Friday, October 15, 2004

R. Murray Schafer  
Thunder: Perfect Mind  for mezzo-soprano and orchestra  World Premiere

Harry Somers  
Those Silent Awe Filled Spaces

Arvo Pärt  
Tabula Rasa  for two violins, prepared piano & string orchestra

Colin McPhee  
Tabuh-Tabuhan  Toccata for Orchestra and 2 Pianos

GUEST ARTIST:  
Eleanor James, mezzo-soprano

Sunday, November 28, 2004

Thomas Adès  
Asyla Op. 17  for large orchestra  Canadian Premiere

Henry Brant  
Ice Field  Spatial Narratives for Large and Small Orchestral Groups  Canadian Premiere

Tristan Keuris  
Arcade  six more preludes for orchestra  Canadian Premiere

Sunday, March 6, 2005

Denys Bouliane  
Snow is White but Water is Black
The Death of Seigun (excerpt from the opera The Scarlett Princess)

Alexina Louie  
O Magnum Mysterium: In Memoriam Glenn Gould
arranged for 34 strings by John Rea

Alex Pauk  
Harp Concerto

GUEST ARTISTS:  
Denys Bouliane, guest conductor / Erica Goodman, harp
Colleen Skull, soprano / David Pomeroy, tenor

Thursday, May 26, 2005

Chris Paul Harman  
Concerto for Cello and Orchestra  World Premiere

Paul Frehner  
New Work for Orchestra  World Premiere

Scott Wilson  
Four Names of Beauty  Canadian Premiere

Gyula Bánkövi  
Accord(ion) Concerto  *World Premiere

GUEST SOLOISTS:  
Shauna Rolston, cello / Joseph Macerollo, accordion

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CHANDOS

Chandos has made Hummel something of a specialty, and this month has come up with some bravura concertante works for violin, viola and piano. The young soloist JAMES EHNES is noted for the brilliance of his violin playing, and here he makes his debut as violist in the Potpourri – as well as appearing for the first time on Chandos Records. HOWARD SHELLEY – a seasoned Chandos artist – has made several outstanding recordings of Hummel for Chandos, and here adds another.

JAMES EHNES is a young Canadian star violinist, and here makes two debuts: as a recording artist on Chandos, and as a viola player (he plays both violin and viola on this CD).
Peter
Oundjian
TSO

by David Perlman

I spoke with Peter Oundjian in early August by phone. He was home in Weston, Connecticut, “a bit fried” after a trip from Aspen, Colorado. “The flight from Denver was fine, but they fly these ten seaters out of Aspen and prefer to run them full. So Denver was fine, but they fly these ten seaters out of Aspen another till there’s a crowd. And you wait.”

We’d met previously, briefly, at the TSO’s 2004/5 season launch in February. With much fanfare (literal and metaphoric) he had gone from being “Music Director Designate” to the full-blown, unheeded version of the thing. Standing in the wings that day was Walter Homburger, who had given Oundjian his first major solo violin appearance, with the TSO in 1981. “I was not involved in the selection process for music director,” Mr. Homburger said, “but I’m happy about it. Peter is not only a gifted musician, but he also is a great communicator. I look forward to many great concerts.”

Browsing the 04/05 season listings at the February ’04 season launch, something had jumped out at me: an April 2005 concert featuring Beethoven’s Opus 131 String Quartet, arranged for string orchestra by Oundjian himself. Possibly a nice starting point for a conversation, I thought, because of his career as first violinist with the Tokyo Quartet, a connection with Toronto also dating back to 1981, when he joined them. (They had been coming to the city, courtesy Music Toronto, since 1974.)

“There was a big fuss made when he joined,” recalls Jennifer Taylor, Music Toronto general manager. “He was fifteen years younger than the others, and not Japanese. But they loved him. He was a very exciting musician, capable of the perfect unison for which they were renowned, but also witty enough to set the cat among the pigeons, so to speak. They were, along with the Juilliard, the best; and I’d say in his years with them they were at their best. Just past this spring when the Avery Fisher Award went to the Emerson String Quartet, the first time it has gone to an ensemble, the Emerson said, in accepting, that they wished it had gone, before them, to the Tokyo or the Juilliard.”

Digging a bit deeper after the launch, I found the Op.131 again: on the program of his farewell appearance with the Tokyo String Quartet in Houston Dec 6 1996. Worth asking about, indeed!

**COVER STORY**

**PETER OUNDIJAN TSO**

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to TSO 2004? Or to put it another way, how far ahead of that last performance with the Tokyo in Houston were you already on this other path?

When I first stopped playing, which was May '95 actually (you were right about the Houston concert being my last with the Tokyo, but it was a special reunion, I had stopped well over a year before that), … in May '95 if you’d asked me, I’d have said that the two paths had nothing to do with each other. But the more I conduct the more I see them as nearly identical: discovering and uncovering the music, conceptualizing and interpreting are still the core of the process.

I had warning signs [of the focal dystonia in his left hand that ended his career as a violinist]. I knew by the late eighties that something was wrong. By 1993 I knew it was not reversible and was re-engaging with conducting. I'd had a taste of it in my teens, choral conducting. I'd had a taste of it mostly, and it was my second study after violin at Juilliard. Von Karajan made me conduct Brahms, and it was my second, I had slopped well over a year before that, ... in May '95 if you’d asked me, I’d have said that the two paths had nothing to do with each other. But the more I conduct the more I see them as nearly identical: discovering and uncovering the music, conceptualizing and interpreting are still the core of the process.

I knew it was not reversible and was re-engaging with conducting. I’d had a taste of it in my teens, choral conducting mostly, and it was my second study after violin at Juilliard. Von Karajan made me conduct the slow movement of the Brahms 1 in a master class he gave there. Ozawa and Eschenbach were both in the class. It was quite a moment, with him just off my left shoulder.

I can say now that it’s always been in the back of my mind, a quiet passion, all the way back to my sense of wonderment at age 10,11,12 being conducted by Benjamin Britten. He picked the choir at my school, Downsview Prep, for the Decca recordings he was making: Midsummernight’s Dream, and the Songs from "Friday Afternoons". We thought we knew the Friday Afternoons, but he utterly transformed them. There were two things about him when he came into the room. One was the aura he had, the other was the confidence he engendered.

The list of orchestras you have guested with as a conductor is substantial - Berlin, Houston, Colorado, LA, NDR Hanover, Philadelphia, etc. Do you have much of a say in determining repertoire in those situations? Or are you invited because of being known for certain repertoire? How does it work?

You work hard to build your repertoire at the right pace. I'd have to say I'm a medium to slow learner. I prefer to learn more slowly than quickly actually, to really come to know the sweep and detail of gesture. You owe it to an orchestra to offer them a full interpretation. I don't think there's a shortcut. So in the case of guest conducting if they can't accept something in my way, how far ahead of that to inquire? How does it work?

I have the opportunity to bring to all the orchestras you have guested with as a conductor is an appallingly good time an appallingly good time. Like influencing selection of player personnel. You have to take strong positions. As the music director grows into the role, the orchestra finds itself hiring for a particular sound or style.

Like influencing selection of player personnel. You have to take strong positions. As the music director grows into the role, the orchestra finds itself hiring for a particular sound or style.

Or are you invited because of repertoire then I will graciously decline the invitation. The fortunate thing is that a lot of people in the orchestral business really do understand the business. They know that their musicians love someone coming in with conviction. I work ahead about two years in my preparation. Right now I am finishing repertoire for the 2005/2006 season.

The other side of the same coin: what does guest-conducting not prepare you for in terms of an assignment like this one?

What it doesn't prepare you for is all of the other things. But then, all of the things you do as a person prepare you as a person for the things you do. It doesn't matter where you learn the lessons. It could be personal, it could be sport. For me it was immeasurably important to be music director and first violinist of the Amsterdam Sinfonietta, also to be artistic director at Carcanoi [Summer Music Festival in New York]. But ultimately it's instinctive, knowing when you're ready. For some people it's at forty, for others not. You have to accept that you're ready for the tough decisions.

Like?

Like influencing selection of player personnel. You have to take strong positions. As the music director grows into the role, the orchestra finds itself hiring for a particular sound or style.

Or like the fact that there are only so many opportunities for things to happen in one season, so therefore only that many opportunities to bring to all the players at least some repertoire.

CONTINUES NEXT PAGE
that they themselves would have chosen above all. It's a great group here in terms of getting on well, and buying into the idea that it's all for the good.

And the other side of it, being "on call" for things like this interview for instance?

You need to be available. That's all there is to it. I'm a people person ... especially if they share a passion for music. I have lots of help with the artistic planning. Loie Fallis [TSO Director of Artistic Planning] is an extraordinary human being, arguably the most experienced in North America. I have to say, I'm having an appallingly good time.

At a concert of yours with Yo-Yo Ma last December I remember you made a joke as you took the podium, reassuring the audience that there would be nothing disturbingly modern on the program that evening - those weren't your exact words but it was something like that. [The works were the Schumann Cello Concerto, Tchaikovsky Rococo Variations, and Mussorgsky's Pictures at an Exhibition.] I remember the moment but not the exact words either. My point was that the evening, the spirit of it, was clearly a pop fun celebration of great entertainers. I was turning to encompass the audience ... something I believe strongly in ... and saying 'We all recognize this evening for what it is. There are other, perhaps grander, things that this symphonic ritual is for as well, but this evening is not one of those. Let's all just enjoy.'

Mind you, I have nothing against concerts like that one. I remember once Kurt Mazur doing an all Brahms and Schumann concert with the New York Phil and being ripped apart, just for the fact of doing so, not for the way it was done. Well why shouldn't he, of all people. I mean he practically knew the blokes (if you see what I mean).

The way I see it, we're on that stage a hundred times a year. That's ample opportunity to provide concerts to everyone's tastes. Face it, no one's coming to more than twenty concerts. Most people buy one subscription, or three or four concerts. We are offering a menu not a curriculum. I have a good friend who writes and broadcasts about music in New York. I really appreciated one day him saying in the context of a discussion about this very thing "I admit, if you programmed just for me you'd be out of business in a season."

Getting back to that off-the-cuff comment at the Yo-Yo Ma concert, I assumed that in some way you were responding to perennial sore-point issues like choice of repertoire being too adventurous or not adventurous enough, alienating hard core music lovers by "dumbing things down", alienating devoted symphony goers by playing "difficult" music. What is your take on these things?

Well, that's really what we've just been talking about. It's a fun subject. We will always have criticism.

Can one make accurate assumptions about your own musical "likes" by looking at the Tokyo Quartet's preferred repertoire over the years?

Tokyo was an accumulation of four ideas none with leadership power. I'd say my own tastes are much more adventurous than the Tokyo. But on the other hand being privileged to do Shostakovich, Beethoven, Bartók cycles all over the world, has been formative. I'm not a fringe repertoire type of person. My background is centred in the great traditions, Mahler, Brahms, Beethoven.

When your appointment to the TSO was announced, your Toronto connections were mentioned. I know you were born here, but I'm wondering if it goes deeper than that. Will you still be based in Connecticut? Do you have family here?

I have an older sister here, a middle brother who has been here almost as much as not. You could say it is our second family city, one with which I have close close connections, and which is one of my favourites. We will stay based in Weston. It's a very good place. And I can maintain my teaching at Yale. I have five students. I absolutely love one-on-one violin teaching. But the Toronto connection is much more than hype or even the fact of being born there. My first violin concerto as a soloist with a major orchestra was when Walter Homburger invited me in 1981. And repeatedly after that. I watched what was going on with the orchestra in the late nineties and early "oughts" and it saddened me to witness. I have an opportunity to make a difference.

Assuming you've had a chance to glance at WholeNote from time to time over the past few months, I'm curious as to what it tells you about the extent of musical involvement in the city: close to three hundred concert presenters, 3500 concerts a season, close to a hundred choirs, a dozen community orchestras, the list goes on. Is it more than you would have thought?

I knew that it was cultured but have to say I have been astonished. And if there are audiences for all, nothing is too much. It's a good balance for the city, as is having a really strong opera company. It explains why we can offer twenty five subscription weeks, as many as any orchestra on the continent.

A lot of people involved in this wider concert scene have over the years gravitated away from the symphony orchestra and symphonic music in general (perhaps out of hunger for the intimacy and clarity you alluded to earlier). What can you say and do to draw them back?

I think of one thing, right away. I touched on it, before. Coming out and welcoming the audience, making them feel part of every encounter with us. Michael Tilson Thomas in San Francisco is a great practitioner of this. Walking out, turning your back on the audience immediately for that first downstroke doesn't work.

What about the "never turning your back " trend as manifested by the video screen thing that some orchestras are adopting?

That's not for me either. I believe even though the conductor's back is to the audience, the aura and expression is reflected back through the players and the music. Video replay diminishes intensity. In live sport, if you know there will be no replay, your concentration is elevated. There is an incredible level of concentration in our audiences, here. Why dissipate it?

So, based on your experiences conducting around the world, is the symphony orchestra the endangered species that so many articles tend to view it as?

I think prophecy can be self-fulfilling. Put it this way. It's a privilege to play this extraordinary music. So we take as our mandate trying to get as many people to come and hear it as we can. What if writing about it were viewed as the same privilege, with the same mandate? How would things be different?

The announcement of a special new music series in the coming season drew, broadly speaking, three reactions: won't catch me there; good for the TSO for a step in the right direction; it's just an excuse to exclude new music even more from mainstream programming.

If true then it scares me, but I think as a simplification it's a bit cynical. I commented before that I believe in the idea of festivals, celebrations. The whole point of this is to package new creation in an inviting way. It's savvy, it's practical and it's going to be fun. Each piece will be introduced. Each concert in the series is also part of one other series.

As I said earlier, it's all for the good, really.
This month we’re back to a full complement of CD reviews after the quiet days of summer. Did it ever really arrive, I wonder? As I write this in mid-August we are still experiencing unseasonably cool days and positively chilly nights. But the weather aside, things are more or less back to normal with our reviews running the gamut from Vivaldi arias to 21st century haiku.

From the ATMA Classique label we have the latest release by one of Canada’s most important contemporary music groups, Montreal’s Nouvel Ensemble Moderne (ACD2 2242). NEM is a 15-piece chamber orchestra in residence at l’Université de Montreal and as such is this country’s only full-time orchestra devoted to contemporary repertoire. Founded in 1989 by conductor Lorraine Vaillancourt, over its 15 year history NEM has commissioned many Canadian and international works. This disc presents 4 of the Canadian offerings: Lo que vendrâ by young composer Inouk Demers; Travaux et jeux de gravité and Venitas by mid-career artists Isabelle Panneton and Jean Lesage; and Alap & Gat, a work inspired by the music of northern India by senior composer José Evangelista. Panneton “evokes the dynamic of bodies submitting to the force of gravity: gestures of rising and falling, or of attempts to preserve a precarious equilibrium.” This is perhaps the magical sounds of one of Europe’s foremost flutists plus tuneful delights from Italy and Canada.

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A Few Modest Proposals

August is the time when Toronto’s concert presenters gear up for the coming year, with press-release announcements about the coming season. Having scanned the communiqués, brochures and web-sites, I offer a few suggestions – based entirely on my personal druthers.

August 10, 2004: Now here’s a bit of welcome news in my e-mail: the Moscow Virtuosi will be appearing in Toronto on October 30 at the George Weston Recital Hall. This performance will bring to a close the foreign-orchestra drought that parched Toronto’s concert season last year.

And, as it turns out, the Virtuosi aren’t the only orchestra coming to town. After a year’s hiatus, Roy Thomson Hall is back in the orchestra business, presenting St. Petersburg’s Kirov Orchestra in two different programmes at RTH on April 21 and 22. Even the Toronto Symphony Orchestra is getting in on the act, presenting the China Philharmonic on March 16 – although the main attraction on that concert will be the sensational young pianist Lang Lang. As well, Quebec City’s Les Violons du Roy will grace the stage of RTH on October 26, and the TSO will host Ottawa’s National Arts Centre Orchestra on November 20. If not exactly “foreign” orchestras, these ensembles are a welcome addition to the season.

August 12, 2004: Speaking of the TSO, I picked up one of their brochures today. They’re obviously out to make a big splash this fall, with back-to-back concerts featuring Yo-Yo Ma and Renée Fleming on October 1 and 2, respectively. Wagner fans will also want to mark Jane Eaglen’s December 2 and 4 TSO engagements on their calendars. But this year the orchestra has more to offer than the usual parade of guest artists: this is Peter Oundjian’s inaugural season as the TSO’s new music director – and his every move, on stage and off, will be scrutinized by the press and public.

The Canadian Opera Company’s brochure also offers some enticing fare this season. The Handmaid’s Tale, composed by Poul Ruders and based on a novel by Margaret Atwood, has finally made its way to Toronto (September 23 – October 9). In Denmark, the UK and the USA it’s received enthusiastic reviews, so it should be worth looking into. The COC’s Ring cycle, which got off to a promising start last year, continues with Siegfried (January 27 – February 11). And tucked away at the end of the season (April 1 – 16) Tancredi, an early Rossini masterpiece, in its Toronto premiere.

August 17: A little internet surfing reveals a few more gems in Toronto’s concert calendar. Tafelmusik will end its season with a rarity, Handel’s oratorio Deborah, (May 5 – 8); and the Toronto Mendelssohn Choir will wrap up with The Dream of Gerontius (April 26). As for vocal recitals, I’m looking forward to Isabel Bayrakdarian at Roy Thomson Hall (May 8). As well, the Aldeburgh Connection will present two of Canada’s top singers: Gerald Finley (April 14) and Michael Schade (May 25).

In the realm of chamber music, Music Toronto opens its season in fine style with the Emerson Quartet (October 7) – and the Anton Kuerti Beethoven recital (November 16) should be a safe bet. But the most intriguing Music Toronto offering this year looks to be Toronto composer Christos Hatzis’ Constantiinople (November 10 – 13). This ambitious multi-media work has been performed in bits and pieces over the last few years, and I, for one, want to see how it finally turns out.

I could go on, but I’m running out of space. So I’ll end on a cautionary note: I’ve never believed it’s a critic’s role to review performances before they happen. But I think it’s fair to say that the above-mentioned events ought to be worth attending. At least I hope so – and I look forward to finding out!

Colin Eatock is a composer and writer in Toronto who contributes to the Globe and Mail and other publications. His T.O. Musical Diary is a regular monthly feature of The WholeNote magazine.
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FRENCH SALON
Debussy: Impressionist, Symbolist or just a great composer?
Sunday October 17, 2004 at 2 p.m.
Mezzo soprano Kristzina Szabó, soprano Shannon Mercer and violinst Jacques Israelievitch with pianists Inna Perkis and Boris Zararkin and art historian Professor Gerald Needham.

RUSSIAN SALON: Kirov meets Off Centre
Sunday November 7, 2004 at 2 p.m.
Kirov (Mariinsky) Opera star - soprano Olga Trifonova, in her Canadian debut. Program to include Tchaikovsky, Rachmaninoff, Donizetti and Gounod.

Schubertiad: Our 10th!
January 23, 2005
Pianist John Perry, soprano Monica Whitcher, bass baritone Olivier Laquerre and tenor Stuart Howe with violinist Jacques Israelievitch and pianists Inna Perkis and Boris Zararkin. This concert is always a season highlight.

GERMAN SALON: Voices of the COC
Sunday, February 13, 2005 at 2 p.m.
Richard Bradshaw, General Director of the Canadian Opera Company, brings some of Canada's rising stars to Off Centre. Performing music of Mahler, Wagner, Schonberg and Shostakovich are soprano Laura Whalen, mezzo soprano Allyson McChardy, tenor Peter Collins, baritone Peter MacGillivray and bass baritone Peter Barrett with Inna Perkis and Boris Zararkin.

One Concert, 6 Debuts: Quebec Bel Canto and Kirov Brass
Sunday April 24, 2005 at 2 p.m.
Bel Canto star Agathe Martel sings Verdi, Bellini, Donizetti and Puccini. She and the Kirov Orchestra's celebrated brass quintet bring our 10th Anniversary season to a dazzling finale!
on stage...

Toronto Philharmonia
Sept. 23, 2004 - Spanish Fiesta
Oct. 21, 2004 - Keyboard Classics
Nov. 11, 2004 - Voices of Victory
Dec. 16, 2004 - Sounds of the Season
Feb. 12, 2005 - Beethoven's Seventh
Apr. 28, 2005 - Prague Opera Gala
May 19, 2005 - Spring Classics

Orchestra Toronto
Oct. 24, 2004 - Russian Storytellers
Dec. 12, 2004 - Viennese Holiday
Feb. 20, 2005 - Le Jazz Hot for a Winter's Afternoon
April 10, 2005 - A Ukrainian Celebration
May 29, 2005 - The Three B's... Really!

Royal Opera Canada
Nov. 25 - Dec. 4, 2004
Eugene Onegin
Mar. 3-12, 2005
Cavalleria Rusticana & I Pagliacci
May 5-14, 2005 - Madama Butterfly

Toronto Sinfonietta
2004 - 2005 Season
Matthew Jaskiewicz, Artistic Director
Sinfonietta Series - Isabel Bader Theatre
* Scary and Funny Sunday, Luba Goy, MC
  Nov. 28, 3:00 pm
* Makowicz Jazz Reflections Saturday, Adam Makowicz, jazz piano
  Feb. 12, 8:00 pm
* Gala with La Diva Saturday, Natalie Choquette, soprano comic
  May 28, 7:30 pm

ROM Series - Royal Ontario Museum
* Silent Horror Friday, October 29, 7:00 pm
* Music for the Movies Early April

Choral Series - Bloor Street United Church
* Requiem & Regina Coeli Saturday, December 11, 7:30 pm
* Elijah Saturday, May 7, 7:30 pm

Quodlibet
by Allan Pulker

Eli at 80
As long as most of us can remember, the classical guitar has been popular. Stores have a large selection, private teachers abound, guitar is taught in every private music school and even some public high and senior elementary schools. Those wishing to pursue it professionally, can do so in most post-secondary institutions. Classical guitar recordings abound and actually get airtime! Most issues of WholeNote feature at least one guitar recital or concert.

It was not always so. In 1951, when Eli Kassner, whose 80th birthday will be celebrated at Walter Hall Sept 18, arrived in Toronto, the guitar was looked down upon, not only in Canada but also in the United States and Europe, as a "cowboy" instrument, good enough only for the likes of Roy Rogers, Gene Autry and Hank Williams. Julian Bream tells the story of being reprimanded for playing the guitar in a stairwell while a student of piano and composition at the Royal College.

I went to Eli Kassner's quiet downtown Toronto home to talk to him about his influential career. Shelves of LPs on the first floor, carefully organized sheet music in his second floor studio, and everywhere on the walls his paintings, reveal a prodigious and energetic talent tirelessly engaged in the arts. Some of the paintings were recent, some go back to the late 1940s, living in Israel. A large painting of a village caught my eye, the Mediterranean sun glowing from it, making that moment about 55 years ago as alive now as it was then. "I did that on drafting paper," he told me, "that's all there was, but I went down to Eli Kassner's quiet downtown Toronto home to talk to him and his influence looks as if it is wet!"

Continues on page 16
2004 - 2005 Season

Saturday October 2, 2004
Co-presented with The Music Gallery

Hammerhead
Guest Ensemble: Hammerhead Consort, Edmonton
Corey Hamm and Haley Simons, pianos
Trevor Brandenburg and Darren Salyn, percussion
music by • Bashaw, • Forsyth, • Godin, • Hamel & Helweg

Sunday November 21, 2004
Co-presented with The Music Gallery

Generation 2004
L'Ensemble contemporain de Montréal
Véronique Lacroix, artistic director
Featuring young composers from across Canada:
• Edwards, • Gilbert, • Gagnon, • Stewart & Orosco

Sunday January 9, 2005
Glenn Gould Studio

Japanese Shō virtuoso
Mayumi Miyata
with Robert Aitken, flute, Joseph Macerollo, accordion,
and the Accordes string quartet • Gagaku selections
and music by Hosokawa*, Suzuki* & Cage*

Saturday January 22 / 23, 2005
The Music Gallery

Three Cities in the Life of Dr. Norman Bethune
a chamber opera by Tim Brady featuring
Bradyworks with Michael Donovan, baritone, plus solo
electric guitar works by • Brady, • Schaffer & • Lussier

Monday February 28, 2005
Glenn Gould Studio

New Music Concerts’ Greatest Hits
Patricia Green, mezzo-soprano
NMC Ensemble directed by Robert Aitken
landmark scores by • Tremblay, • Mather, and more

Friday April 1, 2005
Glenn Gould Studio

An Evening with Heinz Holliger
In conjunction with the Faculty of Music, NMC presents the Michael and
Sonja Koerner Distinguished Visitor in Composition at the University of
Toronto. Works by Holliger* and Carter featuring Patricia Green,
the NMC Ensemble, & U of T Contemporary Music Ensemble

Sunday May 1, 2005
Glenn Gould Studio
Co-presented with Goethe Institut Toronto

The Music of Jörg Widmann
The rising young German clarinetist and composer performs his music
with the NMC Ensemble and Accordes (4 Canadian premieres)

Friday May 27, 2005
Co-presented with The Music Gallery

Wild, Wired West
Keith Hamel curates a concert of chamber music with computers
NMC Ensemble directed by Robert Aitken with soloists
Joseph Petric, accordion & Max Christie, clarinet
music by • Hamel, • Steenhuisen*, • Pritchard, & • Radford
* Premiere performances | • Canadian work
Programs and artists subject to change

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www.newmusicconcerts.com
QUOTLIBET: ELI AT 80

continued from page 14

Born in 1924 in Vienna into a devout Jewish family, he was able to leave Austria for Palestine in 1939. In Palestine he was first trained as a cobbler, then as a soldier by the British, all the while playing the guitar on a very casual basis and also painting. When he came to Canada he had the visual arts in mind. Before he had even learned English, however, fate intervened in the form of a job sorting music for $5 a week for Whaley Royce Music on Yonge Street. Here he discovered an abundance of sheet music for guitar—much of it written or arranged by Segovia. Promoted to a sales position once he learned English, when there were no customers around he was able to practise the guitar.

A customer asked for lessons and his career as guitar teacher was launched! Through another custom­ er he got the opportunity to audition for Boyd Neel, the Dean of the Faculty of Music at U of T and Etore Mazzoleni, the principal of the RCM. The latter offered him a position teaching guitar at the Conservatory. He declined because he could not afford to give up the percentage of his earnings the deal required! Before that, however, he and his students founded the Guitar Society of Toronto in 1957. This led to a response to the need for instruction in jazz and flamenco. The U of T brass wisely did not require that Eli give up his position to do this, seeing the new academy’s potential as a “feeder school”. They were not to be disappointed; students flocked to Eli from all over the world, and the better ones went through the program at the university. Some of his students who have gone on to have an impact in the guitar world are Liana Boyd, Aaron Brock, Robert Feuerstein, Lynne Gangbar, Rachel Gauk, Drew Henderson, Daniella Kassner (his daughter, for many years now living, performing, recording and teaching in Spain), Dale Kavanagh, Norbert Kraft, Vincea McClelland, Gordon O’Brien and Laura Young.

What made him such a successful teacher? “I always tried to preserve the individuality of each student, to inspire and to provide them with the tools to do what they want to do. I let my students express themselves. All my students are individuals.” He went on to explain that every student has different hands and since it is through the hands that the music is transmitted from the intellect and temperament to the guitar, every student brings something quite different to the instrument. One of the keys, therefore, was to keep the hands relaxed and flowing—that was the foundation on which each student’s development was built.

Eli Kassner’s other major contribution was the five international guitar festivals and competitions that he launched, with participation of the Guitar Society of course, in 1975, ’78, ’81, ’84 and ’87. A measure of the impact of these events: the winners of the 1975 competition are now among the leading guitarists of their generation—Sharon Isbin, Manuel Barrueco and Eliot Fisk.

The line-up for the September 18 “Eli at 80” concert also speaks volumes. Guitar luminaries David Russell, Carlos Barbosa-Lima, Vincea McClelland and Celso Machado will perform, introduced by Liana Boyd. Among the compositions: one by Sergio Assad written for this event, and also one by Leo Brouwer, his health permitting. This is a celebration not to be missed.

Four Festivals

The summer music festival scene continues, after a short pause in late August, into September with four festivals: the Colours of Music Festival in Barrie, the Westben Festival near Campbellford, the Sweet-Water Music Weekend in Owen Sound and the Prince Edward County Music Festival in Picton.

Colours of Music

Lawyer, politician and now impresario, Bruce Owen, building on last autumn’s highly successful festival, has been nothing short of amazing in organizing this festival of 44 concerts in Barrie from September 24 to October 3. Not only are some of Canada’s best musicians performing at the Festival such as James Campbell, Alain Trudel, the Penderecki String Quartet, the Duke Trio and the Elmer Iseler Singers, to name only a few, but also wonderful musicians from other countries will play—Britain’s Onyx Brass Quintet and organist, Carol Williams, woodwind quintet Vento Chiaro, the Adaskin String Trio from the United States and the New Zealand String Quartet.

Westben

The Westben Festival offers two fine pianists, Jane Coop and Charles Foreman on Saturday, September 18 and Sunday, September 19 at 2:00 in the afternoon. Both will play music by Chopin and Beethoven. Ms. Coop’s program will also include Pagannini’s Variations on a Theme by Brahms. Mr. Foreman...
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The 49th Parallel: December 5
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Valse des fleurs: January 23
Russian songs set in the 1868 Winter Palace in St. Petersburg
with Dennis Brown, Anita Krause and Michael Colvin
Metamorphoses: March 13
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CHORAL SCENE
by Larry Beckwith

I’m always slightly vexed at this time of year with the question “How was your summer?” After all, there’s almost a whole month left after September 11! But it’s understandable, though, since many of us return to routines after Labour Day with school back in session and WholeNote back on the stands.

Choirs usually take much of September to regroup and start tackling new repertoire for the season ahead. Therefore, we don’t see much choral concert activity until into October, but there are some festival performances and concerts here in town and not too far away.

Ashkenaz: A Festival of New Yiddish Culture at Harbourfront (235 Queens Quay West) offers us two choral concerts. September 5th at 2pm on the Toronto Star Stage you can hear The Lachan Jewish Chamber Choir. September 6th at 4pm on the Lakeside Terrace you could see a performance of the Yiddish folk-tale “Benyomen der Driter” by the Toronto Jewish Folk Choir with Klezmer ensemble Beyond the Pale.

Not terribly far afield, Hammerstone Hall in Mississauga has the award-winning North Metro Chorus singing music from Les Miserables, September 24 at 8pm, and 25th at 2 and 8pm.

A pleasant trip for a September afternoon: a little further afield in Barrie at the Colours of Music Festival, the St. John’s Choir from Elora performs works by Parry, Howells & Willan. Juergen Petrenko, organ; Noel Edison, conductor (Sept 26 at 8pm).
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**Joy of Spring**
Saturday April 9th, 2005, 7:30 p.m.
Metropolitan United Church

**Mass in B Minor**
Saturday May 28th, 2005, 7:30 p.m.
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CHORAL SCENE, continued

25, 2:30pm). There are also two evening concerts at this festival that you might want to consider. The Elmer Iseler Singers perform October 1st at 8pm. On October 2nd there’s The Sacred Music Society’s Gala with Andrew Burashko, piano; Uwe Lieflander, conductor; and a 200-voice choir & orchestra!

Speaking of Festivals, there’s Westben, in Campbellford where you could hear the MacMillan Singers, conducted by Doreen Rao, in a programme called Autumn Feast for the Ears, Autumn Chorus on September 26 at 2pm.

Back in town we have an upbeat start to the season October 1 at 8pm when Fridays @ Eight presents Shout for Joy! The Nathaniel Dett Chorale with Brainerd Blyden-Taylor in a concert of Spirituals, Cuban folk songs and classical selections.

Looking ahead, there are many exciting choral projects in the works for this season, including the return of University Voices in November, presented by Soundstreams, a stellar line-up of repertoire planned for both the Amadeus and Mendelssohn choirs, the fourth annual Christmas Oratorio presentation by the Bach Consort and a rare St. Matthew Passion performance presented by the Toronto Symphony.

In addition, there are intriguing seasons promised from the Exultate Chambers Singers, Orpheus Choir, Bell’Arte Singers, VocalPoint, Pax Christi and several other of our well-established, stellar chamber choirs.

Finally, it remains for me to encourage potential singers to pick a choir and get involved, and remind everyone to pick their choral subscription series and send it (or them) in!

And enjoy the last few beautiful weeks of (September) summer!

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EARLY MUSIC
by Frank Nakashima

Unlike the choral scene, where it takes presenters a while to get going, early music presenters are off to a fast start.

Offering an aura of aromatic (but low-fat, no cholesterol) blend of trio and quartet sonatas by Telemann, Vivaldi and Fasch, is the gang from Baroque Music Beside the Grange - Alison Melville (recorder & traverso), Linda Melsted (violin), Dominic Teresi (bassoon) and Borys Medicky (harpischord) - in a programme fashioned after the coffee house concerts of the 18th century (September 12).

A few days later, the dazzling Dutch recorder virtuoso Marion Verbruggen joins the Tafelmusik Baroque Orchestra - more Telemann and Vivaldi, but on a larger scale, so to speak - in a program titled “The Enchanting Recorder: Baroque Delights” (September 16 - 19) A long-time friend of Tafelmusik, Ms. Verbruggen has inspired several recorders players of this generation.

When John Dowland published his First Book of Songs in 1597, not only was it his first book, but probably the first book of solo song ever published in England. When the Musicians in Ordinary (soprano Hallie Fishel and lutenist John Edwards) present a concert featuring the songs from this marvellous publication (September 25), it will be to acknowledge the historical significance of this collection which contains some of the best known songs in the English language to this day. Its contents have been praised and “poached” in more recent times by such musical dignitaries as Benjamin Britten and Peter Warlock. Visit www.musiciansinordinary.ca.

The Canadian composer and harpist Alison Melville (recorder & harp) presents a programme of works by French, Italian and German composers. The programme includes music by Monteverdi, Schütz, Taddeo Gavuzzo, Giacomo Carissimi and a selection of French and Italian lute music (October 3).

A 19th Century English Country Dance Workshop
Friday, Sept. 24, 7:30 p.m.

It is fun and easy to learn the dances from the War of 1812 era in the authentic setting of Historic Fort York.

• No partners required
• Beginners Welcome
• Pre-registration required
• $10 per person includes light historic refreshments

Historic Fort York
100 Garrison Road
Free Parking
416-392-6907 Ext 100
Learning With Your Feet

"At the height of the baroque period, everybody who was anybody danced well. It was simply part of a decent education, along with music... in those days... " (Daniel Gariepy, La Belle Danse)

BY MASHA BU ELL

THEY CAME INTO the classroom dressed for the festive summer barbeque which was to follow the workshop, but helpfully began setting chairs into a couple of neat rows. The wiry energetic man setting music cues on a cd player, turned and said "you should probably stack those at the back – we're going to need all this space to move in..." There was a flutter of puzzlement.

"We will be on our feet dancing," he explained benignly. "So arrange yourselves in three rows so that you can see me; we'll be looking at two formal court dances - one in duple time, one in triple time - the bourrée and the minuet."

A ripple of recognition at the terms relieved some of the uncertainty evident in this group of music educators, mostly women with little or no dance training, attending a three day summer event at the RCM called Art of Teaching 2004: Active Learning. This elective workshop was called "The Arte of Dancing."

"In baroque dance, each component of the dance is tied to the music." Daniel explains. "Listen, and you will know when to move."

To give them credit, they all gave it their best shot. Only one eventually sat down - her legs could not handle the non-stop stepping, hopping rising and bending that the rest survived. What kept them going was the baroque music itself - a musical language which required no explanation for most.

Their appreciation of the music made up for their lack of dance expertise. Handel, Purcell, Lully and Rameau combined with Daniel Gariepy's lively commentary, which ran like a thread through the instructions, kept things sweeping along gracefully.

"Obviously there are dance suites which were written as concert music, but all of those forms - Allemande, Courante, Sarabande, Gigue, Gavotte, Minuet these are all dances... A musician who has actually danced a minuet has an informed sense of what the music asks us to do."

Understanding and agreement grow among the newly converted as they bow and curtsey, and move across the floor in (almost) perfect unison. Later, when asked by a violin teacher, Daniel offers a graceful and very visual explanation for the "pick-up" notes in a bourrée or gavotte. "Here we bend; this foot, which is off the floor, is ready to step down."

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(In addition to classes for teachers and music students, Daniel teaches recreational baroque dance classes two evenings per week at the Winchester Street Theatre, in the Carlton/Parliament area. No previous dance experience is required. For more information, or to register for classes, call (416) 324-9118.)
The National Youth Orchestra of Canada ended their cross-Canada tour in Toronto on August 17th, a well-honed ensemble under the baton of veteran conductor Kazuyoshi Akiyama. I was in attendance hoping to hear the work of this year’s composers in residence, BC based Stephen Chatman and Rodney Graham. As expected, the NYOCC rotated through a wide range of repertoire on this three-week tour.

On this evening we heard one of the set programmes, which included only one Canadian work, Chatman’s Tara’s Dream. The piece had some of what I expected from Chatman, mixing in references from popular genres like jazz, big band, ragtime, and waltzes, but also some 18th Century classical (moments sounded like a Mozart piano concerto), and contemporary practices. Despite the nagging familiarity of the mixed up music, all the material was original, which makes me commend Chatman’s compositional versatility. I was really impressed with how he melded together so many musical fragments, taking us on a wild journey through this Tara’s dream. The opening had a particularly beautiful sequence where two harps and what sounded like glockenspiel created a dream-like environment, veiled and occasionally obscured by lush and romantic strings playing in a completely different key and tempo. What was even more remarkable, in hindsight, was how Tara’s Dream created a logical link between the Berlioz Overture that opened the concert and the rousing rendition of Ravel’s La Valse, which brought us to intermission. It was intriguing to hear how new Canadian work can make its links back to great works of the 19th and 20th Century and hold its place among them.

Sitting beside me in the concert hall was Soundstreams Canada’s Artistic Director Lawrence Cherney. Before the lights went down for the second half, we had the chance to discuss what is coming up at Soundstreams for 2004-2005, including the trials and travails of putting together that pesky season brochure. Soundstreams is one of the first new music presenters out of the gate in the upcoming season. Their first concert, entitled Kaleidoscope, continues the artistic direction of Soundstream’s Encounters Series. These concerts match up one international composer with a Canadian equivalent. Sept 27 at the Glenn Gould Studio, Danish composer Paul Ruders will be paired with pioneering Canadian composer Harry Freedman. Freedman is truly one of this country’s artistic pioneers: he is a founding member of the Canadian League of Composers and of the Guild of Canadian Film Composers, not to mention an Officer of the Order of Canada since 1984. Although Freedman is one of Canada’s most frequently performed composers, bridging the jazz and classical worlds, we don’t often get to hear concerts devoted to large amounts of his work. This alone makes this concert a treat. Freedman’s “encounter” counterpart, Paul Ruders, might be best known to Canadians for his operatic adaptation of Margaret Atwood’s popular novel The Handmaid’s Tale. And as luck would have it, the Canadian Opera Company will present the Canadian premiere of Ruders’ The Handmaid’s Tale starting on September 23rd at the Hummingbird Centre.

Both Soundstreams and COC concerts are also part of the much larger, multi-disciplinary and extremely ambitious SUPERDANISH: Newfangled Danish Culture Festival, which launches at Harbourfront Centre Sept 28.

FOLLOWING THROUGH ON the thread of Canadian inspired opera, Tapstry New Opera Works will present the results of their Composer-Librettist Laboratory (or Lib-Lab for short) at its Opera Briefs event Sept 28 & 29. You can find them at the Tapestry/Nightwood New Works Space in the Cannery building of the trendy Distillery District. In their own words, Tapestry describes the event as “Astonishing, entertaining, irreverent, provocative, moving... the diversity is dazzling and the creative energy palpable during this marvellous annual event.” If you can’t make it to this one, you may want to get a sneak peek as Tapestry stages a selection of Opera Briefs at the Word on the Street Festival’s Stage & Screen tent in Queen’s Park on September 26th.

A P I N G S T E N D E R O N T H E S S T R I P E S S C H E D U L E of the upcoming season, which includes only two of these composers in residence. As the summer season comes to a close, it certainly seems like this year’s new music season is already off to a dynamic start. I truly look forward to hearing how it will unfold.

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

Coalition of New Music Presenters
by Keith Denning

The summer is winding down and a new season of great concerts is gearing up. While September is not usually a busy time for new music, more than a few members of the Coalition are getting their seasons underway. Here is a brief lineup of upcoming events.

On September 12th at 7:00 (note the early start), the Music Gallery presents the ensemble Ex Tempore as a part of their Fresh Ears family series, which is a series of new music concerts designed with younger ears in mind (an excellent idea, in my opinion!)

Earshot Concerts kicks off its concert season with a gala fundraiser at the rooftop garden at the Dalhousie, 155 Dalhousie Street on Thursday, September 23rd at 7:30. There is a great concert lined up, as well as an auction, balloon bust, door prizes and more.

Monday, September 27th has Soundstreams Canada presenting a concert of music by Poul Ruders and Harry Freedman featuring the Gryphon Trio and Gary Kulesha at the Glenn Gould Studio at 8:00. As an added bonus, at 7:00 there is a pre-concert concert called "Young Artist Overture" which features works by student composers performed by young players, another excellent and worthy project.

The Toronto music community was saddened by the death, earlier this year, of composer and professor Lothar Klein. I have fond memories of having studied composition under him at the University of Toronto and am pleased to report that a free concert of his music will be held at Walter Hall in the Faculty of Music, on October 3rd at 2:30.
On Saturday October 2nd at the Music Gallery, New Music Concerts presents The Hammerhead Consort, a terrific and unusual ensemble from Edmonton, presenting works by Canadians Howard Bashaw and Keith Hamel, as well as a new work by Danish composer Kim Helwig. The Hammerhead Consort is aptly named, comprising two pianists and two percussionists.

Monday, October 4th at 8:00 at the Music Gallery, WholeNote Magazine kicks off a series of nine Monday salons at the Music Gallery, counting down to the magazine's tenth anniversary next September. These concerts, taking place on the first Monday of every month, will explore the talents of staff, writers, and other associates of WholeNote Magazine, many of whom are musicians in their own right, spanning the entire range of music, from baroque to jazz, from world music to, of course, music.

Finally, on October 7th, Earshot Concerts' first "real" concert of the year takes place at the Music Gallery at 8:00. Called Gold of Senes: Chamber and four-part choir is hypnotic, energetic and accessible.

NN - 7:30: Called Gold of Senes: Chamber and four-part choir is hypnotic, energetic and accessible.

NN - 2:00: WholeNote Magazine presents its 10th anniversary season. The Harrunerhead Consort is aptly named, an ensemble from Edmonton, presenting works by Canadians Howard Bashaw and Keith Hamel, as well as a new work by Danish composer Kim Helwig. The Harrunerhead Consort is aptly named, comprising two pianists and two percussionists.

Worlds of Music Toronto presents its 10th anniversary season of Global Music Workshops beginning in late September or October (depending on the class). These run for 6 to 12 weeks at Hart House, U of T's Faculty of Music and other locations. Classes offered: Gamelan, Steel Pan, Taiko Drumming, Ghanaian Drumming, Flamenco Guitar, Brazilian Samba, World Music Chorus, Pan Flute, Canadian Fiddling, Tinwhistle, Tabla, Latin Jazz, Celtic Harp. For more information, call 416-408-2825 or visit the website www.rcm.ca and click on RCM Community School.

IN ADDITION TO these series run by Sophia Grigoriadis of Maza Mezé fame presents World Music on the Danforth, featuring two new music programs for toddlers and pre-schoolers using songs, activities and instruments from around the world. Sound Adventures is for 1½ to 3½ years old, and Sound Explorers is for 3½ to 5 year olds. Call Sophia at 416-406-5944.

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New in Town, the Raga Music School (414 Dupont) under the direction of Neeraj Prem, offers classes in Indian classical music, including Sitar,Tabla and Voice, from beginner to advanced levels. Classes are also available in Hamilton and Brampton. Call 416-895-3624 or 905-529-7865 or visit www.ragamusicschool.com.

Clapping Land, a kids music education series run by Sophia Grigoriadis (of Maza Mezé fame) presents World Music on the Danforth, featuring two new music programs for toddlers and pre-schoolers using songs, activities and instruments from around the world. Sound Adventures is for 1½ to 3½ years old, and Sound Explorers is for 3½ to 5 year olds. Call Sophia at 416-406-5944.
Welcome to our new season! 2004/05 launches this month...

After a stressful last season involving deficits, funding cuts, staff layoffs and concert cancellations, we here at The Music Gallery (Toronto's Centre for New and Unusual Music) are happy to announce that we are back in full force for the new 2004/05 season, our fourth year at our current home, St. George the Martyr Church.

We return invigorated and excited to announce new additions to our concert programming. First off, we are launching a new concert series called Pop Avant, which features artists arising from the independent pop and rock communities who incorporate experimental ideas and practices into their music. The Pop Avant series launches with five concerts this year -- confirmed acts so far include The Microphones with Guitarraksta (Sept. 6) and Devendra Banhart (Nov. 12).

Other innovations this year include two special projects, the Italian Intensive (focusing on Italian new music after 1950) and an artists' residency with the Madawaska String Quartet, beginning in 2005. Our long-running Composer Now series will be split into two components: the V.I.P. (Virtuoso Instrumental Performances) concerts and the ON TOUR series, featuring new music artists from across Canada.

We will continue our Collaborations with other presenters, such as Arraymusic, New Music Concerts, Ergo Projects and NUMUS. And starting Oct. 4th, we present Nine Mondays, a salon night held on the first Monday of every month, hosted by and featuring WholeNote Magazine's writers, editors and associates.

In Music Gallery Institute news, the Fresh Ears family series launches Sept. 12 with Ursel Schlicht's Ex Tempore (see below). Fall sessions of the MGI instructional programs for adults and families, in computer-assisted music and creative world percussion, start the week of Sept. 27. For more info, or to register, contact Barry Prophet at bprophet@idirect.com or 416-588-2514. And the MGI and St. George the Martyr's Wednesday afternoon Free Lunch Music series returns Oct. 6, with the added support of the Canadian Music Centre.

music gallery concert schedule: core programming, sept. '04

mon 09/06 the microphones (wash.) + guitarkestra (t.o.)
POP AVANT SERIES @ 8PM, $10 ADV/$12 DOOR
Anacortes, Washington native and singer/songwriter Phil Elvrum records under the name The Microphones, releasing masterful psychedelic indie-pop albums like Mount Eerie (2003) and The Glow, Pt. 2 (2001) on K-Records. As a solo performer, he has played two sold-out shows at The Music Gallery two years in a row. Now, he returns to launch our new Pop Avant series, with a full-band set featuring backing from Toronto independent band the Sea Snakes. The evening will be opened by Guitarraksta, a.k.a. Craig Dunsmuir, who melds minimalist composition with African-inspired melodies, all held together with just an electric guitar and a looping pedal.

sun 09/12 ursel schlicht's ex tempore -- feat. ravish momim (nyc)
FRESH EARS FAMILY SERIES @ 7PM, $15/$10/$5
The Ex Tempore ensemble was formed by New York resident Ursel Schlicht in response to the events of Sept. 11, 2001. The German-born pianist-composer plays improvised music, jazz, new and world music, and fostering intercultural exchange and collaborations has become an important focus of her work. In September 2002, during the Documenta 11, she produced and performed in "Ex Tempore 2", a week-long international collaboration featuring artists from Germany, the US, India, Eritrea and Afghanistan. The Ex Tempore ensemble includes Gabriele Hasler (vocals), Jamie Baum (flute), Ravish Momim (percussion), Brandon Terzic (guitar/oud/saz/cumbus) and Thomson Kneeland (bass).

music gallery: rental information
THE MUSIC GALLERY IS AVAILABLE FOR RENTALS TO ALL MEMBERS OF THE COMMUNITY. THE VISUALLY STUNNING, SPECIALIZED ACOUSTIC CHAMBER OF ST. GEORGE THE MARTYR CAN ACCOMMODATE UP TO 150 PEOPLE. FOR MORE INFORMATION, GO TO WWW.MUSICGALLERY.ORG OR CONTACT CLARISSA DE YOUNG AT 416-204-1080.

coming up in october
10/01 mandolini + polulin (italy/mltl.)
THE COMPOSER NOW: V.I.P.
10/04 nine mondays
SALON SERIES HOSTED BY WHOLENOTE
10/05 corona guitar kvartet (dk)
THE COMPOSER NOW: ON TOUR
10/17 motion ensemble (n.b.)
THE COMPOSER NOW: ON TOUR
10/28 madawaska string quartet (t.o.)
RESIDENCY LAUNCH + FUNDRAISER

music gallery: co-ordinates
location: st. george the martyr church, 197 john st. (north of queen, in grange park)
box office: 416-204-1080
web: www.musicgallery.org
www.mginstitute.ca
Jazz Notes
by Jim Galloway

As I was beginning this month's article, I received the dreadful news about the death of Brian Ogilvie. Originally from Vancouver, Brian was a rare talent, both on clarinet and saxophone, with a great love of the early forms of jazz. He made his home in Toronto for a number of years where he quickly established himself. The Ogilvie Brothers band with Don on guitar and Kenny on bass, became a fixture on the scene before Brian's move to San Antonio in 1992 and a place in the Jim Cullum Band. In 1995 he moved to New Orleans where he immediately became one of the "in demand" players. He appeared in festivals here as well as in the States and Europe and was playing at the Nairn Festival in Scotland on August 12th. when he collapsed. Brian died on the 14th of August without regaining consciousness.

He was a member of my Wee Big Band until his move to the States and in that time he played his way into the hearts of everybody in the band and all who heard his music. Brian's big, warm tone and his concept of the traditions of the music were only two of the ingredients that made him special. He was also a good guy. His death, at age 50, is a profound loss - Brian was the real thing and we all will miss him, but never forget him.

(Port)Hope Springs Eternal.

Just when you thought it was all over for the jazz festival season, here comes another - this time it is the 3rd annual All-Canadian Jazz Festival in Port Hope, September 24 to 26. Necessity may well have been the mother of invention and the decision to make the Port Hope Festival 100% Canadian a mixture of budgetary concerns along with a sense of patriotism, but whatever, the event has a stellar Maple Leaf line-up of artists such as Ranee Lee, Francois Bourassa, Alain Caron, Christine Jensen, Renee Rosnes, Michael Kaeshammer, Alex Pangman and Pat LaBarbera - just some of the artists helping to turn the town into jazz city for a week-end.

Down by the Old Mill...

The Old Mill, built on the site of the original 200-year-old King's Mill, is something of an institution in this town and not just as a hotel and spa. It has been a home for music for a long time. In 1921 it began to feature dancing to live music, albeit with a pretty small group, violinist Cec Ryder and pianist Nelson Hatch. When a new dance floor was added in 1929, the duo expanded to a nine piece orchestra. In more recent years it has been one of the few, if not the only place to go dinner-dancing, although the band became a small combo.

Well, on the 24th of September it will be big band night again at the Old Mill when the last Friday in the month is turned over to the swing sounds of a big band. The series will kick off with my Wee Big Band and you are cordially invited.

Welcome to the Club

Summer is now lodged in the memory bank and we are into the fall season which means that the club scene starts to heat up for the colder weather with visiting artists such as singer/songwriter Anne Hampton Calloway at the Top O' The Senator late in the month, followed by one of our adopted favourites originally from Quebec, Renee Rosnes, who brings her quintet to the club to take us from September into October.

Over at the Montreal Bistro, there are a couple of special events during the month. On Monday, September 20, a tribute to Duke Ellington will feature David Warrack and Friends - with Shakura S'Aida, Thom Allison, Bill Bridges, Duncan Hopkins, Michael Stewart & Don Vicky and a week later on Monday, September 27 there is a "Jazz Studies Benefit Concert " - PJ Perry and an all-star faculty band with Alex Dean, Terry Clarke, Kirk MacDonald, Terry Promane, Paul Read, Chase Sanborn & Dave Young. Tickets for this special one-nighter are $50.00.

The Rex continues its admirable support of local musicians, (with the occasional visiting fireman), in another jazz-filled month featuring literally dozens of bands over the 30 days which hath September.

Frank Falco is one of the best piano teachers in town. He is also a really good player, but one who has chosen over the years to "hide his light under a bushel". To say that he has kept a low profile over the years is an understatement, but he has been coaxed out of his house and you can catch him on Sunday September 12th at Christ Church Deer Park, 1570 Yonge Street, at 4:30. With Frank you can hear Rick Wilkins on sax, Scott Alexander, bass and drummer Brian Barlow. Two weeks later at the same altar of jazz you can hear the solo piano of Marilyn Lerner.

As you can see, lots going on, so please get out there and listen to some live jazz. You'll feel better for it. Happy listening!

In the Jazz Listings
by Sophia Perlman

While September is gearing up to be an exciting month for jazz in the clubs, it is also going to be an equally exciting month in the concert halls - with a range of jazz performances happening in the Greater Toronto Area.

The Toronto Progressive Jazz Concert Series presents eight concerts featuring world renowned jazz artists at various concert halls and clubs across Toronto, beginning September 11, with the Addison Groove Project at The 360. The series continues with performances by Soulive, and the Dave Holland Quintet performing in September, with performances by many others in October and November. (See our Concert Quick Picks for more details).

Just when you thought you'd seen the end of the festival season, there are two great opportunities to get out of the city and hear some great music this fall. The Guelph Jazz Festival (September 8-11) and the All-Canadian Jazz Festival in Port Hope (September 24-26) offer a great opportunity to hear both some great established musicians as well as some incredible rising talent.

Speaking of rising talent, this month students are returning to classes at not one, but two renowned jazz programs in Toronto. On September 27th, the UofT jazz studies program is holding a benefit concert at the Montreal Bistro featuring some of its faculty - including Alex Dean, Terry Clarke, Kirk MacDonald, Terry Promane, Paul Read, Chase Sanborn and Dave Young (Tickets $50 through the University: 416-946-3580).

And of course, as always, the clubs are full of great Toronto jazz. For more information, please see the listings on page 52.
Go Guelph: 11th Jazz Festival Outdoes Itself

BY PHIL EHRENSAFT

If your musical interests encompass avant-garde jazz and improvised New Music, you most definitely want to savour year 11 of the Guelph Jazz Festival, Sept 10-12. If your schedule permits, take three vacation days at the lead-in colloquium where scholars and musicians trade thoughts on art that is the centre of their lives, interspersed with a generous dollop of concerts and musicians' workshops. This celebration begins the afternoon of the 8th and runs through Friday, including Thursday evening where eminent saxophonist and composer Oliver Lake joins forces with Native American vocalist Mary Redhouse.

Guelph's an important player in fostering Canada's New Music. The artistic director Ajay Heble and festival manager Julie Hastings work hard to expose musicians from New York's Downtown scene, the nerve centre of avant-garde jazz, and their European counterparts to this country's exceptional talent. The festival's official launching of a new international journal on improvised music will provide parallel exposure for Canadian researchers.

Within Canada, Guelph bridges our musical solitudes. This year's leading lights from Montreal's vibrant improv scene include Jean Derome, Joanne Hétu, Tom Walsh, Michel Lambert and Thom Gossage. The broad network of sponsors that Heble and Hastings recruited bodes well. The lead sponsor of this Ontario festival is none other than Quebec's premier financial institution, Desjardins!

Now to the superb music. There's a generous presence of avant-garde pioneers with modest ticket prices to boot. A dream quartet with saxophonist Archie Shepp, trombonist Roswell Rudd on trombone, bassist Reggie Workman, and drummer Andrew Cyrille headlines Saturday night. Cyrille also leads a percussion quartet that includes fellow jazz pioneer Famoudou Don Moye and two master Ghanaian drummers.

William Parker is both a top bassist and key organizer of the Downtown scene. The seminal Chicago percussionist Hamid Drake and the remarkable Tuva vocalist Sainkho Namtchylak round out the group. Free jazz bass pioneer Barre Phillips leads a trio. The bass cornucopia includes France's multidimensional Joelle Léandre in a duo with San Francisco violinist India Cooke.

Younger generations are not neglected. Percussionist Suzie Ibarra, a very bright new light in the New York scene, leads a trio. Drummer John Hollenbeck and Downtown vocalist Theo Bleckmann are full of surprises. The 4in-Objects jazz collective features Yoon Sun Choi, who sang wonderfully in Quebec, the jazz opera premiered at last year's festival. Toronto's Barnyard Drama, featuring vocalist extraordinaire Christine Duncan and drummer/turntablist Jean Martin is quite capable of holding its own in the company of this distinguished Downtown New York talent.

The above is just a sample. For a full schedule, call 519-763-3155, or go to www.guelphjazzfestival.com.
Here it is. To the best of my knowledge, this is the most complete list of bands in Southern Ontario you'll find in one place. The list is divided into four sections: Community Bands, Brass Bands, Youth Bands and "Etcetera". Within each section bands are listed in order of rehearsal day, starting with Monday. It's wise to make contact by phone or email before heading out to a rehearsal, just in case the group you're interested in has an upcoming event or has changed its schedule. If you find a band listing is incorrect, forward the info to me at merlinwilliams@sympatico.ca and I'll do an update in an upcoming issue.

COMMUNITY BANDS

Cambridge Concert Band
Conductor: Gerald Stephenson
Contact: Liz Reed 519 853 1055
info@cambridgeconcertband.com
Website: www.cambridgeconcertband.com
Rehearsals: Mondays, 7:45pm at the Preston Legion, Br. 126, Westminster & Margaret Sts. in Cambridge
Instruments needed: oboe, trombones and clarinets

East York Concert Band
Conductor: Ernie Walker
Contact: Ernie Walker 416-266-1958
conductor@eastyorkconcertband.ca
Website: www.eastyorkconcertband.ca
Rehearsals: Mondays, 8pm starting Sept. 13
McGregor P.S.
Instruments needed: horns, bassoon, alto/tenor/clarinet sax, percussion, clarinet, trumpets

Kitchener Musical Society Band
Conductor: Paul Schalm
Contact: Paul Schalm 519-742-1137
schalm@golden.net
Website: www.kmsb.org
Rehearsals: Mondays at 7:30pm
Victoria Park Pavilion, Kitchener
Instruments needed: all

The Koffler Concert Band
Conductor: Resa Kochberg
Contact: Resa Kochberg 905-731-4845 or Adrienne Cohen 416 636-1880 ext.228
Rehearsals: Mondays, 8pm
8BJC 4588 Bathurst St., Toronto
Instruments needed: brass, but all are welcome

Markham Concert Band
Conductor: Doug Manning
Contact: John Brooker 416-332-4639 or jbrooker@netstar.ca
Website: www.mcb.on.ca
Rehearsals: Mondays, 7:30 pm at Markham Community Centre
Hwys. 48 & 7, Markham
Instruments needed: all

Niagara Falls Concert Band
Conductor: Brenda Green
Contact: Bob Durst 905-835-3276
Rehearsals: Mondays, 7:30 pm
Legion on Spring St., Niagara Falls

North Toronto Community Band
Conductor: Denis Mastromano
Contact: Gale Bassett 416-881-1978
gale.bassett@sympatico.ca
Rehearsals: Mondays, 7:15 pm starting Sept. 13 at Lawrence Park C.I. Auditorium, 125 Chatsworth Dr. Toronto
Instruments needed: trombone, euphonium, horn, alto sax, flute

The Regimental Band of The Lorne Scots (Peel, Dufferin and Halton Regiment)
Conductor: Henry Verschuren CD
Contact: Henry Verschuren 416-564-3126
hiver@sympatico.ca
Rehearsals: Monday evenings - call for time and location
Instruments needed: all, some supplied

Scarborough Community Concert Band
Conductor: Tom Dowling
Contact: Tom Dowling 416-282-7973
tdbnodl@rogers.org
Website: www.scccb.org
Rehearsals: Mondays, 7pm at Samuel Hearne P.S., near Danforth and Pharmacy Instruments needed: all

South Simcoe Concert Band
Conductor: Major Don Embree
Contact: Ron McKay 705-424-0312
Rehearsals: Mondays
Oetiker Ltd., 203 Dullerin St. S., Alliston
Instruments needed: all

Waterloo Concert Band
Conductor: Martin Lacoste
abouttheband@waterlooband.ca
Website: www.waterlooband.com
Rehearsals: Mondays at 8pm in the Adult Recreation Centre, King St., Waterloo
Instruments needed: all (esp. saxes, horn, tuba, double reeds)

Barrie Concert Band
Conductor: Daniel Johnston
Contact: Earl Winter 705-721-8863 or Henry Bergsma 705-721-4168
Rehearsals: Tuesdays, 8pm to 10pm
Allendale Recreational Centre, corner of Bayview and Little Ave., Barrie
Instruments needed: all

Brampton Concert Band
Conductor: Darryl Eaton
Contact: David Harmsworth 905-451-6398 (h), 905-451-0174 (b)
cbcband@aztec.net.com
Web: www.bramptonconcertband.ca
Rehearsals: Tuesdays, 7:30pm
55a Queen St. E., Brampton (beside the library)
Instruments needed: clarinets, auxiliary percussion

Dundas Concert Band
Conductor: Bill Rolfe
Contact: Kurt Schipper 905-628-8512
Dundas Rehearsals, 8pm
Dundas Town Hall, Main St. W., Dundas
Instruments needed: euphonium, flute, clarinet, trombone, oboe, bassoon, percussion

Festival Wind Orchestra
Conductor: Gennady Gifter
Contact: Shelley Goodman 416-491-1683
fwotickets@rogers.com
Website: www.festivalwindorchestra.ca
Rehearsals: Tuesdays, 7:30pm
Earl Haig S.S., room 163, 100 Princess Ave. North York
Instruments needed: all, and principal clarinet

Galt Kiltie Band
Conductor: David Davidson
Contact: Bob Fox 519-621-8707
Website: www.galtkiltieband.com
Rehearsals: Tuesdays, 8pm
please contact for location
Instruments needed: clarinets, bass clarinet, flutes, oboe, tuba

Hart House Symphonic Band
Conductor: Keith Reid
Contact: Linda Offman 416-978-5363
linda.offman@utoronto.ca
Website: http://hhbs.utoronto.ca
Rehearsals: Tuesdays, 8:30pm
Great Hall at Hart House (open rehearsals on Sept. 14 & 21)
All welcome to audition. Hart House membership/student status required

Newmarket Citizens' Band
Conductor: Leslie Saville
Contact: Carol Bracken 905-478-2530
gay_lambert@hotmail.com
Website: members.rogers.com/ncband
Rehearsals: Tuesdays, 8pm
Newmarket Lions Club, 375 D'Arcy St., Newmarket
Instruments needed: all, welcome, esp. bassoon, tuba, all bass instruments

Oakville Wind Orchestra
Conductor: Chris Arthurs
Contact: Jacqueline Holmgren 905-338-8114
j.s.holmgren@can.duportunet.com
Website: www.oakvillewindorchestra.ca
Rehearsals: Tuesdays, 8pm
Iroquois Ridge S. S., Glenashton Rd., Oakville
Instruments needed: tuba, clarinets, bassoon, euphonium, percussion

Pickering Community Concert Band
Conductor: Andrew Locker
Contact: Brian Rose 905-424-0312
brianrose@sympatico.ca
Website: www.pickeringconcertband.ca
Rehearsals: Tuesdays, 7:30pm
East Shore Community Centre 910 Liverpool Rd., Pickering
Instruments needed: all

Thornhill Community Band
Conductor: Denny Ringer
Contact: Allan Harris 905-561-2047
info@mississaugapops.com
Website: www.mississaugapops.com
Rehearsals: Wednesdays, 7:30 pm
Eden United Church, NW corner of Winston Churchill & Battlefield, Mississauga

Peel Police Chief's Ceremonial Band
Conductor: Lino Varano
Contact: Band Manager, Leona Beck
905-790-0171
Rehearsals: Wednesdays, 8pm
Peel Police Headquarters, 7750 Hurontario St., Brampton
Instruments needed: all (minimum age 17)

Thorold Reed Band
Conductor: Brian Williams
Contact person: Brian Williams 905-227-0150
Rehearsals: Wednesdays, 7:30pm
St. John's Anglican Church
Ormond St., Thorold
Instruments needed: all

Clarington Concert Band
Conductor: Barrie Hodgens
Contact: Colin Rowe, President
905-697-8556
clariontongband@yahoo.ca
Website: www.gpeocities.com/claringtonconcertband
Rehearsals: Thursdays, 7:30pm
Bowmanville Sr. P. S., 105 Queen St., Bowmanville
Instruments needed: all

Fort Erie Legion Concert Band
Conductor: Brian Williams
Contact: Brian Williams 905-227-0150
Rehearsals: Thursdays, 7:30 pm,
Fort Erie Legion, Garrison Rd., Fort Erie

Caledon East Community Complex, behind OPP station on Old Church Rd. Caledon East
Instruments needed: clarinets, trumpets, horns and percussion. All players welcome, even rusty.

Etobicoke Community Concert Band
Conductor: John Edward Liddle
Contact: Bob Dobson 416-621-4231
Rehearsals: Wednesdays, 7:30pm
Etobicoke C.I., 86 Montgomery Rd. Etobicoke
Instruments needed: bass clarinet, bassoon

Frontenac Community Concert Band
Conductor: Rick Cory
Contact: Rick Cory 613-549-7436, rick.cory@sympatico.ca
http://post.queensu.ca/~ab25/FCCB
Rehearsals: Wednesdays, 7:30 pm
Loyalist Collegiate, Kingston
Instruments needed: all

Hamilton Concert Band
Conductor: Gerald Stephenson
Contact: Dave Pearson 905-772-5205
paul@theramones.com
Website: www.hamiltonband.org
Rehearsals: Wednesdays, 7:30 pm
Emmanuel United Church, Upper Ottawa & Mohawk, Hamilton
Instruments needed: horns, percussion, euphonium, bassoon

Mississauga Pops Concert Band
Conductor: Denny Ringer
Contact: Allan Harris 905-561-2047
info@mississaugapops.com
Website: www.mississaugapops.com
Rehearsals: Wednesdays, 7:30 pm
Eden United Church, NW corner of Winston Churchill & Battlefield, Mississauga

6th Annual WholeNote Listing of Community Bands

BAND ROLL CALL

by Merlin Williams

SEPTEMBER 1 - OCTOBER 7 2004
Instruments needed: all
Lydian Wind Ensemble
Conductor: Mike Onyschuk
Contact: William Patton, 905-666-3169
wpatton@symatpico.ca
Website: http://durham.metrolandhub.com/
mwstgroup_id-100
Rehearsals: Thursdays at 7:30 pm, call for location in Whithby
Instruments needed: all, esp. horns, trombones, saxes; auditions within rehearsals
North York Concert Band
Conductor: John Edward Liddle
Contact: Sidney Gangbar
416-781-6728
sydneygangbar@rogers.com
Website: www.northyorkconcertband.ca
Instruments needed: all, esp. horns, trombones, saxes; auditions within
Central Park - call for times
Instruments needed: all
Swansea Community Concert Band
Conductor: Frank Evans
Contact: Michelle Springer, 416-286-1045
michellespringer68@hotmail.com
Website: www.guelphconcertband.org
Instruments needed: all, esp. horns, trombones, saxes; auditions within
Rehearsals: every 2nd Sunday, 1:30pm
Goderich D.C.I.
Instruments needed: all, esp. horns, trombones, saxes; auditions within
Conductor: Larry Shields
Contact: Larry Shields 416-503-8673
hannafovyouth@aol.com
Website: www.teentourband.org
Rehearsals: Saturdays
Instruments needed: all brass & percussion - membership is by audition
Toronto Youth Wind Orchestra & Concert Winds
Conductors: Colin Clarke & David Lum
Contact: Adrienne Pluim 519-835-0492
tywomanmanager@yahoo.ca
Website: www.harknettmusic.com
Rehearsals: Sundays, 7:00 pm at Victoria Park. & Lawrence Ave., Scarboroug
Harnaford Street Youth Band
Conductor: Larry Shields
Contact: Larry Shields 416-503-8673
hannafovyouth@aol.com
Rehearsals: Saturdays
Instruments needed: all brass & percussion - membership is by audition
Hannaford Street Youth Band
Conductor: Larry Shields
Contact: Larry Shields 416-503-8673
hannafovyouth@aol.com
Rehearsals: Saturdays
Instruments needed: all brass & percussion - membership is by audition
Toronto Youth Wind Orchestra & Concert Winds
Conductors: Colin Clarke & David Lum
Contact: Adrienne Pluim 519-835-0492
tywomanmanager@yahoo.ca
Website: www.teentourband.org
Rehearsals: Sundays, 1:00 pm
St. Michael’s College
1515 Bathurst St. at St. Clair
All players welcome to audition; call for info
ETCETERA
Argonotes, the Toronto Argonauts Band are always on the lookout for players to fill out their ranks for the remainder of the CFL season. If you subscribe to their philosophy “faster + louder + better”, then contact the Musical Dictator (not a typo!) Steve Hayman at 416-769-2847.
Steve@argonotes.com, website: www.argonotes.com. The band is currently looking for some sousaphones, as well as all other instruments.
The Hamilton Tiger Cats are looking for musicians to join the Tiger Cat Band. You must be at least 18 years of age and own your own instrument (except drums.) The band will play at home games, parades and local events around the Hamilton area.
Contact Rick Allen
905-388-8230 press #2 or 905-547-2418 x 552 or leave a short bio-resume at hctband@yahoo.com.
Woodwind doubler Merlin Williams is an Artist/Clinician for Jupiter Music Canada. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin by phone at 416-903-0275 or by e-mail at merlinwilliams@symatpico.ca

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- 905-273-3939
- 3180 Mainway Dr., BURLINGTON
- 905-319-3330

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On Opera

by Christopher Hoile

A scene from the Royal Danish Opera production of The Handmaid’s Tale, 2003.

Opera-lovers looking for excitement beyond Opera’s Top Ten will find 2004-05 full of riches. The season opens with the Canadian premiere of Danish composer’s Poul Ruder’s The Handmaid’s Tale playing September 23–October 9. Based on the novel by Margaret Atwood, the highly-acclaimed opera from 2000 is set in a fundamentalist United States of the future where fertile women are enlisted to have children for the childless elite. Part of the city-wide “Super-Danish” festival, it stars a number of former COC Ensemble members and uses the sets and costumes of the original Danish production.

On October 30 and 31 Opera in Concert presents the 1916 zarzuela “El Gato montés” by Manuel Penella about a tragic love triangle. November 10–13 Tapestry New Opera Works presents the Toronto premiere of Christos Hatzis’s Constانت inople starring Patricia O’Callaghan and Maryem Tollar. It is described as “a moving musical, theatrical, and visual exploration of the mythical and the human, the temporal and the timeless”. At about the same time (November 11–14) the University of Toronto Opera Division presents an unusual double bill on the theme of death. Paired with Puccini’s Gianni Schicchi is a rare outing of Gustav Holst’s chamber opera Sivriti (1908) based on a Hindu story. Also in November Royal Opera Canada makes its first foray into the Russian repertoire with a production of Tchaikovsky’s Eugene Onegin playing November 13–20 at the Living Arts Centre in Mississauga and November 25–December 4 at the Toronto Centre for the Arts.

In December the COC continues its exploration of Benjamin Britten with a production of his comic opera Albert Herring showcasing the COC professional classical singers are invited to participate in an operatic recital. Maestro Vaguif Kerimov (tenor), a soloist from La Scala, Covent Garden, Metropolitan Opera, announces a concert honouring his teacher, Maestro Guiseppe di Stefano, which will take place at the Glenn Gould Studio on January 28, 2005. To schedule an audition, please call 416-425-8812, or e-mail vaguifkerimov@hotmail.com.

Courses & Tours 2004-2005

with Iain Scott

Sept. Opera 101 - An introduction to Italian Opera
Oct. Myths and Legends in Opera
Nov. Ten Top Tenors
Jan. Upcoming Operas
Jan. 15-16 Weekend Seminar on “Siegfried”
Feb. The Art of Bel Canto
April Virgil & Verdi
June 7 Opera Tour of Northern Italy

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Ensemble (November 30-December 5). For one performance only on December 5, Opera in Concert presents an all-Canadian double bill of Timothy Sullivan’s Dream Play (1988) and Charles Wilson’s The Summoning of Everyman (1972), a rare opportunity to acquaint oneself with Canadian works from the recent past. While Hungarian composer Emmerich Kalman’s Countess Maritza (1924) is standard repertoire in Central European countries, it is seldom heard in North America. From December 26 to January 8 Toronto Operetta Theatre presents a concert version of Bizet’s Carmen, responsible for the area’s satiric with a chorus of Walloon Guards that might have come from Gilbert and Sullivan.

The operatic event of the new year undoubtedly is the continuation of the COC’s Ring Cycle with Wagner’s Siegfried playing January 27-February 11, 2005. This time François Girard makes his COC debut in the title role. From January 27-February 18-20 the COC’s Ring Cycle with Wagner’s Die Walküre, returns as the evil Alberich Christian Franz makes his COC debut in the title role.

Mozart’s Die Entführung aus dem Serail should not really count as a rarity, but in fact it hasn’t been seen in the area since a COC production in 1980. Opera Ontario fills that lacuna with its production beginning in Kitchener on February 5 and moving to Hamilton for February 12-19. February 18-20 the Toronto Operetta Theatre continues to introduce Toronto audiences to the Spanish zarzuela with El Barberillo de Lava­pies (1874) by Francisco Asenjo Barbieri, a work both romantic and satiric with a chorus of Walloon Guards that might have come from Gilbert and Sullivan.

March will see many works based on myth and fairy-tale for the city-wide “Metamorphosis” festival, March 4-12, the University Opera Division tackles its second opera by Handel with Semiramide (1744), directed by Tom Diamond and conducted by Tafelmusik’s Jeanne Lamon. On March 9 and 10 the Toronto Symphony Orchestra presents a concert version of Stravinsky’s opera Le Rossignol (1914) based on the tale by Hans Christian Andersen featuring soloists from St. Petersburg’s Mariinsky Theatre. Reaching back to the 17th century, Toronto Operetta Theatre gives audiences a chance to enjoy one of the best Silver Age operettas ever written.

In April the COC ventures into new territory with Tannhäuser, its first ever production of one of Rossini’s serious operas. From April 1-16 audiences can thrill to vocal fireworks from beloved Polish mezzo Ewa Podles in the title role and American soprano Laura Claycomb, who was such an outstanding Gilda, as Tancredi’s beloved Amé­naïde.

From April 22-30 Opera Atelier brings back its classic double bill of Henry Purcell’s Dido and Aeneas and Marc-Antoine Charpentier’s Acteon starring Colin Ainsworth, Nathalie Pau­lin, Laura Pudwell, Curtis Sullivan and Kristzina Szabo.

The season ends with Tapestry’s world premiere of The Shadow, an opera by Omar Daniel to a libretto by Alex Poch-Goldin in which a postman assumes a complex identity to win the love of a wealthy woman. It sounds the perfect finish to an unusually vibrant season.
OPERATION AT HOME

by Phil Ehrensft

In, Out, and In Favour Again

Three Generations of Lucia's Renaissance

Poor Lucia di Lammermoor had a doubly sad fate. On stage, the heroine's undeserved torments produced doubly sad fate. On stage, the heroine's undeserved torments producedcordings and contemporary DVD's. gives us a supremely suitable Lucia. The composer's death in 1848, then Karajan at the Berlin State Opera? Donizetti was a hyperkinetic mass producer of superficial vocal excesses. His contemporary century cast is a perfect location but at

In fact, Donizetti was the Charles Dickens of early romantic opera. Both could fire off great works at dizzying paces. Both were masters of dramatic structure. Nobody bats 1000, but Donizetti's and Dickens' lifetime averages exceeded most artists' dreams. Donizetti's climb back from the minor leagues began in the 1930s. Thanks to high tech, we can chart the rise of historical recordings and contemporary DVD's. Until recently, the debate over the gold standard for historical Lucia recordings involved three EM! Donizetti was a hyperkinetic mass producer of superficial vocal excesses; ergo Lucia must be pulp. In, Out, and In Favour Again

Three Generations of Lucia's Renaissance

Prepare your Voice for the World Stage

For the past 20 years Daniel Eby, Artistic Director of The New School of Classical Vocal Studies (NSCVS), has taught vocal technique in downtown Toronto.

Over the years, some amazing voices have been developed in his vocal studio, and many of them have gone on to fulfilling careers in the operatic world.

In 1993, Daniel Eby produced Mozart's Don Giovanni, with the youngest adult cast in its history; and in December of 2001, he produced a 50th anniversary production of Menotti's Amahl and the Night Visitors at the DuMaurier Theatre, with sets, costumes and orchestra.

One of his former students, Othalie Graham, who, at age 19, sang Donna Anna in Don Giovanni, was recently described by the music critic of the Philadelphia Inquirer as having a voice like a "force of nature" in her title role portrayal of Strauss' Elektra.

This season, NSCVS is auditioning singers for the revival of The Magical Journey from Mozart to Musicals, in a new Operatic Cabaret Review, opening in October.

Prepare your voice to reach World Class potential!

Please contact Daniel Eby at 416-927-9800 or, E-mail NSCVS@yahoo.com
News from the Toronto Musicians' Association

by Brian Blain

Jane Bunnett, O.C.: Her Excellency the Right Honourable Adrienne Clarkson, Governor General of Canada, recently announced 79 new appointments to the Order of Canada, including Toronto Musicians’ Association member, Jane Bunnett. Jane is known for her creative integrity, improvisational daring and courageous artistry. Her exploration of Afro-Cuban melodies expresses the universality of music and her ability to embrace and showcase the rhythms and culture of Cuba has been groundbreaking. She has toured the world bringing her own special sound to numerous jazz festivals, displaying her versatility as a flutist, saxophone player and pianist. As an educator, spokesperson and social activist, she remains unafraid to explore uncharted territory in her quest for excellence. Congratulations Jane!

More Congratulations! Nathaniel Anderson-Frank is this year’s winner of the Music Performance Fund Scholarship for Local 149. Nathaniel has studied with Erica Davidson of the Royal Conservatory of Music, Zoya Leybin of the San Francisco Symphony and Leo Wigdorchik of the University of Toronto. He will be continuing his studies this fall at the Cleveland Institute of Music. TMA Vice-President, Neil Spaulding presented a cheque for $750.00 to Nathaniel on July 25, 2004 at Mel Lastman Square during an excellent MPF performance by TMA member and internationally acclaimed jazz musician Peter Appleyard and his big band, who had the enthusiastic audience dancing in the aisles. A representative from the City of Toronto was also on hand and she expressed enthusiasm for making this public presentation an annual event.

Focus on Music Education: As we mentioned in our summer (first) column, the Toronto Musicians’ Association has begun a Music Education program, due to launch in late September, and an Instrument Bank. We are very excited about the first series in the Music Ed program, which focuses on three ways of understanding rhythm for grades 6, 7 and 8. This is a fun and interactive program developed by experienced professional players/educators using unusual ideas to stimulate students and teachers. We expect it to be a learning experience for everyone, and to generate new thinking about learning concepts of rhythm.

The TMA will be hosting a lecture on the music business for students at Humber College and at the University of Toronto Faculty of Music in the coming year and hope to provide similar services to many more Toronto-area post secondary institutions. In addition, the TMA board is proposing a special student membership rate for new members in college/university. The Instrument Bank needs your help. Our committee is publicizing the need for instruments to be loaned, through the TMA, to students who would like to study music, but do not have available resources. We need you, dear reader, who may also be a teacher, parent, or friend, to get in touch with us about a student who could use our help. Our committee will try to match students who need instruments to donors. We will make efforts at any level of study to find an instrument that is suitable, and only ask that you be in touch with us with a request. Please contact Corkie Davis at corkie.davis@sympatico.ca for further information and to register a request.

In his regular column in the International Musician, Bobby Herriott, Vice President from Canada quoted Canadian producer Bob Ezrin on the importance of Music Education. Ezrin said, “...while the three R’s provide kids with the basic tools they need, it is the arts that give them the imagination to do something with those tools...The cost to society of a generation of kids who grow up without inspiration, discipline, and purpose is enormous.”
Bookshelf

by Pamela Margles

When Testimony: The Memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov appeared in 1979, it caused a sensation. The Soviet Union's most prestigious and patriotic composer, who had written works like the stirring Fifth Symphony, was revealed to be a disillusioned, deeply bitter and rather nasty covert dissident. Inevitably his works started to be reinterpreted. But in Testimony friends and colleagues missed the gentle voice of the deeply humane, modest and reserved man they knew. Soon the authenticity of the memoirs was being challenged. Volkov was called a 'pretentious, half-educated bedbug' and accused of plagiarism and fraud.

After the recent release of these two books from the opposing camps, Shostakovich and Stalin, and A Shostakovich Casebook, Volkov wrote a letter to the New York Times predicting that the controversy will probably last for a long time. 'My advice would be: read all the books, listen to the music, and then decide for yourself.'

Both books illuminate Shostakovich's situation in the Soviet Union. Given the complexity of Soviet politics, and the multi-faceted intricacies of Russian culture, there is certainly plenty of room for both interpretations of the composer who anti-Volkovian Richard Taruskin predicts will emerge as the most consequential of the twentieth century.

Shostakovich and Stalin: The Extraordinary Relationship between the Great Composer and the Brutal Dictator

By Solomon Volkov
Translated by Antonina W. Bouis
Knopf 330 pages $45.00

The Shostakovich of Shostakovich and Stalin is a secret dissident. For Volkov, the symphonies are coded with anti-Stalinist and anti-Soviet messages. The ending of the Fifth Symphony is not the triumphant celebration of Soviet ideology it is considered to be, but a subversive narrative of Stalin's Great Terror.

Volkov leaves no doubt how 'inconceivably and inexpressibly unpredictable and dangerous' living under Stalin was. 'Probably no one suffered more for his music' claims Volkov. Indeed, Shostakovich, like most artists who managed to survive under Stalin's willful and murderous terror, did live constantly on the edge of destruction and despair.

He took huge risks to keep writing, especially after the two crises that Volkov considers pivotal, Stalin's devastating denunciation of Shostakovich's opera Lady Macbeth of Mtsensk in 1936, and the unexpectedly vicious attack of 1948. How Shostakovich managed to survive is at the heart of Volkov's compelling narrative.

Volkov is not so much rebutting his critics as demonstrating how Shostakovich's music needs to be placed in its social, psychological and political context. What he offers is a deeply knowledgeable and fascinating history of Soviet cultural life. In the process he reveals how Stalin was especially dangerous because he actually understood the power of art - not just spiritually but politically.

That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze

By Bruce Vermazen
Oxford University Press 303 pages $56.00

In 1921, the Six Brown Brothers from Lindsay, Ontario, were the highest paid act in vaudeville. But by 1933 they were finished, wiped out by the Great Depression, talking movies, and changing fashions in musical theatre. Bruce Vermazen, a retired philosophy professor and cornetist, emphasizes the integral role of the audience. J. Stan'yek discusses the influence of a pan-African sensibility. Julie Dawn Smith questions why there are so few gay jazz musicians, and Sherrie Tucker explores the myth of the solitary genius with no community or context. Michael Jarrett interviews a number of legendary jazz record producers, and gets wonderful comments like John Snyder's about Sun Ra's group, after they had practiced assiduously for a recording session, but ended up recording totally different material. "They had rehearsed being ultimately improvisatory."

Extensive bibliographies and discographies enrich these provocatively insightful essays.

The Guelph Jazz Festival, under the artistic direction of Ajay Heble, takes place in Guelph from Sept 8 to 12.
Musical Life

Dr. Peggie Sampson, 1912 - 2004

It is rare to find a person whose being actually seems to radiate music; and when that person departs, not only is a great loss felt, but also a lingering sense is left of the ability of music to shape a life, to invade a life so deeply that one becomes beautiful because of music. Peggie Sampson was such a person. It is impossible to think of her without thinking of the music she lived, taught, played and rejoiced in.

Peggie was born in Edinburgh and spent her early life in Scotland, England and Europe. Her gift for music brought her into contact with towering musical figures: Suggia, Alexanian, Feuermann, Casals, Donald Francis Tovey and Nadia Boulanger were among her teachers, and no doubt they all contributed to the formation of her wide cultural outlook, striking imagination and generosity of spirit. These qualities she brought with her when she emigrated to Canada in 1951, to teach and perform. She played and taught cello in Winnipeg, and brought enthusiasm and energy to her classes in various musical disciplines at the U of Manitoba, as well as her experimental classes for unusually gifted children. Many musicians blossomed as a result of her teaching.

Most people will remember her primarily in the second phase of her musical life, her involvement in the early music world as viola da gambist and teacher. Her romance with viols began in Winnipeg; she was a founding member of the Manitoba University Consort, a group which specialized in performance of early music (1100 and on), and which toured Canada, Britain and Europe. Moving to Toronto in 1970, she taught at York and Wilfrid Laurier Universities and continued to be a shining light in the performance world as well for many years. More can be found about her life in The Encyclopedia of Music in Canada and its online version at www.thecanadianencyclopedia.com

Those who knew her will remember much more: her charming humour, her delight in nature, hiking, camping and growing things, her steadfast commitment to her friends, and her uncanny influence on anyone trying to make music - music radiated from the walls in her presence, and it was impossible not to play musically.

A celebration of Peggie's life and accomplishments, through words and music, will take place at the Church of St. Simon the Apostle, 525 Bloor Street East, on September 11 at 2:30pm. All who would like to join in the celebration are welcome.

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"Suppose you scrub your ethical skin until it shines, but inside there is no music, then what?"
Kabir, India (1398-1518)

BY MASHA BUELL
June's Musical Life article "Tools of the Trade", on the topic of finding an instrument, represented hours of conversation with interesting and "instrumental" people. There were many more this month: learners of all ages, parents, teachers, working musicians - many whose lives include almost all these roles. What we can publish here is only a sampling of the passionate collective wisdom generously offered. We're not promoting any school or studio, but you may recognize the thoughts or voices of esteemed members of our community as we explore...

When should someone start "music lessons"? What's the best way to start my child learning music?

Grandma picked up the flyer at the library and called, "It's called Music With Your Baby - as young as six months. It says parents, grandparents or caregivers. Wednesdays. Since he's going to be with me that afternoon anyway when you go back to work, I could take him."

By the time this baby is a toddler, he will have already experienced music as something playful, vigorous, expressive and relaxing. And grandma will have re-learned the finger play, bouncing rhymes, and lullabies she thought she'd forgotten.

"Once I made the mistake of accepting a piano student, a little girl who was only three. I would spend at least fifteen minutes coaxing her not to try to play with her toes... They have to be able to sit still for more than five minutes... maybe they have to be at least five. It depends on the child..." (Mary)

Preparatory music is really important. A good preparatory class has preschool aged children moving, using their bodies, and most importantly singing. They learn about pulse, rhythm and pitch by dancing and singing, maybe playing some very basic instruments. Students with this background come to music lessons much more ready.

"Starting a child on an instrument simply because it was what you did at the same age isn't reason enough! Children know their minds about this more often than you might think" (Alison)

How did YOU meet your teacher? How should a person pick a teacher?

"Hello, my name is..." he introduces himself and plunks on.

"Could you please tell my mother someone who could teach me 'cello?" A couple of onlookers smile, but nobody wags. With equal gravity the musician replies "Well... would I do, or do you need someone better?" The boy's eyes grow very large. "Ooohh - you mean YOU could teach me? That would be GREAT!"

Sometimes it starts just like that. And can work out. A brilliant performer is not necessarily a good teacher. If you are fortunate enough to find someone who is both you will need to be extremely flexible about scheduling lessons around rehearsal and performance commitments.

WE ARE ALL MUSIC'S CHILDREN
An early taste for his instrument? Guess the name of this member of our music community (photo circa 1942) for a chance to win tickets. Entries to musicschildren@thewholenote.com

"Suppose you scrub your ethical skin until it shines, but inside there is no music, then what?" Kabir, India (1398-1518)
“My mother was my first teacher. All five children played piano and we grew up in the midst of her very active studio. I'm sure we thought music was something the entire world did, and that all households had practice schedules like ours.” (Alison)

“My grandmother played the piano and I was fascinated. I was 3 and would sit and listen and pick things up, exploring the instrument...I enjoyed that. My mother acquired my first teacher. At that time, in Europe all good middle class children were taught...the teachers had to be properly certified.” (Mary)

Usually it is adults who set about finding a teacher for a child (or for themselves). It can be hard to know where to start. Talk to parents, school music teachers, working musicians. Young professional musicians and “returning” adults looking for a teacher or coaching often decide based on what they know first hand or hear from others in the music community. Teachers at this level acquire their reputations not just by their student’s recommendations, but by how their teaching is reflected in their student’s successes.

Experience: Find out if they have other students the same age as your child (or yourself). Ask them to describe their approach to teaching, and whether it matches the learning style of the prospective student. There is a vast range in approaches.

Challenge your own assumptions about learning. What worked (or not) for you as a child might not work for another, or even for you as an adult. Different approaches offer opportunities for visual, kinesthetic or auditory learners.

“It has been my privilege to come upon an idea that has made it possible to learn music in a whole new way. The key is colour. Colour is a language of the heart, not the mind. It is universal, just as music is, understood by all. I have been teaching music with colour for over 20 years. (Heidemarie)

Find out how a teacher feels about a parent being present (or not) during the lesson. Find out, for example, if what you will get is a "piano lesson" or a "music lesson which includes the piano". Passionately good music teachers empower students of any age to become musically literate, to have a grasp of history and style, to be an appreciative audience, and to find emotional and creative outlets through music.

Personality: The teacher should meet with you before trying a lesson, and be interested in the student themselves if it’s going to be a good fit. A teacher who talks to you as if your child is not in the room may, not really know how to talk to your child. An empathetic teacher is patient, and able to be playful with a young child, commands respect but also gives respect. For an adult learner, chemistry is equally important. Time will tell. Ten weeks will generally give you an idea of how things are working.

Fees: Find out: how long a lesson is (a half hour is plenty for a young child or any beginner); how much a longer lesson would be; how many lessons you will pay for up front; what provisions can be made for lessons unavoidably missed by either party. If dealing with an individual rather than a school be aware that some musicians have to be encouraged to talk about money. And don’t be fooled into picking an inexpensive teacher “until you’re sure”. That way you may never be.

Studio atmosphere: This is more important to some people than others. Make sure that you or your child feel comfortable and able to concentrate. Make sure the location is manageable, even in bad weather. A teacher who comes to your home - this has its ups and downs too.

Type of programme: Does the teacher offer both practical and theoretical? How about opportunities for ensemble playing?”

“Keep in mind that the learning curve is steep in the beginning and young students can easily become frustrated. It is particularly important then to balance out private lessons with some type of music activity that is group based. Children need to experience the joy of making music with others, something that solitary practice can’t provide...” (Alison)
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Works include Hildegarde van Bingen, Palestrina, Dufay, Mozart, Schubert, Kodaly, Penderecki, and Ligeti.

TC C Chamber Choir
A Chorus Christmas
Saturday, December 18, 2004 2:00 pm
Roy Thomson Hall
Highlighting choral music of Eleanor Daley in honour of her 50th birthday.

TC C Training Choirs, Alumni Choir
Training Choirs. Alumni Choir
Saturday, May 7, 2005 7:30 pm
Toronto Centre for the Arts

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LIVE LISTINGS
READERS PLEASE NOTE:
Preservers’ plans change; and we occasionally make mistakes! Please always use the phone numbers provided to call ahead.
For Concerts Further Afield (outside the GTA) see pages 47-50.
For Music Theatre and Opera Listings see page 51.
For Jazz Listings see pages 52.

GTA
Wednesday September 01
- 7:30: Artists’ Garden Cooperative. 
  Peabody 10th Anniversary Gala. 
  Peabody: A Night of Cabaret and New Music. 
- 8:00: Canadian Opera Company/Altamura. 
  Altamura Summer Opera Concerts. 
  Guest soloists; performance by children from the COC Summer Opera Camp; members of the COC Ensemble Studio; COC Orchestra; Richard Bradshaw, conductor. CIBC Stage, 235 Queens Quay West. 416-363-6671. Free.

Saturday September 04
- 6:30: Toronto City Roots Festival Association. 
  Song Celebration. Lynn Harrison, Rob Lamothe, Michelle Rasky, Blair Packham, performers. Gisborne-Jessop Song Gallery Side Stage, 55 Mill St. 416-870-8000. $15, $60(weekend pass).
- 7:00: Toronto City Roots Festival Association. 
  Song Celebration. Scott B. Symington, Susie James, various new combinations. Goethe-Institut, 183 King St. West. 416-616-0660. $20.

Yiddish Culture. Lachen Jewish Chamber Choir. Jewish songs by Gluck & Steinerberg. Sharon Solomon, soloist; Canto Bar, Mazzarre, director. Toronto Star Stage, 235 Queens Quay West. 416-973-4400.
- 5:30: Ashkenaz: A Festival of New Yiddish Culture. 

Monday September 06
- 12:15: Music Mondays: Canadian Works. 
  Zelda Turner, soprano and Morning Star River. 
  Church of the Holy Trinity, 10 Trinity Square. 
  Church of the Holy Trinity, 10 Trinity Square. 

Tuesday September 07
- 8:00: Toronto Music Garden. 
  Klezmer en Buenos Aires. 
  Bapodra, tabla. 
  Royal Conservatory of Music. 
  Performing Arts Centre, 29 Fraser St. 416-585-4311.

Wednesday September 08
- 7:00: Toronto City Roots Festival Association. 
  Song Celebration. John Widmann, caffinonur. 
  The Music of Ancient Gods. 
  Opera in the language of Tolkien style world. The Opera House, 735 Queen St. East. 416-870-8000. $25, $60(weekend pass).

Sunday September 05
- 3:00: University of Toronto/The Soldiers’ Tower Committee. 
  Carolin Recital Series: Christian Dawid. 
  Equilibrium. 
- 7:00: Inspirational Music in the Park. 
  Grand Finale, Gage Park, Wellington St. West. 
  Main St. South, Brampton. 905-793-6976. Free.
- 7:00: Toronto City Roots Festival Association. 

Monday September 08
- 8:00: Toronto City Roots Festival Association. 

Wednesday September 11
- 2:00: Victoria-Royce Church. 
  Friends of Victoria-Royce in Concert: Celebrating 120 Years in the Junction. 190 Medland St. 416-768-8178. Free-will offering.
- 4:00: Adam Osinski’s Catholic Recital. 
- 7:30: RaMa: Music Society of Toronto. 
  Atul Desai, singer & Ramesh Banpotha, table. Medical Sciences Auditorium, 1 King’s College Circle. 416-492-7685. $10-$28.

Sunday September 12
- 3:00: Baroque Music Beside the Grange. 
  The Coiffehouse Band. 
  and quartet sonatas. 
- 3:00: Toronto University/ The Soldiers’ Tower Committee. 
  Carolin Recital Series: Claire Poirier, cantorienne. 
- 4:00: Toronto Music Garden. 
  Summer Music in the Garden: Season Finale. 
  Robinson Bach. 
  TheTranscendent Recital & other works. 
- 4:30: Christ Church Deer Park. 
  Jazz Vespers: Rick Wilkins, saxophone; Frank Falco, piano; Scott Alexander, bass; Brian Barlow, drums. 1507 Yonge St. 416-920-5211. Free.
- 7:00: Music Gallery. 
  Fresh Ears Family Series: Ex Tempore. 
  improvised music, jazz, new & world music. 
  Ursel Schlicht, pianist-composer; Gabriele Hasler, vocals; Jamie Baum, flute; Raviash Momm, percussion; Brandon Tezic, guitar/oud/saz/cumbus; Balla Kouyate, bassoon. St. George the Martyr Church, 197 John. 416-204-1086. $15, $10(under 19). Free with adult 
- 7:30: Collaborations: A Chamber Arts Experience. 
  Equilibrium. 
  By Ellington, Berl, Bolling. Starring Rex Harrington, dancer/actor/singer; Peter Blanchet, tenor; Susan Hoeppner, flute; Beverley Johnston, percussion; David Matheson, keyboard & other.

Adams Osinski Piano Recital works by Chopin & Alkan 
September 11 at 2:45 p.m. 
Noel Ryan Auditorium 
Central Library Mississauga 
301 Bumrahmhtpe Rd. W. 
Students $15, Adults $20
performers; created & directed by Valerie Kuinka. Al Green Theatre, 750 Spadina Ave. 416-872-1111. $15. For complete run see music theatre listings.

Monday September 13

- 12:00 noon: Metropolitan United Church. Claire Poitier, organ and cantor. 56 Queen St. East. 416-362-0331 x26. Free.

Tuesday September 14

- 1:00: St. James’ Cathedral. Michael Bliss, organ. 65 Church St. 416-364-7865. Free.
- 8:00: Columbus Centre. Evening of Italian Songs & Opera. Antonella Cavallo, soprano. 901 Lawrence Ave. West. 416-789-7011.

Wednesday September 15


Thursday September 16


Friday September 17

- 8:00: Bands on a Canadian Tour. Tenors, Sopranos and the Sounds of Big Bands on a Canadian Tour. Mel Lastman Square, 5100 Yonge St. 416-631-4208. Free.
- 8:00: Tafelmusik. The Enchanting Recorder: Baroque Delights with Marion Verbruggen. Trinity-St. Paul’s Centre. See Sep 18.

Saturday September 18

- 7:30: Guitar Society of Toronto/ University of Toronto. A Celebration of the Guitar – Honouring Professor Eli Kassner’s 80th Birthday. Performers include Carlos Barbosa Lima, Liana Boyd, Celso Machado, Vincenzo deLeonio, David Russell, U of T Guitar Ensemble & others. Walter Hall, 80 Queen’s Park. 416-922-8002, 416-964-2525. $100. Proceeds will be used to establish scholarships at U of T.
- 7:30: Six and Twelve. Acoustic Guitar Concert. Performers include Cedar and Spruce; Rik Emmett. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. $25.50.
- 8:00: London Symphony Orchestra.

www.MooredaleConcerts.com

Anton Kuerti & Olivier Thouin in Recital

Award winning violinist joins celebrated pianist Anton Kuerti in a program of Beethoven, Franck & Schubert.

Saturday, September 18 at 8 pm - Willowdale United Sunday, September 19 at 3 pm - Walter Hall, U of T at 1 pm for children - Music and Truffles - $1

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David Russell
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Walter Hall
Edward Johnson Bldg., U. of T.
Tickets $100 ($75 Tax Receipt)

The Music of Hollywood. Selections from film scores including Gladiator, Titanic, Star Wars, Indiana Jones & Harry Potter; multimedia effects & film excerpts. Dirk Brossé, conduc-
tor. Air Canada Centre, 40 Bay Street. 416-
815-5783. 549-520-50.

Sunday September 19

- 1:00: Harbourfront Centre. Music with Bite: Apollo Verch, fiddler. Traditional & con-
temporary tunes from the Ottawa Valley to the Appalachians to Eastern Europe to Brazil. York Quay Centre, 235 Queens Quay West. 416-973-4000. $8, family rate.
- 1:00: Mooradale Concerts. Music & Trolls. Kids concert. Walter Hall, 80 Queen’s Park. 416-822-3714 x103. $10.
- 2:30: Alchemy. An Hour of Chamber Music. Sammartini: Cello Sonata in G; Schu-

Monday September 20

- 12:00 noon: Metropolitan United Church. Gordon Slater, cellist, Marion Verbruggen. 56 Queen St. East. 416-363-0331 x26. Free.
- 2:00: Toronto Senior Strings. Music by Gounod, Debussy, Glazounov, Liadov, Rimsky-Korsakov & Rachmaninov. Marina Dancheva & Alexander Gajic, violins; Anna Barycz, viola; Gregory Goldberg, cello, Ko Ni Choi, harp. St. Andrew’s Presbyterian Church, 73 Simcoe. 416-221-6090. $12.
Thurs. Sept. 23 @ 7:30
Rooftop Garden
The Dalhouse
155 Dalhousie Street

earshot! Gala Fundraiser Party
An evening of music, food, drink, auctions, prizes and fun! Come out and give your support! Tickets $20 - $100.

Music on the Hill
Free Lunchtime Concerts - Thursdays, 12:15 pm
Sept. 23 Mood Indigo- Monica Burany, vocals Brent Setterington, piano
Sept. 30 Danny Bakan - Americana folk, roots fusion on clawhammer, banjo and guitar
Oct. 7 Toronto Starlight Orchestra with vocalists Leigh Graham and Allison Lynn
Oct. 14 Nathalie Nadon, cabaret singer Michael Barber, piano
Oct. 21 Collected Stories- Brian Katz, guitar Martin van de Ven, clarinet
Oct. 28 Robin Davis, organ; Elizabeth Lambert, English horn; Carey Dolan, contralto

St. John’s York Mills, 19 Don Ridge Dr.
416-225-6611

With the support of the Toronto Arts Council
Tuesday September 27
- 8:00: Soundstreams Canada/CBC Radio Two. Kaleidoscope: The Music of Paul Ruders and Harry Freedman. Ruders: Abyss; De Profundis, Freedman: Graphic Eight. A Gift for King Fredder; new work (commission). Gryphon Trio; Lawrence Cherny, oboe; Robert Cram, flute; Simon Docking, piano & other performers; Gary Kulesha, conductor. 7:00: Young Artist Overture featuring student composers and young musicians (free with ticket purchase to 8pm concert). Glenn Gould Studio, 250 Front St. West. 416-205-5555. $25, $20(s), $5(st).
- 8:00: Toronto Organ Club. Cole Holland, organ. St. James United Church, 400 Bloorhamthorpe Rd. West. 905-845-4539, 905-824-4667. $10.
- 9:00: University of Toronto Faculty of Music. Jazz Studies Benefit Concert. PJ Perry, saxophone; Chase Sanborn, trumpet; Alex Dean, alto sax; Kirk MacDonald, tenor sax; Terry Promone, trombone & other performers. Montreal Bistro & Jazz Club, 65 Sherbourne. 416-978-3744. $50.
- 12:00: University of Toronto Faculty of Music. Voice Student Performances. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
- 1:00: St. James’ Cathedral. Elaine Robertson, alto & Michael Bless, piano. Chansons & lieder. 65 Church St. 416-384-7865. Free.
- 8:00: Soundstreams Canada/CBC Radio Two. Kaleidoscope: The Music of Paul Ruders and Harry Freedman. Ruders: Abyss; De Profundis, Freedman: Graphic Eight. A Gift for King Fredder; new work (commission). Gryphon Trio; Lawrence Cherny, oboe; Robert Cram, flute; Simon Docking, piano & other performers; Gary Kulesha, conductor. 7:00: Young Artist Overture featuring student composers and young musicians (free with ticket purchase to 8pm concert). Glenn Gould Studio, 250 Front St. West. 416-205-5555. $25, $20(s), $5(st).
- 8:00: Toronto Organ Club. Cole Holland, organ. St. James United Church, 400 Bloorhamthorpe Rd. West. 905-845-4539, 905-824-4667. $10.
- 9:00: University of Toronto Faculty of Music. Jazz Studies Benefit Concert. PJ Perry, saxophone; Chase Sanborn, trumpet; Alex Dean, alto sax; Kirk MacDonald, tenor sax; Terry Promone, trombone & other performers. Montreal Bistro & Jazz Club, 65 Sherbourne. 416-978-3744. $50.
Wednesday September 29


- 7:30: Toronto Symphony Orchestra. Rondoine. Featuring orchestra and ensemble, including Gary Kulesha (conductor), members of the Gryphon Trio, Robert Cram (flute), Simon Docking (piano) and more. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $37-$115.

Thursday September 30


Friday October 1


- 2:00: Northern District Library. Piano Recital. Works by classical composers performed by students from the studio of Lawrence Pitchko. 40 Orchard View Blvd. 416-393-7610. Free.


- 8:00: Toronto Symphony Orchestra. Ax, Chopin & Mahler. Roy Thomson Hall. See Sep 29.


Friday, October 1, 2004 at 8:00 pm

Tickets: $20.00 (416) 489-1551 Ext. 21

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Ludger Lohmann

Saturday, November 13, 2004, 7:30 pm

Professor of Organ at the Musikhochschule in Stuttgart and Titular Organist at the Stuttgart Catholic Cathedral.

Douglas Cleveland

Saturday, Feb. 5, 2005, 7:30 pm

Douglas Cleveland is Head of the Organ Department at Northwestern University, U.S.A.

William Wright

Saturday, May 7, 2005, 7:30 pm

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www.deerparkunitedchurch.ca, click on "Concerts"
- 8:00: Bands on a Canadian Tour. Tenors, Sopranos and the Sounds of Big Bands on a Canadian Tour. Mel Lastman Square, 5100 Yonge St. 416-631-4208. Free.
- 8:00: Fridays @ Eight. Shout for Joy! Spirituals, Cuban folk songs; classical selections. Nathaniel Dett Chorale; Braided Byden-Taylor, artistic director. Lawrence Park Community Church, 218 Bayview Ave. 416-489-1551 x21. $20.

R. Strauss: Serenade for Winds; Four Last Songs; Rossini: Overture to William Tell, Puccini: Il Cavalli, Arias. Peter Kundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 5:00-10:00. $15.
- 8:00: Massay Hall. Afro Cuban All-Stars. Jan De Marcos Gonzalez, leader. 15. Shuter. 416-872-4255. $30-$79.50.

Sunday October 03

- 1:00: Harbourfront Centre. Music with Bits: Latin Colours. Colburne, percussion. Marie-Helene Boulle, flute. York Quay Centre. 235 Queens Quay West. 416-973-4000. 5:00, family rate.
- 3:00: University of Toronto Faculty of Music. Music of Lothar Klein. Concert to honour his memory. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 3:00: Meredith Hall, soprano; Sylvia Bergeron, lute; Robin Gunson, harp. Sweeter than Roses. Music by Purcell, Monteverdi & Burns. St. George the Martyr Church, 197 John. 416-977-2045. $20, 15.

Monday October 04

- 7:00: University of Toronto Faculty of Music. Chamber Music Series: Brentano Quartet. Gesualdo I. Adolph; Madrigals. Wuonnen: Divertimento; Davidovsky; Quartet #5, Schubert. Quartet in D Death and the Maiden. Walter Hall, 80 Queen's Park. 416-978-3744. 5:21, $11.

Tuesday October 05

- 1:00: St. James' Cathedral. Michael Bless, organ. 65 Church St. 416-364-7865. Free.
- 8:00: Music Gallery/Harbourfront Centre. Coronation Garter Quarter Bradford: new music with different rhythms, early to modern. Details TBA. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. 12, $8($5).

Wednesday October 06

- 8:00: David Buchbinder, Shura Burum Jazz Circus. Multimedia presentation of original orchestral jazz with circus performance & contemporary featuring 11 musicians, 3 circus performers, 2 movement artists. Stone Distillery, Distillery Historic District, 55 Mill St. 416-872-1212. $32. For complete run see music theatre listings.
- 8:00: Glenn Gould Studio: Toronto Progressive Jazz Series: Andrew Hill. 250 Front W. 416-870-0000. 5:00.
- 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday October 07

- 7:30: University of Toronto Faculty of Music. Opera Division Benefit Recital. Jons Henson, soprano, Andrea Grant, piano. Walter Hall, 80 Queen's Park. 416-978-3744. $50.

Sweetler than Roses

Meredith Hall, soprano, lute

Present an afternoon of music by Purcell, Monteverdi & Robert Burns

Sunday October 3 at 3 p.m.
St. George the Martyr Church (197 John Street)
Tickets: $20 & $15 available at the door or by calling 416-977-2045
CONCERT LISTINGS: FURTHER AFIELD

(in this issue: Angus, Barrie, Campbellford, Clarksburg, Drayton, Guelph, Hamilton, Jackson’s Point, Kitchener, Leith, London, Niagara Falls, Niagara-on-the-Lake, Orillia, Owen Sound, Picton, Port Hope, Sharon, Sonya, Waterloo)

**Thursday September 02**
- 8:00: Kitchener-Waterloo Chamber Music Society, Sean Benenesh, violin; Sydney Bulman Fleming, piano. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673.

**Tuesday September 07**
- 2:00: Drayton Festival Theatre, Fiddler on the Roof. By Stein, Bock & Harnick. 33 Wellington St. South, Drayton. 888-449-4463. $27 (preview), $20 (8 & under), group rates. For complete run see music theatre listings.

**Wednesday September 08**
- 2:00 & 8:00. Red Barn Theatre. Broadway Heroes. Salute to Broadway. Starring David Rogers. 991 Lake Dr., Jackson’s Point.

**Friday September 03**
- 8:00: Novallis Hall, Esmeralda Enrique Spanish Dance Company. 7841 4th Line, Angus. 705-722-5408. $25.

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**Friday, Sept. 17, 8PM**
Melissa Stylianou Jazz
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- Mark Miller, The Globe and Mail

**Sun., Sept. 19, 2PM**
Jessica Muirhead
Aurora soprano
Jessica Muirhead is the vocal winner of the 2003 National Music Festival and the Elora festival. Jessica has also been acclaimed in performance of opera, oratorio and recital.

**Friday, September 10**
Doors open at 6:30PM, event begins at 7PM
Our Annual Fall Illumination
Music and history in perfect harmony
This is our “must see” event of the season, when every window and lantern of The Sharon Temple glows with candlelight. Enjoy a musical concert as well as traditional refreshments afterwards.
All tickets $18

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**Saturday November 6, 2004**
York Event Theatre
Tickets $80

Restricted to those 19 years of age and older.
Charitable Business Registration # 10379 8245 RR0001
Tuesday September 14

- 2:00 - Sunshine Festival Theatre

Saturday September 11

- 10:30am & 7:00 - Guelph Jazz Festival.
In Place of Wishes: A fairy tale for all ages. St. George's Church, 99 Woolwich St., Guelph. 519-763-3000, 877-520-2408. $18, $14.

Sunday September 12

- 10:30am & 7:00 - Guelph Jazz Festival.
In Place of Wishes: A fairy tale for all ages. St. George's Church, 99 Woolwich St., Guelph. 519-763-3000, 877-520-2408. $18, $14.

Saturday September 11

- 3:00 - Kitchener-Waterloo Chamber Music Society. Jauri Gonzalez, piano. KWCMCS Music Room, 57 Young St. West, Waterloo. 519-886-1673.

Saturday September 11

- 10:30am - Guelph Jazz Festival. Joolie Leandre & India Cooke. Guelph Youth Music Centre, 75 Cardigan St. 519-763-3000, 877-520-2408. $18, $14.
Caron. Capitol Theatre, 20 Queen St.,


- 3:00: John's Choir Elora. Moscow Nights. 905-886-2455, 905-885-9173.$15.

Centre, 5925 Summer St.,

Passport student $20 ($25 after Sep 12), festival passport student $20 ($25 after Sep 12).


Monday September 7


Sunday September 6

- 12:00 noon: All-Canadian Jazz Festival. Performers include: Peter Dent Quartet, Brian Barlow Brass Quintet, Karen Plato Quartet, Michael Kaeshammer Trio, Christine Jensen Quartet, Young Jazz Showcase & others. Memorial Park, Port Hope. 1-888-565-5009, 905-885-1398. $15, 2-day pass $25.

- 2:00: SweetWater Music Weekend. Works by Beethoven, Martinu, Rea, Rossini. Scott St. John, violin & viola; Mark Fewer, violin; Douglas McNabney, violin; David Hetherington. Knox United Church, 4 Avenue & 9 Street, Owen Sound. 519-376-3517. $15.


- 8:00: Festival passport $45 ($55 after Sep 12), festival passport student $20 ($25 after Sep 12).

- 2:30: Colours of Music Festival. All-Canadian Jazz Festival. Performers include: Francesco Bitascia & Allen Caron, Capitol Theatre, 20 Queen St., Port Hope. 1-888-565-5009, 905-885-1938. $30.

- 8:00: Colours of Music Festival. Wind In Song. First Christian Reformed Church, 33 Shirley Ave., Barrie. 705-726-4980. Festival passport $45 ($55 after Sep 12), festival passport student $20 ($25 after Sep 12).
CONCERT LISTINGS: FURTHER AFIELD

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**FRIDAY, OCTOBER 01, 2004 - 8:00pm**

To Purchase tickets for **Diane Bish** at Centenary United Church, Please call 905-526-1147 or toll free 1-866-526-1147 Centenary United Church, 24 Main St. West, Hamilton, ON L8P 1H2

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**Saturday October 02**

- 12:00 noon: **Shaw Festival. Musical Reading: Bloomer Girl. By Arlen & Harburg. directed by Jackie Maxwell.** Royal George Theatre, 85 Queen St., Niagara-on-the-Lake. 1-800-511-7429. $18.

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**Sunday October 03**

- 2:00: **Sharon Temple Historic Site. Alex Cowther, tenor and Adam Miceli, baritone.** 18974 Leslie St., **Sharon.** 905-478-2389. $18.5.
- 2:30: **Centenary Concert Series. Diane Bish, organ in Recital.** Centenary United Church, 24 Main St. West, **Hamilton.** 905-526-1147, 866-526-1147. $30.

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Bluewater Summer Playhouse, DADS! The Musical. By Robert Mor; music by Tom Doyle. To Sep 4. Tues-Fri 8:00, Wed 2:00 & 8:00; Sat 2:00 & 9:00. 707 Queen Street, Kincardine. 877-398-5722. $22(adv), $20(mat).


Canadian Opera Company/Altamania. Altamania Summer Opera Concerts. Guest soloists; performances by children from the DCO Summer Opera Camp, members of the DCO Ensemble Studio; CDC Orchestra; Richard Bradshaw, conductor. Sep 1 & 2 8:00. CBC Stage, 235 Queens Quay West. 416-383-6871. Free.


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Mamma Mia! A Musical for a more extensive version of these QuickPicks, for a more extensive version of these QuickPicks, for a more extensive version of these QuickPicks, for a more extensive version of these QuickPicks, for a more extensive version of these QuickPicks. Book & lyrics by Tom Jones; music by Harvey Schmidt; starring Bishop. Sep 15-Sep 25. Wed-Sat: 8:00, Wed, Thurs & Sat: 2:00. 247 Main St., Niagara Falls. 905-356-8439. Sep 28-9: 8:00 at AlGreen Theatre, Miles Rudolph JCC, 750 Spadina Ave. 416-589-8440. Sep 27:15 & 11:00. 1:30 at Magnetic Theatre, 85 King St. East, Kitchener. 519-741-2510. Sep 25:10 at Coronation Plus Recreation Centre, 5925 Summer St., Niagara Falls. 905-356-4545. Sep 30: 2:00 at Yorkminster Park Church, 1858 Yonge St. 416-922-1117.


The Variety Players. Hey There Good Times! - A Tribute to Broadway & Hollywood. 11th annual Jerry at Trick Revue. Larry Westlake, director; Kevin Ralph Nelson, musical director. Sep 1-4, Sat, 11:30; Sep 4, 5, 8, 9: 2:00. Fairview Library Theatre, 35 Fairview Mall Drive. 905-882-4523. $18, group rate.


Toronto Masque Theatre. Tears of a Clown. Comedy, music & theatre in an unfolding drama with music from Medieval to Mahler to Motown. Diana Klopak, clown/actor/director; David Tomlinson, clown, Laura Pudwill, mezzio; Larry Beckwith, Tamia Phillips, Michael Franklin & Avery MacLean, recorders; Terry McKenna, late, Sep 24-26: 8:00. Trinity College, 6 Hoskin Ave. 416-458-1801.


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will give a pre-concert talk on Chopin and his music at 11:00 on Saturday. On Thursday afternoon, September 23 soprano, Nancy Hermiston with pianist, Brian Finley will perform music from the operetta repertoire; pianist, Bill O'Meara will provide music for the 1925 Phantom of the Opera; and on Sunday, September 26 the University of Toronto's MacMillan Singers will perform a variety of music including a composition by Westben co-artistic director, Brian Finley.

SweetWater Music Weekend
In the July/August issue I focused on the fine local instrument makers whose work will be featured in this festival in Owen Sound. Another local artist whose work will be featured at this event is Toronto Composer, Andrew Ager, who is also the composer-in-residence of the Georgian Bay Symphony Orchestra. Ager is described in an August article in Mosaic by SweetWater organizer Keith Medley, as “a modern composer unafraid to embrace the past, a reluctant national figure whose love of the Canadian north reaches only so far as the ‘armchair,’ a Romantic but not too much so, an instrumentalist who makes no claim to being honoured as a performing artist, a composer who is flattered when others compliment his unique voice but is nonetheless wary of being categorized as a result.” Ager has written a string quartet entitled simply Serenata. Violinist Mark Fewer says that Ager’s is “a compositional voice that is ‘free of excess and clutter,’” and that he finds “the length of Ager’s phrases deceiving as they are often short – but packed with information.”

BACK IN TORONTO
“Collaborations”
Valerie Kuinka’s “Collaborations” series gets off to an early start this season with two performances at a new venue, the Al Green Theatre in the newly renovated Miles Nadal Jewish Community Centre, on September 12 & 13. Built around the theme of equilibrium, the event reflects Kuinka’s approach of going “beyond simple concert format to reach for deeper meaning” and striving “to represent and reflect issues that are part of being human…” At least one performer, dancer Rex Harrington, will go beyond what he usually does and will sing and act as well as dance in this performance. And, as Harrington dances, flutist Susan Hoeppner will perform Luciano Berio’s Sequenza by memory as she relates to Harrington’s every movement. The repertoire for the concert will cross genre boundaries, also including music by Claude Bolling and Duke Ellington.
**ANNOUNCEMENTS**

**To September 6: Ashkenaz: A Festival of New Yiddish Culture.**
Music, theatre, film & other events celebrating Yiddish culture. Performers include...[truncated]

**September 1 8:00: Ashkenaz. East and West.**
World premiere of Marilyn Lerner’s original score to this silent Yiddish film which stars Molly Picon. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416 973 4000, www.ashkenazfestival.com

**September 3-6: Hispanic Fiesta 2004.**
Traditional Andean music; mariachi; Latin bands & other groups; flamenco dance; tango; folklore exhibition of national dances of Latin America & Spain; local & international Hispanic performers. Mel Lastman Square, 5100 Yonge St. 416 240 9338.

**September 3-6: Toronto City Roots Song Celebration.**

**September 5 2:00: Ashkenaz. East and West.**
See Sep 1. Harbourfront Centre Studio Theatre, 235 Queens Quay West.

**September 8-11: Guelph Jazz Festival.**

**September 15 7:30: Etoibocke Philharmonic Orchestra. Opening Rehearsal.**
Offering musicians of all ages the opportunity to perform classical repertoire conducted by music director Tak Ng Lai, with professional leadership from the section leaders in the strings, winds & brass. Humber Valley School, 76 Anglesby Blvd. 416 239 5665.

**September 24 7:00: Weston Arts Festival. Not-So-Silent Screen.**
Showing of the 1925 classic silent film *The Phantom of the Opera* with piano accompaniment by William O’Meara. The Barn, 3 km northwest of Campbellford on County Road 30. 877 883 5777. $15 30.

**September 25 12:00 noon-5:00:**

**September 25 7:00: Weston Arts Festival. Viennese Ball.**
Black Tie event with silent auction. Performers include The Emperor Quartet & friends. Victoria Hall, 55 King St. West. Cobourg. 705 653 5608.

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Karen Ages is a freelance oboist who has also been a member of several world music ensembles. She can be reached at 416 323-2232 or by email at worldmusic@thewholenote.com.
Lectures/Symposia

* September 12 2:00: Toronto Opera Club. Guest speaker Eric Domville talks about The Handmaid’s Tale. CDs to be won. Room 330, Edward Johnson Bldg, 80 Queen’s Park. 416-924-3940. $12.

* October 2 9:30am-4:00: Canadian Opera Company/Munk Centre for International Studies. The Opera Exchange. In-depth symposium on The Handmaid's Tale. Presenters include Rosemary Sullivan, Robin Elliott, Eric Domville, Wayne Sumner, Rick Phillips & others. Panel discussion with members of the COC's creative team. Isabel Bader Theatre, 93 Charles St. West. 416-363-6231. $25, $150 (UofT faculty), students free.

* October 2 8:00: Arcadia/Hamilton Association for the Advancement of Literature, Science and Art. Early Music and the Modern Composer. Ronald University, lecturer with Carolyn Stronks-Zeyl, flute. Ewart Angus Theatre, McMaster University Medical Centre, Hamilton. 905-527-0415.

* October 7 10:00am: Great Romances Festival. New Found Liltz. William Wright, speaker. Uncatalogued autograph transcriptions from works of Harold, Pezinni & Schubert. Convocation Hall, McMaster University. 905-525-9140 x23674. $25.

* Return to Learn. Overture to Opera. 6 lectures including excerpts & live performance. David Ambrose, lecturer. Sep 28-Nov 2. North York Central Library, 2nd Floor, 5120 Yonge St. 905-764-7168. $120.

Master Classes

* September 11 & 12: Ukrainian Canadian Choral Federation/Canadian Ukrainian Opera Association. The Art of Singing. Choral master class with opera singer Pavlo Hunka, with special involvement by: Halyna Kvitka Kondracki (conductor, Vesnicka Choir & Toronto Ukrainian Male Chamber Chorus); Myron Makyszyn (conductor, Musics Bortnianskii, Boyan Choir & St. Demetrius Choir); William Woloschuk (conductor, Counterpoint Chorale & St. Vladimir Cathedral Choir); Roman Hurka (stage director, conductor & sacred music composer). St. Vladimir Institute, 620 Spadina Ave. 416-236-8278 or Lkomoro9@aol.com $120.

Workshops

* September 10-12: Brampton Festival Singers. Weekend Rehearsal/Workshop Retreat. Members and non members who love to sing and are interested in enhancing their skills are welcome to attend. Stéphane Potvin, director. Erin Country Inn, Erin Ontario. 905-450-5659, 905-457-2310. $100.


* September 18 1pm-5pm: Spirit of Wellness. The Power of Music in Your Life! Workshop with Sharon Howarth-Russell, for both the layperson & the therapist, that connects The Musical Rainbow and The Rainbow Bridge in you physically, emotionally, mentally & spiritually through the application of frequency, sound, vibrations, resonances, tones and rhythms. Howard Johnson Hotel, 15520 Yonge St. Aurora. 905-836-0869. $75 (156 early registration by Sep 1).

* September 22 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music desirable but not essential. 166 Crescent Rd. 416-920-5025. $150(pre-registration required).


* October 2 9:00am-4:00: Toronto Early Music Players’ Organization. Workshop with Stephanie Martin, choral conductor, harpsichordist & recorder performer. Bring your instruments and stand; music available at the door. Lansig United Church, 49 Bogert Ave. 416-778-7777. $20.

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October 3 2:00: Toronto All-Star Big Band + Jazz Saxophone Clinic. Hands-on workshop for intermediate to advanced level musicians, addressing issues of style & technique through lectures, demonstration & full participation. Pat LaBarbera, clinician. Toronto location tba. 416-231-5695. Free.


Academy, 20 College St., 2nd floor. 416-920-49 Bogert Ave. 416-778-7777. $20.

Arabesque Dance Company, Arabic Drumming (Oumbek). Dr. George Sawa, instructor. Sep 25-Oct 30, Saturdays at 3:30 (beginner), 4:45 (intermediate). Arabesque Academy, 20 College St., 2nd floor. 416-920-5593. $90.

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not so different from Demers, who felt he “had to testify in music” to an obsession with the tango, a dance where balance is always in question. Lesage evokes a different sort of gravity as he takes as his inspiration a more sombre theme, the memory of one of the masters of 20th century composition, Iannis Xenakis, and uses the visionary, and are played with conviction by this fine ensemble.

We also received two discs by Ukrainian composers recently, and although the two were born in the same time (1937) and place, their music could not be more different. Nikolai Kapustin’s Piano Music (Hyperion CDA67433) features jazz-inspired works spanning a quarter of a century performed by Marc-André Hamelin. I say jazz-inspired, but I think that most listeners, even those schooled in jazz, would be hard pressed on first hearing to realize that this is something other than spontaneous improvised music. But as the composer is quoted as saying, “You can’t improvise a sonata”. Trained as a classical pianist and composer, Kapustin has worked as a jazz pianist throughout his career. His compositions however are couched in classical forms in spite of their predominantly jazz idioms. Noticeable influences range from Scott Joplin to Oscar Peterson, Keith Jarrett and beyond, but Kapustin’s music also has a manic edge to it, at times reminiscent of Conlon Nancarrow’s humanly impossible studies for player piano. Hamelin proves himself to be up to the challenges however, and “who would have thunk it?”, this man can really swing!

The other Ukrainian work, Valentin Silvestrov’s Requiem for Larissa (ECM New Series 1778) was written in memory of the composer’s wife who died in 1996. As with all of Silvestrov’s later works, the Requiem evokes the music of the past, but always as if in a dream. We hear echoes of Webern, Bruckner, and, especially, Mozart, not as quotations however, but rather as evocations. There are more recent memories too as we also hear moments reminiscent of Penderecki’s early choral writing and Henryk Gorecki’s haunting Symphony of Sorrowful Songs. The National Choir of Ukraine (which includes a spine-tingling bass profundo section) is supplemented with soprano, contralto and tenor soloists and the Beethoven-sized orchestra under Volodymyr Sirenko’s direction is brought into the 21st century with the addition of a synthesizer. The work is profoundly moving and is, in the words of Larry Lake, host of Two New Hours on CBC Radio Two, Silvestrov’s “best yet”. We can only regret the unfortunate omission of its composition.

In closing, in case you begin to think that my only interest is in the music of our time”, I would bring your attention to a wonderful budget-priced re-issue of the Piano Trios of Mozart’s pupil and Haydn’s collaborator Johann Nepomuk Hummel (Elouceque 4761477). This 1997 Philips recording features the Beaux Arts Trio at a time when founding pianist Menahem Pressler was joined by violinist Ida Kavafian and cellist Peter Wiley. The playing is superb, as is the recording. Unfortunately the discs of the extensive Eloquence line, a no-frills product of Universal Music that includes reissues from the Philips, Deutsche Grammophon and Decca labels, contain no information whatsoever about the composer, compositions or musicians involved. This mars what would otherwise be an excellent introduction to some of the world’s greatest music for those uninitiated who might be drawn by a familiar name or the attractive prices. It is difficult to understand this omission as the original recordings that form the basis of the series did, in many cases, have thorough liner notes. We lament a missed opportunity to educate while entertaining, but nonetheless recommend this marvellous recording.

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

David Olds
Editor, DISCOVERIES

**CD REVIEWS**

**VOCAL**

Sempre Libera
Anna Netrebko, soprano
Coro Sinfonico di Milano; Giuseppe Verdi; Mahler Chamber Orchestra; Claudio Abbado
DGG 00289 474 8002

Soprano Arias
Marina Mescheriakova, soprano
Slovak Philharmonic Choir; Slovak Radio Symphony Orchestra; Michel Halász
Naxos 8.557109

For her enthusiastically received first solo disc last year, Russian soprano Anna Netrebko offered mostly lyric arias. Here she moves into heavier dramatic roles, with two mad scenes and a sleepwalking scene from the bel canto repertoire, some Verdi and Puccini.

It’s good to have other soloists and a choir here to present extended scenes — even with the inevitable excisions. The assisting singers and choir are vibrant and the orchestra under Claudio Abbado is superbly coloured.

Netrebko produces radiant sounds, but thrills are surprisingly few. There is just so much more that can — and should — be done to make this repertoire dramatically convincing. Because Netrebko’s voice sits comfortably in the extremely high tessitura where most of this music lies, the phrases flow easily. But, with a limited dynamic range, and tone colour that varies little from mood to mood, she misses the layers of irony when Lucia sings “Oh, how happy I am!” in the mad scene from Donizetti’s Lucia di Lammermoor. Netrebko’s unidiomatic Italian does not help the lack of clarity and precision in her coloratura. But it’s a delight to hear the rarely used glass harmonica originally scored by Donizetti.

The notes in my press kit contain no information about the music, their main focus being the dress Netrebko wears in the cover photo. Worse still is the absence of texts and translations.

Far more satisfying is Russian soprano Mescheriakova’s debut solo disc. This budget-priced production is decidedly less glitzy than Netrebko’s, but musically it cuts no corners.

Mescheriakova is highly impassioned in this emotionally and technically demanding repertoire, which makes for a very exciting disc. Using her dramatic urgency and entralling flexibility to create convincing portraits, she makes the decorative coloratura passages dramatically meaningful.

Her sublime Casta diva shows her ability to balance long arching phrases with intricate details. Though she has power to spare, she is adept at holding back to create exquisite pianissimos, with beautifully shaped floating high notes. In the letter scene from Tchaikovsky’s Eugene Onegin she captures Tatiana’s naïveté with beguiling charm. In the florid
cabaletta Ernani, involami from Verdi’s Ernani she uses the huge leaps and intricate ornamentation as a means of expressing conflicting emotions.

Michel Halász directs the lively and responsive Slovak Radio Symphony Orchestra and Slovak Philharmonic Choir. The intelligent notes are accompanied, as they should be, by texts and translations.

Pam Margles

Concert note: Marina Mescheryakova returns to The Canadian Opera Company in Donizetti’s Lucia di Lammermoor at the Hummingbird Centre on September 25, 28, 30, Oct. 3, 6 and 8.

Puccini: Discoveries
Eva Urbanova, Dario Volonté, Chiara Taigi, Joseph Calleja, Alberto Mastromarino
Coro and Orchestra Sinfonica di Milano Giuseppe Verdi; Riccardo Chailly
Decca 475 320-2

The big draw on this disc is the first recording of the new ending for Puccini’s Turandot. Puccini died before he was able to finish his final opera, so his friend Franco Alfano completed it. Just before his own death last year, the versatile Italian composer Luciano Berio wrote a new ending based on a close re-examination of Puccini’s sketches. In both versions the vocal lines are much the same, but in his orchestration Berio uses a wider palette of colours and textures, and a much richer harmonic language.

Alfano ends with the chorus joyfully reprising Nessun dorma. Berio drops the final chorus for the orchestra to fade out after Turandot and Calaf proclaim their love. What Berio’s more ambiguous ending gains in both cogency and musical interest, it loses in dramatic impact. Eva Urbanova makes a powerful Turandot, as she did with the Canadian Opera Company last year, as does her Calaf, Dario Volonté.

The rest of the disc features some obscure gems, from the early Motetto for San Paolino, to the sublime Salve Regina for soprano and organ, tenderly sung here by Chiara Taigi. In Scossa elettrica (Electric Shock) written for a convention of telegraphers, the virtuosic winds and brass of the Orchestra Sinfonica di Milano under Riccardo Chailly form an enthralling concert band.

The liner notes are interesting and critically astute, but Decca has done this fascinating disc a disservice by omitting the texts for the vocal works.

Pam Margles

Concert note: A cast of young performers from Opera in Concert presents Puccini’s La Rondine with Jean Stilwell as host at the Edward Jackman Centre on October 1 and 2.

Vivaldi Opera Arias from the Vivaldi Edition
Various Artists
OPUS111 OPS30401

How is it possible that over 260 years after the death of the ‘Red Priest’, as the contemporaries called Antonio Vivaldi, over 20 of his operas are nowhere near to being well known? This recording, a result of the efforts of Istituto per I Beni Musicali in Piemonte, holder of some 400 manuscripts of Vivaldi’s work, provides an answer: we simply don’t have the right instruments. I don’t mean period violins and cellos, oboes and harpsichords – we have those and three Italian period ensembles perform on this recording. What makes Vivaldi’s operas so rare on stage and record is lack of voices capable of handling this extraordinary music. For the Red Priest, human voice was yet another instrument – to be tuned, tweaked and pushed to the limits. After all, in Vivaldi’s time scores of boys were mutilated just to achieve certain sound. We don’t have castrati anymore, but we also don’t have too many singers with a purity of pitch, breathing technique and attention to nuances that allows them to render Vivaldi’s music. Fortunately, there are some and when Magdalena Kozena or Philippe Jaroussky sing, it is a sound of an angel. In those instances, Vivaldi’s vocal music shines with incomparable beauty, forcing even the most cynical listener to be awe-struck.

Because the demands are so high, I doubt operas such as Juditha Trium-
phans, Orlando finto pazw

This recording, however, should
d be a ‘must have’ for all the
vocal music lovers.

Robert Tomas

Editor’s note: You can read
Pamela Margles’ review of the
Opus 111 release of Vivaldi’s La
verità in cimento in the April 2004
WholeNote available online at

Janacek - Jenufa, her
stepdaughter (Brno version)
Janice Watson, Dame Josephine
Barstow, Nigel Robson,
Welsh National Opera; Sir
Charles Mackerras

CHANOS Opera in English
CHAN3106

How do you deal with a growing
trend that is meant to help the
opera genre and instead is hurt­
ing it? Carefully, that’s how. ‘Op­
era in English’ – is an admirable
sentiment, meant to help audienc­
es better understand the treasures
of vocal music. The reasoning
being that if people understand
what’s going on without having to
read the libretto, they will find
themselves more involved. May­
be, but let’s look at what is being
lost: you can, quite easily, trans­
late Bellini’s ‘Casta Diva’ into
‘Chaste Goddess’, but the singer
will have to end the musical
phrase on an extended consonant,
not a vowel. Try singing
‘Aaaaaaaaaa’ and then ‘Ssssssss’
and tell me which one sounds bet­
ter. Each language has its own
rhythms and sounds and the mu­
sic was written specifically for that
language. One size does not fit all.
Probably the only opera that does
not suffer in translation is Don Car­
tos by Verdi – originally composed
to a French libretto and later re-
composed by Verdi into Italian. A
Czech opera sung in English is an­
other story. The singing and play­
ing are beautiful, all the principals
acquit themselves well and the re­
cording is a tribute to a young, trag­
ically short-lived Jenufa, Susan
Chilcott. Yet, given the overall
damage to the opera done through
the translation, it is not a record­
ing I can recommend.

Robert Tomas

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stepdaughter (Brno version)
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Lehmann was an early music specialist and his tempos and orchestral balances reveal an unexpected lightness of touch agreeably suitable to Schubert.

The well-known Furtwangler items are well known and self-recommending.

All the recordings are mono, except as noted and the exemplary discography falls considerably short of a great performance.

A cloud of suspicion still hangs over the head of Hans Knappertsbusch (1888-1965) for his role in promoting German culture throughout the occupied territories while on tour with the Berlin Philharmonic from 1940 to 1944; none-theless, his interpretations of Bruckner and Wagner remain unassailable. ‘Kna’, as he was affectionately known, led this recording session at the Vienna Musikverein in 1954 for the Decca company; it has been re-issued over the years on various boutique labels.

Despite the limitations of Decca’s monaural sound, the recording is extremely lucid; the articulation of the crashing tutti entrances that follow Bruckner’s idiosyncratic caesuras are astonishingly precise. ‘Kna’ uses the abbreviated 1890 edition of the score in a performance that never loses its sense of forward momentum. Moreover, there is an uncanny psychic communication between conductor and orchestra that allows for subtle tempo modifications (particularly noticeable in the Scherzo movement) that simply can’t be matched by Nagano’s performance.

Daniel Foley

Bruce Surtees

Beethoven - Triple Concerto;
Schumann - Piano Concerto
Martha Argerich, piano
Renato Capucon, violin
Mischa Maisky, cello
Orchestra della Svizzera italiana
Alexandre Rabinovich-Barakovsky
EMI Classics 5 57773 2

In Schumann’s brilliant A Minor Piano Concerto, the solo piano part is so expertly integrated into the texture of the piece that one hardly differentiates between it and the other instruments of the orchestra. After the initial explosion of descending piano octaves, the 1st oboe emerges to play the first movement’s exquisite main theme, with its aching octave leap. There are several similar solo turns by other instruments over the course of this remarkable work, making the challenge of the pianist not only to negotiate technically difficult sections, but to accompany and react to the orchestra in an intimate and intense way.

In this recording of a live performance from June of 2002, the formidable talent of Martha Argerich rises to this challenge subtly and

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SCOTT JOPLIN
Piano Rags - Alexander Peskanov

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sensationally. Though the remastering at Abbey Road studios may have something to do with it, the balance between piano and orchestra is perfect and Argerich pushes and pulls the tempos and offers her accompanying figures in a beautifully conspiratorial spirit. However, when she assumes the spotlight she is capable of getting into the keys and playing with grand and awesome power. She takes control of the last balance between piano and orchestra and pulls the tempos and offers her performance with which the orchestra takes up and runs.

The disc also features Beethoven’s Triple Concerto in a lively performance, also from Argerich’s Lugano Festival, but the Schumann is the highlight and more than worth the price of the CD.

Larry Beckwith

City Night – Haiku for the 21st Century

Janice Jackson; Simon Docking Independent

Janice Jackson is a soprano who seeks contemporary repertoire with a passion. We remember her inspired ArrayMusic performance in 2001, and les français witnessed her recent IRCAM performance. By coincidence, she arrived in Halifax around the same time as Simon Docking. Of course Docking has been the new music pianist to keep your eye on for several years now, since his breathtaking performances with Toca Loca and his solo rendition of Southcote’s Djile at Glenn Gould Studio. So it was a natural pairing of these two, which gave rise to a CD of haiku settings. A host of composers contributed to the project, from across Canada. Earlier works in the genre came from Ton De Leeuw, Julian Yu, Colin Matthews and John Cage.

The settings are fiendishly difficult for both singer and pianist. Jackson and Docking navigate these tortuous twists and turns with an apparent ease nonetheless. Special mention goes to Rose Bolton for her Urban Haiku: the pianist recites along with the singer, playing all the while. There are several instances of inside-the-piano effects, particularly in Alice Ho’s City Night.

The recording is very immediate, with no appreciable ambience, as if you have your ear under the piano lid, and Jackson is singing to you from 4 feet away. The notes tell us that they used a Steinway, but the jacket photographs show the pair with a Yamaha. A tour de force.

John S. Gray

Concert Note: Janice Jackson and Simon Docking will celebrate the Ontario launch of the CD with a performance at the Music Gallery on November 25. This month Jackson will perform with the Canadian Electronic Ensemble at the Music Gallery on September 18. She will also perform a solo program entitled Angst at the Canada dell’arte Theatre here in Toronto November 17 through 20. Simon Docking is among the featured performers in Soundstreams’ presentation of the music of Poul Ruders and Harry Freedman on September 27 at Glenn Gould Studio.

JAZZ and BLUES

Happy Birthday Newport - 50 Swinging Years

Various Artists

Columbia Legacy C3K 89076

The Newport Jazz Festival is undoubtedly the world’s best known, but not the first jazz festival, not even in the U.S. Its notable success is due to the efforts of founder/producer George Wein, still at the head of the NJF and about two-dozen others around the world. This past summer he made a return to the event’s roots by actually presenting real acoustic jazz exclusively. No fusion, no worldbeat, nothing (supposedly) jazz influenced. Rather like the sounds on this handsome three CD package which is also visually interesting, featuring many unpublished photos.

In the CD booklet Wein offers his welcome personal comments on the 27 tracks, not shying away from remarking on the racial and societal situations the music faced, and leapt over. A competent pianist himself, Wein has wide and discerning taste in jazz, and that’s represented by his choices of these performances, all taped at Newport between 1955 and 1970. (Was nothing worthwhile in the last 35 years, one wonders?)

The compilers were not restricted to Columbia’s vaults, but drew on recordings from RCA, Verve, Pablo and even radio recordings from Voice Of America, the

Heavy Juice

Scott Hamilton & Harry Allen

Concord Jazz CCD-2258-2

The two-tenor sax group has long been a tradition in jazz, and now you can add Scott Hamilton and Harry Allen to the distinguished list. There’s no new ground broken on “Heavy Juice” (nor need there be), but the enjoyment level is high with a tidy mix of blues, ballads and jazz standards. A compatible rhythm section features the elegant pianist John Bunch, with Dennis Irwin and Chuck Riggs on bass and drums.

The material at hand comes stylistically from the border-time of swing to bop, when new ideas were at Glenn Gould Studio.
source of the only previously-unavailable selection, a '55 Miles Davis reading of 'Round About Midnight with Thelonious Monk at the piano. Wein notes "Miles came off and whispered 'Tell Monk he played the wrong changes.' I said 'Tell him yourself. He wrote the song.' " While this is the only new item, some tracks have not been on CD before, including a lovely Ben Webster/Billy Strayhorn version of Chelsea Bridge.

Of course, every major jazz star has played Newport, and they're represented here, at varying lengths: Louis Armstrong, Duke Ellington, John Coltrane (My Favorite Things runs 17'24''), Count Basie, Dizzy Gillespie, Muddy Waters, Dave Brubeck (who has appeared at NJF more than any other artist), Buck Clayton, Coleman Hawkins, Herbie Hancock and on and on. Singers include Billie Holiday (just 2'05"), Ella, Sarah, Dinah Washington and Mahalia Jackson.

Happy Birthday Newport! is a celebration of the Festival primarily, but as you'd expect, and Wein would no doubt want, it's the musical talent that ends up demanding your attention. This release should be on your stereo...

Ted O'Reilly

Highlights from the Blue Classic Line
Various Artists
Blue Classic Line (Brilliant Classics)

This series of budget-priced recordings comes from the EEC, where copyright laws allow release of 50-year-old material as public domain. Each CD is simply titled "Portrait", with the artist's name. While discographical info is included, source labels are not. As a general rule the sound transfers are very good, if a little 'boxy' sounding, and on some CDs the endings sound a little clipped, with no ring-off. We'll look at eight of the forty or so available.

Dizzy Gillespie (BCL 7257) has the bop trumpeter's important 1946 to 1948 big band recordings done for the Musicraft and RCA Victor labels. Titles include Cubano Be and Cubano Bop, Manteca, Odd Ya Cool, Good Bait and others, together with my favourite, Lover Come Back To Me, which shows just how great a trumpet player Dizzy was. His sidemen in this period include rhythm men John Lewis, Ray Brown, Chano Pozo (this was the beginning of Afro-Cuban jazz), Sonny Stitt, Milt Jackson and James Moody.

The first modern jazz piano player was Earl 'Fatha' Hines (BCL7263) and his Portrait release includes his very first solo recordings for the QRS company in 1928 when he laid down classics like Caution Blues and A Monday Date, as well as later solos for Okeh and Victor. There's a trio with Sidney Bechet and Baby Dodds (Blues In Thirds) and seven selections with Hines' Chicago big band from the '30s into the '40s. Given his importance in jazz, it's a shame he has been so overlooked lately. Perhaps this 23-track release will put him into a few more homes.

Little need be said, especially in Canada, about the masterful pianist Oscar Peterson (BCL 7264). All but one track of this material is home-grown: Montreal transcriptions by the pianist for CBC radio, with bassist Austin (the label has it as Austin) Roberts. From two 1951 sessions come 20 short versions of standards like Tea For Two, I've Got Rhythm, Yesterdays and Rose Room. From Clef comes a single 1950 track with Ray Brown, Oscar's Blues. Peterson is at his youthful best here, all exuberant and joyful and full of chops.

Coleman Hawkins (BCL 7265) is one of the most important figures in jazz. I've always thought that the tenor sax is the jazz instrument, and as Jon Hendricks said, "Coleman Hawkins is the man for whom Adolph Sax invented the instrument." Hawkins certainly created the way to use it in jazz and popular music, and that's not hyperbole. With a career that lasted 50 years, there were remarkably few less productive periods. Sessions on this release come from the late '40s and early '50s with orchestral accompaniments, and small swinging groups, from Paris and New York. His mastery of ballads shows on cinema themes like Ruby and Where Is Your Heart (theme from Moulin Rouge). Five tracks with drummer/leader Cozy Cole from 1950 are most welcome, with players like...
Finding his original voice, and these artists as a bonus.

Miles Davis (BCL7266) had a hard time of it in the first half of the 1950s, what with his drug problems and general lack of a distinctive musical direction. He was still finding his original voice, and these 1951 and 1953 Prestige sessions show his sometimes-faltering bebop sound with little of the mystique that was to be merchandized by Columbia. This is not "Kind Of Blue" stuff but more ebullient, if a bit generic, late bop material. His sidemen are first rank, including Zoot Sims and Al Cohn together, a young Sonny Rollins, John Lewis and Art Blakey. This is an interesting release, as it helps put Davis' later success in perspective.

Charlie Parker (BCL7268) is the man who gave Miles Davis his start, and the trumpeter is heard on the earliest four of the sixteen Savoy tracks here, a complete session dating from 1948 with John Lewis and Max Roach. A later quintet with Kenny Dorham turns up from the next year, as does the Metronome All Star band with Overtime and Victory Ball. Dizzy and Bird, along with Monk, are on all 6 tunes from a 1950 Clef session with Buddy Rich on drums. This CD is a good cross section of fine work by Parker, with the other artists as a bonus.

He may not have been one of the finest people around, but Stan Getz (BCL7269) was one of the great stylists of the tenor sax. This Portrait finds him in his early twenties with his fully-developed "cool" style on show with fine pianists such as Al Haig, Horace Silver and drummers Roy Haynes (still active) and Walter Bolden. Getz had the best sound of any of his contemporaries, and it was to be better heard later, when recording techniques were to improve, but it is still easy to appreciate on these 17 standards originally on 78s for Prestige/New Jazz or Rostro in 1949 and 1950. The three-minute barrier is deeply felt on many tracks, when Getz seems to be just getting started as the track ends.

Fats Waller (BCL7270) on the other hand was the master of the 78: complete little packages with vocals, piano and horn solos that swung from beginning to end. Irreverent, joyful and always musical, Fats offered a welcome remedy to the economic depression of the 1930s. Waller's talent extended in all directions: pianist, composer, vocalist, leader and salesman of small group swing. He had a personality that leapt off the disc and out of the radio, but was too rarely seen on screen. His last appearance in a feature, "Stormy Weather" (1943) featured a 4 minute all star version of one of his hit tunes Ain't Misbehavin" which is included here along with '20s and '30s group gems like Honeydew, Rose, The Minor Drag, Dinah and Sweet Sue and the solo masterpiece Handful of Keys. Too bad he wasn't around for television.

Travelling Lights
François Carrier; Paul Bley; Michel Lambert; Gary Peacock
Justin Time JUST 203-2
High ambitions, and a corresponding "mission achieved", distinguish reedman François Carrier's "Traveling Lights". Two icons, Paul Bley and Gary Peacock were invited to join the younger Carrier and his frequent musical partner, drummer Michel Lambert, in a recording session of freely improvised music. Starting out as a supremely lyrical bop pianist in Montreal, Bley created an avant-garde pianism that is a polar contrast to Cecil Taylor's percussive keyboard. Bley's spare, contemplative playing is simultaneously radical and outright gorgeous. The same statement applies to Peacock's bass. Both musicians are supremely versatile across the spectrum of jazz styles, and have played with a corresponding spectrum of top international talent.

Phil Woods' distinctively clean and clear alto sax first attracted a teenaged Carrier in to jazz. He set a trajectory from outlying Chicoutimi to the Conservatoire de Québec, the Vancouver jazz scene and then testing his mettle by playing alongside top New York and European talent. Carrier has done Woods proud by taking this spare and beautiful reed style into the avant-garde. Bley and Peacock are logical partners.

The eight tracks are relatively short for free improvisation, especially for a collaboration of two dynamic duos that have not played together before. The fact that the musicians find each other so efficiently is testament both to their skills and the shared international language of jazz. The music proceeds mostly at a stately but intense pace, with periodic rapid clips that remind us that the tiger is there but voluntarily restrained at this time and place. Highly, highly recommended.

Black Christ of the Andes
Mary Lou Williams
Smithsonian Folkways Recordings SFWCD 40816
This one, as the Brits would say, is a bit of a curate's egg - good in parts. The set takes its title from music inspired by the 1962 canonization of St. Martin de Porres, a sixteenth century Peruvian of partly African descent. I don't think anyone would question Ms. Williams' sincerity, but the results fail to stir this listener. Part of the problem I think lies with the choices she's had to use. They make the music sound so terribly white.

But the CD is still worthy of your attention. The remaining selections show off Mary Lou Williams in all her glory. Never one to rest on her swing era laurels, the pianist demonstrates her mastery of a wide variety of modernist tendencies. This shouldn't be the least bit surprising. After all, such masters as Dizzy Gillespie and Thelonius Monk never hesitated to seek out Mary Lou for advice and guidance back in the forties when they were designing the new architecture of jazz.

Among the set's highlights are an extremely sly reading of It Ain't Necessarily So, a rocking workout on Billy Taylor's A Grand Night For Swingin', and a dazzling solo performance of Mary Lou's own bi-tonal composition, A Fungus A Mungus. On these and the remaining six trio selections - one by drummer Denzell Best, the rest by Mary Lou - one hears the full range of modern jazz piano. The one-of-a-kind Mary Lou Williams was truly beyond category.

generations
Gary Burton; Julian Lage
Concord Jazz CCD-2217-2
There must be something of a born educator in vibraphonist Gary Burton. Over the years he has introduced such guitar talents as Larry Coryell, Pat Metheny and John Scofield - and he has come up with another in the form of Julian Lage, a teenager who plays with an astonishing level of maturity. His contributions to this CD, including three original compositions already shared by the three main instrumentalists. There is a certain gentleness to much of the music on this CD, partly brought about by the instrumentation, but by no means is there any lack of colour and intensity.

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Phil Ehrensaft

Ted O'Reilly

Jim Galloway

Don Brown

OCTOBER 7 2004

WWW.THEWHOLENOTE.COM
This new release features Canadian trombonist Tom Walsh in concert with two different bands recorded live in 2003 at the Festival International de Jazz de Montreal and at the Hermes Ear Festival in Nitra, Slovakia.

Six of the eight tracks are from the Montreal concert, with Walsh joined by Miles Perklin on bass, Thom Gossage on drums/percussion and guest Steve Swell on trombone. The duets between Walsh and Swell are so connected that were there no liner notes indicating who was on 'left' and 'right' trombone, it would have been close to impossible to distinguish the players. Dave Holland’s Backwoods Song and Benny Carter’s A Walking Thing have this strong band playing jazz really well. The Walsh/Cram composition 1958 begins with Walsh’s sampling of a small child’s vocalizations which lead to a smooth slow melody that suddenly opens up to a faster paced and more open improvisation section. This fluctuating type of composition allows all performers to excel. Walsh’ Waltz Leger is on three tracks and moves from sampled sounds through more free and dissonant sections to the Main Theme, a joyous and playful waltz.

The other two tracks from the Slovakian concert have Walsh joined by Szandai Matyas on bass and Balazs Elemer on drums in more free improvisational works which feature Walsh’s versatile playing.

Tom Walsh’s music makes me laugh. His musical statements are well thought through and serious, yet there is this underlying humour which sets his music apart. His work here with trombonist Steve Swell is superlative.

Cathy Riches

**Concert note:** Tom Walsh’s O.N.A.M.A. will perform at the Guelph Jazz Festival in a late night concert at St. George’s Anglican Church on September 9.
Lucille Bogan's *Shave 'Em Dry* is probably the first CD carrying a parental advisor sticker to be reviewed in this magazine. The music—aside from its 'explicit content'—sounds a little old-fashioned for the 1933-1935 period. But, although Bogan and pianist/accompanist Walter Roland work in an earlier style, they are convincing performers whose recordings continue to entertain. Three of the set's performances were never commercially issued—and it's not difficult to see why. They are very explicit. Not for the easily offended.

Mamie Smith is principally famous being the first African-American woman to sing on a commercial American record. The title tune, recorded in 1920, marked the beginning of the classic blues era. Its huge success paved the way for artists such as Ida Cox, Bessie Smith and Alberta Hunter. Although Mamie Smith was not in the same league as those singers, her recordings still merit a listen. Her style owed as much to vaudeville as it did to the blues but she certainly knew how to include such soon-to-be famous jazzmen as Johnny Dunn, Buster Bailey, Coleman Hawkins, and Bubber Miley.

The jewel in the crown among these Columbia/Legacy reissues is the two-CD set by pianist/vocalist/composer Leroy Carr. During his short life—he was only thirty when he died—Carr wrote and recorded many deathless blues classics. On all forty of this set's selections he accompanies himself on piano with either Scrapper Blackwell or Josh White backing him on guitar. From the opening title, Carr's very first recording (and biggest hit), *How Long* - *How Long Blues*, to the closing *Six Feet in the Ground*, there's not a weak performance to be heard. His plaintive voice and understated way with a lyric are utterly captivating. And Scrapper Blackwell's contributions are priceless. This one's a must.

**POT POURRI**

**Lucille Bogan**

**Mamie Smith**

**Lucia Nardi Trio**

**Don Brown**

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Mamie Smith is principally famous being the first African-American woman to sing on a commercial American record. The title tune, recorded in 1920, marked the beginning of the classic blues era. Its huge success paved the way for artists such as Ida Cox, Bessie Smith and Alberta Hunter. Although Mamie Smith was not in the same league as those singers, her recordings still merit a listen. Her style owed as much to vaudeville as it did to the blues but she certainly knew how to include such soon-to-be famous jazzmen as Johnny Dunn, Buster Bailey, Coleman Hawkins, and Bubber Miley.

The jewel in the crown among these Columbia/Legacy reissues is the two-CD set by pianist/vocalist/composer Leroy Carr. During his short life—he was only thirty when he died—Carr wrote and recorded many deathless blues classics. On all forty of this set's selections he accompanies himself on piano with either Scrapper Blackwell or Josh White backing him on guitar. From the opening title, Carr's very first recording (and biggest hit), *How Long* - *How Long Blues*, to the closing *Six Feet in the Ground*, there's not a weak performance to be heard. His plaintive voice and understated way with a lyric are utterly captivating. And Scrapper Blackwell's contributions are priceless. This one's a must.

**POT POURRI**

**Lucille Bogan**

**Mamie Smith**

**Lucia Nardi Trio**

**Don Brown**

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Carina Reeves, cello lovingly executing the arrangements for strings.  

Dianne Wells

Secrets Moon Magic
Maza Mezé w/John Wyre; Trichy Sankaran; Suba Sankaran
CBC Records TRCD 3009

Maza Mezé literally refers to an assortment of Arabic and Greek appetizers, an apt gastronomic metaphor for the array of musical samples served up by this talented Toronto-based group specializing in music from Greece and the Middle East.

One striking feature of this CD is the variety: each new song is completely different from the last, which is very refreshing. More traditional-style pieces are based on Arabic Sufi chant, a Greek song of unrequited love, a powerful choral song from northwestern Greece with typical Balkan tight harmonies, and two pieces combining South Indian and Arabic melodies and rhythms. The latter feature special guests, the well-known South Indian musicians Suba and Trichy Sankaran (vocals and mridangam).

The other works are harder to categorize — four eclectic compositions by various members of Maza Mezé. Of these, I particularly liked the words and music of Debasish Sinha’s cool and relaxed piece *Fall Down*, with guest percussionist John Wyre on djembe (a hybrid djembe/doumbek drum). As well, mention must be made of Maryem and Ernie Tollar (vocals and flutes), who are indispensable to the Maza Mezé sound.

Notwithstanding their success, forays into world fusion are commonplace now among musical groups. What really distinguishes Maza Mezé, and makes them unique, is their mastery of Arabic and Greek music. I would have preferred a little more substantial classical Arabic/Greek fare amid this assortment of musical appetizers.

Annette Sanger

Discs of the Month on page 68

Nadina Mackie Jackson
breathing art into life
on her latest CD
Notes from abroad

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Mozart: Le Nozze di Figaro
Gens, Ciofi, Kirchschlager, Regazzo, Keenlyside
Collegium Vocale Gent
Concerto Köln; Rene Jacobs
Harmonia Mundi 801818.20

The spirited overture sets the tone for Rene Jacobs’ imaginative new recording of Mozart’s The Marriage of Figaro. As ever, Jacobs pays full attention to the hallmarks of the period performance style he helped develop. What he calls a ‘neo-Classical’ style in his fascinating booklet essay, “A Subversive Composer”, here involves a lively fortepiano continuo, lots of ornamentation, vivid winds, and lean, edgy period strings. Textures are clear, not blended, tempos are brisk, and attacks are emphatic. But it’s the infectious exuberance of this production that makes this recording hard to turn off. If this international cast weren’t so strong, Patrizia Ciofi’s Susanna would steal the show. Lorenzo Regazzo’s Figaro is full of charm, while Angelika Kirchschlager’s Cherubino is convincingly ardent. As the countess, Veronique Gens effectively balances the hurt, vulnerable wife with the regal chatelaine. Simon Keenlyside’s superb Count is an unrepentant, rather menacing heel. The secondary roles are equally well sung, in particular Marie McLaughlin’s nuanced Marcellina. The ensembles sizzle with sophisticated irony. In the third act sextet, one of the funniest in all opera, the way Jacobs has the voices overlap in the recitatives heightens the realism of this farce. That Jacobs was a singer himself shows in his close attention to the words. Concerto Köln and the Collegium Vocale Gent contribute to making this one of the finest recordings available of this – or any – Mozart opera.

Production values are stellar, with clear natural recorded sound, and an informative booklet with Da Ponte’s brilliant libretto in four languages.

Pam Margles

Notes from Abroad – Worldly Music for bassoon and piano
Nadina Mackie Jackson; David Swan
Independent

I can honestly say I’ve been waiting years for this recording. I saw Toronto-based Nadina Mackie Jackson and David Swan play a recital at Heliconian Hall several years ago and heard them perform two of the selections on this CD, the Concertino by Marcel Bitsch and the Sonatine by Alexandre Tansman. I was awed by the gorgeous sound Nadina produces on bassoon. I knew at that point I’d have to seek out a recording when it became available.

In addition to the works by Tansman and Bitsch, “Worldly Music” includes three new works by aleks schüermer, and two by Mathieu Lussier. The other major work is the Sonata in E flat Major, Opus 9, by Gustave Schreck. It’s hard to single any particular piece out as a favourite on this disc, though the Bitsch Concertino does seem to have a strange fascination for me.

I have to consider this my favourite bassoon recording of all time. And yes, I do have quite a few to sample from! It’s also one of the finest independently produced CDs I’ve ever seen. The performance, recording quality, packaging and notes are absolutely excellent. The best way to get a copy of this CD is to check out Nadina’s website: www.nadina.ca and follow the links to purchase it online.

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