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You cannot imagine the pleasure of getting to do this – sign off on this final half-page of the final magazine of our tenth season. “Beyond the Jazz Listings”, page 29, mentions that WholeNote started in the back rooms of a couple of downtown Toronto houses (mine and Allan’s). Last night Allan drove camera-ready pages out in the wee hours of the morning to our printer (same one for ten years!) in Etobicoke – just as he did for the first “Pulse” in late August 1995.

So the whole thing sits at press except this last half page because I wanted to savour the moment over night.

Don’t misunderstand. The significance of having published 100 times is decidedly relative. Imagine the guys at TorStar hurrahing this way every hundred days. And to put it in another perspective, the total hundredweight of paper we’ve consumed in ten years would fuel the Metro (daily Toronto subway paper) for about two-and-a-half days.

What’s exciting, watching the odometer click over to three digits, is getting to look ahead. This GTA Toronto WholeNote has grown and changed to fit its skin. Change will continue. But it’s also time for us to grow in a different way -- not by diluting this WholeNote but by helping initiate and fuel the Metro (daily Toronto subway paper) for about two-and-a-half days.

It’s a time of comings and goings - Paul Steenhuisen’s farewell on page 27 is one. His permission to place his 2001 interview with Murray Schafer on the website for a specified period means that interview is there to add texture and voice to our cover story. Jazz Notes, page 28, is a farewell of a different kind. The “comings” are more in the realm of changes to be made rather than knowing who all the people are to fill these new roles. Is there a Kitchener-Waterloo WholeNote out there? Or Ottawa-kingston? Or WholeNote Radio?

With a little six-note fanfare, the Great Brains That Be have announced a new slogan for our city – Toronto Unlimited. I’d probably have preferred “Toronto Defined” as a motif myself – a call to action, you know. But there’s something in the spirit of “Unlimited” to take to heart, in terms of the range of music we cover. “If it’s live, if it’s here, and if it’s music you can list it in WholeNote” is an idea worth considering.

But this is post-summer thinking. There’s a great cross-section of material in here this month – if you missed the table of contents, 4 pages back, go look before going on.

I hope to see you at the party July 4. Feel free to say “I read your Opener to the July issue and...” I see the next ten years, on our part, as involving a lot more openness to that kind of chat.

On the assumption that the world is a park safely designed for my amusement, the precipice this ten-year road ends at looks extremely entertaining.

See you at the bottom, or on the far side, as the case may be (or at the party).

David Perlman, Editor
R. Murray Schafer: rooted in the Enchanted Forest
by Allan Palker

If there were such a thing as a Canadian "composer laureate" R. Murray Schafer would be it. Despite – or perhaps because of – taking the road less travelled – he gave up an academic position at Simon Fraser University in 1975 to live in rural Eastern Ontario to devote his time to writing and composing – he has achieved international distinction as both an author and a composer. His awards range from the Jules Léger Prize in 1977 to an Ontario Arts Council Lifetime Achievement Award 1999 and beyond. The Esprit Orchestra's recording of his Dream Rainbow, Dream Thunder won a Juno in 1986, his first five string quartets were recorded by the Oxford String Quartet, and Montreal's Quatuor Molinari has recorded all eight, receiving a Juno for the eighth. Still active as a composer, his Ninth String Quartet will be premiered at the Winnipeg New Music Festival next February and his tenth the same month by Radio France, which commissioned it.

His great "environmental theatre" work of the last 35 years, his 12-part Patria Cycle, has been compared with Wagner’s Ring Cycle. Unlike the Ring, which requires an opera house, the Patria Cycle pieces require unusual venues: Hermes Trismegistos, Union Station; The Princess of the Stars, dawn beside a lake; The Palace of the Cinnabar Phoenix, a lake but at night; and The Enchanted Forest, a forest at night.

At the end of February, Schafer and Peter Schleifenbaum, the owner of the Haliburton Forest and Wildlife Reserve, announced a partnership to present one part of the Patria Cycle in the Haliburton Forest each summer for the next five years. I recently attended a gathering near Uxbridge celebrating the new partnership and its first production, a remount of The Enchanted Forest. After the formalities I had an opportunity to sit down with Schafer.

We talked about the effect of a performance space on a performance and the reasoning behind the outdoor settings of his "operas" or "music dramas" as he referred to them in Paul Steenhuisen's interview with him in WholeNote in 2001. It is his view that staging performances indoors is historically an aberration that began in 17th century Europe, but that even in our time about 90% of music worldwide is performed out of doors. Acoustically, he said, enclosed spaces are so different from outdoors that they affect the way we hear music harmonically. Socially, too, indoor performance makes it possible to control who will hear the music and who will not. Music indoors begins and ends in silence, while music out of doors is in constant interaction with naturally occurring sounds.

Other interesting difference is that music performed outdoors has no dynamics; it is performed as loud as possible all the time. Dynamic variations can occur only as a result of variations in the distance between the performer(s) and the listener(s).

At the root of Schafer's outdoor works is his concern about the negative impact of human activity on the environment. In our time, he told me, "the environment is downtrodden and oppressed. There was a time, he said, when artists considered it their responsibility to be politically "engagé," to put their weight and their art behind what was right and to oppose what was wrong. Voltaire's expression "Écrasez l'infâme" comes to mind. While some literary and visual artists have engaged in supporting the cause of the environment, almost no composers have. Perhaps this is because music is a performance art so composers, along with 80% of us, live in cities. One of Schafer’s priorities is to build awareness by staging his productions in places where audiences will make a kind of pilgrimage from their urban dwellings to a forest environment where they will be in contact with the sounds and rhythms of nature. These performances, he observes, have an impact quite incommensurate with the amount of time they take. "People have told me," he said, "about how vividly they remember a performance of The Princess of the Stars that took place twenty-five years ago."

Schafer’s environmental thrust makes the partnership with Schleifenbaum’s 60,000+ acre Haliburton Forest tick. Haliburton is Canada's first "certified sustainable forest", meeting the stringent standards of the "Forest Stewardship Council", a NGO supported by the World Wildlife Federation and the Sierra Club. At a time when clear-cutting of virgin forests is still tolerated here, Schafer’s productions draw attention to the reality of what is lost. Schafer's words, “Haliburton Forest is a quiet, meditative place, where audiences and performers alike can feel transported into a magical realm. The natural lighting, sounds and acoustic environment, coupled with the smell of the fresh outdoors, will enrich the experience and make it unforgettable.”

This year's production of The Enchanted Forest will take place from August 24 to 28 and August 31 to September 2. To reserve tickets phone 416-596-8585 or e-mail admin@patria.org. Maps to the Haliburton Forest can be found at www.patria.org and www.haliburtonforest.com.

Next year's performance will be The Palace of the Cinnabar Phoenix; 2007's production will be The Princess of the Stars; 2008, The Greatest Show, and in 2009, a revised version of And the Wolf Shall Inherit the Moon, the epilogue to the Patria cycle. Each promises to be a night, a dawn or a day to remember.

For a short while longer (till August 15) the full text of Paul Steenhuisen's series-launching Composer to Composer interview with R. Murray Schafer is available for reading at www.thewholenote.com and www.torontohearandnow.com

That time in that place
by Catherine Muir

Before sounds could be recorded and played again, music was a destination, defined by a place and a time, a fleeting series of sounds never repeated exactly. Before music became portable, available at the whim of the listener, people had to travel to hear music. That connection of music to place is so much rarer these days. Today's venues get erased with time.

Except that something special happens every summer; the flourishing of festivals across the country. Small towns, big cities, open countryside; parks, fields, churches, by lakes and by rivers, celebrations of music are happening everywhere. It is as if the places themselves are calling out for the music to be made there.

Still, it takes a special person to hear the call. It requires love of music, love of a place, and countless hours of hard work. I talked to six such people: George Jackson, artistic director at the Uptown Jazz Festival, Brad McEwan, chairman of the Mill Race Festival, Father Fernand Lindsay, founder and artistic director of the Festival de Lanaudière, Noel Edison, founding member and artistic director at the Elora Festival, volunteer Deborah Schnarr at the Kincardine Festival, and Rob Saunders at the Huntsville Festival. For each, place was high on the list of what they wanted to talk about.

Mill Race happens in the historic town of Cambridge, Ontario, "a nineteenth century town along the Grand River" says Brad McEwan. "The festival areas are all within walking distance: Mill Race Park; the Main Stage, an outdoor amphitheatre built in the ruins of a stone mill overlooking the river; the civic square; next to the old town hall and fire hall museum; and Main Street, with its historic storefronts, shut down to traffic for the festival." Lanaudière takes place in "the Amphithéâtre de Lanaudière, a place unlike any other" says Father Lindsay. "A magnificent tree-lined avenue leads to a luminous arch overlooking a spectacular site. At the crest of a hill, we find ourselves gazing upon a stage below." At Elora Festival, says Noel Edison "it was a love of this village [of Elora] that started this festival. We have the good fortune of
Kincardine Summer Music Festival also had its origins in the simple love of a town. "The original organizers of the Festival lived in or near the historic and beautiful town of Kincardine, and were able to arrange to use the lovely local churches to enhance the chamber music concert experience" says Deborah Schnarr. The Huntsville Festival of the Arts again has its base in an attachment to a village and the surrounding land. "The Festival was founded in 1993 with the assistance of Attila Glatz and Susan Alberghini, one of whom had a vacation property in Huntsville" says Rob Saunders. "Visitors come into our area from larger urban areas wanting to experience the arts in a more relaxed, less formal setting."

Even city festivals have a strong link to location. Case in point is George Jackson's Uptown Jazz Festival. "The festival takes place in the north part of the city, where I have always lived. When I was younger we would always have to go downtown to listen to music and then go back uptown. Our catchphrase for the festival is very important: Bringing Downtown Uptown. Location is important. This festival is for all the 905ers."

Once one starts delving into place as a musical influence, history is right behind. Many festivals in Canada have their roots in a musical style from years or miles away. Father Fernand Lindsay says "the Festival de Lanaudiere was born of a dream I had in 1978, a dream to create a European festival of days past. "In 1979 Michael Purvis-Smith fell in love with the beautiful and charming village of Elora. He dreamed of establishing a festival of music from the 16th, 17th and 18th centuries. For many years before this, several residents of Elora had discussed the idea of a festival in Elora fashioned after the Tanglewood Festival in Massachusetts or the Spoleto Festival in Charleston, South Carolina." Brad McEwan also had dreams of bringing European music home to Canada. "I founded the (Mill Race) festival because, in the course of being a musician, I had attended a bunch of festivals in the UK. I liked the way they tended to be run, a historic town centre with all of the activities within walking distance. When I came home, I looked at the downtown of the town where I grew up. I thought that having a festival there could be different than any other festival in North America."

George Jackson was also influenced by festivals in other countries. "I was going to a lot of jazz festivals when I was younger, and got turned on to smooth jazz. I made some really good contacts in Clearwater, Florida, at the Clearwater Jazz Festival, and when I got back I wanted to start my own jazz festival. I said, why don't we have one in North York? We have the facilities for it. Now the festival is in its second year, and people are listening."

Music in summer has a magic about it. Nature combines inimitably with music. Brad McEwan thinks a big part of the difference is that "with an outdoor festival you can provide more performers and bring it outside and make it more visible. In Mill Race the real essence of the festival is dancing in the streets. I think that coming together with your fellow human beings to celebrate is the point, a great deal different from a concert." Noel Edison agrees. "A summer festival does not compromise artistically, but it does offer an informality and intimacy between performer and audience that is more relaxed and welcoming."

A quote from William Carlos Williams, early 20th century American poet, comes to mind. "In summer, the song sings itself."
The flip side: festival fascination

The work of the six people talked to so far would all be for nothing without one thing - the pilgrim urge in so many of us to seek out those places where music happens. Allan Pulker, WholeNote publisher, in many ways epitomizes this spirit.

Take the summer of 2002, for example. His plans for that summer had originally included three of Ontario’s top chamber festivals: Elora, Festival of the Sound, and Huntsville. A need for a flautist in the orchestra at Symphony in the Barn caused him to change his plans, however, and as a result he found himself near Durham, Ontario, playing flute among the birds and farm animals at a working organic farm. Camping the whole time, playing where the hay was usually kept, cows under the floorboards and barn swallows twittering in the rafters during performances, being under the guidance of an artistic director whose daily duties included milking the cows before performances: understandably this was a stand-out festival experience.

But only one among many, it must be said. Allan has over the past few years made stops at the Ottawa Chamber Music Festival, Westben, Festival of the Sound, Collingwood Music Festival, Grand River Baroque Festival, Brott Summer Music Festival, Toronto International Chamber Music Festival, Stratford Summer Music, and the Mill Race Folk Festival.

One of Allan’s favourites is clearly the Ottawa Chamber Music Festival, held each year in downtown Ottawa, in “a small downtown core, where the festival has the feel of a small town.” The Festival of the Sound also stands out for him. “You can’t get this in Toronto or Ottawa; a concert hall right on the shores of Georgian Bay. They time concerts so intermediation coincides with sunset over the Bay.” On the way back from this festival one year, a stop at Collingwood Festival seemed natural. “Concerts in churches on tree-lined residential streets” and a walk around town made Allan feel “like I wanted to get to know the place.” Then there was going to Westben Festival and Grand River Baroque Festival, where concerts are held in barns in rural settings, and reminded Allan of his time spent playing flute under the rafters.

Toronto, the biggest city in Canada and the hub of classical music in Ontario, is strangely under-represented in Allan’s list of festivals he has attended in the past. “People want to get out of the city in the summer, they want to go somewhere different.” Which is why Allan thinks music festivals in the summer outside of a big city are so popular. “Festivals give you a life in a place where you would otherwise not go or just be hanging out. Going to a festival gives you a framework to plan your experience of a place. They give you a place to go in the summer.”

“Every festival is unique and different. Each one provides a superior opportunity for listening to music. You are not rushing home before a concert to eat after work, the pace is more relaxed. Context is a big part of the experience. You are in a place where you don’t have to drive to a concert because you are already within walking distance, and you are in a better frame of mind to take in the music that is being offered to you.”

A few last comments from Allan might sum up what we have learned from this trip through Ontario festivals quite nicely. What would this festival-lover do if he could create his own summer festival from scratch? For venue, “a smallish town works best. Somewhere with restaurants and parks. Small towns have churches and parks that work well as concert venues.” For repertoire, “an element which is notably absent from most festivals is choral music. Also, I like the idea of doing complete works. A festival makes an in-depth examination of a particular genre of works possible. For example, American music bears more examination than is usually afforded to it, and it is not played enough.”

But this festival-lover is content to sit and listen at other people’s festivals, at least for one more year. Allan’s summer plans for 2005 include going to the Ottawa Chamber Music Festival. Another festival road trip beckons...that is if he isn’t needed in a barn somewhere of course.

Catherine Muir
well told is music to the heart.

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and Tafelmusik, is an alumnus of such atas and, as in the case in point, Aradia harmonic, Le Concert Spirituel and Lesophonies, elegant music er known poser of the second Composer of the Chapel Roy­ludes extracted from odes wrinen while worlds. I used the word elegant to de­scribe 1760 symphony would serve admirably .
the opening of Boyce's first are everything you'd want them to be .
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of swinging microphones and loud­
from the Societe Nouvelle d'En­regis­tement in Quebec. La Voix de L'Oiseau (SNE-657-CD) presents vocal works by Bruce Mather spanning two and a half decades. Mather him­self is the pianist for three of the four selections, which each feature a differ­ent vocal range. Yolande Parent is the coloratura soprano in the title track on a poem by Anne Hébert. Bass-baritone Michel Ducharme is featured in three poems by Gaten Lapointe. Both of these are recent works dating from 1998. Soprano Pauline Vaillancourt,
accompanied by Jean-Eudes Vaillancourt, is featured in a 1981 setting of another Hébert poem, Les grandes fon­tières. For the final work, Madrigal III from 1971, the accompaniment is ex­panded to include piano, harp (Judy Loman) and marimba (Robin Engel­man). We are treated to the lovely “dark” voice of contralto Patricia Rideout in her prime in this 1974 live recording. It is this work, perhaps because of the extended instrumen­tal palette, that I found most satisfying.
but the whole disc is an impres­sive document that gives us entry to a surprisingly lyrical “other” side of the senior Canadian composer perhap­s best known for his microtonal instrumental compositions.
The final disc I'd like to mention, is a compilation of performances at New York's The Kitchen feat­uring Steve Reich and Musi­cians, Live 1977 (Orange Mountain Music OM0018). One of my first experiences of Minimalism was a performance of Steve Reich's music by the New Music Concerts Ensemble about 25 years ago. That occasion marked the first time that Reich had "permitted" a group other than his own to perform his compositions. This was no doubt because the NMC ensemble included two local members of Reich's own "Musicians", versatile and virtu­oso percussionists Bob Becker and Russell Hartenberger, who incidentally were also founding members of Nexus. Becker and Hartenberger fea­ture prominently in these archival recordings from The Kitchen, perform­ing in Six Pianos, Music for Pieces of Wood and Drumming - Part Four. The disc also includes Shem Guibbory's perfor­mance of Violin Phase and a bunch of swinging microphones and loud­speakers in Pendulum Music. I confess I have been less than enthralled by re­cent Reich releases - lush orchestral versions of earlier chamber pieces and the narrative Three Tales with its less than inspired video component. This disc of edgy live performances was therefore a welcome reminder of what initially drew me to this trance-like repet­tive music, and just how compelling it can be.
We welcome your feedback and in­vite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 - 720 Bathurst St. Toronto ON M5S 2R4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, DISCOVERies
De Bach a Mozart - Following the path of the Trio Sonata
Claire Guimond; Gary Cooper; Jaap ter Linden
Early-music.com EMCCD-7762

Clever programming will always contribute to the success of a recording project. This survey of the Trio Sonata from the mature J.S. Bach to the young Mozart, aged 9, covers only thirty years of the form’s evolution - but what remarkable change! In the hands of J.S. Bach, three of his sons and finally Mozart, this project follows the evolution of ingeniously dense counterpoint into more open and flirtatious melodic interplay.

A Trio Sonata from any era requires restraint in the interest of balanced beauty. Whether for keyboard alone or with a single or pair of partners, performers must retain the highest regard for their parts however simple they may, at times, seem.

Claire Guimond plays a modern copy of an 18th century transverse flute whose tone is always round, warm and sweet. Even in the high register she maintains this quality without ever drifting toward harshness. Her technique is clean and virtually without any audible breathiness.

Keyboard partner Gary Cooper also plays a modern copy of a period harpsichord. His skill brings out inner contrapuntal lines despite being produced on an instrument with little or no dynamic expressive range. In slow movements “playing” hardly seems a fair word to describe the effect he achieves while “caressing” would be more apt.

Cellist Jaap ter Linden plays a 1703 Grancino and proves adept at unerringly giving himself to either the humble role of mere bass line or delicate melodic choreography with his two partners.

In sum, these artists achieve a unity that transcends the requirements of the notation - a veritable musical trinity. Alex Baran DISCOVERIES continues on page 56

Kiran Ahluwalia
Kiran Ahluwalia
Triloka, TRI-CD-82055

Although this CD would be categorized as world music and even fusion, its influences are distinctly from the Indian subcontinent (India and Pakistan). Vocalist Kiran Ahluwalia performs two very different genres: ghazal, a semi-classical, sophisticated Urdu poetic form set to music, and associated with the urban courtly culture of India’s past, and Punjabi folk songs which are lively, danceable tunes from the rural Punjab region which straddles northwest India and Pakistan. The juxtaposition of these two styles is but one aspect of the interesting variety on this recording, which also includes many different instruments (Indian and Western), moods, and musical arrangements. That said, the unifying force and centerpiece of each track is Ahluwalia’s alluring singing-style, replete with subtle ornamentation and inflection.

Her fans will already have most of the songs on this CD as only two are completely new, both featuring the violin playing of guest artist, Natalie MacMaster. Although this seems to be a big selling point, in this context I actually preferred the more traditional sound of the Indian fiddle, sarangi, as found on tracks 6 and 10. Two other instruments traditional to ghazal — tabla and harmonium — are both featured extensively, and the dhol (folk drum) which opens the Punjabi song, Ik Ranjha (My Longing), adds an exciting, authentic groove to this lively number.

The detailed liner notes give English translations of the exquisite poetry of these songs, as well as background information — well-advised for this rising star’s first international release that holds great appeal, not just for Indians but also for the general world music audience.

Annette Sanger
**Then and Now (Irrony Alert!)**

June 5, 2005: Today, at a concert at the University of Toronto’s Hart House, I had the pleasure of chatting with an icon of Toronto’s classical music scene – a man some decades my senior. (As this was a casual conversation rather than a formal interview, I hesitate to mention his name. But his initials are “Stuart Hamilton.”) Our conversation turned to the musical history of this city: to the Hart House String Quartet, to Boyd Neel, Glenn Gould and Elisabeth Schwarzkopf’s legendary appearance at Eaton Auditorium.

This chance encounter made me think: how many classical music fans in Toronto have a sense of this city’s musical history? How many people, for instance, would have any idea of what the musical life of Toronto was like a hundred years ago? In recognition of this, the 100th issue of *The WholeNote*, I decided to do a little research and write the kind of column that might have appeared in this magazine a century ago – had *The WholeNote* existed back then. I soon discovered that some things have changed, and other things haven’t changed much at all.

May 4, 1905: The Toronto Festival Chorus and Orchestra’s performance tonight at Massey Music Hall reminded us that we are doubly blessed in Toronto, with an abundance of musical talent and a fine, modern concert hall. Dr. Torrington once again distinguished himself on the podium, leading Mendelssohn’s *Elijah* to fine effect, before a near-capacity audience.

Word has reached my ear that Torrington’s concerts next season will include Handel’s *Messiah* and Gounod’s *Redemption* – with none other than Miss Emma Albani appearing as a soloist in the latter composition. As magnificent as these works are, is it too much to wish that we might also become acquainted with more current works? What, for instance, of this *Dream of Gerontius* by the young Edward Elgar, that made such an impression in London a few years ago? It sometimes seems that too few music lovers today have an interest in the music of our time – and this not, perhaps, a healthy state of affairs.

With the close of yet another concert season, we might ask ourselves what opportunities the future will offer to musically inclined Torontonians. Happily, there is no lack of talent among our young folk, as was demonstrated last year by the remarkable organ recital of Master Ernest MacMillan, a local boy of ten years. As well, there are hopeful signs that our orchestral concerts, which have had their ups and downs here in recent years, may at last be finding a more stable footing. And would a proper opera house be too much to hope for? That may lie far in the future – but the day may come when the great music-dramas of Wagner’s *Ring* cycle will be performed in our city.

Yet perhaps the greatest need for improvement lies in the near-absence of music from the summer months. There are, of course, a few efforts being made to remedy this situation – and these should be encouraged rather than scorned for their modesty. But despite such well-intentioned ventures, July and August remain largely destitute of musical activity. Well-intentioned ventures, July and August remain largely destitute of musical activity. Even our own, the much-anticipated appearance of Miss Emma Eames at Massey Hall. No doubt our descendents, a century hence, will wonder why we subjected ourselves to such musical deprivations – as they partake of an abundance of concerts, recitals and perhaps even fully staged operas in Toronto in the future.

This will, unfortunately, be my last T.O Musical Diary column for some months. In September I’ll travel to London, England, to undertake a musical research project – and it would be hard to write about music in Toronto from over there. To my readers I extend my best wishes, and the hope that you will all survive and thrive in an irony-deprived environment until my return next spring.

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

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QuodLibet
Journalist and pianist: two takes
by Allan Pulker

The Music Garden
Outdoor concerts are unique to summer. The rest of the year, of necessity, music-making moves indoors. A venue at which to experience outdoor music-making at its best in Toronto is the Music Garden, where Toronto musician and journalist, Tamara Bernstein, has organized a fascinating series of 21 concerts from June 26 to September 18.

The Music Garden, Tamara said, is a very special place. “There is something magical about it. When you’re there you drop the expectations you have in a regular concert venue and the music and the place come together in an entirely new way. One evening there during a concert I felt an extraordinary sense of peace. At that moment I fell in love with it.”

How does she decide whom to invite to perform? Her two fundamental criteria, she told me, are eclecticism and quality. Something that soon became apparent in our conversation was that she was enthusiastic about every single performer or ensemble. She was particularly excited about Shira Kammen, one of the best medieval string players in the world today, who will perform on August 14. Tamara also tries to bring at least one artist from Québec. This summer there are several: bassoonist, Mathieu Lussier is part of Musica Franca which performs on July 7. On July 14 accordionist, Daniel Thonon and singer, Dominique Dupire will perform some of the many songs inspired by Paris in a concert named after “Le temps des cerises.” Tamara also likes to introduce at least one promising young artist: this summer she has invited young Québec marimbist, Anne-Julie Caron, to perform on August 4. String quartets work surprisingly well in the Music Garden: she has woven a mini-series of four string quartets into the mix. Another theme that adds to the eclectic nature of the series is the classical music of non-western cultures. That theme will be anchored by a mini-series called “Mediterranean Voices” along with the Kiyoshi Nagata Ensemble on August 18, traditional North Indian music on August 21, and South Asian music on August 25. Saxophonist, David Mott, will relate to the ambient sounds of the environment on July 28, and on August 11 a performance including both music and dance, commissioned for the occasion by Harbourfront, will have its premiere. On September 8 TSO principal cellist, Winona Zelenka, will perform one of J.S. Bach’s cello suites at dusk, bringing us back so to speak to the origins of the Music Garden, the design of which originated in Bach’s First Cello Suite. So, even if life, work or lack of money conspire to keep you in the city this summer, it is still possible to experience the essence of a summer music festival right here in the city, thanks to Tamara Bernstein and Harbourfront’s Music Garden.

Peter Longworth
Peter Longworth is well known as a collaborative pianist of great sensitivity and considerable technical resources, and as a founding member of the Duke Trio. Over the years he is a veteran summer music festival performer, with a genius for connecting quickly with the music, or the person or people he is with. On stage, before a single note is played, he seems to be questioning the moment, seeking the connection with it.

“I see festivals as the opportunity for confirmation of our belief that in this day and age what we do is important and relevant. To see people lining up around the block at the Ottawa Chamber Music Festival is a tremendous affirmation.”

Peter’s most extensive experience with summer music festivals has been with the Ottawa Festival, in which he has participated since either 1996 or 1997. He went there originally as the pianist of the Duke Trio, but once there, has been given lots of other assignments by festival director, Julian Armour. Just last summer he was involved in eleven different performances.

“It is wild,” he muses, “going from stop to performance to rehearsal to performance, often racing to get to a performance in the company of the people who are going to be your audience! By the second week you’re functioning on pure adrenaline.”

However, the musicians don’t complain about being overworked or about having to play in the stifling heat of overcrowded and not air-conditioned churches – not surprising, since the Festival provides an opportunity to play with musicians from many other places, to make enduring personal and professional connections and to measure yourself against the work of others as well as your own from previous years.

Julian Armour knows very well how to keep his musicians happy. For example, one year he gave Peter an opportunity to perform a solo recital, and when Peter lobbied to perform Paul Hindemith’s sonatas for orchestral instruments, he listened, and this summer they’re on the program.

Peter had some interesting observations on the Ottawa Festival’s relationship with its community. “People in Ottawa are proud of it.” It seems to be a reminder of what it means to be part of a community. It has an intensity and a fervour that are part of the way it is connected.”

Back in February I quoted Toronto’s poet laureate, Giorgio di Ciccio’s comment that “Toronto has succeeded at just about everything except looking glamorous to itself ... a city’s attraction to its own uniqueness ... the conviction that there is a style of creativity that can only be done here.”

It sounds as if Ottawa with the help of Julian Armour and the Chamber Music Festival is succeeding in doing just this.

While Peter will be performing several times this summer at the Ottawa Festival, he will be involved with several other festivals as well. At the time of writing, for example, he is participating in the Kairos Chamber Music Festival in SageCliffe, Washington. He will also be playing with violinist and Vancouver Symphony Orchestra concert master, Mark Fewer on July 29 at the Collingwood Music Festival and in September he will be performing at the Sweetwater Festival in Owen Sound. Looking a little beyond the summer, Peter will be performing Beethoven’s Piano Concerto # 4 with John Barnum’s Huronia Symphony Orchestra on October 23.
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3. HANDEL'S MESSIAH
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4. ST. JOHN PASSION
   Friday, Mar. 3rd, 2006, 8:00 PM
   Roy Thomson Hall

5. REQUIEMS, FAURÉ & DURUFLÉ
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**EARLY MUSIC**

Case for an early music festival

by Frank Nakashima

Why can’t we have an early music festival here in Toronto? Is it too hot? Not enough incentive? Lack of funding? There’s certainly an embarrassment of local talent in the Tafelmusik Baroque Ensemble, the Toronto Consort, L’Intemporel, Sine Nomine Ensemble for Medieval Music, Musick’s Hand-maid, and Moresca, to name a few, and I know that there are many in the United States and Europe who would love to come to Toronto to perform. We have already had many highly successful jazz, blues, and choral music festivals. There have been many fine film, theatre, even street festivals. When there’s good reason to celebrate, everyone loves a party! Do we have to have another SARS outbreak in order to justify running an urban early music festival?

Okay, it’s summer holidays, people travel out of town, visit relatives, spend time at the cottage. But of two early music festivals happening just recently – Montreal Baroque Festival and the Grand River Baroque Festival – one at least was urban. Other upcoming early festivals (see below) also reflect this mix.


Much to my surprise, I notice that Michael Franklin and Jennifer Francisco have organized a fun Renaissance dance music concert in association with the Celebrate Toronto Street Festival (July 10 at noon). They have assembled some of the Toronto’s finest early music performers to form a Renaissance dance band called “Musical Banquet” and will present a one-hour free concert on the Scotiabank Big Band Stage on Yonge Street at St. Clair. This band features Christopher Verrette (violin), Joelle Morton (viola da gamba), John Edwards (lute), Shawn Spicer (cornetto), Domenic Teresi (dulcian), Mike Franklin (recorder and shawm), and Jennifer Francisco (percussion), who together offer a rich and varied musical menu of sounds from Renaissance Europe.

Isn’t that tasty? For more information about the Celebrate Toronto Street Festival see the website: http://www.toronto.ca/special_events/streetfest/index.htm

Oops, I digress. Like I said, isn’t it about time we have our own early music festival?

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music www.interlog.com/~temc
Czech University Choir of Pardubice (VUS) is one of the leading choral groups in the Czech Republic. Membership of the choir consists of university students and also a few choir-singing enthusiasts. The choir performs on a regular basis with professional orchestras; their performance is choreographed and enriched by costumes. Here in Canada, the ensemble will perform works of A. Dvořák, L. Janáček, A. Ramirez, A.L. Webber, B. Bacharach, D. Ellington and others.

VUS has participated in numerous choir competitions and famous festivals in European countries, such as Italy (2001), Germany (2002), and France (2004). This year, the choir is celebrating its 55th anniversary with their visit to Canada. They will participate in the "Festival 500" in St. John's, NF and will perform in Toronto and in Niagara Falls between July 13th and July 17th, 2005.

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Public opinion has been in the news a lot lately. Not that it doesn’t create and shape the news perpetually, but with the supreme non-sense of Paul Martin’s Ottawa leading the way, it seems to me that the perception of the public “will” has never been more powerful.

I kept thinking of this during the recent magnificent Northern Voices festival, hosted by Soundstreams and featuring choirs from Latvia, Finland, Iceland, Norway, Sweden and elsewhere, sharing the stage with many of Canada’s finest choirs. As I wrote last month, the star of the festival was the music, the actual “cutting-edge” repertoire that was performed. Many of the visiting choirs brought spectacular brand new works and “gems” from their repertoire never before heard in Toronto. It was so satisfying and exciting to hear such innovative programming and - thank goodness - it showed up discerning audience.

The choral landscape is changing. Drastically. This was the subject of several fascinating panels at a conference held in conjunction with the festival. It is estimated that one of every ten Canadians sings in a choir. Choral singing is by far the most populous artistic pursuit in the country and, together, choral singers represent a huge “constituency”. Can we call ourselves a community, though? If we do, it’s a fractured and fractious one.

A representative from the Canadian Council was present for the final panel of the conference and he stated, very bluntly, that the Council is looking to the choral community to “get its act together”, not only for its own good, but for the good of all the arts in Canada. It seems that as go the choirs, so goes the country!

And so I look briefly to the vibrant activity planned for the summer months in Southern Ontario. There’s a busy tour of the Czech University Choir - appearing in many different venues in July...do go and hear them! There’s the heavy choral focus of the Elora Festival - Haydn’s Creation, Verdi Requiem, Missa Gaia, other works of Bernstein, Parcell, etc. There are visiting choirs (Brazil Denard Chorale from Detroit, Kokopelli Youth Choir from Edmonton) at Stratford Summer Music. There are run-out showcases of the Nathaniel Dett Chorale (Collingwood Music Festival), Elmer Iseler Singers (Festival of the Sound) and the Mendelssohn Choir (Festival of the Sound). There’s the reopening of Music at Sharon with the Canadian Singers and a visit from Lisette Canton’s Ottawa Bach Choir to the Brott Festival in Hamilton.

And there is activity here in the city. The Orpheus Choir gives a benefit concert at the Music Gallery. The Mendelssohn Youth Choir gives a performance at the Toronto Street Fair. The Hart House Singers give a summer concert at the Great Hall and the Georgian-inspired, bearded ball of energy Alan Gasser gives a recital with his wife Becca Whital at the Church of the Holy Trinity. And speaking of recitals, one of this summer’s best kept secrets is the appearance of the awesome Canadian baritone Gerald Finley at the local Westben Arts Festival, run by Finley’s cousin, Brian, a fine pianist in his own right.

There are a number of pleasant events taking place, then, all across the province, all summer long. (even the Ontario Youth Choir is getting back on track, with conductor Lydia Adams, giving a camp concert in Ottawa towards the end of August).

So, the question remains: are we a community, and what is our “voice” capable of saying? Certainly a great deal more than we say at the moment. Looking at the few season announcements for next year, it looks like another slightly “play it safe” season for the most part from Ontario choirs.

If the Northern Voices festival taught us anything, it is that time is running out on boring, re-tread programming. I’m not saying the masterpieces won’t endure. Of course they will, but we choristers need to begin to put more pressure
on our conductors to lead us in new directions and really inspire us. And similarly, we need to have ultra open minds to receive new, serious forms of choral expression. We do ourselves a great disservice if we simply go through the motions of commissioning or singing second-rate, superficial new repertoire when our heart’s not in it.

We need to embrace other languages whole-heartedly. I want to hear Toronto’s choirs singing in Spanish! In Italian! In Chinese! In Latvian! Not just shelving good new repertoire, because it will take a few more rehearsals to put it together than Randall Thompson’s Frostiana. Baloney... bring it on!

We need to demand that our conductors learn new repertoire, go to summer enrichment programs to enhance their skills, arrange exchanges with choirs from different parts of the world and, above all else, we need to demand that they not hide behind past glories. Theile are the days, my friends... it’s great to be singing, but we all need to summon the courage to hold our conductors a lot more accountable than we do at the moment.

If we are indeed a country of choral singers, let’s come out of our shells and get together. There was some exciting talk at the conference of the reconstitution or formation of a national organization to represent the choral community. Presently, we have the Association of Canadian Choral Conductors, which is a professional association that does not always have the furtherance of the choral art at the top of their priority list.

I will keep writing about this in the fall. Please write to me and maybe we can get a good dialogue going. If we leverage our tremendous strength and power, we can surely nudge the status quo.

Look out conductors!

Have a great summer, readers!

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Children and youth who love to sing are invited to join the choir for its 7th season in 2005/2006. Membership is open to any child from 7 years of age and up.

Auditions for the 2005/2006 season of the Riverdale Youth Singers are presently taking place. Children and Youth who are interested in auditioning for the choir, please call 416-875-1587 to book an audition appointment. Audition forms may be submitted “on-line”! Visit our website at: www.riverdaleyouthsingers.org
As I write this, looking forward to the summer months ahead, I can’t help but glance back to June 6th, the evening of WholeNote’s “Global Sounds” salon concert at the Music Gallery. Those of you who were there will, I’m sure, agree with me on how truly blessed we are here in Toronto to have been part of this event, whether as musicians, audience members, or in my case, host. The coming together of so many different performers, representing musical traditions from around the world, is testimony to the musical and cultural richness of our city. I would like to once again thank the individual artists for so enthusiastically lending their talents, and I thank you, the friends of WholeNote, for filling the Music Gallery in support of them.

Summer is here and it’s time to head outdoors. The Celebrate Toronto Street Festival takes place again July 8 to 10, with a large line-up of musicians and other performers at four locations along Yonge St., including many world music performers. Please visit www.toronto.ca/special_events/streetfest for schedules and locations.

As always, the many venues of Harbourfront Centre are alive with music and several mini-festivals during the summer months. Drop by the Toronto Music Garden, which holds free outdoor concerts Thursdays at 7 and most Sundays at 4, through September 18th. On July 17, the Music Garden presents the first in a series of concerts titled “Mediterranean Voices”, featuring the Alpharabius Ensemble in songs from Arabic lands and medieval Europe.

Performers are husband and wife teams George Sawa and Suzanne Meyers-Sawa, Andrea Budgery and Randall Rosenfeld, and Nabil Shehadeh. Earlier the same day, Dr. Sawa and friends will perform at the Toronto Star Stage as part of All Over the Map: A Feast of Global Sounds (which runs July 15-17), providing music for the Habeeba Belly Dance academy as well as classical Arabic music, and the previous day at the Sorrauren Park Festival (see Summer Music Festival listings). Readers of this column might remember that George Sawa was the inspiration and teacher of many of the members of the now well-known Arabic/Greek ensemble Maza Mezé. He still teaches a bit of Arabic singing at home, and occasionally private quanun lessons, though his main focus these days is teaching piano. He has also been busy with his second book, on the Theories and Practices of Rhythms in Arabic Writings (750-950 AD), soon to be published by the Institute of Mediaeval Music in Ottawa; his first, Music Performance Practice in the Early Abbasid Era (750-932 AD) deals with aspects of performance around mediaeval Baghdad. Currently he and his wife Suzanne are working on translating parts of the 10th century anthology The Grand Book of Songs.

Also at the Music Garden, the Kiyoshi Nagata Ensemble (Japanese Taiko drumming) performs August 18; Aruna Narayan performs classical North Indian music for Sarangi (a 40-stringed instrument) accompanied by tabla and tampra, August 21. And August 25, vocalist Suba Sankaran and
Wayové, a Latin band from Columbia; Narcotango, where Tango meets Electronica; eccodek and High Plains Drifter, two Canadian bands that incorporate global sounds; and Niyaz, a Persian fusion band. See the daily listings for details and [www.ticketpro.ca](http://www.ticketpro.ca) for advance tickets.

Scottish Fiddle Orchestra, Hummingbird, July 16th

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Scottish Fiddle Orchestra, Hummingbird, July 16th

“Layali Arabesque”, with live traditional Arabic music accompanying bellydance soloists every Sunday night at Gypsy Co-op (815 Queen St. West), July 10 through August 28. July 23 at Arabesque Academy (1 Gloucester St.), they present “Hezz Ya Wezz”, in which the live orchestra accompanies ten professional bellydance soloists from around the world. And August 18-20, the Arabesque Dance Co. & Orchestra (led by the aforementioned George Sawa on qanun and vocals) perform at the ffida Grandscale event at the Distillery. Also part of ffida, Arabesque’s Suleiman Warwar will lead dumbek workshops August 13 and 14 at the Distillery. See [www.ffida.org](http://www.ffida.org) or [www.arabesquedance.ca](http://www.arabesquedance.ca) for more info on performances and classes.

Don’t forget to check our Summer Music Festivals listings for more events both in and outside of Toronto, some of which include world music concerts. Have a great summer, and see you in September!

Karen Ages is a freelance oboist who has also been a member of several world music ensembles. Contact her at 416-323-2232 or worldmusic@thewholenote.com.
Some Thing New
No rest for the passionate

by Jason van Eyk

Now that the Toronto concert season is firmly at its close, I was curious to know what our new music community would be up to with their few “free” months. I figured rest and relaxation would be at the top of the list. But for those who are energized by new music, there is never truly a good reason for rest.

Jerry Pergolesi, Co-Artistic Director and percussionist for CONTACT Contemporary Music: “I plan on working project reports, reconciling my year end and writing a bunch more grant applications... oh, and practising a bit. I’ll be playing across a good chunk of Canada with Kelly and the Kellygirls, and trying my best to confirm plans for next season... trying to envision where we want the organization to go. And I’m trying to shed a few extra pounds.”

Scott Good, composer and Artistic Director of Earshot! Concerts: “July is all about getting my business side together (including a way overdue collection of submissions to the Canadian Music Centre!). Visiting with family and friends - and playing lots of jazz and rock music. In August, my wife Jennifer and I are going on a 10-day excursion into the wilds of Ontario— all via the most elegant and Canadian forms of transportation—the canoe. After that, it is back to the grindstone—the end of August and into September are fully booked with gigs, and of course, lots of music to compose.”

New Music Concerts’ General Manager, David Olds, sent in his Artistic Director’s message, as Robert Atiken was already overseas: “I’m afraid that Bob doesn’t really know what a vacation is. June 19 through July 3 he is in residence at Mount Orford teaching and giving masterclasses; July 21-31 he will be commuting from Freiburg to Alsace for the Music Alte summer course, again teaching and giving masterclasses; August 2, Bob and his wife are off to Vilnius, Lithuania where he will rehearse with an orchestra for three days for a concert on August 5; then a bit of break for a driving tour of Lithuania before ending up back in Germany on August 15 to prepare for a concert in Weikersheim on the 18th. Then it’s back to Freiburg to meet up with family before returning to Toronto August 25.”

Scott Good, composer and Artistic Director of Earshot! Concerts

Bongani Ndodana, Artistic Director for Ensemble Noir, describes a slightly more leisurely pace: “I will mostly be spending the summer at the Ensemble Noir offices, knocking off late afternoon and true to my South African origins, taking in an occasional sundowner at the local watering hole. I mostly compose at night when it’s quieter so will try and finish off pieces for our winter NYC tour, finish an orchestral piece for my alma mater and meditate on a piece which Barbara Croall has asked me to do for Ergo. Later on in the summer - nobler pursuits: trips to the hardware, painting my apartment and putting on new floors and tiles.”

Finally, Darren Copeland of New Adventures in Sound Art: “Well for me (and Nadene) it is no rest for the wicked as we are presenting our annual summer Sound Travels event on Toronto Island which will again include the Sign Waves installations running every Sunday from July 24th until September 4th. We are quite excited this year to include a residency for emerging artists. David Ogborn, Lewis Kaye, Parmela Attarwala and Rose Bolton will be working with Charlie Fox to record soundscapes with Charlie’s newly developed 8-channel microphone array. They will then work with Yves Daoust who is also our composer-in-residence. I will work with the 4 as well. Then at the end of August, I will be heading to Chicago to do some work with the Third Coast festival, then a short vacation with Nadene before we launch our SOUNDplay event in September. Among all this, I’m going to make a piece just for myself, which I try to do every summer.”

Even though the season has come to an end, there’s still new music to be found. Beyond Copeland’s Sound Travels series, there is the Toronto Music Garden, and many summer festivals throughout Ontario. Earshot! Summer Music delivers a series of premieres by well-loved Canadian composers John Gzowski, Howard Cable, Mark Freeman, and Victor Davies. Further east, the NAC’s Summer Music Institute delivers new works from its Young Composers Workshop as well as pieces by established talent like Alexina Louie. Also in our nation’s capital, the Ottawa International Chamber Music Festival gives special attention to Canadian new music in early August with a Made in Canada series. For more details, be sure to refer to the “Green Pages” in last month’s issue.

So, go out and get revived by the passion of new music. Feel energized by some thing new.

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

Coalition of New Music Presenters: News

What If They Gave A Concert And Nobody Came?

by Keith Denning

Readers of this column (usually a rundown of concerts and other events that Coalition groups are mounting), don’t necessarily know me as a composer (of really quite accessible music that you would probably enjoy hearing), or as somebody who is deeply involved with a particular new music group (Earshot! Concerts, of which I’ve been the general manager for a number of years) or as a participant in, and believer in, the Toronto New Music Coalition (an umbrella group that comprises the shining lights of new music in this city.)

Last year at this time, I indulged my other selves and wrote a column that had very little to do with the coalition goings-on of Coalition members. I think that that was a good tradition to start, and since tradition requires continuity, here I go again!

I have to tell you that the most disappointing new music event that I ever attended was a concert by Trio Phoenix, about five or six years ago. It was one of the best concerts that I ever witnessed. The musicians played brilliantly; I particularly remember the performance of a piece by Takemitsu that literally brought me to tears. The concert consisted of bold, brave music, worthy music, REAL music, the concert that will stand the test of time because it is timeless. Well, what could possibly be the problem with any of that? Am I demented? What, if this was so good, could possibly be so disappointing? I’ll tell you what: my wife and I constituted forty percent of the audience. Yes, one of the most ear-opening, excellent, beautifully performed, and in all other ways, simply best concerts that I had ever been to had exactly five people in attendance.

One of the most true things, if a bit waggish, that can be said of music is: talking about music is like dancing about architecture. This creates an immediate problem. You (I’m pretty sure) were not at that concert I just mentioned. I talked about it just now, and said that it was one of the best concerts I ever attended, beautifully performed, etcetera. Do you have any idea how it sounds? Certainly not from my description. What if I told you that the Takemitsu piece sounded like angels skateboarding on a cirrus cloud? Well, you had to be there. Which is the whole point.

I understand this from many angles. I’ve missed concerts which I’ve sincerely wanted to go to. I just did this a few weeks ago, and I’m sorry, Rose, that I missed your concert. I really hope that it went well. I’ve sincerely wanted to go to. I just did this a few weeks ago, and I’m sorry, Rose, that I missed your concert. I really hope that it went well. Life gets in the way. At the same time, I’ve gone to concerts which I’ve regretted attending. New music can turn you on, and it can turn you off, depending on all kinds of things. You never know what you’re going to get, and this is a good thing, intrinsically, but some­
The only thing that I can think is that life in this city is a busy one. Maybe too busy. I miss all kinds of things, and so, dear reader, do you. It is a point of shame to me that I have attended so few concerts by Continuum and Arraymusic, for example. I’ve never been to a concert by Soundstreams, even though I really meant to go to that last one, you know? But, I was exhausted after work, and my better half, God bless her, was seriously delayed by one of those subway problems that you know is happening only because the train hasn’t come for twenty minutes, and something is being stridently mangled over the PA. So I missed that one and I’ll never know what it was, because you can’t really talk about music.

The hand I’m so happily a part of (the Ugly Bug Band, which you should really check out sometime!) can garner fifty people or five, with no apparent rhyme or reason. We gig with regularity, and I’ve never chastised anyone who missed a gig, even if they had sworn to me two hours prior to showtime that they would be there, because I understand that life in the Big City can intervene. But since I can’t tell them, in words, what we sound like, they end up just not knowing.

We drown in our own riches in Toronto. It is full of music, possibly overfull. Pascal said that if a person read two hours a day, he could read everything that was worth reading, but he would feel broken on the rack if he seriously tried to digest the phenomenal amounts of music that emanate from the creators in this city.

All that having been said, I’ve made too many excuses for myself. Time to make a New Year’s Resolution for the New Season. Busy? Too bad! Tired? Get over it! Missed a deadline? Fire me, already! Sorry, but I’ve turned over a new leaf. I’m going to that concert. I want to be there. I want to HEAR it. I don’t want to hear about it, because I know next to nothing about anything that was worth reading, but he would feel broken on the rack if he seriously tried to digest the phenomenal amounts of music that emanate from the creators in this city.

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New Music Concerts

*The Pentland Project*

**Sunday September 18 • Glenn Gould Studio**

Vancouver’s Turning Point Ensemble celebrates the music of **Barbara Pentland** (Canada 1912–2000)

With Guest Artists **Judith Forst**, mezzo-soprano and **Heidi Krutzen**, harp, conducted by **Owen Underhill**

**The Music of Jörg Widmann**

**Sunday October 16 • The Music Gallery**

The rising young German clarinetist and composer performs his music with pianist **David Swan** and the Accordes String Quartet (4 Canadian premieres)

**A Scelsi Centenary**

**Saturday November 12 • The Music Gallery**

Guest Artist **Louise Bessette** performs the visionary piano music of **Giacinto Scelsi**, with conductors **Serge Arcuri**, **Silvio Palmieri** & **Sean Pepperall**

**Individual Concerts:** $25 regular | $15 seniors | $5 students

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**COMPOSER to Composer**

**AN OPEN farewell letter**

Between Summer 2001, and Spring 2005, I have been contributing content to the WholeNote Magazine. Initially, I wrote the Hear and Now column and did selected CD reviews as time permitted, but the most important of my WholeNote writing has been the Composer to Composer series of interviews.

As of June 2005, however, I have chosen to end the Composer to Composer series in Wholenote, and continue my interview project independently.

The series began in the Summer of 2001, when WholeNote editor David Perlman wrote to me and asked if I would interview R. Murray Schafer about his upcoming installment of the Patria series. Initially, I was reluctant to do the interview, thinking such things should be the work of musicologists - but clearly they were neglecting the opportunity. Eventually I agreed to do the interview and called Schafer at his cabin somewhere in the Ontario bush. I was pleased that one of Canada’s senior composers, notoriously cantankerous, was so open to discuss his ideas. I soon realized that composers speak candidly and openly about their work to me for two main reasons: First off, I’m a composer, and I know their work and care about its presentation. While being critical, I ask questions as an “insider”. Second, I happen to be talking to them about their favourite subjects—themselves and their work!

Following the Schafer experiment, I decided to continue, and since then have been fortunate to talk with many Canadian and international creative minds, exploring their music and printing their thoughts in the pages of WholeNote. The list of interviewees (in chronological order) includes Schafer, Robert Normandeau, Chris Paul Harman, Linda C. Smith, Alexina Louie, Omar Daniel, Michael Finniss, John Weinzweig, Udo Kasemets, Pierre Boulez, James Rolfe, John Beckwith, Yannick Plamondon and Marc Couroux, George Crumb, Peter Hatch, John Oswald, Francis Dhomont, Helmut Lachenmann, Juliet Palmer, Maurizio Lagel, John Rea, Gary Kulesha, Howard Bashaw, Keith Hamel, Jean Piché, James Harley, Hildegard Westerkamp, Denis Bouliane, Eric Morin, and Patrick Saint-Denis. The interviewees were largely selected based on concert activity in the Toronto area. In some cases, there were several interesting possibilities in one month, but space and time precluded covering all at once. While not exactly an balanced regional or gender representation, I feel that the collection provides an interesting cross-section of the generations, aesthetics, and musical media presented in Toronto.

Before going, I’d like to thank WholeNote for including the interviews in the magazine. As well, thanks to the ensembles and presenters who facilitated some of the interviews. Although the series herein finished, it is by no means complete. There are many composers in Canada and internationally whose ideas require detailed exploration, and I plan to do so. The majority of these interviews, augmented by others I did between 2001 and 2004, will be published in book form in the near future. A second volume is already in progress. Since I’ve begun teaching at the University of Alberta, time for the project is more scarce, and with this change I can do the work with more open scheduling and interview options that aren’t directly connected to Toronto area concert activity. Despite the focus of portions of my work now being in Alberta, I continue to make seamless re-entries into Toronto, virtually every month—for concerts, meetings, and yes, my hockey games. Although leaving these pages, I fully expect to maintain my otherwise fairly diverse role in the musical life in this town, and I look forward to reading the new music content that WholeNote will include. I hope that readers will similarly join me and continue to embrace the strange and keep ears and eyes open for fresh adventures in sound and print.

Sincerely, Paul Steenhuizen
First the celebration.
Adolphus Anthony "Doc" Cheatham was born in Nashville, Tennessee on the 13th of June, 1905, and the story of his life in music is absolutely fascinating. His career of more than 70 years was one of the most distinguished in the story of this music. He started as a drummer but, like some other well-known musicians, Lester Young for one, decided that he would rather play a horn and switched to saxophone and cornet. His father was a businessman, his mother was a school teacher, and he had an elder brother who became a dentist. His parents had hoped that Adolphus might also choose a medical profession, but Doc had other ideas and while still a teenager was already playing in theatre pit bands. This was the age of vaudeville and the young aspiring Cheatham gained a great deal of valuable experience accompanying such singers as Besie Smith and Clara Smith as well as Ethel Waters.

He was now set on a career in music and moved to Chicago in the mid-20s. There was a waiting period before he could join the AFO of M local, so he washed dishes at a Loop restaurant before starting his first gig at Dreamland, Al Capone's club on State Street. He was still dabbling in saxophone and in fact during this period, recorded with blues singer Ma Rainey playing soprano saxophone! But the influence of Louis Armstrong and Freddie Keppard took over soon after and Doc honed in on the trumpet, developing over the next decade into one of the best lead trumpeters in the business. As such he was in great demand throughout the 1930s. In those formative years he played with Albert Wynn's band and led his own group, but the most important development was in meeting and sometimes standing in for Louis Armstrong.

In 1927, Doc headed for New York where he worked with Wilbur De Paris and Chick Webb; he toured Europe with the Sam Wooding Orchestra and I remember Doc telling me about the season the band spent in Nice and how elegant they all looked in their tuxedos. In an interview late in his career he recalled, "While we were over there we recorded 'Downeast Blues,' which is one I really enjoyed. That's about the time I decided I was going to keep playing until someone told me to stop. No one ever did!"

Back in New York, he joined McKinney's Cotton Pickers on lead trumpet (no solos), and in 1931 began an eight-year stint with Cab Calloway. He played lead trumpet in bands led by Teddy Wilson, Fletcher Henderson, Benny Carter and Eddie Heywood. By 1945, having little affinity for Bebop, Doc took a job with the Post Office, took care of some dental problems and opened a New York teaching studio. But he was soon back and by the 1950s he was working with Wilber De Paris, Sammy Price and Herbie Mann. He also led his own band for five years at Broadway's International Hotel. Showing his amazing versatility and ability to change with the times he also began playing with Latin bands including Perez Prado and Machito!

He was with Benny Goodman during 1966-1967. At that time, Goodman had a quintet rather than a big band, and Doc, after so many years as a lead player, faced yet another new challenge as a soloist alongside Goodman's clarinet; but he quickly adapted to, and enjoyed, this new role. So began, in his sixties, a brand new career as a gifted solo artist and entertainer.

In 1980, he began playing Sunday 'brunch' sessions at Sweet Basil, a club in the Village, singing his very personal half-spoken, half-sung vocals and telling anecdotes as well as playing with power and creativity. It became one of the longest running gigs in New York and Doc continued touring, playing clubs, concerts and festivals all over the world right up to his death on June 2, 1997, in Washington, D.C., after an engagement at Blues Alley.

Doc was a very melodic player and in explaining his approach to improvisation once said, "You have to photograph the melody in your mind. The chords come automatically because you have a base there in the melody that is the foundation of every chord."

In his 90th year Doc said in an interview, "People keep trying to find my place in history. I say, if you close your eyes and enjoy what you hear, then that is all the history I need to be a part of."

On June 13th of this year, Doc would have been 100 years old. On the 14th, as the opening concert of the JVC Jazz Festival in New York, there was an evening celebrating his life, at The Rose Theatre in the Lincoln Centre For Jazz. I was privileged to be invited to take part in the event which was headlined by four of the most lyrical trumpet players in the business - Clark Terry, Warren Vache, Jimmy Owens and Randy Sandke. But there was a fifth horn player on the bill - Doc Cheatham's 19-year-old grandson Theodore Croker, who bears an uncanny physical resemblance to his grandfather, and at times, even in his playing of certain notes, would bring to mind Doc's approach.

It was an evening of happy memories.

Celebration over.
Two days after New York, I attended the funeral of another friend who also had a rich life in music. Hartland Wheeler did not have the same world-wide fame that Doc Cheatham achieved, but did have the same love and dedication and, like Doc, brought pleasure to a host of people.

Born on December 22, 1921, Hart's career flourished mainly in the Toronto area, playing in a number of the best-known big bands over the years including Ellis McLintock, Art Kenney and Art Hallman, as well as leading his own show groups, playing tenor and clarinet and singing.

One of the highlights of his long career was the now legendary night on May 15th, 1953 at Massey Hall when Hart played in the big band that opened for the quintet featuring five giants of jazz, Dizzy Gillespie, Charlie Parker, Bud Powell, Max Roach and Charles Mingus.

In more recent years Hart played in two other well-known Canadian big bands, the Canadian Tribute To Glenn Miller, in which he not only played but coached and sang in the vocal quartet, the Fabulous Moonbeams and my own Wee Big Band where he had a pretty free rein to let off steam on his solos. He was a one-off; there will not be another quite like him. In private a little bit shy, but in public his emotions were rarely tucked away and he loved to be the centre of attraction, shouting "Yeah!" at the end of a solo, throwing his arms in the air and encouraging the crowd to give him the applause he deserved!

His passing on June 10th is a bit too close not to feel some sadness, but I know that with time, I'll be able to remember him in the same way that I enjoy the recollections of Doc Cheatham and because of the proximity of the two events this month, it will be difficult for me to think of one without remembering the other.

And, of course, the music lives on forever.

Below:
Hartland (Hart) Wheeler
Beyond the Jazz Listings

by Sophia Perlman

Ten years ago, the WholeNote magazine was born. A tiny little magazine run out of the back rooms of two houses somewhere downtown. Now, the magazine has blossomed into something beyond anybody’s wildest dreams. This coming July 4th, at the final Salon of our “Nine Mondays” series, WholeNote celebrates this 100th issue of the magazine.

On that same day, I have a rather important anniversary of my own: my 20th birthday – a date that I share with a very dear fellow musician, rising pianist David Atkinson, who’s turning 19 (even more important in Ontari-ari-aio).

So we’ve decided to make the July 4th Salon a celebration in style! David and I will be hosting a jam session with our friends, colleagues, some ghosts of WholeNote’s past – and anyone else who wants to play! Anyone is welcome to bring an instrument and play, or just come and enjoy some great live music, some fabulous food and some wonderful company!

Some of the people showing up in this issue’s jazz listings bring back personal memories. It was only four years ago that I was going into my last year of high school and, at Interprovincial Music Camp, met Vancouver trombonist, pianist and composer Hugh Fraser, who will be appearing with his Vancouver Ensemble For Jazz Improvisation (VEJI) at the Rex on July 1st. Alongside him on IMJ faculty was Lisa Martinelli (Kincardine Summer Music Festival, Aug 1), Mike Murley (Mezzetta, Jul 2), and CONTINUES ON PAGE 42.
Most working musicians I know have similar recurring nightmares. They usually involve arriving late for a gig, arriving without your instrument, going on stage with the wrong clothes (or no clothes!), having to play music you’ve never seen before on the wrong instrument...the list is a lengthy one.

I had one of those true-life gig nightmares happen to me this past weekend. I’ve been subbing on a show up in cottage country, and was booked on Saturday for an 8pm performance. I left downtown Toronto at 5:30, and started up the 427. The trip from downtown takes about 40 – an hour and fifteen minutes to show time! I got stage management at the theatre on the phone and explained my predicament. The next hour and a quarter went by in a flash.

I miraculously found myself pulling up to the theatre at about 10 minutes after the curtain went up. There’s a dialogue sequence after the opening number, and I arrived just as they were starting the second orchestra number. I dreaded this particular piece, since it’s the first flute entry in the show, and I usually spend about twenty minutes warming up on flute beforehand just to pull it off. I get up into the orchestra loft, out of breath, and get through the thing. Whew!

Now the trip from Brampton takes an hour and three-quarters, based on previous experience. It was now 6:45 – an hour and fifteen minutes to show time! I got stage management at the theatre on the phone and explained my predicament. The next hour and a quarter went by in a flash.

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During the next several numbers I filled in one of my section mates on my adventures. He was very sympathetic, but managed to top my adventures. Just that afternoon, he had arrived at the gig without his instrument!

I’m glad this is NOT a common occurrence for me. It’s only the second time in ten years I’ve been late for a gig. Now if I could just stop having that nightmare where I show up and have to replace one of the actors, I’d feel MUCH better!

Bandstand reader Charles Rolfe is a fellow columnist who writes for the International Military Music Society. Charles very kindly forwarded a copy of his summer concert listings to me to share with Wholenote readers.

One of the things Mr. Rolfe has managed to get that I’ve always looked for is the complete series of concerts at the Couchiching Beach Aquatheatre in Orillia. This year’s series features: the Metropolitan Band – June 26, Orillia Wind Ensemble – July 3, Weston Silver Band – July 10, Barrie Concert Band – July 17, Mississauga Pops Concert Band – July 24, Markham Concert Band – August 7, Northdale Concert Band – August 14, Whitby Brass Band – August 21, Brampton Concert Band – August 28, and the final concert with the Orillia Silver Band on September 4.

The Weston Silver Band and director are proud to announce their upcoming concert featuring The Young Ambassadors Brass Band of Great Britain. The concert will be held Sunday, August 14 at Weston Collegiate, 100 Pine Street, Toronto, Ontario at 7:30pm. The Young Ambassadors Brass Band of Great Britain was formed in 1978 to re-unite former members of the National Youth Brass Band of Great Britain and fellow music students. Check out the Weston Silver Band’s website: www.westonsilverband.org for info.

It’s the time of year again when I start compiling all of the contact information for the annual listing of community bands in the September WholeNote. I need updates, even if it’s just to say everything is the same as it was last year. You can check last year’s list at www.thewholenote.com; it was in September 2004. I need the name of the group; rehearsal day, time and location; contact person; e-mail/website address; and a list of instruments needed by the band. The Wholenote devotes a two page spread to this listing every year, and you should really take advantage of it if you want to reach out to prospective new members (musicians and audience!) for your group.

As always, please take the time to check all of the listings for a concert near you, and support your local community band.

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

Northdale Concert Band

Young Ambassadors Brass Band of Great Britain was formed in 1978 to re-unite former members of the National Youth Brass Band of Great Britain and fellow music students. Check out the Weston Silver Band’s website: www.westonsilverband.org for info.

It’s the time of year again when I start compiling all of the contact information for the annual listing of community bands in the September WholeNote. I need updates, even if it’s just to say everything is the same as it was last year. You can check last year’s list at www.thewholenote.com; it was in September 2004. I need the name of the group; rehearsal day, time and location; contact person; e-mail/website address; and a list of instruments needed by the band. The Wholenote devotes a two page spread to this listing every year, and you should really take advantage of it if you want to reach out to prospective new members (musicians and audience!) for your group.

As always, please take the time to check all of the listings for a concert near you, and support your local community band.
On Opera
Two at home and three within one day’s drive
by Christopher Hoile

July and August are a dry period in Ontario for opera lovers, and those longing for fully staged operas with full orchestra will have to seek them elsewhere. Nevertheless, there are still some local and nearby operatic activities to tide us over until the fall season begins.

Primary among these are the productions of the Summer Opera Lyric Theatre and Research Centre (SOLT) under the guidance of General Director Guillermo Silva-Marín. SOLT was founded in 1988 with a mandate “to promote musical and dramatic education in Canada showcasing artists at all stages of development through a variety of innovative and challenging operatic repertoires.”

Of the three workshop productions on offer, one is Mozart’s “The Magic Flute” with performances July 29, 30, August 3 and 6. The other two are rarities. First is “Il Mondo della luna” (1777) by Franz Joseph Haydn on July 27, 31, August 3 and 6, followed by “Mignon” (1866) by Ambroise Thomas on July 30, August 2, 5 and 7. All three performances are offered in English with piano accompaniment at the Robert Gill Theatre, 214 College St. (entrance on St. George Street). For tickets or information call 416-978-7986 or visit the website at www.solt.ca.

The eleventh season of the Atlantia Summer Opera Concerts arrives in late August. COC General Director Richard Bradshaw conducts the COC orchestra, members of the 2005 Ensemble Studio and guest soloists in highlights of upcoming productions. One person rumoured to be on the bill is Roger Honeywell, who will play Macduff in “Macbeth” this fall. The concerts take place at Harbourfront’s CIBC Concert Stage on August 30, August 31, and September 1 at 8pm. The concerts are free with reserved general seating and attract approximately 10,000 people to Harbourfront each year. For more information call 416-363-6671 or visit the COC website at www.coc.ca.

For those who don’t much fancy flying nowadays, there are several opera festivals within a day’s drive from Toronto. Prime among these is Glimmerglass Opera in Cooperstown, New York (June 30-August 23). As usual there are four productions. Mozart’s “Così fan tutte” is directed by Tim Albery, who directed the COC’s recent “Peter Grimes” and who will direct its “Gotterdammerung” in 2006. The production features Canadian tenor John Tessier as Idamante. Another production featuring Canadian talent is the double bill of Massenet’s “Le Portrait de Manon” (1894) and Poulenc’s “La Voix humaine” (1959). Last year Opera Ontario was the first, as far as anyone can tell, to present these two as a double bill. It’s heartening to see it taken up elsewhere. In the Massenet, baritone Theodore Baerg sings Des Grieux as he did for Opera Ontario and tenor Colin Ainsworth sings the role of Jean. The other two productions are Benjamin Britten’s final opera “Death in Venice” (1973) and Donizetti’s French version of “Lucia di Lammermoor” prepared for Paris in 1839 and not seen in North America for over a century. For more information phone 607-547-5704 or visit the website at www.glimmerglass.org.

Heading west, the season of Lyric Opera of Cleveland is already underway. The run of “The Barber of Seville” is over but still remaining are Jerry Bock’s jewel of a musical “She Loves Me” (1963) on July 6, 9 and 10 and Philip Glass’s chamber opera “The Fall of the House of Usher” (1988) on July 20, 23 and 24. The tradition at LOC is to have a picnic dinner at intermission. For information phone 216-685-5976 or visit www.lyricoperaCLE.org.

An hour south of Cleveland near Ohio’s Mennonite country is Wooster, the home of the Ohio Light Opera (June 16-August 13). This is the only operetta festival in the world that presents works from the British, American and European traditions in repertory. In the final two weeks it is possible to see all eight productions in about seven days. The standard works this year are Gilbert and Sullivan’s “Iolanthe”, Johann Strauss, Jr.’s “Die Fledermaus” and Mitch Leigh’s musical “Man of La Mancha”. Joining these are a number of rarities - a double bill of Offenbach’s “The Island of Tulipan” (1868), “A Soldier’s Promise” (1911) by Emmerich Kalman, “Bat Boy” (1917) by Sigmund Romberg, “The White Horse Inn” (1930) by Ralph Benatzky and the world premiere of “A Friend of Napoleon” by Robert Ward, best known for his opera “The Crucible”, to a libretto by the late OLO Artistic Director James Stuart. For more information phone 330-263-2345 or visit their website at http://olo.wooster.edu.

Enjoy the summer!
Toronto Musicians Association News

by Brian Blain

New Radio Show: Jeff Healey returns to the radio airwaves with a weekly show on Jazz-FM every Monday night from 9-11 pm (repeated Sunday mornings from 9-11 am). The show is still called "My Kinda Jazz" and features Jeff's first love, classic jazz (think early Louis Armstrong). In the midst of this, he's a new dad and is just recovering from surgery that left him hobbling around in a cast for two weeks. He has now returned to his regular Saturday afternoon performances with his Jazz Wizards at his club, Healey's, at Bathurst & Queen. There's no substitute for hearing it live (as we say at the TMA) but if you can't make it to Healey's, tune in on Jazz-FM.

Blue Man Boycott: The Toronto Musicians' Association, Canadian Actors' Equity and IATSE Locals 58 (stagehands) and 822 (wardrobe) continue their boycott Blue Man campaign in an attempt to get Blue Man Group to establish agreements with the professional associations and unions representing our musicians, performers and stage technicians. We have worked diligently in a cooperative manner with Blue Man Group's representatives to demonstrate that agreements with the Toronto Musicians' Association, Equity and IATSE will not impede their artistic product or business goals.

Over the years our members have played a vital role along with volunteer boards, producers, administrators and other industry personnel in establishing Toronto as one of the world's leading cities for artistic culture and entertainment. Our members represented by their associations and unions through agreements with our engagers have ensured the security, safety and professional standards that have created our industry. At the media conference announcing that Toronto would be the home of the world premier of the multi-million dollar stage production of "The Lord Of The Rings", David Mirvish thanked the local unions and associations for our support and flexibility in enabling the producers to fulfill their artistic vision.

The Boycott Blue Man Coalition has received support from the artist and labour movement in Canada and internationally. Why won't Blue Man work with us? We don't know; they have not brought forward any satisfactory explanation. Blue Man's representative stated, "Blue Man has reached their chosen position. They have no interest in any agreement and let the chips fall where they may."

We are asking artists and the public to support our boycott and not purchase tickets to Blue Man Group performances. For more info and to sign the on-line petition, visit www.bluemanboycott.com

Last Call to Tee Off: The Toronto Musicians' Association annual golf tournament for TMA members and guests is Monday, July 11/05 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.

R. I. P. Hart Wheeler: Canadian jazz lost a unique voice on June 10th with the passing of TMA member Hart Wheeler. Early in his career he played in the big bands of Ellis McIntuck, Mart Kenney and Art Hallman and guested several times for TV/movie director Norman Jewison on his CBC TV series "The Denny Vaughn Show". See Jim Galloway's Jazz Notes column on page 28.

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

Book Shelf

by Pamela Margles

Summer reading needn't be silly, but it does offer a fine opportunity to seek out books that entertain. This month's books all fit the bill.

Grisha (Otis Mountain Press, $19.95 US) tells the early life of Gregor Piatigorsky, one of the great cellists of the twentieth century. The first part is based closely on his own autobiography, Cellist. But author Margaret Bartley has done extensive research and numerous interviews to expand this remarkable tale up to 1942, when he became an American citizen. Unlike Piatigorsky himself, Bartley includes his marriage to Jacqueline de Rothchild, to whom both books are dedicated.

Piatigorsky survived pogroms, revolutions, and wars. Escaping Russia, he made his mark as a cellist as he wandered across Europe. He even became the youngest-ever first chair of the Berlin Philharmonic under Furtwangler - until he had to flee the Nazis.

Grisha reads like a novel. In fact, Bartley has added dialogue and descriptions of the characters' inner thoughts and feelings. But it is historically sound and well-documented with a bibliography, discography and photos.

The Mystery of Olga Chekhova (Viking, 316 pages, $21.00) covers roughly the same tumultuous period as Grisha, though the experiences of Piatigorsky and Chekhova couldn't be more dissimilar.

The cover photograph shows the beautiful Russian actress Olga Chekhova, a film star in Germany, sitting with Hitler at a Nazi reception in 1939.

Antony Beevor's intensive research reveals that she was in fact a Soviet spy, recruited by her brother, the noted Soviet composer Lev Knipper. Their aunt, Olga Knipper-Chekhova, the leading actress in Stanislavsky's legendary Moscow Art Theatre, was the widow of the great Russian playwright Anton Chekhov, and their uncle was the Russian opera singer Vladimir Knipper. As a composer, Lev Knipper carried out his spying while touring throughout the Soviet Union with the Red Army Chorus and travelling outside to international symposiums of composers.

Beevor's expertly-told saga chronicles an extraordinary family.

Terry Teachout's All In The Dance: A Brief Life of George Balanchine (Harcourt, $31.00) begins in pre-Revolutionary Russia as well. Teachout's book, short as it is, pinpoints how Balanchine modernized the language of ballet by fusing the modern and romantic. As Teachout says, "no other ballet choreographer has attracted so many followers'. Balanchine's importance to dance really can't be overrated.

Describing some of Balanchine's ballets in elegant detail, Teachout shares his thoughts on them. He deftly places Balanchine in his artistic context, although he pays too much attention to critics, both hostile and appreciative.

Teachout clarifies Balanchine's pivotal relationships, mainly with Lincoln Kirstein, who founded and ran the New York City Ballet with Balanchine, and with his many wives who, all dancers, served as vital muse. A revealing quotation is offered from Stravinsky, a close collaborator, saying that to see Balanchine's choreography 'is to hear the music with one's eyes'. Unfortunately, as for all quotations here, no source is given. There is no index.

Both Larry Kart and Gary Giddins are openly passionate about jazz. They describe the music, and back up their observations with astute historical perspectives. Their infectious enthusiasm is hardly uncritical. But it is enjoyably effective.

In Jazz in Search of Itself (Yale, $45.00) Kart pulls in references from art and literature. His provocative introduction raises social and aesthetic issues, but he doesn't look for simple answers.

For him, jazz is about the work of 'innovative personalities', not the 'wax-museum' of Wynton Marsalis and his 'neo-con' colleagues. His
best writing is about complex subjects like Cecil Taylor, ‘a musician with a split personality who constantly sends one of his selves into combat against the other’. Miles Davis, who had the ‘gaunt intensity of a Giacometti sculpture’ and Sonny Rollins, who brings ‘orchestral/dramatic resources into the range of the individual soloist’.

These articles are arranged by subject, which is good because there is, especially inescapably here, no index.

Giddens’ descriptions in Weather Bird (Oxford, $49.95), are vivid. On Sonny Rollins: ‘The façade may be neat— but the spine trembles with the thrill of anarchy’.

When he comes down on someone he does it with grace and sincerity. ‘Looking to Marsalis for deep feelings is as pointless as looking to Miles Davis for easy laughs.’ For Giddens, originality lies in a ‘core of singularity’, where the instrument becomes a physical extension of the musician’s personality. He has his preferences: The David S. Ware Quartet is ‘the best small band in jazz today’ and Jason Moran ‘embodies the way of negotiating the margins without succumbing to traditionalism and nostalgia’. The comprehensive index makes Weather Bird a good listening companion.

The hero of Peter Shaffer’s murder mystery The Schwumann Proof (RendezVous, $14.95) is a colourful character—a tough, sensitive, gay, and very gifted pianist. The plot follows a fairly standard path leading to the hero ultimately being rescued from the murderer by his new lover. But there are some terrific twists. These involve an unknown song cycle allegedly by Schumann and a missing bust of Delius. Schaffer, a graduate of the University of Toronto Faculty of Music, skillfully sets the scene in familiar Toronto locations like the Faculty building, the grandly Victorian Royal Conservatory of Music, and the connecting

FROM LIVE TO AIR

by Catherine Muir

On Sunday, July 10, 2005, CBC Radio’s OnStage program begins its series of broadcasts from the recently completed 11th season of OnStage concerts. This puts them a year ahead of WholeNote. This 100th issue of WholeNote represents the end of our tenth season.

The OnStage performances to be rebroadcast during this summer publication period run the gamut: jazz, world, classical, vocal, and early music. We covered them in our pages during their “from-print-to-live” stage. Here in this column we try to complete the loop by giving you a “heads up” when concerts announced in our pages come to air.


July 17 brings “Musical Portraits” (the Hugh Fraser Quintet, recorded Oct. 22, 2004). Also in jazz vein, August 7 is “Jazz, Blues, Ragtime & Swing” with Jeff Healey joined by guitarist Mose Scarlett, guitarist and vocalist Marty Grosz, and the jazz ensemble Continental Rhythm. September 4: Bill Mays is joined by jazzers P.J. Perry, Guido Basso, Terry Clarke and Neil Swanson, along with Gryphon Trio line-mates Annalee Patipatanakoon on violin and Roman Borisy on cello. The concert was originally held on Saturday, February 19, 2005.

Want World music? Brazilian-born Vancouver musician Celso Machado, Duo Simila, and the Montreal Guitar Trio (Aug 14), and fado singer Catarina Cardeal with Mike Siracuse and Jane Bunnell (July 31) all reprise season appearances.


OnStage is heard Sundays, 2:05 pm on Radio Two, and 8:05 pm on Radio One.

There’s lots more classical and baroque music recorded in WholeNote’s vicinity on CBC in July: In Performance’s “Encores”, heard Tuesdays, Wednesdays, and Thursdays on CBC Radio Two from 8—10pm. July 6 is Tafelmusik (The Enchanting Recorder with Marion Verbruggen); July 19 is the TSO, starring violinist Sarah Chang, with pieces by Janacek, Matrak, Smetana, and Dvorak; July 21 has the Kitchener-Waterloo Symphony Orchestra, with violin soloist Judy Kang playing music by Grieg, Sibelius, Luedeke, and Nielsen; and on July 27, the Women’s Musical Club of Toronto hosts pianist Sonia Chan with music by Haydn, Ravel, Chopin, Chan Ka Nin, and Dutilleux.

And “Two New Hours” (Sundays at 10pm) presents “Milestones” featuring Robert Aitken and the New Music Ensemble from Ridpath Hall in Montreal in a concert that was also presented on February 28, 2005 at Glenn Gould Studio, and is going to be rebroadcast on August 14, 2005.

So other than CBC what is happening out there in the rebroadcasting of music that happened live in the Greater Toronto Area?

We’re counting on you to help us out here. We’re asking you, our readers, to keep your ears open to rebroadcasts heard around town. Let us know, and we will return the favour by passing the information on in this column. Help us bring From Live to Air fully to life by emailing us at editorial@thewholenote.com.

WWW.THEWHOLENOTE.COM
WE ARE ALL MUSIC’S CHILDREN: JULY’S CHILDREN

by Masha Buell

Meet the WholeNote ensemble - or some of its earliest players, anyway!

These remarkable people are among those longest involved with WholeNote, as we publish our hundredth edition. Some of them even worked on the original “Classical Heaven on $100 a Month” in the days when it appeared as a page of “Kensington Market DRUM”.

Their eleven names appear on page 5 somewhere in the masthead: that’s the “who does what” list in the front of the magazine.

Match names to the numbered photos for a chance to win some memorable prizes and send your best guesses to musicchildren@thewholenote.com.

Winners will be selected based on the largest number of correct guesses among entries received by August 9th, 2005.

Know someone whose photo should appear in this column during the 2005-2006 season? Send your suggestions to musicchildren@thewholenote.com (and in case you’re wondering, it IS ok to suggest yourself!)

June’s Child was .... conductor and choral impresario Noel Edison, founder of the Elora Festival. “I always knew I had a singing and conducting bug...”

Noel graduated from Jarvis Collegiate, where he directed his first choir, a girl’s chorus. He attended Wilfred Laurier University, the RCM, and studied with a number of conductors. Piano and organ were skills he acquired along the way. A strong advocate of “learning by doing”, he proposes the best way to grow is to “find an environment that will allow you to make mistakes”.

As founding conductor of the Elora Festival Singers and the Festival Orchestra, Noel has overseen the growth and development of the Elora Festival into one of Canada’s finest, now celebrating its 26th anniversary. He also conducts the 180-voice Toronto Mendelssohn Choir and the newly founded, 65-voice Toronto Mendelssohn Singers.

In fall 2005, he will tour England with Elora’s St. John’s Church Choir, a choir he has led for over 20 years, and Western Canada with the Elora Festival Singers.

Over the last decade, Noel commissioned some 40 new works, made 12 CDs, and is planning 2 more over the next year. Noel Edison makes his permanent home in Elora, Ontario, where the Centre Wellington Chamber of Commerce honoured him in 2002 for his contribution to the local economy.

And our winners... (from among a record breaking number of replies this month!)

ANNIE ODOM wins a pair of tickets to hear Paul Winter’s Missa Gaia, July 15 at the Elora Festival.

JEANNE YUEN also wins a pair of tickets to hear the Missa Gaia.

DAVID EVANS wins an Elora Festival Singers recording: “In Song” produced in 2004 for the 25th anniversary of the Elora Festival. “It has to be Noel Edison. I can tell by the mouth!”

CONGRATULATIONS Annie, Jeanne, and David! And many thanks to everybody who sent guesses!

Young Noel Edison, singing at Worcester Cathedral during Evensong circa 1968.

This photo, which appeared in a Toronto newspaper, was taken when Noel (age 12 or 13) was touring in England with the Men and Boys Choir of St. Simons.

"Be yourself: that’s the most important thing I teach my conducting students and everyone else...don’t conduct like me, don’t sing like me..."

“I remember feeling steeped in tradition. It was so powerful - knowing that the music we were singing had come from these great cathedrals...we sang the Vaughan Williams Mass in g minor, and evensong...we sang for the Queen Mother at the Abbey..."
Three Things to Celebrate:
The last of our “Nine Mondays” Salons

The publication of WholeNote Magazine’s 100th issue

Completion of our tenth season

Come help us celebrate this landmark!
Monday, July 4, 6 pm to Midnight
at the Music Gallery, 197 John Street

Helping us celebrate, and celebrating their 20th and 19th birthdays respectively, will be singer and jazz listings editor Sophia Perlman and rising pianist David Atkinson.

Admission is PWYC
Great food, refreshments

They will anchor an open jam session, along with their friends, fellow students, local musicians, ghosts of WholeNote past, and some surprise guests. Bring an instrument and join them or just come and listen, dance, mingle and enjoy a night to remember.

This issue of WholeNote covers both July and August. The next issue will be for September, listing events from September 1 to October 7. Send your event information to: listings@thewholenote.com or fax it to 416-603-4791 by Monday August 15.

The deadline for booking display advertising is Wednesday, August 17.

Travelling this summer? Read WholeNote Magazine online at www.thewholenote.com.

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, please contact us at memberships@thewholenote.com or by phone at 416-323-2232.
Welcome to WholeNote's Live Listings (GTA)

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

For Concerts Beyond the GTA see pages 39-41.
For Music Theatre and Opera listings see pages 41-42.
For Jazz listings see pages 44-43.
For Festival listings see pages 44-50.

Friday July 01

- 8:00: Toronto Downtown Jazz Festival . Real Divas . 15 female jazz divas including Heather Bambrick, Emile Claire Barlow, Stephanie Bowskill, Elana Cuevas, Lori Lullen & other performers . Toronto Star Stage, Nathan Phillips Square, 100 Queen St . West . 416-870-8000 . $25.

Saturday July 02

- 8:00: Toronto Downtown Jazz Festival . Madelaine Peyroux; Llisa de Sélè . Toronto Star Stage, Nathan Phillips Square, 100 Queen St . West . 416-870-8000 . $30.

Sunday July 03

- 4:00: Toronto Music Garden . True North Brass . Barton Weeomert & Raymond Tizzard, trumpets; Jean Watson, horn; Alastair Kay, trombone; Scott Irvine, tuba . 475 Queen's Quay West . 416-973-4000 . Free .
- 8:00: Toronto Downtown Jazz Festival . Carlos del Junco; Dr . John . Toronto Star Stage, Nathan Phillips Square, 100 Queen St . West . 416-870-8000 . $30.

Monday July 04

- 6:00-midnight: WholeNote Magazine . Final Salon: 100th issue Jazz Jam and Party . Hosted by WholeNote jazz listings editor . Sophie Perlman . St . George the Martyr Church, 187 John St . 416-323-2232 . PWYC.

Tuesday July 05


Wednesday July 06


Thursday July 07

- 7:00: Toronto Music Garden . Les Délices de la Solitude . Music of the French Baroque; recent works by Lussier . Musica Franca . Nadia Mackie Jackson, Mathieu Lussier, Catherine Carignan & Fraser Jackson, bassoons; Paul Jenkins, harpsichord; Terry McKenna, lute/ baroque guitar . 475 Queens Quay West . 416-973-4000 . Free .
- 8:00: Toronto Summer Chamber Music Festival . Composers Inspired by Folk
Friday July 08

3:00: U of T Faculty of Music/Silver Creek Music Foundation/Yamaha Music Canada. Lou Applebaum Summer Music Festival: POWERMUSIC Camp Young Student Concert. Walter Hall, 80 Queen’s Park. 416-965-6600.


Saturday July 09

2:00 & 8:00: Toronto Centre for the Arts. Sensies. Song & dance concert celebrating the Third World & artistry of a Brazilian woman. Tang Jia Li, dancer & other performers. 5040 Yonge St. 416-872-1111. $33.75-$44.75. For complete run see music theatre listings.

Sunday July 10


2:00: Scarborough Civic Centre. Sunday Concert: Mike Danton. Jazz. 150 Borough Drive. 416-396-7403. Free.

4:00: Keeping the Beat. Benefit Concert. Members of the Orpheus Choir of Toronto. The Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. $25. To benefit the Princess Margaret Hospital breast cancer research.


Monday July 11


Wednesday July 13


Savannah GOSPEL & BLUES REVUE
Featuring
HARLEM GOSPEL CHOIR

Liberty Silver...Jay Douglas and more
SAT. JULY 16. 2pm-8pm
CHINGUACOUSY PARK, BRAMPTON
Box Office 905-793-4600
Info 416-461-5255
www.savannahrythm.com

Presented in association with The City of Brampton Performing Arts Centre
Sunday July 24


Monday July 25


Tuesday July 26


- 8:00: Randolph Academy, Into the Woods. Music & lyrics by Sondheim. Jeffrey Huard, musical director. Bathurst St. Theatre, 736 Bathurst. 877-872-1111 x. 422. For complete run see music theatre listings.

Wednesday July 27


Thursday July 28


- 7:00: Parkdale People's Concerts. Performers & music tbd. Gladstone Hotel, 1214 Queen St. West. 416-533-7779. PWYC donations.

www.THEWHOLENOTE.COM
Welcome to WholeNote's
CONCERTS BEYOND THE GTA

Please always use the phone numbers provided to call ahead.

In this issue: Barrie, Belleville, Bluth, Bone Lake, Bowmanville, Bright, Brockville, Cobourg, Collingwood, Fairy Lake, Gananoque, Golden Lake, Grand Bend, Gravenhurst, Hamilton, Jackson's Point, Kincardine, Kingston, Lindsay, London, Meaford, Niagara Falls, Niagara-on-the-Lake, Orillia, Oshawa, Penetangushene, Petrolia, Philadelphia, Port Carling, Port Colborne, Port Dover, Port Hope, Sault Ste. Marie, Uxbridge, Waterlo, Whitby.

For GTA Concerts see pages 36-39.
For Music Theatre and Opera Listings see pages 41,42.
For Jazz Listings see pages 42,43.
For Summer Festival Listings see pages 44-50.
Thursday July 14
- 7:00: Municipality of Port Hope. Summer Concert. Memorial Park Band Shell, Port Hope. 988-767-8467. Free.

Friday July 15
- 8:00: Czech University Choir. Music by Dvorak, Janacek, Ramirez, Lloyd Webber, Bacharach, Dino, Ocampo, Elliott & others. Jiri Koznar, conductor. Stanford United Church, 3855 St. Peter Ave., Niagara Falls. 416-275-2355, $10, &St.

Saturday July 16
- 8:00: Jackson-Triggs Niagara Estate Winery, Twilight in the Vineyard: Melanie Duane. 2145 Niagara Stone Rd., Niagara-on-the-Lake. 905-468-4637, $45.

Sunday July 17
- 7:00: Newmarket Citizens Band. Summer Concert. Fairy Lake. 905-895-5183 x1283.
- 7:00: Royal Hamilton Light Infantry. Summer Concert. Dundurn Park, 610 York Blvd., Hamilton. 905-564-2762, Free.

Monday July 18

Tuesday July 19
- 8:00: Bill Askew and his Orchestra. Summer Concert. McLaughlin Bandshell, Memorial Park, Oshawa. 905-579-2220. Free.
- 8:00: Concert Band of Cobourg, Victoria Park Bandshell, Cobourg. 888-262-6874, 905-372-0679, Free.
- 8:00: Huron County Playhouse. Give My Regards to Broadway. A Salute to the Leading Men. Created by Daniel David Rogers. Tribute to Al Jolson, Gordon MacRae, John Raitt, Mandy Patinkin, Colm Wilkinson & others. RR #1, 8 Line, Grand Bend. 888-449-4463, 519-230-6000. $27(preview), $20($18 & under), group rate. For complete run see music theatre listings.

Wednesday July 20
- 7:00: Uxbridge Historical Centre. Summer Concert: Markham Concert Band. 7239 Concession 6, Uxbridge. 905-852-5854.

Thursday July 21
- 7:00: Municipality of Port Hope. Summer Concert: Clarington Concert Band. Memorial Park Band Shell, Port Hope. 888-767-8467.

Saturday July 23
- 4:00: Leacock Summer Festival. Musi­cally Interactive Reading. Doug Richardson, tenor sax; Barry Callaghan, reader; Sarah Sheard, Leon Rook & David Gilmour, authors. 50 Museum Drive, Orillia. 705-329-1908. $10.
- 8:00: Leacock Summer Festival. The Incredible Adventures of Mary Jane Mosquito. The Rose. Highway: original music from his cabaret show & musical; readings. Thomson Highway, pianist/composer/author; Bea Gonzalez, Wayson Choy & Antanas Silieka, readers. 50 Museum Drive, Orillia. 705-329-1908. $10.

Sunday July 24
- 7:00: Mississauga Pops Concert Band. Summer Concert. Aquatherae, Couchiching Beach Park, Orillia. 868-329-5595.

Tuesday July 26
- 1:30: Toronto All-Star Big Band. In the Miller Mood. Tribute to Glenn Miller. Walters Family Farm, Bright ON. 519-458-5599. $38.
- 8:00: Bill Askew and his Orchestra. Summer Concert. McLaughlin Bandshell, Memorial Park, Oshawa. 905-579-2220. Free.
- 8:00: Concert Band of Cobourg, Victo­ria Park Bandshell, Cobourg. 888-262-6874, 905-372-0679.
- 8:00: Georgian Theatre Festival. Scat­ter The Ashes. Musical by Trish Barclay & Marc Desormeaux with traditional Canadian folk music on fiddle, piano & guitar. Meaford Opera House, 12 Nelson St. East. 888-541-4444, 519-538-3569. $28. For complete run see music theatre listings.
- 8:00: Globus Theatre. Billy Bishop Goes To War. Musical. Academy Theatre, 2 Lindsay St. South. 687-986-0038, 705-324-6111. $25; $20(under); group rate. For complete run see music theatre listings.

Thursday August 04
- 2:00 & 8:00: Sunshine Festival Theatre Company. Kiss Me Kate. By Porter & Spawack. Orillia Opera House, corner of West & Mississaga Sts. 800-683-8747. $30, $27. For complete run see music theatre listings.

Friday August 05

Saturday August 06

Sunday August 07
- 7:00: Markham Concert Band. Summer Concert. Centennial Hall, Markham. 905-479-4436. Free.

Tuesday August 09
- 8:00: Bill Askew and his Orchestra. Summer Concert. McLaughlin Bandshell, Memorial Park, Oshawa. 905-579-2220. Free.
**Thursday August 25**

- 7:00: Municipality of Port Hope. Summer Concert. Memorial Park Band Shell, Port Hope. 888-767-8467. Free.
- 8:00: Empire Theatre. A Tribute to Irving Berlin. 321 Front St., Belleville. 613-989-0099; $25.
- 8:00: Empire Theatre Belleville. A Tribute to Irving Berlin. See Aug 25.

**Saturday August 27**

- 8:00: Empire Theatre Belleville. A Tribute to Irving Berlin. See Aug 25.
- 8:00: Jackson-Triggs Niagara Estate Winery. Twilight in the Vineyard: Carmen La Gitana. Opera, flamenco, Jean Stiwell, mez; Veronica Tennant, Rex Harrington, dance & other performers. 2145 Niagara Stone Rd., Niagara-on-the-Lake. 905-468-4637; $59.

**Sunday August 28**

- 8:00: Lighthouse Festival Theatre. Heaven's Little Honey Tank. Musical tribute to the greats of country music. 247 Main St., Port Dover. 888-779-7703, 519-583-2221, $20/preview. For complete run see music theatre listings.

**Wednesday August 31**


**Sunday September 4**


**Thursday September 8**

- 2:00 & 8:00: Blyth Festival. Spirit of the Narrows. Jigs, reels, wattzines. Anne Lederman, writer; Gil Garrett, director; Anne Lederman & Capucino Oms, fiddlers. Blyth, ON. 877-862-5994, 519-523-9300; $17: $20 (2pm-preview); $20 (opening night); $15 (16 years & younger). For complete run see music theatre listings.

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### Opera and Music Theatre

**A Broadway Romance.** Bluewater Summer Playhouse. Songs from Rodgers & Hammerstein. Lloyd Webber, Gershwin & others. David Rogers & Cara Leslie, performers. Aug 23-Sep 3. Tues-Fri: 8:00, Sat: 9:00, Wed, Sat, Sun: 2:00, Kincardine Centre for the Arts, 707A Queen St., Kincardine. 877-396-5722; $22/29, $20/27, $20/18 & under.

**A Closer Walk With Patsy Cline.** Bluewater Summer Playhouse. By Dean Regan. To July 9, various times. Kincardine Centre for the Arts. 707A Queen Street. 877-396-5722; $22/29, $20/27, $20/18 & under.


**Annie Get Your Gun.** Massey Hall. By Irving Berlin. Donna Feore, director; Rick Fox, musical director; Louise Pittre, Paula Brand, performers. Aug 1; regular run Aug 2-20. Mon-Sat: 7:30; Thurs & Sun: 2:00. 15 Shuter St. 416-872-1111, $40, $30 (review); $42, $35-45 (regular run). Proceeds go to the Therapeutic Clown Program at Sick Kids and Sick Kids Foundation.


**Billy Bishop Goes to War.** Grosvenor Theatre, Musical, Aug 3-13. Academy Theatre, 2 Lindsay St. South, Lindsay. 877-888-0038, 705-324-9111; $25, $20/18 & under; group rates.

**Blue Man Group.** Percussion & Dadaist performance art. Indefinite run. Tues-Thurs: 8:00; Fri & Sat: 7:00 & 10:00pm; Sun: 2:00. Toronto Polish Theatre. 61 Yonge. 416-872-1111. $49, $32.


lovely music. Aug 30-Sept 10, 247 Main St., Port Dover. 888-779-7703, 519-583-2221. $20 (preview/Sat mat); $25, 422.


Spirit of the Narrows. Blyth Festival. Jigs, reels, waits. Anne Lederman, writer; Gil Garrett, director; Anne Lederman & Capucine Onni, fiddlers. Sep 6, 8, 10: 2:00 &

8:00; Sep 7, 9:00; Blyth, ON. 877-862-5894, 519-523-9300. $17, 420 (preview); $20, 23 (tues evenings); $26.50. $29.50 (Fri, Sat); $15 (11 years & younger).


The Perfect Life. Poor Alex Theatre. Musical by Jet Matas. Sean Dunstan, Akron Kyle, Michael Lazzarovich, Jet Matas & other performers; Wayne Gilmour, musical director. To July 3. Thurs to Sat: 8:00, Sun: 3:00; 296 Brunswick Ave. 416-817-7498. $20, 212 (fr).


They’re Playing Our Song. Glyphor Theatre. By Neil Simon; music by Marvin Hamlisch. July 4-8: 6:00; July 7, 8:00. Georgian College, 1 Georgian Dr., Barrie. 705-728-4813, 28.


Jazz: Concert Quick Picks

For details on these concert quick picks, see the main concert listings: GTA, pages 45-65; further afield, pages 67-69.

Wednesday August 10

12:30: Yonge-Dundas Square, Sunday Serenade: The Jazz Daddys

Sunday August 14

7:30: Mel Lastman Square. Sunday Serenade: Top Brass Orchestra.

Wednesday August 17

7:30: Artists’ Garden Co-operative, Plein Air Garden Concert: Michael Kieniec.

Sunday August 21

7:30: Mel Lastman Square. Sunday Serenade: Priscilla Wright and her “All Girl Orchestra”.

Wednesday August 24

12:30: Yonge-Dundas Square, Sunday Serenade: Dione Taylor, jazz vocals.

Monday August 29


Wednesday August 31

7:30: Artists’ Garden Co-operative, Plein Air Garden Concert: Steve Payne & Al Lorman

**JAZZ: CLUBS**

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<th>Venue</th>
<th>Address</th>
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<tr>
<td>Alleycat</td>
<td>1055 Yonge St. 416-482-9485</td>
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<tr>
<td>Sun Mod Airwaves</td>
<td>424 Parliament 416-961-9425</td>
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<td>benwickspub.com</td>
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<td>Vauxhall</td>
<td>718 College St. 416-534-8522</td>
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<td>Black Swan</td>
<td>154 Danforth Ave. 416-489-0537</td>
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<td>Boilermaker</td>
<td>55 Mill St. 416-203-2121</td>
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<td>C'est What</td>
<td>87 Front St. E. 416-867-9499</td>
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<td>Eppington’s</td>
<td>805 St. Clair West</td>
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<td>Gates 403</td>
<td>403 Roncesvalles 416-586-2930</td>
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<td><a href="http://www.gates403.com">www.gates403.com</a></td>
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<td>Graffiti’s Bar &amp; Grill</td>
<td>170 Baldwin St. 416-506-6690</td>
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<td>Grasshopper Jazz &amp; Blues Bar</td>
<td>460 Parliament St. 416-233-1210</td>
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<td>Grossman’s Tavern</td>
<td>379 Spadina Ave. 416-977-7000</td>
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<td>Home Smith Bar</td>
<td>The Old Mill, 21 Old Mill Rd. 416-238-2641</td>
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<td>Hugh’s Room</td>
<td>2261 Dundas W. 416-531-6604</td>
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<td>Ljubojevic</td>
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<td><a href="http://www.ljubojevic.ca">www.ljubojevic.ca</a></td>
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<td>Maison du Roi</td>
<td>315 King St. W. 416-591-3800</td>
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<td>Jazzy’s</td>
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Welcome to WholeNote's SUMMER FESTIVALS 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 36-39.
For Music Theatre and Opera Listings see pages 41,42.
For Jazz Listings see pages 42,43.

BEACHES International Jazz Festival
Queen Street East between Woodbine & Beach Ave. 416-410-8809
www.beachesjazz.ca
All events free.

PARTY Gras July 14-17: Distillery Historic District, Mill Street
StreetFEST July 21-23 7pm-11pm
Mainstage: Alex Christie Bandshell at Kew Gardens
July 23 & 24, noon to 6pm: Curtis Salgado, soul/blues; Steve Oliver, guitar/vocals; Shuffles Demons; Elana Cuevas, Latin vocals; Rod Piazza; Al Henderson Quintet; Bill King, MCI, musical director.

BROTT Music Festival
905-525-7684, 888-475-9377
www.brottmusic.com
Liana Station,
360 James St. North, Hamilton LS
Defasco Centre for the Arts,
190 King William St., Hamilton GC
Art Gallery of Hamilton,
King St. West, Hamilton AG
St. Christopher's Church,
662 Guelph Line, Burlington SC
Carnegie Gallery,
Dundas ON CC
Hamilton Place, Great Hall,
1 Summers Lane, Hamilton HP
JULY
03:37:30: Hot Jazz with Oliver Jones. Jazz standards. $30-$35. LS
06:37:30: Connect the Classics I: The Legacy of Beethoven. Brahms, Barenboim. $25-$30. DC
17:30: High Tea at the Gallery: Anonymous Folk Songs: Daniel Tayler in Recital. 3:00-3:37. AG
20:37: Classicaly Celtic with Bowfire.

BURLINGTON JAZZ & BLUES Festival
Spencer Smith Park Centre Stage, Burlington
www.burlingtonjazzandbluesfestival.com
Free admission.

JULY
22:5pm-11pm: Chris Smith, Jerome Godbee with Greg Godovitz; Nick Ali; Jack Langley Quartet.
23 noon-11pm: High Plains Drifter; Dennis Keldie Trio; Mike Branton Big Blues Revue with Chris Cook; Jazzin' Blues Idol Finals; Eddie Bull; Bernie Senensky; Planet Earth.
24 noon-8pm: Perfect Cadence; Paul Delong Quintet; Tulips 2005: Luluk Purwan & the Helsiding Trio; Clayton Scott Group; Bruce Cassidy's Hot Foot Orchestra.

SUMMER FESTIVALS BY START DATE/WEBSTES

Jun 17...Aug 12 Banff Summer Arts Festival, as www.banffcentre.ca/basf/
Jun 17...Aug 12 Collingwood Music Festival, on www.collingwoodmusicfestival.com
Jun 17...Sep 25 Music at Sharon, on www.sharontemple.ca
Jun 23-Jul 03 Ottawa International Jazz Festival, on www.ottawajazzfestival.com/
Jun 24-Jul 03 TO Canada Trust Toronto Downtown Jazz Festival, on www.torontojazz.com
Jun 25...Aug 27 Domaine Forget International Festival, on www.domaineforget.com
Jun 25-Jul 03 Festival de Musique Anglaise, on www.usherbrook.com/ca/musicque
Jun 26...Jul 31 Festival of the Sound, on www.hillside.on.ca
Jun 28...Aug 18 Summer Music in the Garden, on www.harbourfrontcentre.com
Jul 09...Jul 27 Festival Mozart Plus, on www.osm.ca
Jul 29-Jun 06 Waterloo Viola Camp Concerts, on www.viola.ca/violacamp
Jul 30...Aug 10 Montreal Jazz Festival, on www.montrealjazzfest.com
Jul 01...Aug 18 Brott Summer Music Festival, on www.brottmusic.com
Jul 01...Jul 03 ExtraVaganza! A Feast for the Senses, on www.harbourfrontcentre.com
Jul 01...Sep 05 Unionville Summer Concert Series, on www.unionvilleinfo.com
Jul 02...Aug 24 Huntsville Festival of the Arts, on www.huntsvillefestival.on.ca
Jul 02-Aug 01 Westben - Concerts at The Barn, on www.westben.on.ca
Jul 03...Jul 10 Festival 500: Sharing the Voices, on www.festival500.com
Jul 03...Aug 28 Indian River Festival, on www.indianriverfestival.com
Jul 05...Aug 23 Jazz in the Park, on www.wasagabeach.com/visitors/
Jul 05...Jul 08 Toronto Summer Chamber Music Festival, on www.mgam.com/festival
Jul 07...Jul 10 Baie des Chaleurs Int'l. Chamber Music Festival, on www.fmhc.nb.ca
Jul 07...Jul 17 Festival de l'ete de Quebec, on www.infofestival.com
Jul 07...Aug 05 Montreal Music and Musical Instrument Show, on www.mmim.ca
Jul 07...Jun 30 Sunfest '05: Celebration of World Cultures, on www.sunfest.on.ca
Jul 07...Jul 10 UpTown Waterloo Jazz Festival, on www.uptownwaterloojazz.ca
Jul 07...Jul 10 Winnipeg Folk Festival, on www.winnipegfolkfestival.ca
Jul 08...Aug 20 Artspring Festival, on www.artspring.festival.htm
Jul 08...Aug 10 Beats, Breaks & Culture: Electronic Music, on www.harbourfrontcentre.com
Jul 08...Aug 10 Canterbury Folk Festival, on www.canterburyfolkfestival.on.ca
Jul 08...Aug 10 Celebrate Toronto Street Festival, on www.city.toronto.on.ca
Jul 08...Jul 17 Circa Systems Toronto Bluesfest, on www Ottawa bluesfest.ca
Jul 08...Aug 10 Corso Italia Toronto Street Festival, on www.torontofest.ca
Jul 08...Jul 31 Elora Festival, on www.elorafestival.com
Jul 08...Jul 10 Mariposa Folk Festival, on www.folkfestival.org
Jul 08...Jul 10 Northern Lights Festival Bordel, on www.northernlightsfestival.com
Jul 08...Aug 13 Orford Festival, on www.northernlightsfestival.com
Jul 08...Jul 10 UpTown Jazz Festival, on www.uptownjazzfestival.com
Jul 09...Aug 07 Festival de Lanaudière, on www.lanaudiere.org
Jul 09...Jul 10 Great Canadian Town Band Festival, on www.townbandfestival.com
Jul 09...Aug 09 Music at Port Milford, on www.mpmpac.org
Jul 14...Jul 24 Beaches International Jazz Festival, on www.beachesjazz.com
Jul 15...Jul 17 All Over the Map: A Feast of Global Sounds, on www.harbourfrontcentre.com
Jul 15...Jul 17 Almaguin Music Festival, on www.mmgage.com/lmgmusicfestival.com
Jul 15...Jul 24 Atlantic Jazz Festival, on www. jazzeast.com
Jul 15-Aug 07 Festival of the Sound, on www.festivalofthesound.ca
Jul 15...Jul 17 Home County Folk Festival, on www.homecounty.ca
Jul 15...Jul 17 Markham Ribfest & Bluesfest, on www.markhamribfest.com
Jul 15...Jul 17 Stewart Park Festival, on www.stewartparkfestival.ca
Jul 17...Aug 28 Festival des grandes Orgues de Notre-Dame, on www.basiliquendom.org
Jul 17...Aug 13 Musique Royale, on www.musiqueroyale.com
Jul 21...Jul 24 Calgary Folk Music Festival, as www.calgaryfolkfestival.com
Jul 21...Jul 31 Vancouver Chamber Music Festival, as www.vancouvercelt.ca
Jul 22...Aug 22 Canadian Guitar Festival, on www.canadianguitarfestival.com
Jul 22...Jul 24 Dim Sum: Sampling Contemporary Chinese Culture, on www.harbourfrontcentre.com
Jul 22...Jul 24 Hillside Festival, on www.hillside.on.ca
Jul 22...Jul 24 London Early Music Festival, on www.londonearlymusic.ca
Jul 22...Jul 24 Mission Folk Music Festival, on www.missionfolkmusicfestival.ca
Jul 22...Jul 24 Wine, Blues and All That Jazz, on www.winebluesjazz.com
Jul 23-Aug 06 Ottawa International Chamber Music Festival, on www.chamberfest.com
Jul 24...Sep 4 New Adventures in Sound Art - Sound Travels event, on http://www.soundtravels.ca
Jul 24-Aug 13 Vancouver Early Music Festival, as www.earlymusic.bc.ca
Jul 26-Aug 17 Niagara International Chamber Music Festival, on www.niagaramusicsfest.com
Jul 27-Jul 31 Festival International de Musique de Lamque, as www.festivalbaroque.com
Jul 27-Aug 14 Stratford Summer Music, on www.stratfordsummermusic.ca
Jul 29-Jul 31 Festival Mémoire et Racines, on www.memoireracines.qc.ca
Jul 29-Jul 31 Mill Race Festival of Traditional Folk Music, on www.millracefolk.com
Jul 31-Aug 13 Kincardine Summer Music Festival, on www.ksfm.ca
Jul 31-Aug 14 Mountain View Festival of Song and Chamber Music, as www.mountainviewfestival.com
Aug 01-Aug 14 Festival Vancouver, sc www.festivalvancouver.bc.ca
Aug 02-Aug 13 Muskoka Lakes Music Festival, on www.artsinmuskoka.com
Aug 05-Aug 07 Downtown Oakville Jazz Festival, on www.oakvillejazz.com
Aug 05-Aug 07 Goderich Celtic Roots Festival, on www.celticroots.ca
Aug 05-Aug 07 Live from the Rock Folk Festival, on www.livefromtherock.com
Aug 11...Aug 20 Southern Ontario Chamber Music Institute, on www.socmi.on.ca/index.html
Aug 12-Aug 14 Trout Forest Music Festival, on www.troutfestival.com
Aug 18-Aug 21 Prince Edward County 2005 Jazz Festival, on www.pejazz.org
Aug 19-Aug 21 Alexander Keith's East Coast Rhythms, on www.harbourfrontcentre.com
Aug 19-Aug 21 Summer Music & Crafts Festival, on www.summermusic.org
Aug 25-Aug 28 CKCU Ottawa Folk Festival, on www.ottawafolk.org
Aug 26-Aug 28 Eaglewood Folk Festival, on www.eaglewoodfolk.com
Aug 26-Aug 28 Peterborough Folk Festival, on www.peterboroughfolkfestival.org
Sep 02-Sep 04 Fiesta del Sol '05, on www.sunfest.on.ca
Sep 07-Sep 11 Guelph Jazz Festival, on www.guelphjazzfestival.com
Sep 22-Sep 24 Prince Edward County Classical Music Festival, on www.pecmusicfestival.com
Sep 23-Sep 25 All Canadian Jazz Festival, on www.allcanadianjazz.ca
Sep 23-Sep 25 Sweetwater Music Weekend, on www.swmwa.ca
Sep 24-Oct 03 Colours of Music, on www.coloursofmusic.ca
August:
01 9am-5pm & 7-30: Eastman Young Artists International Piano Competition: Preliminaries.
02 9am-5pm & 7-30: Eastman Young Artists International Piano Competition: Preliminaries.
02 8:00 IMPROVest Organ Concert.
of William Fox.
03 9am-5pm & 7-30: Eastman Young Artists International Piano Competition: Preliminaries.
03 8:00 IMPROVest Organ Concert.
Richard Erickson, LC.
04 11:00am: Middle School Instrumental Jazz Concert: Howard Potter, director.
04 11:00am: Eastman Young Artists International Piano Competition: Preliminaries.
04 09:00: The Spectrum: Spring Concert.
Gere Hancock, AC.
05 11:00am: Eastman Children’s Choir Camp Concert. Karie Templeton, director, MH.
05 11:00am: Eastman Children’s Choir Camp Concert. Karie Templeton, director, MH.
05 11:00am: Eastman Children’s Choir Camp Concert. Karie Templeton, director, MH.
05 7:00: Concert Enthusiast’s Night.
05 8:00: Eastman Jazz Orchestra.
05 9:00: Eastman Wind Orchestra.
06 1:00: Eastman Women’s Choir.
06 6:00: Eastman Choral Society.
06 8:00: Eastman Women’s Chorus.
06 9:00: Eastman Chamber Singers.
06 10:00: Eastman Chamber Orchestra.
06 11:00am: Eastman Chamber Singers.
06 12:00 noon: Eastman Chamber Singers.
06 1:00: Eastman Women’s Chorus.
06 7:30: Eastman Wind Orchestra.
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Bach: Sextet from Capriccio Op. 85. Braygh. on Trio; St. Lawrence String Quartet; Livia Sohn, violin; Mariana Hooper, cello. $16-19. C.W.


03:11:30: Children’s Concert. Children from the children’s workshop, with Andrew Downing. Free. C.W.

04:30: Piano: Summer Screen. Music from the album Rod Dragonfly: Jane Burnett, soprano saxophone; Spirits of Havana; Penderecki String Quartet. $16-25. C.W.

15:11:30: Peter Appleyard & Swing Fever. Tributes to Lionel Hampton, Benny Goodman. $21-430. C.W.

August:

01:70: Sunset on the Bay. Rick Wilkins, tenor sax; Terry Plemmono, trombone; Dave Young, double bass; John Sherwood, piano; Terry Clarke, drums; Peter Appleyard, host. $31. TD. 02:10:30: Magic Flute – Bach. Bach: Flute Sonata No. 1 in b BWV1030; Sonata for flute and harp in E flat BWV1031; Sonata in G for two flutes BWV1036. Leslie Alt, Robert Bram & Suzanne Shulman, flutes; Erica Goodman, harp; Cordula Hacke, piano. $16-19. C.W.


02:20:00: Music from the Inside Out. The Man Wolf, Free. C.W.

02:20:00: Patisserie at Manitou. Works of Mozart, Fauré, Debussy & Ravel. Trio Lyra: Suzanne Shulman, flute; Mark Childs, viola; Erica Goodman, harp. $90. IM.

03:10:30: Magic Flute – Bach. J.S. Bach: Flute Sonata No. 5 in a BWV1036; Flute Sonata No. 3 in a BWV1032; Trio Sonata in G BWV1038; C.P.E. Bach: Flute Sonata in a Leslie Alt, baroque and modern flute; Julie Baumgart, violin; Margaret Gay, cello; Michael Jarvis, harpsichord. $11-14. C.W.

17:00:7: Lt. Gen Romeo Dallaire. Film: Shake Hands with the Devil. speaker. $45. 07:30: Motus O Dance. Stravinsky: Petrouchka; Variations of Love. 21:00: Alan Frew, vocals. $30. 22:00: Mart Dukx, vocals & music from the Inside Out. $21-$30.

Tributes to trombone; Dave Young; from the Flute Sonata Erica Goodman, harp. $21-$30. C.W. 

HUNTSVILLE Festival of the Arts 800-683-2787, 705-788-2787 www.huntsvillefestival.com Concert Season Starts: Saturday, September 30, 2003, 17 Main St., Huntsville unless otherwise indicated. July:

07:00:00: Sassa Panari. South American Andes flute music. $22. 08:00: Danzal Sinclaire. Piano. $34. 09:00: Michael Burgess, vocals. $42. 10:30: Ardyak Yavikov: The Glory of the Violin. Trinity Church, 33 Main St., Huntsville. $22. 13:00: Les Violons Du Roy: Chamber string orchestra. $30. 15:15: Michael MacCosac. Celtic fiddle. $32. 16:30: Carol Weinman. Singer/songwriter. $35. 18:07: Lt. Gen. Romeo Dallaire. Film: Shake Hands with the Devil; speaker. $45.
net; Richard Moore, percussion; Mary Katherine Finch, cello; Barbara Creal, traditional native flutes. Free. RB
10 5:15: Preludes to the Play – Soldier’s Tale. Stravinsky, Christopher Newton, narrator; Alexander Pans, conductor; Nina Kogan, piano. $25. CH
10 7:30: Music and Wine – A New Day, Ancient Traditions, New Expressions. Kawashima, Domhardt, Germanovich & others. Philipp Junct, flute; Peter Strick, clarinet; Richard Moore, percussion; Mary Katherine Finch, cello; Barbara Creal, traditional native flutes. 6:30 Tour & Wine Tasting. $25.15(st). IN
11 2:00: Art and Music – The Age of Modernism. Mahler, Schoenberg, Stravinsky, Bartok, Hindemith, Ravel. Oleh Krysa, Peter Seminovs, violins; Tatiana Tchkmen, Vadim Serebryan, Heather Conner, pianists & other performers. 3:00. WH
11 7:30: Great Canadian Pianists. Nakat, Suk, Janacek, Brahms, Chopin, Mozart, Antonin Kubalek, piano. $40. SM
12 12:00 noon: Behind the Scenes of Music-Piano Master Class. Young pianists from Niagara Music Conservatory coached by pianist Antonin Kubalek; discussion on pedagogical matters with Niagara’s piano teachers. Free. WH
12 7:30 Music at Historic Churches. Tartini-Kreisler, Trachtenberg, Baziini, Brahms, Almata Vamos, violin; Roland Vamos, viola; Teimur Sadykov, violin; Heather Conner, piano. $25.15(st). SV
13 7:30 Music at Historic Churches – An Evening of Song. Mendelssohn, Schubert, Schumann, Brahms, Steele, Russel, Greg, Tchaikovsky & other composers. Gary Reylea, bass-baritone; Anna Tarn-Reylea, soprano; Deanna Reylea, mezzo. $25. 15(st). SV
14 10:30: Jazz Plus After 10. Doug Munro Trio with Bob Mills. Cover charge. $15. IN
14 2:00: Hungarian Extravaganza – Goulash, Czardas, Kodelky & Bartok. Almata Vamos, violin; Roland Vamos, viola/viola; Gould String Quartet. KV
15 12:00 noon: Young Virtuosos. Participations of the International School for Musical Arts Summer Course. $25. 15(st). CH
15 7:30: Shaw and Music – Shaw on Schubert. TBA; actor; Heather Conner, piano; Gould String Quartet; Robert Mills, double bass. $30. CH
17 7:30: Closing Gala and Reception – Festival Showcase. Schubert, Smetana, Beethoven, Sarasate, Dvorak. Zvi Zeitlin, violin; Robert Silverman, Vadim Serebryan, Heather Conner, pianists; Julian Milks, clarinet & other performers. $45. SM

**ORFORD ARTS CENTRE FESTIVAL**
819-843-9871, 800-587-8155 www.orford-arts.org
Concerts at Café Giles Lefebvre, 3165 chemin du Parc, Orford unless otherwise indicated.

**JULY**
02 08:00: A Tribute to Those Lost at Auschwitz. Mizziak, Quartet for the End of Time. James Campbell, clarinet; Mayumi Seller, violin; Brian Manker, cello; John Perry, piano. 528.
08 09:00: Mozart: La Clemenza di Tito. Yanick Néda Séguin, conductor; Francois Racine, director; singers from the Arts Centre’s Vocal Workshop; musicians from the Orchestre Métropolitain du Grand Montréal. 140.
09 07:00: Addis, Arias to Savour – Italian Style. Rossini, Bellini, Donizetti. Philip Addis, baritone; Emily Hamper, piano. 50. Benefit concert.
16 18:00: Rouvier, Leading Tones. Haydn, Schubert, Chopin, Liszt, Debussy, Ravel, Jacques Rouvier. $28.
22 07:00: LeFevre, Piano Recitations. Mathieu, Petrovski, Debussy, Ravel, Boudreau, Alain LeFevre, piano. $30.
23 08:30: The OSS, Film Music Classics! Big screen classics. Orchestre symphonique de Sherbrooke; Stéphane Laforest, conductor. $20. Outdoor Stage, Orford Arts Centre.
24 11:30am: Atti, In Tune with Youth. Interactive event. Works by Chopin, Mozart, Vivaldi, Copland, Ensemble Atti; Robert Blondin, host; Raymond Desautels, conductor. $12.
30 40:00: Negro; Contemporary and Canadian. Fournier, Bocurelchy, Leahy, Motett, Crawford, Azma, Diana, Nathalie Negro, piano. $20.
30 08:00: Quartetto Latinoamericano, World Strings: Evangelista, Gutiérrez, Villa-Lobos, Ortiz, Piazzolla, Bocuneri, Satan Bitran, Aron Bitran, violin; Javier Montiel, viola; Álvaro Balbin, Elizabeth Dolin, cellos. $28.

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613-234-9008 www.chamberfest.com
3 day festival passes: 180(adult), 50(student) Pass plus concerts (with Festival Passport): $20 Single concert tickets (without Festival Passport - available at the door only): 42(adult), 10(student) Venues of Pass plus concerts: Dominion Chambers United Church, 355 Cooper Street DC; St. Matthew’s Anglican Church, 130 Glove Ave. SM
Pass plus concerts include the following:

**JULY**
23 08:00: Gala Opening Concert: The Festival’s Greatest Hits. DC
25 08:00: Emerson String Quartet. DC
26 08:00: Borodin Quartet I. DC
27 08:00: P.D.Q. Bach. DC
28 08:00: Borodin Quartet II. DC
30 02:00: Borodin Quartet III. DC
30 08:00: St. Lawrence String Quartet & Louis Lortie. DC
31 08:00: Peter Wispelwey & Dejan Lazik. DC

**AUGUST**
01 08:00: Borodin Quartet IV. DC
03 08:00: Borodin Quartet V. DC
06 12:00 noon: Bach Cantatas. SM
06 15:00: Celebrated Handel Arias. SM
15 08:00: Piano Trio Extravaganza. DC 120 concerts in total, in Ottawa churches, halls & other venues. Please see their website or call for a brochure.

**TD Canada Trust OTTAWA INTERNATIONAL JAZZ FESTIVAL**
613-241-2633, www.ottawajazzfestival.com
Library and Archives Canada: 395 Wellington St. LA
National Arts Centre Studio: 53 Elgin St. NAC
Confederation Park: Egin St. at Laurier Ave. CP

**JULY**
01 04:00: Lynne Arriale Trio LA
10 10:30pm: Quartettone NAC
02 08:00: Bondo CP
04 09:00: Adriano Chio Impressions on Jazzlon NAC
04 09:00: Berkallar CP
06 13:00: Galilei Winners CP
08 09:30pm: Pochio & The Latin Soul Brothers CP
10 09:30pm: Sofia Milian & Group NAC
30 02:00pm: Garbel brass Band CP
30 03:00: Sanchez CP
07 09:30: Daniel Sanchez CP
10 09:30pm: Steve Haines Quintet NAC

**SOURAUREN PARK Festival**
Souraren Park, Sourare St. & Wabash St. 416-395-0490 www.sourarenparkfestival.ca
July 15-16 midnight: Performers include Laura Hubert, jazz vocals; Latin Mix Duo; George Sawa, qanun; The Providers; Jay Clark & The Jones & others. Free.

**STRATFORD SUMMER MUSIC**
Stratford ON 800-567-1600 (local: 519-273-1800) www.stratfordsummermusic.ca Tickets: $425 unless indicated

**CH**
City Hall; Av River Av; KC Knox Church, Waterloo and Ontario Streets; CR Church Restaurant, 70 Brunswick Street; AF Cone Flats; TP Patterson Island

**JULY**
27 11:55am: Festival Opening Grand Recital Canadian Brass CH
27 02:00pm: Organ Academy Master Class Free KC
27 08:00pm: Gala Opening with Fireworks Free TF
28 09:30am: Organ Recital – Program A James Geotssch, organist KC
28 11:55am: The Music in Shakespeare’s Plays – Program A Masques CH
28 12:30pm: BargeMusic: Laura Vinson & Free Spirit Free AF
28 02:00pm: Organ Academy Master Class Free KC
28 08:00pm: After Theatre Cabaret Bruce Dow Goes Bananas CR
29 09:30am: Organ Recital – Program B James Geotssch, organist KC
29 11:55am: The Music of Shakespeare’s Time – Program B Masques CH
29 12:30pm: BargeMusic Laura Vinson & Free Spirit Free AF
30 12:30pm: BargeMusic Laura Vinson & Free Spirit Free AF
30 02:00pm: Organ Academy Master Class Free KC
30 11:30pm: After Theatre Cabaret Allison: Ladies Night CR
31 11:15am: The Music of Shakespeare’s Time – Program B Masques CH
31 12:30pm: BargeMusic Laura Vinson & Free Spirit Free AF
31 02:00pm: Organ Academy Closing Recital Free KC
Jazz in the Park
Phillips Square. 100 St. 8:00: events throughout
Many other concerts, booked by an booking agency.
Olympic Island
July 8:00: Sound Haven: Chamber Musicians on the Horizon. 2005 chamber music master class participants. $10.
9:00: Mendelssohn: Minuet. $15-$20.
10:00: Tenor of the Night. Schubert: Erlkönig; Schumann: Dichterliebe. $15-
19:00: Guitars of the Night. Music from India, South America, Spain, the Balkans, and the Orient. Montreal Guitar Trio. $15-$30.
21:00: Bring Him Home — Broadway Homecomings. Musical homecomings from opera and Broadway. $15-$30.
23:00: Piano of the Night. Rachmaninoff: Preludes in various keys. $10.
30:00: Jazz Sunny-Side Up! Mireille Preux, jazz violin. $15-$30 single tickets; $30-$45 all three jazz concerts.
31:00: Jazz Sunny-Side Up! Adi Braun, vocalist. $15-$30 single tickets; $30-$45 all three jazz concerts. August 1:00: Jazz Sunny-Side Up! Rob McConnell & Friends. $15-$30 single tickets; $30-$75 all three jazz concerts.

WESTERN UNION Sunfest '05 Victoria Park, London ON 519-672-1522 www.sunfest.on.ca Admission free (donations gratefully accepted)
July 17-18: Thurs & Fri: 6pm -11pm; Sat & Sun: noon -11pm. Weekend Bandshell Concerts begin at 6pm daily.
Featured performers include: Tinearwe (Mali), Kawa Brass (India), Salta Celtica (UK), Dessaants (Cuba), Donna Rosa (Portugal), Sekoya, Les Batiscans, Samba Squad, Orkestra Ensemble, Autorickshaw, Jane Bunnett & Spirits of Havana, Sophie Milman, Michel Morisset & man others.
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As Brahms


talks about the commissioning of the Brahms Piano Quintet, with a duration limit of between 4 and 8 minutes. Winning entry announced in November 2005. Scores must be postmarked no later than September 1, 2005. For more information please contact Choirs Ontario: info@choirsontario.org; www.choirsontario.org

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*Ruth Watson Henderson Choral Composition Competition/Choirs Ontario. Biennial competition for new choral works, the 2005 competition being for SSA treble choir voices, with a duration limit of between 4 and 8 minutes. Winning entry announced in November 2005. Scores must be postmarked no later than September 1, 2005. For more information please contact Choirs Ontario: info@choirsontario.org; www.choirsontario.org

*Toronto Music Garden. Guided Tours. 45-min walking tours led by the Toronto Botanical Garden volunteer guides: July to September, Wednesdays 11am; pre-concert tours Thursdays at 5:30pm. Also available: 70-minute self-guided audio tours hosted by Yo-Yo Ma & Garden Designer Julie Moir Messervy; audio players can be picked up daily from 10am-9pm. 475 Queens Quay West. 416-973-4000, www.harbourfront.com Guided tours free; rental of self-guiding audio players $5.

LECTURES/SYMPHONY


MASTER CLASSES

*July 5, 6, 7: Westben Arts Festival Theatre, Sound Haven: Chamber Music Master Classes with the Pinderecki Quartet. Open to adult & harm musicians. The Barn, 3 km northwest of Campbellford ON on County Rd. 30. 705-653-5508, 877-883-5777, www.westben.on.ca 110.

*July 13 9am -noon & 2pm-5pm: Flute Studio of the University at Buffalo’s Music Department. Canada Day master-classes with Peter Lloyd. All Canadian flutists interested in performing are welcome. Includes ticket to early evening lecture-recital of flute music written by established & emerging Canadian composers, researched & performed by flutist & composer Derek Charke. Dept. of Music, U at Buffalo, Buffalo NY. Performer’s fee: $50US (per 30-min session onstage);

SOLOIST AUDITIONS

Toronto Opera Repertoire invites trained singers to audition for its 39th season of performances in February, 2006. All voice types required, but tenors and baritones are particularly encouraged to audition.

Singers should prepare three arias from the operas under consideration: Offenbach’s Tales of Hoffmann, Verdi’s Rigoletto and Lehár’s Merry Widow. Auditions will be held Friday, September 9 from 2 to 6 p.m. Call artistic director Giuseppe Macina at 416-698-3287 for an appointment. www.toronto-opera.com
“How I met my Teacher”
personal reflections on a formative relationship
compiled and edited by Masha Buell

Mike Franklin’s Muses

History and Music
My name is Mike Franklin. I perform with Jennifer Francisco as the duo Moresca, and now as a Baroque band called Musical Banquet: Chris Verrette, violin, Joelle Morton, viola da gamba, John Edwards, lute, Shawn Spencer, cornetto, Dominic Teresi, viola da gamba, Jennifer Francisco as soprano, Stephanie Martin. I demonstrate late medieval and Renaissance music with A very MacLean, and period music and instruments at museums and historic sites.

I perform mostly European medieval, Renaissance, and traditional music with voice, shawms, bagpipes, hurdy-gurdy, recorders, flutes, percussion and sometimes even the crumhorn! Some are fairly close copies of surviving instruments, or recreations based on paintings, drawings, descriptions. Some are from various folk traditions. On some of these instruments I have little formal training, nor do I limit myself to repertoire from their traditions.

I don’t remember much of my very first teachers. My journey of learning has been largely a self-directed process. Clio is, off the top of my head, my Muse of History if it’s not too presumptuous to claim the Muses as my teachers. They never seem too far away.

Here’s my earliest musical memory (almost earliest memory!): my dad, a visual artist, bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. I played drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums. My dad bought me a set of drums.

Around grade 6 I wanted to play drums. My dad bought me a starter set. I had two different teachers, one in the basement at the Edward Johnson building. He had me change the way I held the sticks. I’d started with the traditional marching band side drum style grip. I played along with my parents’ Jazz and Big Band records.

In grade 7 I was put into the string class. I guess I’d done well enough on the music test. But I was disappointed since I was already learning drums! I decided the least objectionable was double bass, and dropped the drums. I played bass in grades 7, 8, and 9 with Mr. Green - the first music teacher I remember by name.

Although I didn’t take music in high school I continued to play. I liked that I could play bass in all the ensembles: string orchestra, strings, and show band! But I gave up the double bass after grade 10. If I’d known what I know now I’d have kept up the strings and maybe started singing. If I’d taken up violin, today I wouldn’t be looking for someone to play medieval fiddle!

In grades 6 and 7 I was getting into baroque music (my mom gave me a copy of Switched On Bach).

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...How I met my Teacher

Our neighbours, who were from Germany, lent me a record of the Leonhardt Consort, performing Bach harpsichord concerti. This was a real ear and mind opener. I was enthralled by the sound and timbre, the intimacy of the ensemble’s historically informed Baroque Music performance, and the real sense of style. They seemed to play from inside the music.

My mother got me another recording. I think she thought it was the same sort of thing: old music. German performers... (actually Leonhardt is Dutch!) But it was German music from around 1500, Renaissance, not Baroque. Something about it appealed. The first time I heard the shawms and crumhorns I did not immediately like them (they take a little getting used to!) but I became fascinated. I set out on this path by exploring early music through recordings.

My passion for medieval music was largely influenced by recordings of the Early Music Quartet (or Studio der Frühen Musik), directed by Thomas Binkley. Each of their major releases was like a seminar course on a particular repertoire and style. To me it seemed early music through recordings.

Leonhardt Consort, performing junior high. My first tune I recorded with my younger (by 3 years) brother, who played recorder and then cello when he got to junior high. My first tune I remember on recorder was a dance tune by Melchior Franck. I’d heard on an old New York Pro Musica recording of 17th century music. The recorder was the only “early” instrument I played, though never in school, until university. At some point I just took it up. I didn’t take lessons at that time, but got to be pretty good. Music and history began to come together and recorder provided a way in.

By grade 13, I’d formed a Renaissance music group that met after school. The staff sponsor was (I believe) a French teacher who sang and conducted a student chorale. I particularly remember playing Ricercare (Palestrina) on a combination of strings and recorders in a particularly resonate space - a stairwell... or a lounge space with a ceiling that went up two floors.

As I moved more into the study of early music there was recorder and wooden flute player and teacher Susan Carduelis (then Prior). Then, when I was attempting to study history and philosophy at U of T Scarborough Campus, Timothy McGee was my faculty advisor. I sang in his Scarborough College Chorus (my first experience trying to sing) and he encouraged me to play with his University of Toronto early music group downtown, where I first got my hands on shawms and crumhorns.

He organized workshops at Scarborough College and brought in teachers from the USA like Herb Meyers, Lyle Nordstrom, and David Douglas, and important local performers/teachers, like Gary Crighton and David Klausner.

But I was not a music student, and not fully committed to university. I dropped out in the middle of second year. I did play music for some plays, and started a relationship with the PLS (Poculi Ludique Societas) who put on medieval and Renaissance plays at U of T. I also got more into medieval music performance at the RCM with Judith Cohen, studying medieval notation in particular.

Workshops at UBC (’87-’89) with Barbara Thornton and Ben Bagby of Sequenția first took me inside the style of early medieval repertoire. We learned to improvise/compose in medieval styles, based on old treatises and written out musical manuscripts. We worked from photocopies of original sources - something I’d begun with Judy Cohen. We learned pieces by rote and by ear. We worked on techniques of memorization, based on medieval and classical ideas. We sang in the light of medieval ideas about rhetoric.

This was serious application of “historically informed performance practice” to medieval repertoire. It’s hard to find the material you need for this kind of study of medieval music, but Sequenția has done real work in this area. For me these workshops were about performing medieval music from the inside out, which brings me back to cultural history. People say we really don’t know enough about medieval music and performance practice and are making it up. Imagination is essential, but so is being informed - as to time and place. I went three summers in a row for two-week intensive workshops. They are amazing musicians.

My main voice teacher has been Pattie Kelly. Whatever’s good about my vocal instrument is largely because of her knowledge and insight. Along the way I’ve been particularly inspired by the singing of Ben Bagby (Sequentia), and Patricia Bovi (Micrologus), to my mind one of the best singers of medieval and related traditional musical styles. There is much to learn studying her recordings.

Steve Starchev plays many instruments, including hurdy-gurdy, bagpipe, guitar, cittern, whistles, and jaw harp, and knows a lot about many styles of folk and traditional music. Working with him in the 90s I had the opportunity to explore relationships between early and traditional music. He’s got a great ear for good tunes and tasty arrangements, which you can appreciate if you listen to his radio show ‘The World Is Sound’ (Sat.3 pm CIUT 89.5 FM.)

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

This is a hard one... Teachers didn’t play a big role in my process, especially at the beginning. While I’d like to tell people to go after what inspires you I don’t think I should recommend my process. Being largely self-taught leaves what often feel like huge gaps in my knowledge and abilities. You have to ‘unlearn’ things you’ve worked on and relearn them another way.

But if you do have a dream or passion a little off the beaten track you need discipline, resources, and self-critical faculties to keep at it effectively. Be on the lookout for teachers, resource people, and collaborators you’ll meet along the way. Seek them out and be humble enough to appreciate and learn from them.

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SINGING, DANCING, DRUMMING...in the heart of Yorkville
John Milton wrote many poems which contemplate the nature of mankind. "L’Allegro" is one which explores the lifestyles of country or city living, and "Il Penseroso" deals with the delights of the thinking mind. Handel took these two poems and intermingled them with the poetry of Charles Jennens — "Il Moderato" (the moderate man) — to create this most fascinating and underperformed Oratorio.

The Frankfurt Baroque Orchestras and the Junge Kantorei are directed here by their founder, Joachim Carlos Martini. His style is clear and concise, if not terribly interesting.

Handel - L’Allegro, il Penseroso ed il Moderato
Junge Kantorei
Frankfurt Baroque Orchestra
Joachim Carlos Martini
Naxos 8.55705-58

Performance Note: Laurence Zazzo sings Handel’s Rodelinda with the Canadian Opera Company on Oct. 18, 20, 22, 26, 28 and 30.

Pamela Marges

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Junge Kantorei
Frankfurt Baroque Orchestra
Joachim Carlos Martini
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Three of the soloists (Canadian soprano Barbara Hannigan; tenor Knut Schoch; bass Stephan MacLeod) are exceptional in their expression and sound. They all carry their arias to the full extent of the dramatic and pensive moods, leaving the listener inspired. The somewhat unfortunate and displeasing sound of soprano Linda Perillo takes away from the enjoyment of the piece as a complete work, but the two discs do play well in sequence.

Although this may not wind up being known as the quintessential recording of L’Allegro, il Penseroso ed il Moderato, the work is so seldom produced that the experience is well worth seeking. I highly recommend listening to this with the libretto in front of you — it will be worth the internet search.

Gabrielle McLaughlin

Wagner - Der Ring des Nibelungen: Das Rheingold;
Die Walküre; Siegfried;
Gotterdammerung
Orchestra of the Gran Teatre del Liceu, Barcelona;
Bertrand de Billy

OpusArte DVDs: OA 0910/11/12/13 DD

Wagner - Die Meistersinger von Nürnberg
Jose van Dam; Peter Sieffert;
Matti Salminen
Orchester der Oper Zurich;
Franz Welser-Möst

EMI 5 99736 9

Die Meistersinger is Wagner’s most light-hearted, affectionate, and accessible opera. Even though it lasts over four hours, it’s not a minute too long when done as engagingly as these two productions, both filmed live in 2001.

The Zurich Opera Meistersinger under Franz Welser-Möst features a fine cast, including a definitive Sachs in José van Dam. Though Van Dam’s lithe, mellifluous voice is less powerful and ringing this late in his career, he extracts the fullest meaning from each word and phrase. Yet his riveting, intimate performance is undermined by Nikolaus Lehnhoff’s the innovative but confusing, incoherent staging. In the second and beginning of the third act the stage is too dark and bare, providing too few visual clues. Why is that giant disco ball hanging over Act II? Why does Sachs’ house contain only a pile of books, with no sign whatsoever of his cobbling?

Peter Seiffer brings an attractive, worldly intensity to the ardent lover and aspiring mastersinger, Walter. Petra-Maria Schnitzler has a powerful presence, her Eva more seductive than guileless. Michael Volle’s tender Beckmesser is a plausible — if soundly rejected — lover for Eva. The orchestra is terrific. But the interactions between characters lose their dramatic impact to the disjointed, insensitive camera work. The random costumes are as illogical as the sets.

The greatest problem for this release, however, is that it has arrived at same time as the Metropolitan Opera’s splendid production: Otto Shunk’s grand, naturalistic staging may lack adventurousness, but it provides support to the singers and lucidity for the viewer.

James Morris has taken on the role of Sachs late in his career. But he is imposing, self-possessed, and thoroughly convincing, with his darkly robust voice shaded in interesting ways. Mattila is a luminous Eva. She looks and sounds naïvely girlish, even with a father, the charming René Pape, who is clearly younger than she. Canadian tenor Ben Heppner is thrilling as Walter. He is equally beguiling as a lover, composer and singer. In the ‘Blessed-morning-dream-interpretation-melody’ Morgenlich, he shows why he is the most thrilling Walter of our day. Thomas Allen’s hale Beckmesser is brilliantly detailed. Canadian bass John Relyea creates an evocative night watcher.

The Met orchestra under James Levine is vivid and responsive. The video direction by Brian Large is natural, seamless and unobtrusive.

Wagner - Die Meistersinger von Nürnberg
James Morris, Karita Mattila;
Ben Heppner
Metropolitan Opera Orchestra
Chorus; James Levine

Deutsche Grammophon 073 0949

Die Meistersinger is Wagner’s most light-hearted, affectionate, and accessible opera. Even though it lasts over four hours, it’s not a minute too long when done as engagingly as these two productions, both filmed live in 2001.

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The Met orchestra under James Levine is vivid and responsive. The video direction by Brian Large is natural, seamless and unobtrusive.

Pamela Marges

Performance Notes (further afield): Ben Heppner sings a program of Wagner and Beethoven with Deborah Voigt and the National Arts Centre Orchestra in Ottawa on July 20, and at the Festival of Lanaudière in Joliette, Quebec on July 23. José Van Dam sings with the Montreal Symphony under Jacques Lacombe on September 20 and 22 at Salle Wilfred-Pelletier in Montreal.
This production originated in Berlin with the Deutsche Staatsoper Unter den Linden with sets by Hans Schavernoch and directed by Harry Kupfer. The casts include Falk Struckmann (Wotan), Linda Watson (Sieglinde), Richard Bernkly-Steefle (Siegmond), John Treleaven (Siegfried), Deborah Polaski (Brunnhilde) and Matti Salminen (Hagen). The time frame has moved from the mythic times of the Edda and the Teutonic legends into the industrial era, and justifiably so. Wagner intended the Ring to be a parable depicting injustice and inequality and the myopic corruption of those wielding power, followed by their collapse and annihilation. As an aside, I was told by a person who was really in a position to know, that after attending a number of cycles in Bayreuth, Adolph Hitler finally ‘got’ the message and forbade further performances. Quite ironically, not too long after the fueler effected his own immolation scene.

Kupfer, as an East German director, was known for his end-of-the-world sets of unrivaled starkness. Here the action is basically set under the ever present World Ash and although set in 19th century times, swords and spears are the universal weapons. And now we know that the gods do have a sense of fun and enjoy themselves...at least here.

The sets certainly strike us as out of human proportions but as the operas proceed in these fantastic surroundings with monumental technical structures, it is all too clear that all the characters are simply strutting their time upon the stage as their pre-ordained fate unfolds. This makes every one of the protagonists pitiable as they cheat, steal, love and self-sacrifice without changing the outcome. When given the viewer-listener’s complete attention, this staging of tales of heroic and impossible goings-on becomes quite palatable and in the last act of Siegfried, as we watch Siegfried and Brunnhilde together, we finally realize that he, Siegfried, the hero, is no more than a naïve youth of whom too much is expected. As we know, devoid of the necessary wisdom, he becomes the classic anti-hero.

I have yet to see the Gotterdammerung, which will be released in August but I am sure that things are going to get pretty hot around Valhalla.

Each member of the cast is convincing in his or her role. There are no lesser singers involved but one or two are outstanding, including many not listed above. For instance, Graham Clark is a particularly impish Loge, maneuvering Wotan and the rest towards their downfall.

Finally, after having viewed all five presently available complete cycles on DVD, each with many excellent qualities and obviously some downsides, it is evident that there is no perfect Ring. Nor can there be. Recorded live, this production has by far the best technical qualities of them all, featuring very fine 16:9 wide screen video imaging and a stereo or 5:1 DTS surround sound, the impact of which is astounding.

Extra features for each opera include a cast gallery and a very informative, voice over, illustrated synopsis of the plot. Even the choice of subtitles is unusual: English, French, German, Spanish, Italian, and Catalan.

Bruce Surtees

PDQ Bach:
The Abduction of Figaro
Kreuger, Brustadt, Ford, Lehr, Ferrante, Burt
Minnesota Opera Orchestra and Chorus; Peter Schickle
VAI DVD 4251

This premiere production of PDQ Bach’s longest opera was given in 1984 by the Minnesota Opera. Professor Peter Schickle, who ‘discovered’ JS Bach’s mythical youngest son, provides the on-camera (mostly) introduction, a brilliant commentary on insufferably pompous TV hosts:

The story is thoroughly ridiculous, even by operatic standards. The bedridden Figaro is abducted by Captain Kadd, and everyone ends up in Cuba. Highlights include Bruce Ford’s love serenade Behold fair maiden, which includes lines like ‘My dog has fleas and he scratches all day’, and The Corpse de Ballet’s Dance of the Seven Pains.

Schickle mixes up Mozart’s operas with bits of Rossini, Beethoven, and the Beatles. What makes this pastiche so brilliant — and hilarious is that Schickle is a skilful composer and orchestrator. He loves and understands the material he is parodying. Best of all, it is very, very funny.
The colourful orchestra, under Professor Schickle's direction, captures the high spirits with grand finesse. The singing is altogether terrific. Standouts are tenor Bruce Ford, and the 'bargain counter tenor' John Ferrante. Dana Krueger as Suzanna Suzzanadanna and Marilyn Brustad as Donna Donna are superb comedienne and well as lovely singers. Leroy Lehr is a hoot as the hippie Pasha, who intones lines like 'Right on'.

With realistic sets and clever costumes, this production ranks with the Marx Brothers' A Night at the Opera as the funniest, cleverest and most enjoyable of extended operatic jokes.

Pamela Margles

Performance Note (further afield): Prof. Schickle brings the music of PDQ Bach to the Ottawa Chamber Music Festival on July 28. A program of Schickle's serious chamber music will be given at the festival on July 29.

DISCOVER MUSIC OF THE BAROQUE ERA
Various Artists
Naxos 8.558160-61

For better or worse, baroque music has become the connoisseur's background muzak, and after four decades, that phenomenon continues unabated. This trend now manifests itself in the form of popular radio stations that playlist huge chunks of air-time with 18th century 'greatest hits'. Another spin-off of that niche market is the double-CD compilation, of which this example is certain to find favour.

The new Naxos album is not merely light entertainment. A truly impressive selection of works is packed into these discs, 158 minutes worth. There is something for everyone, derived from Naxos' impressive back catalogue. Allegri's Miserere; Schütz's Psalm 100 setting; Dido's Lament; Corelli's Christmas Concerto; lots of Bach, including a Brandenburg movement and a prelude & fugue from the Well-Tempered Klavier. Excellent performances all, with the expected Naxos excellent recording fidelity.

But the booklet has had every bit as much care put into it as the accompanying music. A mighty treatise of 138 pages it is, with composer biographies, images, a 20,000 word essay by Clive Unger-Hamilton on the baroque era, and an educational timeline correlating Music, History, Art and Literature. Included are quotes from period letters, a glossary, even a map. The design and layout are beyond reproach. This is just not in the spirit of K-Tel records, although with music this great, a record label could probably still get away with that approach. This compilation is most highly recommended.

John S. Gray

Telemann - Tutti Flauti!
Arion; Jaap ter Lindem
Early-music.com EMCCD-7763

Having written over 100 concertos (of which approximately 30 were for flute and recorder), and himself a recorder player, Telemann caters many musical "flavours" to suit all tastes.

The proof lies herein with spirited energetic performances of several concertos featuring the many flutes of superb soloists Matthias Maute, Sophie Lariviére, Claire Guimond, and Mika Puttermann. Telemann's preference of a slow-fast-slow-fast sonata chiesa model combines and alternates the elegant lyric French style with the virtuosic Italian style.

The Concerto in F Major for recorder explores both the expressive and physical range of the instrument in the capable hands of an unnamed player. The Concerto in E Minor provides a competitive musical landscape for the tonal contrast of the transverse flute and the recorder. The Concerti grossi in B Minor and E Minor offers "transportation" for two wonderfully nimble transverse flutes and violin.

Now celebrating their 25th anniversary year, Ensemble Arion has good reason to be proud. These absolutely delightful performances glow with the warmth and richness of a happy home.

Frank Nakashima
National Arts Centre orchestras. Rather than go for a full traditional brass band instrumentation like the Hannaford Street Silver Band, this group has gone for something closer to the lineup of the Philip Jones Brass Ensemble — four trumpets, two horns, four trombones, two euphoniums, tuba and percussion.

This group has a distinctly different sound from a brass band. It’s leaner and crisper, and well suited to the popular Russian showpieces on this recording. I was delighted to hear Rimsky-Korsakov’s Procession of the Nobles; it’s been many years since I’ve heard a group tackle this one. It was worth the wait, as the performance is excellent.

The centerpiece of the CD is a new arrangement of Mussorgsky’s Pictures at an Exhibition by trombonist Colin Traquair. The forces of the Capital BrassWorks are augmented by organ, played by conductor Thomas Annand. The combination works very well in terms of sonic blend, especially considering the organ parts were recorded in a different church nine months after the brass.

My only gripe is with some of the tempi in Pictures. The speed with which the Promenade is played reminds me of tourists in art galleries rushing around trying to check off everything on their "must-see" list rather than slowly appreciating each painting. The Bydlo movement, which is supposed to represent an oxcart, moves along at quite the sprightly pace too.

My minor gripe aside, this recording has some wonderful brass playing on it. Karen Donnelly’s beautiful cornet work on Rachmaninoff’s Vocalise is especially worthy of praise.

Merlin Williams

Tchaikovsky:
Symphonies 4, 5 & 6
Vienna Philharmonic;
Valery Gergiev
Philips 4756316/17/18

Those fortunate enough to hear Valerie Gergiev with his Kirov Orchestra on his recent North American tour will have great expectations of these three discs from Philips. However, the Vienna Philharmonic is not the Kirov Orchestra.

The Kirov is an eager, exuberant group, not the ultimate in sophistication but with a most enthusiastic and earnest attitude well suited to the all-Russian programmes we heard in Thomson Hall. Under Gergiev every sinew in every piece was under tension with the result that each work was heard in a new, edge of the seat, light. All the Philips recordings with the Kirov have this quality to one degree or another. Outstanding is Le Sacre du Printemps with The Poem of Ecstasy from 1999 [646035-2].

Tchaikovsky’s best known symphonies recorded live in 2002, 1998, 2004 respectively, find Gergiev tempered somewhat, lacking the hair-spring response of his own orchestra. However, the Gergiev trade marks are amply evident; holding some pauses beyond the usual time (which draws the listener closer in) and accenting various figures which, under lesser hands, would be passed over but now set us to wondering how another conductor could miss them. Gergiev is the antithesis of Mravinsky, having no hesitation about lingering over certain passages and stopping to smell the flowers, as it were.

In sum, these are very exciting, special performances which will continue to reward the listener upon repeated hearings, especially in the wide-open sound accorded them here.

Bruce Surtees

Mahler: Symphony No. 8
Christine Brewer, Soile Isokoski, Juliane Banse, sopranos; Birgit Remmert, Jane Henschel, mezzo-sopranos; Jon Villars, tenor; David Wilson-Johnson, baritone; John Reylea, bass; City of Birmingham Symphony Chorus; London Symphony Chorus; City of Birmingham Youth Chorus; Toronto Children’s Chorus; City of Birmingham Symphony Orchestra; Sir Simon Rattle
EMI CLASSICS 57945

The Eighth Symphony of Gustav Mahler is exceptional in his output in both its scope and optimism. He considered it his masterpiece and proudly described it as "a gift to the nation". Sir Simon Rattle has an abiding love for the music of Mahler, and credits it with inspiring him to become a conductor. Indeed, as a mere lad of 17 studying at the Royal Academy of Music he single-handedly organized a performance of the Second Symphony! Yet it is only in the past few years that he has come to terms with this monumental work, first performing it in 2002. The present recording completes Rattle’s decades-long traversal of the ten symphonies for EMI.

For the most part the results are highly impressive. Rattle’s interpretation is consistently propulsive, the vast choral forces are exceptionally well-prepared and compelling (including 20 young visitors from Toronto), and the Birmingham musicians play their very best for their beloved former leader. The recording is both spacious and lucid, spliced together from three live performances in June of last year before an evidently reverent public. The only vocal shortcoming in this otherwise glowing performance involves Mahler’s demanding, stentorian Heldentenor solo writing — nearly every passage of which is launched from a perilously high pitch. Alas, tenor Jon Villars proves himself no hero; in sections of the dense eight-part solo ensembles of Part One he seems totally muddled and in places doesn’t seem to be singing his part at all. The remaining soloists all make excellent contributions. The gilt-edged, effortless singing of soprano Christine Brewer is a particular delight.

While remaining impressed with the exuberance of this performance I found certain key moments (for example, the hushed, other-worldly Chorus Mysticus near the conclusion) lacked the sonic weight and emotional resonance of the great Solti, Horenstein and Bernstein performances of the past. At the same time, there is a nervy, refreshing impudence to Rattle’s interpretation that you won’t find on other recordings. This is a must-have alternative reading for all serious Mahler scholars.

Daniel Foley

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ers have reserved a special place -

French to listen to here and fans of Albeniz and Hamelin should be
delighted. Perfect music for a long, hot summer!

Tiina Kiik

MODERN AND CONTEMPORARY

Bartok - String Quartets
Vermeer Quartet
Naxos 8.557543-44

I have great admiration for string
players who surrender themselves
to the string quartet. Of the
repertoire available to them, the quartet
repertoire is surely the most intense,
personal, inward and psychologically probing. From Papa Haydn forward, countless
composers have reserved a special place -
given a little extra - for the miraculous combination of two violins,
viola and cello. Some have written
only one and others have given us
cycles that allow for a very personal
glimpse into their composer's intellectual and emotional journey.

Bartók's six quartets span thirty
years and when gathered together as they are in this new recording from
Naxos by the Vermeer Quartet - they
provide a fascinating and detailed look into his working mind.

There are high points in each quar-
tet. The first is bold, with a hefty
scope and confidence; the second
features a powerful intensity that
flowers into an absolutely sublime
last movement; the third is compact,
slim, dark and tidy; the fourth is wild
and features writing of great aban-
don and savageness; the fifth is a
monster, with its great "Blue Rondo à la Turk" middle movement, and,
considering the sixth was written in 1939, it is difficult not to read
tremendous sadness, tragedy and weari-
ness into it.

The Vermeer Quartet wisely recorded these over a nearly four year
period and the result is well above
average. The expansive melodies,
powerful effects and virtuosity of the
writing is captured and reflected well
by the players. Only rarely does ex-
citement get the better of them and
the playing becomes too harsh.

All in all, it's a fine collection of music:
a monument in a jewel case,
capturing some stunning, intense
performances of a substantial and
remarkable group of pieces.

Larry Beckwith

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Benjamin Britten - Sinfonia da Requiem; Sea Interludes and Passacaglia from Peter Grimes; Gloriana - Symphonic Suite
London Symphony Orchestra; Stewart Bedford
Naxos 8.557196

As part of the new digitally remas-
tered NAXOS series, "20th century
British", this CD gives a good
cross section of Britten's composi-
tions at various points in his career.

Much overshadowed by the tremen-
dous War Requiem, the youthful
Sinfonia da Requiem already shows marks of genius. Mahler's
influence is quite evident in the
Mariae funebris - as in 1st movement
and the Scherzo - but without the
Austrian master's overt emotion-
alism and exaggerations.

Peter Grimes, composed in 1945,
established Britten's worldwide reputa-
tion. The evocative, impression-
istic Sea Interludes define the char-
acter of each act. With reminiscences
de Debussy's La Mer, the first
Interlude "Dawn" creates an unfor-
tgettable painting, a "dialogue" be-
tween the gently hovering seagull
(flutes), the wind (clarinet arpeggi-
os) and the waves (brass). Wond-
rous, innovative orchestrations and
harmonies continue in the 2nd Inter-
lude, "Sunday Morning" where the
horns imitate the chiming of bells
and in the darkly scored 3rd, "Moon-
light", that's quite unlike the shim-
mer of "Claire de Lune". In the 4th
Interlude a brilliant fugue is one of
the most unusual orchestral storms
ever created.

The rather unsuccessful opera Glo-
riana was composed for the coron-
ation of Queen Elizabeth II and was
based on the relationship between
Elizabeth I and the Earl of Essex. The
Suite, extracted from the opera, with
its 17th century royal pageantry and
courtly dances mixed with a definite
20th century "bite" is enjoyable and
has a lot of merit.

Led by distinguished conductor
and Britten scholar Stewart Bed-
ford, the LSO plays with its usual
excellence making this disc highly desirable.

Janos Gardonyi

Editor's Note: In Mr. Gardonyi's defense, for all the offendedMahler
fans out there I feel compelled to note that when I questioned him about his comments he responded: "I only meant that even 'under the influence' of Mahler, Britten maintains a British reserve. An interesting mixture."

The First Editions Records vinyl catalogue contained a large repertoire of new music originating in the Louisville Orchestra's remarkable program of commissions and recordings, most from the 1950s and 60s but some from as late as the early 1990s. The Santa Fe Music Group is currently reissuing all 150-plus titles on CD. These four examples are a welcome reminder of forgotten pieces of the mid-to-late 20th century – less likely to be encountered in live concerts these days than, say, forgotten pieces of the early 18th. They also reveal the fine playing standard of a medium-sized orchestra in a medium-sized U.S. town: the Louisville players may not sound exactly lush, but their crispness in passages like the finale of Persichetti's Eighth could hardly be bettered by any of the Big Ten.

Besides the obligatory nine symphonies, Persichetti produced nineteen keyboard sonatas, thirteen serenades for various instrumental ensembles, and twenty-five "parables", again variously scored. His music epitomizes the approach to abstract musical forms by U.S. practitioners such as Walter Piston, Roy Harris, and William Schuman (all of whom were among early Louisville commissionees). The adagios are always broody, the allegros always "lean and athletic," and the endings always ruggedly optimistic (think Gary Cooper). Even the best works (the Fifth, for strings, for instance) come over as faceless and generalized rather than glowing with personality.

Stravinsky, in one of his conversation books, asked what need composers imagined they were supplying in writing works called symphonies. An above-it-all sort of question, but listening to Persichetti you see what he meant.

Ernst Toch (seven symphonies, thirteen string quartets, thirty-two movie scores) takes a more distinctive view. His Fifth Symphony is a work of constant contrasts, with especially sensitive moments for solo strings. The program notes fail to enlighten us as to its relationship to the biblical story of Jephtha and his daughter, evidenced in the title. In two of the other scores, rugged optimism is countered by what Toch called his "elfin" mood.

Instrumental abstraction for Carlos Surinach means flamenco rhythms and scalar formulas. The four pieces on his disc revising same few ideas (think Vivaldi, Telemann), albeit they do so with verve and expertise. The Melorhythm Dromas are deeper and looser in their range of expression, though still

Vincent Persichetti - Serenade No.5; Symphony for Strings (Symphony No. 5) Symphony No. 8 Louisville Orchestra; Robert Whitney; Jorge Mester First Edition FECD-0034

Ernst Toch - Miniature Overture; Peter Pan (A Fairy Tale for Orchestra), Op. 76; Notturno, Op.77; Jeptha, Rhapsodic Poem (Symphony no. 5), Op. 89 Louisville Orchestra; Robert Whitney; Jorge Mester First Edition FECD-0035

Carlos Surinach - Melorhythm Dromas; Symphonic Variations; Feria Magica Overture; Sinfonietta flamenco Louisville Orchestra; Robert Whitney; Jorge Mester First Edition FECD-0035

William Bolcom - Symphony No. 1; Symphony No. 3 (Symphony for chamber orchestra); Seattle Slew Orchestral Suite Louisville Orchestra; Lawrence Leighton Smith First Edition FECD-0033.

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markedly Hispanic, for example, in No. 4’s hints of Lorca-like tragedy.

William Bolcom composed his First Symphony in five weeks at the age of nineteen. It stands up well in relation to much-played juvenilia such as the First Piano Concerto of Shostakovitch or the Simple (read “silly”) Symphony of Britten. His Third breaks altogether with the Piston-Harris mold. A birth-to-death allegory, it is a brilliant and original, risk-taking work. Three solo winds converse in single and overlapping snippets at the start and end. Crunchy chords in divisi strings punctuate expressively. The “scherzo vitale” builds into a big toal Gershwin-esque melody. The finale starts with a suspenseful violin monody lasting a full four minutes. The concept can be called un-symphonic but its “need” was clearly an urgent and personal artistic expression. Seattle Slew is the name of a race-horse, and the Suite was composed for a ballet about racing. In contrast to the Symphony, this is a medley of clever dance-form pastiches, featuring frankly square phrasing and a good deal of clop-clopping from the wood-block.

John Beckwith

Grant/Chan/MacDonald/Lemay/Gougeon

Estria Woodwind Quintet

ATMA AC2D 2235

I think there’s often a temptation on the part of wind ensembles to include something “familiar” on a CD – something the prospective buyer look at and say “Ah, something I recognize! I’ll buy this!” It’s true that the name recognition of a composer can help sell discs. I view it as my responsibility to say “Don’t worry if you don’t recognize any names; there’s great music on this recording.”

And that’s exactly what I think. Yes, there are some pieces that will be new to some listeners, but the order that the selections are presented helps to ease the listener from the milder to wilder works from the Canadian woodwind quintet repertoire. Estria is joined by guest percussionist Catherine Meunier for Chan Ka Nin’s Nature for woodwind quintet and marimba. The ad-
dition of marimba to the traditional quintet instrumentation of flute, oboe, clarinet, horn and bassoon makes for delightful new combinations of tone colours. The use of piccolo and alto flute by flutist Kate Herzberger and bass clarinet by clarinetist Pauline Farguera further help to broaden the palette of the group.

I do have some favourites on Estria’s CD. The Quintet op. 38 by Stewart Grant and 4 jeux à 5 by Denis Gougeon really captured my attention. The excellent bassoon work throughout the recording by Michel Bettez is quite special too.

Merlin Williams

MUSIQUE ACTUELLE

1.GRRR; 2.TOK; 3.AHHH

Martin Tetreault; Otomo Yoshihide

DAME Ambiances Magnétiques

AM 131; 132; 133 CD

Let’s be honest, duos mining the so-called experimental musical field are not new. But then again, can you really call the turntable a “new” instrument? People have “played” the turntable, on it, beside and inside it, for years now. Luckily for us (partially due to the popularity of rap over the last two decades, there has been a resurgence of this neglected instrument. These three discs document the 2003 collaboration of two of the most innovative turntablists around: Quebec-based Martin Tetraut and Japanese Otomo Yoshihide. Together they create a maelstrom of turntable fury.

“1. Grrr” was meant to document the noisiest moments from the duo’s 2003 European tour. To be fair, it’s not the chaotic and obscenely ferocious acts of turntable mutilation that I take pleasure in on this CD. What excites me most are those quiet and pensive moments (such as on Nijmegten No. 4b) that turn the preconceived sound of the turntable upside down. There is a definite pulsing beat to this piece. You hear a warm, glowing core here, not a human machine used to play LPs. This is one of the signs of a great duo, of a duo that is more than happy to experiment to get fresh results and unfamiliar sounds deep from their instruments. How many other turntable duos do you know that can make their instruments mimic a duo of a (high-pitched) alto player and a bassist? Final word of warning – “1. Grrr” is not for the faint of heart. It is for those that need a huge jolt with their usual dose of mundane music.

I think “2. Tok” was meant to showcase the more cut ‘n paste approach to both musicians’ work. The album alternates between the obscure and the bizarre in a matter of a minute and the listener gets taken for a wild ride. The effect is quite spectacular.

Tiny shifts in timbre, pitch and essence, this time around the music is about the texture rather than pure shock value. Pieces are dense but palatable to the ear. There’s more crackle than pop as the sounds are strangely pasted and layered in a fashion one could not imagine. This isn’t necessarily a sign of maturity (their work stands fine on its own merit – age has nothing to do with it). Simply put, both men needed to outline a part of their working relationship that didn’t get much exposure in the past. Abrasive to some, while welcoming to others, it’s best to let the sounds take their own course and declare a verdict afterwards. "2. Tok” then is about style, it is about the means in which an idea gets put across.

Finally, to close off this trilogy we get “3. Ahhh”. Whether you’d like to take this literally or not (“Ahh” could be a sign of relief as much as it is a declaration of restful state), the record is the most quiet one of the bunch. Now, the duo concentrates exclusively on the art of silence. It’s the state of the unheard, the art of the less explored that the duo are mining. Sure, you need patience for this record as the individual pieces develop slowly, often times leaving us without a resolution or a climax of sorts. Rather, it’s the journey that excites the two. Sound is suggested and implied. There is no direct over-the-top delivery here. You really have to listen to hear – to truly HEAR this record. Subtle pulsing heartbeats, huge machines revving up but never starting and that warmth are all here for the taking. In fact, the entire record proves that turntables can be very human, very organic and most obviously very lovable instruments.

If I had to pick a personal favourite, from a conceptual standpoint, “3. Ahh” turns out to be the highlight of the trilogy. Kudos go to the record label DAME that decided to push the entire trilogy as standalone releases to the market.

Tom Sekowski

Jazz

Joyous Encounter

Joe Lovano

Blue Note 8 63405 2

In producing this album, Joe Lovano went straight to the fountainhead when he asked Hank Jones to play piano on it. They are joined by two other musicians who are particularly at home in small group settings - George Mraz on bass, who worked frequently with pianist Jimmy Rowles and, on drums, Paul Motian, who was Bill Evans' drummer of choice. Hank Jones' brother Thad is acknowledged by the inclusion of three of his compositions, Don't Ever Leave Me, Quiet Lady and A Child Is Born, reminding us of how well he wrote.

A couple of standards, a pair of Lovano originals, some Oliver Nelson, Monk and Coltrane make up the rest of the music on offer. Alone Together, a duet performance by Lovano and Jones is, for me, a highlight of the album.

On the title track the piano lays out, leaving the somewhat angularly rhythmic Lovano composition to bass and drums accompaniment - and it works.

A Child Is Born is given a low-key reading giving the impression of a rather brooding infant - a Wednesday's child, perhaps?

Lovano is certainly on form throughout the CD, although I prefer his sound on tenor, and if you caught him on his recent mini tour of London, Hamilton and Toronto you will probably want to add this to your collection. And if you missed the live concerts, this issue finds Mr. Lovano in fine fettle.

Jim Galloway
For this look at the second half of a recent multi-disc release, you may want to have ear plugs at the ready. Percussion abounds!

Max Roach is one of the most important drummers in jazz, with his mid-'40s concept considering the drums not to be just for accompanying (with a few solos tossed in) but in playing melodically right alongside the other instruments. He was also one of the earliest to get into multi-rhythms and playing in different time signatures.

On 1957's "Jazz in 3/4 Time" he moved past "Honeysuckle Rose" and into new territory with the still under-recognized trumpeter Kenny Dorham and Sonny Rollins on tenor. Sonny's "Valse Hot" is the high point of half-a-dozen tracks which include Richard Rodgers' "Lover" returned to waltz time from jazz' usual 4/4 reading. The little-known Billy Wallace is replaced on piano by Ray Bryant for a lilting The Most Beautiful Girl In The World.

I love Buddy Rich's playing, I admit, but there's too much of it on "Blues Caravan". But then again, why would you buy a Buddy Rich record if you didn't like drumming and lots of it? This 1961 session finds him leading an unusual group with flute, vibes, trumpet and piano and bass. I guess you don't change things if you're doing a replica re-issue, but the playing order of the original LP doesn't work too well here, with only two of six tracks offering refuge from the percussion. Trumpeter Rolf Ericson manages to hold his own, shining on I Remember Clifford, Benny Golson's threnody to Max Roach's musical partner.

If I were the producer, I never would have put together the five players of Joe Newman's quintet heard on "At Count Basie's". But the trumpet veteran brought a gang of stylistically-different players to the Harlem jazz club for some playing and taping back in 1961, and made it work. Newman himself was a Hampton/Basie alumnus, a swing-to-bop stylist who owed a lot to Louis Armstrong.

But then again, why would you buy a Buddy Rich record if you didn't like drumming and lots of it? This 1961 session finds him leading an unusual group with flute, vibes, trumpet and piano and bass. I guess you don't change things if you're doing a replica re-issue, but the playing order of the original LP doesn't work too well here, with only two of six tracks offering refuge from the percussion. Trumpeter Rolf Ericson manages to hold his own, shining on I Remember Clifford, Benny Golson's threnody to Max Roach's musical partner.

The others were of a more formal university and conservatory background: the star-crossed Oliver Nelson on tenor, Lloyd Mayers at the piano, and Art Davis on bass with drummer Ed Shaughnessy. While the group never meshes into anything distinctive, there are solid performances all around, with the leader convincing whether on open horn or muted.

"Cugi's Cocktails" is not a jazz record, but boy oh boy is it well played 40 year old music. Xavier Cugat was an occasional violinist who led 'Latin' bands from the 1930s on, and had great success as a showman. I doubt that he was even in the studio when this cha-cha/me-ringue/rumba release was taped in 1963, but there was a first-class orchestra under Hal Mooney's direction playing what we might now call 'lounge music'.

The tracks are all cocktail-themed (Cuba Libre, One Mint Julep, Daiquiri etc.). The players are all unidentified top rank NYC studio players, but I'd bet it's Doc Severinsen's trumpet on Daiquiri. If you can overlook a bit of 'cheesiness' and remove one level of irony from your hipster attitude, you can appreciate thoroughgoing professional music making. (But jazz it ain't.)

Ted O'Reilly
Given the length (more than 60 years) and expand (probably over 1000 record appearances!) of his recording career, Jones could be expected to coast a little, but there's nothing in this collection to show he has lost a step. Not that he has ever been a sprinter: his cool, tasty, musical style has rarely been heard calling attention to itself, or breaking into a sweat.

With George Mraz on bass and drummer Dennis Mackrel (almost always playing brushes) as perfect accompanists, Jones offers a lightly swinging programme of familiar and more-rare tunes that shows his musicality. Of special interest is a four-tune grouping of Ellington/Strayhorn compositions in the middle of the disc, including one of my favourites, Lotus Blossom.

Standards include Easy To Love and Softly, As In A Morning Sunrise and real jazz tunes by Milt Jackson (the blues SKJ), Tom Harrell's Because I Love You, and a Harold Mabern's almost-a-spiritual (There But For The) Grace Of God.

For a man who has done so much already it's gratifying to hear that Hank Jones' talent is undiminished in his ninth decade. Perhaps Justin Time should do an annual session with him, leading up to a special centennial project. I vote for a solo piano release as the next one.

Ted O'Reilly

Live from the Montreux Archives (DVD)
Al Di Meola, Jean-Luc Ponty, Stanley Clarke
Eagle Eye EE 39091-9

This year's line-up at both the TD Downtown Jazz Festival and the Ottawa International Jazz Festival includes the Trio! of violinist Jean-Luc Ponty, bassist Stanley Clarke, and banjo player Béla Fleck.

Early beginnings of this jazz supergroup are captured on a new DVD filmed live at the Montreux Jazz Festival in 1994 with Ponty, Clarke, and guitarist Al DiMeola. The phrase 'The Rite of Strings' emerges frequently on the video, but the catchy title is conspicuously absent from the video's cover and printed material. The musical theme of stringed instruments minus percussion serves up a predominantly Latin-flavoured repertoire of nine compositions by all three band members, drawing on previous collaborations, notably with pianist Chick Corea.

Unaccompanied solo efforts occur halfway through the video with DiMeola and Ponty making sonic explorations through digital effects and Clarke quoting his well-known recordings "School Days" and "Bass Folk Song" from the 1970s.

There are unfortunate lapses in the show, partly due to a somewhat reserved Monteux audience which was lucky to receive two encores from the group: Ponty's Song for John with a guest appearance by Jamaican pianist Monty Alexander, and DiMeola's Indigo.

Not all is lost, however, as impressive camera work and camaraderie between the three band members make for some enjoyable viewing and listening.

Eli Eisenberg

Coconuts Groove - Viva Latin Jazz Various Artists Cristal Records CR 310

Cristal Records of France has released a unique and fun collection as part of their "Original Sound Deluxe" series. "Coconuts Groove - Viva Latin Jazz" showcases songs, mostly from the 30's and 40's, with Afro-Caribbean and South American influences. The performers range from Cubans, Puerto Ricans and Argentinians like Machito and Oscar Allemann to jazz cats like Gerry Mulligan and Charlie Parker, to mainstream singers like Nat King Cole and the Andrew Sisters and obscure performers like Nappy Lamare & His Levee Loungers. The songs also run the gamut: Novelty tunes like The Catcata (two versions) and Latin jazz standards.

The liner notes are a complete riot. Writer Noel Balen has a very colourful writing style, but whoever did the translation from the original French has a rather tenuous grasp of the English language. You're left scratching your head at times.

Eli Eisenberg

For My Father

Hank Jones

Justin Time JUST 209-2

Precise but loose, relaxed but not casual, polished but not glossy — all good definitions of Hank Jones and his music over the years, and certainly applicable to the pianist's new release on the Montreal jazz label Justin Time.

The Art of Improvisation (DVD)
Keith Jarrett
EuropArts 2054118

British biographer and jazz musician Ian Carr first interviewed Keith Jarrett in London in 1977 prior to a solo piano performance in England's capital. This was the beginning of a long relationship between the two which has culminated in a DVD entitled "Keith Jarrett: The Art of Improvisation". As the title suggests, musings and theories are offered regarding the demands and complexity of improvisation as well as the lack of respect it receives as a viable art-form.

Film footage goes back even further than Jarrett's association with Carr to the late 1960s when the eccentric, innovative pianist first gained international recognition as part of the Charles Lloyd Quartet.

Subsequent collaborations with Miles Davis, Charlie Haden, Jan Garbarek, Chick Corea, and Gary Burton are also offered throughout.

Ample time is spent on Jarrett's over thirty year professional relationship with German record producer Manfred Eicher as well as his current trio with bassist Gary Peacock and drummer Jack DeJohnette. The delicate topic of Jarrett's struggle with Chronic Fatigue Syndrome is briefly covered as well as the role his wife Rose Anne has played in his personal and professional life since the 1970s.

The DVD's intellectual content and impressive footage could easily make it a staple in academic settings for years to come and perhaps in the homes of informed jazz aficionados.

Eli Eisenberg
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sentences like, "But Latin America is vast and down to the south of the continent, other expressions are propitious to yankees' phantasmagoria." Huh?

The rough edges on these original recordings are still there, giving this collection an energy and rawness regretfully missing from a lot of today's offerings. On the opening track by Fred Astaire and Oscar Peterson you can actually hear the trumpet player breathing. And Stan Kenton's Cuban Episode threatened to sear a hole in my CD player with its genuine intensity. Great stuff. Give this disc a spin at your next party and let everyone take a mambo back in time.

Cathy Riches

Lauren Posner
Lauren Posner
Milagro/Voxtone MCD 1309

It is during Lover, the third track on Lauren Posner's new self-titled CD, that you begin to wonder exactly where this talented young singer is coming from. On first glance, the track listings seem to be fairly self-explanatory - a mix of Yiddish folk songs, and music inspired by various Hebrew texts sung in English and French. And yet, this track, with its mixture of acoustic and lap-steel guitars almost strikes the listener as being as much east-coast as it is middle eastern.

There is also some very nice solo work from some of the ensemble members - notably from Domenick Soulard whose flamenco guitar sets the tone for Sentirs De L'Amour, and from Carmen Piculeata whose violin soars on several tracks including the album's opener Shalom Alecheim.

The arrangements, done primarily by bassist Igor Bartula, are not rushed, and have a wonderful build. The band provides atmosphere as well as support for the vocals - the groove on Posner's rendition of Miserlou is infectious enough to allow one to forget the famous surf-guitar version. Perhaps most effective is the final track, entitled Come Forth, where Posner's voice remains constant in dynamic and intensity while the band simply seems to allow the piece to unfold in what seems like an organic fashion.

Over all, this music seems like a viable definition for "world music", by seamlessly combining the traditions and harmonies of traditional Klezmer and Yiddish melodies with the rhythms and ideas of the rest of the world.

Sophia Perlman

Music Composed for the Piano by George Ivanovitch Gurdjieff and Thomas de Hartmann

Elsa Denzey
Independent (Gurdjieff Foundation of Toronto Experimental Group www.gurdjieff.ca)

I reveal unto you a mystery: put on these headphones. The Gurdjieff/De Hartmann oeuvre is impressive, with nearly 300 works annotated. Seldom heard outside of the circle of Gurdjieff adherents, these pieces were released on a few limited-edition 12" records back in the 1970's. My first exposure to one of those records was, predictably, in a vegetarian restaurant.

This CD contains 21 brief works, mostly avoiding anything the westernized ear would recognize as development. The slowest works achieve a most beautiful sense of line. That derived, we are told, from sounds that Gurdjieff heard on his travels to remote Asian temples and monasteries. These works keep us guessing how much of de Hartmann's practiced hand is in the score; he was more than mere copyist to Gurdjieff. Surprise harmonic twists startle us within a framework of drone-like or tonally simple works. It isn't so much that they would be unusual in the context of serialism, it is that we aren't prepared for their occurrence here. You just have to surrender to this music, and many rewards come. You can extrapolate some of this music as a forward influence to Jarrett, and certainly Brian Eno.

Pianist Elsa Denzey is as authentic an interpreter as possible, having studied under deHartmann's pupil Annette Herter. The recorded piano sound is spectacular, aided by technician Anton Kwiatkowski.

John S. Gray
NEW from Deutsche Grammophon

Giacomo PUCCINI

Tosca

This gripping and visually stunning film has been universally hailed as one of the most satisfying of all versions of opera on celluloid. Director Gianfranco de Bosio has given an extraordinary dimension of realism to this story of love, deception and murder by shooting it all in the original Roman location. Using diverse cinematic tricks and imaginative camerawork, this opera film is much more a visual interpretation of Puccini’s music than a theatre piece filmed in original settings. Bulgarian soprano Raina Kabaivanska sang the role of Tosca on more than 400 occasions, while Cavaradossi was one of Plácido Domingo’s star roles in his earlier years and the role of his debuts in Hamburg and London. Besides their musical mastery, all the singers display exceptional acting talent, ideal for one of opera’s biggest love stories.

Richard Wagner

Der Fliegende Holländer

One of the most acclaimed Wagner productions of the postwar period, Kupfer’s staging was premiered in 1978 and was performed 36 times until 1985. This electrifying, revolutionary Bayreuth staging of The Flying Dutchman catapulted the German director Harry Kupfer to international fame. Kupfer’s interpretation presents the entire story as the hallucination of a hypersensitive, hysterical Senta who stands in the very centre of it. Danish soprano Lisbeth Balslev embodies this re-interpreted Senta with breathtaking intensity, while Simon Estes as the Dutchman and Matti Salminen as Daland form a fascinating supporting cast. This Holländer definitely stands out as one of the best Wagner productions of the postwar era—a must-have for every dedicated Wagnerian.
Those who joyfully devoured Volume 1 of “Sprache der Welt, Music – The Universal Language” last year will need no prompting to acquire Volume 2 (DG 10 CDs 28947 754947). To recap, these recordings dating from 1949 through 1958 represent in the then state of the art sound and, more importantly, superb sometimes incomparable performances (except for Lehmann) from the emerging stars of tomorrow. In Volume 2, Markevitch, Fricsay, Lehmann, Suitner, Konwitschny, and Jochum conduct the Berlin Philharmonic, the Lamoureux, the RIAS and Berlin Radio Symphony, the Bamberg Symphony, and Saxon State Orchestra. Each and every performance, except as noted, represents the cream of the DGG catalogue of the time and many are definitive. The recorded sound, mono or stereo, cannot be faulted and none of them displays evidence of being dynamically compressed.

Pictures at an Exhibition from Igor Markevitch and the BPO is so refreshingly illuminated that even a jaded listener will want to hear it right through (as I did). Disc mates are the Russian Easter Festival and May Night Overtures, plus the suite from The Golden Cockerel all featuring the Lamoureux Orchestra.

Happily, Ferenc Fricsay has three marvelous discs: The Tchaikovsky 4th and some Tchaikovsky ballet excerpts; Le Sacre du Printemps and Petrouchka; and finally a very exciting, ear opening disc comprising these then avant-garde works, Karl Amadeus Hartmann’s 6th Symphony, the Finale of the 4th plus the Finale of Fortner’s Symphony and Boris Blacher’s Variations on Theme of Paganini.

Eugen Jochum surprises with powerhouse Fritz Lehmann had little or no profile outside Germany and his two discs in this box will ensure his mortality.

The legendary Franz Konwitschny conducts his Dresden orchestra in an above average performance of the Sinfonia Domestica and an elegant reading of Friedrich Witt’s forgotten Symphony in C once called the Jena Symphony of Beethoven, to whom it was wrongly attributed. Finally, Otmar Suitner conducts the two Peer Gynt Suites plus dynamic readings of Liszt’s Orpheus and Mazeppa.

Music may indeed be considered the Universal Language but with geopolitical vocabulary and mannerisms. No one could mistake most of Vaughan Williams as coming from anywhere else than England. Mussorgsky and Shostakovich sound Russian and Copland certainly sounds American.

Berlioz’ Harold in Italy has been a particular favourite since hearing the Victor’s 1944 recording by Koussevitzky and the Boston Symphony with the incomparable violist William Primrose. These 78s have been transferred three times to CD but a new disc from Naxos (8.110316) is exceptional. In fact this one is derived from a Vault Treasures LP issued by Victor half a century ago which in turn was derived from a set of superior lacquer masters made at the time of the original waxes. A miraculous restoration indeed. The Walton Viola Concerto conducted by the composer provides a fine disc mate.

If you are old enough to be a fan of Herb Alpert and the Tijuana Brass then know that there are newly issued CDs immaculately transferred from the original master tapes. A Taste of Honey kicks off 14 superb tracks on “Whipped Cream and other Delights” (SHOUT DK32868), the first of four discs in the Herb Alpert Signature Series which also includes “The Lonely Bull” and “South of the Border”. These are a must for hot summer listening with a margarita in hand.

Bruce Surtees
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