OUR TENTH SEASON

OFF Centre

Special Feature: BLUE PAGES
Annual Presenter Profiles

CD REVIEWS • BOOKS • COMPREHENSIVE CONCERT LISTINGS
Friday, October 15, 2004

R. Murray Schafer
Harry Somers
Arvo Pärt
Colin McPhee

GUEST ARTIST:
Thunder: Perfect Mind for mezzo-soprano and orchestra  World Premiere
Those Silent Awe Filled Spaces
Tabula Rasa for two violins, prepared piano & string orchestra
Tabuh-Tabuhan Toccata for Orchestra and 2 Pianos
Eleanor James, mezzo-soprano

Saturday, November 28, 2004

Thomas Adès
Henry Brant
Tristan Keuris

Canadian Premiere
Asyla Op. 17 for large orchestra
Ice Field Spatial Narratives for Large and Small Orchestral Groups
Arcade six more preludes for orchestra

Sunday, March 6, 2005

Denys Boulilane
Alexina Louie
Alex Pauk

GUEST ARTISTS:
Snow is White but Water is Black
The Death of Seigun (excerpt from the opera The Scarlett Princess)
O Magnum Mysterium: In Memoriam Glenn Gould
arranged for 34 strings by John Rea
Harp Concerto
Denys Boulilane, guest conductor / Erica Goodman, harp
Colleen Skull, soprano / David Pomeroy, tenor

Thursday, May 26, 2005

Chris Paul Harman
Paul Frehner
Scott Wilson
Gyula Bánkövi

GUEST SOLOISTS:
Concerto for Cello and Orchestra
New Work for Orchestra
Four Names of Beauty
Accord(ion) Concerto
Shauna Rolston, cello / Joseph Macerollo, accordion

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NATHAN BERG, BARITONE

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Richard Goode, piano

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Beethoven: Symphony No. 3, “Eroica”

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Thurs. November 4 at 8:00 pm
Sat. November 6 at 7:30 pm – Casual Concert

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Jacques Israelievitch, violin

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Shostakovich: Symphony No. 5

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Sat. October 23 at 8:00 pm
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Sarah Chang, violin

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Krystof Mařatka: Otisk (TSO Commission/Cdn. premiere)
Smetana: “Šárka” from Má Vlast (with TSYO)
Dvořák: Violin Concerto

Thurs. November 11 at 8:00 pm
Fri. November 12 at 8:00 pm

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Saturday, November 13, 2004 – 7:30 pm
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Howard Dyck - Conductor
With Special Guests:
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Measha Brueggergosman – soprano
Susan Platts – mezzo-soprano
Ben Butterfield – tenor
Gary Relyea – bass-baritone
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J.S. Bach
Weihnachtsoratorium
(Christmas Oratorio)
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Howard Dyck – Conductor
With Special Guests:
Kitchener-Waterloo Symphony
Suzi Leblanc – soprano
Laura Pudwell – mezzo-soprano
Scott Weir – tenor
Bruce Kelly – baritone

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Sepulcher of Life
Brahms
Ein deutsches Requiem
Good Friday, March 25, 2005 – 8:00 pm

Featuring The Kitchener Waterloo Philharmonic Choir
Howard Dyck – Conductor
With Special Guests:
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Charlene Pauls – soprano
Maryem Tollar – alto
Russell Braun – baritone

Howard Shore
Lord of the Rings Symphony
Saturday, June 4, 2005 – 7:30 pm
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With host Jurgen Gothe
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He’s unpredictable, he’s witty and he’ll never cease to surprise and delight you.

94.1
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(Still) Off Centre

BY DAVID PERLMAN

Digressing before starting is lousy story-writing technique, but permit me. Faithful WholeNote readers know that October is “BluePages” month – our annual treasury of profiles contributed by most of the presenters who bring us the music that will fill our halls for the next nine months or so. So since October is our homage to “the whole picture” we have had a tradition of making the October cover story one that reflects the whole scene, rather than singling out one or another presenter from the mix.

This year, perhaps with the recent Olympics as our inspiration, a change in thinking: rather than a “team portrait” cover, we’ve chosen, as every team must, a “worthy standard bearer” – one presenter to carry the flag into this, our tenth season. For one thing, Off Centre Music Salon is heading into their tenth year, same as us. For another, they’re ... well, this is where the story gets back on track. Meet Boris Zarankin and Inna Perkis.

TRYING TO RECONSTRUCT exactly what said what in an interview with Inna and Boris is a bit like trying to keep track of which hands are which in the bravura four-handed piano works that have become their salon signature. You can do it, but you risk losing the thread.

WholeNote: Why Off Centre?
Boris: Well, we started in Markham so you could say that was definitely off centre –
Inna: Definitely!
Boris: ... but of course also in the sense of not usual, so therefore room to experiment.
Inna: Exactly. The moment we become fully “in the square” and proper we will have failed.
Boris: So ten years ago we were in Markham, the first three salons were there.
Inna: It was the hall of a music store.
Boris: Euromusic. After that the audience was already too big and we moved to the Arts and Letters Club, for three, or was it four ...
Inna: It was three.
Boris: ... seasons.
Inna: And then to the Glenn Gould.
Boris: Which is where we are still.
Inna: For the next twenty years. (Both laugh.)

EUROMUSIC ON JOHN STREET in Markham is both store and school with a recital hall holding a hundred to a hundred and twenty. Grace Lin was organizing recitals there a decade ago when Boris and Inna arrived on the scene. “They were looking for a hall to get started. But we knew this was where we wanted. In that Vienna year, we found so many house concerts, and we played at the Bösendorfer factory. It was so different from the formal concert, the mix of people-all bringing their background disciplines, medicine or philosophy or art or whatever, to it. Right from then the inspiration was there: how can we, someday, bring this energy back to the concert form.”

It was a year during which Schubert’s Vienna came to inhabit Boris as much as he it. “You could put him in dark glasses at black midnight there and he would find his way” says Inna.

The years between leaving Russia in ’78 and the birth of Off Centre were years of “two young children, and as immigrants no grandparents in the picture, so picking our spots to perform” —there was one big recital for Boris at the Ambassador Auditorium in Pasadena in ‘94, two TSO recitals under Gunther Herbig, and engagements in Vancouver, Syracuse and elsewhere. But it was “mostly teaching, some tours, some recording, nothing sustained. We were waiting for the right time.”

Right time, right place, right media support, right pastries; a hall packed from day one. “Mr. Littler called it a new approach to the concert form” says Inna. The move from the Arts and Letters Club to the Glenn Gould Studio, like the move from Euromusic, was a challenge dictated by the outgrowing space. “It was a bit of a loss, in terms of intimacy. But we are still able to bring to it details of the drawing room, the candelabras and screens (and pastries). The space has great things. Lots of air, a very gentle rake to the seats, so people still feel right in there. Even at the back you are face-to face with the stage. “You only have to listen to our machine messages, twenty or thirty after a show” says Inna “to hear that the intimacy is still there. Every concert is for someone the best they have ever been to. We have people on the phone in tears.” “One listener said it for me” says Boris. “She said I love how you are so easy to listen to and so difficult to forget.”

THE SALON in Off Centre’s hands is a mix of people “from different strata of the arts” creating a seamless blend of thematically interwoven song, readings, virtuosic musicianship and commentary. To take just one example, last January’s event was built on the connection between doctors and music: Mozart and Mesmer, Brahms and Billroth, Rachmaninov and Dr Dahl. “It so happens that Brahms’ Piano Trio opus 101 was dedicated to, and first performed in the salon of, one Dr Billroth, a talented musician and friend of the composer’s. We went from there.” One of the speakers that night was Dr. David Goldblum, professor of psychiatry at U of T, himself a talented amateur pianist, and long-time member of the board of the Glenn Gould Foundation. He also now, vigorously, chairs the Off Centre board. “There’s something about music in the afternoon that is different, in terms of receptivity and enjoyment” he says. “And there’s something very invigorating about working with them. I love particularly seeing how each Salon in its final form emerges from the maelstrom behind the scenes. So many things can go wrong when you are pulling together so many different threads. Yet the outcome is always so satisfying. It is an immensely stimulating association.”

CONTINUES
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Grammy Award winning ensemble plays Beethoven, Shostakovich and Joan Tower.
"...superb ensemble, always interesting" - NY Times
Thursday, October 7 at 8 p.m.

BOREALIS STRING QUARTET
Canada's sensational new ensemble plays Beethoven, Mendelssohn, Shostakovich. They'll light up your night.
Thursday, October 21 at 8 p.m.

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The most important piano recital in Toronto this season.
The incomparable Andras Schiff plays Janacek, Chopin and Mozart.
Tuesday, October 26 at 8 p.m.

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Thursday, November 4 at 8 p.m.
ST. LAWRENCE QUARTET
Tuesday, November 16 at 8 p.m.
ANTON KUERTI
November 23 at 8 p.m.
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You’d think that a recreated nineteenth century salon with nineteenth century repertoire wouldn’t carry the same sense of pioneering immediacy the music would have had in its time. But more often than not at an Off Centre salon you will find yourself listening to repertoire that is unfamiliar, even if it’s by a composer you know.

“It is attractive for performers too,” says Boris. “They have the opportunity, always, to present lesser-known works, and to experience the impact of the speakers and readers from other disciplines.” Vocalists particularly seem to relish working with them. Partly it’s the pair’s own training and attitude to their instrument. “As a pianist we believe you have to be able to work solo, ensemble and as accompanists. We love to work with vocalists and they love us. We are very daring and dare them to also be. But we never fight. It’s more like ‘oh, that’s unusual! ok let’s give it a try.’”

“It’s all” says Boris, breaking the usual! ok let’s give it a try.”

“This season the Kirov connection has ripened. Following their season-opening “French Salon” (October 17) comes the first of two Kirov collaborations: a recital by soprano Olga Trifonova, November 7. The second, featuring the Kirov Brass Quintet, will be their April 24 season finale.

As our chat winds down, there is one thing they want to make clear. “Our Salon is not some kind of cocktail party or variety show pastiche. We always know why we are choosing singers and pieces. It is a tightrope, sometimes a pastiche. We always know why we are choosing singers and pieces.”

So here they are, centre stage, still off centre, worthy standard bearers. It took seven years for them to decide their endeavour was worth bragging about. Now? “We have a notebook” (with two sets of handwriting, needless to say) “with program ideas for the next twenty years.”

---

**Concerts at St. George’s on-the-Hill**

I 
Sunday November 21 - 4:00 pm
*Sonatas for a Sunday Afternoon*
Beethoven and Brahms

**Duo 10**
Phoebe Tsang violin Julien Le Blanc piano

The genius of two giants of German music is explored in the opening concert of our sixth season.

II 
Sunday December 5 - 4:00 pm
*The Mystery of Bethlehem*
Music for Advent and Christmas

St. George’s on-the-Hill Choir, Karen Rymal director/organ
Christine Mourre flute
Janusz Borowiec cello

Seasonal choral and instrumental works by Willan, Mathias, Biebl, Bach and Vivaldi. Readings sacred and secular, carol singing, sherry and shortbread.

III 
Sunday April 10 - 4:00 pm
*Trumpet Stop*
Music for Organ and Trumpet

Scott Harrison trumpet
Karen Rymal organ

Music from the Baroque to the 20th Century
Works by Clérambault, Mendelssohn Torelli, Bach and Hovhaness
EDITOR'S CORNER

Let me start by welcoming a couple of new reviewers into the fold. In this issue soprano Gabrielle McLaughlin of I Furiosi fame gives us an intimate look at Les Voix Humaines’ ongoing exploration of the music of viol master Saint-Colombe on the ATMA label. And Janos Gardonyi, a retired architect and "passionate lover of classical music with over 50 years of concert and opera going experience both here and abroad" gives us his take on the piano music of Leos Janacek as recorded by Hakon Austbo for Naxos. Speaking of piano music, John Lehr returns in this issue to compare two recent recordings of the "Concord Sonata" by American modernist Charles Ives, and Don Brown reviews several re-issues that feature Duke Ellington’s keyboard prowess. Of course our reviews run the usual gamut from the Baroque period to the present day, from Classical through Jazz and some eclectic Pot Pourri offerings with Ted O’Reilly on "Cloud Seven", an early Tony Bennett recording recently resurrected from the vaults, Cathy Riches praising k.d. lang’s new "Hymns of the 49th Parallel" and Tiina Kiik’s appreciation of Suzie LeBlanc’s Acadian roots.

Once again this month I seem to have kept most of the new music titles to myself, but there are a number of modern and contemporary discs reviewed by our stalwarts Daniel Foley (Britten’s Peter Grimes), Bruce Surtees ("The Genesis Suite" featuring music by Schoenberg, Milhaud, Stravinsky and others) and Larry Beckwith (Spivakov’s "Tribute to Alfred Schnittke" and Jasper Wood’s new Centrediscs release of works by Andrew P. MacDonald). The discs that caught my fancy mostly have personal connections. First is a new ECM disc featuring Thomas Zehetmair performing one of Eugène Ysaÿe’s solo sonatas and Heinz Holliger’s Violin Concerto “Hommage à Louis Sautter” (ECM New Series 1890). Holliger will be the Michael and Sonja Koerner Distinguished Visitor in Composition at the University of Toronto’s Faculty of Music next March, and his visit will culminate in a concert shared by the U of T Contemporary Music Ensemble (Gary Kulesha, director) and New Music Concerts (Robert Aitken, artistic direction and solo flute) at Glenn Gould Studio on April 1. The violin concerto recorded here provides an excellent introduction to the renowned Swiss oboist, conductor and composer’s music. It was written a decade ago on the occasion of the 75th anniversary of the founding of the Orchestre de la Suisse Romande and it contains many of Holliger’s signature concerns. The orchestration prominently features cimbalom, harp, other plucked strings and a variety of mallet instruments that combine for some striking (if you’ll excuse me) and colourful effects. The writing is very dense, but the layers of texture never obscure the long melodic lines of the solo violin. Zehetmair himself is a soloist of renown and, like Holliger who conducts the South West German Radio Orchestra on this recording; a respected conductor in his own right. He is also one of the proponents of the recent German trend of playing chamber music entirely from memory with his group the Zehetmair String Quartet.

Dutch cellist Pieter Wispelwey first came to my attention as a baroque specialist with his first recording of Music next March, and his visit will culminate in a concert shared by the U of T Contemporary Music Ensemble (Gary Kulesha, director) and New Music Concerts (Robert Aitken, artistic direction and solo flute) at Glenn Gould Studio on April 1. The violin concerto recorded here provides an excellent introduction to the renowned Swiss oboist, conductor and composer’s music. It was written a decade ago on the occasion of the 75th anniversary of the founding of the Orchestre de la Suisse Romande and it contains many of Holliger’s signature concerns. The orchestration prominently features cimbalom, harp, other plucked strings and a variety of mallet instruments that combine for some striking (if you’ll excuse me) and colourful effects. The writing is very dense, but the layers of texture never obscure the long melodic lines of the solo violin. Zehetmair himself is a soloist of renown and, like Holliger who conducts the South West German Radio Orchestra on this recording; a respected conductor in his own right. He is also one of the proponents of the recent German trend of playing chamber music entirely from memory with his group the Zehetmair String Quartet.
In recent years there seems to have been an upsurge in concerts that combine music with other arts: projected images during concerts, song recitals that are staged with sets and costumes, and dancers or even visual artists plying their trades while musicians perform beside them. One weekend in September offered the opportunity to attend two such performances.

**September 11, 2004:** A large crowd found its way to Toronto’s Music Garden, near the foot of Spadina Avenue, for a free, afternoon performance by cellist Shauna Rolston and dancer Peggy Baker. Both are well known and well-respected local artists whom I’ve seen perform individually, so I had high hopes for this event.

However, the programme got off to a strange start with “The Transparent Recital,” opaquely choreographed by Tedd Robinson. While Baker struck wistfully statuesque poses, Rolston played bits of Bach and moved from one chair to another in the performing area. (At one point, Rolston played a child-sized cello, while sitting on a tiny chair.) As Rolston’s Bach became increasingly “deconstructed” — this was, presumably, composer John Oswald’s contribution to the piece — Baker gyrated and dashed about with a small suitcase in her hand.

The next two works featured Rolston and then Baker separately. But for the final piece, “Words Fail,” Baker and Rolston were re-united in a simple and direct symmetry — Rolston playing a beautiful cello solo by Chan Ka Nin, and Baker offering her own eloquent choreography.

**September 12, 2004:** Whereas the Rolston/Baker performance was a relatively lean affair, *Equilibrium,* presented by Collaborations at the Al Green Theatre was an elaborately staged production. An impressive roster of artists was assembled by Artistic Director Valerie Kuinka: dancers Denise Fujiwara and Rex Harrington graced the stage, and other performers included tenor Peter Blanchet, flautist Susan Hoeppner, percussionist Beverley Johnston and pianist David Matheson.

But what a duck-billed platypus of a show! *Equilibrium* threatened to turn into a Broadway musical at times, and at other times didn’t seem to know where it was going. Highly talented people were under- or over-utilized: Fujiwara didn’t dance, she only spoke. Harrington danced, acted and sang — and Johnston, when not using her drumsticks, tap-danced. While the show had its moments — Blanchet as a defrocked female impersonator singing Sondheim’s “Send in the Clowns,” and Hoeppner’s performance of Berio’s “Sequenza” — overall, it lacked coherence and presented no compelling reason to exist.

It’s not my wish to denounce multi-media performances per se — I’m not one of those people who object to any departure from the established concert format. At their best, these presentations can offer fresh insights into established works of art, or suitably contemporary contexts for new work. And, when successful, interdisciplinary shows can attract new “crossover” audiences. who would probably never set foot in a traditional classical music concert.

But I also think there are some lessons to be learned from this weekend of uneven artistic ventures. For one thing, multi-media seems to work best when the artists involved do what they’re trained to do. (No more singing dancers, dancing singers or juggling pianists — please!) For another, it certainly helps if there’s some apparent justification for the collaboration in the first place, beyond novelty for its own sake.

Coming up are more events that combine music with other art forms. The Gryphon Trio, Music Toronto and Tapestry New Opera Works will collectively present composer Christos Hatzis’ high-tech extravaganza *Constantinople* from November 10 to 13; and the Toronto Mendelssohn Choir and Desrosiers Dance Company will team up on March 8 for a performance inspired by sacred music from Africa. Both look intriguing.

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.
TUESDAY, OCTOBER 12/04 – 8 P.M.
The Scarlatti Dynasty
Les Voix Baroques
Matthew White, countertenor
Nathalie Paulin, soprano
FRIDAY, FEBRUARY 18/05 – 8 P.M.
Monsieur Lambert and the Airs de Cours
Les Voix Humaines
Suzie LaBlanc, soprano
Lucas Harris, theorbo
TUESDAY, APRIL 05/05 – 8 P.M.
Concerti for One and Two Harpsichords
Olivier Fortin & Luc Beauséjour, harpsichord
Subscription $80  Student/Seniors $65  Single Tickets $35

TUESDAY, FEBRUARY 8/05 – 8 P.M.
Music of Fritz Kreisler
Mark Fewer, violin
Annalee Pattpatanakoon, violin
Erika Raam, violin
Scott St. John, violin/viola
Roman Borys, cello
TUESDAY, MARCH 15/05 – 8 P.M.
Kiosque à musique meets Primadonna
Kiosque à musique
Alain Trudel, co-director
François Pilon, co-director
Mary Lou Fallis, soprano
Peter Tiefenbach, piano
TUESDAY, MARCH 29/05 – 8 P.M.
Six-String Serenade
Daniel Bolshoy, guitar
Julie Nesrallah, soprano
Borealis String Quartet
Subscription $80  Student/Seniors $65  Single Tickets $35

WEDNESDAY, DECEMBER 1/04 – 8 P.M.
Jules Massenet Soirée
Erin Wall, soprano
Brett Polegato, baritone
Canadian Opera Company Orchestra
Richard Bradshaw, conductor
TUESDAY, JANUARY 25/05 – 8 P.M.
Johannes Brahms Liedertabend
Susan Platts, mezzo soprano
André Laplante, piano
COC Orchestra and Male Chorus
Richard Bradshaw, conductor
TUESDAY, APRIL 19/05 – 8 P.M.
Transfigured Night
Marie-Nicole Lemieux, contralto
COC Orchestra
Richard Bradshaw, conductor
Subscription $80  Student/Seniors $65  Single Tickets $35

FRIDAY, OCTOBER 22/04 – 8 P.M.
Musical Portraits, Hugh Fraser Quintet
Hugh Fraser, trombone & piano
Campbell Ryga, soprano & alto sax
Ross Taggart, tenor sax & piano
Ken Lister, bass
Dave Robbins, drums
THURSDAY, NOVEMBER 18/04 – 8 P.M.
Jazz, Blues, Ragtime & Swing
Jeff Healey, guitar
Mose Scarlett, guitar & vocals
Jordan Officer, guitar
Continental Rhythm
SATURDAY, FEBRUARY 19/05 – 8 P.M.
Classics 'n Jazz
Bill Mays, piano, musical director & arranger
P.J. Perry, soprano saxophone & flute
Guido Basso, trumpet
Terry Clarke, drums & percussion
Neil Swainson, bass
Annalee Pattpatanakoon, violin
Roman Borys, cello
Subscription $80  Student/Seniors $60  Single Tickets $35

TUESDAY, DECEMBER 14/04 – 8 P.M.
Fado!
Catarina Cardeal, vocalist
Mike Siracusano, Portuguese guitar
Jane Bunnett, saxophone
Spirits of Havana
TUESDAY, JANUARY 11/05 – 8 P.M.
Tropic of Capricorn
Celso Machado, guitar & percussion
Duo Similia, flute & guitar duo
Montreal Guitar Trio
SATURDAY, MARCH 12/05 – 8 P.M.
South Asia
autrickshaw
Trichy Sankaran, mrdangam
George Koller, acoustic bass
Subscription $60  Student/Seniors $50  Single Tickets $25

TUESDAY, DECEMBER 7/04 – 8 P.M.
Émile Nelligan: Variations
Réjean J. Cournoyer, actor
Louise Pitre, actor
La Bottine Souriante, music direction
Michel Basilicides, writer
TUESDAY, FEBRUARY 22/05 – 8 P.M.
Anne Hébert: A Burden of Dreams
Diana Leblanc, actor
Kate McGarrigle, music director
Anna McGarrigle, music director
Marilyn Powell, writer
TUESDAY, APRIL 12/05 – 8 P.M.
Irving Layton: The Joy of Creation
Kenneth Welsh, actor
David Buchbinder, music director
Jason Sherman, writer
Subscription $60  Student/Seniors $50  Single Tickets $25
**ERROL GAY, MUSIC DIRECTOR AND CONDUCTOR**

**Catherine Manoukian, Artist-in-Residence**

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*Pre-concert talks by Artist-in-residence, 1 hr before concert.*

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**Douglas Cleveland**
Saturday, Feb. 5, 2005, 7:30 pm

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

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**QUODLIBET**

by Allan Pulker

**Bernard Labadie and Les Violons du Roy**

Bernard Labadie is no stranger to Toronto audiences. The performances by Les Violons du Roy and La Chapelle de Québec of Messiah, the St. Matthew Passion and the St. John Passion received rave reviews from audiences and critics alike, as did the performance by the Bach Consort under his direction of Bach’s Christmas Oratorio almost two years ago.

The response to Labadie’s work around the world has been so universally enthusiastic that there can be little doubt that he is a musical superstar, particularly in early music.

The Violons du Roy and La Chapelle de Québec performance on October 26 of Mozart’s Requiem promises to be a memorable one, a chance to get to know this Quebec-based ensemble, in most respects the equal or superior of any of the world’s chamber orchestras.

**Darker days, brighter lights**

Many other musicians of stature will be visiting Toronto in October and early November: the TSO will bring Yo-Yo Ma on October 1, Renée Fleming on October 2 and two superb Novena Canadian violinists, James Ehnes on October 6 and Jasper Wood on October 16. American pianist Richard Goode, a regular on Music Toronto’s roster, will perform Beethoven’s Emperor Concerto on October 3, conducted by Peter Oundjian. And the incomparable Emerson Quartet kicks off Music Toronto’s impressive month October 7.

Equally noteworthy. Long and McQuade and Miyazawa Flutes are presenting a recital and master class on October 3 by Brazilian flutist Tadeu Coelho. Now a professor of flute at North Carolina School of the arts. Tadeu Coelho has commissioned, performed and recorded works by notable composers, and has published the complete works of Pattasso Silva and other pieces for solo flute as well as collections of daily exercises.

On October 30 the Moscow Virtuosi Chamber Orchestra will make its first Toronto appearance since its sold-out performance in 1996 at the Weston Recital Hall at the Toronto Centre for the Arts. Founded in 1979 by violinist Vladimir Spivakov, after his debut as conductor with the Chicago Symphony Orchestra at the Ravinia Festival, it is truly an orchestra of string virtuosi, which is recognized as one of the world’s great chamber orchestras. For this appearance we can thank Svetlana Dvoretskaia of Show One Productions Inc. in Thornhill, one of a number of independent entrepreneurial impresarios stepping into what is still the Livent void.

We still hear some of the world’s greatest artists and ensembles every month here. While it is essential that we get out to hear our local artists, it is equally important to hear the greats. How else do we nurture the capacity to recognize greatness born in our own backyard?

**Symphonic Music**

In addition to the Toronto Symphony, some of whose concerts I have mentioned, there are a number of other symphonic concerts in October and early November. The Scarborough Philharmonic Orchestra, for example, has two concerts listed. The first, on October 2, called Northern Exposure, features music by Sibelius, Grieg and Toronto composer Ron Royer, under the direction of guest conductor Michael Newman. The second, on November 6, will feature music of Spain and the Caribbean conducted by the amazing Howard Cable.

Another orchestra that I always enjoy is the University of Toronto Symphony Orchestra, which is conducted these days by former Kitchener-Waterloo Symphony Orchestra conductor, Raffi Armenian. On October 15 the U. of T. S.O. will perform Schumann’s Cello Concerto and Dvorák’s Symphony # 7.

Other upcoming performances are the Cathedral Bluffs Symphony Orchestra on October 3, the Royal Conservatory Orchestra conducted by Simon Strength, on October 7, the Mississauga Symphony Orchestra on October 16, the Toronto Philharmonia on October 21, Orchestra Toronto and the Celebrity Symphony Orchestra on October 23, and the Etobicoke Philharmonic Orchestra on October 29.

**Chamber Orchestras**

The Moscow Virtuosi and Les Violons du Roy are not the only chamber orchestras performing this month. On October 16 we have the choice of the York Chamber Ensemble and Sinfonia Toronto, on October 24 the Trinity Chamber Players perform and the Toronto Sinfonietta has a concert on October 29.
Chamber Music
There is more chamber music than I can possibly write about, so read the listings and read the advertising to find out who is doing what when. I will just single out the performances by the exciting new Canadian string quartet, the Kirby Quartet, which will perform at one of Christ Church Deer Park's noon hour concerts on October 14 and with the Les Amis concert series on October 15 and 17. The violinists in this quartet are Aisslinn Nosky and Julia Wedman, who are also members of the very successful Furioso chamber music ensemble.

Vocal Recitals
Soprano Shannon Mercer and mezzo Krisztina Szabo will be busy this month: they perform on October 7 with tenor Colin Ainsworth and baritone Jason Neecky, in the CBC's Music Around Us Young Artists Series noon-hour concert and in the October 17 Off Centre French Sonat. Ms. Mercer will also solo in the Toronto Welsh Male Voice Choir's concert on October 13. A graduate of the COC's Ensemble Studio, she performed in several COC productions, including as the young page Oscar in 'Un ballo in maschera,' for which she received enthusiastic reviews. She made her Aldeburgh Connection recital debut last May, toured the prairie provinces with the Montreal period instrument ensemble Les Voix Baroques (who perform here on October 12) and recently performed the role of Oberon in Handel's 'Alicena' with Les Violons du Roy under the baton of Bernard Labadie. In the summer she recorded her first CD for Analekta with the Montreal period instrument group, Musiques. Definitely a singer worth seeing early in her career.

Beyond Categorization!
There will be a memorial concert for the late Lothar Klein at Walter Hall on October 3. WholeNote will present intriguingly eclectic programs in the first two of our "Nine Mondays" salons (October 4 and November 1) at the Music Gallery.

October 18, the Koeller Centre's Salon Series will present The Travellers performing their own music and that of the legendary folk music quartet, The Weavers, who were described in The New York Times as "a key force in transforming folk music from a coteries cult to a popular pastime."

On October 23 the Maximilian Kolbe Foundation of Mississauga will present winners of the Second Canadian Chopin Competition at Glenn Gould Studio.

Everyone with children will want to take them to the Royal Canadian College of Organists' Halloween Concert with the Phantom of the Organ at Metropolitan United Church on October 29.

Last but not least, the Colours of Music Festival continues in Barrie until October 3 and the Great Romantics Festival in Hamilton from October 7 to 9.

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EARLY MUSIC
by Frank Nakashima

Attention, early birds! Don't forget, soprano Meredith Hall celebrates the launch of her new solo recording with lutenist Sylvain Bergeron and harpist Robin Renelon (October 3) in a program of French and Italian baroque repertoire, including Purcell and Monteverdi, along with Robbie Burns songs.

Les Voix Baroques with Matthew White (counter tenor) and Nathalie Paulin (soprano) make their Toronto debut Oct 12 in the OnStage series at the Glenn Gould Studio - website: www.cbc.ca/gould. This Montreal-based ensemble, founded in 1999 by White, also features baroque violinist Chloe Meyers and baroque cellist Amanda Keesmaat, in a program of sacred and secular works by Alessandro and Domenico Scarlatti in a program entitled “Italy/Spain: The Scarlatti Dynasty.”

The ensemble above is not to be confused with Les Voix Humaines, also from Montreal, Canada's brilliant viola da gamba duo which will be presenting a program of luxurious music by William Byrd, John Dowland and Nicolas Vallet - a Renaissance feast on the theme of love! (November 5, 6) in the Toronto Consort's series - website: www.torontoconsort.org

The great patron of music in 16th-century Germany, Maximilian I, was responsible for stimulating the country’s production of some of the most exquisite musical works of the period. In the Toronto Consort’s program, “Treasures of the German Renaissance,” you will hear the celebrated master Heinrich Isaac's in-comparable Missa Paschale. This program includes masterworks by Orlando di Lasso, Hans Leo Hassler and Ludwig Senfl (October 15, 16).

Les Violons du Roy and its celebrated choir, La Chapelle de Quebec, won great acclaim (not to mention wealth of accolades and awards including the 2003 Juno for Best Classical Album of the Year, Choral Performance), for their CD recording of Mozart's Requiem (as completed by scholar Robert Levin). Four of Canada’s finest singers (soprano Karina Gauvin, mezzo soprano Anita Knuse, tenor John Tessier, and baritone Nathan Berg) join the renowned chamber orchestra and choir, under the direction of Bernard Labadie, for a performance of Mozart’s last great masterpiece (October 26).

Amorous shepherds pleading with more-or-less co-operative nymphs, the celestial boatman Charon brow-beating one who has recently died of lovesickness, and a whole host of biblical and classical characters playing out the melodramatic dialogues of the early 1600s. Such composers as Alfonso Ferrabosco II. Nicholas Lanier and Robert Johnson were not ashamed to exploit the new operatic musical style of the Italian Baroque, as you will hear in the Musicians in Ordinary’s October 30 program, “Tell Me, O Love – Duets and Dialogues of the Jacobean Era.” Joining MIO on this occasion is British bass-baritone Martin Elliot. Their website is at www.musiciansinordinary.ca.

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The Toronto Chamber Choir has long explored the wealth of early choral repertoire, particularly that of J.S. Bach and his many children, four of whom were especially distinguished musicians and composers in their own right—the eldest, Wilhelm Friedemann; the renowned C.P.E. Johann Christian (often called “the London Bach”); and Johann Christoph ("the Buckeburg Bach"). Join the choir and director David Fallis as they introduce this fascinating musical family’s triumphs and some of its trials in an afternoon of great choral works. Baroque and beyond (October 31). See www.geocities.com/torontochamberchoir

Tafelmusik Baroque Orchestra will be offering a program featuring Bach’s celebrated Musical Offering (October 1-3) in addition to a Suite by Rameau (from their recently released highly acclaimed recording of Rameau’s Suites). You can be assured that an evening with Tafelmusik will include many lively baroque gems. See their website: www.tafelmusik.org

The 14 young members of the Mooredale Concerto Players will be taking turns at centre stage and showing off their talent in concertos by Vivaldi, Bach, Telemann and Handel when Mooredale Concerts presents an entire program of Baroque concertos (October 23-24). These players are already highly regarded as some of the finest musicians in our fair city. Several of them have won awards and scholarships at the U of T and RCM and will be the featured soloists.

Kristine Bogyo, Mooredale Concerts’ Artistic Director, observes, “When you hear these young people play, it’s hard to believe some of them are still students. Their technical mastery and passion match that of most seasoned performers. And on top of that, you have their youthful exuberance!” You may want to take a peek at the website: www.mooredaleconcerts.com

In addition to the organizations mentioned above, look for ensembles whose repertoire includes early music in the “Blue Pages” in this month’s issue: Aradia Ensemble, Bach Consort, I Furiosi Baroque Ensemble, Opera Atelier, Sine Nomine Ensemble for Medieval Music come to mind. And there’s more!
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As the weather cools this month, the choral concert scene in Toronto really heats up with performances by most of our stalwart choirs, an always-welcome visiting choir, and some top-notch soloists.

The month commences on October 1 with a rockin’ concert of spirituals and Cuban folk songs by Brainerd Blyden-Taylor’s Nathaniel Dett Chorale. They have an intriguing line-up planned this season (and one of the more attractive season brochures). Definitely a choir to watch.

WholeNote inaugurates a concert series in conjunction with The Music Gallery on October 4, featuring some of its performing staff, including yours truly, Frank Nakashima, Sheila McCoy and Sophia Perlman singing “music by threes”: different combinations of trios will sing and/or play, from madrigals through jazz and just about everything in between.

CBC Radio presents an all-star group of soloists on something called its “young artist series” on October 7. Kristzina Szabo, Shannon Mercer and Colin Ainsworth all enjoy busy and critically-acclaimed careers nationally and internationally. They team up with up-and-coming baritone Jason Nedecky for one of the sets of Liebeslieder Waltzes by Brahms and various other German Romantic ensembles. And it’s free!

Shannon Mercer is also guest artist with the Toronto Welsh Male Voice Choir on October 13 for an evening of traditional and newer music for male choir and soprano. Two nights later, we travel back in time with the Toronto Consort for a concert of German Renaissance music featuring the Missa Paschale by Heinrich Isaac. Isaac was a court composer to Maximilian I and also was connected to the Medici family in those golden times. He’s an underrated, highly influential composer. Works by Lasso, Hassler and Senfl complete the program.

Continuing the weekend of the 16th and 17th of October, there are several interesting offerings available. The Amadeus Choir kicks off...
Mississauga Choral Society
Chrys A. Bentley—Artistic Director
30th Anniversary Season

**Messiah**—G.F. Handel
**Majora Canamus**—David Passmore
Sunday, December 12, 2004, 3:00 PM

**Baroque Treasures**
Sunday, February 20, 2005, 3:00 PM

**Elijah**—F. Mendelssohn
Sunday, May 1, 2005, 3:00 PM

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**Handel’s Messiah**
Wed., Dec. 15, 2004, 8:00 p.m.
Roy Thomson Hall

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Featuring David Fanshawe’s
African Sanctus
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**St. Matthew Passion**
Thurs., Mar. 24 & Sat.,
March 26, 2005, 7:30 p.m.
Roy Thomson Hall

**The Dream of Gerontius**
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Please contact Laurence Jacobs at 416 630-1259 for more information and audition appointments.

Choral scene continued
their season with a feast of music by Mozart. Walton and tuba player extraordinary Scott Irvine. The Tallis Choir performs William Byrd’s sublime Mass for Five Voices and various motets the same evening and the next afternoon the Elora Festival Singers come to town armed with a variety of gems from the English part-song tradition.

Young singers take the stage the following weekend on October 23 when Doreen Rao and Robert Cooper conduct American and Canadian settings of psalm texts sung by the University of Toronto’s top student choirs. The next day, the Toronto Children’s Chorus trots out its latest batch of training choirs in a program entitled “Songs all Canadians Should Know”. I’ve written many times of my love for Bernard Labadie’s approach to music-making, so it will come as no surprise that I highly recommend his choir La Chapelle de Québec.

The Messiah Cometh
December 4th & 5th, 2004
The Messiah, December 4th & 5th, 2004

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Highlights from Bach’s Christmas Oratorio, Handel’s Messiah, Berlioz’ L’enfance du Christ, carols ancient & modern.

Sometimes a light surprises
April 23rd & 24th, 2005
Luminous Canadian soprano Teri Dunn joins us in music by Schütz, Bach, Mozart and Brahms and traditional hymns, anthems & folk songs.

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Highlights from Bach’s Christmas Oratorio, Handel’s Messiah, Berlioz’ L’enfance du Christ, carols ancient & modern.

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SOME THING NEW
by Jason van Eyk

As you may have noticed from September’s column, the new music concert season is getting off to a late fall start. Nonetheless, the fearless Music Gallery has made some early forays into 2004-2005. On September 6th, they launched a new Pop-Avant series, and threw in an avant-garde jazz act (Ursel Schlicht’s Ex Tempore project) on September 12th for good measure. However, Toronto’s concert music season seems not to be reaching full speed until late in September and early October. I guess, like all of us, the music community wants to soak up the decent late summer weather that we’ve been having. Still, I have to say that I have an appetite for some live new music right about now, and am looking forward to the wealth of what is coming up this month. At last count, October holds enough concerts of new music to fill your calendar every second day of the month. And the range of events is so wide that there is sure to be something (probably more like two… or twelve) you won’t want to miss. Here I’ll focus in on just the season and series launches we can expect in October.

First, make sure to mark in your calendar that October 1 is International Music Day. Join citizens from nations all over the world in recognizing the significance of music in everyday life. What better way to celebrate than to attend a concert and support those musical creators at work in your community? The Music Gallery (Toronto’s centre for new and unusual music) launches its “Composer Now VIP” series on International Music Day with the Mandolini and Poulin Duo. This international collaboration between Silvia Mandolini (violin) and Brigitte Poulin (piano) has created one of new music’s most exciting chamber groups, founded on intense and passionate playing with a display of brilliant technique.
Their concert will feature new work by Montreal-based composers both established (Brian Cherney) and emerging (Justin Marriner). On October 5, the Music Gallery continues the series by presenting the Corona Guitar Quartet from Denmark. This Danish acoustic quartet is known for their exquisite ensemble playing, interesting repertoire of Nordic and Baltic composers' works, and an engaging stage manner. The repertoire for their Toronto concert includes many works written especially for the quartet, including a brand new work by Montreal-based composer Tim Brady.

Nearer the middle of the month, on October 14th, Arraymusic launches its 2004-2005 season at the Glenn Gould Studio with a programme titled "Schipol 2". Drawing on the name of the Amsterdam international airport, naturally we assume a programme of Dutch music, which is fitting given Artistic Director Allison Cameron's musical ties to the Netherlands. And indeed we will be treated to works by Dutch composers Peter Adriaansz and Gilius van Bergeijk, interspersed among world premieres by Montreal's Scott Godin, Michael Oesterle, and recent Canadian expat Scott Wilson.

The following day (Oct 15) the Esprit Orchestra launches its season at the Jane Mallet Theatre, St. Lawrence Centre for the Arts, with a mixed programme including works by Canadian heavyweights R. Murray Schafer and Harry Sommers. Esprit will premiere Schafer's latest work Thunder: Perfect Mind for mezzo-soprano and orchestra. Any Schafer premiere is an occasion not to be missed. And any opportunity to hear the orchestral work of Sommers is also a rare treat. Internationally recognized Estonian composer Arvo Pärt seems to be the odd man out in this almost all-Canadian concert programme. Esprit will perform his Tabula Rasa. The Javanese/Balinese influenced orchestral music of Canadian Colin McPhee, an Esprit favourite, will add an exotic end to the evening.

And on the penultimate Sunday of the month, October 24, the Huddersfield Street Silver Band takes over the Jane Mallet Theatre to launch into the concert season with a programme titled "Brig on the Brass". The Huddersfields promise an all-Canadian celebration of legendary artists in an afternoon of musical memories. This concert will feature Private Turvey's War, a narrated musical story of the misadventures of a Canadian soldier during the Second World War. One of Canada's great band composers, Howard Cable gives us the world premiere of Mellytre Ranch Country. And Charlie Farquarson will grace the stage in Charlie Farquarson's Guide to the Brass Band!

To learn more about the ensembles and music presenters mentioned above, be sure to browse through the Member Profiles found in this issue of WholeNote. You'll find snapshots of Arraymusic, Esprit Orchestra, the Music Gallery, Huddersfield Street Silver Band, the Canadian Music Centre, as well as over 140 other music organizations. Visit their websites, give them a call, and learn more about this incredibly rich and diverse musical world we are so blessed to have around and among us.

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

ListMe is a unique mailing list servicing Toronto's New Music organizations. It is for everyone who wants to be kept informed about the many New Music events and concerts in town.

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Madawaska String Quartet at the Music Gallery

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Halloween Theme
8PM $25

On Thursday, Oct. 28, Toronto's Madawaska String Quartet and the Music Gallery present a light-hearted, Halloween-themed fundraiser for the quartet's upcoming residency. The programme for this evening will include works by Jose Evangelista, Silvestre Revueltas, Kevin Volans, Bruce Russell, John Gzowski, Julia Aplin, and a mummification piece by the one and only Yoko Ono, in which four nurses wrap up the quartet in surgical bandages!

In residence at the MG in 2005, this energetic, enthusiastic and versatile young quartet will present four weeks of concerts, workshops, and open rehearsals, exploring different aspects of today's repertoire, and examining some of the great trailblazing works of the 20th century.

In addition, they will work closely with some of Canada's most talented young composers to develop a set of new pieces. Education and performance for children of all ages being a key part of the Madawaska Quartet's work, the compositional highlights of this residence will become key components of their new schools' programmes, and will travel with them to their broad audience base throughout Ontario and beyond.

For more info, go to www.madawaskaquartet.com
Roundup:  
**COALITION OF NEW MUSIC PRESENTERS**  
**BY KEITH DENNING**

With the month of October, the new music season really swings into high gear. Here are some highlights:

On Friday, October 1, the Music Gallery presents a concert by violinist Silvia Mandolini and pianist Brigitte Poulin featuring new works by Brian Cherney and Justin Maniner.

New Music Concerts launches its 34th season with Edmonton’s Hammerhead Consort, on Saturday, October 2 at 8PM at The Music Gallery. Corey Hamn and Haley Simons (pianos), with Trevor Brandenburg and Darren Salyn (percussion) perform works by Canadians Scott Godin, Howard Bashaw, Malcolm Forsyth and Keith Hrunel along with Danish composer Kim Helweg. This performance will be recorded for future broadcast by Two New Hours on CBC Radio Two.

WholeNote Magazine’s Nine Monday’s inaugural concert on Monday October 4th will feature a range of music from madrigals to modern, including Vox Balaenae by George Crumb. Guest performers include Robert Aitken and David Hetherington.

On October 6th, Ergo Ensemble presents an intriguing concert for children and family audiences which will feature North American premieres of Finnish contemporary works for children, composed for the kantele - Finland’s national folk instrument - featuring guest Finnish kanteleist Kajsa Laatikainen. ‘The Gift of the Wolf’ - a storytelling with chamber music theatre piece by Canadian composer Allan Gordon Bell - will also be performed: 2:30 - 3:45, Ettore Mazzoleni Concert Hall.

Earshot Concerts kicks off its 2004-05 season with two presentations of its latest concert. Gold of Hours. Gold of Hours is the new cycle of works by Toronto composer Charlie Ringus for chamber orchestra and chorus. Charlie’s music is unique, accessible and engaging, melding influences from a variety of traditions to create sparkling minimalist manners. Gold of Hours will be presented at the Music Gallery on Thursday October 7th and at Trinity-St. Paul’s Centre on Saturday October 9th.

Arraymusic presents its concert Schiphol 2 on Thursday October 14th at the Glenn Gould Studio. They will be presenting works by Michael Oesterle, Scott Godin, Peter Adriaansz, Scott Wilson and Gilius Bergeijk.

The very next day, Friday October 15th, Esprit Orchestra presents a concert of orchestral work by Canadian masters at the Jane Mallet Theatre including a world premiere by R. Murray Schafer, as well as compositions by Harry Somers, Colin McPhee and Arvo Pilt.

Then it’s back to the Music Gallery on Sunday the 17th to check out New Brunswick’s premiere new music ensemble, Motion Ensemble. This dynamic group will present works by Cage, Tenney, Richard Gibson, Michael Miller, Emily Doolittle and W. L. Altman.

For the first time the Music Gallery has a residency program. This season the terrific Madawaska String Quartet is the resident ensemble, and they will be launching their season at the Gallery with a benefit concert on Thursday October 28th, which is a great way to wind up this busy month for new music in Toronto.

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COMPOSER TO COMPOSER
INTERVIEW BY PAUL STEENHUISEN WITH
Keith Hamel

On October 2nd, The
Hammerhead Consort
will perform at The Mu-
sic Gallery, in a concert
featuring, among other
pieces, the premiere of
Keith Hamel’s Kolokol-
chiki (for 2 pianos and
2 percussion). I travelled
to Vancouver and spoke
with him in his office, the
same room where I once
had composition lessons,
in which 20-year old
Macintosh computers
serve as bookends, while
monitors, a stockpile
of newer machines, recor-
dings, and cables fill the
room with the look and
feel of activity.

STEENHUISEN: I’d
like to talk about your
outrumpetoeically titled piece
Kolokolchiki. What is the back-
ground of this work?

HAMEL: Kolokolchiki was the
first piece I wrote after the com-
pozer Nikolai Komdord died, and
the piece is a memorial to him.
He was very much in my thoughts
at the time I was working on the
composition. Kolokolchiki means
“little bells” in Russian, and
Nikolai was very fond of bells —
they had a spiritual significance
for him. He used them quite often
in his pieces, but unconventionally.
For example, he uses chimes in
his string quartet, and has the
quartet play them. I decided that
bells would be my way of evoking
the memory of Nikolai. Bells are
played by all the performers at var-
ious times, and the pianos are used
in bell-like ways as well — with
sharp attacks in the upper register.
By invoking bells and bell-like
sounds, I was trying to capture
some aspect of Nikolai’s spirit.
Unlike a lot of memorial pieces,
this piece is light and optimistic;
it’s not a grieving piece.

STEENHUISEN: Why didn’t you
make any quotations of his music?

HAMEL: Well, that’s his world,
and this piece is coming from me.
When you pay homage to some-
one, you do it in your own way
—it’s very personal. I think
that’s true of any kind of grieving
process. It’s something one has to
work through oneself in one’s
own way. I wanted to make this
piece a very personal reflection
of my relationship with Nikolai and
not try to recreate something he
might have done or to quote from
his music.

STEENHUISEN: What was
Nikolai Komdord’s background?

HAMEL: He was a professor of
composition and musicology at the
Moscow Conservatory. When he
left Russia in the early 1990’s, he
moved to Burnaby, British Colum-
bia. He was an extremely talented
and inventive composer, and a fas-
cinating human being. He came to
the university (UBC) to learn
something about electronic and
computer music, which he had
ever done before, and we became
friends. He had a vast knowledge
of art, musical repertoire, and liter-
ature, and everybody who had
contact with him felt they were in
the presence of someone truly ex-
traordinary. He was also a very
warm and kind-hearted man. Lat-
ter, he worked at UBC with some
of the composition students.
Nikolai and I regularly attended
concerts together and spent count-
nless hours discussing every imagi-
nable topic. He died suddenly
and tragically of a massive heart attack
while playing soccer in the spring
of 2001. It was a tremendous
shock to everybody, since he was
only 53.

STEENHUISEN: It’s interesting
to hear you talk about spirit, and
the soul. As a composer and re-
searcher, much of your work in-
volves technology, which is stereo-
typically seen as the antithesis
of spirit and soul. Is there any dis-
crepancy for you, between your
goods as a composer, and the me-
dia you use to achieve it?

HAMEL: No. For one thing, I
always involve humans in my
pieces. I’m not a tape music com-
poser — someone who writes solo
electroacoustic music for perfor-
mance through loudspeakers. Al-
much of my music involving
electroacoustics is interactive —
compositions in which live per-
fomers interact with electronics.
so the human element is very
much part of the equation. I use
technology as an extension of hu-
man beings and their musical in-
struments, rather than as a sterile
alternative to human performers.
In my compositions there is usual-
ly no electroacoustic sound unless
there is a human being to create it,
either directly or indirectly. The
sounds from their instruments will
be triggering electroacoustic
sounds, or the sounds of the in-
struments themselves will be proc-
cessed, mixed, and turned into
something quite different. I really
enjoy working with performers,
and for me, it’s a very important
part of the creative process. Also,
I think that through computer tech-
nology I am able to take perform-
ances to musical places they’ve never
been before and to extend the
sound world they’re capable of
creating. In fact, it sometimes
changes the relation that they have
with their instrument.

STEENHUISEN: Would you call
this a super-natural extension
of the instrument?

HAMEL: Yes. Hyper-instru-
ment is also a valid term for it.
You can affect the sound of the
instrument in ways that aren’t po-
sible on the instrument by itself.
For example, in my piece Faded
Memories. Faded Jeans, there is
a lot of live processing of the in-
strumental sounds — various kinds
of modulation, chorusing, sound
stretching, etc. are used, so that
the instrumental timbres are colour-
ized in a wide variety of ways. As
well, the roles of the players
change. For example, there are
times when one instrument will
control the volume of another in-
strument, or control the volume of
pre-recorded samples. In rehears-
al, the player suddenly realizes that
they’re not just playing the ‘cello,
but also controlling the level of the
other sounds they are hearing in
the distance. As a performer their
roles and responsibilities become
different.

STEENHUISEN: Why do you
find this particularly interesting?

HAMEL: I think that composers
are always interested in seeing
what else can be done with an en-
semble, or instrument. One could
say that much of twentieth century
music is involved with timbral and
instrumental exploration. We
know already how instruments
sound when they play in a 19th
century fashion, and that they are
capable of certain kinds of extend-
ed techniques, so what else can be
done? As a composer and re-
searcher, I’m interested in pushing
the timbral world of instruments
forward, and I use technology to
try to create sounds that haven’t
been possible before.

STEENHUISEN: So your imple-
mentation of the technology is flu-
id, and part of progressive re-
search.

HAMEL: Yes. exactly. That’s
why every piece is a little different.
I am not the kind of composer who
will stop and say, “This is what I
do well”, and then do a series of
similar pieces. Technology changes
so quickly, and with every
passing year, technology and soft-
ware are capable of doing more. I
guess I want to be on the cutting
edge — looking to see what we can
do this year that we couldn’t do
last year, and couldn’t even have
dreamed about doing two or three
years ago. I have a real interest in
being part of that evolution. And
if you want to be on that edge,
you have to get involved, in a
fairly deep way, so research and
development is an important part
of my compositional work.

STEENHUISEN: Whether it’s
implicitly or explicitly stated, there
is a quest for longevity in artistic
works, yet with technology, there is
a virtual guarantee of obsolesce-
ence - sooner than later. In
composing this way, you are virtu-
ally ensuring a brief lifetime for
your piece. Is that a concern for
you, and how do you deal with it?

HAMEL: Longevity and long-
term archiving are certainly im-
portant issues when dealing with
technology. If you were really wor-
mied about those things, you would
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
+Forsyth, +Godin, +Bashaw, +Hamel & Helweg*

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

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

Sunday January 9, 2005
Glenn Gould Studio
Japanese Shô virtuoso

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

Sat / Sun 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, +Schafer & +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, +Aitken, +Morel & +Garant

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 Visiting Composer 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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probably stay away from technology completely, because you're right, there is a built-in obsolescence of almost all pieces that involve technology. But it's not a huge concern of mine. I think of music as having a relatively short life, in every respect. When I write a piece, it's not for posterity. I want the work to be gratifying, but the lifespan of the piece is not important to me. It's certainly not enough of a concern that I would consider compromising and, for example, deciding that I'm only going to write for conventional instruments, which would ensure the greatest chance for longevity. My creative work is more tied to the moment. I currently working on a piece that uses a lot of technology, and I have no idea how long its life will be - I guess I don't really care that much. After that piece is completed, I will be ready to move on to something else anyway.

STEENHUISEN: Even though it's for two percussion and two pianos, Kolokolchiki also uses technology - the notation software that you built - NoteAbility Pro. There's another interesting dichotomy to explore here, between notation and interactive music. On the one hand, you specialize in developing software to notate complex musical ideas, and on the other, you work with technology in a way that is relatively un-notatable.

HAMEL: (Laughing) I'm working on that. It's something that I think about a lot. Strategies for enhancing our notion of what a score is. The truth is that in an interactive piece, or any kind of electroacoustic piece, the notion of "score" becomes an insignificant part of the piece. It's hard to represent the piece in any meaningful way in a conventional score. This is especially true of interactive pieces, because the kinds of events that happen are based on musical actions that occur in performance. In a sense, it's like an improvisation, yet it's not an improvisation, because a certain action in performance often has clear responses in the electroacoustic world. So it's important that those relationships be represented in some way. One of the things I'm working on now, on the research side, is to develop ways in which the nature of interactivity can be embedded in the score, as well as other important elements such as the electroacoustic components.

STEENHUISEN: Has your work in software development affected your creative thinking?

HAMEL: I feel like I have the rare situation where I can build my own music software tools. Most people use the technology that they can buy, or that other people have built. I make whatever tools I need. This puts me in the situation where I'm less constrained by the availability of software. The downside is that I have to take the time to do it, but the upside is that I don't have to use someone else's software and be impeded by its limitations.

STEENHUISEN: So it's the opposite then. Your creative thinking directs your programming work.

HAMEL: Exactly. If I am working and I come across a software limitation, the solution is to go into my own software and extend the program to work the way I need it to. Of course it takes some time, but in the end, I've got something that is a better tool for me. It's a huge advantage to be involved in the development of the software tools. The result is that I rarely feel that I'm constrained by software - my level of frustration is probably lower than almost anyone working with music software.

HAMEL: And in the end, you have the potential for more individualized musical results, and over time you compile a large set of tools. You're not translating your ideas through someone else's software. Is that why you choose to remain independent in your software development?

HAMEL: Yes. I've had software distributed by other companies. There are lots of benefits to doing that, but the software ends up taking on the vision of the company, and the vision of the company is usually commerce, and who they perceive their user to be. I perceive my user to be me, and other people whose interests are relatively similar to mine. In terms of notation software, it's composers who are writing contemporary music for instruments, and increasingly, it's for interactive music environments.

STEENHUISEN: Who do you see as your predecessors in working this way, with technology and composition?

HAMEL: Grisey comes to mind as someone who did a lot of scientific exploration, which had a huge impact on the kind of music he wrote. I guess I feel a close affinity with several of the composers who worked at IRCAM (Centre Pompidou, Paris) - composers such as Tristan Murail and Kaija Saariaho. For them, technology was used to push their art forward, and without the technology, they wouldn't be creating the kind of music they create. In these cases, and for me, technology is not used to make something more efficient, or to help you to do something you already know how to do. It's used to open up a new aesthetic world. I often come across composers who are mostly concerned with efficiency, who are looking for tools that will let them work faster. That's a valid objective, but it's not what motivates me. I'm interested in developing technology in order to expand the art form.

Other important composers who worked with technology are Stockhausen, and Berio. They were primarily acoustic music composers who began to work with electroacoustic sounds. Working with that technology had a huge impact on how they conceived of music and how they wrote their acoustic music. Berio's music of the 1960's and '70's would never have developed the way it did if he hadn't worked in electronic music studios in the previous decade.

STEENHUISEN: Do you think it's important for all composers to study electroacoustic music?

HAMEL: I think it is. It helps composers to think about sound in a different way. It comes back to the idea of little black dots on the page. Composers who don't see anything smaller than the black dot on the page are not really thinking about sound, because within that dot, a world of micro-changes takes place. There's an attack, an envelope, pitch fluctuations, and changes of timbre. All those things take place within the black dot on the page, and those microscopic details of sound are a huge part of what music is. Electroacoustic music forces you to think that way. Most of the time there are no black dots. When you look at a waveform you are actually looking at the microstructure of sounds. It takes your focus away from the symbolic objects on a page. Notation doesn't tell you what is going on within a note, how a timbre changes with a decrescendo, and how in the lower register of the flute, the breath becomes more audible. So much of composition is about orchestration and being attuned to the timbral subtleties of sound - I think this can be stimulated and sensitized by the study of electroacoustic music. Composers shouldn't take electroacoustic music simply because they want to make tape pieces - it's a way of encouraging them to think about music in a different way.

HAMEL: I'm surprised that I don't make tape pieces, because I am a bit of a control freak, in terms of the way I approach composition. My scores tend to be very detailed and tape music would seem to be the ultimate in control since you can fix almost everything before you go to a performance. But for me, two aspects of tape music are problematic. One is that the piece doesn't involve performers. For me, a piece only comes alive when you have performers involved. The second thing is that in a concert situation, tape music doesn't make good theatre. Loudspeakers on stage are not very engaging for me.

HAMEL: As you said, it's quite rare to find composers comfortable working with acoustic instruments and technology. If anything, there may be a diminishing understanding of acoustic instruments.

HAMEL: I think that is probably true. The availability of music software tools makes it relatively easy to put together a musical composition. But it's just like every other discipline - the tools don't make art. Tools help, but you only get art if the tools are in the hands of an artist.
WORLD VIEW
by Karen Ages

As at any time in the Toronto area, October offers up a colourful palate of world music concerts, ranging from the traditional to contemporary fusion. If you’re picking this up early in the month, you can still catch the last three concerts of the Third Annual Small World Music Festival, the latest presentation by Small World Music producer Alan Davis. Toronto’s own autorickshaw, consisting of vocalist/keyboards Suba Senkaram, tabla player Ed Hanley, bassist Richard Brown and percussionist Debashis Sinha, will be joined by guests George Koller and world fusion specialist DJ Medicineman in an evening of music “for movement and meditation.” This ensemble, which blends traditional South Indian music with jazz, performs October 1 at the Saugeen Yoga Studio, 5 Shuter St.

The next evening, the 17-member Afro-Cuban All-Stars led by founder Juan de Marcos Gonzalez, brings a taste of Cuba’s rich musical heritage to Massey Hall.

The final concert October 3, features Malian vocalist Rokia Traore. This young artist who in 1997 at the age of 23 won the Radio France International prize as “African discovery of the year”, has three albums to her name, consisting of modern songs with traditional instrumental accompaniment, and a couple of tracks with the Kronos String Quartet. She will perform at the Bamboo Cabana, 245 Queen’s Quay West.

The Glenn Gould Studio hosts at least three world music concerts this month. October 1, Takako Yanagida gives a recital of Japanese art songs and opera classics, with piano accompaniment. October 21, Jorge Miguel presents El Flamenco, a concert of Flamenco music, dance and song from Andalucia. And if you missed autorickshaw earlier in the month, you can still catch them October 28 as part of CBC radio’s Music Around Us Young Artist Series, in a joint concert with Renaissance group Voyces Past.

Speaking of second chances, David Buchbinder’s Shurum Burum Jazz Circus is back for another round of performances at the Stone Distillery, in the Distillery Historic District, October 6-17. Now in its third incarnation, this spectacle features 11 musicians performing Buchbinder’s original score. 2 female acrobats who are recent defectors from the Chinese circus, 4 aerial artists, and Buchbinder’s wife, the gifted bellydancer Roula Said, who will apparently dance, whirl and clown. Visit www.jazzcircus.com.

(Incidentally, Shurum Burum means “Topsy Turvy”, says Roula Said, “the name initially came from an Arabic song I loved in my childhood called Shurum Burum Kir’ il Finjan, which means Shurum Burum in the bottom of the coffee cup! It turns out that the expression exists throughout much of Russia, Central Asia, and even parts of India.”)


York University’s music department presents four student world music concerts this month. The Escola de Samba & Cuban Ensemble are led by Rick Lazar (Oct 21), Irene Markoff directs the Balkan Ensemble (Oct 26), the African Drum Ensembles are led by Kwasi Dunyo and Anna Melnikoff (Oct 28), and the Chinese Orchestra is directed by Kim Morris (Oct 29). All take place at McLaughlin Performance Hall at 12:30.

The Raag-Mala Music Society of Toronto presents classical Indian musicians Ustad Shujaat Khan, sitar, and Abhiman Kashaul, tabla, October 23 at the Medical Sciences Auditorium. Neeraj Prem, director of the Raga Music School in Toronto and Hamilton, is a student of Ustad Shujaat Khan. His teacher, he says is the seventh generation of a family dedicated to Indian music, each being the top musician of his time. Shujaat Khan, presently connected to U.C.L.A’s ethnomusicology program, travels the world performing and teaching “out of passion for his music and true service to his art and country.”

Neeraj Prem himself can be heard in concert October 30 at the Hamilton Conservatory for the Arts, 126 James St. South. Ragalfaire. Neeraj Prem’s fusion band consisting of sitar, bansuri flute, santoor and tabla, performs classical and folk tunes from the Indian subcontinent.

Finally, November 6, the Royal Conservatory of Music Community School presents “GaPa,” a cross cultural blend of music from south India, Ireland, Japan and other regions. Percussionists Gunesh Anandan and Patrick Graham are joined by Ben Grossman on electro-acoustic hurdy-gurdy. The concert takes place at the new temporary home of the RCM, the former Ursula Franklin Academy at 90 Croatia St. Please check the daily listings for details on all of the above.

Karen Ages is a freelance oboist who has also been a member of several world music ensembles. She can be reached at 416-323-2332 or worldmusic@theholonote.com.

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**Jazz Notes**

by Jim Galloway

**The Soundies of Music**

We are in an era where music videos make up a significant part of the music environment. This is particularly true of the pop music scene. I remember a radio programme recently on which a young pop musician discussing his new CD at one point said—"You really have to see the video to appreciate the music."

Pretty strange, I thought: music that can’t stand on its own. Later I realised that, in fact, some music videos I have seen and heard looked a lot more creative than they sounded!

So it’s a big business this, the vast majority of it for pop artists, but with an increasing number of jazz and classical videos also turning up. A new concept? Hardly!

Let’s go back to the 1890s because that’s when a man named George Thomas came up with an innovative plan for entertaining an audience. His idea was to combine music with projected photographic images. These illustrated songs, ancestors of today’s videos, were a nationwide craze by 1900. It all began with a song called "The Little Lost Child." The photographic images of people acting out the story of the song were projected on glass slides, and coloured by hand. In the theatre, the slides were projected on a screen as musicians played and sang the song. Things got off to a bad, in fact one might say, disastrous start for Mr. Thomas when he inadvertently projected one of the images upside down. The somewhat less than sympathetic audience felt about jeering and laughing. But it was only a temporary setback and by the second performance he had everything under control. This time the audience loved it. "The Little Lost Child" did the equivalent of today’s going gold—and so the entertainment industry was born. At the height of this new-fangled, hugely successful enterprise, there were around 10,000 small theatres across the continent presenting illustrated songs. It was a gold mine.

Nowadays, record companies use music videos to sell CDs. In the early 1900s, there was no recording industry as we know it today but lots of people played musical instruments; gathering round the piano in the parlour was typical home entertainment. Sheet music sold like albums do today and illustrated song performances helped music publishers to sell sheet music to these living-room musicians.

To boost sales, publishers rented or gave song slides to theatre owners who could put on illusory song shows, knowing that people who left the theatre singing a tune would probably buy the sheet music. And it worked. Sheet music of songs like "The Little Lost Child" sold by the truckload. Between 1890 and 1914 literally millions of glass song slides were produced.

Large studios were created giving employment to models who posed for the photos and artists who coloured the slides by hand. You might even say that song slide makers created the first "special effects" when they sometimes sandwiched two or more slides together to create the illusion of say, a couple floating on a cloud. Initially, illustrated songs were popular in vaudeville theatres, and as movies became popular, song slides showed up at the movies where the beautifully coloured song slides thrilled audiences.

The boom lasted until about 1914. Movies were more exciting and the phonograph industry took hold, allowing people to listen to hit songs of the day at home whenever they wanted. The illustrated song was a thing of the past but Mr. Thomas could have had no idea what he had set in motion.

We jump forward to 1940 for the next fascinating development in the story... **SOUNDIES**.

These are the real, and reel, precursor to music videos. Soundies were a brand new form of entertainment conceived in early 1940, born in January 1941. They were produced from 1940 until mid-1947 and were made to be seen on self-contained, coin-operated, 16mm rear projection machines called Panoramas. Soundies were three minute black and white films with an optical sound track and situated in bars, diners, nightclubs, roadhouses and other public places throughout the States and Canada. Eight soundies, featuring a variety of musical performances, were generally spliced together on a reel which ran in a continuous loop.

The Panorama was a complicated device using a system of mirrors and with a screen mounted on top of a stylish cabinet. To achieve the widest possible distribution, soundies touched all the bases in terms of popular musical styles—country and western, hillbilly, Gospel, Latin American, Hawaiian, dance, musical comedy, vaudeville, Irish tenors, ... and lots of jazz and big band swing music. Many African-American performers like Dorothy Danridge, Louis Armstrong and Stepin Fetchit, who were largely absent from mainstream films except in minor roles, were featured in soundies. One reel of eight Soundies was released each week, with more at holidays and other peak times.

To many the term soundies has come to represent any short musical film, regardless of source, from the 1930s, 1940s or 1950s but true soundies were made specifically for showing on panoramas and made between 1940 and 1947.

More next month on this topic! The wealth of material that was produced gives us a unique opportunity to see and hear the music from that era.

**See and Hear — Live!**

This month's comprehensive listings tell us that it is another busy month. Some of the events that caught my eye include the Toronto Progressive Jazz Series which will present the Dave Holland Quintet featuring pianist Jason Moran at the Weston Recital Hall in North York. Oct 1 at 8 pm. Then, Oct 27 the series continues with pianist Brad Mehldau at the Glenn Gould Studio and rounds out the month Oct 30 at The Opera House on Queen St. East with Charlie Hunter, guitar, drummer Bobby Previte and DJ Logic.

Jeff Healey's Jazz Wizards will stamp off with some classic jazz also Oct 27 at Markham Theatre for Performing Arts. Oct 22 at the Glenn Gould Studio, the Hugh Fraser Quintet with Fraser on trombone & piano, Campbell Ryga, soprano & alto sax, Ross Taggart, tenor sax & piano, Ken Lister, bass and Dave Robbins, drums will bring a taste of music from Vancouver.

The second monthly big band night at The Old Mill Friday Oct 29 features the Eddie Graf Orchestra reviving memories of the swing era. Last, but not least, Oct 4 at 8 pm WholeNote Magazine presents the first of Nine monthly Monday Concerts, this one titled Music by Threes, at the Music Gallery. The evening will feature Robert Aitken, flute; David Hetherington, cello; David Swan, piano and yours truly, with Reg Schwager and Rosemary Galloway. If you don't attend, your tv will self-destruct.

Happy listening!

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**In the Jazz Listings ... p 48**

**Toronto is full of first-class, home-grown musicians; it is also a destination for performers from across the country, as well as around the world. October sees many of these out of town artists coming into Toronto to perform not only in the concert halls, but the clubs. This month, The Rex will be hosting Denmark’s Klüver’s Big Band (Oct 9), and Germany’s Gary Hoopengardner (Oct 14), Lula Lounge presents the UK’s Sarah Jane Morris (October 19, 20, 21), and Top O’ The Senator will be featuring one-night with Brad Mehldau, as a part of the Toronto Progressive Jazz Series (for more info, see the concert quick picks).**

**What is the home-town crowd up to this month? Perhaps most notably, is the annual “Jazz for Herbie” Benefit Concert being held this year at The Rex (Oct 30). Hosted by Bob Davis and Leah State, 31 bands will perform “Songs My Mother Taught Me”, to raise funds for the Hospital for Sick Children. For tickets or information, call 416-406-3566.**

It’s all in the listings, page 48 and 49. See you there! Sophia Perlman
First off this month, two updates to the Band Roll Call from last month’s WholeNote. If you missed the feature in the magazine:

**Whitby Brass Band**
Conductor: Roland Hill
Contact: Phil Crossley or Ian Redfearn
905-666-2049
whitbybrass@rogers.com
www.durhamcentral.com/whitby-brass/
Rehearsals: Thursdays 8-10pm at the Centennial Bldg, 416 Centre St. N., Whitby
Instruments needed: all brass band

**Toronto Youth Wind Orchestra**
Artistic Director: Colin Clarke
Contact: Adrienne Pluim
416-712-6582
tywo@tywo.ca
Website: www.tywo.ca
Rehearsals: Sundays - please call/e-mail for audition info
The University of Toronto Wind Ensemble is starting off its season Oct. 14 with a bang. Conductor Agnes Grossman will lead the group in a programme including in transcriptions of Mussorgsky’s Pictures at an Exhibition, Handel’s Music for the Royal Fireworks, as well as Dvorak’s Serenade for Winds.

The Weston Silver Band is presenting Brass Night at the Proms with guest soprano Lesley Andrew on Oct. 23. The concert is under the baton of Larry Shields, at Central United Church in Weston.

The Etobicoke Community Concert Band is presenting a concert entitled “Pizza Music”. The programme features familiar choruses and arias from Italian opera. Guest vocalists are soprano Caroleve Thompson-Fonseka and tenor Nilhal Fonseka. John Edward Liddle directs the band at the Etobicoke C1 auditorium on Oct. 29.

The Toronto Youth Wind Orchestra under artistic director Colin Clarke kickoff their season on Oct. 29 with special guests the True North Brass at George Weston Recital Hall, 5040 Yonge St. Either of these groups on their own is a must-see, so in combination ... !

The City of Brampton Concert Band is presenting “Bram Smith - A Musical Tribute” on Oct. 23 at St. Paul’s United Church in Brampton. Featured soloist will be trumpeter William Bramwell Smith III, son of the renowned cornet soloist and conductor, the late Bram Smith. Smith is currently featured with the U.S. Army Blues Big Band, and the U.S. Army Herald Trumpets, a unit which his father founded. The concert will feature some of Bram’s favourite solo features and concert band works.

The Canadian Band Association is presenting its Festival of Bands at Crescent School on Bayview Ave. on Sunday, Oct. 17. The day will feature big bands and concert bands from as far away as Windsor. Performances start at 10a.m. and wind up around 8p.m. Tickets are $10, seniors and students $7. Call 416-244-3745 for more info.

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

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**COMING UP:**
- **CHRISTMAS SPECIAL**
- **THE TORONTO ALL-STAR BIG BAND**

*St. Lawrence Centre for the Arts*

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www.torontoolstarbigband.com

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**A CHRISTMAS SPECIAL**

*with The Toronto All-Star Big Band*

Saturday, Dec 11, 2004 - 2 pm

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2650 John Street (Just North of Steeles)
The first nine days of October are your last chance to see two of the most intriguing pieces of music theatre to be presented in Ontario this year. October 9 is the last day of performances for both Poul Ruders' opera The Handmaid's Tale by the Canadian Opera Company and of the musical Floyd Collins at the Shaw Festival. In different ways both are daring and fully engaging works.

Jose Hernandez, Music Dir./Pianist
Sean Watson, Keith Klassen, Arlene Alvarado, Leticia Brewer

Sponsored by Jackman Foundation
Sat. October 30 at 8 pm
Sun. October 31 at 2:30 pm

JANE MALLETT THEATRE
416-366-7723 or 1-800-708-6754
www.stlc.com

Another remarkable and highly relevant work is Adam Guettel's musical Floyd Collins now playing at the Shaw Festival. If the word "musical" evokes chorus lines, cheap laughs and cheap sentiment, Floyd Collins will force you to re-evaluate the genre. The 1996 musical is based on the true story of Kentucky spelunker Floyd Collins, who explored various caves hoping to find another cave system like Mammoth Caves and make his fortune by turning it into a tourist attraction. Instead, on January 3, 1925, Floyd found himself trapped in a tight hole 150 feet underground. Skeets Miller, diminutive cub reporter for a Louisville newspaper, heard of the story and was the only one small enough to squeeze through to Floyd where he interviewed him. Miller's dispatches, later winning him a Pulitzer Prize, were syndicated nationwide and the publicity soon generated the first media circus of the 20th century with people camping out awaiting Floyd's rescue. Tina Landau's book focuses on the effects of Floyd's plight on his family and friends and elicits the course of how their hopes for his rescue fade the longer he is trapped and how they accommodate them...
selves to this reality. The music by Adam Guettel (who happens to be Richard Rodgers’ grandson) is tinged with bluegrass throughout. Though there is dialogue and there are separate numbers, Guettel’s musical language is so advanced, making extensive use of dissonance, that the effect is far more like a folk opera than a typical musical. The intricacy of the music and the beauty of Guettel’s word-setting will convince you that he, finally, is someone after Sondheim who has moved the musical genre forward. No lover of music theatre should miss it.

While traditional works like Lucia di Lammermoor (COC), La Traviata (Royal Opera Canada) and Don Pasquale (Opera Ontario) are on offer this month, Opera in Concert is presenting the Canadian premiere of a Spanish work recently championed and recorded by Plácido Domingo. That is El Gato Montés (“The Wildcat”) by Spanish composer Manuel Panella (1880-1939) playing at the Jane Mallet Theatre October 30 and 31.

Like a zarzuela the work is structured around dance forms like the pasodoble and the seguidilla, but the subject is tragic. As in Carmen there is a matador and a gypsy girl, but here the central figure and the third side of the love triangle is the defiant outlaw of the title.

For more about Opera in Concert, Opera Ontario, and Royal Opera, as well as Tapestry, Tryptych, Opera Atelier, Toronto Opera, Opera York, Toronto Opera Repertoire, the Canadian Children’s Opera Chorus and others “players”, please read the company profiles in the “Blue Pages” in this issue.

Ruby Wednesday
5th Annual Opera Canada Awards
Wed, Oct 13, 2004, 6pm
This elegant Granite Club event, named for the founding editor of Opera Canada Magazine, Ruby Mercer, begins with a performance by Toronto’s renowned Canadian Children’s Opera Chorus (also founded by Ruby Mercer). Hosted by Lotfi Mansouri, the Rubies honours three Canadians, who have made outstanding contributions to opera at home and abroad.

This year’s “Rubies” go to legendary bass Joseph Rouleau, and internationally acclaimed mezzo-soprano Judith Forst (Creative Artists). Mario Bernardi will be celebrated as an “Opera Builder”.

In keeping with the Opera Canada Rubies tradition, each will be serenaded by a young Canadian singer: soprano Frederique Vezina (for Joseph Rouleau), baritone John Avey (for Judith Forst) and baritone James Westman (for Mario Bernardi).

Tickets are $150 (guests are seated at tables of ten) and may be obtained by contacting Opera Canada’s executive director Sue White at (416) 922-1229.

Courses & Tours
2004-2005
with Iain Scott

| 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 |

www.opera-is.com 416-486-8408
News from the Toronto Musicians’ Association

BY BRIAN BLAIN

Included in this issue of WholeNote is a comprehensive listing of many of the professional and amateur groups and presenting organizations who appear in these pages throughout the year. The musicians of the TMA encourage you to support musicians who have made a commitment to their profession and who are in a position to help the cause.

"Those of us who do so are grateful for your support, and the support of the many amateur musicians who make up a knowledgeable and enthusiastic audience. We would also like to suggest that you can help to expand that audience by introducing someone you know - a friend, parent, young person - who may not hear live music often, to the concert world. The experience of a quality live performance is unique, and nourishment for the soul. Unfortunately many kids these days get through their school career without hearing or seeing a live musician. Their experience is entirely recorded music, which you can change by giving an opportunity to hear music in real time.

Freelance Musicians Services Coordinator: Thomas F. Lee, President of the American Federation of Musicians has announced the appointment of Paul Sharpe as Freelance Musicians Services Coordinator, a new position in the AFM and a new initiative to support the thousands of musician members who rarely work under collective bargaining agreements. Paul Sharpe will be working out of the AFM’s Canadian Office under the direction of the Vice President from Canada, Bobby Herriot. Freelance musicians will benefit greatly from a full-time employee dedicated to their needs. Paul was an initiator of the Freelance Musicians Association, created GoProMusic.com, an online musician’s referral service, and has served as president of Local 279 (London, ON). Paul can be contacted at 416-391-5161 (Toll-Free: 1-800-463-6333) or p sharpe@afm.org

Arts and Cultural Industries: The TMA is always advocating more support for the arts and music in particular and encourages music fans to do the same. There are some new players recently elected to government ministries and other offices who are in a position to help the cause: The Hon. Liza Frulla, P.C., M.P. (Minister of Canadian Heritage and Minister responsible for the Status of Women), The Hon. Madeleine Meilleur (Ontario Minister of Culture) and Brian Ashton, Kyle Rae, Paula Fletcher (City of Toronto Councillors).

Let’s remind them at every opportunity that “live music has no substitute and union musicians should be engaged for all government and government sponsored functions featuring music.”

Musicians play golf, too: The annual TMA Golf Tournament was held at Shawneek Golf Club on August 9. Robert Armes won the Men’s (member) Low Gross with a score of 82. Ladies (Member) Low Gross went to tournament organizer Doriann Forrester. Longest Drive, and Closest to the Pin went to guest Liz Temple. Men’s Closest to the Hole went to Mark Promane, while Men’s Longest Drive was clobbered by guest Colin Chedore. The most honest golfer went to long-time participant and AFM Pension Fund employee Ellen Verstig-Lytwyn who counted 135 strokes, although she admitted there may have been a few more.

MUSICAL LIFE

WE ARE ALL MUSIC’S CHILDREN has a September winner! That extremely focused little person (establishing good practice habits at an early age is so important) is all grown up now. It is indeed renowned flautist Robert Aitken, and Susan Adams will be welcomed as a guest of New Music Concerts to hear him play in the near future!

MUSICAL LIFE (full length version) resumes in November with "How Did You Meet Your Teacher?". Take a look at WholeNote’s Tenth Season on the back page of the "blue pages" immediately following. You will find a summary of the other themes we plan to explore here in the months to come.

Meanwhile, the whole October issue is a glorious reflection of our rich musical life. Give yourself the pleasure of a leisurely reading of the profiles in the blue pages. We have much to be proud of and to look forward to!

BOOK SHELF RETURNS in November. By the time you’ve finished reading all those profiles, in between going to some of the many musical events in October’s listings, Pamela Margles will be back from vacation, with more entertaining, informative and inspiring suggestions for your personal library.

WE ARE ALL MUSIC’S CHILDREN #2

Ready... set... bow! Identify this member of our music community, photo taken circa 1970, for a chance to win tickets.

Entries to musicchildren@thewholenote.com
(Know someone who should appear in this space? Send your suggestions along to the same address.)
MEMBER PROFILES
2004-2005
Our work of gathering information for the following 148 profiles began, from WholeNote's perspective, in early July and has continued, unabated, right up to press time (September 20). For many of the presenters, the planning for the seasons profiled here began months, or even years, before that. For others, plans for the coming year are still sufficiently up in the air that coming up with "copy" for us took extra talk and work among the members of the group in question, not necessarily at precisely the time they would have chosen to do so.

The effort all round has been, we think, well worth while. What follows is an extraordinarily comprehensive distillation, in the words of the presenters themselves, of the ten-month 2004-5 performance season just under way in and around the Greater Toronto Area. Profiles are presented alphabetically and are also displayed, for the duration of the season, on our website at www.wholenote.com; there you will also, in most cases, find links to the presenters' own websites. Website profiles will be updated as new information becomes available.

It is no exaggeration to say that our ongoing relationship with the organizations profiled here is the key reason that WholeNote has survived into this, our tenth season of serving you, our readers. We hope you will find this portrait of the musical scene as inspiring and compelling as we do – giving a sense of the breadth and diversity of the season under way; offering a glimpse of the people behind the music; and pointing out opportunities for you to deepen your own engagement in the music scene.

We have an amazingly vibrant and dynamic musical life here. The creativity and tenacity of the people profiled here is what makes it so.

Our particular thanks this year to Karen Ages, Paul Farrelly and Masha Buell who researched, chased and massaged the material into editable shape, and to Peter and Verity Hobbs who once again transformed it into readable form.

Allan Pulker, publisher
David Perlman, editor

Member Profiles 2004-2005

Alphabetical List of Members

Academy Concert Series  
Aldeburgh Connection  
Alexander Singers and Players  
All Saints' Kingsway Anglican Church  
All the King's Voices  
Amadeus Choir  
Amici Chamber Ensemble  
Annex Singers of Toronto  
Anna Domini Chamber Singers  
Aradia Ensemble  
Arraymusic  
Arts Richardon Hill  
Associates of the TSO  
Bach Children's Chorus  
Bach Consort  
Bach Elgar Choir  
Bell Arte Singers  
Calvin Choir  
Canadian Children's Opera Chorus  
Canadian Music Centre  
Canadian Sinfonietta  
Canadian Singers  
Cantores Celestes Women's Choir  
Cathedral Bluffs Symphony Orchestra  
Chamber Music Society of Mississauga  
Choirs of the Church of St. Mary Magdalen  
Choirs Ontario  
Christ Church Deer Park  
Chrylark Arts & Music Series  
Church of the Holy Trinity  
Church of the Redeemer  
City of Toronto Historic Museums  
Concerts at St. George's on the Hill  
Continuum Contemporary Music  
Counterpoint Community Orchestra  
DCAT Chorus  
Deer Park Concerts  
Earshot Concerts  
East York Choir  
Elmer Iseler Singers  
Elora Festival Singers  
Ensemble Noir  
ERGO Projects  
Esprit Orchestra  
Etobicoke Centennial Choir  
Etobicoke Community Concert Band  
Etobicoke Philharmonic Orchestra  
Etobicoke Suzuki School of Music  
Exultate Chamber Singers  
Festival Wind Orchestra  
Fridays at Eight  
Georgetown Bach Chorale  
Glenn Gould School, The  
Glenn Gould Studio  
Grace Church on-the-Hill  
Hannah Street Silver Band  
Harbourfront Centre  
High Park Choirs of Toronto  
I Furiosi Baroque Ensemble  
JSL Musical Productions  
Jubilate Singers  
Kitchener Waterloo Philharmonic Choir  
Komitas Musical Association Choir  
Korean Canadian Symphony Orchestra  
Lachan Jewish Chamber Choir  
Les Amis Concerts  
Markham Concert Band  
Markham Theatre for Performing Arts  
Milton Choristers  
Mississauga Children's Choir  
Mississauga Choral Society  
Mississauga Symphony  
Mooredale Concerts  
Mozart Society of Toronto  
Music at Metropolitan  
Music Gallery  
Music on the Donway  
Music Toronto  
Nathaniel Dett Chorale  
New Adventures in Sound Art  
New Music Concerts  
North 44* Ensemble  
North Toronto Institute of Music  
Oakville Children's Choir  
Off Centre Music Salon  
Opera Atelier  
Opera in Concert  
Opera Ontario  
Opera York Orchestra Toronto  
Orana Women's Choir  
Orion House Artists Management  
Orpheus Choir of Toronto  
Palestrina Chamber Chorus  
Pax Christi Chorale  
Platinum Concerts International Inc.  
Renaissance Singers  
Riverdale Youth Singers  
Roy Thomson Hall & Massey Hall  
Royal Canadian College of Organists  
Royal Conservatory of Music Community School  
Royal Opera Canada  
Sacred Music Society  
Scarborough Philharmonic  
Show One Productions Inc.  
Sine Nomine  
Sinfonia Toronto  
Soundstreams Canada  
St. Clement's Anglican Church Choirs  
St. Michael's Choir School  
St. Simon-the-Apostle Choirs  
Tafelmusik Baroque Orchestra  
Talisker Players  
Tallis Choir  
Tapestry New Opera Works  
Toronto All Star Big Band  
Toronto Camerata  
Toronto Chamber Choir  
Toronto Children's Chorus  
Toronto Choral Society  
Theatre Centre  
Toronto Classical Singers  
Toronto Consort  
Toronto Early Music Centre  
Toronto Heliconian Club  
Toronto Mendelssohn Choir  
Toronto Mendelssohn Youth Choir  
Toronto Opera Repertoire  
Toronto Operetta Theatre  
Toronto Philharmonia  
Toronto Senior Strings  
Toronto Sinfonietta  
Toronto Symphony Orchestra  
Toronto Theatre Organ Society  
Toronto Welsh Male Voice Choir  
Trillium Brass Quintet  
True North Brass  
TrypTych Productions  
U of T Faculty of Music  
U of T Opera Division  
University Settlement Music and Arts School  
Upper Canada Choristers  
Vesnivka Choir  
Victoria Scholars Men's Choral Ensemble  
Vival Youth Singers of Toronto  
Vocal Art Forum  
VocalPoint  
Women's Musical Club of Toronto  
York University Dept of Music
Since 1991, the Academy Concert Series has presented chamber music of the highest calibre, using period instruments and historically informed performance practices. In 2004-2005, we present "Musical Portraits", less-frequently played, but exquisitely beautiful works from the 18th to the 20th, and will surprise you with...
**AMICI**

AMICI, which is Ensemble-in-Residence at the University of Toronto's Faculty of Music, is praised for its passion for sacred music, and are looking for an intimate venue for their Christmas concert. This outstanding ensemble has given hundreds of performances throughout North America and abroad, and released seven CDs. Arts Richmond Hill was founded in 1986 as a community based Arts Council whose mandate is the advancement of arts and culture through promotion, awareness and education. It is our goal to create an “Integrated Living Arts Community” with associate liaisons with all members of the public, and to perpetuate arts and culture within our community for the next generation. We organize Music Festival, Festival of Lights, Heritage Village Day and Concert Series.

**ANNO DOMINI CHAMBER SINGERS**

Established in September 2000, the Anno Domini Chamber Singers is a chamber choir dedicated to artistic excellence through the performance of sacred choral music. We are an enthusiastic group of 18 choristers coming from a variety of backgrounds. We perform in concert 3 to 4 times per year as well as singing at charity concerts, weddings and at other events. In our 2004-2005 season we present eight new works especially written for the Arraymusic ensemble and repertoire from composers across Canada, Italy and The Netherlands. October 14, 2004 come hear Schiphol 2, a concert of chamber works by Dutch and Canadian composers with guest-artists from the Netherlands. December 4, 2004 we focus on composers as improvisers and improvers as composers featuring guest performer Lori Freedman. April 30, 2005 we invite guest conductor/composer Giorgio Magnanetti to lead the Arraymusic ensemble in an evening of challenging works from Canada and Italy. Our season finale, May 29 2005 is Future Lab, the Young Composers’ Workshop final Concert premiering works written over a month-long residency with Arraymusic ensemble members. Please join us for this exciting new season of music!

**ARRANGERS**

Currently in our 33rd season, Arraymusic exists to provide composers with an environment in which they are free to take risks, challenge themselves, and push the traditional boundaries of musical expression. Our core values focus on creativity and experimentation; multi-disciplinary exploration; and the sharing, communication and outreach afforded by artistic exchange.

**ARTS RICHMOND HILL**

Arts Richmond Hill was founded in 1986 as a community based Arts Council whose mandate is the advancement of arts and culture through promotion, awareness and education. It is our goal to create an “Integrated Living Arts Community” with associate liaisons with all members of the public, and to perpetuate arts and culture within our community for the next generation.

**ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA**

The Associates of the Toronto Symphony Orchestra are people who share a love of classical music and, organize events that showcase the talents of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TYSO). The Associates sponsor the “Five Small Concerts” chamber music series at Trinity-St. Paul’s Centre in downtown Toronto. Concerts begin in January and run through May. Performances are wide ranging in scope and feature members of the TSO. Members of the TYSO perform one of the five concerts.

In addition to our concerts, members gather monthly in an informal social setting to enjoy performances by invited guests, either established professional musicians or young classical musicians who enjoy performing to small audiences.

The Associates host an annual special event to raise funds in support of the Five Small Concerts. Past events have featured celebrities such as TSO Concert Master Jacques Israelielvitch, Tenor Mark DuBois and Pianist Stewart Goodyear. The November 14, 2004 headline is “The Gryphon Trio” headed by renowned pianist Jamie Parker, cellist Roman Borys and violinist Annalee Patipatanakoon.

**ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA**

Music Program Chairs:
Raymond Chan, Linda Fischer
900 Yonge Street, Suite 1404, Toronto, M4W 3P5
416-482-6452 (Betty Gelve)
Raymond.chen@reuters.com

**BACH CHILDREN’S CHOIR**

The Bach Children’s Chorus totals 200 singers, aged 6 and up in four choirs (three treble choirs and one...
BACH CHILDREN'S CHORUS
mixed-voice youth choir.) They have developed a reputation throughout Toronto for their beautiful, musical sound and professional approach. The Bach Chamber Youth Choir is a choir for boys with changed voices and girls aged 16 and older.

The choirs of the BCC perform two concerts per season at the Toronto Centre for the Arts and appear regularly as a guest choir for many Toronto events. Each choir regularly participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians.

Choir III was the 2004 winner of the CBC National Choral Competition, children's choir category. Travel plans for this season include trips to Montreal, Quebec and Fort Wayne, Indiana. In November 2004, the Choir will release its fourth CD, a recording featuring performances by all four choirs. Previously released CDs are Land of Tomorrow, Here's To Song and Outside the Snow is Falling.

Founder and Music Director: Linda Beaupré
Administrator: Jane Greenwood
23 Mossbank Drive, Toronto, ON M1G 2C1 416-431-0780 Fax: 416-431-7554 bachchildrenchorus@bellnet.ca www.bachchorus.org

BACH CONSORT
Founded a decade ago, Toronto's Bach Consort explores the riches of J.S. Bach through his numerous secular and religious cantatas. The group — comprising some of Canada's finest instrumentalists, vocal soloists and choristers — gathers two or three times a year to perform concerts in aid of charity. All musicians donate their time and talent.

The Bach Consort returns to Eglinton St. George's United Church on Friday, November 26 to present the splendid Christmas Oratorio. The fourth annual concert/dinner event begins at 6:30 PM, and features sopranos Monica Whischer; contralto Elizabeth Turnbull; Michael Calvin and Colin Ainsworth (tenors), and Gary Releye (bass) with celebrated conductor Nicholas McGegan.

Over the last decade, the Bach Consort has raised over $150,000 for various charities (Camphill Village Ontario, L'Arche Daybreak, Out of the Cold at St. Andrew's Church, Settlement House Music and Arts School, Music at St. John's, Delisle Youth Services, Share the Warmth, Beads of Hope Campaign and Habitat for Humanity), and has recorded two CDs.

More Bach Consort performances, taking place in May 2005, will be announced shortly.

Contact: Tim Dawson 416 693-5304 timojo58@hotmail.com

BELL'ARTE SINGERS
Mark your calendar today another great season with the Bell'Arte Singers. Sunday, December 12, 2004, in A Christmas Masque, Bell'Arte, directed by Dr. Lee Willingham, joins forces with the Toronto Masque Theatre under the direction of Larry Beckwith in a musical tribute to the festive season, from the 17th century to the present day. This matinee-only performance is at Eastminster United Church. Then chase away the winter blues with A Midwinter Celebration, Saturday February 26, 2005, featuring Haydn's Little Organ Mass; Mozart's Te Deum and Dvorák's Missa in D, accompanied by the critically acclaimed organist, Ian Sadler at Christ Church Deer Park Anglican. Bell'Arte completes the season at Christ Church Deer Park with A Canadian Spring Rhapsody, Saturday, May 14, 2005 featuring seasonal works that evoke the majestic musical geography of Canada. The concert features some of Canada's finest composers including Healey Willan, Ruth Watson Henderson, Imant Raminsh, and more.

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Artistic Director: Dr. Lee Willingham 35 Osborne Avenue, Toronto, Ontario M4E 3A8 416-659-5879 Fax: 416-462-3262 info@bellartesingers.com www.bellartesingers.com

BACH ELGAR CHOIR
The Bach Elgar Choir is now the premiere symphonic, oratorio choir in the Hamilton region, and is the second oldest choral organization in Canada. Our repertoire spans an eclectic mix of music.

Our present conductor, Ian Sadler, is professor of Music at Laurentian University in Sudbury. He is also the founder and Artistic Director of the Cathedral Singers of Ontario. Ian holds degrees in Musicology and Education, with organ degrees from Trinity College of Music and the Royal College of Organists, London, England. He has performed as organist across North America and Europe.

This season we are celebrating our 100th anniversary with 4 concerts. Verdi's Requiem on Nov. 8, 2004, Handel's Messiah on Dec. 11, 2004, Bach's St. Matthew Passion on March 12, 2005, ending the season with the 100th Anniversary Gala on May 28, 2005, featuring a commissioned work by Ruth Watson Henderson. Tickets are $25 and $20 for seniors and students. Children under 12 free (some restrictions apply).

Artistic Director: Ian Sadler Accompanist: Imre Olch Chairman: David Duff Administrator: Irena Lytwyn 86 Homewood Ave Hamilton, L8P 2M4 905 527-5995 Fax: 905 527-0555 bachelgar@sympatico.ca www.bachelgar.com

CALVIN CHOIR
The 33 voices of Calvin Choir, conducted by Stephanie Martin, sing masterpieces of sacred music every Sunday morning at the 11 am service and are heard regularly on CBC2 and CJRT. The group is comprised of church members as well as young professional musicians and students, all of whom share a deep commitment and love for the choral literature. They have made two recordings: Wassail and Reformation and Renaissance:

Psalms, Motets and Dances. In addition, this award-winning choir has toured Ontario, Newfoundland and Scotland. The 2002 Scotland tour included performances in Glasgow, Oban and Edinburgh and a particularly moving concert in the ancient Abbey at Iona. Calvin Choir sings primarily 20th century church music and renaissance polyphony, with a healthy smattering of baroque, romantic, chant and folk music, including TTB repertoire for men's voices, and SSA settings for women. Their 2003 season included a concert with The Choir of Christ Church Deer Park Anglican in a celebration of the English Anthem. Visitors are welcome at Calvin on Sundays, and at their web site.

Calvin Presbyterian Church 26 Delisle Avenue Tel. 416-923-9030 Web site: www.cavalinc.com

CANADIAN CHILDREN'S OPERA CHORUS
Welcome to the magical world of opera and children! The CCO has been commissioning and producing exciting opera experiences for children for over 35 years. Our conductors include Ann Cooper Gay, Teodora Georgieva and Bronwen Low. Drama coaches William Walker and Joanne Mitchell complete the artistic team.

The 2004-5 season features a Winter Concert with guests Colin Ainsworth and Peter McGillivray on November 28 at the Glenn Gould Studio. Our Spring opera production is Dido and Aeneas at Harbourfront Theatre in early May. Special guest appearances include a performance with Vladimir Spivakov and the Moscow Virtuosi (October 30), a tribute to John Rutter with chorus Niagara and the Orpheus Choir (November 5/6), "The Great Toronto Carol Sing" with the Hannaford Street Silver Band (St. James Cathedral, December 14), "Happy Birthday Erich Kunzel!" with the Toronto Symphony Orchestra (April 19&20) and a newly commissioned work, "The Ugly Duckling," by composer James Rolfe. Canada Musicauls 2005 Festival (June).

For further details on concerts, recordings and auditions for prospective choristers, please visit our website.

Artistic Director: Ann Cooper Gay 227 Front St. E Toronto M5E 1E8 416-366-0467 Fax 416-366-9204 info@canadianchildrensopera.com www.canadianchildrensopera.com

CANADIAN MUSIC CENTRE (CMC)
The CMC exists to stimulate awareness, appreciation, and performance of Canadian music by making the music of over 820 Associate Composers available and accessible. As Canada's primary place to find scores, parts and recordings of Canadian composition, the CMC houses a 20,000+ piece collection, available through its lending libraries. The CMC continues to digitize and expand this collection.

The CMC produces recordings on its own label, Centrediscs; more than 700 CD titles feature its Associate Composers and other Canadian independent artists. Other core services extend to on-demand score printing & binding, and repertoire consultation. The CMC also engages in several outreach projects, including the Professional Readings Project, Composer Companions, and New Music in New Places.

The CMC is accessible through its website and live regional centres (Vancouver, Calgary, Toronto, Montreal).
treat, and Sackville). CMC website advanced features include: a new online library catalogue with extended search functionality, score & audio samples, and online ordering; an interactive introduction to Canadian compositional trends of the 20th century (Sound Progress); and an early educational introduction to Canadian music (Sound Adventures).

Executive Director: Elisabeth Bihl
Ontario Regional Director: Jason van Eyk
Chalmers House, 20 St. Joseph Street
Toronto M4Y 1J9
416-961-5601 Fax: 416-961-7198
ontario@musiccentre.ca www.musiccentre.ca

Canadian Sinfonietta
Now in its 6th season, the Canadian Sinfonietta is a high-calibre chamber orchestra committed to reintroducing live chamber music to the growing communities in and around Toronto. Its repertoire includes a variety of music from classical favourites to works featuring various ethnic instruments and cultures, as well as contemporary Canadian compositions.

This year’s six concert subscription series each features a prominent Canadian or international soloist including Janet Catherine Dea, Angela Park, Gergely Ittzes, András Weber, George Gao, Michael Esch, Stephen Fox, and the orchestra’s concertmaster, Joyce Lai.

Highlights include a premiere by composer in residence Michael Pepa, Peter and the Wolf narrated by Due South actor Daniel Kash, illustrated by Toronto artist Terri Quarrington. The unique, free of charge, CBSO Children’s Concerts.

CANTORES CELESTES WOMEN’S CHOIR
Founded in 1989, Cantores Celestes is an auditioned ensemble of 40 women from all walks of life, presenting interesting thematic programs with a variety of good music. They sing to create musical excellence and joy, and to make a difference in the community, donating thousands of dollars to various Toronto charities.

The Choir does not rely on government grants to subsidize its activities. It has produced three well-received CDs, ‘Bright Shining on the Sun,’ ‘Wassail!’ and ‘Love’s Pure Light.’ A 4th is under way. Cantores Celestes has performed live on CBC Radio and has been featured on a CBC video and three films for the History Channel.

Outgoing concerts: Saturdays Dec 4: ‘When the Night was Sweet with Starlight’ - music by contemporary Canadian and American composers with Andy Morris, percussion, Jacqueline Goring, harp, Aaron Brock guitar and Ellen Meyer piano. (A donation will be made to the charity ‘Making Faces’); and Saturday April 23, 2005, 8pm, ‘Hauntings,’ music by Ford, Brahms, Holst, and Neukomm with harp, organ, trench horns, percussion & piano.

Director: Kelly Galbraith
12 Gordon Park Dr., Toronto, MB 1J6
416-236-1522 sing@cantorescelestes.com
www.cantorescelestes.com

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA
Cathedral Bluffs Symphony Orchestra celebrates its 20th season. CBSO is a Scarborough-based, 70-member community orchestra under the direction of Principal Conductor Robert Raines. This season, in partnership with community groups, CBSO presents seven enlivening concerts to a growing audience. CBSO, noted for facilitating performing opportunities for young musicians, is now welcoming new musicians.

The Young Artists Concert, a free admission concert featuring seven gifted young soloists, will be presented on Sunday, October 3, 2004 at 2:00 p.m. at Scarborough Civic Centre. A live-concert subscription series will be presented at Stephen Leacock Collegiate at 8:00 p.m. on Saturday evenings November 6, December 18, 2004, February 5, March 5 and April 23, 2005. Highlights include Mozart’s Clarinet Concerto, Brahms’ Symphony No. 1, Tschaikowsky’s Symphony No. 1, Dvorak’s New World Symphony, and contrabass virtuoso, Joel Quarrington. The unique, free of charge, CBSO Children’s Program continues with challenging musical activities for ages 6 to 10 during the second half of subscription concerts.

An elegant season finale Pops Concert, location TBA, will be presented on Friday, May 27, 2005.

Principal Conductor, Robert Raines
Assistant Conductor, Peter van Gijn
Concertmaster, Ines Pogliari
President, Ian Clarke
Orchestra Manager, Ananda Umar
50 Box 51074, 18 Eglington Square
Scarborough M1L 2K2
416-879-5566 info@cathedralbluffs.com
www.cathedralbluffs.com

CHAMBER MUSIC SOCIETY OF MISSISSAUGA
The Chamber Music Society of Mississauga, (CMSM) Concert Theatre Productions is an exciting Mississauga based performing arts organization presenting a family concert series in the Mississauga Living Arts Centre and a diverse educational outreach program in concert halls and schools. The Storyteller’s Bag, their latest educational production, premiered June 2003 at the Mississauga International Children’s Festival, and was later presented to an audience of over 5,000 school children at the Living Arts Centre. A wonderful mix of new music for young audiences by composers Ronald Royer, Alexander Rapoport and Keith Bissell, combines with dramatic storytelling, inspired by some of the first inhabitants of Mississauga, the Ojibway, and dramatized by Mark Brownell. The two aboriginal actors and chamber ensemble (strings, clarinet and percussion) explore some old legends and some new Canadian music.

In March 2005 it will be performed at The Lorraine Kimza Theatre for Young People. Educational and curriculum support materials are available on-line. The group also has other mixed media productions that introduce music to younger audiences and support the current Ontario Curriculum guidelines.

Artistic Director: Peggy (McGuire) Hills
905 848 0015
pavolino@rogers.com
www.chambermusicmississauga.org

CHOIRS OF THE CHURCH OF ST. MARY MAGDALEN
Dr. Healey Willan (1880-1968) started the Gallery and Ritual Choirs of the Church of St. Mary Magdalen in 1921 as part of the Anglo-Catholic liturgical revival. At the weekly 11am Solemn Mass, the Gallery Choir sings a polyphonic Missa Brevis and motet (a cappella), while the Ritual Choir sings the minor propers in Gregorian Chant. The Choirs also sing at special week­day services, monthly Envoysong and Benediction, and at concerts. The repertoire of the Gallery Choir consists of liturgical choral music primarily of the Renaissance and 20th century, with a significant focus on the music of Healey Willan. One of Canada’s greatest composers, Willan was organist and choir director at SMM for over 46 years. Willan’s music and performance style have made this venue a significant influence throughout the Anglican Communion. Visitors are regularly welcomed from around the world.

New members are always welcome to join the Choirs by audition. Please contact the Director. Practices are on Thursday evenings and before the services.
Dr. Willis Noble, Organist & Director of Music
477 Manning Avenue, Toronto M6G 2V8
416-978-3611 wnbale@trinity.utoronto.ca
www.stmarymagdalen.ca

CHOIRS OF ONTARIO
Choirs Ontario is an arts service organization dedicated to the promotion of choral activities and standards. Established in 1971, Choirs Ontario believes that choral singing is vital in our society. We provide services to choirs, conductors, choristers, composers, administrators and educators to support singing in all of Ontario.

Our membership of over 300 choirs, 200 individuals who support choral music, and a number of businesses and institutions, is committed to the choral art. Our overall
Choirs Ontario

reach of singers in member choirs is some 20,000 residents of Ontario. In turn, each of those choirs presents on average three concerts a year to a total audience of more than half a million people.

Our programmes in 2004-5 will include weekend multi-choir events in several locations. The Ontario Youth Choir will begin its 33rd season in August 2005. And Choirs Ontario will present the Ruth Watson Henderson Choral Composition Competition and the Leslie Bell Competition for choral conductors in the spring of 2005.

This year Choirs Ontario will operate with an administrative office manager and the support of hundreds of volunteers who believe in our mission.

416-923-1144 Fax: 416-929-0415 info@choirsontario.org www.choirsontario.org

CHRIST CHURCH DEER PARK

Music plays a very important part at this busy Anglican parish church, which has served mid-town Toronto since 1870. Christ Church is home to the only recent-vintage tracker organ built by Karl Wilhelm in 1982. Bruce Kirkpatrick Hill, Organist and Director of Music, has been organist since 1997. Dermot Muir is Assistant Organist. The first-rate choir sings Sundays and other Holy Days, as well as concerts, which this year will include performances of the Duruflé Requiem and Vaughan Williams Mass in g-minor.

Christ Church runs a Lunchtime Chamber Music Series on Thursdays in October - November and April - May. This is the ninth season for these concerts, all of which begin at 12:30. Admission is by donation. An Organ Recital Series, which has featured organists from across Canada, takes place Sunday nights in Lent. With its Yonge Street location (at Heath, near the St Clair TTC station), fine acoustics, modern facilities, flexible staging, and seating for 500, Christ Church is an increasingly popular venue for outside concerts during the year.

Organist and Director of Music:
Bruce Kirkpatrick Hill
1570 Yonge St., Toronto, M4T 1Z8
416-929-5211 x28
bkhill@christchurchdeerpark.org
www.christchurchdeerpark.org

CHRYSLARK ARTS & MUSIC SERIES

Chrylark Arts & Music series was established in 2001 by Christopher Clark and Dorothy Sandler-Glick. Our focus is to encourage and promote Canadian artists and in particular to introduce the works of one Canadian composer each year. The past two seasons have featured the works of Srwl Irving Glick and Walter Buczkanski. This year we will feature music by Oskar Morawecz, integrating within each concert a substantial chamber piece of his, along with the more familiar repertoire.

THOUGH A SELF-AVOWED TRADITIONALIST, MORAWECZ’S STYLE ABSORBS SEVERAL MUSICAL TRENDS OF THE 20TH CENTURY. HE WAS AWARDED THE ORDER OF CANADA, THE ORDER OF ONTARIO AND THREE CANADA COUNCIL SENIORS ARTS FELLOWSHIPS.

Our five concert series will include performers Peter Longworth, Veritas Quartet, David Visentin, Alissa Lee, Jeanne Chung, Stefan Glick and the Dohelius Trio.

The 5 concert subscription is $60.00. Single tickets are $15.00.

Contact: Dorothy-Sandler Glick
135 Arlington Avenue, Toronto, M6C 2S1
416-654-0877
dorothyglick@sympatico.ca

CHURCH OF THE HOLY TRINITY

The Church of the Holy Trinity is one of the oldest churches in Toronto (1847) and boasts a magnificent acoustical space and two fine concert instruments (piano and organ). Music for the active and activist congregation is led on Sunday mornings by Becco Whitla. Each December the church produces "The Christmas Story," a magical family event (free, but tickets must be reserved in November at 416-598-8973). From May to September, the church presents Music Mondays, a culturally diverse noon-time series of weekly concerts that reflect the variety of traditions alive in Toronto's many communities. Holy Trinity also hosts the Toronto Early Music Centre (416-366-1409) which will be holding concerts one Sunday each month from 2:30-3:30 (Jan-June). Holy Trinity welcomes other musical events and also meetings or events that focus on social justice issues.

10 Trinity Square, Toronto Ontario, M5G 1B1
Tel: 416-598-4521 Fax: 416-598-1432
E Mail: hti@tep.net

CHURCH OF THE REDEEMER

The music program at the Church of the Redeemer includes a mixed voice choir with paid section leaders forming anthems, motets and service music from Baroque, Tudor/Renaissance and 20th century periods. A smaller ensemble of singers provides leadership for one of the weekly services with more contemporary "folk" art. Evening services are sung by a four part schola mainly in plainsong and 16th century polyphony. There are monthly evening services of prayer, meditation and song in the Taizé style.

The historic church in the heart of Yorkville (Bloor Street and Avenue Road) boasts a new level and refurbished sanctuary complete with a porcelain tile floor and air conditioning. The wide nave provides an intimate setting and comfortable seating with good sightlines. A rebuilt three manual pipe organ (dating from 1904 and Toronto's first Casavant) and Yamaha concert grand piano are available for accompaniment. A kitchen and reception area in the rear narthex can be used for receptions. The lower level provides a comfortable green/warm up space and kitchen for refreshments for performers.

John Campbell, Director of Music
Shirley Westmore, Administrative Assistant (Bookings)
162 Bloor Street West, Toronto, M5S 1M4
416-922-4948 Fax: 416-922-0375
redeemer@bellnet.ca
www.theredeemer.ca

CONTINUUM CONTEMPORARY MUSIC

Continuum presents the work of emerging Canadian composers and the best of what is happening elsewhere in concerts for the core ensemble and as well as for unusual instrumentation. Continuum's ensemble Anne

CONTINUED ON PAGE 8
Counterpoint Community Orchestra

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian, and gay positive musicians who came together to provide quality music and create a deeper sense of community in downtown Toronto. We have become downtown Toronto’s community orchestra. People from all walks of life play with us. We now number over 40 players and welcome anyone with a positive outlook towards gay and lesbian people.

Come hear this highly spirited orchestra. We welcome you to join us as a player or a volunteer. Our player levels range from beginner to professional. Please contact us at the e-mail below for more information.

Conductor/Artistic Director: Terry Kowalczuk
President: Paul Willis
Mail: 600 Church St., Toronto, ON M4Y 2E7
Tel: 416-926-9806 Fax: 416-926-9737
Program Info: 416-925-9872 ext. 2066
Email: paul.t.willis@on.aibn.com
www.cocchorchestra.org

DCAT Chorus

Entertaining Audiences for 11 years.

The DCAT Chorus is a show chorus consisting of more than sixty women and men performing a broad repertoire of songs ranging from Broadway favourites to folk, pop to traditional, from memory in a cappella style, and all in six to eight part harmony. Some pieces are accompanied by percussion and brass while others involve choreographed elements. Under the direction of Mr. Ted Key, and blessed with his outstanding original arrangements, the Chorus has an annual schedule of twelve to fifteen performances, including an annual trip to a US eastern seaboard location (for 2005, Philadelphia, PA). The Chorus welcomes new singers in all voice ranges but is particularly looking for first tenor, alto and bass. Auditions are not required, but reading skills and some prior choral experience would be helpful.

Rehearsals are 7:30 – 10:00 pm Wednesday evenings at Estonian House, 558 Broadway Avenue (two blocks north of Danforth Avenue), Toronto.

The DCAT Chorus
17 Lisindfarne Way, Markham, ON L3P 3W8
website at www.dcatchorus.ca.

DEER PARK CONCERTS

DEER PARK CONCERTS

Deer Park Concerts began to feature the famous Casavant tracker organ donated by Charles Rothgeb, Sr. It was his wish that this instrument be featured in a series of concerts which have been carried out annually since 1970.

Organists of international reputation have been featured in this series with artists from Canada, United States, England, France, Germany, Denmark, Sweden, Spain and Australia. All have expressed delight in the beauty of this instrument and Dame Gillian Weir recently selected the organ to record the Clavieriibung III by J. S. Bach.

This year concerts will feature organist David Palmer (Windsor, Ont.) on October 2nd, Ludger Lohmann (Germany) on November 13th, Douglas Cleveland (United States) on February 4th, and William Wright (resident organist) on May 7th.

All Concerts are on Saturday evenings and begin at 7:30 PM. Tickets are $20 each with a complete series available for $60.

Artistic Director: William Wright
Administrator: Howard Atiken
129 St. Clair Avenue West, Toronto, ON M4V 1N5
Tel: 416-481-2979 Fax 416-362-1547

EAST YORK CHOIR

The East York Choir, founded in 1988, is a mixed-voice, auditioned ensemble which performs an eclectic mix of choral works, including selections from a wide range of classical and contemporary, folk/world, spiritual and Broadway genres. The Mozart Requiem, Carmina Burana and Handel’s Messiah are examples of larger works that have been performed with orchestra or instrumental ensemble. The choir performs two “formal” as well as two community concerts (in seniors’ homes, hospitals) each season.

Under the directorship of newly-appointed conductor, Jenny Crober, the choir will be performing “Songs of Comfort and Joy”, Saturday, December 4, at Leaside Presbyterian Church, featuring selections by Canadian composers and arrangers, jazz, African and other folk music, as well as a carol sing-a-long. In May, the EYC will perform with a children’s choir in “Legends and Lore”, blending music with children’s narration, African drumming and percussion.

Come and join us in song, and camaraderie (and the occasional after-rehearsal refreshments) on Monday evenings, 7:30 to 9:30, at Leaside Presbyterian Church, 670 Eglington Ave., E. of Bayview Ave.

Artistic Director: Jenny Crober
Accompanist: Kristina Njoi
416-752-3860 eastyorkchoir@sympatico.ca

ELMER ISELER SINGERS

The Elmer Iseler Singers, under the baton of Lydia Adams, is a twenty-voice professional chamber choir based in Toronto. It has built an enviable international reputation since its debut in 1973. In 2004, it celebrates its 25th Anniversary and, as the successor of the Festival Singers of Canada, the 50th Anniversary of professional choral singing in Canada.

With repertoire spanning 500 years, the Elmer Iseler Singers are acclaimed for their beauty of tone and wide interpretative range. The choir has appeared at national and international festivals and is best known for fostering and premiering the works of contemporary Canadian composers in live performances. It extends this work through frequent radio and television broadcasts and a variety of recording projects. The choir represented Canada at the 2000-delegate International Symposium for Choral Music in Minneapolis USA in 2002, ranking it among the twelve most prestigious choral ensembles in the world.

We invite you to become a subscriber for our 2004-2005 Season. Please join us as we celebrate the fine art of choral singing!

Conductor and Artistic Director: Lydia Adams
Company Manager: Jessie Iseler
Administration Manager: Janet Johnson
2180 Bayview Avenue, Toronto, M4N 3K7
Tel: 416-217-0537 Fax: 416-341-4355
info@elmeriseleringers.com
www.elmeriseleringers.com

EARSHOT CONCERTS

Earshot Concerts was founded in 1999 and has since produced numerous concerts featuring new works by the rising generation of Canadian composers, as well as music by Canadian and international composers of note, including Chan Ka Nin, Larry Lake, Christos Hatzis, John Cage, Lidia Zielinska, Iannis Xenakis and Sofia Gubaidulina.

Now entering our fifth season, we are continuing our dedication to the most exciting and compelling music of the 20th and 21st centuries. Our artistic director Scott Good has created a fantastic and varied season of concerts which will provoke, entertain, stimulate and fascinate. Our six concert series ranges from the minimalist mantras of Charlie Ringslo to the darkly beautiful structures of Michael Hynes, from the playful and virtuosic performances of saxophonist Rob Mosher and soprano Kristin Mueller to the beautiful and acclaimed Madawaska String Quartet in concert, and more.

Come join us on our musical journey. Call us or visit our website for details. I hope to see you this season!

Artistic Director: Scott Good
General Manager: Keith Denning
23 Herman Avenue, Toronto, M5R 1Y1
416-538-2006 info@earshotconcerts.ca
www.earshotconcerts.ca

WoldNote MEMBER PROFILES 2004-2005
ELORA FESTIVAL SINGERS

Hailed as one of the world’s finest professional chamber choirs, the Elora Festival Singers was founded by Noel Edison in 1980 as the principal vocal ensemble for the Elora Festival.

Since then, the choir’s activities have expanded to include the popular Winter Series concerts in Elora, touring and recording. EFS also makes up the professional core of the Toronto Mendelssohn Choir and the new Mendelssohn Singers. The popularity of EFS in Toronto led to the launch of a series at Trinity College Chapel in 2002-2003.

The Singers’ CDs include The Mystery of Christmas, which was nominated for a Juno award, and Vaughan Williams: Mass in G minor. Most recently, the Singers have released a new NAXOS recording of Arvo Pärt choral works.

Our artistic vision encompasses new musical music. Our October 15th concert, along with music by Pärt (Tabula rasa) and Schaefer (Thunder: Perfect Mind - World Premiere), includes a fantastic Somers rarity (Those Silent Awe Filled Spaces) that we’ll record for a new Somers CD. Brilliant works for large orchestra, through encore performances, radio broadcasts (CBC Radio Two), cd recordings (CBC Records SM 5000 label), and film soundtracks. Touring, exchanges and an extensive education and outreach program ("Towards a Living Art") round out Esprit’s activities.

Esprit’s 2004/05 season begins and ends with World Premieres from by many of Canada’s most esteemed composers. Our October 15th concert, along with music by Pärt (Tabula rasa) and Schaefer (Thunder: Perfect Mind - World Premiere), includes a fantastic Somers rarity (Those Silent Awe Filled Spaces) that we’ll record for a new Somers CD.

NEWS ORCHESTRA

Founded in 1983 by Alex Pauk, Esprit is Canada’s only orchestra devoted exclusively to contemporary music. The orchestra commissions and premieres new Canadian pieces and ensures continued access to these works through encore performances, radio broadcasts (CBC Radio Too), cd recordings (CBC Records SM 5000 label), and film soundtracks. Touring, exchanges and an extensive education and outreach program (“Towards a Living Art”) round out Esprit’s activities.

Esprit’s 2004/05 season begins and ends with World Premieres from by many of Canada’s most esteemed composers. Our October 15th concert, along with music by Pärt (Tabula rasa) and Schaefer (Thunder: Perfect Mind - World Premiere), includes a fantastic Somers rarity (Those Silent Awe Filled Spaces) that we’ll record for a new Somers CD. Brilliant works for large orchestra form an entire concert of Canadian Premieres (Adès, Brant and Keuris) following several days of performances, forums and workshops.

Music Director & Conductor: Alex Pauk
Director of Development & Administration: Sandi Roher

ETOBICOKE COMMUNITY CONCERT BAND

Spirited performances and magnificent sound characterize this vibrant ensemble. Through its 4-part Concert Hall series, the ECCB showcases outstanding Canadian talent, explores a range of genres and offers innovative concert themes. Along with its acclaimed spin-off ensemble, the Etobicoke Swing Orchestra, the band produces an annual summer series of “al fresco” programs and a major performing partner in charitable events and community causes.

This season opens with “Piazza Music,” a lively review of Italian opera built around famed choruses, outstanding guest soloists and show-stopping arias. Befitting the festive season, “Christmas Pops” presents classic carols and popular songs, thrillingly packaged with big brass and sweet choristers. “Gospel ‘N Blues” combines passion and cool in a soul-filled program featuring famed Canadian blues artist and musician Chris Whiteley. “May the Force Be with You” pulls out all the stops in a musical salute to the military, from stirring regimental marches to the sentimental ballads of Vera Lynn. And back by popular demand, the Etobicoke Swing Orchestra’s can-didly “Big Band Dance” returns to Toronto’s beautifully restored Assembly Hall.

Artistic Director: John Edward Liddle
President: Bob Dobson
17 Arbroath Cr., Etobicoke, M3C 2T2
416-410-1570 Fax: 416-233-1054
rdobson@wiznet.ca
www.eccb.ca

ETOBICOKE PHILHARMONIC ORCHESTRA

The Etobicoke Philharmonic Orchestra has been a vibrant part of the Etobicoke cultural community for over 40 years. Under Maestro Tak-Ng Lai, the orchestra will perform four subscription concerts in October, December, February and April, featuring symphonic favourites and exciting soloists. The first concert, Classical Medley, will feature Mozart’s Marriage of Figaro Overture, Prokofiev’s Classical Symphony, and Beethoven’s Violin Concerto, with brilliant young violinist Chris Anstey as violin soloist. Other concerts will feature Emma Eklinson, 2005 winner of the EPO Scholarship, playing the Mozart Flute Concerto KV313, an evening of symphonic favourites, and a symphonic tour of the Commonwealth. Conductors include Tchaikovsky, Bizet, Mendelssohn, Grainger, Holst and Mauysky. An additional Chamber Music concert in May will feature...
works by Haydn, Vivaldi and Elgar.
All concerts will be in a Humber Valley Village United Church, 76 Anglesey Boulevard. To have a brochure sent, or for further information on the season or on joining the orchestra as a player or volunteer, call 416-239-5665, or visit our website.
Artistic Director: Tak-Ng Lai
President: Peggy Pinkerton
19 Milldowntree Road, Etobicoke MSA 2Z4
416-239-5665 Fax 416-239-5665
eporchestra@hotmail.com
www.eporchestra.ca

E T O B I C O K E S U Z U K I S C H O O L O F M U S I C
The Etobicoke Suzuki School of Music, founded in 1982, is a co-operative of teachers with degrees in music and specialized training in the Suzuki method obtained in North America, Europe and Japan. Our program includes private lessons and group classes, as well as music and movement, musicianship and orchestra. Private lessons are held in Etobicoke, Brampton and West Toronto. Group classes are Wednesday evenings in Etobicoke. Performing opportunities include two school-wide group concerts, solo recitals, orchestra concerts and more. Early in the new year, ESSM students participate in our annual day-long workshop with guest teachers and a variety of activities. The ESSM believes every child can learn, and enhance their quality of life through the study of music. A key to the Suzuki approach is parental involvement. The parent attends every lesson with the child and acts as “home teacher” in home practice sessions. Thus a strong co-operative relationship between teacher, parent and child is established, and parent and child grow together through the mutual experience of learning to play an instrument.
Administrator: Ann Balmer
403 Montrose Ave, Toronto M6G 3R2
416-239-4837 etobicoke.suzuki@sympatico.ca
www.etobicoke SuzukiMusic.ca

EXULTATE CHAMBER SINGERS
Over a 23-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire, which was awarded the Healey Wilton Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs. Exultate’s third CD, The Present Time, was released in 2001. A fourth CD, featuring folk songs from across Canada, is currently in the works for release in September 2005.
Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group. For concert information please call or visit the website, or to contact Exultate, visit or call 416-971-9229.
John Tuttle, Conductor
383 Huron Street, Toronto M5S 2G5
416-971-9229 exultate@on.aibn.com
www.exultate.on.ca

FESTIVAL WIND ORCHESTRA
The Festival Wind Orchestra was founded in November 1996. The orchestra rehearses weekly and performs, with special emphasis on the education of its musicians and audiences. Last season, Christopher Bogan, winner of the FWO’s Piano Competition, performed Grieg’s Concerto in A Minor. Past repertoire included An American Elegy, Pilatus: Mountain of Dragons, several Gershwin and Broadway favourites, Rossini’s La Gazza Ladra and more. Standard band repertoire as well as classical and contemporary selections of varying difficulty have been chosen to challenge and inspire this year. Several community-service concerts and three public performances are planned: “Holiday Magic” (November 16 at Yorkwoods Library Theatre), “Springtime Serenades” (May 10 at Fairview Library Theatre) and “Summer Pops” (June 21 at Yorkwoods). Tickets for each concert: $15 for adults, $10 for students. A 3-concert subscription is $40 for adults, $25 for students. Musical Director, Gennady Gelfet, is an accomplished flutist and conductor whose talent has created a high-calibre community orchestra. New members — especially lower brass, saxophone, oboe and percussion players — are welcome to join. For more information, please visit our website.
Shelley Goodman Administrator
19 Rondade Drive, North York, M2H 1R5
416-491-1863 shelleygoodman@sympatico.ca
www.festivalwindorchestra.com

Fridays at Eight
At Lawrence Park Community Church
Celebrating its ninth season, Fridays at Eight presents three evening concerts. An outstanding Casavant organ (1998) is featured in the series. As a concert venue, Lawrence Park Community Church has excellent acoustics for music and has the advantage of ample free parking.
The dates for the 2004-05 season are: Friday, October 1 at 8 pm with the acclaimed Nathaniel Dett Chorale conducted by Brainerd Blyden-Taylor, Founder & Artistic Director, in an eclectic program including spirituals and Cuban folk songs. On Friday, February 25, 8 pm experience the artistry of world-renowned organist, Frederick Swann, Organist Emeritus of the Crystal Cathedral. Music of Bach, Beiles & Franck — co-presented by the Toronto Centre of the Royal Canadian College of Organists. Finally, on Friday, May 6, 8 pm the Choir & Soloists of Lawrence Park Community Church, Mark Toews, Director of Music, & organist Ronald Jordan will present their annual spring concert, this year featuring music of Canadian composers. The Maple Leaf Forever! Soloists are Glyn Evans, tenor; Kimberly Briggs, soprano; Peter Fisher, baritone; and Jo-Anne Bentley, mezzo soprano.
Mark Toews, Artistic/Music Director
2180 Bayview Avenue, Toronto, M4N 3K7
416-489-1551 ext.21 Fax: 416-489-1554

GLENN GOULD SCHOOL
The Glenn Gould School is an internationally recognized centre for professional training in music performance and pedagogy. Courses are offered at the undergraduate and graduate levels for piano, voice, and all orchestral instruments.
Each year, Glenn Gould School students, faculty, and special guests perform in a variety of settings and venues, including orchestra, chamber groups, opera ensemble, and solo recitals. In addition, The School offers over 100 master classes every year, always free and open to the public, with such artists as Leon Fleisher, Kim Kashkashian, Midori, Regina Resnik, Daniel Ferro, and more.
The 2004-2005 concert season features performances of Nielsen 5, Mahler 1, Pinès de Rome and more under the direction of Simon Streetfeif, Leon Fleisher, Richard Bradshaw, and Alain Trudel; The Great Artist Series features the Caliban Quartet, Andrew McDendless, Steven Storyk, and John Perry; and the Opera Ensemble presents Ravel’s L’Enfant et les Sortileges and Riders to the Sea by Vaughan Williams. For more information on our professional training program or our upcoming concerts, please call or visit the website.

GEORGETOWN BACH CHORALE
Now in its fifth season, the Georgetown Bach Chorale, offers audiences a unique combination of choral, orchestral and solo works. The choir is comprised of 16-18 auditioned members singing baroque music in original language. In addition to the Chorale’s own performances, it hosts a variety of concerts ranging from vocal recitals to chamber and orchestral repertoire.
In keeping with the baroque style, the choir is led from the harpsichord by artistic director Ronald Greidanus. Whilst performances have focussed on the major works of J.S. Bach, the ensemble’s repertoire also includes the music of Handel, Purcell, Byrd, Buxtehude, Mozart and Allegri.
Featured in this season’s concerts, the choir will perform Bach’s Cantata No. 70, excerpts from ‘the Passions’, and Handel’s Messiah. Guest artists include Violinist Michael Schulte, baroque trumpeter Norman Engle, sopranos Kyra Bailey, and the Tokai String Quartet. As part of it’s regular season of seven concerts, two are performed in the intimate setting of a private home, followed by a reception in keeping with the theme of the evening’s programme.
Artistic Director, Ronald Greidanus
Contact: William Shutteworth
1-905-877-8321
47 Main Street South, P.O.Box 91556
Georgetown, L7G 5M9
shuttleworthw@hotmail.com

G E O R G E T O N B A C H C H O R A L E
Now in its fifth season, the Georgetown Bach Chorale, offers audiences a unique combination of choral, orchestral and solo works. The choir is comprised of 16-18 auditioned members singing baroque music in original

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Hannaford Street Silver Band
Since 1983 The Hannaford Street Silver Band, formed by professional musicians who love brass band repertoire and ensemble-playing, has been stirring up critical and popular acclaim. The HSSB's name is associated with high-quality musicianship and has a reputation for commissioning works for brass band by prominent Canadian composers. While the self-produced annual series at the Jane Mallett Theatre forms the nucleus of its activities, the HSSB is equally at home in a variety of community venues in Ontario, and is invited back for return engagements at numerous festivals across Canada, with distinguished guest conductors. In 2003, the HSSB was awarded its second Lieutenant Governor's Award for the Arts in recognition of its accomplishments. It has made nine recordings, of which the most recent CD Voices on High with the Amadeus Choir features works by Bramwell Tovey, J. Scott Irvine, Harry Somers, Stephen Chatman and Henry Kucharzyk. The HSSB's 2004/05 season opens October 24 with a celebration of two legendary Canadian artists: guest conductor Howard Cable and, making his HSSB debut, "Charlie Parlocco," aka Don Harron.

Conductor: Zimira Poloz
Executive Director: Raymond Tizzard
Company Manager: David Archer
Public Relations: Anne Kear
Email: info@hssb.ca
Website: www.hssb.ca

High Park Choirs of Toronto
The High Park Choirs draw young singers from across the city to its home base in west Toronto. Along with the Children's, Senior, Chamber and Boys Divisions, new this year is a Training Choir for 6-9 year olds. We are delighted to welcome Ms. Zimira Poloz as Artistic Director. Ms. Poloz is a specialist in the phonopedic method of voice development and is renowned for her choirs' vibrant organic sound. Choristers have the exceptional opportunity to learn proper voice production and vocal care while singing quality Canadian and international choral repertoire.

The High Park Choirs is the University Children's Choir-in-Residence at the Faculty of Music's Centre for Advanced Studies in Choral Music (U of T). This partnership enriches our choral program as we work with Dr. Doreen Rao, the Elmer Iseler Singers and the Bach Festival.

Now in our 15th season, we look forward to our Winter Concert on December 5th at Humbercrest United Church, choral workshops with the Bach Children's Chorus and the Oakville Children's Choir, the annual spring concert, and participation in Ontario Sings! (May 2005).

Artistic Director / Conductor: Zimira Poloz
Head Accompanist: John E. Govedas
Choir Manager: Mary Bella
Address: 2100 Bloor Street West, Suite 5341
Toronto, ON M6S 1A5
Phone: 416-762-0657
Email: info@highparkchoirs.org
Website: www.highparkchoirs.org
fine community and professional musical and artistic talent, JSL Musical Productions connects talented artists with local, regional and national talent and entertainment seekers. In addition, JSL Musical Productions creates performance opportunities for artists to showcase their talents, develop networking opportunities and enhance their careers.

Events and venues are as varied as there are artists. Whether it be a Big Band Review at venues such as The Mississauga Living Arts Centre, or an intimate Celestial Flute and Harp Duo in an acoustically superior church sanctuary, elegant dinner club entertainment or 'jammin' street parties, JSL Musical Productions excels in bringing performers and performance opportunities together!

Roselyn Brown, Principal Artist and Administrative Officer, continues to seek and provide musical opportunities, create musical productions and be a voice in the development, support and promotion of musical and artistic talent within the community.

* A Division of JSL Enterprises

Roselyn Brown 905-276-3373
4040 Creditview Rd Unit 16 #12075 Mississauga L5C 3Y8
info@jslmusic.com www.jslmusic.com

JUBILATE SINGERS

The Jubilate Singers is an auditioned, mixed-voice chamber choir of some 35 members. The choir presents an annual concert series at Eastminster United Church and performs at community events across Metropolitan Toronto. Our November 27 concert, sponsored by the Italian Cultural Institute, features music by Vivellaldi and Puccini. On March 5, along with Vox Finlandiae we celebrate the Finnish and Canadian choral tradition. Our final Catalan/Spanish concert, on June 11, features El Romancero Gitano by Castelnuovo-Tedesco for guitar and choir.

The Jubilate Singers rehearse Tuesdays at 7:30 pm at St. Leonard’s Anglican Church, 25 Wanless Avenue, just a block north of the Yonge/Lawrence subway station. Occasional sectional rehearsals are held on an informal basis. We are a hard-working but congenial group, striving for excellence under the energetic and capable direction of Isabel Bernaus, with Sherry Squires, accompanist. It is not unheard of for choristers to be sighted at a pub across the street after rehearsal, though this is not a requirement for membership. New members are always welcome.

Artistic Director: Isabel Bernaus
President: Andrew Hellebusch
4 Beechwood Crescent, Toronto M4K 2K3
Tel: 416-421-4419 info@jubilatesingers.ca www.jubilatesingers.ca

KOREAN CANADIAN SYMPHONY ORCHESTRA

The Korean Canadian Symphony Orchestra is a semi-professional orchestra based in Toronto, currently in its 17th season. It started out as a community orchestra in 1987, where student musicians met for weekly rehearsals in preparation for its two to three concerts a season. It has grown steadily since, now employing many young Canadian musicians (both Korean and non-Korean) in presenting its Fall and Spring concerts and gaining a reputation as a little orchestra that has thrived in Toronto's cultural scene.

The KCOS is committed to innovative programming, including Korean culture and themes, featuring high-caliber soloists of Korean background, up and coming talents through the 'Young Artist Series', as well as performing works of Korean-Canadian composers. It has recently seen the formation of a junior and youth orchestra division, as an homage to its roots.

Our 2004-2005 season concerts are on November 13th 2004 at George Weston Recital Hall, featuring counter-tenor David Dong Gyu Lee and Mezzo soprano Helen Yu. and March 19th 2005 at Jane Mallet Theatre, with violinist Judy Kang.

Music Director: Richard Lee
703 Bloor St. W., #203, Toronto, M6G 1L5
416-534-3760 Fax: 416-534-3955
mskrga@yahoo.com

LES AMIS CONCERTS

Our 2004/05 – 22nd Season will have a new look. It has moved its operation to an Office/Studio/Rehearsal space. A festive opening of the series will take place on September 24th at the Palace Restaurant with violinist Akemi and cellist Rachel Mercer. Look for the following: Kirby Quartet on October 15th & 17th; Cellist Roberto Janzen & pianist Peter Longworth on November 7th. LA violinist Claire-Jeanne Martin & Toronto pianist Angela Park will premiere in LA on January 30th; Les AMIS Chamber Ensemble with violinist Lynn Kuo, clarinetist Emily Marlow, cellist Rafael Hoekman & pianist Angela Park on February 9th and 13th; Violinist Terence Tam & pianist Lorraine Min on March 13th.

In addition to great chamber music repertoire, Canadian composers Ronald Rayer, Sebastian de Ville and Paul Czerny, among others will have works performed. A new CD will be released in time for the season.

Les AMIS pianist Angela Park will premiere in LA on January 30th; Les AMIS Chamber Ensemble with violinist Lynn Kuo, clarinetist Emily Marlow, cellist Rafael Hoekman & pianist Angela Park on February 9th and 13th; Violinist Terence Tam & pianist Lorraine Min on March 13th.

In addition to great chamber music repertoire, Canadian composers Ronald Rayer, Sebastian de Ville and Paul Czerny, among others will have works performed. A new CD will be released in time for the season.
M

MARKHAM CONCERT BAND

The Markham Concert Band was formed in 1978, and with over 65 members, is one of the largest community bands in Canada. Band members include young and old from many fields of endeavour.

The Band performs its 4-concert series in the beautiful Markham Theatre: October 24th 2004, Fun in the Fall; December 12th 2004, A Seasonal Celebration; March 6th 2005, The Tunes Keep Popping; and May 1st 2005, Around the World in Ninety Minutes. All concerts are on Sundays and begin at 3:00 pm.

The Band can also be seen at many Markham and York Region festivals and events, including the Unionville Festival, Markham Village Music Festival, Canada Day and Markham Fair. You can expect extra fun in Markham Theatre: October 24th 2004, Fun in the Fall; December 12th 2004, A Seasonal Celebration; March 6th 2005, The Tunes Keep Popping; and May 1st 2005, Around the World in Ninety Minutes.

Conductor: Sonja van de Hoef
Accompanist: John Govedas
President: Kathy Tyers
P.O. Box 405, Milton, L9T 4Y9
905-876-3203
www.miltonchoristers.com

MARKHAM THEATRE FOR PERFORMING ARTS

Welcome to Markham Theatre for Performing Arts’ brand new Professional Entertainment Season—October 2004 to April 2005 featuring over 32 exciting shows highlighting a vast array of talent both local and international. For a copy of our season brochure call 905-305-7459.

Markham Theatre is committed to the presentation of award-winning professional entertainment, community and educational performing arts programs, in addition to the celebration of Canadian talent. With 20 years of success behind us, we are proud of our achievements and look forward to many more as one of Canada’s premier arts facilities. Our Box office hours are Mon-Sat 11 a.m. - 6 p.m. NEW: Buy your tickets online.

Theatre Manager: David Scott
Administration: 905-415-7537
Toll Free: 1-866-768-8801
Box Office: 905-305-SHOW (7468)
305_show@markham.ca
171 Town Centre Blvd., Markham, L3R 6S5
www.markham.ca

MILTON CHORISTERS

We are a non-auditioned choir with a love for singing. A strong sense of camaraderie and high performance standards keep the group vibrant and enthusiastic. Our rehearsals are Tuesday evenings 7:30 - 10:00 pm Knox Presbyterian Church, 170 Main St, Milton.

For this, our 38th season, we invite you to catch a wide variety of musical sounds with a strong emphasis on the nostalgic music that will bring back heart-warming memories of days gone by. We start with a celebration of Remembrance Day with songs from both World Wars, followed by a benefit Christmas performance. In the spring we venture into the lively, uplifting music of Gospel. We end our season with our traditional pub night and an evening of Swing.

In addition the Milton Choristers support their community with many public singing engagements at benefit events. Please visit our website.

Music Director: Doug Manning
President: Bob Wells.
Contact: Derek van Dassen
157 Church Street, Markham, L3B 2M2
905-472-0194 Fax: 905-472-6576
booktime@sympatico.ca
www.mcb.on.ca

MISSISSAUGA CHILDREN’S CHOIR

Founded in 1981, the Mississauga Children’s Choir is a treble voiced choir of 115 children ages 8-17yr. The choir has grown to include three graded choruses - Training, Children and Youth. Under the leadership of Music Director Thomas Bell, the MCC is dedicated to providing young singers with exceptional musical experiences through excellence in performance, education, touring and service to the community. Auditions are held March – June by appointment.

MCC enjoys an established relationship with the City of Mississauga and Opera Mississauga/Royal Opera Canada.

The MCC has an active schedule each season of concerts, festivals, recordings, retreats and tours. Principal performances take place at Mississauga’s Living Arts Centre. Songs of the Stars, will be presented on Saturday, December 4, 2004 and our spring concert, A Pageant of Song, will take place on Saturday, June 4, 2005.

Touring is a highlight of each season. The MCC’s Youth Chorus will tour England July 2005, presenting many concerts including St. Paul’s Cathedral, London, and in Windsor Castle.

Music Director: Thomas Bell
Choirmaster: Kathy Brusley
P.O. Box 41047, 4141 Dixie Rd.
Mississauga, L4W 5C5
905-624-9704 Fax: 905-624-4693
info@mississaugachildrenchoir.com
www.mississaugachildrenchoir.com

MISSISSAUGA CHORAL SOCIETY

The Mississauga Choral Society is an 80+ voice, semi-professional choir that brings to the stage the major choral repertoire of the 16th to 20th centuries. Now in its 30th year, MCS is the Resident Choir of the Living Arts Centre (LAC) in Mississauga where it presents choral masterpieces, regularly commissions new Canadian works and hosts outstanding Canadian choirs and guest soloists.

Artistic Director Chrys A. Bentley, now in his 28th year with the choir, has led MCS in its growth to becoming a choral group of professional calibre and recognized reputation.

The 2004-2005 performance season includes Handel’s Messiah and David Passmore’s Majura Canamus at LAC, Dec. 12, 2004; Baroque Treasures, featuring J.S. Bach’s Cantata #140 (Wachet auf (Sleepers, Wake!)), at LAC, Feb. 20, 2005; and Mendelssohn’s Elijah at LAC, May 1, 2005.

Chrys A. Bentley, Artistic Director
Box 59505, Credit Landing Postal Outlet
228 Lakeshore Road West, Mississauga, L5H 4L1
Auditions 905-278-7058, LAC
Box Office 905-306-6000
mcs@misschorosoc.com
www.misschorosoc.com

THE MISSISSAUGA SYMPHONY

Celebrating its 33rd season, the Mississauga Symphony Orchestra, along with Sinfonia Mississauga and the Mississauga Philharmonic Orchestra, present their 2004/05 concert series offering audiences a year of expressive music and engaging performances in the acoustically sound Hammeerson Hall in Mississauga’s Living Arts Centre. All performances are scheduled for Saturday evenings.

Oct. 16: The Kruisselbrink Sisters: Rebecca, Richelle and Renee Kruisselbrink, piano; Nov. 27: Tchaikovsky & Bartok: guest conductor Paul Pullford, David Rose, viola; Dec. 18: Christmas in Mississauga: soprano Leslie Fagan and Holy Name of Mary Concert Choir with conductor Deborah Smith.


The Mississauga Symphonic Association
Music Director & Conductor: John Barrau
General Manager: Mike Plaus
905-615-4401 Fax: 905-615-4402
Box Office: 905-306-6000
mail@mississaugasymphony.com
www.mississaugasymphony.com

CONTINUED ON PAGE 14
MOOREDALE CONCERTS

Mooredale Concerts have It All! High-quality, imaginative, affordable — Mooredale Concerts' 16th season offers gems from the Baroque, classical, romantic and modern eras, in solo and various combinations. International celebrities and outstanding new talent share the stage. Music & Truffles' second season lets children sample the concerts later that day. The Mooredale Youth Orchestra highlights young talents.


Kristine Bogyo, Music Director 148 Crescent Road, Toronto, M4W 1V2 416-922-3714 x103 Fax 416-960-6166 mooredealconcerts@sympatico.ca www.MooredaleConcerts.com

MOZART SOCIETY OF TORONTO

Members of the Mozart Society, now in its 20th year, find special pleasure in the works of Wolfgang Amadeus Mozart. Each year features six live concerts, lectures, panel discussions and record reviews, in a pleasant social environment, enhanced by our traditional annual party.

We ask for $50 per year (tax deductible) from an individual member, or $75 for family membership. Guests are always welcome; a voluntary contribution of $10 per concert is suggested.


Membership in the Mozart Society is the best bargain in Toronto. Please join us.

P.O. Box 1125, 31 Adelaide St. East Toronto, ON M5C 2K5 Tel: 416-201-3338

MUSIC AT METROPOLITAN

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan's choir, soloists, and guest artists. Metropolitan houses the largest pipe organ in Canada and the first tuned carillon in North America; and sacred music, especially the annual Good Friday concert, has a long and valued history.

The 2004-2005 series includes carillon and organ demonstrations during Toronto Arts Week on Sunday, September 26; Christmas with the Pociul Ludique Societies on December 10; the choir Variety Show on Saturday, February 12; Prayers for a Troubled World featuring music by Vaughan Williams and Mozart on Good Friday, March 25; and a 75th birthday celebration of Metropolitan's Casavant organ on Saturday, April 23 and Sunday, April 24. Carols United with organ and the Metropolitan Silver Band is Sunday, December 5, and the annual Candlelight Service of Lessons and Carols is on Sunday, December 22 at 7 p.m.

Metropolitan also has a variety of children's, youth, and handbell choirs which are open to all.

Artistic Director: Patricia Wright 56 Queen St. East, Toronto, M5C 2Z3 416-363-0331, Ext. 26 patriciaw@metunited.org www.metunited.org

MUSIC GALLERY

The Music Gallery is a publicly assisted centre for new music and music-related arts such as contemporary composition, free-jazz and improvisation, experimental pop and rock; classical and devotional music of non-western cultures; electro-acoustic and electronic music, mixed and experimental media; and performance arts. Our partnership with St. George-the-Martyr Anglican Church continues into its fourth year. This groundbreaking relationship, developing the Church's facilities as an important arts centre, while respecting its ecclesiastical function, was forged by our Artistic Director Jim Montgomery and Reverend Max Woolaver, incumbent at St. George.

Our season consists of some of Toronto's most exciting and innovative concerts. Tickets are inexpensive, and membership includes discounted ticket prices. New programming includes the Pop Avant series showcasing avant-garde artists from the independent pop and rock communities; The Composer Now Vol. I: Virtuosos Instrumental Performances and ON TOUR series; the Italian Ensemble (Italian music new since 1950); and a Residency with the Madawaska String Quartet. Outreach programming continues with the Music Gallery Institute's Fresh Ears series of Sunday afternoon family-oriented concerts, and Wednesday afternoon Free Lunch Music series.

Jim Montgomery, Artistic Director Clorissa De Young, General Manager Barry Prophet, Music Gallery Institute Director 197 John Street (at Stephanie), Toronto, MST 1X6 416-204-1080 Fax: 416-204-9986 staff@musicgallery.org www.musicgallery.org

MUSIC ON THE DONWAY

Music on the Donway is an exciting concert series presenting performers who entertain and educate their audiences. Concerts feature classical, jazz, popular and world music, celebrating the diversity of our society, and contributing to the cultural scene of North Toronto. Concerts are in the fine acoustic of Donway Covenant United Church, rehearsal location of the Elmer Iseler Singers, and proceeds support the church's growing music programme, under the direction of Daniel Rubinoff, the series' Artistic Director.

The series begins on November 6th with "North America in Picture, Poetry and Piano", a multi-media concert which combines the music of Gloria Sazrinne (piano) and Daniel Rubinoff (saxophone), the poetry of Lester Sinclair (formerly of CBC Radio's "Ideas"), and the art of Ted Harrison, renowned Canadian painter. On Feb. 12th, 2005, there will be a special Valentine's Jazz Concert featuring the Daniel Rubinoff Jazz Trio. April 16th's concert, "Caribbean Celebration," features steel drum soloist Winston Fredericks and a supporting band. All concerts begin at 7:30 p.m. and include a reception for the artists. Subscriptions and single tickets are available.

Artistic Director: Daniel Rubinoff Concert Committee Chairperson: Sigrid Angell 230 The Donway West, Don Mills, M3B 2V8 416-444-8444 donwayconcerten@msn.com

MUSIC TORONTO

Music TORONTO presents its 33rd season: established, reliable — and always exciting. Join our knowledgeable and attentive audience for great chamber music and piano recitals in a good small concert hall, downtown.

Hear the best string quartets from Canada (the St. Lawrence & Bordeaux), the US (the Emerson), and Europe (the Arditti, Debussy, Venezia — and Britain's Schubert Ensemble) — and our beloved Tokyo Quartet.

Toronto's foremost piano recital series opens with the incomparable András Schiff and closes with the renowned French pianism of Pascal Rogé. Toronto grand masters Anton Kuerti and Arthur Oqinos, and composer/pianist Heather Schmidt, complete the series.

The Gryphon Trio and the Music Toronto Chamber Society, our Ensembles-in-Residence, explore repertoire familiar and new for piano and strings.

The Discovery series - tickets just $12 - features thrilling soprano Frédérique Vézina, the Aviv Quartet, and cellist Denise Djokic with pianist David Jalbert.

We have innovative (and cheap) prices for younger people: students any age $3; accompanying adult ½ price (that's $1.50 or $2.50); between 18 & 35 - pay your age (that's 20-42% off).

General Manager: Jennifer Taylor Suite 1110, 8 King Street East, Toronto, M5C 1B5 Box Office: 416-366-7723 or 1-800-708-6754 416-214-1660 Fax: 416-214-1663 www.music-toronto.com

THE NATHANIEL DETT CHORALE

The Gemini-nominated Nathaniel Dett Chorale, specializing in Afrocentric choral music, is comprised of classically trained, multi-talented vocalists whose work stretches beyond the traditional expectations of
a classical chamber choir, and challenges us to broaden our vision of Afrocentric choral music to include all styles and genres of music, from classical to jazz, folk, blues and popular music as appropriate to the traditions of the African Diaspora.


CD recordings include: Listen to the Lamps, an original first recording of the choral works of renowned African-Canadian composer R. Nathaniel Dett, and An Indigo Christmas.

Films: Carry Me Home. The Story & Music of The Nathaniel Dett Chorale — winner of the 2003 Canada Award (Gemini Awards); An Indigo Christmas, a live concert film to be broadcast on Vision TV.

Founder/Artistic Director: Brainard Blyden-Taylor
General Manager: Alexa White-Howe
40 Baycrest Avenue, Toronto, M6G 1A1
416-340-7000 Fax: 416-340-0333
info@nathanieldettchorale.org
www.nathanieldettchorale.org

New Adventures in Sound Art

New Adventures in Sound Art produces performances and installations spanning the spectrum of electroacoustic and experimental sound art. Included in its Toronto annual productions are SOUNDplay, the Deep Wireless festival, and Sound Travels. As well as performances and installations, each event includes workshops, SOUNDwalks, lectures and/or artist talks that teach a new perception of sound and offer the opportunity to educate artists and audiences both locally and abroad.

SOUNDplay, each fall, showcases larger scale works or themes that include more than one media. SOUNDplay 2004 will have a particular focus on video and sound art (November 4-7, 2004).

Deep Wireless is a month-long celebration of Radio Art, each May, that includes performances, a radio art compilation CD, The Radio Without Boundaries conference and getting radio art on the air!

Sound Travels is a Toronto Island summer event featuring the concert out of the hall and placing it within the natural beauty of Toronto Island and St. Andrew by-the-Lake Church, with outdoor and indoor performances and the Sign Waves summer new media and sound installations.

Artistic Director: Darren Copeland
Managing Director: Nadene Theriault-Copeland
401 Richmond Street W. #358, Toronto, M5V 3A8
416-910-7231; 905-454-5714 Fax: 905-454-7662
naise@soundtravels.ca

New Music Concerts

NMC's mandate is to bring the world's best contemporary musical art forms to Toronto. Internationally renowned composers come to work with local musicians, and spread the word of our excellence abroad. NMC presents the best of Canadian contemporary music in an international context, and provides extensive rehearsals, ensuring the highest quality performances, enhanced by "Illuminating Introductions" and comprehensive program notes published in advance for subscribers.

NMC's 34th season features outstanding composer performers including renowned Swiss oboist Heinz Holliger (Apr 1), rising German clarinetist Jörg Widmann (May 1), and Canada's own ace guitarist Tim Brady featuring the Bradyworks ensemble in a theatrical work based on the life of Norman Bethune (Jan 22-23). Cutting-edge ensembles The Hammered Consort (Oct 2) and l'Ensemble contemporain de Montréal (Nov 21) perform new works from across Canada; the NMC ensemble reprises our own Greatest Hits on Feb 28. Jan 9 sees a long-awaited Toronto debut: the sensational Japanese Shô virtuoso Mayumi Miyata. Keith Hamel brings the season to a close May 27 with a concert of new Canadian chamber music involving computers.

Robert Aitken, Artistic Director
David Oids, General Manager
157 Carlton Street, Suite 203, Toronto, M5A 2K3
416-961-9594 nmc@interlog.com
www.newmusicconcerts.com

North 44° Ensemble

North 44° Ensemble is a 24 member auditioned vocal group dedicated to excellence and eclecticism in choral music. Under the Artistic Directorship of Geoffrey Butler and Accompanist/Assistant Conductor, Jenny Crober, North 44° will present two major concerts this season.

The 2004-5 season will include a Christmas Concert with brass, presented Saturday, December 11 at All Saints Roman Catholic Church in Etobicoke. Featured works will include Charpentier’s Messe de Minuit, Pinkham’s Cantata for Christmastide and Brother Heinrich’s Christmas by John Rutter. Our annual ‘Pub Series’ event in May will feature Celtic Music. North 44° Ensemble also performs at a number of special engagements throughout the year, including the Toronto Philharmonic Lecture Series with Kerry Stratton. This workshop will feature selections from Fauré and Durufle Requiems.

North 44° rehearses once a week on Tuesday evenings, 6:30 pm – 8:30 pm in the Toronto core. Affiliated with the Toronto Choral Society, North 44° performs regularly with the Community Choir for its major concerts.

Artistic Director: Geoffrey Butler
General Manager: Deborah Micucci
200 Royal Orchard Blvd, Thornhill, M4G 3B5
905 764-5140 info@north44ensemble.org
www.north44ensemble.org

North Toronto Institute of Music

The North Toronto Institute of Music offers instruction in most instruments, voice, theory, and theory classes by highly qualified teachers. Jazz programs are offered, including private lessons and combos, as well as jazz theory.

The philosophy of the school is to provide musical literacy to students in a caring, but challenging environment. Students may work towards the goal of a musical career, or towards self-expression and more knowledgeable attendance at the wonderful concert opportunities in the city.

The Institute runs the Lesaside Concert Series, in the recital hall of the Briton House Retirement Centre, 720 Mt. Pleasant Rd. just south of Eglington. The first concert on Sept 26th consisted of pieces by Schubert, including "The Trout Quintet", and the Kodaly Cello Sonata. The second concert takes place in November, the third in February, consisting of a duo guitar recital, with the fourth in May, consisting of a jazz program: details to be announced. Tickets are $15 and $10

Mary Kenedi, Director
550 Eglington Ave. East, Toronto, M6P 1N9
416-488-2588 Fax: 416-488-9053
info@ntimusic.com
www.ntimusic.com

The Oakville Children’s Choir

Established in 1994 by Glenda Crawford, The Oakville Children’s Choir has achieved tremendous success. Holding fast to its mission of bringing world class choral, musical and performance training to young people in Halton, it has become a comprehensive music education programme for 140 auditioned choristers aged from 7-17 years.

The choir presents four annual community concerts, performs at workshops and community functions, and collaborates with other fine Ontario choirs and arts groups. Competitions and touring also add to the choristers’ experience. The choir’s high performance standard has earned it an excellent reputation within the performing arts community—locally and internationally. The Senior Choir received a third place standing in the Children’s Choir class at the Choir Olympics in Bremen, Germany in July 2004.

The 2004/05 concert season includes: Place of the Blest with members of the Oakville Symphony, December 17 & 18, 2004; Stories of Christmas, our annual Christmas carol sing, December 21, 2004; Songs and Script featuring special guests from the RBC Festival of Classics, March 5, 2005, and Mangerie of Songs, May 28, 2005.

Glenda Crawford, Founder/Music Director
Liz Clout, General Manager
Linda Zutis, Office Administrator
123 Maurice Drive, Suite 203, Oakville, L6K 2W6
905-337-7104 Fax: 905-337-7104
info@oakvillechildrenschoir.org
www.oakvillechildrenschoir.org

Off Centre Music Salon

Ten years ago, we founded Off Centre to create a holistic musical and artistic experience – a chance to play and hear vocal, chamber and solo musical repertoire in an atmosphere that evokes a 19th century European Salon. This makes each of our afternoon concerts unique, full of surprises, spontaneity and the intimate familiarity of...
the salons of Schubert’s day. The Perkis-Zorazkin husband and wife team complement each Salon concert with a four-hand piano performance, and Stuart Hamilton, renowned CBC Quizmaster and founder of Opera in Concert, returns to host all six events.

This year we are extremely proud to be producing two salons in collaboration with Valery Gergiev, General and Artistic Director of the Kirov (Mariinsky) Theatre in St. Petersburg, Russia and Honorary patron of Off Centre. Join us for our 10th anniversary season. All concerts are Sunday afternoons at 2 p.m. at the Glenn Gould Studio. Subscriptions cost $180 for adults and $135 for seniors and $120 for students. Single tickets are on sale at the Glenn Gould Studio Box Office (416) 205-5555.

Founders and Artistic Directors: Inna Perkis and Boris Zorazkin

988 Logan Avenue, Toronto, M4K 3E5
416-466-1870 tickets@offcentremusic.com
www.offcentremusic.com

**OPERA ATELIER**

2004/05 features two of Opera Atelier’s most popular international touring productions: Mozart’s *Don Giovanni* (Nov 1-21) and Purcell’s *Dido and Aeneas* (April 21-30).

First seen in Toronto in 1996, *OA’s Giovanni* has toured eight cities in Japan, Canada’s National Arts Centre in Ottawa, and, last November, Korea’s prestigious Seoul Arts Centre as part of festivities celebrating 40 years of Canadian diplomatic relations with South Korea. “Creative imagination, brilliant acting and singing, and excellencies of direction,” declared the Chosun Ilbo. It will be sung in Italian with English and French surtitles.

*OPERA ATTELIER*’s production toured Italy, Switzerland, Germany, France, and England with Marc Minkowski and excellencies of direction,” declared the Chosun Ilbo. It will be sung in Italian with English and French surtitles.

*OPERA ATELIER*’s production toured Italy, Switzerland, Germany, France, and England with Marc Minkowski and excellencies of direction,” declared the Chosun Ilbo. It will be sung in Italian with English and French surtitles.

Henry Purcell is England’s most famous Baroque composer, and *Dido and Aeneas* is his only opera. Last presented in 1998, it will be sung in Italian with English and French surtitles and paired with Marc-Antoine Charpentier’s *Acteon* (last presented by OA in 1998).

All performances are at the Elgin Theatre with a pre-performance chat one hour prior to the show.

*Co-Artistic Directors: Marshall Pynkoski & Jeanette Zingg*

General Manager: David Baile
Address: 16 Wllllllltl
Artistic Director: Daniel Lipton
Managing Artistic Director: Catherine Manoukian
Executive Director: Judy Mann
Marketing: Karen Dempster, karend@passport.ca
911 Main Street East, Suite 905, Hamilton, L8N 1P2
416-467-7142 oratorio@on.aibn.com
www.operayork.com

**OPERA YO**

Opera York is one of four professional performing arts organizations in York Region. Our programming encompasses performance, education and outreach for all segments of the community. Our primary performing venues are the Markham Theatre, Vaughan City Playhouse, Newmarket Theatre, Leah Posluns Theatre, Villa Columbo and Famee Furlane, as well as outdoor festivals.

Now entering our 8th season, Opera York will present the following productions in the 2004-2005 season:

October 17: Opera for Seniors, Villa Columbo. An affordable opera concert featuring selections from the world’s best loved operas. Tickets $10.

Thursday, November 25th, Markham Theatre. Bizet’s *Carmen* with Marion Newman, David Pomeroy, Andrew Tees, Denise Williams, Mirella Talaj, Laura Pilarski. Penelope Cookson, Artistic Director. Tickets $30.

Opera for the Schools. An educational program. To order, visit www.operayork.com

Co-Founders: Philip Trow (President) ptrow@statmusic.ca
Joan Sax (Fundraising) jaxs@operayork.ca
Marketing: Karen Dempster, karend@passport.ca
1 Promenade Circle, Thornhill, L4J 8G7
905-763-7853; Box Office: 905-305-7469
www.operayork.com

**ORCHESTRA TORONTO**

Orchestra Toronto celebrates its 50th Anniversary Season as one of Canada’s premier community volunteer orchestras, providing affordable family entertainment, music education and full repertoire in all its programs. To celebrate this milestone and to highlight its commitment to becoming a “Sunday Afternoon Family Destination”, Orchestra Toronto presents live themed concerts, carefully chosen to touch the ears and heart. Three of these concerts (October 24/December 12/February 12) will be preceded by informative talks by talented and articulate Artist-in-Residence, Catherine Manoukian. All concerts take place in the acoustically stunning George Weston Recital Hall of the Toronto Centre for the Arts.

The first concert, October 24, is Russian Storytellers, featuring the Festive Overture by Shostakovich, Prokofiev’s Peter and the Wolf and Rimsky-Korsakov’s Scheherazade. An Instrument Petting Zoo” for the children will highlight this concert’s intermission period. Additional concerts: Viennese Holiday (December 12) featuring Jacques Israelievitch, Le Jazz Hot for a Winter’s Afternoon (February 20) featuring John Arpin; A Ukrainian Celebration (April 10); The Three B’s – Really! (May 23, 7:30 pm) with Catherine Manoukian.

Music Director: Erol Gey
Executive Director: Judy Mann
110 Rumsey Road, Toronto, MG 1P2
416-467-7142 oratorio@on.aibn.com
www.orchestratoronto.ca

**ORIWA WOMEN’S CHOIR**

Oriwa Women’s Choir, formerly Oriana Singers, one of the first all-women choirs in Canada, was formed in 1972 and has earned much recognition. In 2004 alone, Oriana was awarded “Best Performance of a Canadian Work – Adult Choir Category” in the national live finals, and Rose Trilogy, by Eleanor Daley, a 30th anniversary commission, was awarded “Outstanding Choral Work” of 2004 by the Association of Canadian...
Choral Conductors. Oriana has been invited to participate at Festival 500. Sharing the Voices -- an international festival of choral music in St. John's, NL July 3-10, 2005.

During 2004-2005, the choir will give concerts in Kingston, ON and Newfoundland, and will be featured on promotional CDs for Hinshaw Music and earthsongs Publishing, both of the United States. "Child with the Storry Crayon", the choir's second commercial CD, featuring 15 Canadian commissions, will be released in fall 2004.

33rd season concerts take place November 27, 2004 (Comfort and Joy), March 5, 2005 (Heaven on Earth) and May 14, 2005 (Divas!), all at Grace Church on-the-Hill. Tickets: $20 regular, $15 senior, $10 student

William Brown, Artistic Director/Manager
2106-1055 Bay Street, Toronto, MSS 3A3
Tel. 416-923-3123 Fax 416-923-4555
info@orianaachoir.com
www.orianaachoir.com

ORION HOUSE ARTISTS MANAGEMENT

The company operates offices in Toronto, Vienna, Austria, and Durban, and maintains a close working relationship with several European agencies, representing singers, conductors, musicians, and ensembles some of whom have appeared at Carnegie Hall, Wigmore Hall, Munich’s Hercules Saal, Ottawa’s National Arts Centre, Houston’s Stude Concert Hall, Opera de Montreal, l’Opera Français de New York, l’Opera de Quebec, Opera Lyra Ottawa, Opera Mississauga, Opera Monte Carlo, the State Opera of Budapest, the Vienna Volksoper, the Montreal Symphony, the Atlanta Symphony, and the Rochester Symphony, to name a few.

The agency prides itself in giving promising young artists an opportunity while maintaining a roster of seasoned professionals. In recent months, the agency has become involved in a new series of festivals featuring Canadian artists on the international stage. The agency was chosen to organize and provide soloists for a gala World Youth Day concert in July 2002, televised to an estimated 150 million people worldwide.

Under the name ‘Orion House Concerts’ the company presents annual concerts and recital programs showcasing its artists throughout the country.

President: Walter Kernelson
Director, Concert Division: Patricia Hassner
Sheppard Center Postal Outlet
4841 Yonge Street, Box 43212, Toronto, M2N 6N1
416-410-1808 Fax: 416-730-1386
info@orionhouse.net
www.orionhouse.net

Solenelle, featuring the return of former Sidewick Scholars Michael Colvin and Karen Wierzbio; and the premiere of a newly commissioned work by Derek Holman. The choir rehearses Tuesday evenings at Yorkminster Park Baptist Church. Rehearsals are open, and are pleased to audition new singers. The choir continues to provide, through its Sidewick Scholarship positions, opportunities for young singers to gain experience as soloists.

Artistic Director: Robert Cooper
Accompanist: Edward Moroney
Administrator: Helen Coxon
Mail: PO Box 662, Stn. F, Toronto, M4Y 2N6
416-530-4428 orpheuschoir@sympatico.ca
www.orpheus.on.ca

In 2003 the choir released its second CD, Seasons of the Spirit, a musical journey through the Christian year from Advent and Christmas, through Lent and Easter to Harvest, with guests Trillium Brass Quintet. Information about our season is on the website.

Stephanie Martin, Artistic Director Conductor
Bruce Kirkpatrick Hill, Accompanist
122 Song Meadoway, Toronto, M2H 2T7
416-494-7889 pxaxchristichorale@hotmail.com
www.paxchristichorale.org

PLATINUM CONCERTS INTERNATIONAL INC.

PCI is a private company, incorporated in 2004 by Andrew Witer and Ernie McCullough, to plan, promote and produce North American concerts that feature great choral music, choirs and conductors from around the world.

PCI will operate each of its concerts and tours on a professional basis, with required costs well managed and with extensive promotions undertaken to ensure each concert attracts a significant audience.

As its first project, PCI is honored to present 16 concerts by the world-renowned Kyiv Chamber Choir - in their first-ever tour of Canada this November. This concert tour will help showcase the relatively under-appreciated treasure of 1,000 years of great Ukrainian choral music to the arts & music community across Canada.

One tour highlight will be the Choir’s concert in the Weston Recital Hall on November 5 - where they will be joined by Canada’s Elmer Iseler Singers.

The success of this much-anticipated concert tour will allow PCI to plan and develop other similar presentations across North America in the future.

Andrew Witer, Executive Producer
Ernie McCullough, Executive Director
3044 Bloor Street West #115 Toronto MBX 2Y8
416-282-3407 www.platinumconcerts.com

RENAISSANCE SINGERS

The Renaissance Singers are a chamber choir dedicated to the performance of great choral works of all periods and styles, from the Renaissance to the 21st century. The music of England is one of the choir’s specialties, and the choir has completed four concert tours of England, including performances in the prestigious Three Choirs Festival in Gloucester. True to their Canadian roots, the Singers’ repertoire includes commissioned music of Canadian composers, including the renowned Imant Raminsh. Conducted by Richard Cunningham, The Renaissance Singers have performed with the Kitchener/Waterloo Symphony Orchestra and have been guest artists with the Guelph Concert Band, the Brantford Symphony Orchestra and the Brantford Music Club. They have twice performed at the Guelph Spring Festival and twice at the George Weston Recital Hall in the Toronto Centre for the Performing Arts. They give annual complimentary Christmas concerts for Cambridge Memorial Hospital and several local retirement homes.

The Renaissance Singers have four CDs to their credit, the latest an acclaimed recording of carols from fourteen different countries, entitled Christmas Around The World.

CONTINUED ON PAGE 18

WholeNote MEMBERS' PROFILES 2004-2005 17
Founded in 1999, the Riverdale Youth Singers (RYS) consists of two choir divisions: the Riverdale Young Singers (choristers ages 7-9 years) and the Riverdale Youth Singers (choristers ages 10 and up). The RYS seeks to develop the unique talents of each choir member and is committed to making the experience of learning and performing a fine choral repertoire accessible to interested children/youth from all racial, cultural, economic and musical backgrounds. Our Annual Holiday Concert - "Songs of the Season" - will be held Monday December 13, 2004 at 7:30 pm at St. John's Presbyterian Church - 415 Broadview Avenue (1 block north of Gerrard Street at Simpson Avenue). This concert will feature our choristers with brass quintet. Admission is free. The venue is wheelchair accessible. Membership in the RYS is open to any student age 9 and up. A simple audition is required. Rehearsals are held Mondays from 4:30 – 5:15 pm for the Young Singers and from 6:30 – 8:15 pm for the Youth Singers in the auditorium of St. John's Presbyterian Church, 415 Broadview Avenue.

Conductors: Mark Bell, Sandra Spencer and Anne Massicotte
Accompanist: John Govedas
Manager: Laurie Smith
415 Broadview Avenue, Toronto, M4K 2M9
416-875-1587 Fax: 416-778-0796
conductor@riverdaleyouthsingers.org
www.riverdaleyouthsingers.org

ROYAL CANADIAN COLLEGE OF ORGANISTS
(Toronto Chapter)
Founded in 1908 as the Canadian Guild of Organists, The RCCO is Canada's oldest musicians' association. Today, the RCCO is a nationwide interdenominational community of professional and amateur organists, church musicians, choral conductors, and others sharing an interest in the organ and church music. Examinations are held annually and RCCO Festivals offer opportunities to hear and meet world-class recitalists and clinicians. The RCCO works across Canada in support of fine church music and organ playing. For all who care about these arts, regardless of background, skill level or religious affiliation, the College has a place. The Toronto Centre maintains an active program. The October event is a Hallpween recital Friday, October 29 at 10pm, at Metropolitan United Church, Queen and Church Streets. University of Toronto Faculty of Music organ students will play a variety of scary music! The Centre has published "Organs in Toronto" - a wonderful book of pictures and descriptions of many of the pipe organs in Toronto. Check the up-to-date website for details on the 2004-05 program and for membership information.

Norma Brubacher, Toronto Centre President
905-832-1600
David Rosewar, Membership Secretary
905-773-4024
www.globalserve.net/chubb/rcco

ROYAL CONSERVATORY OF MUSIC COMMUNITY SCHOOL
The RCM Community School is the largest community-based music school in North America. Designed for people of all ages and levels of ability, it is recognized for its outstanding private lesson teaching, group classes and its commitment to lifelong learning. The high quality instruction offered by The RCM Community School represents a constantly evolving selection of musical traditions, including early music, classical, popular, folk, jazz, and world music. With a faculty of over 270 professional music educators, The RCM Community School offers something for everyone: classes for pregnant morns, classes, choirs and ensembles for children, classes in music theory, history and appreciation, music technology, DJ techniques, electric and acoustic guitar, world music and internationally recognized certification courses in teacher training.

In addition to the large variety of lessons and classes offered, The Royal Conservatory of Music Community School presents a jazz and world music concert series performed by award-winning and internationally celebrated musicians. Artists featured in the 2004/2005 season include: the Orchid Ensemble, outurckeshow, the Kiyoshi Negoto Ensemble (Taiko), Heather Bambrick, Kurt Elling and Quinsin Necholl.

Dean: Jeff Melanson
Marketing Manager: Jacqueline Beriault
273 Bloor St. West, Toronto, MSS 1W2
416 408 2824 Fax: 416 408 3096
communityschool@rcmusic.ca
www.rcmusic.ca
(Temporary location after January 2, 2005 90 Croatia St. Toronto, M6H 1K9)

ROYAL OPERA CANADA
La Traviata - Eugene Onegin - Cavalleria Rusticana & I Pagliacci - Madame Butterfly
Tradition - Quality - International
Royal Opera Canada's mission is to present to diverse audiences the best-loved operas with traditional sets, costumes, and staging, featuring national and international artists. Dedicated to performing the most well-known, largely 19th Century operas, and Mozart, Royal Opera Canada remains true to the composers' intentions, providing high quality traditional performances. Royal Opera Canada, founded in March 2003 is an extension of the prototype for presenting traditional opera developed by Opera Mississauga, formed in 1985. All performances take place in the grand Main Stage of the Toronto Centre for the Arts (North York), or in the renowned acoustics of Hammerson Hall at the Living Arts Centre (Mississauga).

For more information about La Traviata, Eugene Onegin, Cavalleria Rusticana & I Pagliacci, or Madame Butterfly please call or visit our website.

Dwight Bennett, General & Artistic Director
5040 Yonge Street, Toronto, M2N 9R8
Subscriptions - 416-322-0456 or 905-306-6000
Single Tickets via Ticket Master
Administration: 416-322-0456 or 905-306-0060
Fax: 416-482-7044 or 905-306-9976
info@royaloperacanada.com
www.RoyalOperaCanada.com
SHOW ONE PRODUCTIONS INC.

Show One Productions Inc., founded by Svetlana Dvorotskaja is a production and promotion company based in Toronto. We are an all inclusive, mainstream presenter in Toronto and surrounding regions, reaching out to bring the best classical and popular entertainment today's international touring scene has to offer.

We are proud to collaborate with organizations such as Columbia Artists Management International and many other production companies in Europe and North America. In addition to promotion of well-established artists, we are taking steps to become a producer of new, dynamic, multicultural theatre and music.

For the upcoming season, we are proud to present the world-renowned chamber orchestra Moscow Virtuosi, conducted by highly celebrated Russian violinist Vladimir Spivakov (please see concert listings), as well as soon to be listed presentations, such as an evening with the gifted children players from Vladimir Spivakov's Charity Foundation in collaboration with the newly formed Toronto Chamber Orchestra, followed up by The Deutsche Oper Berlin Chamber Orchestra in Spring 2005 and Gelikon Opera from Moscow in Spring 2006.

Svetlana Dvorotskaja
745 New Westminster Drive, Suite 1006
Thornhill, L4L 6J9
416-737-6785 info@showoneproductions.com
www.showoneproductions.com

SINFONIA TORONTO

Sinfonia Toronto's seven Main Series concerts are at Glenn Gould Studio. A four-concert Young People's Series is at the Welmer Road Baptist Church (188 Lowther Ave.). The annual Strauss & Swing Ball takes place April 9, 2005. The orchestra also travels, broadcasts on CBC and holds a biennial Concerto Competition.

Sinfonia Toronto's string programs often perform standing, in the tradition of great chamber orchestras, blending solastic energy into a brilliant ensemble style under Music Director Nurhan Arman. A roster of winds and percussion joins the strings for programs drawn from the full range of chamber orchestra repertoire.

Soloists for 2004-2005 include pianist Katherine Chi, violinist Judy Kang, cellist Andreas Weber, clarinetist Darko Brlek, and guest conductor/composer Risto Savic.

Sinfonia Toronto has been acclaimed by critics. The Toronto Star writes of "a remarkable range of colour," "ample eloquence" and "gripping authority." It praised Grieg's Holberg Suite and the Dvorak Serenade, "both of which Arman led in an affectionate, unhurried manner, with an appreciation of their singing qualities," while La Scena Musicale declared, "Nurhan Arman and his orchestra literally conquered us."

Music Director and Conductor: Nurhan Arman
Administrator: Margaret Cheha
264 Bloor Street W. Box 525-45, Toronto, M5S 3C5
416-499-0403 sinfoniatoronto@sympatico.ca
www.sinfoniatoronto.com

SOUNDRSTREAMS CANADA

Soundstreams Canada, established in 1982 by Artistic Director Lawrence Cherney, fosters and promotes Canadian creation in chamber and choral music, and music theatre.

Soundstreams' Encounters in New Music chamber concerts are co-produced at Glenn Gould Studio with CBC Radio Two. Encounters concerts pair a significant Canadian composer with an international counterpart, often premiering specially commissioned works. The 2004-2005 series presents music of Paul Ruders, Harry Freedman, Allan Gordon Bell, Erkki-Sven Tüür, André Ristic and Hanne Kluyster. Performers include The Gryphon Trio, flutist Robert Cram and double bass player Joel Quarrington.

Soundstreams' Viva Voce choral series features two exciting projects. The first is University Voices — a gathering of 250 exceptional choral singers from across Canada performing under the baton of renowned Swedish conductor Robert Sund. In March, the Hilliard Ensemble (U.K.) will perform music by Estonian Arvo Pärt and a premiere by Canadian Omar Daniel with Tedesmus’s Chamber Choir.

Soundstreams offers extensive outreach programs in schools throughout the GTA, including student performances before selected concerts.

Artistic Director: Lawrence Cherney
215 Dufferin Street, Suite 307B
Toronto, M6K 1Y9
416-504-1282 Fax: 416-504-1285
soundstreams@soundsounds.ca
www.soundstreams.ca

CONTINUED ON PAGE 20
St. Clement’s Anglican Church Choirs
(Eglinton )
Since 1897 at the early mission, St. Clement’s Choirs have been presenting special services to mark Christmas, Easter and other festival days, and giving concerts throughout the year. Details of the 2004-05 musical season can be found on the Church’s website under What’s New.

The Psalms Choir is a treble voice choir for boys and girls between the ages of 8-17 who lead the music at the 9:15 am Sunday liturgy. Vocal training with emphasis on sight-reading is given based partly on a program developed by the Royal School of Church Music. Rehearsals take place every Thursday afternoon 4:30 – 5:30 pm from September to the end of May. The Senior Choir is an auditioned mixed-voice choir of about 25 singers that sing a wide range of sacred repertoire from plainsong and 16th c. to music of the 21st c. The choir sings at the 11:00 am Sunday liturgy and the occasional Choral Evensongs.

Thomas Fitches, Organist & Director of Music
416-483-8664 Fax 416-483-8586
ftitches@stclements-church.org
http://www.stclements-church.org (worship)

St. Michael’s Choir School
Since 1937, this Catholic all-boys school has become the most renowned choir school in Canada. St. Michael’s Choir School consists of a 45-voice choir comprising auditioned students from grades 3 through 12, providing the choirs for the Saturday evening and Sunday morning Masses at St. Michael’s Cathedral. Distinguished alumni include Michael Burgess, Matt Dusk, John McDermott, Michael Schade and Robert Pomakow.

Past tour performances include the 1971 International Choral Festival (Ireland), the 1997 International Choral Festival of Sacred Music (Italy), the Pontifical Institute of Sacred Music (Rome), and other prestigious venues across Europe and North America. At home, the choirs are invited to sing at Queen Elizabeth’s recent visit, and the 2002 World Youth Day Papal Mass. SMCS has eight CD’s currently available, including the most recent “Christmas Garland.”

The 65th St. Michael’s Choir School Christmas Concert “What Sweeter Music” will take place December 10 and 11 at Massey Hall, featuring the music of Rutter, Brahms, Holst and Willan, as well as a new piece by John Arpin, and the winner of this fall’s student Carol Competition.

Conductor: Brian Rae
66 Bond St. Toronto, M5B 1X2
416-393-5518 Fax: 416-393-5880
brianae@on.aibn.com
http://www.smcs.on.ca

St. Simon-the-Apostle Choir
St. Simon’s Choir offers a unique opportunity for both boys and girls to sing together in a professional environment. For over 125 years the church has supported a choir consisting of children aged 7 - 14 with experienced, professionally-led adult singers.

Our music programme includes weekly practices and services, singing lessons, an annual concert with a professional orchestra, choir camps and social events. Choristers receive the benefits of an exceptional musical education within a nurturing Christian environment.

emphasis is placed on both musical development and the sheer enjoyment of singing in a choir.

We welcome new members, who should contact the Director of Music at 416-923-8714 x 208. The Church is located on Bloor Street, east of Sheerbourne, steps from the subway.

Musical Director: Thomas Bell
525 Bloor Street East, Toronto, M4W 1J1
416-923-8714 x 208
stimon@on.aibn.com

Tafelmusik Baroque Orchestra and Chamber Choir
Tafelmusik’s 2004/2005 Season, “Music That Transforms”
Highlights of the season include Bach’s Brandenburg Concertos, A French Baroque Christmas, Metamorphosis: From Myth to Music including a special family matinee with narration by R.H. Thomson, and Handel’s Deborah.

Guest artists include the energetic recorder virtuoso Marion Verbruggen; luminous soprano Emma Kirkby; the dazzling violinist Elizabeth Wallfisch; Canada’s own countertenor and rising star, Matthew White; and many more.

Tafelmusik’s 2004/2005 Season is also scheduled with exciting recording activities: in October the orchestra will be recording Beethoven’s 5th and 61st symphonies, as well as a collection of baroque concertos. On September 21, CBC Records and Tafelmusik will release Cleopatra with Isabel Bayrakdarian, a collection of baroque opera arias sung by Ms. Bayrakdarian and accompanied by Tafelmusik.

Finally, no season would be complete without Handel’s Messiah at Trinity-St. Paul’s followed by the Sing-Along Messiah at Massey Hall.

Tafelmusik is thrilled to continue its 3-concert series at the George Weston Recital Hall, as well as the 10-concert series at Trinity-St. Paul’s Centre.

Jeanne Lamon, Music Director
Tricia Baldwin, Managing Director
472 Bloor Street West, Toronto, MSS 1X7
416-964-3562 Fax: 416-964-2782
Box Office: 416-964-6337
info@tafelmusik.org
http://www.tafelmusik.org

Tallisker Players
Tallisker Players, the choral music orchestra, is well known to choirs and their audiences throughout southern Ontario. Since its founding in 1995 the ensemble has gained an enviable reputation for excellence in the art of choral accompanying. A flexible-size group, it performs with choirs large and small, in repertoire rang-

ing from baroque (on original or modern instruments) to 21st century.

The ensemble also presents its own series of vocal chamber music concerts, which take its skills in vocal/instrumental collaboration into a more intimate realm. This season again offers three fascinating programmes, each built around a theme, in which core members of the group are joined by some of Canada’s leading vocal soloists.

A Medieval Tapestry (November 3) delves into the ancient world of monks and peasants, courtiers and noblewomen of many cultures; Reflections of Eden (February 16) is a playful programme of music inspired by animal poems, exploring the natural world and our place in it; La Amour et la vie (June 1) examines life and love as only the French understand them.

Mary McGeer, Manager
105-678 Broadview Ave., Toronto, M4K 2P2
416-466-1800 Fax: 416-466-2264
talisker@iztor.ca
http://www.taliskerplayers.ca

Tapestry New Opera Works
Tapestry New Opera Works is the leading company in Canada dedicated to the development and production of original Canadian opera and music theatre.

Since 1995, Tapestry’s annual Composers-Librettists Laboratory has introduced composers and writers to the essential ingredient of creating successful music theatre: meaningful collaboration. In August 2001, Tapestry inaugurated the Directors’ Lab, an innovative program for music and stage directors entering the field of opera. Through a core program of activities, such as showcases of new works-in-progress, new productions and tours, Tapestry continues to stress education and audience development.

We proudly opened our 25th Anniversary Season this September 28th with Opera Briefs 4 – an evening of readings from the "Lib-Lab" and Directors’ Lab – held in the Tapestry/Nightwood New Work Studio. From November 10-13, 2004 we present, in partnership with
Theatre", Constantinople, at the Premiere Dance The­

niere of Christos Hatzis's brilliant work of "music as

TORONTO ALL-STAR BIG BAND

One of the most exciting bands around, the Toronto All­

Star Big Band "cooks" with its powerful tributes to the

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TORONTO CHAMBER CHOIR

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TORONTO CHILDREN'S CHOIR

The TCC is one of the world’s foremost children’s choirs. It

music composer, Eleanor Daley. It will include a new,

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Toronto Classical Singers, continued
Conductor and Artistic Director: Jurgen Petrenko
General Manager: Jane Petrenko
100 Three Valleys Drive, Toronto, M3A 3R9
416-443-1490
torontoclassicalsingers@sympatico.ca
www.torontoclassicalsingers.org

Toronto Consort
The Toronto Consort, Canada’s leading period ensemble specializing in medieval and renaissance music, celebrates its 32nd season of music-making. In addition to its regular subscription concerts, (listed below) the Consort is partnering with Tafelmusik to present Metamorphosis, a city-wide festival of the arts in spring 2005. One of the festival highlights takes place on May 24 and 26 at the Glenn Gould Studio, when the Consort shares the stage with Aboriginal performing arts company Red Sky for a truly unique event. For further information, visit our website.
All concerts take place at Trinity-St. Paul’s Centre, 427 Bloor Street West at 8 pm.

Toronto Early Music Centre
This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists.
Benefits of membership include: discounts to certain early music events in the city; a subscription to the quarterly Toronto Early Music News which contains a calendar of upcoming events, reviews, profiles, essays, etc.; borrowing privileges from the TEMC library of books and recordings; participation in music circles (e.g. viola da gamba, or vocal music circles); admission to the Musically Spooking presentations of early music performed on original or replica instruments; and the Early Music Fair; join the e-mail information list of historical performance in Toronto!
The 21st annual Early Music Fair, an all-day event celebrating the delights of historical musical performance, will take place in September 2005 at Montgomery’s Inn, 4709 Dundas Street West, at Islington Avenue.
Annual Membership: $25 individual; $35 family; $15 student/senior
Artistic Director: Frank T. Nokeshima
427 Bloor Street West, Box 17, Toronto, M5S 1X7
416-966-1409 temc@interlog.com
www.torontoearlymusic.org

Toronto Heliconian Club
Heliconian Hall
This season, audiences at Heliconian Hall will enjoy a rewarding range of concerts and recitals in this charming, historic building. Programs will include a celebratory performance of St. Cecilia in November, a piano duo recital in November, vocal and instrumental artists throughout the season, and spring concerts featuring promising young artists.

The 21st annual Early Music Fair, an all-day event celebrating the delights of historical musical performance, will take place in September 2005 at Montgomery’s Inn, 4709 Dundas Street West, at Islington Avenue.
Annual Membership: $25 individual; $35 family; $15 student/senior
Artistic Director: Frank T. Nokeshima
427 Bloor Street West, Box 17, Toronto, M5S 1X7
416-966-1409 temc@interlog.com
www.torontoearlymusic.org

THE TORONTO MENDELSSOHN CHOIR
The Toronto Mendelssohn Choir organization has three outstanding choirs - The Toronto Mendelssohn Choir, The Mendelssohn Singers and The Toronto Mendelssohn Youth Choir. The TMC is Canada’s world-renowned large vocal ensemble, maintaining a tradition, since 1854, of performing and commissioning the finest choral repertoire. The Choir is comprised of over 160 volunteer singers and the Elora Festival Singers, who form the professional core of 20 singers.

Under Noel Edison, the TMC presents its own subscription series and appears frequently with the TSO and in broadcasts on both CBC networks. Its repertoire stretches from early Baroque to world premieres of commissioned works.

The TMC’s 2004/2005 season begins in November with Beethoven’s Missa Solemnis and continues in December with Festival of Carsos featuring CBC Radio’s Bill Richardson and its annual Messiah performances. In spring 2005, the TMC presents One World – One Music featuring Robert Desrosiers’ dance interpretations of two masses and David Fanshawe’s African Sanctus; performances of St. Matthew Passion with the Toronto Mendelssohn Youth Choir. In December, the Choir performs Symphonie Fantastique at Roy Thomson Hall, 60 Simcoe Street.

The Toronto Mendelssohn Youth Choir, founded in 1977, the TYMC’s mandate is to provide training and performance opportunities for young singers already aspiring to a level of serious performance. The Youth Choir comprises approximately 40 singers (aged 15-23) who are encouraged to achieve standards of the highest level.

In recent seasons, the TMYC has completed work on several recordings. These include The Magic of Christmas, featuring the work of John Rutter and a recording of Berlioz’s Requiem for the Naxos label with The Toronto Mendelssohn Choir under the direction of Noel Edison.

The TMYC’s season begins in October with a performance of English Masterworks featuring Vaughan Williams’ Five Mystical Songs. In December, the Choir will present a programme of French seasonal music including Charpentier’s Messe de Minuit. To close its season the TMYC will perform selections from the stage and screen in a concert entitled Show Time!
Conductor: Ron Ke Ming Cheung
Personnel Coordinator: Linda Morano
Roy Thomson Hall, 60 Simcoe Street
Toronto, M5J 2H5
416-598-0422 Fax: 416-598-2992
mtyc@tmchoir.org
www.tmchoir.org

Toronto Opera Repertoire
For more than 37 years, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspirng singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera stagecraft.
Run in conjunction with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully-staged and professionally costumed operas each year at the Bickford Centre Theatre, 777 Bloor St West.
For its February, 2005 season, TOR will present Puccini’s Madama Butterfly, and Rossini’s Barber of Seville. TOR invites aspiring soloists to audition, and enthusiastic choristers to join the non-auditioned chorus.
Artistic Director: Giuseppe Mecino 416-598-3287
P.O. Box 617, Stn P Toronto, M5S 2Y4
info@toronto-opera.com
www.toronto-opera.com

Toronto Operetta Theatre
Founded in 1985 by General Director Guillermo Silva-Marín, TOT is a vibrant company with a mandate to produce classical operettas featuring professional Canadian artists of exceptional talent.
This season features stars Elizabeth Beeler, Elizabeth DeGrozo, Meredith Hall, Giselle Freudenthal, Margaret Maye, Colin Ainsworth, Alexander Dobson, Keith Klassen, Kurt Lehmann, Robert Longo, Keith Savage, and a host of others. There are 8 performances of Imer Kalman’s Countess Maritza, Dec 28, 2004 to Jan 8, 2005, followed by 3 performances of Francesco Barbieri’s El Barberillo de Lavapies, February 18, 19 & 20, 2005, and 6 performances of Gilbert and Sullivan’s The Gondoliers April 22-30, 2005. Also featured are two benefit concerts Oktoberfiesta (October 17, 2004) and Gitango (November 24, 2004). Of special note is TOT’s annual New Year’s Eve Gala Party, a sit-down pre-performance dinner and post-performance dance at the HotHouse Café. All performances are at the Jane Mallett Theatre (416) 366-7723. Also, the always-popular Musical Journey dinner and dance fundraiser will take audiences through the streets of Bavaria and Berlin!
TORONTO PHILHARMONIA

The Toronto Philharmonia celebrates its 33rd season with a 7-concert series of quality, affordable classical music. As orchestra-in-residence in the acoustically perfect George Weston Recital Hall, Toronto Centre for the Arts, the fully-professional orchestra is led by charismatic Maestro Kerry Stratton.

Highlights of the 2004-2005 programme - classical guitarist Daniel Belshay in Rodrigo’s beloved Concierto de Aranjuez; Rachmaninov’s Piano Concerto No. 3 and other keyboard classics with brilliant young Korean soloists; colourful opera highlights performed by four soloists; and outreach program, as well as a busy touring schedule with the Toronto Mendelssohn Choir; and a December programme of treasured holiday music with klezmer station (see page 24). All concerts are pleasantly priced at $12 at the door. Series tickets are available at $40.

Starting in October, join us for Russian Masterpieces featuring Jacques Israelievitch, or sample A Czech Feast in November with violinist Sarah Chang. Also in November, experience Mahler’s mighty Tenth Symphony. For tickets call the box office, visit the website; or buy in person at the Roy Thomson Hall Box Office at King Street West and Simcoe Street.

Music Director: Peter Oundjian
Director of Artistic Administration: Lois Falls
President and CEO: Andrew R. Shaw
Venue: Roy Thomson Hall, 60 Simcoe Street at King Street West and Simcoe Street.

TORONTO SYMPHONY ORCHESTRA

See the music! Canada’s premiere large ensemble, the Toronto Symphony Orchestra, presents its 2004/2005 season and we’re delighted to formally welcome Music Director Peter Oundjian in his inaugural season. The TSO is for music lovers of all ages; great deals to be had for the younger generation. 15-29? TSO tickets for $10 at www.tosounder.com (Apply)

Starting in October, join us for Masterpieces by Tchaikovsky, or take an atmospheric journey in December with Chaliapin, Rachmaninoff and Stravinsky and our new home at the Isabel Bader Theatre, with legendary comedian Adam Makowicz performing a swinging tribute to Chaplin and Gershwin.

President: John Struve
P.O. Box 10333, 1021 Markham Rd., Scarborough M1H 2Y0
416 421-0918
www.thesymphonytoronto.ca

TORONTO SENIOR STRINGS

Toronto Senior Strings presents four concerts for the coming season, all on Thursday afternoons at 2:00 p.m. at St. Andrew’s Presbyterian Church, southeast corner of King Street West and Simcoe (at St. Andrew Subway station). All concerts are pleasantly priced at $12 at the door. Series tickets are available at $40.

Our musicians, Marina Dancheva (violin), Aleksandar Gajic (viola), Ania Barycz (viola) and Gregory Goldberg (cello) are all experienced, European trained and enthusiastic Canadian professionals. Our November 4, 2004 concert entitled “Old Masters” will feature Graham Pressley, recorder, and works by Purcell, Palestrina, Boyce, Bonacini, J.C. Bach and Dittersdorf.

We are delighted to be hosting the Bach Children’s Chorus under the direction of Linda Beaupre on April 17, 2005. We have a wonderful array of music by Vitali, Stamitz, Schubert, Schikelle, Gajic and Gershwin. Anna Gua, playing the yang-yin, will be our soloist on May 12, 2005, with works by Haydn, Ariaque, Brahms, McConnell and Bloch.

Founder: Ruth Budd
Address: #1808 - 5444 Yonge Street
Toronto ON M2N 6J4
Phone: (416) 221-6090
e-mail: alansperling@sympatico.ca

TORONTO WELSH MALE VOICE CHOIR

The Toronto Welsh Male Voice Choir was founded in 1995 to kindle the tradition of four-part Welsh male voice singing in Toronto. Practices are held Wed. 7:30 - 10:00 pm (September - June) at Dewi Sant Welsh United Church, Toronto (Yonge/Lawrence). Membership requires a love of, and ear for, choral music and an elementary voice test. Being Welsh is not mandatory! The choir’s key personnel are: David Low - Director, Lenard Whiting - Associate Director, and Kathryn Tremills, accompanist. The choir performs approximately 10 concerts a year featuring traditional Welsh music, spirituals, operatic choruses, North American folk songs and show tunes.

Phil Jones: 416-237-0251
president@twmvc.com
www.twmvc.com

TORONTO BRASS QUARTET

The Toronto Brass Quintet is a versatile professional chamber ensemble comprising of Philip Seguin and Scott Harrison, trumpets; Christine Passmore, horn, Cathy Stone, trombone, and Karen Sulmer, tuba. Their repertoire includes original works for brass quintet, but they also transcribe music from many eras and styles, expanding the wealth of great music available to the modern brass quintet.

CONTINUED ON PAGE 24
experience to concert and operatic production. TrypTych's mission is to present concerts, theatre and opera featuring the best of Canadian vocal talent and to provide educational and developmental opportunities for young and upcoming singers. The repertoire ranges from Baroque to the new music of the 21st century.

Productions have included Beethoven's Fidelio, Puccini's Tosca, Haydn's The Creation, Menotti's The Medium, and more. Workshop productions have included Rigoletto, The Tales of Hoffmann and The Most Happy Fella. TrypTych has appeared at Summerworks Theatre Festival, The Toronto Fringe Festival and at World Youth Day 2002. This past season saw TrypTych successfully produce The Second Toronto International Chamber Music Festival at The Toronto Centre for the Arts, the critically acclaimed Canadian premiere of the opera, The Diary of Anne Frank and the Canadian premiere of Hugo Wolf's only opera, Der Corregidor.

Edward Franko, Co-Artistic Director (Stage)
Lenard Whiting, Co-Artistic Director (Vocal, Choral)
William Shoekhoff, Co-Artistic Director (Music)
Richard Davidson, Administrator

The Faculty presents over 100 events annually featuring its students, faculty and distinguished guests. The goal is to enrich the University and its surrounding community with music presentations of the highest professional caliber.

Highlighting the 2004-2005 season are appearances by baritone Sir Thomas Allen, composers Heinz Holliger and Kelly-Marie Murphy; music theorists Kati Agwu and Carl Schachter; ethnomusicologist Paul Berliner; violinist Scott St. John; conductors Rafii Armenian, Agnes Grossmann, Jeanne Lamon and Alain Trudel; pianists James Parker and Lydia Wong; cellist Shauna Rolston; jazz vocalist Kurt Elling; chamber ensembles Brentano Quartet, eighth blackbird, Nexus, St. Lawrence String Quartet and the Gryphon Trio.

For more information, call the box office or visit the website.

Dr. Gage Averill, Dean
Dr. Cameron Walter, Associate Dean & Performance Coordinator
Edward Johnson Building, 80 Queen's Park
Box Office: 416-978-3744
www.music.utoronto.ca

Gianni Schicchi, November 11 – 14, conducted by Stephen Ralls and Sandra Horst, with stage direction by Michael Patrick Albano. The spring production will feature Handel's Semele, March 4, 5, 11 & 12, with musical direction by Jeanne Lamon and Stephen Ralls, and stage direction by Tom Diamond.

The Division’s highly successful (and often sold-out) Opera Tea Series at 2.30 on the stage of MacMillan Theatre features Gilbert and Sullivan's The Pirates of Penzance on October 17, and Viva Verdi!, January 16. Concluding the opera season are two evenings of Opera and Musical Theatre, titled "Songs we taught your mother" on April 23 & 24, 2005.

For performance times, venues, tickets or other info, please visit the website or call the box office.

Stephen Ralls, Musical Director and Coordinator, Opera Division
Edward Johnson Building, 80 Queen's Park
Box Office: 416-978-3744
www.music.utoronto.ca

University Settlement Music & Arts School
The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for over 80 years in downtown Toronto. We believe that the arts are a right, not a privilege and offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group classes include: Pre-School Music and Creative Dance, Children's Choir, Community Choir, Community Orchestra, Chamber Music, Ear Training for Kids and Adults, Dance (jazz, tap and ballet). Our faculty consists of highly qualified professionals.

Lessons fees are modest, and we offer subsidies to low-income families. Scholarships, practice facilities and instrument rentals are also available. Student recitals are a regular feature at the Music and Arts School, offering excellence performance opportunities to our students in a family environment. We also present faculty concerts, special events with special guests, and workshops.

For specific information, call the office: Monday 9:30 – 4:30; Tuesday to Friday 9:30- 7:00; and Saturday 10:30- 2:00 p.m.

Director: Anne Yardley
23 Grange Road, Toronto, M5T 1C3
416-598-3444 x 243 /244
Fax: 416-598-4401

Upper Canada Choristers Inc.
The Upper Canada Choristers is a charitable, community-based organization in Toronto. We are a mixed voice choir numbering about 50, founded in 1994 by Laurie Evan Fraser, Artistic Director, and Jacqueli Aikin, President. The choir's mission is to nurture the love of singing and appreciation of choral music in a relaxed and friendly atmosphere, educating both choir members and audiences.

The choir performs regularly in a variety of community venues - hospitals, nursing homes, senior's residences, schools, churches, - as well as singing at special events and other public concerts. The members' diversity is reflected in a wide range of choral repertoire.

Highlights of our season will include Ding Dong Mer-
riley on High, a concert on December 3, 2004 in collaboration with The Brass Handbell Choir of St. John’s York Mills under the direction of Carolyn Martin; and Choral Soundscapes of Toronto, a celebration of the cultural diversity of our dynamic city, a concert on May 13, 2005.

We are a vibrant, growing organization with a commitment to excellence.

Conductor/Artistic Director: Laurie Evan Fraser
2 Romar Crescent, Toronto, M6B 1R8
Phone/Fax: 416-256-0510
www.chorister.org

VESNIVKA CHOIR

Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1965. This award-winning 40-member women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. Vesnivka has won several first-place awards in CBC RadioChoral Competition, placed first in 1993 at International Eisteddfod in Wales (folk category), and earned silver standing at Linz 2000 Choir Olympics.

Vesnivka begins its new season with a repeat performance of its successful concert “A Tribute to Mykola Leontovych” on October 29, 2004. On December 11th, Vesnivka, joined by Toronto Ukrainian Male Chamber Choir and guest artist Orest Sushko (Hammer Dulcimer), perform a Christmas Concert in Port Hope. The New Year commences with Vesnivka and TUMCC presenting their ever-popular annual “A Ukrainian Christmas” on January 9, 2005. The choir’s concert series concludes on March 4th with a concert of music composed to the poetry of Ukraine’s greatest poet Taras Shevchenko. Vesnivka also performs Christmas and Easter Liturgies on January 7th and May 1st, 2005 at St Nicholas Ukrainian Catholic Church in Toronto.

Artistic Director: Halyna Kvitka Kondracki
Administrator: Nykola Parzei
78 Brule Gardens, Toronto, M6S 4J2
* 416-763-2197 E-mail: nykola@vesnivka.com
www.vesnivka.com

VICTORIA SCHOLARS MEN’S CHORAL ENSEMBLE

The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The essence of the Scholars’ music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music. Their repertoire encompasses medieval plainchant, works from the Baroque, Classical and Romantic eras, contemporary and newly commissioned works.

Past winners of the Canada Council Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Scholars have performed with many of Canada’s exceptional vocal soloists, and have toured both in eastern and western Canada. They have recorded two widely acclaimed recordings and have been broadcast nationally on CBC Radio, most recently an all Canadian programme for In Performance. Auditions for the ensemble take place in the fall each season.

2004/2005 Concert Series: Masters in this Hall (Dec. 19); Palestreina: Soul of Rome (Mar. 8); Those English Composers (Jun. 12).

Jerzy Cichocki, Music Director
146 Willowridge Rd., Toronto, M9R 3Z7
416-761-7776 info@victoriascholars.ca
www.victoriascholars.ca

VIVA! YOUTH SINGERS OF TORONTO

VIVA! Youth Singers of Toronto was founded in 2000 at a time of widespread cuts to public school arts programs. VIVA! is comprised of three choirs organized by age, experience, and ability. The Preparatory Chorus is composed of children ages 5-7. These young singers engage in fun, age-appropriate, musical activities. Singers in the two older choirs – Main Chorus I, ages 7-12; and Main Chorus II, ages 12-18 – receive regular structured instruction in vocal technique, theory, and sight-singing. Private vocal coaching is also provided for singers in Main Choruses I and II. All choristers are taught how to produce a beautiful singing tone through a repertoire that varies in musical style and languages. The work done during regular rehearsals leads to performances at our three annual in-house concerts. VIVA! is committed to providing young singers with the opportunity to participate in artistically excellent endeavours with an integrated arts approach, and to supporting Canadian musicians and artists. Rehearsals are Monday nights at Trinity-St. Paul’s United Church.

Artistic Director: Carol Woodward Ratzlaff
Prep. Chorus Conductor: Susan Suchard
Accompanist: Brad Ratzlaff
General Manager: Laura Mannard
18 Chilton Road, Toronto, M4J 3C8
416-788-8848 Fax: 416-788-0138
vivayouth@vivayouthsingers.com
www.vivayouthsingers.com

VOCAL ART FORUM

The Vocal Art Forum was founded in 1989 to provide an opportunity for instructors of the highest competence to conduct workshops in their fields of expertise in the realm of classical vocal performance.

Conceived as an alternative or supplement to institutionalised training, the Vocal Art Forum provides an opportunity for singers to focus on those individual elements of training required at a particular phase of their professional development. Workshop sessions are offered according to the availability of the instructors and the needs of singers. All workshops conclude with public performances.

The vision of the Vocal Art Forum also includes providing performance venues for recitals and opera, where care is taken to create a context and atmosphere conducive to the art itself.

Peter Nell, Coordinator
203 Howland Ave. Toronto M5R 3B7
416-876-5859 vocalart@glot.net

VOCAL POINT

Founded in 1997 by Musical Director Ian Grundy, VocalPoint has quickly established itself as one of the country’s finest Chamber Choirs. The choir has achieved the national semi-finals in the past four CBC Radio Competitions. In addition to an annual subscription series of concerts presented in Grace Church-on-the-Hill, VocalPoint has performed on Roy Thomson Hall’s noon-hour series for Organ and Choir, at the Glenn Gould Studio for live broadcast on CBC Radio Two’s “Music Around Us” and at the Sharon Temple. This year, VocalPoint’s season begins on Nov. 14 with a performance of English 16th and 17th century Verse Anthems by Blow, Byrd, Croft, Gibbons, Morley, Purcell and Tompkins. The highly popular Festival of Carols will be presented on Sun. Dec. 19. On Good Friday, March 25 VocalPoint will once again join forces with the Talisker Players Chamber Orchestra and soloists in performances of two Passiontide masterpieces: The Fauré Requiem and Pergolesi’s Stabat Mater. The season concludes with the opening performance of the historic Sharon Temple’s Music Festival on June 11, 2005.

Artistic Director: Ian Grundy
Administrative Director: Hugh Tracy
554 Davisville Ave., Toronto, M4S 1J5
416-484-0185 hitroy@idirect.com
http://vocalpoint_choir.tripod.com

Continued on page 26
WholeNote's Tenth Season!

As our tenth season gathers momentum we'd like to remind everyone that we value and welcome your ideas and contributions, so here's a look at what lies ahead.

November
New Music and Jazz: A Myriad of Modes. WholeNote explores the rich world of new music and jazz. Our MUSICAL LIFE section reflects back on "How I Met My Teacher..."

December & January Double Issue
CDs, DVDs and books: a treasure trove of gifts for any music-loving person (including yourself!) for the month with the busiest musical calendar, and for private pleasure in the months that follows. MUSICAL LIFE explores "Family Fare" making live music accessible to everyone.

February
Early Music: Unfettered and Alive. The riches of the past are more vibrant and engaging than ever. "Summer and Beyond, Part 1" begins our look at opportunities for enrichment: from summer camps to post-secondary programmes. In "A Healthy Instrument", MUSICAL LIFE investigates keeping both body and instrument well-tuned.

March
"Summer and Beyond, Part 2" is about planning for memorable summer learning... Camps, workshops, institutes: what better cure for the winter blues than looking at the abundant opportunities for musical growth next summer? MUSICAL LIFE looks at "Musical Chairs" ensemble playing as an integral aspect of living music.

April
Focus on Opera: celebrating the season on stage and behind-the-scenes, WholeNote seeks out the opera community's multi-talented movers and shakers for a rich taste of their exotic (and nuts-and-bolts) world. MUSICAL LIFE's "Finding Your Voice" takes singing from the shower to the studio to the stage (well, maybe).

May
Choral Celebration: an astonishing overview of our choirs and their accomplishments. WholeNote profiles the community that touches thousands as participants and as audience - as the world springs into song and concerts abound! Meet MUSICAL LIFE's "Unsung Heroes" who provide or raise funds, book halls, design everything from posters to gowns and promote the live music scene.

June
The Second Season: an Overview: ... Paint the town or hit the trail with WholeNote's guide to all the Summer Festivals: detailed listings for live music to suit every taste, and sate every appetite. MUSICAL LIFE's "Have Bow, Will Travel" looks at festival life on the open road.

July/August Double Issue
Second Season: The Details where to go and when, where to stay. And just in case you need a cello case with wheels, MUSICAL LIFE looks at buying, selling and renting instruments, and the people who make and sell them in "Sound Advice".

September
It's Better with a Band... Community bands are a force to be reckoned with, enriching the lives of amateur and professional musicians. Everyone "blows their own horn" a little. MUSICAL LIFE talks to students of all ages about playing and learning, and to teachers about... well... "Playing and Learning".

October
WholeNote celebrates the musical community as the season returns with the Member Profiles Edition. MUSICAL LIFE catches up with "Music's Children" to find out what they did next and what they're up to now...

Editorial queries, suggestions and proposals should be addressed to info@thewholenote.com or by calling the editorial desk at (416) 603-3786. Be sure to get in touch at least a month or two ahead.

Advertising queries should be addressed to advertising@thewholenote.com or by calling (416) 323-2232. The deadline to book space is the 15th of the preceding month.
Welcome to WholeNote's

**LIVE LISTINGS**

**READERS PLEASE NOTE:**

Presenders' 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 46, 47.

For Music Theatre and Opera Listings see page 48.

For Jazz Listings see pages 48-49.

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**Friday October 1**

- **4:00:** Opera in Concert. Puccini: La Rondine. Cast of young performers; Jean Stilwell, host. Edward Jackman Centre, 947 Queen St. E., 2nd floor. 416-922-2147. $15.
- **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. Shoot for Joy! Spirituals, Cuban folk songs; classical selections. Nathaniel Dett Chorale; Mark Toews, organ; Brainerd Blyden-Taylor, artistic director. McLaughlin Performance Hall, 4700 Keele St. 416-922-2147. $15.
- **8:30:** Small World Music Festival. Raffi Armenian conductor, Schumann Cello Concerto (Benedict de Larouziere, cello), & Dvorak Symphony No. 7.
- **8:00:** Canadian Tour. MaryAnn Timko, soprano; Mark Toews, organ; Brainerd Blyden-Taylor, artistic director. St. George the Martyr Church, 123 Main St., Milton. 905-878-7723. $15(advance), $20(door).
- **8:00:** Toronto Progressive Jazz Series. Dave Holland Quintet. Guest: Jason Moran, piano. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $36.75, $47.75.
- **8:00:** Canadian Tour. MaryAnn Timko, soprano; Mark Toews, organ; Brainerd Blyden-Taylor, artistic director. St. George the Martyr Church, 123 Main St., Milton. 905-878-7723. $15(advance), $20(door).

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## Kathleen Parlow String Concerto Competition

**at the University of Toronto**

**Finals - October 6, 2004. 1:00 pm**

Walter Hall, Edward Johnson Building, 80 Queen's Park
Open to the public. Free admission.

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**October Highlights**

**BRENTANO STRING QUARTET**

**CHAMBER MUSIC SERIES OPENING CONCERT**

Monday, October 4 - 7:30 pm. Walter Hall. $21 ($11)

Music by Gesualdo, Davidovksy, Woorin, Adolphe & Schubert

**OPERA DIVISION BENEFIT RECITAL**

Thursday, October 7 - 7:30 pm. Walter Hall. $50

Joni Henson, soprano; Andrea Grant, piano

**WIND ENSEMBLE**

Thursday, October 14 - 8 pm. MacMillan Theatre. $13 ($7)


**UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA**

Friday, October 15 - 8 pm - MacMillan Theatre. $17 ($9)

Raffi Armenian conductor, Schumann Cello Concerto (Benedict de Larouziere, cello), & Dvorak Symphony No. 7.

**HOMECOMING CD SALE**

Saturday, October 16 - Noon to 4 pm - Main Lobby

**SYMPHONIC BAND**

Saturday, October 16 - 8 pm - MacMillan Theatre. $13 ($7)

Gregory Burton, conductor. Music by Forsyth, Cichy, Bell & Arnold.

**JAMES PARKER PIANO RECITAL**

Friday, October 22 - 8 pm - Walter Hall. $21 ($11)

Music by Chopin & others.

**RAISE THE SONG**

Saturday, October 23 - 8 pm - St. Basil’s Church. $13 ($7)

Doreen Rao & Robert Cooper conduct the MacMillan Singers & Women’s Chorus in Psalm settings by Canadian & American composers.

**KOFIG ARAWU**

**WILMA & CLIFFORD SMITH VISITOR IN MUSIC**

Tuesday, October 26 - 4 pm (location tba). FREE

Graduate Colloquium: Rhythmic Topos in West African Music

**WEDNESDAY, OCTOBER 27**

1 pm - Walter Hall. FREE

Lecture: Form in Beethoven: A Topical Approach

**THURSDAY, OCTOBER 28**

12:10 pm - Walter Hall. FREE

Lecture: On the Nature of Music Anmysis

**MUSIC LIBRARY FALL SALE**

Wednesday, October 27 - 11 am to 5 pm - Main Lobby

Vinyl recordings, books, CDs, & scores.

**CONTEMPORARY MUSIC ENSEMBLE**

Wednesday, October 27 - 8 pm - Walter Hall. FREE

Gary Kulesha, director

severnaud students prices in brackets

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DUO CONCERTANTE:

Nancy Dahn, violin
Timothy Steeves, piano
and
Vernon Regehr, cello
Rennie Regehr, viola

Wednesday, October 6, 12 noon
Mazzoleni Hall
Royal Conservatory of Music
273 Bloor St. W.
Free Admission

Hammered Consort
St George the Martyr
Saturday, October 2

8:00: New Music Concerts/Music Gallery
Hammered Consort by Bashaw, Forsyth, Godin, Hamel & Helwig. Guests: Hammered Consort; Corey Hammm & Haled Simons, pianos; Trevor Brandenburg & Darren Salyn, percussion. 7:15: Illuminating Introduction Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. $25, $15(srs), $15(cheapsats)
8:00: Scarborough Philharmonic. Northern Exposures. Sibelius: Valse Triste; Symphony #5 in E flat; Grieg: Piano Concerto in a; Rayer: Festive Overture. Dr. Jason U; piano; Michael Newnham, guest conductor. Birchmount Park Collegiate Institute, 3683 Danforth Ave. 416-429-0007. $21, $19(srs), $17(youth).
8:00: St. Jude’s Church. An Evening at the Palm Court: Benefit Concert in aid of an AIDS Mission in Africa. Marian Sjolander, soprano; Robert Mirsky & John Lang; violins; Joan Browne, flute; Oakville Christian Church. String Ensemble; William Street, Oakville. 905-848-1520. $25, $20, $15.

Sunday October 3

1:00: Harbourfront Centre. Music with Bite. Latin Colours: Catherine Meunier, percussion; Marie-Hélène Breault, flute. York Quay Centre. 355 Queens Quay West. 416-973-4000. $17, $15.
2:00: Toronto Chinese Dance Company. Melody of Qing Ping — Evening of Classical Dance and Music of China. 150 Borough Drive. $20, $15. Proceeds donated to the City of Toronto United Way Drive.

Monday October 4

7:00: U of T Faculty of Music. Chamber Music Series: Brentano Quartet. Gesualdo (arr. Adolphe); Madrigals; Wuorinen: Divertimento; Davidsky: Quartet #5; Schubert: Quartet in D; and the Masters Walter Hall, 80 Queen’s Park. 416-978-3744. $21, $11.
8:00: Toronto Theatre Organ Society/ Kiwanis Club of Casa Loma. Wurkizer Pops at Casa Loma: John Lauter, organ. Traditional theatre organ favourites. 1 Austin Terrace. 416-421-0916.
8:00: WholeNote/Music Gallery. Nine Mondays Inaugural Concert. Music by Three Masked Masters: “Requiem for Two Dancers” — pieces from Three Masked Masters: repertoire from madrigals to modern; chamber jazz. Robert Aitken, flute; David Hetherington, cello; David Swan, piano; Jim Galloway, Rosemary Galloway, Reg Schawer; other WholeNote staff and associate-thesomes. St. George the Martyr Church, 197 John. 416-204-1080. $25, $18 (sr/st).

Tuesday October 5

1:00: St. James’ Cathedral. Choral Music at Midday: Michael Bliss, organ. 65 Church St. 416-364-7865. Free.
Music on the Hill
Free Lunchtime Concerts - Thursdays, 12:15 pm

- 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 Puccini to the 21st century Heather Cumine, soprano Mary Ficzere, 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
Weekly Music Listings October 12-18, 2004

**Friday October 8**
- 12:00 noon: Metropolitan United Church, American University Chamber Singers. Music by Bach, Beethoven, and others. Daniel Abraham, conductor, 56 Queen St. East. 416-363-0331. Free (donations accepted).

**Saturday October 9**

**Sunday October 10**
- 3:00: Hart House, Sara Davis Buechner, piano in Recital! Great Hall, 7 Hart House Circle. 416-978-8868. Free.
- 4:00: St. James' Cathedral. Twilight Recital Series: David Phillips, organ. 65 Church St. 416-364-7865. Free.

**Monday October 11**
- 8:00: Toronto Symphony Orchestra. Timeless Broadway Pops Concert. Selections from The Sound of Music, Show Boat, Cats, Chicago, Phantom of the Opera, Oklahoma! and more. Elizabeth DeGrazia, soprano; Mark Willett, tenor; Daniel Narducci, baritone; Mississauga Choral Society; Erich Kunzel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $30-$91.

**Tuesday October 12**
- 12:10: University of Toronto Faculty of Music. Student performances from the voice performance class. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 8:00: Metropolitan United Church, American University Chamber Singers. Music by Bach, Beethoven, and others. Daniel Abraham, conductor, 56 Queen St. East. 416-363-0331. Free (donations accepted).

**Wednesday October 13**

**Thursday October 14**

**Friday October 15**
- 10:30am & 7:00: Hummingbird Centre. Blue's Clues Live - Blue's Birthday Party. Songs & stories for children. 1 Front St. East. 416-872-2262. $18.50-$38, group rates.

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**Concert Listings: GTA**

**New Beginnings.**

**Roy Thomson Hall.**
- 8:00: Roy Thomson Hall. Tony Bennett in Concert. 60 Simcoe. 416-872-4255. $59-$125. - 8:00: University of Toronto Faculty of Music. Wind Ensemble; Agnes Grossmann, conductor. Mussorgsky; Pictures at an Exhibition; Handel: Music for the Royal Fireworks; Dvorak: Serenade for Winds. MacMillan Theatre, 80 Queen's Park. 416-978-3744. $13. $7.

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**Women's Musical Club of Toronto**

**Afternoon Concert**

**VIVAVOCE, chamber choir, directed by Peter Schubert**

**Toroito Debut**

**"Lyrical Miniatures"**

Songs from the 16th through 20th centuries.

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**The Toronto Welsh Male Voice Choir**

**In Concert With**

**Soprano Shannon Mercer**

**Wednesday October 13th, 2004 at 7:30 pm**

Eglinton St. George's United Church (Lytton Blvd. & Duplex)

Tickets: $20.00

Tel: 416-410-2254 or E-mail: huwj@sympatico.ca

Visit us @ www.twmwc.com
Heads.

Mandel, viola; Carina Reeves, cello. UTS 6262. $10, $5.

Students in Concert.

Casey Sokol and his Improvisation Studio complete run see music theatre listings.

Spaces; Part: Tabula Rasa for 2 violins, Tabuh· Tabuhan, Toccata for Orchestra orchestra; Somers: Those Silent Awe Filled Pianos. Guests: Eleanor James, mezzo; lydia Quintet for Clarinet and Strings in A KV 581. Aviary; Bartok: String Quartet #4; Mozart: - 7:30: Students in Concert. Casey Sokol and his Improvisation Studio director. 7:15: Pre-concert composer talk. 7:00: Byrd, Boccherini: String Quintet in G major; Mendelssohn, Schumann: Cello Concerto; Haydn: Symphony #91 Amadeus Choir. Performers include winner of the Toronto Music Competition, Trinity Church.

- 7:30: Amadeus Choir. A Musical Feast. Irvine: Fanfare (commission, world premiere); Mozart: Mason c; Walton, Belshazzar’s Feast. Sharif Nafziger, soprano; Andrea Ludwig, mezzo; Stephan Harland, tenor; Jeffrey Carl, baritone; Amadeus Nova Orchestra of Rome; Lydia Adams, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $37, $42, $37 (sr/ st).

- 7:30: St. Clair O’Connor Community. A Classical Music Night. Guests: Voices Chamber Choir; Ron Cheung, director. Toronto United Mennonite Church, 1774 Queen St. East. 416-241-3953. $20 towards programs & services to the seniors.


- 7:30: Toronto Symphony Orchestra. Gypsy Fire. Dvorak: Slavonic Dance #1; Bartok: Romanian Folk Dances; Sarasate: Zigeunerweisen; Brahms: Hungarian Dances #1, 5, 6; Kodaly: Dances of Galanta; Glinko: Lullaby, Dona and Gallop; Ravel: Trigane; Liszt: Hungarian Rhapsody #2; Jasper Wood, violin; Miguel Harth-Bedoya, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $23-164.

- 7:30: York Chamber Ensemble. Bach: Brandenburg Concerto #3; Mozart: Divertimento; Nielsen: Danish Bohemian Folksong; Suk: Serenade for Strings; Bach: Double Violin Concerto. Performers include winner of the Toronto Music Competition, Trinity Church, 79 Victoria St., Aurora. 905-727-6101. $15, $10.


- 8:00: Mississauga Symphony Orchestra. Respighi: Pines of Rome; Davies: Menon-
Saturday, October 16, 2004 8 p.m.

Tickets: $45/$35

Highlights include Respighi's pictorial music by Elgar.

Rebecca Kruisselbrink, piano

Richard Kruisselbrink, piano

John Barnum, Music Director and Conductor

The Kruisselbrink Sisters

MUSIC BY DEBUSSY - IMPRESSIONIST, SYMBOLIST OR JUST A GREAT COMPOSER?

Sunday, October 17

11:00 a.m. & 2:00 p.m.: Living Arts Centre Mississauga. Judy & David. Children's entertainers. For ages 3-8. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. 10-12.


2:00: Toronto All-Star Big Band. In the Miller Mood. Oakville Centre for the Performing Arts, 130 Navy Street, Oakville. 905-815-2021, 416-231-5695.


2:30: Elora Festival Singers. Children's Programme: DEBUSSY - IMPRESSIONIST, SYMBOLIST OR JUST A GREAT COMPOSER?

3:00: Toronto Symphony Orchestra. Gypsy Fire. Roy Thomson Hall. See Oct 16.

4:00: St. James' Cathedral. Twilight Recital Series: Eric Dombrowski, organ. 65 Church St. 416-364-7865. Free.


8:00: Flying Cloud Folk Club. Erynn Marshall, fiddle & Claire Cough, bagpiper.


8:00: Opera excerpts presented by students from the Opera Department. MacMillan Theatre, 80 Queen's Park. 416-978-3744. $26.


CONCERT LISTINGS: GTA

CONDUCTOR AND ARTISTIC DIRECTOR

uly Adams, CONDUCTOR and ARTISTIC DIRECTOR

30 Years of Joyous Music!

A Musical Feast

Saturday October 16, 2004 at 7:30 p.m.

George Weston Recital Hall

5040 Yonge Street, in North York

Fanfare, Scott Irvine

Mass in C Minor, W.A. Mozart

Beethoven's Feast, William Walton

Soloists:

Sharlle Nafetger, soprano Andrea Ludwig, mezzo-soprano

Stephen Harland, tenor Jeffrey Carl, baritone

Novo Amadeus Orchestra from Rome, Stefano Serrani, conductor

Conducted by Lydia Adams

This 30th ANNIVERSARY YEAR begins with a programme of sublime music worthy of the occasion! Don't miss a note!

Reserved seating from $32. Call TicketMaster: 416-872-1111

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October 1 - November 7, 2004
- 1:00: St. James’ Cathedral. Music at Munday: David Phillips, organ. 65 Church St. 416-364-7885. Free.

Wednesday October 20
- 6:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
- 8:00: Hugh’s Room. Artisan. 2261 Dundas West. 416-531-6604. $20 (advance), $22 (door).

Thursday October 21

CreativesCenrumWien THE NIAGARA BRASS
Music by Austrian Composers
Monday October 18, 8 pm

Music Toronto

Borealis Quartet
October 21 at 8 p.m.

- 8:00: Toronto Symphony Orchestra. Russian Masterpieces. Rimsky-Korsakov: Russian Easter Overture; Prokofiev: Violin Concerto #1; Shostakovich: Symphony #5.
- 8:00: Toronto Symphony Orchestra. Russian Masterpieces. Rimsky-Korsakov: Russian Easter Overture; Prokofiev: Violin Concerto #1; Shostakovich: Symphony #5.
- 8:00: Toronto Symphony Orchestra. Russian Masterpieces. Rimsky-Korsakov: Russian Easter Overture; Prokofiev: Violin Concerto #1; Shostakovich: Symphony #5.

Saturday October 23
- 3:00: Walmer Road Church. A Walmer Concert. Irina Olah, organ; Donnie Abbey-Colborne, soprano; Scott Vernon, marimba. 188 Lowther Ave. 416-231-6761.
- 7:00: Raag-Maala Music Society of Toronto. Shujaat Khan, sitar & Abhiman Kashaul, tabla. Medical Sciences Auditorium, 1 King’s College Circle. 416-492-7665.

Sunday October 24
- 11:00 am & 2:00: Living Arts Centre Mississauga. Al Simmons: Music filled, multi-prog performance. For ages 4-10. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. $19 (kids $3 off).
- 2:00: Royal Canadian Military Institute/Roy Thomson Hall. 15th Annual Massed Military Band Spectacular. Military, brass, bugle, pipe & drum bands of the army.

CONCERT LISTINGS: GTA...
navy & air force units of the Toronto Military District; military displays & artifacts. 60 Simcoe. 416-872-4255. $29-$59.

- 3:00: Mannaard Street Silver Band. Bring On the Brass. Campbell/Harron. Private

FESTIVAL OF HYMNS
"Celebrating the Psalms"
with
The Salvation Army Brass and the Humbercrest Choir
Melvin J. Hurst, Director of Music
Dr. Fred Graham, Organist

Sunday evening, October 24 at 7:30pm
Reception to follow

Humbercrest United Church
16 Baby Point Road
½ block off Jane St., five blocks above Bloor

A free-will offering Everyone Welcome
416-767-6122


- 3:00: Moorecole Concerts. Moorecole Concerto Players. See October 23. Walter Hall, 80 Queen's Park


- 3:00 & 4:15: Toronto Children's Chorus. Songs All Canadian Children Should Know. TCC training choirs, Jean Ashworth Bartle, conductor. Lawrence Park Community Church, 2160 Bayview Ave. 416-932-8666 x231. $20, $15.


- 7:30 Humbercrest United Church. Festival of Hymns: Celebrating the Psalms. Salvation Army Brass, Humbercrest Chancel Choir, Emily Brink, commentator. Mel Hurst, music director. 16 Baby Point Road. 416-239-8530.


- 8:30: Hugh's Room. Alfie Zappacosta. 2261 Dundas West. 416-531-6804. $18(advance), $20(doors).

Monday October 25

- 8:00: Cantabile Chorale. Dvorak Remembered. Dvorak: Mass in D. Adele Korak, soprano; Lona & Robert Richardson, piano duo; string soloists; Lona Richardson & Ethel Briggs, accompanists. Robert Richardson, conductor. Thornhill United Church. 25 Elgin St. 905-731-8318. $20, $15.

- 8:00: Toronto Organ Club. George Heldt, organ. St. James' United Church, 400 Burnhamthorpe Rd. West. 905-845-4339, 905-824-4667. $10.

Tuesday October 26

- 12:10: U of T Faculty of Music. Student performances from the voice performance

The Hannaforcl Street Silver Band presents
Bring On the Brass
Sunday, October 24, 2004, 3 p.m.
Jane Mallett Theatre

We begin our season with a celebration of legendary Canadian artists in an afternoon of musical memories. This all-Canadian presentation will feature Private Turvey's War, a musical version of Earl Birney's novel about the misadventures of a Canadian soldier during the Second World War, with music composed by Norman Campbell and narration by Don Harron. Howard Cable's newest composition, McIntyre Ranch Country, will also be performed. Charlie Farquarson will grace our stage as we present Charlie Farquarson's Guide to the Brass Band!

Call the St. Lawrence Centre Box Office
416-366-7723 or 1-800-708-6754 or book on-line at www.stlc.com
www.hssb.ca
OCTOBER 1 - NOVEMBER 7 2004
George Weston Recital Hall, Toronto Centre for the Arts

For tickets visit Toronto Centre for the Arts box office, call Ticketmaster at 416-870-8000, or use www.ticketmaster.ca. For more information call Show One Productions at 416-737-6785 or visit www.showoneproductions.com

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Tuesday November 1

- 8:00: WholeNoteMusic Gallery, Nine Mondays Salon 2. Voci: Joined. WholeNote staff and associates with host Larry Beckwith and guests, Toronto Chamber Choir, David Falls, conductor. St. George’s the Martyr Church, 197 John 416-204-1080. $12, $8 (sr/st)

Wednesday November 3

- 8:00: Talisker Players Chamber Music. A Medieval Tapestry: Weelk Frauentanz; Archer: A Spring of Flowers, Trebile: Four Fragments From The Canterbury Tales; Ager: From The Rubaiyat; Boyd: Rondel; Good: Oued Engaiserou; Bowater: He Does Not Come. Guests: Jennie Such, soprano, James McNell, tenor; Peter Longworth, piano; members of Talisker Players. Trinity St. Paul’s Centre, 427 Bloor St. West. 416-466-1800. $25, $20(sr), $10(st).
- 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles: Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
- 8:30: Hugh’s Room. Rembrandt Estelle Aken. 2261 Dundas West. 416-531-6004. $1ba.

Thursday November 4

- 2:00: Toronto Senior Strings. Music by Palestrina, Purcell, Boyce, Bonacini, Bach, Dittersdorf, Manna Danchova & Alexandar Gaje, violin; Anna Barycz, viola; Gregory Goldberg, cello; Graham Pressley, recorder. St. Andrew’s Presbyterian Church, 73 Simcoe. 416-221-6090. $12.
- 8:00: Curtain Call Players. Will Rogers Folks: A Life In Revue. Rosalind Mills, musical director. Fairview Mall Theatre, 35 Fairview Mall Drive. 416-703-6191. $21, group rates. For complete run see music theatre listings.

Music Toronto

ST. LAWRENCE QUARTET
November 4 at 8 p.m.
- 8:00: TSO. Heroic Beethoven. Roy Thomson Hall. See Nov 3.
- 8:30: Hugh’s Room. David Essig. 2261 Dundas West. 416-531-6004. $1ba.

CONCERT LISTINGS: GTA...

Friday November 5

- 7:30: Kyoto Chamber Choir. The Sounds of Kyo. Sacred and secular music by Ukrainian composers & modern guests. Bimer Isakian Singers, Mykola Hohobych & Lyda Attie. Purgators' George Weston Recital Hall, 5040 Yonge St. 416-972-1111. $45, $35. See adpage 44
- 8:00: Toronto Consort. Vive l’amour! French & English chamber music. St. Stephen’s Church, 250 Front St. 416-964-6337. $18, $14 (sr/st).
- 8:30: Hugh’s Room. Tom Paxton & Christine Lavin. 2261 Dundas West. 416-531-6004. $30(advance), $32(doors).

Saturday November 6

- 7:30: St. Simon the Apostle Church. Dr. Ross Johnson, piano. Music by Bach-Liitz, Chopin, Sibelius, MacDowell & Moskowski. 525 Concert Listings: GTA...
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THE FIRST-EVER TORONTO CONCERT OF THE WORLD-RENOWED

Kyiv Chamber Choir

SPECIAL GUESTS
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Friday, November 5, 2004
Weston Recital Hall,
Toronto Centre for the Arts
7:30 p.m.

$45 and $35
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MUSIC ON THE DONWAY PRESENTS:
North America in Picture, Poetry and Piano
Featuring
Gloria Saarinen (piano), Lister Sinclair (poetry),
Ted Harrison (artist), and special musical guest,
Daniel Rubinoff, saxophone
Saturday, Nov. 6th, 7:30 p.m.
Donway Covenant United Church,
230 The Donway West, 416-444-8444
$20

--- CONCERT LISTINGS: GTA ---

8:00: Cathedral Bluffs Symphony Orchestra. Reznicek: Dona Diana Overture; Mozart: Clarinet Concerto in A; Brahms: Symphony #1. Cecilia Kang, clarinet; Robert Raines, conductor. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5566. $20-$15, child under 12 free.


Orpheus Choir of Toronto

John Rutter Conducts
A Gala Anniversary Concert

Saturday November 6, 2004
George Weston Recital Hall
Toronto Centre for the Arts
7:30 pm Reg. $39.75/$29.75 Sr. $34.75/$26.25

Mass of the Children
Feel the Spirit

Pre-concert chat 6:30 p.m.
John Rutter in conversation with Robert Cooper in the lobby of the George Weston Recital Hall

John Rutter, guest conductor
Monica Whicher, soprano
Alexander Dobson, baritone
Theresa Thomason, soprano
Canadian Children's Opera Chorus
(Ann Cooper Gay, conductor)
Orpheus Choir of Toronto / Chorus Niagara
(Robert Cooper, artistic director)

CHORAL WORKSHOP WITH JOHN RUTTER
Nov. 6, 12:30-3:30 PM, Walter Hall at U of T.
Sing through Mass of the Children and other works with the composer. Reservations required: (416) 530-4428 Suppo ted by The Opera Store at Remenyi House of Music & BMO Financial Group

To purchase tickets call Ticketmaster at (416) 872-1111 or visit www.ticketmaster.ca or in person at Toronto Centre for the Arts box office
For further information, please contact the Orpheus Choir at (416) 530-4428 or email orpheuschoir@sympatico.ca
www.orpheus.on.ca
0CLOBEH

RUSSIAN SALON: KIROV MEETS OFF CENTRE
Sunday, November 7, 2004 at 2pm
Canadian debut of soprano Olga Trifonova with pianists Inna Perkis and Boris Zarankin. Program to include: Tchaikovsky, Rachmaninoff, Donizetti, Bellini and Verdi.

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

Tickets: $40/$35/$25 adults/seniors/students
Glenn Gould Studio Box Office:
250 Front St W, 416-205-5555
www.offcentremusic.com

The Toronto Star
"Silver-plated music making all the way"
William Littler, The Toronto Star

The Hannaford Street Silver Band
presents
Welsh Rare Bits
Sunday, November 7, 2004, 3 p.m.
Jane Mallett Theatre

Richard Childs, Music Director of the Cory Buy As You View Band will return to direct the HSSB in a delicious mixture of brass band masterworks. Nigel Clarke’s Gwennan Gorn, Peter Graham’s Day of the Dragon and Rodney Newton’s Pictures from the East will be performed. Solo Trombone of the Cory Band and former British Solo Champion Christopher Thomas will amaze in Gareth Wood’s Trombone Concerto and Pryor’s ultimate showpiece, The Blue Bells of Scotland.

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

Barrie, Belleville, Brantford, Etola, Georgetown, Guelph, Hamilton, Kitchener, Lindsay, Niagara-on-the-Lake, Peterborough, Port Dover, Port Hope, Port Perry, Sault Ste. Marie, Sharon, Sonya, St. Catharines, Stouffville, Sudbury, Waterloo, Welland, Whitby

**Friday October 1**


**Sunday October 3**

- **2:00**: Sherman Temple Historic Site. Andrew Cristo, tenor and Adam Micel, baritone. 18974 Leslie St., Sharon. 905-478-2388. 11. 15.

**Friday October 8**

- **10:00 am**: City of Hamilton/Amsterdam Liszt Society/McMaster Music University School of the Arts. Great Romantics Festival: Piano Recital. Vladimir Koltov, piano. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. 25.

**Saturday October 9**


**Wednesday October 13**

- **8:00**: Kitchener-Waterloo Chamber Music Society. Sara Buechner, piano. KW CMS Music Room, 57 Young St. West, Waterloo. 519-886-1673.

**Saturday October 16**

- **8:00**: Arkell School House Concert Series. Rick Fines Trio. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-3000. 12.

**Sunday October 17**

- **2:00**: Sherman Temple Historic Site. York Region Police Chorus. 18974 Leslie St., Sharon. 905-478-2389. 15, children free.


- **3:00**: Toronto Consort. Tapestries: Treasures of the German Renaissance. Isac: Missa Paschale; works by Lasso, Hassler & Serfl. Chalmers United Church, 50 Quebec St., Guelph. 416-964-6337.


**Thursday October 7**

- **11:00 am**: City of Hamilton/Amsterdam Liszt Society/McMaster Music University School of the Arts. Great Romantics Festival: Out of Russia. Works by Balakirev, Rachmaninoff & Prokofiev. Marcelle Serendekiu, piano. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. 25.

- **2:30**: City of Hamilton/Amsterdam Liszt Society/McMaster Music University School of the Arts. Great Romantics Festival: Vocal Recital. Schumann: A Theme by Handel in G Op.23; Nocturne in D flat Op.27 #2; Schumann: Kreisleriana Op. 16; Rachmaninov: Sonata #2 in flat Op.36; Ravel: La Valse. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. 25.

**Saturday October 9**


**Wednesday October 6**


**Saturday October 2**

- **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. 11.


**Friday October 4**

- **2:00**: Sherman Temple Historic Site. Andrew Cristo, tenor and Adam Micel, baritone. 18974 Leslie St., Sharon. 905-478-2388. 11. 15.

**Wednesday October 5**

- **11:00 am**: City of Hamilton/Amsterdam Liszt Society/McMaster Music University School of the Arts. Great Romantics Festival: Vivaldi: The Four Seasons. Kwok Cham, violin; Timothy Steeves, piano. KW CMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. 25, 120 (sr), 15 (st).

- **8:00**: City of Hamilton/Amsterdam Liszt Society/McMaster Music University School of the Arts. Great Romantics Festival: Chamber Music Society. Duo Concertante and Friends. Mozart: Piano Trio K.582; Dohnanyi: Serenade; Schumann: Piano Quartet in E flat. Nancy Dahn, violin; Rennie Regehr, viola; Vernon Regehr, cello; Timothy Steeves, piano. KW CMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. 25, 120 (sr), 15 (st).
CONCERT LISTINGS: FURTHER AFIELD...

865-0220 x226. Free.
- 8:00. 5 Penny New Music Concerts. Miten Ensemble. Works by Cage, Tenney. Douillet, A. Miller, Miller, Gibson, Callahan. Lemen. Lautenshager Hall, Huntington University College, Laurentian University Campus, Sudbury. 705-523-4167.
- 8:00. Sanderson Centre for the Performing Arts. Stardust Folies. Song-dance-comedy revue. 80 Dalhousie St., Brantford. 519-758-8090, 800-265-0710. For complete run seemusic theatre listings.

Friday October 22

- 8:00. Lindsay Concert Foundation/Academy Theatre. Royal Conservatory Orchestra. George Eoo, erhu solo; Rennée Regehr, conductor. Academy Theatre, 2 Lindsay St. South, Lindsay. 705-878-5625. $25, $15 (student).
- 8:00. Lynn McDonald Presents, Anne Lindsay’s Good Time Band. Anne Lindsay, violin; Colleen Allen, sax, flute, clarinet & accordion; David Woodhead, bass; Jason Fowler, guitar, Al Cross, drums. Port Perry United Church, 294 Queen St. West. 705-357-2468. $15.
- 7:30. Dalesmen Singers/Schneider Male Chorus. Joint Concert to Commemorate the 55th Anniversary of Highland Rd.

Saturday October 23

- 8:00. Artkell School House Concert Series. David Essig, songwriter/blues guitar. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-3900. $22.
- 8:00. Bach Elgar Choir. Verdi: Requiem. Stacie Carmona, soprano; Rebecca Hass, contralto, Daryl Edwards, tenor; Martin Elliott, bass; Ian Salder, director. Great Hall, Hamilton Place, 1 Summers Lane. 905-527-5995. $25, $20, child under 12 free.

Friday October 29


Friday November 5

- 8:00. Bach Elgar Choir. Verdi: Requiem. Stacie Carmona, soprano; Rebecca Hass, contralto, Daryl Edwards, tenor; Martin Elliott, bass; Ian Salder, director. Great Hall, Hamilton Place, 1 Summers Lane. 905-527-5995. $25, $20, child under 12 free.

Saturday November 6

Saturday October 24


Sunday October 24

- 8:00. Gallery Players of Niagara. Paris in the 1920’s. The Banquet Years. See Nov 7 at 2:00. St. Mary’s Church, 41 Byron St. S., Mia·

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## ANNOUNCEMENTS

### October 1 7:30 St. Thomas’s Church.
The Smokey Tom’s Yarns Sing. Join organist & choirmaster, John Tuttle, the Choir of St. Thomas’s Church & Gilles Bryant, raconteur, in singing traditional & modern hymns in a celebration of St. Thomas’s 30thanniversary. 383 Huron St. 416-979-2323. Free will donation at the door to support St. Thomas’s 30th Anniversary.

### October 1 8:00: Swing Shift Big Band, Battle of Britain Big Band Dance. Host: George Jonescu, Navy and Air Force Club, 7 George Street, Barrie. 705-733-3941. 25.

### October 6 1:00: University of Toronto Faculty of Music. Kathleen Parlow String Concerto Competition. Three student finalists will compete for the opportunity to perform with the UT Symphony Orchestra in April 2005. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

### October 7 8:00: Amis du Jazz. Digitized 1925 version of the film classic Phantom of the Opera starring Lon Chaney, with Andrew Downing’s score in live accompaniment by the Melodeon Chamber Quartet. Kathleen Kajoka, viola; Kevin Turcotte, trumpet; William C. Carn, trombones; David Jones, pump organ & vocals; Andrew Downing, double bass. Emmanuel Pentecostal Church, 1860 Regent St., Port Perry. 705-357-2488. 2, 410(fst), 14(under 12).

### To October 10: Little Pear Garden Café.
Cucinere Contemporanei (Canada) continues to celebrate 20th-century Italian artists with a series of exhibitions, lectures and demonstrations. An opening reception features Cucinere Contemporanei (Canada) with Canadian composer, pianist and conductor, Michael Tymstajer, accompanied by his wife, the pianist, Isabella Tymstajer. The evening will feature a variety of traditional Italian music performed by members of the Cucinere Contemporanei (Canada) ensemble. The event will include an open mic night with local musicians as well as an open bar. The evening will also feature a silent auction with items donated by local artists and businesses. The proceeds of the event will benefit the Cucinere Contemporanei (Canada) Scholarship Fund.

### November 7 2:30: Koffler School of Music. Lindsay’s significance to the history of Canadian music. The lecture will be presented by Dr. Richard Wegman, a renowned expert in the field of Canadian music. The lecture will take place at the Koffler School of Music, 446 Parliament St. 416-923-8137.


### November 5 6:00: TSO. Fine Wine Festival Wine Tasting. Wines from over 15 wineries; appetizers: live jazz; raffle; Crush Wine Bar and Restaurant 455 King St. W. 416-870-8000. 55.

### November 6 10:00: TSO. Fine Wine Auction. Over 270 lots of rare & unique wine; guests receive the commenorative catalogue, lunch & bidding paddles. Royal Canadian Yacht Club, 141 St. George St. 416-870-8000. 35.

### November 7 2:30: Koffler School of Music. Afternoon of Wine Tasting and Music with Robert Silverman, piano and Tony Aspler, international wine connoisseur. Windsor Arms Hotel, 18 St. Thomas St. 416-636-1880 x228. 50. Proceeds are dedicated to benefit music education at the KSM.

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LECTURES/SYMPOSIA

* October 2 9:30am-4:00: COC/Munk Centre for International Studies. The Opera Exchange. In-depth symposium on The Hardman’s Tale. Panel discussion with members of the COC’s creative team. Isabel Bader Theatre, 93 Charles St. W. 416-363-8231. $25, $15 (total T faculty), students free.


* October 7 10:00am: Great Romantics Festival. New Found Note. William Wright, speaker. Centenary United Church, 24 Main St. West, Hamilton. 905-525-8140 x 23674. $25.

* October 9 9:45am: Great Romantics Festival. New Found Note. William Wright, speaker. Convocation Hall, McMaster University, Hamilton. 905-525-8140 x 23674. $25.


* October 21 12:10: U of T Faculty of Music. Symposium on Savitri and Gianni Schicchi. Discussion by members of the creative team, chaired by Ian Scott, with excerpts performed by members of the cast. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


MASTER CLASSES

* October 1 12:00: RCM Glenn Gould Professional School. Piano master class with Marc Durand. 273 Bloor St. W. Call 416-408-5010 to confirm times.

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the Bach solo suites for the Channel Classics label more than a decade ago. Having studied with Anner Bylsma, Wispelwey is a member of the second generation of period performance practice advocates, but he also has shown an intense interest in the music of his own time. His latest Super Audio CD “The Canticle of the Sun” (Channel Classics CCS SA 20904) features three works by the Russian composer Sofia Gubaidulina, who now makes her home in Germany. The title work, an extended choral composition with obligato cello, was written for the 70th birthday of, in her words, “the greatest cellist of the 20th century, a musician with a sun-drenched personality” - Mstislav Rostropovich. The choir in this performance is the Collegium Vocale Gent, under Daniel Reuss’ direction. The cellist, to whom the most expressive line is delegated, is required during the development of the piece to play at lower and lower pitches until he reaches the bottom of his instrument’s range. At this point he must still bring forth a variety of non-pitched sounds by playing below the bridge and employing several percussion instruments. Finally he returns to the cello to play steadily rising pitches, as though the soul were ascending to heaven. The work is based on “Il canto frate sole”, the Hymn to Brother Sun of Saint Francis of Assisi. The recording also includes the etude-like Preludes for violoncello solo and the very haunting In Croce for cello and band, a Russian variant of the button accordion.

One of my formative musical experiences took place around 1970 when I had the wonderful experience of hearing Andrés Segovia fill Massey Hall with the sound of his solo acoustic guitar. Sitting in the upper gallery I was amazed by the clarity of sound that this man was able to project from the stage so far below and it is an experience that has stayed with me to this day. So it was with pleasure that I received the new compilation release “Segovia - The Great Master” (Deutsche Grammophon 00289474 9612). The double CD is nicely laid out, with a disc of 20th century works by such composers as Castelnuovo-Tedesco, Villa-Lobos, Torroba, Lauro and Ponce, and a disc of mostly Renaissance and Baroque music along with some “parody” pieces by Manuel Ponce that were originally attributed to Alessandro Scarlatti and Silvius Leopold Weiss. Segovia is equally at home in the music from all four of the centuries presented, but of special significance are the works by Mario Castelnuovo-Tedesco written especially for him. In 1932, on a trip to Venice with Manuel de Falla, Segovia met the Italian composer and it was thanks to this meeting and their subsequent friendship that Castelnuovo-Tedesco’s interest in the guitar was sparked, leading to more than 100 compositions for the instrument. The first disc includes 5 selections from the popular 1960 suite Plateo y yo and the only ensemble work of the collection, the charming Quintet for Guitar and String Quartet with members of the Quintetto Chigiano. The digitally remastered recordings are drawn from mono and stereo original master tapes dating from 1944 through 1962 and the sound is presentable throughout. The performances are superb.

Speaking of guitar music, one of the discs to cross my desk this month features guitar concertos and solos by the Danish composer Poul Ruders, performed by American David Starobin (Bridge 9136). The guitar album is part of an ongoing Poul Ruders Edition, the fourth volume of which (Bridge 9143) includes orchestral works, a solo piano sonata and a piece for 2 pianos and percussion. Ruders was in Toronto in September to participate in Soundstreams’ Encounters series (part of the SuperDanish festival at Harbourfront) and for the Canadian premiere of his opera based on Margaret Atwood’s The Handmaid’s Tale. Havings begun listening with the orchestral Fairy Tale, a neo-Romantic soundtrack-like work, and the playful Concerto in Pieces – Purcell Variations for Orchestra, I found myself expecting fairly standard fare from Mr. Ruders. So I was pleasantly surprised when I moved on to the guitar disc and found some more challenging, and to me more interesting, repertoire. Even the Paganini Variations (Guitar Concerto No.2), which begins with a straightforward statement of the familiar theme from Paganini’s Caprice No.24, quickly moves into unfamiliar territory. This is not to say that Paganini gets lost in the development, just that these variations venture further afield than might be expected. The first guitar concerto, Psalmodies written in 1989, is even more adventurous. A chamber concerto for guitar and nine instruments, performed by New York’s Speculum Musicæ, this work really does push the envelope. Concert Note: Canadian Opera Company performances of Ruders’ The Handmaid’s Tale continue through October 9.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to WholeNote, 720 Bathurst St., Suite 503, Toronto ON M5S 2R4. We also welcome your input on the web at www.thewholenote.com.

David Olds
Editor, DISCoveries

CD REVIEWS

OPERA AND CHORAL MUSIC

Rossini - La Pietra del paragone
Beinkowska; Gemmabella; Hermann; Costantini
Czech Chamber Chorus; Czech Chamber Soloists, Bruno
Alessandro de Marchi
Naxos 8.660093-95

Even die-hard Rossini fanatics will be excused for not knowing La Pietra del paragone, or “The Touchstone”. Despite an early success (after a premiere in Milan), the opera, written by the then 20-year old composer, got quickly overshadowed by Tancredi, L’Italiana in Algieri and Il Barbiere di Siviglia. All in the space of 4 years!

La Pietra is by no means a youthful throw-away. It is, however, not as accomplished, particularly in the aria department, as those later works. The plot, such as it is, gives new meaning to ‘suspension of disbelief’. Part Shakespearean (with cross-dressing twins a la Twelfth Night), part Greek tragicomedy, it deals with three women courting the same man – but which one is after his heart, which after his money? That is the question that only the test of love can answer.

Despite the fact that Stendhal named it Rossini’s greatest work in the “opera buffa” genre, La Pietra remains firmly outside the standard repertoire. Stendhal’s
praise may be exaggerated, but as this live recording from the Rossini in Wildbad Festival (in Germany) proves, *La Pietra* is a viable and enjoyable opera, not a forgotten musical experiment. Given the modest price of this well performed Naxos recording, there is no conceivable reason for not including this little gem in one’s opera collection.

Even in a repertoire as well known, as that of Rossini, there are still discoveries to be made. Now, that’s excitement!

Robert Tomas

Britten - Peter Grimes
Winslade; Watson; Michaels-Moore; Wyn-Rogers et al
London Symphony Orchestra; Sir Colin Davis
LSO Live LSO0054

This concert performance from January 2004 is Sir Colin Davis’ second recording of Britten’s outstanding 1945 opera. The first of these from 1978 featured the great Canadian tenor John Vickers in an unsurpassed interpretation of the title role. In this new release tenor Glenn Winslade as Grimes creates an impression midway between Vickers’ rendition and the more lyric reading preferred by Britten in his own 1958 recording of the work with his life partner Peter Pears.

Grimes, an outcast fisherman wrecked by a life of wresting a living from the sea, is perceived as a murdering brute by the self-righteous borough (modeled after Britten’s familiar Aldeburgh). His only friend among them is the well-meaning schoolmarm Ellen Orford, dutifully if not particularly dramatically sung by Janice Watson. Goaded by the busybody Mrs. Sedley (a suitably snaky Catherine Wyn-Rogers), the bloodthirsty mob eventually drives Grimes to his doom.

The worthy cast is eclipsed by the stellar LSO Chorus, who contribute a performance of shattering intensity, matched only by the exquisite orchestral playing of the several extended interludes portraying the sea. This marks the fifty-fourth release in the award-winning LSO live series of self-produced, budget-priced recordings begun in 1999. The balance engineering is superlative and the complete libretto is provided.

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Les Voix Humaines  
ATMA Baroque ACD2 2276

This double CD set is the second volume of Sainte-Colombe’s short “concerti” for two equal viols. Margaret Little and Susie Napper (Les Voix Humaines) perform these intimate pieces in a way that transports the listener directly back to the time in which they were written. The ensemble of the group
is perfect, and the recording itself allows for a breathless decay at the end of each section, thus creating the atmosphere so cleverly composed by M. Ste-Colombe, who was brought to the attention of the world through the film *Tous les Maitains du Monde*.

Les Voix Humaines certainly represent the highest quality of performance on early instruments that can be found in North America, and the pairing of these excellent musicians with the technicians and producers at ATMA Classique helps bring the virtues of the group alive. The discs come complete with well-written and highly researched programme notes, which are perfect for the scholarly listener.

Because of the intricacies of ornamentation and voicing unique to the French Baroque, along with the highly skilled interpretation of the pieces by the instrumentalists, I would caution against listening to this recording as background noise. A dim room and some well-aged Armagnac is probably what it best requires, but a night-light and a paper cup of Orange pop will do in a pinch.

Gabrielle McLaughlin

Concert Note: Les Voix Humaines join countertenor Matthew White in Toronto Consort performances at Trinity-St. Paul’s United Church on November 5 and 6.

Bach - Fantasia and Fugue in A Minor et al

Angela Hewitt

Hyperion SACDA67499

This is the last planned CD of solo keyboard works by Johann Sebastian Bach performed by pianist Angela Hewitt for the Hyperion label. At first glance, her choice of material may seem somewhat unusual. But as she clarifies in her well-documented liner notes, “I believe these to be the best of the rest” of the material she has not previously recorded for this label.

Angela Hewitt should be no stranger to our readers. Her interpretation of Bach changes my understanding of his compositions time and time again. She is direct and confident in her musicianship; her technique is controlled and awe inspiring. She makes it all sound so easy.

Of note is the recording of Sonata in D major BWV963. In five movements, it is probably the only “original” keyboard sonata Bach wrote. The work may not be at Bach’s usual caliber but is noteworthy nevertheless in its melodic simplicity and inherent humour, both of which Hewitt successfully incorporates into her interpretation. The closing 5th movement has the unusual title “Themaall’ imitatio Gallina Cuccu” (Theme in imitation of the chicken and the cuckoo). The witty repartee Hewitt establishes between the contrapuntal voices is charming.

The other works on this release are performed with the pianist’s usual flair. One cannot go wrong by listening to Angela Hewitt perform J.S. Bach. She always amazes.

Tiina Kiik

Giovanni Paisiello - Piano Concertos

Francesco Nicolosi

Collegium Philharmonicum Chamber Orchestra

Gennaro Cappabianca

Naxos 8.557031

"Sic Transit Gloria Mundi" – fame is fleeting, as Giovanni Paisiello found out. Once a favourite composer of the crowned heads of Europe (Catherine the Great of Russia, Ferdinand IV of Naples and Napoleon Bonaparte, to name a few), today he is a footnote in the history of music. Paisiello wrote over 90 operas, some of them (*Serva Padrona* and *Il Mondo della Luna*) an attempt at overshadowing the originals composed by Pergolesi.

This recording is the result of two years of work on the piece by Adam de la Halle, with actors, singers and musicologists, in the environment of the Royaumont Foundation, where a staged production of the “Jeu de Robin et Marion” was premiered.

The twenty-five minutes of lyric poetry in the manuscript held by the Bibliothèque Nationale de France have been skillfully interwoven with polyphonic rondeaux and motets and monophonic chansons by Adam himself, and musical elaborations by the Micrologus Ensemble.

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www.sricanada.com
and Franz Joseph Haydn. What goes around comes around though, and Paisiello’s own Il Barbiere di Siviglia gave way to Rossini’s more successful version.

If his operas did not stand the test of time, what chance do his Piano Concerti have, you may ask? Well, surprisingly, a good one. Despite his Italian origins, Paisiello’s music remains deeply “Viennese” in its idioms. The comparisons that come to mind include Haydn and early Beethoven, and the Largo movement of Concerto no. 2 will endear this music to even the harshest critic. Concertino 4 follows, a tremendous piece that rejects classical constraints and infuses the melody with a power and emotion worthy of the “Sturm und Drang” Romantics.

Although the concerti were written for harpsichord and pianoforte, the accomplished and sensitive playing by pianist Francesco Nicolosi renders the music with such a natural ease it is hard to imagine that the composer didn’t have the modern instrument in mind. An added bonus to this excellent Naxos recording is the inclusion of the Overture from Paisiello’s opera Proserpine.

It’s unusual for a recording of a Haydn string quartet to spark controversy. But the Emerson Quartet has made some changes to The Seven Last Words that certainly raise questions. Haydn originally wrote this work for orchestra, to be performed as a set of descriptive interludes during a Good Friday service. He soon arranged it for string quartet, and later turned it into an oratorio. Other versions, including a piano transcription, followed, but were not prepared by Haydn.

Today it’s the string quartet version that is best known. But, as violinist Eugene Drucker explains in his informed booklet notes, the Emerson is convinced that this transcription is not wholly the work of Haydn.

The most worthwhile of the Emerson’s alterations is the addition of the chorale-like second introduction, taken from the orchestral version. It works so beautifully that it should become standard.

Other changes, such as lowering the cello line an octave in places, or adding motifs from the orchestral version, are thoughtful, brief, and subtle. If they hardly seem necessary, they do take the Emerson’s quest for greater amplitude and resonance a step further, and contribute to the opulent, passionate sound.

Except for the fiery finale - here played with thrilling ensemble work - each movement is slow and meditative. The musicians make free use of expressive devices like vibrato, rubato, and portamento. But they still achieve the transparent clarity of ensembles with a far leaner sound, and their command of classical style, especially nuanced in the way they colour the repeats, is exquisite.

Pamela Margles

Concert Note: The Emerson Quartet performs for Music Toronto at the Jane Mallet Theatre on Thursday, Oct. 7.

Brahms – Piano Works, Volume I
Frank Levy
Palexa CD 0534

Beethoven - Symphony No.7; Stravinsky - Le Sacre du Printemps

Tchaikovsky - Symphony No.6 “Pathétique”
Orchestre National de France; Ricardo Muti
Radio France Naïve V4970 AD 098

Tchaikovsky - Symphony No.6 “Pathétique”
Concertgebouw Orchestra; Willem Mengelberg
Naxos Historic 8.110885

Tchaikovsky - Symphony No.6 “Pathétique”
Berlin Philharmonic; Wilhelm Furtwängler
Naxos Historic 8.110885

Scholars will probably argue ‘till the cows come home about the events preceding his death but whatever the true scenario may be, Tchaikovsky died just a few days after the premiere of his last symphony. This symphony, dubbed ‘Pathétique’ by the composer’s brother, Modest, was conceived as programme music and although the scenario was withheld by Tchaikovsky, it is not too difficult to fit one to it.

Some listeners want the symphony to end with the unbounded enthusiasm of the third movement’s scherzo because that’s how a symphony is

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supposed to end. In truth most do, including each of the composer’s earlier numbered symphonies, but to expect a ‘happy ending’ this time is to miss Tchaikovsky’s anima. The symphony tells of hope, serenity, anguish, defiance and a short lived triumph... until Fate deals the last hand, without concern for the powerless mortal beneath. The last movement is Tchaikovsky’s final resignation, his leave-taking, his farewell.

Muti in his second recorded performance may be getting closer to Tchaikovsky than he did earlier. Even though there are some dramatic moments in the first movement, Muti’s Pathétique remains only skin deep...viscerally illuminated but philosophically only wafer thin. It must be said that the playing and recording is first rate, and if having the latest version is what determines the version to buy, then here it is.

The Mengelberg dating from April 1941 has some of the qualities so admired by his disciples but it is not easy to get through the noisy surfaces of the original 78s. From the various transfers heard over the years, none of Mengelberg’s Telefunken discs has the presence of the EMIs from even a dozen years earlier. Also missing are the expected portamenti, so delightfully characteristic of his earlier recordings. The added feature on this disc is a fine performance of the complete Serenade for Strings recorded by Telefunken in November of 1938. Basically, this is a disc for Mengelberg collectors, even at Naxos prices.

Believe me, I have or have heard just about every recording of the Pathétique and without a moment’s hesitation I favour the 1938 Furtwängler, Berlin Philharmonic recording above all others. Certainly Furtwängler has his detractors, enemies even, but there is no doubt that this performance glows from within the music and is not imposed on it. The recent Naxos re-issue, clearly boasting the best transfers yet, also has the performances of a lifetime of the Prelude and Love Death from Tristan, recorded in the same year. This is one disc that belongs in every music-lover’s collection.

Bruce Surtees

Janacek – Piano Works (complete)
Hakon Austbo
Brilliant Classics 92295

Janacek’s international reputation has grown in the last 20 years with the appearance of high quality recordings and advocacy of Sir Charles Mackerras and the late great Czech born pianist Rudolf Firkusny, a friend and disciple of the composer.

Janacek was 50 by the time he found his own musical voice, basing it on the articulations of the Czech language as well as Moravian folk music and it is interesting to trace in these previously unrecorded complete piano works the progress from the early, less characteristic Zdenka Variations (1880) to the fully mature masterpieces such as The Overgrown Path (1908), In the Mists (1912) and the Piano Sonata 1.X. of 1905.

My favourite has always been The Overgrown Path, a set of short pieces with simple emotions expressed in strong musical terms. The melodies are sometimes so achingly beautiful that one can cry listening to them (e.g. “In Tears”). Some pieces are gently humorous like “The barnyard owl that didn’t fly away” with its birdlike flutter
followed by two descending notes repeated.

Typical Janacek features are trills at unusual places, interesting quirky turns of phrase and mood changing, somewhat Schubertian modulations. Note the sudden shot of lightning, ff, in section IV of In the Mists - A very thrilling effect.

Hakon Austbo, an interesting and highly accomplished pianist with a penchant for the modern and unusual repertoire, plays with authority, sensitivity, imagination, passion and the flawless technique these pieces require.

A wonderful recording, well engineered and attractively presented with a scholarly booklet.

Janos Gardonyi

Ives - Concord Sonata; Celestial Railroad
Steven Mayer
Naxos American Classics 8.559221

Ives - Concord Sonata; Songs
Pierre-Laurent Aimard
Susan Graham
Warner Classics 2564 60297-2

In 1967, I first heard Charles Ives’ Piano Sonata No. 2 “Concord, Mass., 1840-1860” in a performance by James Tenney at Yale University, and the power of that primal encounter is still with me. I go back to that sonata repeatedly to renew my memory of how deep authenticity in art sounds like. So I was delighted, in this 50th anniversary year of Ives’ death, to come across two distinguished new recordings of the work, one by the extraordinary Pierre-Laurent Aimard and the other by Steven Mayer, who is recording all of Ives’ piano music for Naxos’ American Classics series.

I prefer Mayer’s performance because it brings me closer to what I admired in my first encounter with the work. Mayer’s pianism almost equals Aimard’s, and the recording has a warmer, more intimate tone. Mayer is sympathetic to the nostalgically American sentiment in the piece, as well as to the rolling thunder in its stretches of Yankee oratory. He also gives each movement the sort of direction that a good story has or a well-argued essay, for he honours Ives’ desire to evoke the brilliant literary community that lived in Concord, Massachusetts, half a century before Ives attended Yale. Naming the movements after members of that community—Emerson, Hawthorne, the Alcotts, Thoreau—was not a fanciful, extra-musical gesture. These writers were as much the forebears of Ives’ music as Beethoven was.

Aimard, on the other hand, performs the sonata with an Apollonian purity and perfection; this is the CD to buy if you’re the sort of person who likes to read the score while listening to the music. Ives himself may have never played the piece the same way twice, but Aimard is exquisitely faithful to what was printed in 1947. He even brings in Tabea Zimmermann and Emmanuel Pahud to play the optional viola and flute parts respectively at the ends of the “Emerson” and “Thoreau” movements.

Aimard couples the sonata with a set of 17 Ives songs sung by mezzo-soprano Susan Graham. Graham is incomparable in sustained chants like Serenity and The House of the Stockbridge, and she is never less than note-perfect in everything else. Mayer programs the sonata with two spin-off pieces (Four Transcriptions from Emerson, No. 1 and The Celestial Railroad) and a third (Varied Air and Variations) that indulges Ives’ penchant for parody and humorous scenario. He plays it all with equal commitment and verve.

John Lehr

Genesis Suite (1945)
A musical collaboration by Schoenberg, Shilkret, Tansman, Milhaud, Castelnuovo-Tedesco, Toch, and Stravinsky.

Gerard Schwarz,
Berlin Radio Symphony Orch., Ernst Senff Choir
and narrators: Fritz Weaver, Toval Feldshuh, Barbara Feldon, David Margulies, and Isiah Sheffer.

Naxos Budget CD 8.559442

Nathaniel Shilkret was house conductor, along with Rosario Bourdon, for Victor during the 20’s and 30’s. Shilkret was usually associated with The Victor Salon Orchestra created for recording lighter “classical” pieces of 4 to 8 minutes duration. He had thought about the Genesis Project since the 1920s, envisioning a suite of musical representations of some incidents from the Old Testament, with spoken passages corresponding to the events. Victor Records conducted a poll that indicated the public would be interested in a suite based on episodes from the Bible. It was not until the early 1940s that Castelnuovo-Tedesco responded to the idea. The rest fell into line with Schoenfield (motivated by the fee) coming in last with a depiction of primordial chaos that would open the suite. Each contributor was paid $300.00 except for... Stravinsky, of course, who was virtually obsessed with making money and was quietly paid $1000.00. As a matter of interest, there was no collaboration or blending of ideas as each composer worked independently. Just as well, Stravinsky and Schoenfield were not exactly pals.

The sections: Prelude, Creation, Adam and Eve, Cain and Abel, The Flood, The Covenant, and Babel belong in the same order to the composers as listed above.

The first performance was in Los Angeles on November 18, 1945 conducted by Werner Jansen (who was married to actress Ann Harding) and narrated by actor Edward Arnold. After that one performance fire destroyed most of the music which has only now been fully reconstructed from recently discovered original manuscripts.

Each composer’s own style of composing and the juxtaposition of musical handwriting makes fascinating and, obviously, unusual fare. Someday I would like to hear just the music, without the narrative voices that were recorded later in New York.

Most collectors will want this disc to hear some “new” music by the contributing composers.

Bruce Surtees

A Tribute to Alfred Schnittke
Vladimir Spivakov, violin/
Concert Note: Vladimir Spivakov and the Moscow Virtuosi return to the Toronto Centre for the Arts with an October 30 performance at the George Weston Recital Hall that will include music of Shostakovich, Mozart and Boccherini and a special appearance by the Canadian Children’s Opera Chorus.

According to Gordie
Gordie Fleming
Just A Memory (Justin Time)
JAM 9158-2

I’m not sure if there are more jazz jokes about banjos or accordions. It’s probably neck and neck, but one thing is certain - nobody making an accordion joke ever had Gordie Fleming in mind and this selection of recordings ranging from late 40s to 1990 shows why.

It’s a mixed bag of standards - superior ones like East Of The Sun and You Stepped Out Of A Dream - and originals. The music is of a variety of sources - but mostly CBC sessions and private collections, including Fleming’s own. He is heard with a wide range of musicians whose names will conjure up memories for seasoned listeners, but it is the accordion which shines through consistently, although on three numbers Gordie lays down the accordion to play piano and, on Critic’s Choice, organ. The earliest recording is a short version of Caravan, made when Fleming was only 16 years old.

Wrapping up the CD there is an oddball recording, on which Gordie shares the vocal with bassist Rob Adams, of a song associated with another superior accordion player/singer, Joe Mooney. It is called A Man With A Million Dollars and Gordie’s is the soft ‘whispering’ vocal contribution.

Plagued by ill health for a number of years, Gordie Fleming passed away in August of 2002. This CD is a fitting memorial to his great talent.

Jim Galloway
This Time
Jake Wilkinson
Independent

Toronto trumpeter Jake Wilkinson is a musical musician, skilled in playing (three instruments that I know of) and composing. Now in his thirties with his apprenticeship served, Jake has finally released a representative album.

Despite what may be believed in these days of so much pallid jazz music, not every player can create worthy material. Ninety percent of what I hear is instantly forgettable, and even the best don't hit the gong every time.

That noted, I'd guess that Wilkinson has done some serious selecting for "This Time", a jaunty first release of mostly original compositions independently issued and available from www.jakewilkinson.com. This release would not have sounded out of place in the '50s, alongside some Horace Silver, or Cannonball or Jazz Messengers. It's catchy, funky, and swinging. The front line of trumpet and trombone (the interesting Josh Brown, who never blares or overblows) is a little uncommon in itself, adding a touch of interest. The rhythm section is fine, anchored by the veteran Mark Eisenman, with bassist Graig Earle and drummer Sean Abedin. I applaud Wilkinson's acknowledgement of that recording differs from a live performance, presenting 13 tunes over the CD's 64 minutes when a typical club set might get in 5. The variety offered by shorter tunes (around 5 to 6 minutes, on average) keeps this disc on my playlist longer than most.

I wish some liner notes were on offer: this is for most buyers, an introduction to the players and the compositions. Some information (and a contact address) would be welcome — you're going to want the next record, too.

Ted O'Reilly

Diggin' In
Jake Langley; Joey DeFrancesco; Terry Clarke
Alma Records ADC14292

The classic "organ trio" in jazz is usually led by the organist, but the foreman for the heavy lifting on "Diggin' In" is the Toronto guitarist Jake Langley. In addition, he's probably the best-known member of the group: at the console is the American B3 specialist Joey DeFrancesco, and the drummer is Terry Clarke who has hundreds of international recordings under his belt. No problem though, as Langley proves he can share the bandstand with anyone (and in fact, now tours with DeFrancesco's group).

This is a straight-ahead blowing session, recorded in Toronto on a single day. It presents a nice mix of bluesy music from jazz artists such as Dexter Gordon (Cheesecake), Stanley Turrentine (Sugar), and even Billie Holiday (God Bless The Child). The waltz-time Blues For Jim-San (by Toronto master Don Thompson) was no doubt selected by Langley as a tribute to his one-time teacher Jim Hall.

On this release, though, I'd say another Langley influence, Pat Martino, is more dominant, with an appropriate touch of Wes Montgomery on that man's O.G.D. DeFrancesco's punchy touch is firmly underpinned by a dazzling pedal bass, and Terry Clarke's precise yet loose drumming is perfect, offering the groove needed, yet with some fillisrees to keep it creative.

I think special note should be made of the recorded sound: Langley is himself the producer, and has achieved a clean, accurate recording that sounds good everywhere. I've played it in a car, on a good sound system, and through tiny computer speakers, and it's always sounded right.

Ted O'Reilly

Concert Note: Jake Langley is featured in Doug Riley's "B3 Quartet" at the Montreal Bistro October 12-16.

Blues in Orbit
Duke Ellington
Columbia/Legacy CK 87041

Piano in the Foreground
Duke Ellington
Columbia/Legacy CK 87042

Piano in the Background
Duke Ellington
Columbia/Legacy CK 87107

Between 1956 and 1962 Duke Ellington made many superb recordings for Columbia Records. The Ellington orchestra sounded truly revitalized during this period. Alto saxophonist John Hodges had returned to the fold, and the addition of bassist Jimmy Woode and drummer Sam Woodyard brought a new energy to the band. It's good to see Sony finally reissuing these landmark albums. Only one of the latest batch — "Blues in Orbit" — has been out before on CD in North America. The others were only available in that format from France.

"Blues in Orbit", made up mostly of rifting blues, is more of a studio jam session than what was expected from Ellington during this period of "concept" albums, but it's great fun. On most of the set there's only one trumpet (Ray Nance) but the band still manages to deliver a full sound. A highlight is the raunchy tenor saxophone of Jimmy Hamilton. Possessor of one of the most elegant clarinet sounds in jazz, Hamilton always let his hair down when he picked up his tenor. If you have the earlier CD edition, note that this one has eight bonus tracks and improved sound.

As a title, "Piano in the Background" is a real misnomer. Ellington is very prominent throughout this beautifully recorded set of Ducal classics heard in fresh arrangements, some by the leader himself, with others by Billy Strayhorn or Gerald Wilson. Most of the program is up-tempo and there are rocking versions of Happy Go Lucky Local, Perdido. It Don't Mean A Thing and Main Stem among others. A joyous set and highly recommended. Bonus material includes a previously unissued version of Harlem Airshaft and two takes of Lullaby of Birdland.

"Piano in the Foreground", a 1961 trio session with Ellington, bassist Aaron Bell and drummer Sam Woodyard, is a rare treat. Ellington made far too few recordings as a pianist. He always considered his real instrument to be his orchestra. But the truth is, as a "piano player" — that's the way he described himself — Ellington was a prime influence on people like Thelonious Monk and Randy Weston. In addition to highly original interpretations of four standards there are nine captivating originals, many of which were created on the spot according to Aaron Bell. The set closes with four very revealing ad lib piano improvisations recorded in 1957. These have Jimmy Woode on bass. A long overdue issue.

Don Brown

To The Stars
Chick Corea; Elektrik Band
Stretch Records SCD-9043-2

Once a big fan and collector of jazz-rock fusion recordings, I might never have admitted to that shameful vice before encountering this new Chick Corea CD. But "To The Stars" shows that things do move in cycles. We hear of progressive rock making a resurgence, the post-modernist neo-tonalists now eclipsing the surrealists, so why not fusion, too?

Return to Forever fans will feel right at home here. The band, consisting of Corea on the custom keyboard arsenal, Frank Gambale on guitar, Eric Marienthal on sax, John Patucci on bass and Dave Weckl on drums, is tight and polished in the extreme. Saxophonist Steve Wilson, percussionist Pernell Saturnino and vocalist Gayle Moran Corea (former-
"The facts of Hilary Hahn’s musical life have already acquired a kind of ‘legend-in-the-making’ familiarity..."

Gramophone

Hilary Hahn

ELVIS COSTELLO

IL SOGNO

London Symphony Orchestra
Michael Tilson Thomas

"Elvis Costello has channelled his thematic material into simple, formal structures that he uses in the disciplined manner of a bona fide classical composer."

The Washington Post

Anna Netrebko

"She has temperament, evident musical sensibility and the instincts of a communicator. The music is delivered with a rare grace... no histrionics, no girlish shrieks, just fine singing. Nothing could be sexier!"

Opera magazine
ly with McLaughlin's Mahavishnu Orchestra) all make guest appearances.

The seventeen tracks follow a programmatic précis of L. Ron Hubbard’s sci-fi book of the same title. But you can safely ignore the book and enjoy the music on its own merits, which, I suspect, most of us will do anyway. A number of atmospheric tracks, titled Port View 1, 2, etc., are interspersed, and provide a break from the furious high-energy riffing.

Of interest to keyboard players: Corea plays a stock CF/Disklavier grand this time around, and still uses a Fender Rhodes! (What happened to Mark Allen and his custom-made concert Grand?) It certainly seems strange to hear a Rhodes piano in this era. Noteworthy.

John S. Gray

Concert Note: With Toronto as the only stop on their North American tour Chick Corea and the Elektric Band will perform at Massey Hall on November 3.

POT POURRI

Cloud Seven
Tony Bennett featuring Chuck Wayne
Columbia CK 85806

When Tony Bennett started his recording career discs rotated at 78 revolutions per minute, and the few Long Playing records were just as likely to be 10" as 12" in diameter. But even then, it seems that The Producer (or Artists & Repertoire Man) had the power. Bennett was viewed as a 'singles artist' pumping out novelty jukebox hits such as Cold, Cold Heart and Rags To Riches. Curiously, his commercial success kept him from the Valhalla of the more artistic world of the LP.

Fifty years ago Bennett had to fight to make a release conceived from the beginning as something other than a collection of singles. He wanted, and eventually got, “Cloud 7”, ten superior songs presented in a warm setting with a small group of jazz musicians under guitarist Chuck Wayne’s leadership. (Those looking for value be warned: there’s only 33 minutes on this disc).

As you might expect, it’s ‘jazzy’ rather than full-on jazz: the 3-minute barrier is rarely broken, and little (but at least some) space is given to soloists. That’s a shame, as the players include tenorman Al Cohn, a pleasant-enough trumpeter, Charles Panely, and a young pianist named Gene DiNovi, long a Toronto staple.

The tunes are good ones, including I Fall In Love Too Easily, Old Devil Moon, Love Letters and Damn That Dream. Bennett’s voice is pitched higher than we’re used to these days, a tenor trying to be a baritone, and seems to lack the coolness of a real jazz vocalist, offering an overemotional reading always going for the big end. That said, as superior pop music it holds up a lot better than most music of the Eisenhower era.

Ted O'Reilly

Concert Note: Tony Bennett will perform at Roy Thomson Hall on October 14 and 15.

Sun, Sea and Sand - Favourites
Antônio Carlos Jobim
Wrasse Records Columbia CK 91922

Antônio Carlos Jobim and sometime collaborator Vinicius de Moraes were the Lennon/McCartney of Brazilian music. Jobim, along with saxophonist, Stan Getz, singer/guitarist, Joao Gilberto and singer, Astrud Gilberto are responsible for introducing bossa nova to North America. Still, you might ask yourself, does the world need another recording of Jobim’s music? The answer is yes and no. No, because the Getz/Gilberto version of Girl from Ipanema doesn’t need to be reissued again. The same holds true for a number of the tracks on this CD, no matter how beautiful they are.

The yes is because there are a lot of lesser-known tunes and performances on “Sun Sand and Sea” that make the disc worth owning for all but the most die-hard Brazilian music collectors, who probably already own these recordings. The singer Elis Regina’s version of Corcovado: Jobim’s performance of several songs (Despite the fact that, technically he doesn’t have much of a voice, it’s always good to hear a songwriter perform his own music. Think Leonard Cohen.). Herbie Hancock and company on No More Blues, recorded at the Sao Paulo jazz festival; and Passarim for its unusual arrangement and backing chorus, are a few.

At 23 tracks, “Sun Sand and Sea” is a comprehensive anthology, and for someone who has no Jobim in their collection yet, it would be a terrific introduction to a great and influential songwriter.

Cathy Riches

Live at the Dominion
Foggy Hogtown Boys
Independent FOGHOG01

Get your dancin’ shoes on and head on down to Toronto’s historic Dominion Hotel on a Saturday afternoon for some fast-pickin’ and hot licks from these well-loved local boys. Or, if you can’t get away from home so easily, buy this CD and sashay a few circles around your living room. Either way, the effort will surely improve your mood. You can even get the ‘live’ experience with a video file included on the CD of the Foggy Hogtown Boys’ performing a famous Bill Monroe tune, Blue Moon of Kentucky. Seriously, these folks are a load of fun if you enjoy Bluegrass music and don’t mind Canadian boys performing it. While they may not have the best of singing voices for the sweet and slow selections (a bit too ‘hound-dog’ for my taste), they do manage some lovely harmonies on the faster tunes. The Foggy Hogtown Boys are Andrew Collins, mandolin, Chris Coole, guitar (who you may know better as a hot banjo player if you frequent the Silver Dollar), John McNaughton, bass, Chris Quinn, banjo, and John Showman, fiddle. I don’t know, but when I first heard the first track, Feast Here Tonight, I felt sure the recording must have been sped up a tad. If not, these young men possess some mighty agile fingers!

Dianne Wells

Hymns of the 49th Parallel
k.d. lang
Nonesuch/Warner 2 79847

Take one of the best and most beautiful voices in pop music and combine it with songs written by the finest songwriters Canada has to offer, then add skilled, creative musicians and visionary production and you have “Hymns of the 49th Parallel”.

Besides lang’s singing, which is her usual awesome blend of strength, control and passion, standout tracks on the disc are the guitar and bass work (courtesy of Ben Mink and Dave Pilch respectively) on Neil Young’s Helpless, the rootsy accordion and fiddle (Teddy Borowiecki and Mink) on Bruce Cockburn’s One Day I Walk, and everything on Joni Mitchell’s Jericho. Other great tunes are Hallelujah and Bird on a Wire, by Leonard Cohen, Fallen by Ron Sexsmith and a killer version of Jane Siberry’s Love is Everything.

Co-produced by Ben Mink and lang, the arrangements have deliberately been left spare and simple in order to honour the songs and the songwriters, and focus the listener’s attention on the lyrics which are, with exception, brilliant. So the tracks mostly involve just guitar, keyboard, bass, and some unobtrusive strings, but there’s enough inventiveness at work here to keep it interesting.

Alberta-born lang has said that “Hymns of the 49th Parallel” is her “Canadian soundtrack” with songs that have “nurtured her musical DNA.” Let us all say a big “amen” to that.

Cathy Riches
Thomas Quasthoff · Johann Sebastian Bach: Cantatas

Three cantatas by Johann Sebastian Bach, beautifully sung by bass-baritone Thomas Quasthoff, his voice blending perfectly with the Berliner Barock Solisten. Quasthoff grew up with these pieces and here he presents the music with the religious drama and profound meaning that the first listeners must have experienced.

Musik... Sprache der Welt

In reviving the term Musik... Sprache der Welt, Deutsche Grammophon has developed a series that re-creates the flavour and the spirit of the 1950's. This new 10-CD set of chronologically-ordered orchestral works – from Haydn to Bruckner – features familiar iconic recordings (such as Furtwängler’s Schumann Fourth) that appear alongside recordings completely new to CD (e.g. Lehmann’s Schubert and Sanderling’s Beethoven). In fact, over half of these recordings appear internationally on CD for the first time. In many cases the recordings on the original LP are complemented by bonus material from the same conductor. The reproduction of original artwork and illustrative material evoke the look and feel of that period, and serve as a testimony to the cultural and aesthetic values of another era. All CD’s are available in the 10 CD box set or individually.

available wherever fine music is sold

www.deutschegrammophon.com
The Great Concert of Charles Mingus
Verve B0002680-02

This 40-year-old Paris concert recording is illustrative as an example of some things missing in too much of today’s jazz: passion, a sense of history, and a look to the future.

A 2-CD set recorded at Theatre des Champs-Elysées, the midnight event was fraught with potential failure. The cross-Europe tour was arduous, with 12 concerts in 14 days plus travel, and as usual the leader was very demanding, as was the music. Mingus’ compositions require of a player a depth of knowledge from Jelly Roll through Duke through swing, bop and the future.

This night the sextet was down to five, with trumpeter Johnny Coles rushed to a hospital for emergency ulcer surgery when he collapsed onstage a couple of nights previous. (Mingus had the horn onstage though, and whimsically introduces “Johnny Coles’ trumpet”). The brass parts of the arrangements had to be covered the arrangements had to be covered in one way or another, usually by pianist Jaki Byard, so the musicians’ skills are on full display.

Eric Dolphy—on alto sax, flute and bass clarinet—had decided he would leave the band at the end of the tour, to examine Europe’s culture and opportunities. (He was to die in Berlin ten weeks later). Byard is as comfortable mining Fats Waller and Art Tatum as he is playing free, and the least famous man here Clifford Jordan offers solid tenor in a bop-informed-Lester Young style. As usual with Mingus, drummer Danny Richmond is in the engine house. And the bassist/leader himself is in full force, powering the band with slapping stretched strings and delicate arco musings.

There’s over 2 hours of music here, with a couple of previously unavailable tracks, Mingus introductions and lots of the ambiance of the evening. It’s a capture of the sort of creative atmosphere that we’ll never see again.

Ted O’Reilly

Andrew P. MacDonald – The Great Square of Pegasus
Jasper Wood; Audrey Andrist
Centrediscs CMCCD 100004

The wonderful young Canadian virtuoso violinist Jasper Wood continues his trailblazing ways with a new disc of works by the Guelph-born composer Andrew Paul MacDonald. A note from Wood at the beginning of the program booklet explains his interest in and struggles with MacDonald’s music. The technical demands of the work for solo violin that gives the recording its title nearly defeated Wood but, he writes, “I revisited the piece and convinced myself that I was the one being difficult rather than the music”. The result is a committed, engaging performance that takes the breath away.

MacDonald’s intense interest in Greek mythology and ancient Greek music theory informs all the works on the disc from Perseus and Medusa in the opening piece, through references to the Aegean Sea, Homer’s Odyssey and the Trojan prophetess Kassandra, a woman cursed by being in the wrong place at the wrong time if ever there was one. Indeed, MacDonald’s evocative piece Kassandra’s Tears calls to mind the sad and violent images of her story.

Wood is ably accompanied by pianist Audrey Andrist in two of the four works on the disc. Wood’s dedication to modern music is laudable - bringing to mind his talented contemporaries Marc Sabat and Mark Fewer. The idea that there is more to life than the standard violin repertoire seems to inform their programming ideas and collegial relationships – thank goodness.

Larry Beckwith

La Mer jolie - Chants d’Acadie
Suzie LeBlanc
ATMA Classique ACD2 2330

Acadian music is as dark and tumultuous, inspirational and joyous as the tragic journey of the Acadian people themselves. With the 1755 deportation of the Acadians resulting in the loss of many historical facts of the earliest French North American colonization, so too has much of the music disappeared. With “La Mer jolie”, Canadian soprano Suzie LeBlanc recreates some of the remaining traditional vocal and instrumental Acadian music in a refreshing manner.

This is a beautiful recording that embraces the traditional melodies and modernizes them in their arrangements. A baroque singer who specializes in 17th and 18th century repertoire, LeBlanc’s decision to perform songs from her native Acadia must be applauded. From the opening title track, Le long de la mer jolie, LeBlanc’s voice lends itself to the songs with a clarity and emotion that only a superb and extremely astute artist can achieve.

The backing musicians — David Greenberg, Chris Norman, David McGuinness, Sylvain Bergeron, Betsy MacMillan and Pierre Chartand — provide not only the vocal accompaniments but also a number of rousing instrumentals. Kudos also go to Greenberg, Bergeron and McGuinness for their excellent arrangements.

The melodic simplicity, lyric inflections and rhythmic drive of Acadian music have created a soft spot for it in my heart. Suzie LeBlanc merits to be congratulated again for having both the artistic talent and courage to interpret this music. “La mer jolie” is an illuminating and moving recording to treasure time and time again.

Tüna Kükk
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