater Summer Playhouse. By Dean Regan. June 23-July 9, various times. KCincentdare Centre for the Arts, 707A Queen Street. 877-396-5722. $22 (adult), $20 (mat).


Monday June 07

...SOUTHERN ONTARIO CONTINUES...
Jazz and classical events are listed in this document, including performances by Broadway musicals, jazz clubs, and classical music venues. For instance, the H.M.S. Pinafore, Iolanthe, and The Mikado are mentioned along with their performance dates and times. The Cambridge Book Theatre presents works such as Jesus Christ Superstar and The Midnight Court. The Shaw Festival also lists performances, including Seussical - The Musical and The Threepenny Opera. Jazz clubs feature a variety of artists, with mentions of locations like the Lula Lounge and Grossman's Tavern.

The document is a collection of various event listings, likely from a larger document or program, detailing performances and activities in different venues and locations.
JAZZ CLUBS, CONTINUED


Muzzrows
1546 Queen St. W. 416-535-4906. Parkdale neighborhood pub featuring music and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

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

Montreal Bistro
65 Sherbourne St. 416-363-0179. www.montrealebistro.com


N’awlins Jazz Bar and Dining

Orbit Room
509A College St. 416-535-0813. www.theorbitroom.com

JAZZ CLUBS, CONTINUED

www.revivalbar.com

Rex Jazz and Blues Bar
194 Queen St. W. 416-598-2475. www.jazzintoronto.com

Sun-Fri 2 shows/evening, Sat, 3 show/day

Safari Bar & Grill
1749 Avenue Rd. 416-787-6584. Every Tuesday Encore Jazz.

Sassafras
100 Cumberland 416-984-2222. Thur-Sun Washington Savage. Sat, Sun (brunch) Roy Patterson Trio.

Spezzo Ristorante
140 York Blvd Richmond Hill 905-886-9703. Live Jazz every Thursday.

1055 Restaurant and Bar
1055 Yonge St. 416-482-8485

Top O’ the Senator
253 Victoria St. 416-364-7517. www.jazzintoronto.com


The Trane Club
904 Bathurst St. 416-913-8197. www.thetraneclub.com

Every Thu Acoustic Soul Tuesdays. Every Wed The Blue Trane Sessions. Every Thu Doug Richardson Quartet. Jun 17 Southbound2. Jun 20 Jazz@Trane featuring the York Jazz Ensemble.

The Tranzac
292 Brunswick Ave. 416-923-8137

Zazou
315 King St. W. Live Jazz every Friday and Saturday.


*June 12 2pm-5pm: Toronto Early Music Players’ Organization. 20th Annual Tea & Silent Auction. 85 Glenrove Ave. West. 416-322-7879.


*June 18 7pm: Toronto Starlight Orchestra. United Way Fundraising Banquet Performance. Westin Harbour Castle Hotel, 1 Harbour Square. 416-616-8989.


*June 25 10am-2:00: Ontario Registered Music Teachers’ Association. Sale of Used Music. Out of print items, old favourites, music of by gone days, choral music, sheet music, collections, white elephant items.


Awards.

Performing Arts. Dora Mavor Moore Awards. Honouring the creators of over 200 theatre, dance and opera productions. 6:00: Pre·Show; 10:30pm: After party. Winter Garden Theatre, 189 Yonge St. (Pre·Show: Holiday Inn, 370 King St. West.) 416-536-6468 x26, www.tapa.ca

Ruth Watson Henderson Choral Competition/Choirs Ontario. Biennial competition for new choral works; 2005: 4-8 minute works for SSA treble voice choirs. Winning entry announced Nov 2005. Scores must be postmarked no later than Sep 1, 2005. For more information please contact Choirs Ontario: info@choirsontario.org; www.choirsontario.org

LECTURES/SYMPOSIA

* June 10-12: Soundstreams Canada. Northern Voices Choral Conference, Weekend Two: Community Engagement. The Choir as Paradigm for the Creative City/ Cross-Cultural Collaboration/ Educational Perspectives from North America and Europe. Key Note Address: Ann Meier Baker; other participants. Trinity College, 6 Hoskin Ave.; Walter Hall, 80 Queen’s Park; Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-504-1282, www.soundstreams.ca/conference05.html $133.75 (one weekend), $ 214.00 (two weekends).


* June 28, 29, 30 all day: RCM Community School. Art of Teaching: Conference for Music Educators. Annual conference to discuss and share ideas & issues relevant to today’s teaching environment. Discounts available for ORMTA members, & teachers who work in the Toronto District School Board. 90 Croatia St. 416-408 2825.

MASTER CLASSES

* July 5, 6, 7: Westben Arts Festival Theatre. Sound Haven: Chamber Music Master Classes with the Penderecki Quartet. For adult amateur musicians. The Barn, 3k northwest of Campbellford on County Road 30. For details: 877-883-5777. $10.

WORKSHOPS
* June 4 8am-11am: Commission Project. Swing 'n' Jazz, 'n' Jazz Vocal and Instrumental Education Workshops. For students of all ages. Bring your instruments and friends to listen to, play with & learn from some of the world's leading musicians. Featuring David Antonetti, Alex Brickman, Paquito D'Rivera, Sean Joseph, Josh Rutner, Tim Sullivan & many others. 7 venues in Rochester New York, including Eastman, Arcadia High School, Hochstein Music School & other locations. 585-377-1566, iriggk@tcp.music.org Free.

TERRATON WIND ORCHESTRA SUMMER BAND CAMP 2005
JULY 11 – JULY 15, 2005: 9:00 a.m. to 4:00 p.m.

Toronto's summer band day-camp for more advanced players (3 or more years experience)

- Ensemble coaching, full band, plus individual instrument workshops
- Ear training and skills development
- Camp participants receive a free season pass to attend the 2005-2006 Toronto Wind Orchestra concert season.
- Music Director Tony Gomes. Camp Director Ken Fudurich, plus coaches and clinicians from Toronto Wind Orchestra including Carol Savage, Wallace Halladay, Ira Zingraff ...

- Camp fee: $350 full week tuition. Camp Venue: The Royal Conservatory of Music, 90 Croatia Street, Toronto

HOW TO APPLY
Info and application forms at: www.towindorchestra.ca
By Fax: Send the completed form to 416-408-1955
By Phone: Call 416-408-2825 for phone registration.
In Person: At RCM Registration Office Mon – Fr, 10- 5:30
Camp information: 416-461-6681

Band Camp 2005 is hosted by The Royal Conservatory of Music Community School
"How I met my Teacher" continued from page 32

After I graduated from the Paris conservatory, it was Szyrny who arranged for me to study with Josef Gingold, at Indiana University. I got there on November 22nd, 1965, arriving on the same plane as David Oistrakh, whom I met at the Chicago airport. Gingold and his wife were at the Bloomington airport to pick me up, and Oistrakh thought they were there for him!

I was seventeen years old. I had just won a prize at the Pagani Competition. I had developed my technique quite a bit. But from my first lesson with Gingold it was obvious that music was the main focus, technique just being a means to an end. Musicianship, music-making, and chamber music became my life. Under Gingold's guidance being "only a soloist" could no longer be my goal. For him it was all the same: orchestra parts, chamber music parts, solo parts all got the same attention, enthusiasm and love. So even though I had been groomed to become a soloist, my new ambition was to become a well-rounded musician. After three years of study I was appointed to the faculty as his assistant. In 1972, at the age of 23, I joined the Chicago Symphony as assistant concertmaster. I was the youngest member of the symphony at the time. I also became conductor of a chamber orchestra and I invited Gingold to play the Bach Double Concerto with me.

I am now about the same age as Gingold was when I met him. My hope is to be even half as inspiring to my students and colleagues as he was to me. What advice, above all, would you give to someone looking for a teacher for a young person, or for themselves?

For a young person I would say look for a teacher with a lot of experience teaching children, because it's a different thing. Although I have had students from the age of 5 to the age of 75, my inclination would be to refer very young people to teachers who specialize in starting young musicians. I feel that it's a special skill. And it's never to late to begin.

For an adult I would say look for somebody who will approach the playing of the instrument mostly from a musical/philosophical point of view — as an extension of life rather than, taking a purely technical focus.

Jacques Israelievitch will be giving a concert with his son, percussionist Michael Israelievitch on Fathers’ Day, Sunday June 19 at 4pm. They will be joined by Winona Zelenka (cello) and Ting Li (viola), at Temple Sinai. Jacques and Michael are also giving a recital at Long & McQuade on Bloor Street West (2pm June 18th), and are in the process of making a recording of music for violin and percussion.

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905-544-1302

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416-523-1154

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continued from page 32
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John Browne - Music from the Eton Choirbook
Tallis Scholars; Peter Philips
Virgin Classics 45676 2

The music from the Eton Choirbook is perhaps some of the most sublime in the canon of English Renaissance vocal polyphony, and this recording by the Tallis Scholars makes a powerful and moving case for the musical genius of John Browne, a composer whose name isn’t exactly a household word today.

The program of this disc comprises five works by Browne (who flourished around 1490), including the two pieces for which he is best known, a Stabat Mater and Salve Regina I. Also included is a Stabat utara for four tenors and two basses – and Browne’s use of six voices, all within two octaves of each other, makes for an extraordinary richness of texture and sound. The closing work, a stunning, 8-part O Maria Salvatoris, creates a riveting impact from start to finish, making it easy to understand why the compilers of the Eton Choirbook gave this piece pride of place as the first item in the collection.

Browne’s music is remarkable in many ways – clever harmonies, fluid melodic lines, expressive and varied textures - and blends qualities of detached austerity and great tenderness in an evocative and mystical way. This is truly a musical reflection of “the many being parts of one whole”.

And the Tallis Scholars, under the direction of Peter Phillips, once again demonstrate why they number amongst the superstar interpreters of Renaissance repertoire for voices.

Alison Melville

Vivaldi – Virtuoso Cantatas
Philipp Jaroussky; Ensemble Artaserse
Virgin Classics 5 45721 2

Of all the instruments, voice is the most controversial. Oh, sure, artists and collectors alike DO get excited by a Stradivari or Steiner violin or cello. It is, however, the human instruments that cause fist fights. After all, eventoday, some 30 years after her death, Maria Callas’ voice galvanizes the audience. In its time, the vocal colour of the castrato voice had that power over the listening masses. The voice of the castrato apparently had the unique blend of a soprano and countertenor sound, so unique that for the film “Farinelli” the two timbres were digitally “mashed” to create a synthetic equivalent.

A new countertenor is on the scene and his voice is likely to evoke emotions on the scale of Farinelli. His name is Philippe Jaroussky and his second solo recording is important not only for what it contains (a fantastic rendition of some of Vivaldi’s 40 cantatas), but also for what it promises. Mr. Jaroussky is only 25 and just 7 years ago he forsook the violin in favour of voice training. There is already every indication that his will be a career to be reckoned with. The flawless technique, effortless delivery and fully controlled breathing, combined with intelligent reading of music, great diction and attention to detail, render each of his recordings almost too perfect.

As age and experience add emotional nuance to his singing, I am happy to predict that his will be the “non plus ultra” countertenor voice. And you, a discerning reader of this fine magazine, should get your own copy of this Vivaldi recording, before the listening masses discover Mr. Jaroussky and buy up all the available discs.

Robert Tomas

Schubert – Die schöne Müllerin
Jan Kobow; Kristian Bezuidenhout (fortepiano)
ATMA ACD 2 2315

Controversy and argument will strain friendships among those who dare play this CD and debate its merits (or transgressions). Berlin-born organist turned tenor, Jan Kobow teams up with fortepianist Kristian Bezuidenhout to perform
what may be the most daring and unconventional Schubert "Mullerin" cycle you've ever heard.

Kobow's vocal style immediately suggests that he's an experienced early music performer. Notes citing his First Prize win at the 1998 International Bach Competition in Leipzig confirm it. Frequent straight tone singing with transitions to vibrato (gratefully) and use of articulate ornamentation make this "Mullerin" interpretation unlike any yet recorded.

Kobow and Bezuidenhout have chosen what they argue is an authentic performance style based on early publications and manuscripts that show a free use of embellishment and improvisation by both singer and accompanist. They take this course with conviction and a high degree of musicality. To their credit, their presentation is artistic and intelligent.

While plenty of their creative alterations prove tasteful, I'm left wondering whether Kobow's style that repeatedly evokes Schutz and Palestrina really works for this Romantic cycle of poetry. I do, however, admit that the more I heard the more curious I became to discover how he'd treat the next song. I confess - they hooked me.

Whether you end up lunging for the CD player muttering epithets or sit back and explore this most unusual interpretation will be more self-enlightening than a session with a good therapist.

Alex Baran

EARLY MUSIC AND PERIOD PERFORMANCE

She Sweetest when she's Naked Alison Melville
(www.early-music.com)

Due partly to Scotland's union with England in 1707, the 18th Century was a time of tremendous publishing activity in Scotland, as the Scots sought to preserve their cultural heritage. From sources such as James Oswald's Caledonian Pocket Companion, Captain Simon Fraser's Airs and Melodies Peculiar to the Highlands of Scotland and The Isles, Bewick's Pipe Tunes and The Gow Collection of Scottish Dance Music, Alison Melville has skillfully mined the results of this proliferation, choosing 25 'traditional airs in an educated style' for her fourth recording of solo recorder and flute music.

With evocative titles such as Busk ye my bonnie bride, The sneez-wort and A rock and a wee pickle Jon, these tunes provide a glimpse into everyday life of the Scottish folk of this period. As always, Alison Melville's playing is exquisitely executed with warmth, wit and tenderness. Joined by Mary-Katherine Finch, baroque cello; Kirk Elliott, harp and guitar; Ben Grossman, bodhrán, tambourine and snare drums and harpsichordists Michael Jarvis, Paul Jenkins, and Charlotte Nediger, these airs, dance tunes, variations and sonatas are performed with the grace, humour and touching sensitivity inherent in the music. So pour yourself a wee draught to have with your Bannocks of Beer Meal and sweetly recollect The Braes of Ballandyne.

Dianne Wells

Rameau - Les Cyclopes
Trevor Pinnock, harpsichord
Avie AV 2056

"He is a hard man, brutal, inhuma n, miserly, a bad husband, bad uncle" is the blunt depiction of the great French baroque composer offered in Diderot's Rameau's Nephew. It is perplexing indeed to reconcile this image of Rameau with the winsome, ever-inventive music to be heard in this excellent program, so full of unexpected turns, exotic wonders, and rustic humour. A highly visible figure as leader of the renowned English Consort for the past three decades and, in
Canada, as the former music director of the National Arts Centre Orchestra, Trevor Pinnock has recently defected from the podium to resume his career as a keyboard virtuoso with these brilliant performances on the 18th-century Goermans harpsichord from the collection of the University of Edinburgh. The generous selection of 80 minutes includes two 1728 Suites in A minor and E minor flanked by six selections (L'Entretien des Muses, Les Tourbillons, Les Cyclopes, L'Enharmonique, L'Egyptienne and La Poule) from Rameau's most beguiling character pieces.

Avie's recording of this remarkably well-voiced instrument is exemplary. Special recognition is due to the exquisite tuning of the instrument in French unequal temperament by John Raymond, which allows us to truly appreciate the boldness of Rameau's torcular excursions.

Daniel Foley

La Casa del Diavolo
Il Giardino Armonico; Giovanni Antonini
Naive OP 30399

Il Giardino Armonico's new CD, "La Casa del Diavolo" is my kind of disc. It contains works of Gluck, Locatelli, Boccherini and two of the Bach boys. All of the pieces ride on the theme of the furies and hell; spectres are mentioned at one point, Hades and horrible monsters seem to recur frequently. Fabulous. The arc of the programming on this recording works very well, and draws the listener in to the very depths it generates.

Il Giardino Armonico has a signature sound, and has found its niche. Directed by Giovanni Antonini, the group has soared to its current height on its tremendous vulgarity, which it has nurtured and cultivated over the years. Many people will remember, or indeed own, the orchestra's recording of Vivaldi's "Quattro Stagioni", the cover of which depicted a violin being shot through with a bullet. The violence portrayed on the jacket was revealed fully in the sound on the disc. The same is found here, and the orchestra does not wimp out on the extremity of violent insanity it can articulate.

The pieces are stunning and rarely performed, the soloists are passionate and unreserved, the orchestra is energetic and virtuosic. What more can I say? Il Giardino Armonico represents the Baroque purely and skillfully. If you don't like this disc, call me at home, and I'll change your mind.

Gabrielle McLaughlin

Clara Schumann - Piano Concerto; Piano Trio
Francesco Nicolisi
Alma Mahler Sinfonietta;
Stefania Rinaldi
Naxos 8.557552

Surely we all know about Clara Schumann, nee Wieck. She was the daughter of Schumann's teacher in Leipzig who strongly opposed her marriage to the young Robert. Bottom line: they did marry, had many children, he achieved fame as a composer and she became the greatest woman pianist of her time who, it is said, was Liszt's equal. Also she appeared with the legendary Jenny Lind in Vienna in 1846. She championed her husband's piano music but, as was posthumous truly revealed, she often changed the tempo markings on Robert's scores in order to display her virtuosity. We gather that musicologists have now restored the originals.

She was a facile composer who managed to write quite a host of works while keeping house, rearing her eight surviving children and coping with Robert's declining mental condition. The Concerto in A minor started off as a single piece which she gave to Robert to orchestrate. Later she prefaced it with two more movements which she orchestrated herself. It is somewhat Schumanesque in scoring, as were most of her compositions, but I don't hear any attributes that just might have advanced it to firstrate. Incidentally this 20+ minutes opus was premiered with Felix Mendelssohn conducting. The major work on this disc turns out to be the Piano Trio, op.17 from 1846, some ten years after the final version of the concerto. Clara toured with her own piano trio and these well crafted four movements demonstrate her real gift for writing for this combination. At Naxos prices, this Trio alone repays the cost of the disc.

Bruce Surtees

Chopin - Concertos (chamber version)
Janina Fialkowska; Chamber Players of Canada
ATMA ACD 2291

Chamber Version? Correct. We know historically that Chopin, like many other composers, had versions of his orchestral works set for performance with smaller forces where budgets couldn't provide for full orchestras. Documents also show that he even played these two piano concertos as solos pieces!

Based on careful research, Fialkowska and friends found early scores for piano and string quintet. Wind parts are marked as cues for the string players to parcel out as they wish. Major brass passages, however, appear absent suggesting that perhaps Chopin may have improvised them from the keyboard when more power was needed.

Happily, these familiar orchestral items in chamber version fare much better than expected. In fact it's the familiarity of the piano part that helps "sell" the quintet as a creditable orchestral partner - albeit a modest one.

The greatest impact of this setting is its significantly heightened sense of intimacy. In the slow movements of both concertos, the E minor especially, these sparse strings make the piano line compellingly poignant - breathtaking at times. Expect a sniffle and some tears. This is wonderful playing.

What's more remarkable and equally moving is the memory that Janina Fialkowska has made an astonishing comeback from a recent bout with a cancerous tumour in her left arm. Surgical removal, a muscle transplant and determined recovery have succeeded in bringing her back to the performing world. Judging by this recording, we are listening to a miracle.

Alex Baran

Alice Mary Smith
London Mozart Players; Howard Shelley
Chandos CHAN 10283

Alice Mary Smith (1839-1884) was the first British woman to have written a true symphony and heard it performed. In her day, women were considered incapable of writing music of more substance than a nice little item to be played during afternoon tea. An accomplished pianist, she was a symphonist who wrote several concert overtures, a movement for piano and orchestra, string quartets and a fully scored opera. She wrote a clarinet sonata, the Adagio movement of which she orchestrated as a concert piece.

The Symphony in C minor was written when she was 24 years old and was very favourably reviewed at the first performance in November 1863. The Illustrated London News said that "Miss Smith's symphony, especially coming from the pen of a young lady, was a striking proof of the sound studies and high attainments of the female votaries of the art in this country."

The later Symphony in A minor is equally resolute and effective. Almost a century and a half later, thanks to pianist turned conductor Howard Shelley, Chandos offers convincing proof of Smith's authoritative mastery of orchestral writing. None of the three works is derivative although without knowing the author, a listener would guess at an unfamiliar piece from the time of Mendelssohn and Schumann.

Presented in excellent sound, these works reward repeated hearings.

Bruce Surtees

Brahms - Concertos and Piano Pieces
Anton Kuerti
Analekta AN 2 9205-7

Toronto pianist Anton Kuerti's new
recording of Brahms’ late piano pieces confirms his place in the top rank of pianists today. These brief works are 'spontaneous, simple and natural', as Kuerti writes in his enjoyable booklet notes. Kuerti’s restrained tempos, judicious use of pedal, and natural-sounding rubato emphasize the poetic aspects of these exquisite works.

Kuerti is a warm, persuasive artist. By going beyond Brahms’ surface complexities and getting at the heart of his introspective yearning, Kuerti achieves ineffable poignancy. He brings out Brahms’ constantly shifting perspectives, from the playfulness of the Capriccio Op. 76 no. 2, the soul-searching of the Intermezzo Op. 76 no. 7, the tumultuous passion of the Rhapsodie Op. 79 no. 2, and the profound tranquility of the Intermezzo Op. 119 no. 1.

In Brahms’ two piano concertos, the relationship with the orchestra tends to be intense and volatile. Kuerti forges a real dialogue. Rescigno and the Orchestre Métropolitain provide responsive support, with fine solos, especially from the timpani in the first concerto, and the cello in the second.

This is a most attractive and desirable set. Yet there is no mention in the booklet or on the case that the piano concertos were previously released by Analekta in 1998. Only the disc of solo works is a new release. The photo of Kuerti on the cover is terrific.

Pamela Margles

Dvorak – Symphonies (complete)
Prague Radio Symphony Orchestra; Vladimir Valek
Supraphon SU 3802-2

With influences from Brahms, Smetana, Mendelssohn, Schubert and Czech folk music, Dvorak is a distinctive composer with a natural freshness and a great gift for melody. Unlike Brahms, his chief mentor, Dvorak didn’t procrastinate in composing his first symphony, forging ahead in youthful fashion unconcerned about the consequences. His first two symphonies show compositional weaknesses, but there are also inklings of greatness that increase with each successive work.

The 2nd symphony is already a vast improvement over the meandering 1st. It is over 50 minutes long with an abundance of melodies. In a restless, rhapsodic, ever pulsating style full of dynamic contrasts and great forward momentum sustained very well by this conductor. The heavenly melody in the last movement will win many converts to this neglected work. By the heroic 3rd Symphony, his originality and exuberance begin to assert themselves and he gets into full stride with the “Pastoral” 5th, noticeably different even in the very first notes. His final 5 symphonies show fully developed compositional strength and a masterly handling of the orchestra, especially the woodwinds and the brass.

By this time Dvorak had established an international reputation and the 6th symphony was commissioned by the Vienna Philharmonic. Much inspired by the Brahms 2nd, this a wonderfully relaxed work and is a joy to listen to. At the beginning the full orchestra bursting out of is like the sun coming out from the clouds. The very Brahmsian second subject truly sings on the cellos and the flutes in the development section sound like birds twittering. Valek builds solidly to a Coda where his brass rings out in full glory. After the lovely cantilena, a long sustained string melody in the 2nd movement, comes a typical Dvorak scherzo, this time a Furiant, a wild country dance played with full-blooded spirit. In the last movement the playful second subject goes through many ingenious transformations and the symphony builds to an exciting finale. A fine performance.

Vladimir Valek is a talented, energetic conductor passionately in love with Czech music. Unfortunately his exuberance sometimes backfires like the last movement of the sombre 7th. It is so furiously driven it harms the performance. The beautifully idyllic account of the 5th symphony is eroded by the long awaited final punch of the main subject not accentuated enough. But just listen to those four glorious trumpets at the first bars of last movement of the marvelous 8th symphony...! And at the end of the set we are amply compensated by a vivid, exciting performance of the New World Symphony that I will not hesitate to listen to over and over again.

Janos Gardonyi
Tchaikovsky - Symphony No. 4; Berlioz - Le Corsaire; Ravel - Daphnis and Chloe Suite No. 2

New Mexico Symphony Orchestra: Guillermo Figueroa
New Mexico Symphony Orchestra NMSO 5 (www.nmso.org)

These live recordings were made at the first concerts given by the New Mexico Symphony under music director Guillermo Figueroa. Clearly, there was immediate rapport between them. The orchestra is terrific, and the conductor dynamic.

In Tchaikovsky's Symphony No. 4 Figueroa builds up exciting dramatic momentum. Yet even in the most emotionally weighty passages, his phrasing is graceful and his textures clear. Berlioz's Le Corsaire Overture effectively contrasts the tenderness of Berlioz's gorgeous melodies with the extrava-gantly propulsive rhythms. Figueroa's brilliant handling of the evocative colours, sumptuous harmonies and intricate rhythms of Ravel's Daphnis et Chloe Suite No. 2 recalls the origins of this score, with its detailed scenario, in an extended ballet. The spectacular sunrise is accompanied by the sounds of bird songs and splashing waterfalls. Daphnis and Chloe enact the story of Pan and Syrinx, ending with Pan's mournful flute solo, splendidly played here. The orchestra brings down the house in the increasingly wild Dance générale.

The natural, realistically balanced sound does justice to Figueroa's carefully shaped textures. But it also reveals that audiences in balmy Albuquerque cough as much as freezing Torontonians.

This recording certainly creates an awareness of a committed and spirited ensemble. Other, more well-known orchestras, like the London Symphony, have successfully produced their own recordings, and the Philadelphia Orchestra is apparently about to try. The rejuvenated Toronto Symphony, now sounding better than ever, should take note.

Daniel Foley

Concert Note: The TSO performs Ravel's Daphnis et Chloe Suite No. 2 on June 8 and 9 at Roy Thompson Hall.

Mahler - Lieder Quasthoff; Urmana; von Otter
Wiener Philharmoniker; Pierre Boulez
Deutsche Grammophon 00289 477 5329

Mahler Symphony No. 3
Anne Sophie von Otter; Wiener Philharmoniker; Pierre Boulez
Deutsche Grammophon 474 038-2

This Mahler Lieder album is among the many outstanding new releases from Deutsche Grammophon in celebration of Pierre Boulez' 80th birthday. There is both genuine sorrow and unfeigned elation in baritone Thomas Quasthoff's moving interpretation of the youthful Lieder eines fahrenden Gesellen. Soprano Anne Sophie von Otter brings a similar intensity to the disturbingly morbid Kindertotenlieder song cycle. Her heartfelt interpretation of the ac- tacular finale, In diesen Wetter, is particularly harrowing. Regrettably, the Latvian contralto-turned-soprano Violeta Urmana does not rise to the same dramatic standard with her pedestrian reading of the 5 Rückert-Lieder. Boulez proves yet again what a superb vocal accompanist he is in these performances, which are stunningly recorded and autoritatively played by this supreme orchestra.

Boulez' previous recording with von Otter dates back to the 2003 release of Mahler's Third Symphony. This is not your grandfather's Mahler. Pierre Boulez's lucid interpretation of the sprawling, six-movement work exemplifies the stand he outlined in his 1976 essay on the performance of Mahler's music: "The more one gives in to impudent ecstasy, even in the hysteria of the moment, the more the initial motivation is disturbed, [the music will] degenerate into the confused, chaotic, disoriented motions of an oat!" This strikingly brisk and sure-footed account is a welcome breath of fresh air, the perfect antidote to the habitually cloying interpretations this work has attracted in the past. The excellent pacing of the lengthy, turbulent first movement and the superby controlled crescendo of the slow, ecstatic finale has rarely sounded so architecturally convinc- ing. The vocal fourth and fifth movements feature exceptional singing by soprano Anne Sophie von Otter and the Vienna Boys Choir.

Caprice
Sylvia Shadick-Taylor, piano
Arkots 200482

This disc is indeed a great DISCover. Sylvia Shadick-Taylor is a young, very talented virtuoso pianist from Alberta who has toured Canada, US, Germany and Japan and even played Carnegie Hall. This, her third CD, is an ambitious and extremely difficult yet entertaining programme. As the unifying title suggests the ten pieces played here are "caprices" or "ca­ priccios". They are all whimsical and light hearted, sometimes dreamy, even passionate and none are easy - a great way to showcase pianistic talent.

She immediately captivates with her delicate touch and freewheeling spirit in Moszkowski's Caprice Españolot especially in the "leggi­ eramente" central part with its Spanish rhythms.

Pieces by Mendelssohn and We­ber follow but with her delectable, idiomatic playing of the Brahms Capriccio it seems as if she is pok­ ing fun at good old Brahms. Com­ ing from this pianist, I am sure he would not have minded at all.

From this point on the disc seems to take off like a bird and her youthful exuberance is catching. In Gottschalk's Caprice de Printemps she shapes the rondo Mazurka so lovingly that one thinks that her playing is better than the work itself. In the monument­ al Liszt A Capriccio she con­ 

Le Sacre du Printemps - A silent movie to the music of Igor Stravinsky
A film by Oliver Herrmann
Berlin Philharmonic Orchestra; Sir Simon Rattle
Arthaus Musik 100333

Oliver Herrmann's 2002 silent mov­ie, accompanied by Le Sacre du printemps, illustrates the archaic Santeria religion's maxim that "Heaven is our House, Earth is our Market­place." Here is an outline of the plot: God is a black woman working in her kitchen making little people from goop poured into pastry moulds and popped into oven until done. The balance of the movie follows these now human creations as they go about their every-day, albeit outra­ geously bizarre lives, while God, at her kitchen window, keeps an eye on things through a telescope. A 75 minute collection of illustrations and explanations intended to clarify what is going on includes a long interview with conductor Rattle. Sir Simon does his best to respect the concept and the completed film, but to these eyes the movie is an elaborate example of Euro-trash. Or could it be that the events are too enigmatic to be understood by a nonmember and the music is actually irrelevant? An interesting question. The production, which has garnered many awards, has been exhibited to appreciative audiences around the world, including Calgary.

The performance of Le Sacre, recorded specially for this film, is quite exceptional... worlds beyond Rattle's 1987 recording with his
Birmingham Orchestra on EMI. In S:1 sound, every line of Stravinsky’s score can be heard without any spotlighting or exaggerated balances. We hear what Rattle heard. As it is unlikely that this performance will be issued in any other way, if you want to own an uncommonly persuasive Le Sacre that holds your attention, get this DVD and if you don’t wish to watch the movie again, don’t look, just listen.

Bruce Surtees

Bartok - The Piano Concertos
Krystian Zimerman; Leif Ove Andsnes; Helene Grimaud
Chicago Symphony; Berliner Philharmoniker; LSO; Pierre Boulez
Deutsche Grammophon 00289 447 5330

As a young composer who called all non-progressive music useless, Pierre Boulez was considered outrageously radical. But today the French conductor and composer is rightly venerated as one of the dominant figures of twentieth century music. This disc is part of the ongoing celebrations of his eightieth birthday. It presents Boulez conducting three of today’s most interesting pianists, each with a different orchestra, in Bartok’s three piano concertos.

Krystian Zimerman gives a poetic, intense performance of the first concerto. He is never harshly aggressive, no matter whether the textures are highly energized and percussive, as in the dynamic first movement, or rhapsodic, as in the stringless Andante, where the superb winds and percussion of the Chicago Symphony represent the orchestra.

Leif Ove Andsnes humanizes the spiky edges of the second concerto with insightful subtlety. The extended duet with the timpani in the Adagio is thrilling, and the ending of the final movement is splendidly boisterous, with the Berlin Philharmonic in its element.

In the English and German versions of the booklet notes, (the notes in French are altogether different), Boulez is said to call the third concerto the ‘Cinderella of the family’. Its ‘mildness’ makes it his least favorite. While it may be the least innovative, in Helene Grimaud’s strongly characterized performance with the vibrant London Symphony Orchestra, it is anything but mild. The gorgeously meditative Adagio religioso, and the thrilling final Allegro vivace makes it every bit as great.

Pamela Margles

Concert Note: Helene Grimaud performs Ravel’s Concerto in G Major with the Toronto Symphony Orchestra on June 8 and 9 at Roy Thompson Hall.

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Boulez is said to call the third concerto the ‘Cinderella of the family’. Its ‘mildness’ makes it his least favorite. While it may be the least innovative, in Helene Grimaud’s strongly characterized performance with the vibrant London Symphony Orchestra, it is anything but mild. The gorgeously meditative Adagio religioso, and the thrilling final Allegro vivace makes it every bit as great.

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it seems so very apt. High praise is owed to producer Gibson and engineer Kevin Herring for their contributions. The accompanying booklet has notes by Karin Aurell herself, complete with a full French translation. The flute maker is credited. A fine, fine CD.

John S. Gray

Canadian Music for Flute and Piano
Amy Hamilton;
Beth Ann de Sousa
CML Productions CD 101
(Canadian Music Centre Distribution www.musiccentre.ca)

Who could have imagined a collection of Canadian works giving so much pleasure? Hamilton and de Sousa chose the entire repertoire from within our own borders, and on this meretricious point alone they should be awarded a medal. One work that invites repeated hearings is Srul Irving Glick's 1983 Sonata. Jacques Hétu is represented twice, with his 1965 Quatre Pieces, Op. 10 and his later Aria, Op. 27. The 1958 Sonatina is from the earliest part of R. Murray Schafer's output, and in view of later developments, it displays unusual allegiance to conventional tonality. Harry Freedman and Harry Somers also contribute exceptionally fine pieces. Popular composer Michael Conway Baker's Op. 2 Sonata is interesting as it comes from very early in the composer's canon, yet strongly foreshadows his later output.

The balance between the instruments is, to my ear, weighted a just little too much in favour of the flute, but it is well within the normally accepted practice of producers. The Maureen Forrester Recital Hall in Waterloo proves to be an excellent recording venue, and this to be an exceptionally fine disc.

John S. Gray

The Heart Has Its Reasons
Sanctuary (Jeff Reilly; Peter Togni; Christoph Both)
Sanctuary String Orchestra;
Alain Trudel
Warner Classics 2564 62019-2

New Age nodding has done serious damage to East-West musical crossovers. At issue is not so much the actual music as its structure and intent. We Westerners expect and prefer the statement-argument-conclusion approach to our music. It's linear, logical and takes us neatly towards cementing this relationship, yet strongly foreshadows his later output.

The intent to dwell upon and explore the “moment” is where other musical forms become foreign and usually lose us. It takes really fine musicians to pull this off successfully and the ensemble “Sanctuary” fortunately has them. Reilly, Togni, Both and Trudel are creative and refreshing in their collaboration. Whether playing, composing or directing there is always a sense of purpose in the music. It’s definitely contemporary and complex at times but frequently evokes a simpler past. There’s good arranging with balanced and effective use of instrumental colour.

Using jazz influences as tools to open periods of improvisation supported by both harmony and countermelody, this Suite for organ, cello, bass clarinet and strings is a deliberately and artfully crafted journey. Where? Best I can say is “there and back”. You’ll have to take it on your own to understand.

The heart has its reasons is a risky project launched among countless floundering pseudo spiritual recordings. Honest and serious musicianship is what keeps it aloft. It demands an honest listening and is worth hearing when you’re in the right frame of mind.

Alex Baran

Rose Bolton - Elements
Janice Jackson, soprano; Rose Bolton; John Sherlock; Paul Stillwell; Michael Dobinson; Christopher Foley
Independent RBO401
(Canadian Music Centre Distribution www.musiccentre.ca)

Award-winning young composer Rose Bolton has finally produced her own CD. It is vintage Music Gallery in general idiom, but executed with the most exquisitely delicate poise. Instruments, many of them unconvincingly played, whispered and/or spoken text, are the rule.

The five tracks are movements of the work Elements, and as a whole it runs over 50 minutes. Poetry by Gwendolyn MacEwen and Marjorie Pickthall form the foundation of the vocalizations, with a guest appearance by singer Janice Jackson. Bolton’s colleagues from the Canadian Electronic Ensemble all make contributions to this effort, notably Paul Stillwell and Michael Dobinson on electronic instruments. Pianist Christopher Foley’s playing adds support at various intervals. If there’s one criticism I can venture, it is only that Bolton’s own fluid violin playing, so riveting in the CEE concerts, is seldom heard on Elements.

Hits off to engineer Paul Hodge for this one: most of us have heard wonderful music at the Church of Saint George the Martyr, only to have a noisy car or truck interrupt the quietest passage in a concert. They must have blocked off McCaul Street to record this, or done most of the work at 5 AM on a Tuesday. The cover drawing is striking.

Congratulations, Rose!

John S. Gray

Estrapade
Morceaux de Machines
No Type IMNT 0413
(www.notype.com)

I was warned - the music of Montreal duo Morceaux de Machines would be loud. What I wasn’t told was just how unbearably surprising it could be. The duo made up of long-time radio collaborators on Montreal’s CKIA, Aimé Dontigny and Erick D’Orion, obviously enjoy their noise with a side of the twitchings. Ever-shifting landscapes permeate their music from beginning of the disc to its’ closing 75 minutes later. Turntables, prepared CDs, live electronics, computers, samplers, drum machines - it’s all here in its most primal glory.

Sampling queen Diane Labrosse appears on three tracks, as do turntable artists Otomo Yoshihide and Martin Tetreault. I don’t think the word noise does this duo proper justice. After all, what is defined as noise by one person is not necessarily noise to others. I found many of the pieces calming in their own bizarre way. The drones and high-pitched squeaks are in some strange way oddly appealing. Weird structure actually exists in this madness if you’re willing to listen. Feedback and ear-piercing sounds need not be your enemy. These can actually be your friends. The question remains, are you willing to take the first step towards cementing this relationship? If your answer is yes, then “Estrapade” [French word for a cruel form of torture used in medieval times] is waiting for your friendship now.

Tom Sekowski
recorded for TV DVD from July 17. '75 shows you the sweating-hard work playing that well takes. The thousands of hours of study, etudes, practice and rehearsal that made the pianist on screen in this programme of standards and jazz tunes. At 39, looking fit in a cream-coloured suit, and takes. The DVD from his playing peak, a relaxed Peter-
of highlights. On display is his great-
of hours of study, etudes, practice thousands
Blues

You want range? the delicacy of The More I See You or the unmaud lin If I Had You is matched by the stompingly authentic B Bar Boogie Blues (his own composition), or the stride of Indiana. Oscar's overview of the arc of a composition is displayed on At Long Last Love. He starts slowly, accelerates into over drive and comes full circle to end calmly. Two great musical minds are at work on a medley of seven tunes from the world of Ellington which includes the rarely-heard beauty Lady Of The Lavender Mist.

Minor caveats: The source is thirty years old, so the sharpness of the video is not up to current standards, the sound is sometimes a little fluttery on sustained notes.

Ted O'Reilly

Solos and Duets
Jay McShann
Sackville SK2CD-5012

Another in Sackville's welcome re-issue series, this two-CD set contains all the music from the three solo (and duet) albums Jay McShann made for the label. The original LPs were A Tribute to Fats Waller, Kansas City Hustle and Tuxedo Junction. (The latter's the one with the duets: Don Thompson plays bass on four titles.)

Most interesting is the Fats Waller tribute. This one offers a fascinating take on Waller's own compositions, and an assortment of tunes associated with the Harlem stride master. Jazz pianists of every school have played Waller's pieces and generally the powerful influence of Fats himself has coloured their interpretations. Not so with Jay McShann. His mastery of the south western piano style frees him to play Waller's music in a forthright, bluesy manner that displays Waller's music in a fresh light. It's sort of like Harlem stride with a Kansas City accent.

Most of the performances from the Kansas City Hustle and Tuxedo Junction albums are steeped in the blues. But while McShann is a consummate master of blues piano, he also happens to be a highly sophisticated jazz musician, for too many years stereotyped as "just another blues player". Check out his explorations of 'Round Midnight, Rockin' Chair, and Willow Weep For Me to hear the full breadth of McShann's talent. And the veteran's duet performances with Don Thompson are pure delight. Mary Lou Williams would be delighted with their treatment of Fraggle Bottom.

Don Brown

Al Cohn Quintet featuring Bob Brookmeyer
Al Cohn
Verve B0003935-02

Sweets
Harry Edison and his Orchestra
Verve B0003936-02

Sittin' In
Dizzy Gillespie
Verve B0003937-02

Gene Krupa Plays Gerry Mulligan Arrangements
Gene Krupa
Verve B0002022-02

These four CDs, replica reissues of the original LPs, are a good indication of the depth of the vaults of the Universal Records monolith. This group of albums draws on the catalogs of the Coral, Clef and Verve labels. (We'll look at four more from the current release next month.)

From the east coast Coral Records firm, originally a part of Decca, comes Al Cohn Quintet, a late 1956 set of a dozen tunes under the helm of a master musician, Al Cohn. The tenor man did half the arrangements, including three originals; and valve trombonist Bob Brookmeyer did the same. A great sense of humour is on display here, from the entire band, which includes Mose Allison's then- trio as the rhythm section. Can you "ease along briskly"? That's the feeling I get from this enjoyable set.

"Sweets" may have been recorded in Los Angeles (in 1956 for Clef, a Norman Granz label), but it is pure KC style blues-jazz with the puckish trumpeter Harry 'Sweets' Edison leading a great sextet highlighting Ben Webster's excellent tenor. The rhythm section keeps great relaxed time, and contributes great solos from guitarist Barney Kessel and Jimmy Rowles on piano. The band's also comfortable with the three standards, heard alongside the six blues compositions. (That balance seems j-u-s-s-t right!)

While "Sittin' In" has trumpeter Dizzy Gillespie's name on it as leader this time around, it's a pure Jazz-At-The-Philharmonic-style jam session for Verve from mid-1957 with tenors abounding. Included is Paul Gonsalves, rarely heard outside the Ellington orchestra, and often disappointing in those different circumstances. Not this time: he seems to have taken a look at the other saxes merely Coleman Hawkins and Stan Getz — and distinguishes himself. There's a solid trio featuring a young Wynton Kelly (how under-acknowledged he remains!), Wendell Marshall and that fine swing-to-bop drummer J.C. Heard. There are only 4 tracks, but 12 tunes: two ballad medleys of five tunes each; and two lengthy burners, Gillespie's rifty Dizzy Atmosphere and The Way You Look Tonight.

For many, Gene Krupa was the first name that came to mind as a drummer. His breakthrough with Benny Goodman at the beginning of the swing era as a flashy entertainer launched a thousand drum solos, for better or worse. His own big bands from the late '30s through the early '50s were very popular, and fairly successful at keeping up to date with some boppish arrangements by a young Gerry Mulligan in the late '40s. Those charts were dug out again for a Verve stereo taping in late 1958.

"Gene Krupa Plays Gerry Mulligan Arrangements" has Mulligan directing a top-line big band of New York players, the likes of Phil Woods, Hank Jones, Doc Severinsen, Marky Markowitz, Jimmy
Silver Rain
Marcus Miller
Koch Records KOC-CD-5779

Since the early 1980s, bass guitarist/producer Marcus Miller has been a Tour de Force on the American and international music scene, working with industry icons Miles Davis, David Sanborn, and Luther Vandross, to name a few. In addition to bass, Miller also plays keyboards, drums, and bass clarinet throughout his latest solo release "Silver Rain". The list of guests is long, with appearances from behind the scenes session players to pop stars Macy Gray and Eric Clapton.

"Silver Rain" showcases all of Miller’s musical talents in stellar fashion and almost makes one wonder why the electric bass is so often ignored as a legitimate instrument, particularly in the world of jazz.

Original compositions comprise half of the disc, with Donny Hathaway’s daughter Lalah offering a haunting vocal performance on La Vilette, a tribute to the Parisian ‘hood where part of the album was recorded.

Miller’s cover material includes Duke Ellington’s Sophisticated Lady, Stevie Wonder’s Boogie on Reggae Woman, Ludwig van Beethoven’s Moonlight Sonata, and Prince’s Girls and Boys. Ecclectic? You bet!

As with all of Marcus Miller’s efforts, his signature funky, percussive bass work is the driving force throughout. An unmistakable voice, often imitated, never duplicated. Check out this disc! Eli Eisenberg

Editor’s note: Of course Kye Marshall is not the first to play jazz on the cello. Many jazz bass players, including Oscar Pettiford, Ray Brown and Ron Carter have used the instrument on occasion, and in the 1950s cellist Fred Katz worked with Chico Hamilton’s chamber jazz groups. "Googling" Jazz Cel-lo I found quite a thorough article on the subject by Chris White at www.jazzhalo.com. I would also mention that Toronto’s Cheryl Brown and Ron Carter have used the instrument on occasion, and in Berlin both players and audience are exuberant in their responses. The Piazzolla tracks are amazing (of note La Muerte del Angel) but it is Tobi- ams Morgenstern’s Sons et parfums aux quatre vents which is the highlight of the disc. This 17 minute track is a showpiece for each band member to shine and enjoy themselves as a soloist.

In contrast, Norteno’s "Milonga d’autome" is a carefully executed, well thought through and highly contemplative take on Piazzolla’s work. This Canadian band’s recording is more traditional in approach and instrumentation. Pierre-Paul Provencher’s lyrical bandoneon playing is in the forefront of a gifted ensemble featuring Laurie Rosewarne on piano (who is an accomplished accordionist in her own right), Sylvie Rocheleau on violin, Garry Elliott on electric guitar and Nicolas Tremblay on double bass. This is a group that excels in tight ensemble playing and a more symphonic sense of Tango Nuevo. A sense of calm and control radiates throughout this high quality recording at the Auditorium of Ottawa’s Library & Archives Canada. Even though there are originals by Provencher and Elliott, it is Norteno’s vision of Piazzolla’s music that drives this release.

Different in so many ways, L’art de passage and Norteno are two groups who are successfully expanding and elaborating on Tango Nuevo and specifically, the compositions of Astor Piazzolla. Both recordings should be heard and respected. Take out your dancing shoes and enjoy!

Tiina Kiik

Kling on piano and Wolfgang Mustick on double bass are strong classical players who take these influences and successfully incorporate them into tangos. There are numerous classical musical references in their improvising which act to solidify their collective massive technique. But mostly, one just wants to dance and chuckle.

Recorded both live and in studio in Berlin, both players and audience are exuberant in their responses. The Piazzolla tracks are amazing (of note La Muerte del Angel) but it is Tobi- ams Morgenstern’s Sons et parfums aux quatre vents which is the highlight of the disc. This 17 minute track is a showpiece for each band member to shine and enjoy themselves as a soloist.

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Tiina Kiik

How I Feel
Samina
Orange Music OMCD-5537

Samina is a Quebec-based jazz singer with no last name and a really lovely voice. She’s from the Peg- gy Lee/Sade school of singers, leaning as she does to sultry, moody ballads like Leonard Cohen’s Dance Me to the End of Love.
Jobim's *Carcavado*, and Porter's *You'd Be So Nice to Come Home To*. Her breathy tone and laid back style suit the slow tunes, but even on the more up-tempo tunes, of disc, she still manages to chill out.

The production on "How I Feel" is top-notch and the musicians lend lots of variety to even the tunes that have been done to death. When I first read the liner notes and saw that "programming" was credited on nearly every tune, I thought, "uh-oh". But the electronica is used judiciously and lends an appealing modernity, especially to some of the chestnuts. I love what they've done with *Day by Day*, with bossa-style acoustic guitar, double-time congas and an electric guitar solo giving it a kind of 60's Latin American feel. This feels like a very collaborative record and I like how Samina and the musicians make an effort to enhance the songs rather than overwhelm them. Producer credit is given to Guy Debuc and Marc Lessard, (who also play keyboards and drums and percussion respectively) as well as Louis Côté (guitars and keyboards) and Claude Simard. Particular mention also must be made of Guy Kaye who turns in some really interesting guitar work. It is refreshing to hear performers focusing on the music and the lyrics rather than their own performances, and "How I Feel" will be in heavy rotation on my CD player.

**Cathy Riches**

Silk Road Journeys - *Beyond the Horizon*
Yo-Yo Ma; Silk Road Ensemble
Sony Classical SK 93962

This is the third CD produced by the Silk Road Ensemble, founded and directed by the eminent cellist Yo-Yo Ma. From its informal beginnings at the Tanglewood Music Festival in 2000, where a number of musicians from different cultures began to share their music and ideas, the Silk Road Project has blossomed into a dynamic enterprise involved in concert tours, festivals, and workshops, as well as its impressive recordings.

The music and musicians featured on "Beyond the Horizon" are incredibly diverse, which is not surprising given the vastness of the Silk Road, stretching from the eastern Mediterranean, through Iran and Central Asia and into China. Rather than presenting a traditional musical portrait, this CD introduces fifteen new works (including one ensemble improvisation) by composers/arrangers from India, Armenia, Iran, the U.S. and China. One of China's leading composers, Zhao Jinping — featured here on four tracks — will be familiar to readers who know his film scores for *Raise the Red Lantern* and *Farewell My Concubine*.

We are treated to a fascinating array of instruments that are masterfully played by these excellent musicians. Each track presents a different eclectic ensemble, some of them quite large: for example track 1, *Mohenjodaro* (Enchantment) includes tabla and sarangi (fiddle) from India, Japanese shakuhachi (flute), Chinese pipa (lute), Persian ney (flute), Central Asian-style singing, Tibetan prayer bowls, Armenian duduk (shawn) as well as Western violins, viola, cellos, bass, vibraphone and other percussion.

An ambitious and imaginative recording that takes the concept of fusion in world music to new levels. Enjoy!

**Annette Sanger**

**Beethoven - Sonata in f minor, Op. 57 “Appassionata”**
Lambert Orkis
Bridge 9169

Unlike the many previous recordings of this favorite Beethoven work, this CD includes no other music. Orkis plays Opus 57 three times, on three different instruments in turn: a replica of a Viennese fortepiano of 1814-20; a modern Bösendorfer concert grand; and a second replica, also Viennese, after a model of circa 1830.

Heard in sequence with the modern grand, the two historic

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OLD WINE... NEW BOTTLES

One frequently asked question, in Canada at least, is "What happened to Ofra Harnoy?" Ofra is a cellist who was front and centre throughout the 1980's until she withdrew to raise a family in the early 1990s. For RCA Red Seal her first undertaking was to record Vivaldi cello concertos with 'The Toronto Chamber Orchestra', an ad hoc group assembled for the occasions by conductor Paul Robinson. Paul was familiar voice on CJRT-FM and also conductor of the CJRT Orchestra and The Toronto Philharmonic Orchestra. The recordings received enthusiastic reviews everywhere. BMG has a new four disc set which happily returns these gems, which have lost none of their sparkle, to the catalogue at budget price [8287667862].

The late Claudio Arrau's admirers will be pleased to know that Music & Arts has a new CD [CD1158] of the two Chopin concertos. The first with Otto Klemperer and the Cologne WDR Orchestra from 25 October 1954; the second with Fritz Busch and The New York Philharmonic from the U.N. Human Rights Day Concert of 10 December 1950. Arrau was not the usual titan of the keyboard who felt the need to flaunt his considerable technique but a thoughtful musician who did not put himself between the composer and the listener. He treated every note as important and one has only to listen to these performances to know exactly what that means. Klemperer is rather gruff for Chopin but it is Arrau on whom we focus. No complaints about the sound which is remarkably clean and clear and not restricted in dynamics.

Another artist who plays more than just the notes is violinist Ida Haendel, well known for her recording of the Sibelius concerto on EMI. Supraphon has a new CD of recordings made in 1959 and 1965 in Prague [SU3782]. The pleasure in hearing her play results from her sensitivity to what the music is saying and passing it on to us. Included is the Glazunov and the Wieniawski 2nd concertos, and for violin and piano, Stravinsky's Divertimento and Tartini's Devil's Trill Sonata. An exceptional disc.

Louisville First Edition recordings are back! The original First Edition LPs were just that, introducing music-hungry collectors to composers and compositions which they would never hear in concert nor find elsewhere on the dealers' shelves. They commissioned works from famous and not so famous composers, introducing us to composers Tobias Picker, Joan Tower, Christopher Rouse, Lou Harrison, John Harbison, and others. There are about 50 CDs out now. An excellent 17 track sampler [FEDC0032] has music by all the above composers and others. Mostly in stereo, each of the tracks samples a disc that, quite likely, would be passed over on a dealer's shelf. My instant reaction to each track was that I must have this disc.

Five more Mercury Living Presence hybrid SACDs are out and I must say that I was startled by the sound of the CD tracks. Audiphiles tumbled over each other fawning over the original digital transfers while invoking the name of Wilma Cozart Fine. The DSD transfers, employing new three-track playback heads to read the original recordings are back! The original First Edition LPs were just that, introducing music-hungry collectors to composers and compositions which they would never hear in concert nor find elsewhere on the dealers' shelves. They commissioned works from famous and not so famous composers, introducing us to composers Tobias Picker, Joan Tower, Christopher Rouse, Lou Harrison, John Harbison, and others. There are about 50 CDs out now. An excellent 17 track sampler [FEDC0032] has music by all the above composers and others. Mostly in stereo, each of the tracks samples a disc that, quite likely, would be passed over on a dealer's shelf. My instant reaction to each track was that I must have this disc.

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Bruce Surtees
Editor's Note: Reviewer John Beckwith will take a closer look at the Louisville Orchestra First Edition re-issues next month in DISCoveries.
Deutsche Grammophon

Pierre BOULEZ

On the occasion of his 80th birthday, Deutsche Grammophon celebrates with this release performed by the young Finn, Paavali Jumppanen.

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DISC OF THE MONTH – WholeNote May 2005

LANG LANG

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RONAN:
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merry MEETINGS II: DAVE YOUNG
continued from page 11

toured with a grant for more than five years. Three years ago he toured with his Mingus quintet, the group that will play at this year’s Downtown Jazz Festival, but did not get a grant. He was able to find an ‘angel’ who donated several thousand dollars so that the tour would not collapse. By the end of the tour the exercise had cost Dave an equal amount of money, so that he was in fact subsidising his own music. Unfortunately, his is not a unique experience. The old joke of how to make $1 million in jazz – start with $2 million – has a grain of truth in it.

David likes festivals and thinks that they are a good thing for the music, but definitely feels that there should be more support available for travelling in this country. Geographically Canada is a very difficult country in which to tour. The United States and Europe have much more concentrated areas of population, whereas we have something like a ‘thin red line’ of target destinations spread out over 3000 miles, often making travel costs prohibitive.

It’s also a lot easier to tour as a member of a group than as leader and Dave certainly knows the truth of that from experience. Let’s face it, when he tours as Oscar Peterson’s bass player, all he has to think about is the music. Somebody else takes care of setting up the tour dates, arranging travel, accommodation and taking care of the finances. But when he tours across Canada with his own quintet, all of those responsibilities fall on his shoulders and sometimes the last thing on your mind is the music. Another important lesson that all of us who spend time on the road have learned: every time you go on to play, no matter how you might be feeling, you have to be ‘up’ for your audience, because you only have one shot at it and the impression that audience leaves with is one that will stay with them. They don’t know or care about any problems you might have. If that sounds hard, it is reality. In recent years Dave has spent three to four months a year on the road, down from the six months he used to. He remains committed to it. He feels that being on the road helps to give that edge to his playing.

Dave Young is one of the best bassists in the world and a completely rounded musician. He comes from the school that believes a musician owes something to his audience and no matter how large or small that audience, you always give your best. He has been treated like a king in, for example, Brussels and a couple of weeks later, might be playing some small town in Saskatchewan, but you focus on your music in exactly the same fashion, no matter where. He offered Oscar Peterson and Oliver Jones, with whom he has often worked, as good examples. Every time they play, it’s for keeps.

His very sound advice to younger musicians is to get as much experience as possible and not to confine it to jazz. Accept different types of engagements. Be aware of different styles; build a repertoire; play with as many of your peers as possible, as well as experienced players. By the same token, he believes established players should spend time with younger musicians. The learning experience can go both ways. It is also important to try and develop a personal sound. All the greats had it and in any case why would you want to sound like 100 other musicians off a production line?

One other thing is perhaps worth mentioning. Don’t go into a career in jazz expecting to get rich.

My talk with David was, in fact, very timely. On July 1 he is off to Europe for five weeks with Oscar Peterson. This time he won’t lose money.
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