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WholeNote’s Tenth Anniversary Season
Upcoming Special Focuses

February 2005
• Early Music
• Music and Health
• Summer Education

March 2005
• Summer Education and beyond
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André Laplante, piano
Angela Hewitt, piano
Louis Lortie, piano
Jan. 15 at 7:30pm; Jan. 16 at 3:00pm
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Mozart: Piano Concerto No. 9 in E-flat Major, K.271, "Jeunehomme"
Mozart: Concerto for Two Pianos in E-flat Major, K.365
Mozart: Concerto for Three Pianos in F Major, K.242

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Jan. 19 at 8pm; Jan. 20 at 2pm; Jan. 20 at 8pm
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SOMETIMES our announced “Special Focuses” in WholeNote are pretty straightforward, such as the three for February at the foot of page 5.

A theme like “Music and Health” has obvious variations: staying healthy as a performer, music as therapy, the role of music in mental development, keeping your “instrument” in good repair. But it doesn’t spiral out of control. The editorial department can collaborate in a focused task.

Once in a while, however, we choose a “focus” like this month’s “Family Fare” that proves to be a shapeshifter. We thought it would provide a way of stepping back from our individual trees to view the wonders of the musical forest as a whole. Instead we found ourselves flat on our backs in the bushes under a shapeless canopy of endless green.

This month’s deceptively friendly theme has provoked (variously) paroxysms of despair, glee, and claustrophobia in our ranks.

Despair: “But we’ve announced ‘Family Fare’ as our theme, and there’s no mention of it anywhere in the magazine except in this little ‘Op Ed’ piece.”

Glee: there are more than six hundred performances mentioned in this issue. More than \( x \) of them have a specifically family-centered theme, more than \( y \) take place during the day, more than \( z \) are either free or with prices for children, students and seniors less than the cost of a typical movie ticket.

Claustrophobia: “Just about everything in the issue could be taken to be about the theme. Look at the nice mother/daughter thing with Mary Lou Fallis and Anne Madgett in ‘How I Met My Teacher’; or the WholeNote Dec 6 salon (titled, what else, Family Fare) - a rare early evening opportunity for the WholeNote family (staff, readers, advertisers, contributors and their families) to meet, greet and even make music on our all-ages open stage; or our cover story about an ensemble, the Canadian Brass, that has done so much to convert “children of all ages” to the love of music; or … the list goes on and on.

Granted, a lot of programming at this time of year celebrates midwinter festivals and communal gatherings of one kind or another. (guest columnist Chris Dawes has some sobering and inspiring thoughts on this topic on page 43). We could have called it “lighter fare” instead-- an antidote to the season’s heavy meals! But that description certainly doesn’t apply to all the concerts between now and the new year. And besides, we potentially do as much damage as good by implying that music has to be jazzed up or dumbed down to appeal to children.

The second thing to beware of with a theme like this is what you might call the “Groundhog Day” effect. There’s a danger in tipping an annual hat to “Family Fare,” like Groundhog Day. After all, what do we go back to doing with the little critters after that?

So my point? The turning of the year is a fine time for all of us to compile an inventory of where music fits, and doesn’t fit, in our own and our society’s plans. As always WholeNote is a fine resource to assist in this stock-taking exercise. There’s evidence here to justify celebratory back-slapping all round. Forty-four live music events on December 5th alone! But there’s also cause for discomfort -- provision for music in our schools is at its lowest ebb in decades.

Our research for this planned survey of the “Family Fare” forest revealed extraordinary things: innovative audience outreach programs of many kinds; people living inspirational musical lives. The bad news is that in this issue we barely scratch the surface. The good news: every day is Groundhog Day in WholeNote! We’ll be at it all year round.

Have a blast! Over-indulge (musically). We’ll be back in late January.

David Perlman
IN A PREVIOUS LIFE as a school text book editor I was once given the assignment of gathering photographs for a book on the Russian Revolution. It was 1977, the same year that, in the "cultural thaw" that followed the arrest of the "Gang of Four," China sent the Shanghai Ballet to Canada. Ottawa had to reciprocate. It sent to China, on a fourteen-day fourteen-city tour, the largest ensemble it could muster for the $25,000 the Department of External Affairs could find in its contingency budget—a scruffy-looking fivesome called the Canadian Brass.

Times being what they were in '77, when I called the Soviet embassy in Ottawa to ask if they had pictures of the Russian revolution, I ran into a fair bit of suspicion. But I got what I wanted, eventually—a book containing fifty years of wonderful photos, 1905-1955, from the Novosty Press Archives. At some point I noticed something odd, though. A bloke called Stalin was completely missing. Eventually I found one reference to him. On one page there was an outdoor balcony photo of nine uniformed people, with a caption something like "Central Committee, such and such a date. Party member Josef Stalin is fifth from left.

Ever since then I’ve had a radar that goes off when something’s missing, and it went off November 2, when we received the press release that got us interested in doing this story on the Canadian Brass. It was a two-pronged release. First it announced the Canadian Brass’s new CD, Magic Horn, their first on Stuart Laughton’s home-grown Opening Day label. Chuck Daellenbach and Stuart are joining forces on the recording front. Bringing the Brass with their 30-year, 50 album track record into the fold is a huge boost.

Second prong of the Nov 2 release was an announcement of the Brass’s upcoming December 23 Roy Thomson Hall concert. And that’s where my radar went off. The release said:

Three original members—Gene Watts, trombone; Chuck Daellenbach, tuba; and Stuart Laughton, trumpet—are still with the group, and have been joined by Joe Burgstaller, trumpet, and Jeff Nelsen, horn.

You see, in any ensemble with the longevity of the Canadian Brass the player personnel door tends to revolve more than twice in 35 years.

Of the five who will take the Roy Thomson stage on Dec 23, two are indeed group "originals" in every sense of the word: Chuck Daellenbach on tuba, who’s been there every day since day one; and Gene Watts on trombone, who’s been there even longer, if you count the couple of years he carried the idea around in his head, kicking things back and forth with trumpeter Fred Mills in their Stratford Festival days in 68, where they’d pull together basement brass quintets for fun and recreation.

Stuart Laughton, first trumpet, the press release’s third "original" has actually only been back with the group since 2003, replacing Ryan Anthony (2000-03), who replaced Ron Romm (1970-2000), who replaced Stuart in the Brass’s very first year, when Stuart decided that Philadelphia’s Curtis Institute was a smarter bet at the time.

The other two current Brassers, Jeff Nelsen on horn, and Joe Burgstaller, second trumpet, are also relative newcomers, having joined in 2000 and 2001 respectively.

Burgstaller’s three predecessors were Jens Lindeman (1996-2001), Fred Mills (72-96) and Bill Phillips (70-72).
As for French horn, that's where the door has revolved most of all; Jeff Nelsen is the fourth horn player to work with the Brass since founding hornist Graeme Page left in 1983.

Musing on this parade of hornists, in a chatty 1993 book on the Brass by Rick Walters (called, what else, *The Canadian Brass Book*), trombonist Gene Watts said:

"Well they're really a different breed - different instrument, different technique, different attitude. I mean in orchestra literature they're often getting to be a hero, playing some famous noble solo, and we're sitting in the back now counting our 242nd measure of rest... We've come up with rules for hiring horn players... they have to look far more photogenic than the rest of us. And they have to wear a size 40 suit."

(To complete the record, the other three other men who have worn Page and Nelsen's size 40 hornist's suit are Martin Hackleman ('83-86), David Ohanian (86-98), and Chris Cooper (1998-2000).

I INTERVIEWED Tuba PLAYER Chuck Daellenbach for this article right at the beginning of November, just before the Brass hightailed it out of town on the European leg of a tour designed to support the new CD. I commented on how easy it had been on the Brass website to figure out who the various members of the group had been. "There's a real sense on the site that they still belong" I said.

"I'm delighted to hear you say that," he said. "It's something you know for sure. One of the things that has made the Brass what we are is that throughout of genuine affection."

Since talking that day, the Brass have been to Europe and are now packing again. "From U.S. Thanksgiving to New Year every year is nonstop," Chuck said. "We still do better than a hundred concerts a year."

Their pre-new year swing bears out his words. Between the time this article goes to press (Nov 27) and their Dec 23 Toronto date, they will do a 27-day, 18 concert, 16 city tour that takes them clear across the continent and back, ranging from an appearance in Toledo, Ohio with the Toledo Symphony, to an appearance at Avery Fisher Hall with the New York Philharmonic Brass. "It's what we've been doing from day one" Chuck says.

"Schools, universities, Carnegie Hall. I guess we've always had the feeling that it shouldn't make a difference."

THERE'S A TEMPTATION when doing a good-news story, which this one mostly is, to ask about "turning points", those little "if it hadn't been for..." moments, if External had had $250,000 in the 1977 tour pot instead of $25,000, for example, who'd have gone to China instead? Or if Chuck hadn't gone to Toronto to teach...

So I asked. Chuck didn't hesitate for a moment. "If it hadn't been for Betty Webster and the Hamilton plan" he said "then I'd say none of this would have happened."

BETTY WEBSTER, who went on to head Orchestras Canada until her retirement from that organization in 2001, and now sits on the board of Boris Bron's National Academy Orchestra, was, from 1969 to 1974, executive director of the HPO (Hamilton Philharmonic Orchestra.)

"Her plan, the Hamilton Plan, was to arrange for at least three different professional musical ensembles a year to visit every single school within a thirty mile radius of the city of Hamilton, and to use that as a way of building the orchestra." Chuck explains.

It was brilliantly simple. Hire professional section leaders for the HPO at a decent wage, then make them earn their keep by sending them out into the schools. "I think it was strings that came first, then winds, then us. It was a pretty fair wage for the time. $12,000 a year, enough to lure Fred Mills away from Ottawa."

There was one significant hurdle, though. It had been fairly easy for Betty to sell the powers that be on the idea of creating ensembles made up of orchestral section leaders. "A string quartet was a no brainer," says Chuck "and a wind ensemble - even trumpets, trombone and horn. But a tuba?" The orchestra was basically a chamber orchestra still, and the idea of a chamber orchestra with a resident tuba player was a tougher sell.

Eventually it was Chuck's PhD in education and stint at the U of T that did it. Given that they were planning this ambitious school campaign it made sense to have an educator in the group!

BETTY WEBSTER confirms Chuck's recollection. "Our first ensemble was called the Czech Quartet" she said. "Milan Vitek, Rudolf Kalup, Jaroslav Karlovsky, and Zdenek Konicek. They had been the Prague Quartet, but came a year after the Soviet invasion of Czechoslovakia in 1968. The Ontario Arts Council made their coming possible. The cellist Zdenek Konicek is still a stalwart in the community - a story in his own right."

I mentioned to Betty Chuck's comment about the Hamilton plan as having been formative for the Brass. "Yes," she says, "but only because they were musicians with a certain kind of commitment."

"For some musicians the kind of stuff we were doing was hard," Chuck says, "literally three hundred shows in a school year. Some people's inclination would be to walk through it. But I can honestly say we never saw it that way. Children are honest. If you can have a child not only sit quietly through three minutes of Bach but for the music to have a child's attention."

"The more typical musician's attitude" Betty says "is that somehow this kind of community stuff detracts from their professional status. The things that work when musicians see themselves as builders of an orchestra don't necessarily work once they think of the orchestra as having been built for them."

THE HAMILTON PLAN, IT HAS TO BE said, is no more, and music in the schools is at a low ebb. "Back then the union, the AFM, used to put money into school concerts if you can believe it," Betty says. "Now the union itself is in financial trouble. What's in the schools now is pathetic. Hamilton doesn't even have a fully funded coordinator of music."

But the plan gave the Brass five years, and for five years it gave thousands of people, young and old, the unique gift of the Brass. The ensemble emerged from it with a sense of musical mission that has given the ensemble a durable, sustainable identity through the years, even as individual musicians have come and gone -- the mission of having people experience the joy of music.

VIOLIST DOUGLAS PERRY, for one, studied with them in Hamilton at the short-lived Hamilton Institute, a school for young professional musicians which Chuck and Gene added to their already full-workload. "It was an amazing year" says Douglas. "I met Takemitsu, Shumsky, Perlman, Nexus, and others, played some fantastic music, from experimental (a viola solo piece, topless with a mask, and with music hanging from the ceiling) to 'high brow' serious, all in very intimate and musically positive circumstances. The most significant thing that I came away with was this: be responsible for your life and your career. My university time fine-tuned my performance skills, but I really knew nothing else. The Institute showed me that to realize my dreams, I must think, act and be responsible for all aspects of my music life."

From the music you play, to what you say on stage, to how the PR looks, etc..."

And to conclude, this: from a WholeNote colleague reflecting on the "big schtick, soft talk" title we saddled the story with before it was written -- the cover of the magazine goes to press before the story gets written, you see.

"I'd call it sucking and blowing" she said. "First they'd suck you in - lure you into listening to something you couldn't have imagined hearing, like Flight of the Bumblebee on a tuba, or some genre you'd already decided you couldn't stand."

"And then having sucked you in, they'd blow you away with the pure brilliance of what they did."

The perfect ensemble work, the sheer virtuosity, the thrill of how much fun they were having and getting you to have, the way they could take a piece of music where the structure necessitated instruments trading themes, and turn it into a game of stealing themes and then chairs from each other according to what the music dictated."

And never miss a beat.

"But I'll tell you even more what they did for people like me. They set in motion the liberation and the vindication of the bandroom geek. Tons of us out there, by their example, discovered we were entitled to arrange things for ourselves. Not just the pieces of music, but the places to make music happen. We didn't need a conductor to play together. Heck we didn't even need a room."

"By their example we discovered ensemble playing and put it on like a cloak of visibility."

"They're still setting that example. And it's worth taking in."

www.wholenote.com
SNAP Shot

ANALEKTA FOUNDER
Mario Labbé

Who am I?
In the early 80's, I was responsible for the international career of the Ballets Jazz de Montréal and was acting as an impresario in Canada, bringing over major acts such as the Kirov Ballet, Martha Graham Dance Company, Kiri Te Kanawa, Philip Glass and the Red Army Chorus.

In 1988 I formed the classical recording company Analekta. In those days, there were not many recording companies in Canada. I felt this country produced an exceptional number of outstanding musicians, artists of international calibre, and I wanted to offer them a platform to showcase their talent. My desire to promote our best musicians grew into a passion, and became my artistic mission. Analekta quickly became the most important Canadian classical recording company, with a cruising rhythm of around 25 releases a year.

Nowadays, a top-quality recording is a musician's calling card, an indispensable tool. Our goal is to build a discographic career for the country's greatest musicians, which will help them emerge on the international scene. So Analekta can be described as an "artist-branded" company, promoting Canadian musicians. Today, Analekta artists act as cultural ambassadors world-wide, making all of us proud. After all, Analekta is a Greek word which roughly translates as 'a collection of the best works', so we try to live up to the name! One of the 20 independent classical recording companies in the world, Analekta has been recognized by international accolades, including two Cannes Classical Awards in 2002 and 2004.

What am I doing right now?
Presently Analekta focuses on two points:
We are consolidating our international distribution in North America, Asia, the Pacific Rim and Western Europe, with particular emphasis on our expansion in the United States where major investments have been made last spring. (Angèle Dubeau stayed at the top of the Billboard charts for several weeks).

Angèle Dubeau & La Pietà's new release, Passion, is reaching the top of the Soundscan in Canada. Many other Canadian artists continue to maintain Analekta's profile: pianist Alain Lefèvre, whose last release still tops the charts; contralto Marie-Nicole Lemieux, who won the Queen Elizabeth International Music Competition in Brussels in 2000; Isabel Bayrakdarian, who will soon release her first CD with us ... And let's not forget Tafelmusik Baroque Orchestra, with whom we have already recorded seven projects and continue developing a strong and solid direction: violinist James Ehnes with whom we just recorded a sixth CD and whose international scene continues to expand; and the Gryphon Trio, one of the best ensembles of its kind in the world.

As for the longer term, Analekta CDs are distributed here by Naxos Canada. The international distribution is our main focus. That's why we also develop an interest in the electronic distribution of our products, whether through CDs or dematerialised supports like Naxos.

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Toronto Philharmonia
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December 16th
8:00pm

The Amadeus Choir
"Carols and Lullabies"
December 18th
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A few follow-up questions

1. In moving from impresario to establishing a record label, I imagine there must have been some key things that persuaded you it was a viable move - not just waking up one morning and saying "I think I'll do records instead." Can you pinpoint something?

2. I understand your point about the quality recording as an indispensable calling-card for the musician, and also your point about how such musicians become cultural ambassadors, and therefore one would expect governments that support the arts to support such endeavours. I'm curious as to your perspective on this question; comparing Quebec to the rest of Canada, and Canada overall to other countries.

3. (Finally) I'm interested in your decision-making process in terms of who you take on as artists, and areas of repertoire to explore. You were into early music from the start for example, and I notice a recent foray into jazz.

Two incidents triggered my decision to establish a record label: In 1987, I approached a major label, trying to get a world recording contract for Angèle Dubeau. She was just ready to sign and do her first recording. I negotiated for over a year. But a new president came into function in this major label, and declared they would no longer sign 'regional' artists: if you don’t live in New York, London or Paris, you are out.

I said to Angèle, “Don’t worry, we will do the recording anyway”. So we licensed it to another major label. I was on good terms with recording companies, as I was bringing major attractions and musicians' contracts to all of them. I went and recorded her first disc, Sonates françaises. I tried to license it, along with two other masters: the first one was a digital recording of The Red Army Chorus (a live recording of the five performances of the ensemble I was presenting at the Orpheum Theatre in Vancouver); the other one was the soundtrack of the movie, Le Maître de Musique, starring José van Dam. But none of these three masters triggered enough interest with these recording companies. That's when I realized that Canada really needed a recording company specializing in classical music.

So, foolishly, I founded Analekta without knowing what I was doing... A year later I had sold over 110,000 copies of the above-mentioned recordings. That's all how it started!

Government support in the Canadian cultural industry is an absolute need. The music industry - much like the TV or film industries - requires the government's assistance to develop and promote our Canadian heritage on the international level. The support of our industry is no bigger, or less big, than most of industrialized European countries.

The decision-making process is simple: we choose musicians who combine outstanding talent, exquisite musicianship and a compelling stage presence - the finest Canadian artists! It is a privilege when such high-calibre artists are willing to embark on a recording venture with us!

The repertoire depends on what the artists are willing to record. If they feel inspired, it will be a good recording, and that's why I like to have their input. But we always try to bring something new to the classical repertoire.
EDITOR’S CORNER

by David Olds

Last month due to space constraints we had to omit the chatty introduction in which I welcomed John Beckwith back to the fold after a yearlong hiatus. and I’m pleased to say that he has contributed again this month with a review. I readily agreed to the assignment. As always you will find diverse and eclectic offerings in the following pages.

Mendelssohn
Chamber Music
Complete

My own listening this month was commandeered by the recent release of Mendelssohn’s Chamber Music – Complete (Brilliant Classics 99983). Once again the Brilliant label has impressed me with its thoroughness, standard of excellence and value. I came across the release somewhat inadvertently while searching for repertoire for my own chamber ensemble. On a visit to the Metro Reference Library I discovered that Felix Mendelssohn had composed three piano quartets in his youth (Opp. 1-3) and I subsequently went in search of recordings. The only ones currently available feature the fabulous Schubert Ensemble of London (whom I’d had the pleasure of interviewing during my tenure at CJRT-FM) and are only to be had as part of a 10 CD set. Fortunately when dealing with Brilliant Classics you can get 10 CDs for about the same price as 3 discs on any other major label. The set includes Mendelssohn’s string quartets, quintets and octet, piano trios, quartets and sextet, along with the sonatas for violin, viola, cello and clarinet and several other miscellaneous chamber works. Brilliant has compiled earlier recordings of performances by the Bartok Quartet, cellist Claude Starck with pianist Christophe Echenbach, virtuoso Ulrich Koch, clarinetist Rainer Schumacher and pianist Ronald Keller with recent performances by the Schubert Ensemble and new recordings featuring the Sharon Quartet, violinist Petra Vahle, violinist Joan Berkhem er and pianist Kyoko Hashimoto. Three weeks after the purchase I’m still listening, and still enthralled!

CONTINUES NEXT PAGE
Another treat that came my way this month is entitled "English Fancy" (Analekta AN 2 9905) with a Montreal period instrument ensemble I was not previously aware of, Masques, founded by artistic director Olivier Fortin and featuring soprano Shannon Mercer. This charming collection includes such vocal gems as Purcell's Nymphs and Shepherds and Music for a While, and Campion's Come Away and Her Rosie Cheeks, cleverly interspersed with instrumental selections by Purcell and John Jenkins. Highly recommended.

Concert Note: Music of Campion (and Dowland) will be featured in the Musicians in Ordinary presentation "Contayning Divine and Morall Songs" on January 29.

Jumping forward several centuries and leaping an ocean as well, we come to the CBC Records release "So much to tell!" (SMCD 5234) which features the exceptional voice of Canadian soprano Measha Brueggergosman. Accompanied here by the Manitoba Chamber Orchestra under the direction of Roy Goodman, Brueggergosman seems particularly at home in the mid-century American art song repertoire presented: Copland's Eight Poems of Emily Dickinson and Barber's Knoxville: Summer of 1915, a setting of James Agee's autobiographical stream-of-consciousness text. She is equally comfortable with the three Gershwin songs included here in orchestral arrangements by Adrian Williams: Embraceable You: By Strauss and I've Got a Crush on You. These are performed in a totally convincing manner and don't suffer from the over-singing that so often occurs when opera-trained voices take on lighter fare. The disc also includes the lovely Serenade for Strings, Samuel Barber's first published work.

My final selection this month is something quite different, a concerted work for electric guitar by Montreal composer Tim Brady. The title work from "Playing Guitar: Symphony #1" (Ambiances Magnétiques AM 125 CD) was composed for Lorraine Vaillancourt's Nouvel Ensemble Moderne. At times Brady's guitar with its many electronic extensions is fully integrated into the 15-piece ensemble and at times this is more of a concerto, with guitar solos and an extended cadenza. Clocking in at nearly 50 minutes Playing Guitar varies from energy-driven, quasi-minimalist "wall of sound" movements that present Brady at his most boisterous and ebullient, to lengthy contemplative sections dominated by mournfully tuneful brass instruments and "weeping" guitar - this really is a work of symphonic scale.

Concert Note: Tim Brady will be in Toronto performing with Brady works at the Music Gallery on December 12. On January 22 and 23 New Music Concerts presents his chamber opera Three Cities in the Life of Dr. Norman Bethune. That evening will also include guitar works by Wende Bartley, R. Murray Schafer and René Lussier, along with a solo guitar movement from Brady's Playing Guitar: Symphony #1.

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

David Olds
Editor, DISCoveries

DISCoveries continues on page 74
Ideal Gift Ideas for the Holiday Season...

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The CMC Picks Up the Tempo

For those who might not know, the Canadian Music Centre is a kind of library and information service for Canadian composers. Its Toronto office is located in a stately old house on St. Joseph Street, containing scores and recordings by more than 600 Canadian composers.

The problem, though, has always been getting those scores out of the library and into the hands of musicians willing to play them - and for some years I've been rather skeptical of the CMC's ability to attract much attention to itself. In moments of unbridled cynicism, I've even been known to refer to it as the "Tomb of the Unknown Composer."

But recent developments indicate that the CMC is showing stronger signs of life.

November 10, 2004, 10:00 am: I receive a communiqué in the morning's mail from the Canadian Music Centre's librarian, Stacy Allison-Cassin, containing some encouraging news about the demand for Canadian scores from the CMC. "We handle hundreds of loans a month through our five libraries, and music is sent across Canada and around the world." And it seems that a substantial number of these requests are coming from beyond Canada's borders - from Switzerland, Italy and five American states in the last week alone.

November 10, 2004, 10:00 pm: At a post-performance reception for Christos Hatzi's Constantinople (an astonishing work, if I may digress), I spot Jason van Eyk, the CMC's Ontario Regional Director. And he confirms that there's been, in the last year, a substantial rise in requests for scores from the Centre: from 50 per week to about 300. He attributes this six-fold increase not to a complex shift in cultural geopolitics, but to something as simple as a website.

November 15, 2004: Curious, I decide to drop in on the Canadian Music Centre's offices, to find out more about this remarkable phenomenon. There I meet with Allison-Cassin, who confirms that, since the CMC launched its new website a year and a half ago, the number of visits to the site has increased from 4,581 in June 2003 to 49,224 in October of 2004.

The CMC had a website before June 2003, but it was nothing like what now pops up at www.musiccentre.ca. There you'll find hundreds of biographies, repertoire lists and sound-samples: you can search for a composer, alphabetically, or for compositions by instrumentation, and much more. (Have a look!) Best of all, seems that the efforts the Centre put into this massive project are generating results.

"It's much easier to obtain the music than it was before - our response-time is much faster through e-mail," explains Allison-Cassin. "But it goes beyond an increased demand for scores: it's also an increased demand for information and resources. We're trying to make our site the main resource for Canadian music."

She goes on to mention a few "for-instances": performances of Canadian works in Wisconsin and Texas that began with on-line inquiries to the CMC, and also a commission for a new work by Montreal composer Timothy Brady from Denmark's Corona Guitar Kvartet. But what impressed me most was a request for information from the Aviv Quartet, for a Canadian piece to include on their February 24 appearance on the Music Toronto concert-series. As a result, this Israeli ensemble will perform Sir Ernest MacMillan's Two Sketches for String Quartet, in addition to works by Beethoven, Tchaikovsky and Prokofiev.

There's a tradition of touring groups playing works by their host countries' traditions that's not, unfortunately, observed much here in Canada. Only very rarely do foreign musicians make the effort to programme a Canadian score while visiting this country. In the case of the Aviv Quartet, their decision probably has something to do with the fact that their cellist, Rachel Mercer, is Canadian. But it's a good start - and if the folks at the Canadian Music Centre helped make it happen, they've earned their week's pay.

Colin Eatock is a composer and writer in Toronto who contributes to the Globe and Mail and other publications. His T.O. Musical Diary is a regular monthly feature of The WholeNote magazine.
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MESSIAH
The month of December, as always, brings with it a host of performances of Handel’s Messiah. The first this month according to our listings will be by the 180-voice Mennonite Massed Choir on December 3 in Kitchener’s marvellous Centre in the Square. The core of this choir is Kitchener’s Menno Singers, who are celebrating their 50th season.

I asked Dr. Peter Nikiforuk, the choir’s conductor, about reasons for Messiah’s enduring and perennial popularity. In his view the quality of the music itself combines with the work’s effective conveyance of its theological message to elicit a very visceral response from performers and audience alike. He says that even his colleague, Howard Dyck, after innumerable performances of the work, still loves it.

He pointed out too that far from being hackneyed, the Messiah actually has a lot of rarely heard music: “Having previously been involved only in chamber choirs - including the Exultate Chamber Singers for fifteen years - I had never performed a complete Messiah until 2000. I was astonished by how much of parts 2 and 3 almost never get sung. This year we are doing everything, leaving out only a couple of Da Capo’s.”

I asked what he was looking for in his soloists. “Tone colour that corresponds to the music. In preparing the choir for this year’s performance I have been cultivating a clear, light, and agile singing style, so of course was looking for compatible soloists. The soprano who can do Messiah is not necessarily the one I would choose to do the Verdi Requiem. Of course I want the soloists to be a balanced quartet and, in the Menno Singers we want to use Menonite talent as much as possible.”

Implicit in everything Peter Nikiforuk said is that, above all, Messiah rehearsals and performance. I, I, that when matched

Chrylark Series
The third Chrylark Series begins on December 5 at the Heliconian Hall with a solo recital by pianist, Peter Longworth of music by Schubert, Morawetz and Brahms. This year’s series focuses on the music of celebrated Czech/Canadian composer, Oskar Morawetz, who left his post as assistant conductor of the Prague Opera to come to Canada in 1946, becoming a professor of theory and composition in 1946 at the University of Toronto, a position he held until his retirement in 1982. A self-avowed traditionalist, he has embraced several of the compositional trends of the 20th Century to develop a body of works that have been performed on four continents by
such outstanding talents as Zubin Mehta, Seiji Ozawa, Kurt Masur, Glenn Gould, Jon Vickers and Louis Quilico. In 1987 he was the first composer to receive the Order of Ontario and was awarded the Order of Canada in 1989.

The second concert in the series, February 6, 2005, will feature the Veritas Piano Quartet, performing music by Mozart, Brahms and Morawetz.

AMICI and RUSSELL BRAUN

Another concert to look forward to in the new year is Amici’s concert at Glenn Gould Studio on January 21st with guest artist, baritone, Russell Braun. The program, built around the theme of “Vocal Expression,” will include some interesting repertoire, including Malcolm Forsyth’s Songs in Times of Crisis for baritone, clarinet, cello and piano, and Charles Loeffler’s Rhapsodies for baritone, clarinet, viola and piano. This will be an excellent opportunity to hear Russell Braun, who is in demand in opera houses all over the world. To his already extensive discography he is adding a soon to be released Das Lied von der Erde with the Smithsonian Chamber Players on the Dorian Label. Die Winterreise and songs by Noël Coward and Ivor Novello, both on the CBC Records label in 2005.

TRANSFORMUSIC

Back in Feb 2004 I wrote about an International Composition Competition in Hungary. Called “TransforMusic,” it was inviting submissions of works of “serious” music based on or derived from “light” music, such as rock, musical theatre or popular music. We recently received notification that the competition received 61 submissions from composers in 27 countries. For those of you who have been wondering, among the four winners was a Canadian, Rouss Dubravkowsky, whose winning composition was called “With Feeling of the Beauty of the Tango” for amplified violin and orchestra. The other winners were from Hungary (2) and the USA.

FEBRUARY is... PROKOFIEV!

3 THU. PROKOFIEV: STORY OF A REAL COMPOSER
Lecture by Canadian musicologist Simon Morrison (Princeton)
4 pm, Walter Hall, UofT Music Bldg. Free admission

4 FRI. JAMIE, SCOTT & FRIENDS PLAY PROKOFIEV
Faculty artists James Parker, piano and Scott St. John, violin
8 pm, Walter Hall (Museum station). Free admission

ALSO: A CELEBRATION OF SLAVIC MUSIC
UofT Symphonic Band plays Prokofiev, Dvorak, Bestiaev
8 pm, MacMillan Theatre, UofT Music Bldg. $13, $11

5 SAT. NEW LIGHT ON A MODERN MASTER
All-day symposium examines the composer’s life & work.
TOPICS: Choreographing Prokofiev; His Unreleased Films; Prokofiev & the Piano; Anti-Realism in Opera, Theatre & Ballet; His Unknown Life under Stalin; Was He a ‘Soviet Composer’?

PRESENTERS & PANELISTS INCLUDE:

Christopher Barnes • James Kudelka • William Littler • Paul Mitchell • Simon Morrison • Sofia Mosheivich • Selma Odom • Michael Pisani • Lesley Anne Sayers • Ian Scott • Jiri Smrz • Tamara Trojanowska

9:30 to 12:30 & 1:30 to 5, Town Hall, Innis College, Sussex Ave. at St. George. Free & open to the public

6 SUN. A RARE PROKOFIEV OPERA IN CONCERT
His satiric comedy L’AMOUR DES TROIS ORANGES sung in French. Music director Raisa Nakhmanovich.
Chorus dir. Robert Cooper, Artistic dir. Guillermo Silva-Marín

BACKGROUNDER at 1:45 pm, Ian Scott, with Michael Pisani
2:30 pm, Jane Mallet Theatre, St. Lawrence Centre:
416-366-7723, 1-800-708-6754, secure.stlc.ca/oic.asp

7 MON. RESTORING A MODERNIST CLASSIC
Lesley Anne Sayers (Open University, UK) presents her work on the upcoming re-creation of Prokofiev’s historic 1926 ballet Le pas d’acier. A special open session of the joint York / UofT seminar on Dance & Modernism.
10 am, Robert Gill Theatre, 214 College St. Free.

PROKOFIEV FESTIVAL • February 3 to 7 • University of Toronto
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Early Music
by Frank Nakashima

What has Marc-Antoine Charpentier done in order to be honoured as the greatest master of sacred music in 17th-century France? The answer is to be found in the Tafelmusik Chamber Choir and Orchestra performance of his exquisite Christmas oratorio. In nativitatem dominii canticum, and the glorious Missa Assumpta est Maria (December 1-5). Visit: www.tafelmusik.org

As to be expected, there are several exciting choral alternatives to The Messiah, this Christmas season. Still, there are many good reasons to hear Tafelmusik’s presentation (December 15-18) of this great work, and participate in the Singalong Messiah (December 19), where the reincarnation of the Maestro Handel himself has been known to appear. I should also mention their program, Mozart Gran Partita, for wind instruments (January 20-23), along with winds and double bass to be exact, which reveals Mozart at his most charming and playful self.

If Renaissance choral music is more to your taste this season, then why not consider attending the Toronto Chamber Choir’s Renaissance Christmas (December 5) – including some of the most beautiful music ever written for Christmas-time: motets and carols from England, Spain, Italy and Germany, and works by William Byrd, Tomás Luis de Victoria, Orlando di Lasso and Michael Praetorius. See the website: www.geocities.com/toromochamberchoir

Speaking of Praetorius, the Toronto Consort recreates the Christmas Vesperas as it might have been heard under the direction of Michael Praetorius in 17th-century Germany (December 10, 11) with lots of instruments – recorders, violins, cornetti, sackbuts, theorboes, keyboards and voices. Their website: www.torontoconsort.org

And we have the world-renowned, The Tallis Scholars (Peter Phillips, director) in town. With more than 50 albums and nearly 1,300 performances around the globe to their credit, they are without rival in the glorious and sensual world of Renaissance choral music (December 7). For more information, visit www.roythomson.com and/or the Tallis Scholars website: www.gimell.com

Okay, how about Medieval? The Sine Nomine Ensemble presents an evening of Christmas music from the late-Gothic courts and their respective household chapels (December 17). This is music from a time long ago, a brilliant repertoire created by professional musicians of the time. Visit their website: www.pims.ca/sinenomine

Music of the Romantic era is represented in the Academy Concert Series’ program of Schubert, Weber and Mendelssohn (Dec. 11), three great masters of the 19th century whose work exemplifies the spirit of the time – Schubert’s String Trio in B flat major (D581), Weber’s Clarinet Quintet in B flat major op.34, and Mendelssohn’s Quintet in B flat major op.87. See the website: www.academyconcertseries.com

Looking back December, an unusual assortment of instruments – the violin, dulcian, sackbut, organ, and the remarkable cornetto, described in its time as the instrument most resembling the human voice – all make a special appearance in Baroque Music Beside the Grange’s program of 17th-century music from Germany and Austria (January 7). This concert includes compelling works by Weckmann, Bertali, Schmelzer and others – music well-loved in the intimate settings of Hamburg’s Collegium Musicum.

The Toronto Early Music Centre’s “Musically Speaking” series resumes with organist Kevin Komisaruk who will take a closer look at J.S. Bach’s celebrated collection of music, the Orgelbüchlein, in a free, one-hour presentation (January 9).

I Furiosi Baroque Ensemble are joined, Jan 28, by guests Genevieve Gilardeau on violin and Lucas Harris, lute & theorbo, in another intriguingly titled programme Sleep Curiously which traces the theme of “fare-charming, Sleep, Brother to Death” in Renaissance and early Baroque music.

John Edwards of the Musicians in Ordinary points out there was a large market for domestic sacred music in the Elizabethan and Jacobean eras. How convenient it must have been to have church in the comfort of your own home! Confess? Are you feeling penitential? Well, why not join the MIO as they present the Psalm settings of Richard Allison, Thomas Campion’s settings of his own fine poetry and the genius of John Dowland (January 29)? Visit www.musiciansinordinary.ca.
Acclaim for Aradia

ToRonto's other baroque orchestra, the Aradia Ensemble, under the direction of Kevin Mallon (a former Tafelmusik principal violinist) celebrates this Christmas season with the sacred music of Antonio Vivaldi. They are joined by alto soloist Marion Newman and soprano soloist Tracy Smith Bessette in the beautiful setting of St. Paul's Basilica where their concert will be recorded for broadcast by CBC Radio and Salt & Light Television (Dec 12).

Aradia has been receiving significant international acclaim through reviews of their recordings and articles in both the BBC and Gramophone magazines. Their recent CD, Dietrich Buxtehude “Sacred Cantatas” has received considerable praise. This December concert marks the launch of their latest CD, “Vivaldi Sacred Music, vol. I”, the first of ten volumes being recorded on the Naxos label.

One of the most notable aspects of the Dec 12 concert is Aradia’s outreach. They will be providing free tickets to organizations such as Inner City Angels and the Regent Park School of Music in an effort to strengthen the community through live classical music.

The Worlds of Salamone Rossi with
EMMA KIRKBY

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CHORAL Scene
by Larry Beckwith

Smoke's beginning to curl out of
the top of my computer with the
number of announcements, press
releases. "Friendly reminder e­
mails", etc. concerning choral con­
certs in Toronto, this month. As
usual, all of our major profession­al,
semi-professional and community
choirs are active with Christ­
mas concerts of one kind or anoth·
er (including many performances
of Handel's Messiah, as discussed
in Allan Pulker's column elsewhere
in these pages). It's astounding and
gratifying to imagine how many
thousands of singers will be rais­
ing their voices this month in ob­
servation of a time-honoured sa­
cred/secular tradition.

Since this is a double-issue of
WholeNote, I find my eyes being
drawn past all the carol songs and
major seasonal works being per­
formed, in venues great and small
by choirs and choral groups of all
shapes and sizes, to an announce­
ment of a benefit concert taking
place at the beginning of February.
The performers include the Just
Singers Chamber Choir and a
church choir from Hamilton and the
beneficiary is the University Set­
tlement Music and Arts School in
downtown Toronto. There's one
work on the program, titled The
Armed Man, by a Welsh composer
called Karl Jenkins. It seems that
Jenkins is an aging hippie who once
played in a progressive rock band
in England and has since made a
comfortable living writing jingles
and other commercial musical wall­
paper. Lately, he has ventured into
the so-called "serious" world of
composition and The Armed Man,
written in 1999, is his sincere re­
response to the victims of the horri f­
ous conflict in Kosovo which took
place through the latter part of the
1990s. Jenkins has used the late
Medieval folk tune L’homme arme
- as many Renaissance "parody
Mass" composers did - as a basis
for this full-scale oratorio explor­
ing the mindless futility of armed
conflict.

If one visits Mr. Jenkins' per­
sonal website, there is information
about the dozens of performances
of this piece. It has apparently
struck a sympathetic chord with
audiences and performers in North
America and Western Europe. The
upcoming local performances (it's
also being performed in Hamilton)
will be only the second North
American performance of the
work, also scheduled to be per­
formed at Carnegie Hall in June.
It strikes me that there is a stark
contrast between Karl Jenkins' mu­
sical response to the horrors of war
and our own perennial musical cel­
boration of the Christmas story.
Consider the elements of this sto­
ry: the mysterious conception of a

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helpless baby who is also a king. 
the birth in a "rude and lowly" stable in Bethlehem (the "city of David"), the surrounding shepherds, animals, angels and a particularly bright star, and finally the appearance of rich and powerful kings who bow down and shower the infant with lavish gifts. All the attendant themes of the story resonate with heart-breaking clarity: the possibilities for change, the "hopes and dreams of all the years", the raising up of the meek and the triumph of peace and love.

There are all the other elements, of course, which quickly colour the story with bitter irony: Herod's slaughter of all new born babies in the area in a desperate attempt to retain his power, the eventual murder, 33 years later, of this "Prince of Peace" and the subsequent reading and gross mis-reading of the meaning of the whole thing by religious leaders over the past two millennia. (I'm reminded of Max von Sydow's line in Woody Allen's Hannah and Her Sisters: "if Christ came back today and saw all the things being done in his name he wouldn't stop throwing up.")

This is all to say that I have intense admiration for the efforts and plans and elaborate events that will take place over the next few weeks. Dozens of concerts and all those familiar carols and Christmas works. As we sing and listen to them, what goes through our hearts CONTINUES NEXT PAGE
RIVERDALE YOUTH SINGERS
IS LOOKING FOR A NEW ARTISTIC DIRECTOR

Riverdale Youth Singers has been a thriving community choir since its inception five years ago. We are currently looking for someone to lead the RYS Youth division (ages 10-18) and to provide an overall artistic vision for our choral organization.

Requirements for this position include a strong background in choral direction and thorough knowledge of choral repertoire. We are looking for someone who enjoys working with children as well as someone willing to be a part of a strong board of community volunteers.

Deadline for applying: January 15, 2005.

For more information about RYS, contact Charis Cotter at 416-461-8142 or charisc@sympatico.ca, or check out www.riverdaleyouthsingers.org

Christmas in the Community

Setting aside cynicism about the crass commercialism of Christmas is the indomitable spirit of community that the celebration engenders. The listings this month are filled with special choral events. These are all BIG occasions from dedicated organizations, many of whom can’t afford a wide-ranging publicity campaign. So, though there are wonderful offerings from our stellar groups - Toronto Mendelssohn Choir, Tafelmusik, Elmer Iseler Singers, Exultate Chamber Singers, Toronto Children’s Chorus - there are also some intriguing concerts featuring groups of which we don’t hear enough.

For example, the Scarborough Choral Society has a celebratory event on December 4 in Markham. That same night, the East York Choir gives a multi-cultural concert in Leaside, and the next afternoon, the Penthelia Singers offer a really interesting program entitled Songs of Peace and Joy.

The listings of the December 11-13 weekend include fascinating “happenings” from the Rainbow Voices of Toronto, the Counterpoint Chorale, Echo Women’s Choir and the Riverdale Youth Singers.

Forte, the Toronto Men’s Chorus wins the “best concert title” award (“Don We Now Our Gay Apparel!”) for its Christmas event on December 17 and the Upper Canada Children’s Chorus invades the Weston Recital Hall on December 19 to raise the roof.

While this selection just scratches the surface, it gives you an idea of the cross-section of concerts on tap this month and the positive, energetic effort going into music-making across the city from people of all ages and walks of life. Merry Christmas everyone, and let’s make 2005 a year full of busty singing!

- Larry Beckwith

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- Larry Beckwith

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A while ago I was handed one of the new twenty dollar bills. On examining this more colourful version, with its new anti-counterfeit components, holographic strip, and more aged Elizabeth. I noticed in tiny print a quote from Canadian author Gabrielle Roy: "Could we ever know each other in the slightest without the arts?" Ms. Roy probably didn’t have in mind "World Music" when making this statement, but what a fitting application it has in our increasingly multi-cultural society.

In the period covered by this issue alone there are at least two dozen world music events in Toronto and area, providing us with ample opportunity to get out and “know each other.” Which brings me to the daunting task of trying to include all of them here. As space is limited, I apologize for simply listing many of them. Please refer to the daily listings for details.

Gamelan fans can hear the community ensemble Gamelan Gong Sabrang, which specializes in the courtly music of Central Java, in a fundraising concert December 2 at the Indonesian Consulate. Featured is guest dancer Ika Dewi Lestari; part of the funds are in support of the group’s sister ensemble, an all-women neighbourhood group in Solo, Central Java. December 7, the York University Gamelan Ensemble, led by Inlan Muradza, will also present a program of Javanese classical dance and traditional music, in Writers Senior Common Room. They will perform again on February 4.

Four concerts with African themes: December 4, U of T’s Faculty of Music presents “Christmas Gahu”, with the MacMillan Singers. Nathaniel Dett Chorale and Ghanaian master drummer Kwasi Dunyo in an Afro-centric program of singing, drumming and dancing. The Gemini award-winning Nathaniel Dett Chorale, recently back from touring BC and performing at Polystrollia 2004, an international choral showcase in France, also perform December 15 & 17, a program titled “An Indigo Christmas... De Mornin’ Come.” They explore the rhythms of the Caribbean with guests the Signal Hill Alumni Choir from Tobago, at the Toronto Centre for the Arts. The contemporary Ensemble Noir, (see interview with leader George Gao, erhu Bongani Ndodana in last month’s issue) opens its 2003 season January 22 at the Winchester Theatre with works by African composer Kevin Volans and others. January 28, Lukashore Arts presents Njao Backo featuring hand drumming, kalimba and African song.

Jewish music in various formats: December 12, The Flying Cloud Folk Club presents Pomegranate, an all-girl feminist klezmer band committed to social justice and “breaking out of the traditional box of Jewish music” in a Hannukah concert at the TRANZAC (Bruns- wick Ave). February 5, David Buchbinder’s Flying Bulgar Klezmer Band performs with superb Yiddish singer Dave Wall and other guests at the Isabel Bader Theatre. And Tafelmusik Baroque Orchestra presents “The Worlds of Salamone Rossi”, with soprano Emma Kirkby, February 2-6. This Italian-Jewish composer (c.1565-1628) was employed by the ducal court in Mantua. The concert features his Songs of Solomon and other sacred and secular works.

Arabic-Canadian singer Maryem Tollar launches her CD “Book of Life” (see CD review, this issue) December 18 at Glenn Gould Studio. Guests include Roula Said and her belly-dance group The Roulettes. Not a “world music” concert but still on a Middle Eastern theme, Elora composer Peter Skogard presents his oratorio Bayt Lahm, “a story of tragedy and hope in contemporary Bethelheim”. December 28 (with possible repeat on the 29th) at the River Run Centre in Guelph. Based on the Palestinian-Israeli conflict, the work is inspired by the poetry of Arab and Jewish women and the words of an Israeli woman who lost her daughter to a suicide bombing. This challenging modern score is realized by eight vocal soloists, members of the Guelph Youth Singers and an instrumental ensemble.

New Chinese music is presented by NUMUS Concerts. January 13 in Waterloo. Performers include the Penderecki String Quartet, Pentadra Wind Quintet and others. February 6, the Canadian Music Centre presents Chinese Music - Old and New, with George Gao, erhu, and a traditional Chinese music ensemble at the ROM.

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A new concert series dedicated to expanding the Kaleidoscopic nature of Canada's cultural life. Two more concerts this season!
1. CONTACT
Jan 22, 2005 - 7:30 PM
Winchester Theatre, 80 Winchester St.
A sonic explosion of music by African composer Kevin Volans, set against the avant-garde music of his teacher Karlheinz Stockhausen. Africa meets European avant-garde meets Asia.

2. AFRICAN ALCHEMIES
Mar 20, 2005 - 7:30 PM
Winchester Theatre, 80 Winchester St.
Ensemble Noir presents African composer Martin Scherzinger with his Rochester-based ensemble for an exciting evening of music from Africa including transcriptions of mbira music (Zimbabwean thumb piano). World premieres of new piano trios and string music by Kevin Volans, Martin Scherzinger and Bongani Ndodana.

3. EASTERN REVIVAL
May 8, 2005 - 7:30 PM
Winchester Theatre
Music by Patricia Morehead, Ruth Lomon, Keiko Abe, Yi Liding.
Evocative music with inspiration from China and Japan, spiced up with Native American influences.

4. THE ORPHAN BOY
Co-produced with danceImmersion
Choreography: Vivine Scarlet & Germaul Barnes
Music: Bongani Ndodana
May 26 - 28; 8PM Artword Theatre, 75 Portland St.
An African Masai tale of transformation told through music and dance.
(Programming may change)

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A COMMENT MADE by a Canadian composer during a panel event at Ergo Projects' recent Canadian - Lithuanian composer exchange is still resonating with me. Her comment was, and I paraphrase here from my own memory, that the great advantage of being a composer living in the Western world, and in such a multicultural country as Canada, is the freedom to compose how she chooses.

By this, she meant that she is free to use whatever techniques, tools, and materials she likes and craft them, guided by her artistic vision, into music. This remark stood in contrast to the range of composition- al practices in the predominantly mono-cultural Lithuania, and the impact that a history of occupation and Socialist rule has had on the artistic development there.

Perhaps, in part, her statement also explains why it is becoming increasingly difficult to classify anything such as a contemporary Canadian school of composition. While the development of a Canadian “sound” in new music can increasingly be identified by location (for example, a Victoria sound), the overarching description would be one of a plurality of “sounds”, expressed both within compositional works and between compositions themselves. The one constant principle is that of diversity and plurality, achieved through freedom. Toronto’s December concert line-up offers clear examples of this principle.

If compositional freedom is an aspirational goal in new music, then my guess is that improvised composition is one summit of that aspiration. Two Toronto concerts give us the chance to discover for our own ears if this is true.

On December 3rd at the Music Gallery and December 5th at the Montreal Bistro, Earshot Concerts presents a full evening of Michael Hynes’ Believe Everything You Hear. This suite of eighteen structured improvisations draws on a diversity of influences ranging from James Joyce to Frank Zappa, and melds the worlds of rock, jazz and avant-garde music. Hynes himself will join the Earshot Ensemble, the Motion Ensemble from New Brunswick, and several other guest musicians to perform what is described as “darkly beautiful music”.
More details are available at www.earshotconcerts.ca
Finally, on December 12th, Tim Brady’s Bradyworks ensemble offers us a concert of Irish, British and Canadian work, including a new composition by Halifax-based Jerome Blais. This concert is presented as part of the Music Gallery’s Composer NOW! On Tour series. The Bradyworks ensemble was originally created to perform Brady’s compositions, which brings to the forefront this concept of Canadian compositional diversity by mixing together, contemporary chamber music, jazz, rock and electroacoustics. The group’s unique sound combines electric guitar and saxophone with traditional chamber music forces and live electronics, drawing on diverse performance traditions. For more: www.timbrady.ca.

Looking ahead to the start of the New Year, many concerts seem to address the issue raised in this column in November. (I enquired why the Toronto new music community was not reflecting a broader array of non-European contemporary music.) Either the question was timely or premature, as in January we will have the chance to see and hear combinations of new music either originating from or inspired by Africa, China, and Japan.

On January 9th, at the Glenn Gould Studio, New Music Concerts presents Canadian premieres of work by Japanese composers Toshio Hosokawa and Kazuhiko Suzuki, with guest artist virtuoso Mayumi Miyata. This concert will also offer the audience the chance to hear traditional Japanese Gagaku selections for solo shō, a traditional Japanese wood flute. For more details, visit www.newmusicconcerts.com.

Starting on January 13th, NUMUS, the Penderecki String Quartet, Wilfrid Laurier University and the Pentaèdre Wind Quintet join forces to present a Chinese New Music Festival. The spark of inspiration for this collaboration originated with Chinese Canadian composer Alice Ho, who put Jeremy Bell (in his dual role as Artistic Director of NUMUS and violinist in the Penderecki Quartet) in touch with the Hong Kong Composers Guild. This contact precipitated a variety of activities, including a NUMUS commission from Chinese composer Law Wing-fai, and a three week tour of China by the Penderecki Quartet. The overall results have culminated in this Festival, which starts on January 13th at Wilfrid Laurier University. There will be opportunities to hear Canadian premieres of work by Japanese composers Toshio Hosokawa and Kazuhiko Suzuki, with guest artist virtuoso Mayumi Miyata. This concert will also offer the audience the chance to hear traditional Japanese Gagaku selections for solo shō, a traditional Japanese wood flute. For more details, visit www.newmusicconcerts.com.

New Music Concerts 2005

Sunday January 9 | 8pm • Glenn Gould Studio

Japanese Shō virtuoso Mayumi Miyata

with Robert Aitken, flûte. Joseph Macerotó, accordion, and the Accordes string quartet

Gagaku selections and music by Hosokawa, Suzuki & Cage

Sat / Sun January 22 / 23 | 8pm • The Music Gallery

Three Cities in the Life of Dr. Norman Bethune

a chamber opera by Tim Brady featuring Bradyworks with Michael Donovan, baritone.

With solo electric guitar works by 

Brady, Bartley, Schaefer and Lussier

Monday February 28 | 8pm • Glenn Gould Studio

Milestones

Patricia Green, mezzo-soprano, Robert Aitken, solo flute and conductor

New Music Concerts Ensemble Landmark scores by: Garant,

Evréol, Aitken, Mather and Tremblay

Friday April 1 | 7pm • Glenn Gould Studio

An Evening with Heinz Holliger

In concert with the Faculty of Music, NMC presents the Michael and Sonya Koerner Distinguished Visitor in Composition at the University of Toronto. Works by Holliger and Carter featuring Patricia Green, the NMC Ensemble and U of T

Sunday May 1 | 8pm • Glenn Gould Studio

Jörg Widmann

Co-presented with Goethe Institut Toronto

The rising young German clarinetist and composer performs his music with the NMC Ensemble and Accordes (+ Canadian premieres)

Friday May 27 | 8pm • Co-presented with The Music Gallery

Wild, Wired West

Keith Hamel curates a concert of chamber music with computers. NMC Ensemble / Robert Aitken, Joseph Petric, accordion; Max Christie, clarinet

music by: Hamel, Pritchard, Steenhuizen and Radford

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for music students to improvise with a Chinese pipa soloist. Performances by the Dunhuang Ensemble of traditional Chinese instruments, a lecture by Alice Ho and Law Wing-fai on “East meets West”, and a final concert of works by Canadian composers Alice Ho and Chan Ka Nin alongside several works by Law Wing-fai. The concert portion of the festival then travels to Toronto January 14th at the Music Gallery and then Montreal. For details, visit www.musicgallery.org.

It should also be noted that the Penderecki arc soon off to Turin, Italy to perform two concerts that include works by Canadian composers Peter Hatch, Alice Ho and John Oswald. Before they head overseas, they will test some of their Italian repertoire on Canadian audiences, namely Giacinto Scelsi’s Quartet No. 4. This performance takes place on January 8th at the Music Gallery, as part of a Scelsi Centenary concert co-presented by Music Umbrella and the Music Gallery. The Pendereckis appear in place of the Madison Quartet, who were to perform Scelsi’s Quartet No. 3.

On January 22nd, Ensemble Noir will launch their 2004/2005 Sonic Revival concert series at the Winchester Theatre. The opening concert, titled “Contact”, features the work of Alice Ho and African composer Kevin Volans, as well as pieces by Volans’ teacher, European avant-garde pioneer Karlheinz Stockhausen. This programme promises the sort of cross-cultural intersections that the Toronto new music scene could create as its hallmark, where Africa meets Europe meets Asia. For more details visit www.ensemblenoir.org

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

New Music Quick Picks,
David Oids’ shortcut to new music in Wholenote’s concert listings, appears on page 68.

**News Roundup**

Coalition of New Music Presenters

by Keith Denning

December is a very busy time for musicians in Toronto. A number of years back I was at a friend’s party in December and he was getting alarmed because it was getting late and very few people had arrived. At last, a large number of well-dressed musicians arrived. They had all been involved in one or another of the legion performances of Handel’s Messiah that happen in the holiday season!

Now I love Handel’s Messiah, but my ears, like yours, I hope, crave something a bit more challenging from time to time. So, in this edition of the roundup, may I humbly submit...

Earshot Concerts embarks on its exciting new project around the end of the month. which is a presentation and recording of Michael Hynes’ improvised suite “Believe Everything You Hear.” After two performances in Quebec in late November, Hynes and the Earshot Ensemble, joined by members of New Brunswick’s Motion Ensemble and others, will perform and record Hynes work for release in 2005. Toronto performances are at the Music Gallery, 197 John St., on Friday, December 3 at 8:00, with a pre-concert talk at 7:15. A second concert takes place at the Montreal Bistro, 65 Sherbourne St., on Sunday, December 5 at 7:00.

Right in between these shows is Arraymusic’s concert “The Composer Improviser”. Arraymusic, with special guest clarinetist Lori Freedman, will perform new works by Freedman, Robert W. Stevenson, Stephen Clarke, Cam Mckittrick and John Abram. This concert takes place at the Music Gallery on Saturday, December 4, at 8:00.

On December 9th, the U of T Percussion Ensemble performs a concert at the Music Gallery featuring works by Kage, Rick Sacks, Payson MacDonald, Eric Richards, and American master Lou Harrison. Now, most new music groups do not present concerts in the few weeks surrounding Christmas. The year-end parties, the last-minute shopping, eighteen performances of Handel’s Messiah, the endless rivers of eggnog, the sleep-inducing turkey, it’s all too much! But, refreshed and revitalized, and resolved to put yourself more in the cultural forefront in 2005, you march forward into a new year...

January is a busy month for New Music Concerts. At the Glenn Gould Studio on Sunday January 9th, NMC presents Japanese sho virtuoso Mayumi Miyata premiering works by Toshio Hosokawa, Kazuhiko Suzuki and John Cage. (The sho, for those of you who don’t know, is one of a number of traditional Japanese flutes.) Ms. Miyata will be joined on stage by Robert Aitken, accordionist Joseph Macerollo and the Accordes string quartet.

Later in the month, NMC presents Tim Brady’s chamber opera “Three Cities in the Life of Norman Bethune” featuring baritone Michael Donovan and the Bradyworks Ensemble. The concert is rounded out with Tim Brady performing solo works for electric guitar by himself, Wende Bartley, R. Murray Schafer and Rene Lussier. Two performances of this chamber opera will be held at the Music Gallery on Saturday and Sunday, January 22 and 23. Both performances start at 8:00.

On January 14th, NUMUS presents the NUMUS Chinese Festival at the Music Gallery, featuring works by Chinese and Chinese-Canadian composers including Alice Ho, Richard Tsang, Xiaogang Ye and Erhai Liang. The program will be performed by the Pentaedre Wind Quintet, the Penderecki String Quartet and others.

On January 18th, Soundstreams Canada presents Gravity and Grace, with Amici Chamber Ensemble and others performing a program of works by Canadian composer Allan Gordon Bell and Estonian composer Erkki-Sven Tuur. The concert is at 8:00, and is preceded at 7:00 by the Young Artist Overture. The Young Artist Overture series is a terrific initiative from Soundstreams in which young musicians and composers have the opportunity to perform repertoire in a concert before the ‘main event’. Gravity and Grace takes place at the Glenn Gould Studio.
In December, The Music Gallery presents two exciting back-to-back concerts as part of our ON TOUR series, designed to bring Canadian new music to a national audience.

Former Torontonian Morris Palter is known to some as the drummer for the rock group Treble Charger. Others might have heard him as a member of the percussion group Redfish B, if not as an acclaimed contemporary solo percussionist. While this concert will be about contemporary percussion, it will also have a rock & roll time bent. Included in this program are commissioned works Broken Drum by Matthew Burtner and a newly commissioned piece by Canadian composer Scott Wilson, plus two of my own body, works by Thomas DeLea, and XY by Michael Gordon. www.mornspalter.com

Bradyworks was formed in 1989 in order to play the music of Tim Brady and to promote his vision of the electric guitar and contemporary chamber music repertoire. This concert is part of a tour of Quebec and Ontario where the ensemble will present recent commissions of Canadian, British and Irish works that deal with the intersection of contemporary chamber music and the worlds of jazz and rock. Electric guitar, saxophone, percussion, piano and tape combine to create a rhythm section on steroids! www.timbrady.ca

music gallery: core programming dec. 2004 + jan. 2005

thu 12/02 louise bessette (solo piano, montreal)
THE COMPOSER NOW: V.I.P. SERIES @ 8PM, $20/$15/$5
Montreal's Louise Bessette gave her Toronto debut at The Music Gallery in 1992 and since that time has risen to the front rank of international pianists. We are fortunate to have her return with a program of "classics" from the American piano repertoire, including Charles Ives' seminal Concord sonata. www.louisebessette.com.

thu 01/13 the one man band show (toronto!)
POP AVANT SERIES @ 8PM, $10/$7/$5
IN COLLABORATION WITH BRAVE NEW WAVES ON CBC RADIO TWO
A night of experimental musical multi-tasking from the Toronto D.I.Y. underground, featuring One Man Band superstars Final Fantasy, Sandro Perri, Guitarkestra, Chimichanga and min-I, performing shot sets, one man at a time.

thu 01/27 duo io (violin + piano)
THE COMPOSER NOW: ON TOUR SERIES @ 8PM, $15/$10/$5
Phoebe Tsang (violin) and Julien Le Blanc (piano), two more exemplars of the next wave, are not only excellent musicians but vigorous advocates for new music as well. This concert will display their very productive relationships with several local composers.

music gallery: also in dec/jan
12/04 arraymusic:
the composer/improviser
WORLD PREMIERES BY CANADIAN COMPOSERS ROBERT W. STEVENSON, LORI FREEDMAN, CAM MCKITTRICK, STEPHEN CLARKE + DAVE CHOKROUN
12/09 U of T percussion ensemble
20TH CENTURY CLASSICS BY KAGEL + HARRISON, NEW WORKS BY RICK SACKS + PAYTON MACDONALD, 8PM, FREE
01/08 scelsi centenary
WALLACE HALLIDAY PAYS TRIBUTE TO 20TH CENTURY ITALIAN COMPOSER GIACINTO SCELSI
01/14 chinese new music festival
NUMUS PRESENTS A CHINESE-CANADIAN CULTURAL EXCHANGE WITH RESIDENT COMPOSERS LAW WING-FAI + ALICE PING-YEE HO
01/18 U of T new music festival
MORE DETAILS TBA

music gallery: co-ordinates
location: st. george the martyr
church, 197 john st.
box office: 416-204-1080
web: www.musicgallery.org
www.mginstitute.ca
After a number of years away, composer James Harley has returned to Canada to teach at the University of Guelph. He brings with him a wealth of experience and interest, including many engaging pieces, and a new book on the music of Iannis Xenakis (Routledge - www.routledge-ny.com). His piece Portrait, for solo flute, can be heard on December 3rd at the River Run Centre, Guelph. And his music is also featured on a February 3rd Noon Concert Series event at the School of Fine Art and Music, Guelph. At the latter concert, listeners will hear Voyage, Chaotika, and the 8-channel audio and video version of his recent piece Wild Fruits.

STEENHUISEN: Your book Xenakis: His Life in Music was published in June 2004. Why did you feel it was necessary to add to the body of work on this important composer?

HARLEY: I didn't think there was a great deal of work about him. There are certainly some written publications by him, but he barely talks about his music in specific terms, and he pretty much gave up talking about it all after 1969. There also wasn't anything out there that gave you a chronological overview of what he'd done from start to end - a guided tour through his music and some reference to the ideas and techniques. It came out of wanting to understand more of his music better, particularly as a lot of his work is never performed in North America.

STEENHUISEN: Why do you think it's rarely played here?

HARLEY: That's a good question, because anybody who's heard his orchestral music live knows that it's incredible music, and some of it is not out of the realm of being performable in the usual amount of available rehearsal time. Xenakis' music isn't really on the radar in North America in the same way that other European composers are, like Magnus Lindberg, or Harrison Birtwistle. The number of North American orchestral performances of Xenakis' music in the past fifty years could probably be counted on your digits. It's a shame, because we have good orchestras over here.

STEENHUISEN: You heard a performance of Dammerschen there?

HARLEY: Yes. It was great to hear live. The music really doesn't come across the same way in the recording at all. It was incredibly intense, with its 40-note clusters and so forth. There's nothing really shocking about any of it, but when you hear it acoustically, the volume of sound and the way it travels around the orchestra is much more spatial and three-dimensional.

STEENHUISEN: I wish someone in this country would perform it.

HARLEY: Exactly. Orchestras in Canada tend to do their obligatory amount of Canadian music, but rarely anything else. When an orchestral score you or I write is performed, it's always in a context of dead European music.

STEENHUISEN: Tell me about the Xenakis' UPIC system, and what it's like to work with.

HARLEY: It was a computer for creating sound, where the interface was a large electromagnetic drawing board and an electromagnetic pen. You designed your notes and your timbral waveforms. There was a little technique to it, but no programming. In the mid-eighties, there was a unique way of working. It wasn't a good system for doing traditional music. A traditional note was represented by a horizontal graphic line, but you could also draw lines that weren't horizontal, and the computer would translate your design onto whatever frequency map you set up. For Xenakis, who was into glissandi, he could just draw them and they would be realized by the computer. I did two pieces there - Voyage (tape), and Per Foramen Acus Transire (flute and tape). It was a real luxury, because I had open access to the machine. The UPIC is really easy to use, but it takes a long time to do something that doesn't sound like everybody else's UPIC music. I learned a lot there. Some of the ideas in my acoustic music tied into it as well. I was trying to graphically control textures that were generated using serial procedures. It overlapped with the idea of designing textures graphically.

STEENHUISEN: What role does chaos and chaos theory play in your music?

HARLEY: It came out of those years in Paris immersing myself in Xenakis' whole approach to music. I was working through prototypically algorithmic compositional procedures, but I wasn't programming any computers. I was involved with serial procedures and sieve techniques, and then read an article about 'strange attractors' - non-linear chaotic functions. It wasn't in reference to music, but I wondered about how it might apply. I managed to get my little programmable calculator to run one of these iterative chaotic functions. It just produced numbers, but when I looked at it, I realized that the kind of repetition and variation of numerical patterns seemed similar to musical patterns of repetition and variation. You'd get a series of numbers, a pattern coming back, but one of the numbers was different, or one was added on, then it would be like the original again, and so forth.

I thought about how it could be applied to music, and I quickly realized that it could be useful to get it off the calculator and onto a computer, where you could have a printout. At that time I was living in Warsaw, and I worked on the procedure with a composer friend of mine. We generated some values that I could work with and apply to a compositional procedure. I then moved to Montreal and worked on it more intensively at McGill, developing compositional algorithms using a chaotic generator as the basis, and then figuring out ways to map those values in ways that would be useful to me as a composer.

STEENHUISEN: What is an example of a piece in which you employed a process like that?

HARLEY: Piano (1989) is one of my first pieces to be written using a chaotic algorithm. For each section of the piece, a fixed set of pitches is determined in advance; the algorithm draws upon that set to create an ordering, and another procedure determines the temporal organization of this succession of pitches. On another level, the algorithm was also used to determine the tempo of the section and the resolution of the temporal grid (for example, eighth notes). There's more to it, but in this case: the unfolding of a quite-
stricted set of notes, in essentially a monophonic texture, makes it easy to hear how the chaotic process unfolds, with repetitions of notes and phrases, variations, temporary closed-loops where a three-note phrase is repeated a number of times before moving on, etc.

STEENHUISEN: One conception of algorithmic music is that it is amusical - that it doesn't breathe, and isn't organic. How would you respond to this criticism?

HARLEY: I'm willing to argue that all music is algorithmic.

STEENHUISEN: Meaning?

HARLEY: Well, what do we mean by algorithmic? Everybody composes following rules of some kind. Some people work in a more subconscious way, but they nonetheless follow some rule in order to put one note after another. It's never utterly intuitive. Therefore, there are rules, which means there can be an algorithm that describes the rules. The question then is, 'How algorithmic is it?'

There are, of course, examples of music that are completely algorithmic, where you program something and you push the button and the music comes out, and the extent of your involvement is setting up the parameters for the algorithm to run. Xenakis did that back in 1962 with the ST algorithm and series of pieces. That's one extreme. I've written music that is more along those lines, but I'm not scientific in that sense. And that's not what I consider a definition of algorithmic music to be, necessarily.

Being able to use algorithms to produce material that you then may work with, in a more interactive or intuitive way, is probably where I'm at now. I don't have any difficulty calling that algorithmic music either. The criticism is that something generated by a process can be inflexible, I guess, but you could say that about John Cage, too. I would argue that his music may be the most algorithmic. He sets up rules and follows them, and the music is the outcome. There are many ways of thinking about it. Can you build flexibility into it and "breathing," or phrasing, give-and-take, or what you may call "musical" values? I think you can. Most of the music I've written over the last 15 years is algorithmic, but in many of my pieces, you would never guess it. I think that's a good thing. It's really interesting to work in that realm. It involves thinking about what music is. When you have to create rules, processes and procedures, and figure out a way to program them so that you can work with them, you have to think very deeply about what you're doing. These are tools to help me think and explore.

But in order to get to that point, you need a certain level of technical facility in order to translate the ideas into computer instructions.

STEENHUISEN: I've heard it said that you reinvent yourself with every piece. Do you agree? Is that a goal, or a consequence of how you write?

HARLEY: I guess I would agree with that, to an extent. It's not something I consciously try to do, but I do think of music as asking questions. Wondering about something in music... "Can it be done? What would it be like to do this?" If it's something I've already done, then it's less interesting to me. There are composers who try to cultivate a consistent style, and that's not a concern to me. It comes out of wanting to explore with a piece, rather than do something that I already know how to do. I don't feel like I have any innate Mozartian musical gift that just rolls out, but I love sound and I love the adventure of working with it.

STEENHUISEN: In his article on you, Marc Couroux tried to attribute the non-linearity of your work and wandering creative personality to a Canadian identity. I'd like to know your thoughts about Canadian identity in music.

HARLEY: I haven't perhaps thought about it as much as he has, but when I lived in Europe, I certainly was aware that I was not European. There were people who told me my music sounded North American, and I wasn't even sure about that. But I did write a few pieces, such as Memories of a Landscape, in order to become more aware of where my aesthetic sensibility came from. Of course that's a big question, which comes not just from the country you grew up in, or the place you lived. When I was away from Canada and was thinking about it, I realized that it wasn't so much Canada, as my specific environment in the interior of British Columbia, growing up overlooking a lake, looking down the valley to the glaciers. I'm sure that is much more important than some abstract sense of country. But at the same time, those elements do factor in. The fact that I am from Canada means all kinds of things, including the whole geography that is part of it. The great north, and having grown up in the west, where civilization was new, but there were people living there before - native traditions and cultures that are part of what I grew up with. And the French/Quebec element, which I grew up studying. It was part of who I was, especially since I lived in Paris for two years, then Montreal for eight years. It's a complex network of things, and it's not the same for everybody. I've also spent a lot of time living in the U.S. and I'm sure that is much more interesting musically. Rather than something in music... Can it be there can be an algorithm that describes the rules. The question is more along those lines, but I've never utterly incuitive.

HARLEY: I'm quite happy about it. In terms of looking for opportunities, there are more for me in Canada. As a composer, I have a lot more connections in Canada. My work as a composer is all about relationships with musicians and organizations. My last two larger ensemble pieces were written for the Montreal group Kappa. Bien serre is one of those - 20 minutes of dense, complicated music for big band. They rehearsed every week for five months before they did it. That's about a relationship between me, the group, and the music. It's much more interesting in that than the glory of having an orchestra play a piece that they've barely rehearsed. I love the orchestra, and I wish that we could all hear this music live, so we could believe in it more.

Like we were talking about Xenakis - when you hear new orchestral music live, it's really amazing. It's never what you want to give that up, but in terms of what I find most fulfilling as a composer these days, it's the interaction with the other people who are part of the process. Being able to be there, to provide feedback, and make adjustments, is something I find quite rewarding. I had a longer time to establish those musical relationships in Canada as a general comment, my impression of the United States is that it's much more product-driven, even in the new music world. There's not very much support from arts councils, and there are fewer situations where ensembles program pieces because they find them interesting musically. Rather, they program a piece because the person who wrote it is politically important, or has an institutional connection. That was my sense of things when I lived as a freelancer in Los Angeles - if you don't have anything to offer except your music you don't have a chance in hell of people playing it. The music is not programmed because it's good, it's programmed because it's useful. I know there are exceptions to that, but the scenario I describe is alien to what I'm interested in as a composer. I'm quite willing to earn my living teaching, which I love in any case, rather than "do what it takes" to be successful commercially. Maybe that's partly what makes me... ummm... Canadian?
I received an e-mail last month from a reader trying to locate any recordings of a Toronto-based group called “The Wellington Flute Band”. The group was a marching band active from the twenties to the fifties, and performed in kilts. If anyone has such a recording, or information, let me know and I’ll pass it on.

Most of the bands I know are always trying to find new ways to raise funds. I participated in a fundraiser recently for an arts organization. They raised about $8000 dollars in one afternoon, with the help of 80 people. How? A bowlingathon. I actually had fun. Bowling. Who would have thought?

The Ontario Band Association’s Conductors’ Symposium will take place on Saturday, March 5, 2005 at York University. Early bird registration fees (before Feb. 1, 2005) are $30.00 for university students, and $50.00 for all other participants. ($45.00 and $65.00 after Feb. 1, 2005). The featured clinician this year is Richard Clary, Senior Conductor of Bands, Director of Wind Studies, and Professor of Music at Florida State University in Tallahassee. The scores for this year’s symposium are: First Suite in Eb, Gustav Holst, ed. Colin Matthews (Boosey & Hawkes), and Irish Tune from County Derry, Percy Grainger, ed. Mark Rogers (Southern Music). For information/registration forms, call (905) 479-2787 ext. 549, or fax: (905) 479-1539. E-mail: obacs@rogers.com. Registration forms in PDF format can be downloaded from the Ontario Band Association website: www.onband.ca.

There are so many Christmas concerts this year; there’s bound to be a band near you doing one. Make sure and check the main listings sections (GTA, and Beyond) for details:

Dec. 4 - University of Toronto Scarborough Concert Choir & Concert Band, North York Temple Band/Massed Choirs of 100 Voices, City of Brampton Concert Band, Etobicoke Youth Band
Dec. 5 - Music at Metropolitan, Clarington Concert Band, Wellington Winds
Dec. 6 - East York Concert Band, Toronto Youth Wind Orchestra
Dec. 8 - Hamilton Concert Band
Dec. 10 - Etobicoke Community Concert Band

I attended the U.S. Navy’s Saxophone Symposium last year and had such a great time I’m heading back again. The event takes place Jan. 7 & 8, 2005 at George Mason University in Fairfax, Virginia. The Friday evening concert will feature the U.S. Navy band with guest saxophonist Phillippe Geiss (Strasbourg, France), Joe Lulloff (Michigan State U.) and Maeda Masahiro (Osaka, Japan). There are numerous recitals and clinics on Saturday, followed by a concert by the Commodores Jazz Ensemble with guest saxophonist Jerry Bergonzi. There is no admission charge for any of the weekend’s activities. You can get more information from the U.S. Navy Band’s website: http://www.navyband.navy.mil/.

I hope that everyone has a good holiday season, whatever you celebrate, and however you celebrate it.

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: merlin.williams@sympatico.ca or phone 416-803-0275. You can also find him on the web at http://www.merlinwilliams.com.
Jazz Notes

by Jim Galloway

Every year about this time I submit my article from Europe since it is the time of my annual trip to, among other places, Vienna. I mention the home of the waltz only because my musical life would be incomplete without a visit to Austria and its extraordinary architects, composers and performers. I am particularly fond of the works of many Viennese composers such as Johann Strauss II, Richard Strauss, and Gustav Mahler. Their music has a particular charm and elegance that is difficult to resist.

This year’s article will focus on my visits to Austria and Germany, particularly Vienna and Frankfurt. I will discuss the highlights of my trip, including visits to jazz clubs and concerts, as well as my experiences with the local music scene.

In Vienna, I visited the famous Cafe Central, where the famous coffee house featured a live band playing classic Viennese waltzes. The atmosphere was lively and the music was delightful. I also visited the famous Cafe Sperl, which is known for its traditional Viennese music and dance performances.

In Frankfurt, I attended a jazz festival that featured many renowned performers, including the legendary saxophonist Stan Getz. The festival was a great opportunity to experience the rich jazz culture of Germany and to meet many talented musicians.

My trip also included visits to other cities in Austria and Germany, where I had the chance to experience a variety of music styles and traditions. I attended concerts featuring the works of composers such as Anton Bruckner, Gustav Mahler, and Arnold Schoenberg.

In conclusion, my music trip to Austria and Germany was a delightful experience that allowed me to immerse myself in the rich cultural and musical traditions of these countries. I am already looking forward to my next trip and the opportunity to explore even more of Europe’s musical heritage.

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I did not officially exist. I knew I had seen the Lufthansa agent in Frankfurt enter info into his computer and tell me I was confirmed on the flight out of London! Now "standby" was the best the folks at Heathrow were going to be able to do. By this time I had to confess that my milk of human kindness had gone off a little bit. I was tired and weary. I had let a song go out of my heart and life was just a bowl of cherry pits.

But all was to end well. At the gate I learned there was a seat available and an Air Canada flight never looked more friendly or welcoming. We landed in Toronto at midnight; my luggage did not get lost and I got home about one o'clock in the morning - exactly 24 hours after my day had started. So, spare a thought for musicians 'on the road'. It is sometimes a hard one. And they used to say getting there was half the fun!

The Sight And Sound Of Jazz:
Following on the piece I wrote about "soundies", the forerunners of today's music videos, here is some follow up news about other jazz now available on DVD, this time from Eagle Rock Media. They are releasing a series called Norman Granz Jazz In Montreux. It is a collection of concerts from the mid-seventies, when Montreux really was a jazz festival, featuring such artists as Count Basie, Ray Bryant, Roy Eldridge, Ella Fitzgerald and Oscar Peterson. They have been restored and mastered in digital surround sound; in addition, the original production standards are high, resulting in some very enjoyable concert material. One particularly interesting release from the 1978 event features a significant and sometimes overlooked contributor to the development of jazz, Mary Lou Williams. She was one of the music's most important arrangers and composers, starting with the time she spent as pianist with the Andy Kirk band during the 1930s. Mary Lou Williams '78 is a solo piano performance and a highly entertaining mini history of the piano in jazz, ranging from blues and boogie through stride to a sensitive interpretation of "Over The Rainbow" and an example of her later sacred music in "Offertory Meditation". I recommend it to anyone interested in piano jazz.

As always I urge you to keep the music alive by hearing it live.

WholeNote's Jazz concert and club listings are on page 70.

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Sunday, January 23 • 4:30 p.m.
JOHN JOHNSON QUARTET

WholeNote's Jazz concert and club listings are on page 70.

www.wholenote.com
December 1 2004 - February 7 2005
On OPERA
by Christopher Hoile

Coming up in the next two months the one opera on everybody's mind is Siegfried, the COC's second installment in the first-ever Canadian Ring Cycle.

The whole cycle can't be judged on the basis of Die Walküre alone, but the second opera will certainly give a hint of the direction the Cycle will go. Before Siegfried opens on January 27, though, there are several other works in the interim to help remind us that opera need not be monumental to be enjoyable.

First up from November 30 to December 5 is Benjamin Britten's delightful opera Albert Herring performed by the COC Ensemble. Albert Herring (1947), widely regarded as one of the finest comic operas of the 20th century, tells of a small town forced to choose a boy, Albert Herring, to be crowned Queen of the May since none of the local girls are deemed virtuous enough. Albert, however, longs to finally break free from his mother's apron strings. The U. of T. Opera Division presented the work in 2001, but the COC has not presented it since 1991. Christopher Newton, former Artistic Director of the Shaw Festival, will direct. Consult www.coc.ca for further information.

Still in the comic vein is the Toronto Operetta Theatre's production of Emmerich Kalman's operetta Countess Maritza (1924). The works of Kalman (1882-1953), staples in germanophone countries, have never entered the repertory of North American opera houses the way that The Merry Widow of his great contemporary and fellow Hungarian Franz Lehár has done. But the signs are looking up. The Ohio Light Opera in Wooster, Ohio, is engaged in a traversal of Kalman's complete works; the Santa Fe Opera has presented "Maritza" in 1995 and 1999, and the Los Angeles Opera staged it in 1997. This abundantly tuneful work runs December 26, 2004-January 6, 2005 and stars Elizabeth Beeler, Kurt Lehmann, Keith Savage and Curtis Sullivan with Tapestry Music's Wayne Strongman conducting. For more information, www.torontooperetta.com.

The Abduction from the Seraglio
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Tim Brady

performed in Montreal in 2003, the three cities in question are Montreal, Madrid and Chin-Ch’ a-Ch’ in China. The libretto consists of the texts of Bethune’s letters and poems by others written in each city. As the composer states in his programme note, “As with Bethune’s life from 1935 to 1939, the work traces a path starting with large social and political issues of the era (Immigration, the Depression, public health issues, Communism versus Fascism), and slowly moves towards a greater awareness and understanding of Bethune’s inner life and his search for a way to live in balance with his own inner demons and his political convictions.” The orchestra will be Brady’s own 9-member group Bradyworks under conductor Pierre Simard with Brady himself on electric guitar.

Finally, January 27-February 11, 2005 sees the premiere of Siegfried. Combining elements of both myth and fairy tale, Siegfried, son of Siegmund and Sieglinde, repairs his father’s sword, kills the dragon Fafner, who guards a treasure including the cursed Ring of the Nibelungs, battles with his grandfather, the god Wotan, and rescues the sleeping Valkyrie Brunnhilde.

Staging such fantastic events in the five-hour long work has always been a challenge. The COC, naturally enough, is unwilling to reveal anything about the look of the work, though, of course, Michael Levine is the designer of all four operas. What COC Associate Publicist Jennifer Pugsley would say is that director François Girard will present a “highly psychological” view of the work with “reminiscences” of the previous opera. Given the archetypal nature of Siegfried’s quest this should be quite intriguing. The COC Orchestra meanwhile is busy testing anvils to find the one with the right sound for the great forging scene. Though Wagner demands an orchestra of 110, the COC orchestra will expand from its usual 60 members to 79 since that is the maximum the pit at the Hummingbird Centre will hold.

Singing Siegfried will be young German Heldentenor Christian Franz, who has already sung the role in Berlin, Bayreuth, Cologne, Dresden and Vienna. Frances Ginzer and Peteris Egilots return as Brunnhilde and Wotan. Robert Kunzli is Siegfried’s devious tutor Mime. For more information consult www.coc.ca.

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WWW.THEWHOLENOTE.COM
December 1 2004 - February 7 2005
Both recordings are in Universal's Britten conducts the original version.

Kultur also issued a fine Albert Herring on VHS. Hopefully Kultur will remaster it for DVD, as they've done for Britten's Death in Venice, A Midsummer Night's Dream, and a 1994 digital recording of Grimes by the English National Opera. Adding in The Turn of the Screw (ArtHaus/Naxos) and Billy Budd (Image) means a good range of Britten's masterworks are now on DVD.

All are worthy candidates for an opera lover's Christmas stocking.

For Herring, audio recordings present a win-win-win situation. The 1963 Britten-Pears classic has fine analogue stereo sound. Many people will want to stick with that. In 1997, Stuart Bedford, a composer-conductor and friend of Britten's, led an authoritative and delightful digital recording for the Collins label. Now it's available on Naxos.

When I received a new Herring recording by Richard Hickox conducting the London Sinfonia, I wondered why they ventured into such competitive waters. Then I listened to the rich sound quality for which the Chandos label is rightly famous. The performance shines. This full-priced set is worth every penny.

Since this WholeNote is a double December-January issue, I'll make brief reference to DVDs for the two works that kick off the operatic new year in late January: La Bohème and Siegfried at the COC.

The reigning alchemist of historic opera restoration, Ward Marston, worked wonders on the golden 1938 La Scala Bohème starring Licia Albanese and Beniamino Gigli (Naxos). On DVD, Kultur's 1989 San Francisco Opera production is in a class by itself. Mirella Freni and Luciano Pavarotti were in peak form, and this is very good form indeed.

The video director, Brian Large, demonstrated why he's one of the best translators of opera from the stage to the screen. For a stellar Mimi, a young Teresa Stratas is not to be missed in an otherwise so-so 1982 Bohème at the Met (Pioneer).

Marston also worked magic on a brilliant 1937 Met broadcast of Siegfried, starring Lauritz Melchior and Kirsten Flagstad. For a stereo recording, Sir Georg Solti's 1962 Siegfried for Decca/London may never be surpassed. On DVD, the 1990 Met production (Deutsche Grammophon) is the gold standard: James Levine wielding the baton, James Morris wielding Wotan's spear, Siegfried Jerusalem singing Siegfried, and Hildegard Behrens as Brünnhilde.

The modernist Patrick Chéreau/Pierre Boulez interpretation of Siegfried for Philips is brilliantly imaginative. Personally I'll take Wagner straight, no chaser.

Hi Tech, Hi Fi, Low Price

Quality headphones provide an economical route to audiophile sound if there's a corresponding quality amplifier, but that's a big if. Most amplifiers, and that includes many high-end units, have mediocre headphone outputs. Portable CD or hard disk players don't have the power to properly drive quality headphones. That's best achieved with amplifiers specifically designed for headphones. A niche market for audiophile headphone amplifiers is expanding at a healthy clip. Entry-level amps generally start around $300.

Now design innovations by a young Toronto electrical engineer have changed the price-quality calculation, following precedents established by Canadian speaker manufacturers. Gary Ali's Pocket Amp 2 received the International Conference for Upcoming Engineers award for "Best Design Project, 2004." The unit measures only 2.6 x 2.6 x 1.1". It's combined with quality in-ear-ultra-compact headphones like the Shure E3c, you have a system whose main challenge is being so small that you might misplace it.

The Pocket Amp 2 is built with meticulously selected off-the-shelf components. High quality amplification is achieved via chips that produce strong signal from low voltages. Standard AA rechargeable NiMH batteries provide more juice than one usually finds in miniaturized amps. Multiple high-level capacitors and miniaturized transistors provide additional circuitry to stabilize the sound.

I plugged a demanding set of Grado SR125 headphones into the Pocket Amp 2, and put the latter through its paces with a wide range of music. Suffice it to say, I'm now using this combination on a regular basis reviewing CDs and DVDs.

Remarkably, the Pocket Amp 2 sells for just $70 plus minimal shipping costs. It can be purchased either on Ali's web site. Hyperlink: "http://www.electric-avenues.com..." www.electric-avenues.com, or by phoning him at 905-458-7433.

Phil Ehrensaft

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Toronto Musicians Association News
compiled and edited by Brian Blain

Mentorship Program
The Toronto Musicians’ Association has been approached by Teresa Roberson of the Toronto Training Board which is piloting a Career/Job Mentorship Program for secondary students with learning disabilities. This program is in association with numerous children’s services programs including local school boards and the YMCA. The immediate need is for 2 volunteer mentors with experience in the music field, specifically: a mentor to help a student interested in writing songs in the R & B and hip hop area, and a mentor for a bass player/singer. The students are in Grade 11. The mentor is required for a one-hour meeting once a month to help direct the student’s choice of training and career path. Please contact Rosemary Galloway at 416 421-1020, or rgalloway@torontomusicians.org if you are interested in this program. We will connect you with the Toronto Training Board.

Instruments Wanted and To Loan
The TMA committee continues to develop the student instrument loan program. To date we have gratefully received some instruments with a recent lead to many more not being used by a school now closed. We do have some instruments available in the near future. We do have some instruments to distribute! We are looking for a student who needs a violin, While these instruments are not very valuable, they will allow a student to have an instrument for practice purposes at an early stage of their development. We are looking for specific instruments too: we have a request for a cello for a very promising student in high school now using a school instrument. In addition a request for band instruments for a family interested in taking music lessons together. If you have instruments to loan or donate please call Corkie Davis at 416-503-3106, or e-mail at corkie.davis@sympatico.ca

A Note from the Country
Popular TMA member Jack McFadden recently fulfilled a lifelong dream and moved to the country. He writes, “I’m about a half hour south of Owen Sound, on a small lake, or about 2 hours north of Toronto. I’m hoping to keep working with my old friends from town, and have been busier than ever, since I moved. I just did a recording with Bob deAngelis, and another with Debbie Fleming.” Jack plays every Thursday at Sgt. Pepper’s in Markham, with Ted Roberts, Frank Wright, and Don Vickery, sometimes with extra guests.

Performing Arts Lodge
The Performing Arts Lodge, located at 110 the Esplanade, right in the heart of downtown Toronto, has a number of bachelor and one bedroom units which it is required to rent at market price. These are very attractively priced for such a central location. The great majority of apartments in the building are reserved for those qualifying for a rent which is geared to their income and the waiting list for such units is long. However, right now, the waiting list for apartments at market rent is very short and the chances of obtaining one quickly are good.

The Performing Arts Lodge has a mandate to provide housing exclusively for members of the performing arts community (professional performing artist or as a member of an associated profession - e.g. production, writing, promotion, administration, education on or for the performing arts, or representing performing artists). If you think you quality and would like to live in a bright, cheerful, well maintained building with lots of community spirit please contact the Building Manager at 416-955-4645 to find out more.

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

Book Shelf
by Pamela Margles

What We Do:
The Tallis Scholars by Peter Philips
The Musical Times Publications
256 pages $25.00 US
available from 440 1442 879097
www.musicaltimes.co.uk

Peter Philips was once asked after a concert, “What do you really do?” His outrage sparked him to write this delightful and fascinating look at what being the director of a pioneering ensemble devoted to renaissance vocal music actually involves.

Philips formed The Tallis Scholars over thirty years ago to take renaissance polyphony out of the church and into the concert hall. He is not, he emphasizes, trying to save souls, but to bring the music to life.

But he was also keen to show that ‘serious music does not have to consist only of the Germanic orchestral tradition and evenings at the opera’. He does admit that, to relax, he listens to romantic symphonies. But he really dislikes opera.

With his quintessentially British wit and mischievous humour, Philips is thoroughly entertaining. A publisher, columnist, scholar, organist and record producer, he offers fascinating details on the process of recording, rehearsing, conducting, building a program and touring. He describes what renaissance polyphony is, how it should be performed, and above all why it should be heard. In doing so, he opens a window onto how great performers make their art.

The Tallis Scholars under the direction of Peter Philips perform at Roy Thomson Hall on Tuesday Dec. 7 at 8:00

Scripts: Librettos For Operas and Other Musical Works
by James Reaney
edited with an introduction by John Beckwith
Coach House Books
360 pages $24.95

The Canadian spirit has never manifested itself more resonantly or less earnestly than in these opera librettos by James Reaney. Many are based on actual events, and all are full of local colour, but they are so personal, elegant, and hilarious they transcend legend.

In true Canadian style, Reaney is absorbed by the daunting physical presence of this country. In Canada Dash, Canada Dot he takes us across the Great Lakes, and up Yonge St. to the Sharon Temple, where a number of these works were performed, along the way celebrating icons like Bon Ami cleansing powder, 'the first indication that the country was bilingual', and rhapsodizing over a Government publication describing all the weeds of the country.

Reaney creates a whimsical and surrealistic landscape, as though Gertrude Stein visited Carl Sandburg’s Rootabaga Country. But Reaney’s rich poetic imagination reveals an expressive vision that transcends its Canadian roots.

Of the nine opera librettos collected here, eight were set to music by the editor of this volume, John Beckwith, a masterly composer whose roots also run deep into the spirit of this country. The fine paper, spacious lay-out, and wonderful illustrations, including Reaney’s own drawings, give this volume the presentation it deserves.
This collection of writings on jazz, including interviews, reviews, and liner notes, is as much a declaration of love as a critical commentary. While so many critics resort to grumpy, exhibitionist, target-shooting, Dan Morgenstern celebrates, feeling no need to hide his passions.

Morgenstern divides the world into enemies of jazz (mainly vicious scribes, full of prejudices 'bred of fear and insecurity') who try to undermine it) and friends. He has the unapologetic enthusiasm of an outsider with no axes to grind. Politically or racially or musically. As a living musician who has the privilege of living in musical history, he can afford to be unapologetic about his adoration, his sense of responsibility to an art form which unhesitatingly calls Louis Armstrong, 'the greatest musician of our time'. who deserves no fear of aesthetic evaluation. and even provides a source to buy it on DVD.

He describes a mesmerizing set by Helen Humes and Buddy Tate wholly in terms of its emotional impact. He unhesitatingly calls Louis Armstrong, 'the greatest musician of our time', who would 'imbue each note he played with the essence of music'. And the essence of music is what Morgenstern communicates so eloquently.

Encyclopedia of Opera on Screen: A Guide to More Than 100 Years of Opera Films, Videos, and DVDs
by Ken Wlaschin
Yale University Press
885 pages $70.00

Ken Wlaschin documents virtually every sighting of opera on film, from television broadcasts and recordings of live performances to Hollywood movies, from a full production to a snippet. Inevitably a lot of his material, like Caruso's first silent appearances, parallel the history of cinema. He uncovers the truly obscure, like Dargomizhsky's The Stone Guest, and even provides a source to buy it on DVD.

Wlaschin doesn't just compile. He offers lively, controversial commentaries, and happily picks out his favorite films. He doesn't worry about distinctions between opera, operetta and musical, which works out well. But his freedom with superlatives gets him into questionable exaggerations, as when he calls Lorenz Hart 'the greatest song lyricist'.

He comes up with clever entries like Worst Opera on Film and Imaginary Operas in Films, which uncovers thirty-one operatic segments written especially for movies by composers like Kornfeld, Well, Nino Rota and Bernhard Hermann. The frequent cross-references, well-organized bibliography, and thorough index make this an exhaustively fascinating and highly readable treasure.

CONCLUSION
This month's new books all make great presents, and each would pair up perfectly with one of the many CDs and DVDs mentioned by the authors.

The Tallis Scholars have produced over forty recordings on their own label, Gimell. I would go for their wonderful recording of Thomas Tallis forty-part Spem in Alium, any of their seasonal recordings, or their new DVD, Live in Rome, featuring works of Palestrina, whose Missa O Magnum Mysterium they will be performing here.

Wlaschin marks his favourite films with stars - these include Jonathan Miller's influential production of Rigoletto. Carlo Rossi's Carmen and Franco Zeffirelli's La Traviata. He rightly calls The Marx Brothers' A Night at the Opera 'the funniest of all films about opera'.

Only one recording of an opera with a libretto by Reaney, Harry Somer's Serinette, is listed. Unfortunately, no recordings of the operas composed by Beckwith appear to be available.

For Morgenstern, Ellington's Seventieth Birthday Concert is 'the most outstanding release in modern times'. He has plenty of Armstrong recordings to recommend, although the early Hot Five/Seven/Savoy Ballroom sessions from the 1920's set the standard. But he also offers less known endorsements, like the great Jaki Byard: Solo Piano.
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6th Annual MUSIC COMPETITION for Piano, Voice, Strings & Woodwinds

**Competition Dates:** December 16 - 18, 2004

**Applications:** Please send a resume, photo, and an Application Fee of $75 to: Artist International Music and Dance Association

1 Bowen Court, Toronto, ON M2K 3A8

**Application Deadline:** Dec. 15

**Winners' Prizes:** First $13,000; Second $5,000; Third $3,000

Grants of $500 will be given to all finalists, to be used at TSM.

**A Concert of Finalists** will take place December 18 at the Toronto Centre for the Arts.

**Maria Callas Award of $1,000 cash.**

My name is Anna Madgett and I am currently starring as Sophie Sheridan in the hit musical "Mamma Mia!" playing at the Royal Alexandra Theatre in downtown Toronto. I would like to share with you how I ‘met’ my first teacher, my mother.

My mother is Canadian soprano diva Mary Lou Fallis and needless to say I come by performing honestly from having her as my mom. My mother was always very encouraging when it came to performing. I’d say that I’ve been working with my mother on singing since I was about six years old and I don’t think I will ever stop learning from her.

I grew up in the beaches area of Toronto and we had a huge back deck that my father (Toronto Symphony double bassist) Peter Madgett built. When I was about six my friends and I thought it had a better use - a stage of course! We would perform our favourite cheesy pop songs and I had to be the lead singer. My girlfriends and I would perform these “concerts” for our parents. I would always ask my mother for criticisms and “notes” on how to make the performance better.

I think the first time my mom realized that I was serious about performing was when I was seven years old and I heard a radio announcement for auditions for the musical "Les Miserables." I begged her to let me audition and finally she agreed. I ended up getting the part of young Cosette. I would say that I owe it all to my mother, my teacher.

She has taught me many technical lessons to do with singing but I think the most important are the practical ones. One of the most memorable lessons I learned from her is how to stay focused and engaged while sing-

**How I met my Teacher**

personal reflections on a formative relationship when music is a family affair

compiled and edited by Masha Buell

Anna Madgett

singer and music theatre performer

My name is Anna Madgett and I am currently starring as Sophie Sheridan in the hit musical "Mamma Mia!" playing at the Royal Alexandra Theatre in downtown Toronto. I would like to share with you how I ‘met’ my first teacher, my mother.

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I've learned a lot from just growing up with the parents that I was blessed with. Music was a huge part of my life as a child and both my parents were non-judgmental in my choice to become a performer even at such a young age. In closing, I would like to say that I think people can learn more from their parents than they think — no matter what career path they choose to follow. The lessons and advice that they have is more valuable than you know.

Alex Dean
musician and educator

Being a Jazz musician I had a lot of teachers, depending on my focus at the time. My father was a musician but mostly self-taught. So getting a good grounding in the actual mechanics of playing the saxophone was important to him. I suppose because he never had that. He sent me to Paul Brodie when I was about 14. Paul was known and is still known as a great classical or European art music performer. I think I may have had some ability at the time but I had no concept of the discipline required to be a player and Mr. Brodie had to work pretty hard to instill that in me. I think as I look back now I probably had an attitude about being a jazz musician and nothing else. We worked our way through a lot of the standard repertoire for the saxophone over almost 6 years and he opened my eyes to a lot of stuff.

I guess my most important Jazz music teacher after my father would be Pat LaBarbera. I studied with him at Humber College but really I studied from him on his gigs. I would go to
his gigs and ask him what he was doing or what he played and then I’d go home and practise it, some times pretty late. My family and later my neighbours must have been pretty understanding. I’ve had a lot of teachers - Phil Nimmons, Frank Falco and a lot of others. Kirk Macdonald showed me something the other day that changes the way I hear music. I guess with music you’re always studying.

I’d have to say that Phil Nimmons taught me to have fun with music. I try to bring that to everything I play. Music is the most important thing for me (after my music). I try to bring that to every field I deal with the arts is a form of expression more often stifled than explored, especially in our education system today... it’s certainly not a choice that is as lauded as say wanting to become a doctor or a lawyer. So my one piece of advice would be to nurture and explore your child’s desire to perform.

Alex
I guess if you’re looking for a teacher you’d ask around and see who everyone likes. Maybe see if they actually connect with their students and if they’re patient. It depends on how serious and how old the student is. I think a good teacher is different for everyone. Once you pick a teacher it’s a good idea to listen to what they say and do what they ask and not try to second guess them all the time. You’ll learn more.

And to hear them, live ...

Anna Madgett
Anna is in her second year starring as Sophie in the Toronto production of Mamma Mia at the Royal Alexandra Theatre. On December 11th, 2004 Anna and her mom, Mary Lou Fallis, will be co-hosting a Family Christmas Concert with the Toronto Symphony Orchestra at Roy Thomson Hall. (two concerts, 1:30 and 3:30 pm) The programme will include Leroy Anderson’s Sleigh Ride, excerpts from the Nutcracker, Victor Herbert’s -March of the Toys, 12 Days of Christmas and of course: an audience sing-a-long! Anna and Mary Lou will sing both together and solo.

Alex Dean will be at the Montreal Bistro with his own band DEW east (a band with whom he’s recorded 3 CDs) from Dec 4 to Dec 18th. He’ll be at the Rex with Rob McConnell’s tent on Dec 8th and 9th.

And finally a few words from the other side of the equation “This is a kind of sentimental “full circle” event for me, in that I made my debut with the TSO when I was the same age as Anna is now. I’m excited and proud that we’ll be performing together for the first time in public. Do join us if you can. Bring a child or a grandparent, come as a family and make an afternoon of it.”

Mary Lou Fallis
Send suggestions for people who might be included in this column to: musicchildren@thewholenote.com

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

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‘Janusian Pairs’: A Meditation
a new tradition proposed at the turn of another year
by Christopher Davies

Darkness and Light. Death and Birth. Old and New. The allegorical dying Old Man and the newborn baby. Janus’ double-faced, stodgy consideration of past and future. At the turn of another year, the antonymic binary, the juxtaposition of opposites, reigns supreme. This is titanic stuff.

So how is it that New Year’s, holding such conflicted content, can seem so hollow and trivial? How many January 1sts have we awoken feeling, not reborn, but rather more like a tired (or worse) version of ourselves on December 31st? Why do new years in all their newness so strikingly resemble old ones, other than being disappointingly darker and more quiet? Why do writers annually recommit to the gratuitous use of dangling rhetorical questions?

A “year”, whether retail, calendar, professional, religious, academic or other flavour, is a revolving construction which builds up, and then breaks down, “holy” time. I use the word “holy” in the broadest possible sense to embrace not just faith, but joy, prosperity, sickness, literary, achievement and other ideas so transformative that they dominate our experience – they “take over” life, at least for a time.

Christmas can make you sick or well, or both. The last two weeks of a student’s fall term, with up-piling exams, assignments and parties are all-encompassing, but they too give way to something else. The retailer or freelance musician who must crazily earn 25-30% of an annual income in the last 10% of the year then starts all over again in the quiet cold of January. Every version of the “year” provides some similar cycle that first escalates and then releases: a vivid birth image, potent most of all to those who have experienced or witnessed the real thing.

That so many “years” converge in December, and that light imagery is so prevalent, are no coincidence. The annual retreat of sunlight towards solstice has given rise, at least in our hemisphere, to celebrations of light at year-end since time immemorial, giving this time a profoundly heightened sense of ritual. It is this which perhaps most unites faiths and ideas in our world: our attraction to ritual as a marker for change. Where words fail adequately to express feeling, ritual takes over. For the same reason that the world’s faiths mark special days with celebrations, the world around them holds annual award, convocation and memorial ceremonies, parades, family gatherings, parties, shopping sprees and other traditions. And music, rarely far away, restores to us the sound where the voice has ceased.

Seeking an antidote to your own perennial ambivalence about New Year’s? I’m proposing a brand-new ritual celebrating the fleeting wealth of music at this time of year: be musically reborn every year by deliberately constructing your own ‘Janusian’ pair of opposites, by making “space for music” around the turn of the yearly tide.

Here’s how it works: choose two very different events from this issue of The Wholenote, one in December and one in January, one, your retreat from the old year’s tortured death-throes, and the other, your celebration of the new one’s birth.

One of them (probably, although not necessarily, the December one) should be familiar, affirming what you know and love about music: your Nutcracker, Messiah or other choral concert, worship in the place and manner of your custom, etc.

The other, and this is the challenge in the sub-title, should reach away as far from your tastes and habits as you think you can reasonably stretch: perhaps (if you’ve never been to one) an experimental new music concert, the community band you’ve never been to around the corner from your home, your first opera production, or first foray into the formerly smoky and still mysterious world of the jazz club... see elsewhere on this page for a few unique January events you might want to look up and use as this 2nd choice.

Then, when you have a bit of time after attending event 2, tell us about them both in 200 words or less: mail to Ideas c/o The Wholenote, 720 Bathurst Street, Suite 503, Toronto, ON MSS 2R4, fax to (416) 603-4791, or e-mail ideas@thewholenote.com. We’ll be sharing some of your responses to this new tradition as the year turns, and at this time next year, while we’re reminding you to choose your new ‘Janusian’ diptych.

I want also to offer this annual ritual as a special challenge to myself and all musicians: As I write this in mid-November, I am looking at my calendar, blinking, and seeing four free evenings in the next 30 days. Paradoxically musicians are, with only a few exceptions, the most interested, and the least able, to enjoy the musical riches in their communities. Such is the reality of an industry based in evenings, serving primarily the leisure time of those with day jobs. In fine ‘Janusian’ style my first thought (that finding “space for music”, especially in December, is impossible), gave way to its opposite: the admission that December’s busyness is all the more reason to make it happen. Recalling a former life of mine, let me plug lunch hour concerts as an excellent resource to both musicians and parents with very young children whose evenings are scarce – and doubly so to the many of us who inhabit both camps.

Time is money, and space for music, elusive: but to quote arbitrarily from one of many sources of inspiration in this season. “Lay up for yourself treasures in heaven... for where your treasure is, there will your heart be also.” (Matthew 6:20, 21)

The Wholenote wishes you and yours a measure of extra “space for music” on your stroll from 2004 into 2005, and hearts repaid in kind for the precious time you give up thereto.

Christopher Davies is a Toronto-based freelance classical, church and theatre musician, writer and consultant. He and his family live in Georgetown, Ontario.

Here are a few January events you might want to try: see listings for complete information:

Jan 7 8:00 Kitchener-Waterloo Symphony. Ragtime. Funk & Stravinsky. The New Orchestra: Broken Song Cabaret Ensemble.
Jan 10 7:30 Associates of the Toronto Symphony Orchestra. Windsong: Chamber music for winds.
Jan 11 7:30 Nathaniel Dett Chorale. Tedde Gibson, organ. New Jersey-based theatre organist plays organ music for spirituals.
Jan 18 8:00 Music Toronto. Heather Schmidt, composer/pianist, her works and others.
Jan 23 1:00 Hugh’s Room. Dare the Devil – Great Canadian Fiddling. Anne Lindsay, Shane Cook. Bring your fiddle for closing jam session.
Jan 27 6:30 Canadian Opera Company. Wagner, Siegfried. Opera chat at 5:45
Jan 28 8:00 McMaster University Celebrity Concerts. Alicia Svigals, violin & Peter Rushfield, banjo. Klezmer music.
Jan 29 8:00 Art of Time Ensemble/Peggy Baker DanceF融合Soulpepper. “If Music Be...” Music, words & dance inspired by Shakespeare.
Feb 5 8:00 Peterborough Symphony and Kawartha Youth Orchestra. Fire and Ice. Hayden, Prokofiev. Vaughan Williams and Stravinsky’s Firebird.
December’s Child

"Music is well said to be the speech of angels.”
Thomas Carlyle

Identify this angelic member of our music community, photo taken June 1959, for a chance to win tickets or a recording. Send your best guess to musicchildren@thewholenote.com

The winner will be selected by random draw among entries received by January 15th, 2005.

November’s Child .... was Jeanne Lamon

Music Director of Tafelmusik since 1981, Jeanne Lamon has been praised by critics in Europe and North America for her virtuosity as a violinist and her strong musical leadership. In addition to performing with and directing Tafelmusik, Ms. Lamon regularly guest directs symphony orchestras across Canada. Ms. Lamon’s numerous awards include the Prix Alliance from the Alliance Française, the 1997 M. Joan Chalmers Award for Artistic Direction, an honorary Doctorate of Letters from York University, and the prestigious Molson Prize from the Canada Council for the Arts. In 2000, Jeanne was appointed a member of the Order of Canada. In 2003 she was named “Musician of the Year” by her peers at the Toronto Musicians’ Association, a prize previously awarded to Oscar Peterson and the Barenaked Ladies! She is passionate about teaching young professionals: in addition to her ongoing teaching at the University of Toronto and the Royal Conservatory of Music, she will undertake an extended period of teaching in France in 2005.

And Our Winners...

Catherine McWhinnie will be the guest of Tafelmusik at The Worlds of Salamone Rossi. “Luminous soprano Emma Kirkby joins Tafelmusik in telling the story of 17th century Jewish composer Salamone Rossi. Confined to live in the Jewish ghetto yet revered by the ducal court in Mantua, Rossi was caught between two worlds. Emma Kirkby joins a consort of singers and members of the Tafelmusik Orchestra to perform Rossi’s secular and sacred works including his Songs of Solomon.” (February 2 – 6, 2005)

Dorothy Robinoff will be receiving a copy of Tafelmusik’s latest CD, Cleopatra with Isabel Bayrakdarian. Congratulations!

(WW) NOMEONE VORK PHOTOGRAPH SHOU. APPEAR IN THIS SPACE? PLEASE SEND YOUR SUGGESTIONS ALONG TO musicchildrem@thewholenote.com)
Welcome to WholeNote’s
\textbf{LIVE LISTINGS (GTA)}

\textbf{READERS PLEASE NOTE:}
Presidents’ plans change and we occasionally make mistakes. Please always use the phone numbers provided to call ahead.

For Concerts Beyond the GTA see pages 65-68.
For Music Theatre and Opera Listings see page 69.
For Jazz Listings see pages 70-71.

\textbf{Wednesday December 01}

- 12:30: Yamaha Gallery at St. George the Martyr Church. 25 Wanless Ave. 416-488-6235. $1.10. For complete run see music theatre listings.
- 12:30: Brampton Heritage Theatre. The Irish Rover. 86 Main St. North, Brampton. 905-874-2800.
- 12:30: Noon: Music Magnet Jazz Series. Student Ensembles of Irish Colfer & Pat La rard, from Lakehead Auditorium. 3199 Lake Shore Blvd West. 416-675-6622 x3427, $10.


Pax Christi Chorale
Toronto's Mennonite Choir
Stephanie Jenkins, Conductor

THE MESSIAH COMETH
December 4, 2004 - 8 p.m.
December 5, 2004 - 3 p.m.

Highlights from Bach's Christmas Oratorio,
Handel's Messiah, Berlioz' L'enfance du Christ, plus
choral works from around the world.

The Messiah Comes!
Grace Church on-the-Hill,
300 Lonsdale Rd., Toronto
Reserved Seating: Regular $25, Student $22
Children Under 12 $5
Tickets: 416-494-7859
www.paxchristichorale.org

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--- Concert Listings: GTA ---

Taconi Iron Man, Toronto Centre for the Arts,
5040 Yonge St. 416-870-8000, 435-345.
- 8:00: Symphony Hamilton. Christmas with My Symphony. Corelli: Christmas Concerto: G. Mozart: Toy Symphony; Respighi: Trittico Botticelliano; Anderson: Sleigh Ride; sing along Christmas carols. Joanna Tang, violin; Marion Samuel, solo; Anna- 

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se in Op.6 #8 Christmas Concerto: Char- penter: Messe de Minu11 sur des Airs de Jr. Perugia: Magnificat in B flat; Lue- beck: Christmas Cantata; Bach: Christmas Cantata (excerpts). Guests: Bell’ Arte Sing·


- 8:00: TAX. A Wagnerian Journey. Roy Thomson Hall; See Dec. 2.


Sunday December 05


- 2:30: Aldeburgh Connection. The 49th Parallel. Words & music of Canada and USA. Monica Whitchor, soprano; Megan Latham, mezzo; Colin Ainsworth, tenor. Walter Hall, 80 Queen’s Park. 416-735- 7982. 140.


- 3:00: Scarborough Choral Society. Sounds of Christmas. Markham Theatre for Performing Arts. $25. See Dec. 4.


- 3:00: Contemporary Showcase Festi- vals. Showcase Concert and Presentation of Awards. Works by Canadian composers. Performers include outstanding partici- pants. Eastminster United Church, 30 Danforth Ave. 416-963-5937. $8. $5(s)/$15(st/ members), children under 12 free.


- 3:00: High Park Choirs of Toronto. In the Holiday Spirit. Guest: Julie Ranft; Ruth Zmira Poloz, conductor; John E. Guedda, accompanist. Humbercrest United Church, 16 Baby Point Rd. 416-762-0657. $15, $10.

- 3:00: Pax Christi Chorale. The Messiah. Grace Church on the Hill. See Dec. 4.

- 3:00: Penthealia Singers. Songs of Peace and Joy. Music for women’s voices. Clarke: Chorus from Shelley’s Hour. Overtag: Song of Peace; Oberlin: Saudia. Carter: Maria

CONCERT LISTINGS: GTA ...
Walks Among the Thoms; Thompson: Something Like a Star; seasonal carols & audience carol sing along, Mary Legge, director. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 416 229-0052. $15.10.

- 3:00: Sinfonia Toronto. Legge. director. Rosedale Presbyterian Church. $15.

Carols

- 7:00: Christmas Sing-along. Mary Young people's Open Stage 6:30-7:00pm family and friends. Meet, greet and be introduced to music community.

Open Stage continues 7:30-9:00pm

WholeNote's all-ages celebration at St. George the Martyr Church, 220 Bayview Ave. 416-323-2232

Admission Free

- 416-323-2232

Christmas; Faure: Nocturne for violin orchestra: Rebikoff: Waltz from The Christ·

nian Church. 2180 Bayview Ave. 416-499-0052. $25. S20(sr), $10(sl).

- 4:30: Christ Church Deer Park. Jaz

Vespers: Mark Eisenman, piano; Steve Wallace, bass; John Sumner, drums.

- 8:00: Cantabile Concert Band.

Christmas Concert. George Heldt on oboe; Jack Hattey, director: Lights, music, carol singing. Guest violins. 85·31st Street. 416·306·6000. $15.

- 7:00: Music at Metropolitan. Carols United. 7 favourite carols & carols from around the world with audience participation. Metropolitan Silver Band; Patricia Wright, organ. 56 Queen East. 416·383-0331. $26. Donations accepted for Metropolitan's Community Services Ministry.

- 7:00: St. Paul's United Church. Twi

light Recital Series: Marty Smyth, organ. S1. Mary's Church, 66A Main St. Toronto. 416·364·7865. Free.

- 7:00: St. Anne's Church. Jer

nis Winds. 425·1523. Offering in support of Out of the ·

Sea dining. Members of The Stan Kenton Orchestra. Mon·

day, December 6, 2004, to Fri·

day, December 31, 2004. Bank 300 Lonsdale Rd. 416·712·9592. $15, $12.

- 8:00: University of Toronto Faculty of Music, World Music Ensembles: Japa·

nese talkie; Chinese traditional music; Afri·

can drumming and Black dance. Main Lobby, Edward Johnson Building, 80 Queen's Park, 416-978-3744. Free.

- 5:00: WholeNote Magazine, Nine·


- 7:30: Loft Community Services. 14th Annual Christmas Concert: A Season of Hope, Trikull Brass & other performers; Dini Petty, host. St. James' Cathedral. 65 Church St. 416·979-1994. $239. Funds raised help support Loft programs in the community.

- 8:00: Cantabile Choral of York Re·

duced. Selections from the CD Christmas; Faure: Nocturne for violin orchestra: Rebikoff: Waltz from The Christmas Tree. Andres Weber, cello; Nuhan Arman, conductor. Lawrence Park Commu·

nity Church. 2183 Bayview Ave. 416-499-0403. $25, S20(sl), S10(St).

- 3:00: Trinity Presbyterian Church.

Deck the Halls. Community carol sing along with local choirs, brass and organ. Dona­

tions to food bank appreciated. 2737 Bay­

view Ave. 416·447-9138.

- 7:00: Mississauga Big Band Jazz En·

semble. Our Annual Christmas Concert. Royal Bank Theatre, Living Arts Centre. 4141 Living Arts Drive. Mississauga. 905·306·6000. $15.

- 7:00: Music at Metropolitan. Carols United. 7 favourite carols & carols from around the world with audience participation. Metropolitan Silver Band; Patricia Wright, organ. 56 Queen East. 416·383-0331 S26. Donations accepted for Metropolitan's Community Services Ministry.

- 7:00: St. Paul's United Church. A Celt·


- 7:30: University of Toronto Faculty of Music. Rock Ensemble. Dini Petty, host. St. James' Cathedral, 65 Church St. 416·979·1994. $239. Funds raised help support Loft programs in the community.

- 8:00: Jazz FM91. Sound of Toronto Jazz Concert Series: Roberto Occhipinti Quintet featuring Hilario Duran. Ontario Science Centre, 770 Don Mills Rd. 416·696·1000. S15.

- 8:00: Toronto Theatre Org./Society Kiwanis Club of Casa Loma. Wudimir Pops at Casa Loma: George Heldt & Cycle Holland, organ. 1 Austin Terrace. 416·421·0918. S15.

- 8:00: Toronto Youth Wind Orchestra. Folklife Worldwide. Music by Reed, Wagn­
er, Anderson & others. Grace Church on the Hill, 300 Lonsdale Rd. 416·712·9592. $15, $12.

- 8:00: University of Toronto Faculty of Music. U of T Guitar Ensemble. Jeffrey McFadden, director. Walter Hall, 80 Queen's Park, 416-978·3750. Free.

- 9:00: Toronto Jazz Orchestra. The Music of Stan Kenton. Original arrangement of the Stan Kenton Orchestra. Mon·
Tuesday December 7
- 8:00: Brampton Heritage Theatre, Steve Kabakos, Christmas with Elvis, 86 Main St. North, Brampton, 905.874.2800.
- 8:00: Canon, Cats. Music by Lloyd Webber, 244 Victoria St. 416.872.1212. 151-671. For complete run see music theatre listings.
- 8:00: Toronto Symphony Orchestra. Davis Conducts Sibelius. Roy Thomson Hall. See Dec. 8. 25-455.
- 7:30: Toronto Symphony Youth Orchestra, Smetana: Saska from M Vlaster; Rimsky-Korsakov: Capriccio espagnol; Copland: Rodeo; other works. Alan Trudel, conductor. George Weston Recital Hall, 5040 Yonge St. 416.593.7763 x372.
- 8:00: Hu Tsa Tsa, Well Tempered Klezmer. New arrangements of well-known klezmer gems. CD launch concert. Yvonne Lightstone, clarinet; Eric Stein, tisamblam and mandocello; Rona Goldensen, violin; Brett Higgins, string bass. Robert Gill Theatre, 214 College St. 416.978.7986. $15.

Wednesday December 8
- 7:30: Toronto Choral Society. Handel: Messiah. Norma Churchill, soprano; Christine Stelmachovitch, alto; Oliver Dawson, tenor; Bruce Kelly, baritone; Talsiker Players; Geoffrey Butler, director. Eastminster United Church, 310 Danforth Ave. 416-410-3509. 20.

Young composers gleaned from Continuum's most recent Call for Scores and mature practitioners, Canadian and international. A programme pitting frenetic against serene, and presenting iterations in different guises.

New works by Allison Cameron Siaw Kin Lee Diego Soifer Pairs of works by Gerald Barry (Ir) Laurence Crane (UK)

Continuum Ensemble Tuesday December 7. 8pm Music Gallery at St. George the Martyr Church 179 John Street (at Stephanie) Tickets $20/$10; $5 students Information (416) 924-4945

Hindemith, Scriabin and Barber. Walter Hall, 80 Queen's Park. 416.978.3744. Free.
- 7:30: Toronto Symphony Youth Orchestra, Smetana: Saska from M Vlaster; Rimsky-Korsakov: Capriccio espagnol; Copland: Rodeo; other works. Alan Trudel, conductor. George Weston Recital Hall, 5040 Yonge St. 416.593.7763 x372.
- 8:00: Hu Tsa Tsa, Well Tempered Klezmer. New arrangements of well-known klezmer gems. CD launch concert. Yvonne Lightstone, clarinet; Eric Stein, tisamblam and mandocello; Rona Goldensen, violin; Brett Higgins, string bass. Robert Gill Theatre, 214 College St. 416.978.7986. $15.

Friday December 10
- 7:00: Jazz FM51. Sound of Toronto Jazz Concert Series: Diane Taylor. Royal Ontario Museum, 100 Queen's Park, 416.696-1000. Free limited seating - tickets issued on a first come, first served basis.
- 7:30: Music at Metropolitan. Messiah with the Pociuk Lubile Szetos, and Recordare Ensemble. Orichum Stelle!; The Second Shepherd's Play. Metropolitan United Church, 55 Queen St. East. 416.363.0331. $20 (child) & under free.
THE PRAETORIUS CHRISTMAS VESPERS

December 10 & 11, 2004 at 8pm

With recorders, viols, corretti, sackbuts, theorbo, keyboards and voices, the Toronto Consort recreates the joyful celebration of Christmas Vespers as it might have been heard under the direction of Michael Praetorius in 17th-century Germany.

For Tickets call 416-964-6337

Trinity-St. Paul’s Centre, 427 Bloor St. West

Music at Metropolitan presents
Patricia Wright, Director of Music and Organist

Christmas with the Poculi Ludique Societas and the Recordare Ensemble

Officium Stellae (12th century) and The Second Shepherd’s Play (15th century)

Friday, December 10 at 7:30 p.m.
Admission: $20 - children 12 and under free accompanied by an adult

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 26 www.metunited.org

Saturday December 11

1:30 & 3:30: Toronto Symphony Orchestra. Sugar & Spice - Kids’ Christmas Concerts. Traditional Twelve Days of Christmas sing-along; selections from Pt. madonna on a Moor; Tschaikovsky, excerpts from The Nutcracker & other music. Anna Madgetti, soprano; Mary Lou Fallis, host/soprano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $25-50 $43.

2:00: Toronto All-Star Big Band. A Christmas Special. See Dec 3. Jane Mallett Theatre. 27 Front St. East. 416-386-7723. $32.


- 6:00: St. Patrick’s Church. Annual Organ Christmas Concert. See Dec 8.

- 7:00: Choir of Knox United Church – Agincourt. The Magic of Christmas. Christmas music and carols. 2569 Midland Ave. 416-293-4424. Admission by donation (food or cash to the Agincourt Community Services Association local food bank.

- 7:00: Rainbow Voices of Toronto. Gifts We Bring. St. Luke’s Church, 353 Sherbourne St. 416-825-8972 x 2166. $15, $12. child under 12 free, unwaged pregs.

- 7:30: Alexander Singers and Players Festival Choir. Seasonal Concert. Vivaldi: Gloria; opera excerpts; sing-along of well known carols; spirituals. Angela Hawaleshka, director. Celebration Church, 500 Coldstream Ave. 416-785-0333. $12, $10.

ICAMERATA
David Smith, director

A Season of Festivity
Music for Advent and Christmas
7:30 p.m. Saturday, December 11, 2004

The Christmas program explores the stories of Renaissance and early Baroque music celebrating the birth of Jesus - motets, a mass by Hasse, madrigals and fantasias, the nativity and help us prepare for the season.

The Church of St. Mary Magdalene
477 Manning Ave. Toronto, Ontario
Tickets $15/$12

www.torontocamerata.org info@torontocamerata.org

December 1 2004 - February 7 2005
- 7:30: Bach Children's Chorus/Bach Chamber Youth Choir, Holiday Concert: Seasonal music. Linda Beaupre, conductor. 130 Navy St. 416 815-2021. $12, $10/stchld.
- 7:30: Toronto Christmas Festival Choir, Songs of Peace and Prayers for Peace: Music from around the world. Deborah Bradley, artistic director. Royal Bank Theatre, 4141 Living Arts Dr., Mississauga. 905-306-9000. $15, $12.
- 7:30: North 44th Ensemble. Repeat the Stounding Joy, Pinkham. Christmas Cantata, Charpentier: Song of the Birth of Our Lord Jesus Christ; Rutter: Brother Heinrich's Christmas. Brass; Jenny Crober, accompañist; assistant conductor; Geoffrey Butler, artistic director. All Saints Church, 1415 Wycliffe Ave. 416-516-5188. $20, $11/door; children under 8 free. Donation of toys, certificates & other items accepted.
- 7:30: Toronto Christmas Festival Choir: Christmas With the Northern Lights. Guests: Canadian Staff Band of the Salvation Army; Mirage; The Fixx. Metropolitan United Church, 56 Queen St. East. 866-744-7464, $15.
- 7:30: Toronto Children's Choir, Sounding Joy. Crackers. Guests: Invictus mixed choir. Larry Shields, director. Central United Church, 1 King St., Weston. 416-249-6553. $12, $10 (child 12 & under free).
- 8:00: Academy Concert Series, Schubert, Weber & Mendelssohn - Speaking in Tempus Choral Society; Oakville Children's Choir: Roberto De Clar, conductor. Oakville Centre for the Performing Arts, 300 Bloor St. West, 416-929-5000 x6043. $18 (advance); $22 (door).

**Anno Domini Chamber Singers**

**Christmas with Brass**

*Christmas with Brass* with members of Talisker Players

David Jafelice, conductor
Paul Massel, baritone
Christopher Davies, organist

Christmas Cantata: Pinkham
Fantasia on Christmas Carols: Vaughan Williams
and others including Britten, Holman, Mathias, Taverner
additional Carols with brass

Saturday, Dec. 11, 2004
8 PM Holy Name Church
on Danforth Ave. one block west of Pape subway
Tickets at the door
$20, $15 senior/student

call 416 696-0093
for more information

**The Time of Snow**

A festive 180-voice concert featuring Parry's "To Bethlehem" with steel drums, accompanied by our special guests.

Saturday, December 11, 2004
at 7:30 pm

Toronto Centre for the Arts
George Weston Recital Hall
5040 Yonge Street (north of Sheppard Ave.)

Tickets: $20 and $22 at the Toronto Centre box office or TicketMaster at 416.870.8000

**Concert Listings: GTA**

**A Family Christmas**

Saturday, December 11 at 4:00 pm
The St James' Cathedral Choral Society
directed by Katharine Hall-Phillips

A Family Christmas with readings and congregational carols
Christmas Cantata "Still Was the Night"
Gifts and games for children
Admission: Adults: $5; Children under 13: free

**A Cathedral Messiah**

Monday, December 20 at 7:30 pm
The Cathedral Choir of Men and Boys, the St. James Singers, featured soloists and the Talisker Players under the direction of Michael Bross present

**HANDEL'S MESSIAH PT. 1 AND CAROLS**

This fundraiser benefits the Cathedral Music program and Heritage Toronto
Tickets: $30 (includes a post-concert reception) Tickets at the door on the day of the concert
Tickets in advance at the Cathedral Gift Shop: 416-366-1728

JOIN US ALSO FOR THESE FREE HALF-HOUR CONCERTS

Music at Midday- Tuesdays at 12pm

**The Bach Children's Chorus and the Bach Chamber Youth Choir**
Linda Beaupre, Conductor  Eleanor Daley, Pianist

**CONCERT LISTINGS: GTA ...**

The Bach Children's Chorus, a member of Opera Canada, is grateful for funding received from the Toronto Arts Council and the Toronto Centre.
Weber & Mendelssohn

Speaking in Tones

Extraordinary Works for Strings and Clarinet

Mendelssohn: Quartet Op. 44 #2 and Quintet Op. 8; Weber Clarinet Quintet Op. 34

David Stewart/Paule Prefontaine (violins)  
Stephen Marvin & David Rose (violins)  
Christina Mahler (cello)  
Nicolai Tarasov (clarinet)

310 Danforth Avenue  416-889-5414

Tuesdays: Schubert: String Trio in B flat Op.34; Mendelssohn: Quintet in B flat Op.87; David Stewart & Paule Prefontaine, violin; Stephen Marvin & David Rose, viola; Christina Mahler, cello; Nicolai Tarasov, clarinet.

Christmas with Brass.

Op. 80: Chamber Music Concert. Clarke, Cousins for trumpet, trombone & piano; Khatchaturian: Trio for clarinet, violin & piano; Wilder: Sonata #2 for bassoon & piano; Constant: Danse for guitar & piano; Lalo: Trio for violin, cello & piano. John McGuigan, trumpet; Kent Bowman, trombone; Peter Marigian, piano; Art Forer, clarinet; Steve Prime & Gina Maenhaut, violinists & other performers. Victoria College Chapel, 91 Charles St. West, 416-769-5253. Free.

8:00: Etobicoke Centennial Choir - St. Michael's Choir School. 416-977-9800. $20, $15, $10 (members), $5 (child).

8:00: Toronto Mendelssohn Youth Choir, Noël! Noël! Noël!  
rios: Messe de Minuit. Ron Ka Ming Cheung, conductor. Calvin Church, 26 Delisle Avenue. 416-598-0422, $30, $15.

Sunday December 12


2:00: New School of Classical Vocal Studies. Annual Christmas Recital. Heliconian Hall, 35 Hazelton Ave. 416-927-9800. $15, $12, $10.


3:00 & 8:00: Singing Quartet Holiday Concert. Traditional & favourite Christmas music. Jane Mallett Theatre, 27 Front St. East. 416-967-2759. $20.


3:00: Bell'Arte Singers/Toronto Masque Theatre. A Christmas Masque, Charpentier: Messe de Minuit; Christmas music by Pergolesi, Praetorius; modern & baroque dance; readings. Edgar Tumak & Natasha Royka, dancers: Christopher Verrette & Roma Goldensher, baroque violins & other performers; Larry Beckwith, soprano; Natasha Royka, dancers; Christo-

CHRISTMAS FOR KIDS
Featuring the Lawrence Park Community Church Children's Choir
Sunday, Dec 12 at 4:30pm

SOUNDS FROM THE HEART
Saturday, Feb 26 at 8:00pm
Willowdale United Church, 349 Kenneth Ave.
Adults $15 Senior/Students $10 Children $5
Call 416-225-2255
www.allthekingsvoices.ca
Supported by the Toronto Arts Council

do you crave harmony?

Harbourfront centre
music with bite

A down-home Christmas blast that will put you in the holiday spirit!
Make a day of it — stay around after the concert for ZOOM! Family Programming.

Tickets: $8/Family 4-Pack $25
Call: 416-973-4000
235 Queens Quay West
harbourfrontcentre.com
All concerts at the George Weston Recital Hall

Season Presenter:

Viennese Holiday

Jacques Israelievitch, violin
Kurt Lehmann, tenor

December 12, 2004 3:00 PM

Mozart - Magic Flute Overture
Beethoven - Violin Concerto
Strauss - Chapmper Poika
L. Mozart - Steighio

Kreisler - Caprice Viennois, Liebeslied, Tambourin Chinois
Lehar - "Dien ist ganzes Herz"

Siecznsk1

Tickets:

$30/25/10

www.orchestraottnto.ca

Pre-concert talk by Artist-in-Residence, one hour before concert.

All concerts at the George Weston Recital Hall

Toronto Centre for the Arts

Tickets: $30/25/10 Call 416-467-7142

www.orchestraottnto.ca

Season Presenter:

Mercedes-Benz

Mercedes-Benz Thornhill

- 7:30: Echo Women's Choir. Winter Songs. Songs of peace and healing: traditional music from Quebec, the Republic of Georgia, Latvia & America; carols & songs for the winter & holiday season. Alan Gasser & Becca Whitley, conductors; Becca Whitley, piano. Church of the Holy Trinity, 10 Trinity Square. 416-537-2526. $12 advanced, $15 door, $5 (students) under 18.


- 7:30: St. Andrew's Presbyterian Church. Annual Christmas Concert. Five English Handbell Choirs of the Bells of St. Andrew's Children's Chime Choir; St. Andrew's Vocal Choir; other performers. 115 St. Andrew's Rd., Scarborough. 416-438-4100. Freewill offering.

- 7:30: Trinity Chamber Ensemble. Rameau: incidental music from Dardanus; Corelli: Concerto Op.8 No.2; Albicini: Concer
to in C Op.7 No.2; Purcell: music from Ah

- 8:00: Flying Cloud Folk Club. Hanna
dah with Pomegranate. TRANZAC, 252 Brunswick Ave. 416-410-3055. $14, $12.

- 8:00: Music Gallery. Bradysworks. Becca Whitla, conductor; other performers. 416-818-1456. $15, $10 (members), $5 (students).

- 8:00: University of Toronto Faculty of Music. Percussion Ensemble. Robin Engel

- 7:30: Riverdale Youth Singers. Songs of the Season presented with brass. Guests: Brasslully Yours: Uri Rozen, Jeremy Legault, trumpet; Travis Nixen, horn; Sachio Ramu, trombone; Dan Manley, tuba; Anne Massicotte, conductor. St. John's Church, 415 Broadview Ave. 416-975-1587. Free.

- 8:00: Healey Willan Singers. A New Child. Buxtehude: Das neugeborne Kindel
ein; other seasonal music. Ron Ka Ming Cheung, conductor. Heliconian Hall, 35 Hazelton Ave. 416-924-0753. $25, $15.

Monday December 13

- 7:30: Canadian Children's Opera Chorus and the Canadian Children's Opera Chorus directed by Ang Cooper Gay, in an evening of heart-felt carol singing in the beautiful acoustic splendour of the Cathedral Church of St. James. This concert will feature the premiere of Verbum Caro Factum Est, A Christmas Cantata, by the acclaimed Canadian composer Derek Holman, featuring the young Canadian Tenor Colin Ainsworth, commissioned by the HSSB.

Call the St. Lawrence Centre Box Office
416-366-7723 or 1-800-708-6754, or book on-line at www.stic.com
www.hssb.ca

"Silver-plated music making all the way"

William Little, The Toronto Star
Tuesday December 14


Wednesday December 15


Thursday December 16


Friday December 17

- 7:30: Oakville Children’s Choir. Place of the Blest. Senior Choir with orchestra; Glenda Crawford, music director. St. John’s United Church. 262 Randall St., Oakville, 905-337-7104, $20, $15.

Saturday December 18


- 2:00: Toronto Children’s Chorus. A Chorus Christmas. Britten; Missa Brevis; Holman: Sir Christmas; contemporary carols by Canadian composers. TCC choirs and orchestra. Artscape Youngplace, 240 Spadina Avenue.

- 8:00: Toronto Mendelssohn Choir. Handel: Messiah. Spirit's of Havana: Shelley Solmes, Catarina Cardeal, vocals; Mike Siracusa, conductor. Roy Thomson Hall, 60 Simcoe. 416-598-0422. $35-$95.

- 8:00: Toronto Mendelssohn Choir. Handel: Messiah. Trinity St. Paul’s Centre. See Dec 15.


- 8:30: Hugh’s Room. Quartette. 2261 Dundas St. West. 416-531-6604 for reservations. $20 (advance), $22 (door).


- 8:00: Sine Nomine Ensemble for Medieval Music. Christmas in Court and Chapel. Christmas music from late Gothic courts. St. Thomas’ Church. 383 Huron St. 416-638-9445. $15. $10 (Friends of Etobicoke’s Heritage).


- 8:00: Queensmen of Toronto Male Chorus. Christmas Concert. See Dec 10.

CONCERT LISTINGS: GTA ...

SINE NOMINE Ensemble for Medieval Music

Christmas in Court and Chapel

Friday, December 17, 8 p.m.

Saint Thomas’ Church, 383 Huron St.

Tickets $15 / $10 students, seniors

For information and reservations, call 416-638-9445.

Living Arts Centre, Mississauga

Free Underground Parking

www.mississaugasymphony.com

Christmas in Mississauga with the Mississauga Symphony

December 18, 2004

Tickets: $45/$35

8 p.m.

Great-West Life

Stressless Comfort, Every Stretch.

Dances in Time

with the Mississauga Symphony

February 5, 2005

Tickets: $45/$35

8 p.m.

Dances with Time

with the Mississauga Symphony

February 5, 2005

Tickets: $45/$35

8 p.m.
CAROLS AND LULLABIES

Saturday December 18th, 2004, 7:30 p.m.
George Weston Recital Hall,
Toronto Centre for the Arts
5040 Yonge Street, in North York

A Ceremony of Carols. Benjamin Britten
Carols and Lullabies. Conrad Susa
A sampler of winning carols from seasons past by
Eleanor Daley and Mark Sirett
Christmas and Chanukah Competition winners

The Bach Children's Chorus. Linda Beaupre, director
Erika Goodman, harp. Eleanor Daley, piano
Lydia Adams, conductor

Reserved seating from $32. Ticketmaster, 416-872-1111
Information: The Amadeus Choir, 416-446-0188
DEER PARK CONCERTS
129 St. Clair Avenue West (just east of Avenue Road)

Christmas Eve  
December 24  
10:00 - 10:45 p.m.

William Wright performs a recital of Christmas music  
Free Admission  
Next concert in Saturday-night recital series  

Organist  
Douglas Cleveland  
February 5, 2005, 7:30 p.m.

Call 416-481-2979 for ticket information or visit www.deerparkunitedchurch.ca. click “Concerts”  
Parking courtesy of Imperial Oil next to concert venue.
**CONCERT LISTINGS: GTA**

**Wednesday December 22**
- **3:00 & 8:00**; Ray Thomson Hall, John McDermott: Christmas Memories. Classic ballads, seasonal favourites & stones. Guests: Guido Basso, flugelhorn; Erika Ballads, seasonal favourites.
- **3:00**; Civic Light Opera Company, Yours. By Cohen & Futterman, Kelly Sanders, Susan Sanders, Bob Deutsch.
- **3:00 & 5:30**; Bama Christmas Show and Mavis Staples: Fairview library Theatre. 35 Fairview Mall Drive. 416-755-1717. $20. For complete run see music theatre listings.
- **3:00 & 8:00**; Massey Hall, Blind Boys of Alabama Christmas Show and Mavis Staples: A Tribute to Mahalia Jackson Holiday Show. 15 St. Peter St. 416-872-4265. $49, $50. 6:00.
- **8:00**; Ray Thomson Hall, Canadian Brass: Annual Christmas Concert. Classics, jazz, holiday hits. sing-along. 60 Simcoe.

**Thursday December 23**
- **8:00**; Hugh's Room, Connie Kaldor, 2261 Dundas St. West. 416-531-6604 for reservations. $18 (advance), $20 (door).

**Friday December 24**
- **4:30**; St. James' Cathedral, First Even Song of Christmas sung by the Cathedral Choir of Men and Boys. 65 Church St. 416-364-3766. $12. 6:00.
- **6:00**; Salvation Army Yorkminster Citadel. Candles and Carols Christmas Eve. 1 Lord Seaton Rd. 416-222-9112. Free, will offering.

**Sunday December 26**

**Wednesday December 29**
- **8:00**; Brampton Heritage Theatre. A Canadian Tribute to Glenn Miller. 28 Main St. 416-847-2800.
- **8:30**; Hugh's Room, Do ozone. 2261 Dundas St. West. 416-531-6604 for reservations, $18 (advance), $20 (door).

**Saturday January 01**
- **11:00am & 2:00**; Solar Stage Children's Theatre, Tall Tales: The Boy Who Cried Wolf. By Currie, Musical retelling. Ages 4-12. 4950 Yonge St. 416-368-8031. $13. For complete run see music theatre listings.
- **2:30 & 5:30**; Attila Glatz Concert Production's Roy Thomson Hall, Salute to Vivaldi. Traditional songs from Viennese operettas, waltzes & polkas by the Strauss family & others. Full orchestra, operaeto soloists, ballet dancers. 60 Simcoe, 1-800-545-7807, 155, 1125.

**Sunday January 02**

**Tuesday January 04**
- **1:00**; St. James' Cathedral, Music of Madde, Joanne Avrilli Rocha, flute; Marianne Turner, piano. 65 Church St. 416-364-7665. Free.

**Wednesday January 05**

**Friday January 07**
- **8:00**; Baroque Music Beside the Grange. Erato's first concert at the Collegium. Works by Weckmann, Bertali, Schmelzer & others. N. Eavesdropping at the Collegium. 427 Dundas St. West. 416-531-6604. $20, family rate.
- **9:00**; Hugh's Room. Connie Kaldor. 2261 Dundas St. West. 416-531-6604 for reservations. $18 (advance), $20 (door).

**Sunday January 09**
- **8:00**; Hugh's Room, Connie Kaldor. 2261 Dundas St. West. 416-531-6604 for reservations. $18 (advance), $20 (door).

**Monday January 10**

**Tuesday January 11**

**Monday January 16**
Wednesday, January 17

- 12:30: York University Department of Music, The Passion of Flaminco, Roger Scamurra, guitar, Kevin Guevedo, percussion, Kevin Ryan, dancer, McLaughlin Performance Hall, 4700 Keele St. 416 736 5186.
- 8:00: Toronto Symphony Orchestra. Mozart's 'Great' Symphony, Mozart: Symphonies Nos. 25 and 35. "Voi avevte un cor" by Domenico Scarlatti. 

Friday, January 14

- 12:30: York University Department of Music, Blue and Sentimental, Jazz vocalists from the studios of Rita and Glenn, Lynn McDonald and Sasha Williamson, Richard Whitman, Bob Benioff, directors/arrangers. McLaughlin Performance Hall, 4700 Keele St. 416 736 5186.
- 7:00: Opera in Concert. Donizetti's "Audrey" at the Royal Ontario Museum. Toronto Opera Society. 

Saturday, January 15

- 11:00 am & 2:00 pm, Solar Stage Children's Theatre. "Family Concert Series: Mozart. Children's singer. Ages 3-6.
- 4:00 pm, Opera in Concert. Donizetti's "Audrey" at the Royal Ontario Museum. Toronto Opera Society.

CONCERT LISTINGS: GTA...

DECEMBER 1 2004 - FEBRUARY 7 2005
WWW.THEWREHOLENOTE.COM 59
Tues., January 18, 2005, 8 pm
Glenn Gould Studio, 250 Front St. West
Music for chamber ensemble & chamber orchestra

Heather Schmidt, conductor

Wednesday January 19
– 12:30: York University Department of Music. French Art Songs. Performers by students from the studios of Catherine Rob-

Heather Schmidt, conductor. Ray Thomson Hall, 60 Simcoe St. 416-593-4828. $32.110.
– 8:00: University of Toronto Faculty of Music. New Music Festival. Music of Kelly-

Thursday January 20
– 12:15: University of Toronto Faculty of Music. New Music Festival. Contemporary opera showcase. Sandra Horst, con-

– 2:00 & 8:00: Toronto Symphony Or-

New Hours. Gravity and Grace:

Friday January 21
– 8:00: Amici Chamber Ensemble. Vocal Expression. Loeffler: Rhapsodies for bar-

University of Toronto
New Music Festival
January 18-22, 2005

www.thewholenote.com
Saturday January 22


- 2:00 & 8:00: University of Toronto Faculty of Music. New Music Festival: Works by Student Composers. Walter Hall, 80 Queen's Park. 416-978-3744. Free.


- 8:00: Acoustic Harvest Folk Club. BMW Garrett & Sue Lorpho. Birchcliff Bluffs United Church, 33 East Rd. 416-264-2235. $15.


World Premiere

Pepa Variations for Piano and Chamber Orchestra


Sunday January 23

- 1:00: Hugh's Room. Dare the Devil - Great Canadian Fiddling. Anne Lindsay, Shane Cook. Bring your fiddle for closing jam session. 2261 Dundas St. West. 416-531-6064 for reservations. $10.


- 2:00: CFTR Centre Music Salon. Schubert: John Perry; Monica Whcler, soprano; Olivier Laquerre, bass-baritone; Stuart Howe, tenor; Jacques Israelievitch, violin; Inna Perkus & Boris Zarankin, pianists. Glenn Gould Studio, 250 Front St. W. 416-205-5555. $40, $30(stlr), $25(5lsl). To see music theatre listings.


CONCERT LISTINGS: GTA...

WWW.THEWHOLENOTE.COM

Canadian Sinfonietta presents:

Angela Park

Mozart Madness

Piano Concerto No. 23 in A major, K.488

Symphony No. 40 in G minor, K. 550

Les AMIS Concerts

22nd Season 2004-2005

Michael Pepa, Founding Artistic Director

Lynn Kuo, Chef de l'ensemble Les AMIS

Heliconian Hall

35 Hazelton Ave., Toronto

admission: $20 adults, $15 seniors, $10 students

Sunday, January 23, 2005 7:30 pm

Claire-Jeanne Martin, Violin

Svetlana Marinovic, Piano

GYPSY FAVOURITES

Ernst: AIRS HONGROIS, Op. 22

Listz: Hungarian Rhapsody No. 10

Sarasate: ZIGEUNERWEISEN, Op. 2

Gardel: Fantaisie bohémien (2004) world premiere

Ravel: Tzigane

Carlos Gardel: "Por una Cabeza" (Tango)

Sunday, February 13, 2005 7:30 pm

Les AMIS Chamber Ensemble

Lynn Kuo, Violin

Emily Marlow, Clarinet

Rafael Hoekman, 'Cello

Angela Park, Piano

Messiaen: Quartet for the End of Time

Kelly-Marie Murphy: Trio (Vi/VC/Pn)

Beverly Grigsby: Trio (V/C1/Pn)

Les AMIS Tel: 416 929-5262 E: mail@lesamis@sympatico.ca

www.lesamisconcerts.org
... CONCERT LISTINGS: G. T.A.

Mozart: Gran Partita.

Monday January 24

- 8:00: Jazz FM91, Sound of Toronto Jazz Concert Series; David Braith, Ontario Science Centre. 770 Don Mills Rd. 416-696-1000. 25.

Tuesday January 25


Male Chorus & Orchestra & other works.

Suzan Platt, mezzo; André Laplante, piano; COO Orchestra and Male Chorus; Richard Bradshaw, conductor, Shelley Solomes, host. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $15.


- 8:00: Weston Silver Band. Melodies & Arias. 5th Annual Melody Concert and Competition. Central United Church, 1 King St., West. 416-249-6553. Free.

Wednesday January 26


- 2:00 & 8:00: TSO. Broadway Divas. Roy Thomson Hall. See Jan 25, Eve. $30/91; $25/460.

Thursday January 27


Music Toronto

January 27 at 8 pm.


DEBUSSY QUARTET

January 27 at 8 pm.


10th ANNIVERSARY SEASON

OffCentre music salon

250 Front St. W. at John St.

Box Office: 416-205-5555

Glen Gould Studio

SCHUBERTIAD: OUR 10TH!

January 23, 2005 at 2pm

Pianist John Perry, soprano Monica Whicher, bass baritone Olivier Laquerre and tenor Stuart Howe join violinist Jacques Israelievitch with pianists Inna Perkis and Boris Zarankin. This concert is always a season highlight!

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

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

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The music, words & choreography of: Peggy Baker, Jorge Luis Borges, Johannes Brahms, John Cage, Charles Darwin, Erich Kornfeld, James Kudelka, Boris Pasternak, Svetlana Prokofiev, and many others.

Two Performances Only

Friday January 28th at 8:00 pm

Saturday January 29th at 8:00 pm

Tickets: $35, $25 (students and seniors)

Betty Oliphant Theatre

404 Jarvis Street (south of Wellesley), Toronto

Call the Arts Box Office at 416-504-7529

www.artboxoffice.ca

Friday January 28


Monday January 24

- 8:00: Jazz FM91. Sound of Toronto Jazz Concert Series; David Braith, Ontario Science Centre. 770 Don Mills Rd. 416-696-1000. 25.
7:00 - University of Toronto Faculty of Music. Chamber Music Series.  
Johannes Brahms: Violin sonata No. 2; John Williams, violin; Jeffrey Kahane, piano.

7:30 - University of Toronto Faculty of Music. Chamber Music Series.  
Jaskson Bittle: violin sonata, John Williams, violin; Richard Dufresne, piano.

8:00 - Toronto Symphony Orchestra.  
Johannes Brahms: Tragic Overture; Dvorak: From the New World Symphony.

8:30 - Toronto Symphony Orchestra.  
Haydn: Symphony No. 73, "La Primavera."  
Beethoven: Symphony No. 9, "Choral."  
Mendelssohn: "Reformation" Symphony.

8:30 - Toronto Symphony Orchestra.  
Mozart: Piano Concerto No. 23, K. 488.  
Alan DeNaghi, piano; Charles Dutoit, conductor.

9:00 - Toronto Symphony Orchestra.  
Mendelssohn: Symphony No. 5, "Reformation."  

9:00 - Toronto Symphony Orchestra.  
Dukas: L'Apprenti Sorcier, orchestral suite from the ballet.  
Mendelssohn: "Reformation" Symphony.

9:30 - Toronto Symphony Orchestra.  
Brahms: Symphony No. 4, Op. 98.  
Johannes Brahms: Tragic Overture; Dvorak: From the New World Symphony.

10:00 - Toronto Symphony Orchestra.  
Beethoven: Symphony No. 9, "Choral."  
Mendelssohn: "Reformation" Symphony.

10:30 - Toronto Symphony Orchestra.  
Mozart: Piano Concerto No. 21, K. 467.  
Igor Oistrakh, violin; Charles Dutoit, conductor.

11:00 - Toronto Symphony Orchestra.  
Mendelssohn: Symphony No. 5, "Reformation."  
Chopin: Piano Concerto No. 1, Op. 11."
Peace.
free.
Si.
Cleveland, org.
and stories. Enoch Kent, host; Lydia Adams.
222·5250, - 7:30: New Horizons Tower.
416· 788·8482.
- 2:00:
- 6:00:
- 8:00:
- 8:00:
- 8:00:
- 3:00:
- 2:00:
- 2:00:
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20. $13,$11.
& 416·978·3744. $13,$11.
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- 3:00:
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- 2:00:
St. Andrew's Rd., Scarborough. 905·668- 6768. 410.
- 8:00: Cathedral Bluffs Symphony Orchestra. Beethoven, Fidelio Overture; Franck: Symphony in d, Canadian Music Competition concert winner tba; Robert Raine, conductor. Stephen Leacock College Institute, 2450 Birchmount Rd. 416· 679-5506. $20,$15, child under 12 free.
- 8:00: Mississauga Symphony Orchestra. Dances of Time. Brahms. Variations on a Theme of Haydn; Royer: Dances with Time; Mozart: German Dances; Kodaly: Dances of Galanta; Fauré: Fantasy for Flute & Chamber Orchestra; Popper: Hungarian Rhapsody. Shauna Rolston, cello; Louise DiTullio, flute; John Barnum, music director. Hammerson Hall, 4141 Living Arts Drive. Mississauga. 905·306·6000. 445,$35.
- 8:00: Oakville Symphony Orchestra. Esprana, Falla: Ritual Fire Dance; Granados: Intermezzo from Goyescas; Danzas Espanoas; Tale: Symphonie Espagnole; Ravel: Pavane; Verdi: Overture to La Forza del Desti- no. Guest: Lindsay Deutsch, violin; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St. 905.815- 2021. $26,$21,tickets.
- 8:00: OnStage Chamber Music Series. Mark Fewer, Amatiele Patipatanakoon, Erika Raum, violin; Scott St. John, violin/viola; Roman Borisy, cello; Shelley Smites, host. Glenn Gould Studio, 250 Front St. West. 416·205·5555.
- 8:00: Tafelmusik Baroque Orchestra. The Worlds of Salome Rossi with Emma Kirkby. Trinity-St. Paul's Centre. See Feb 2.
Sunday February 06
- 2:00: Oakville Symphony Orchestra. España, Oakville Centre for the Performing Arts. See February 5.
- 3:30: Mozart Meets Manhattan. Mo- zart's Gloria to Broadway Show Tunes. Eclectic program for the community. Choir & soloists; Ruth Watson Henderson, direc-
Welcome to WholeNote’s
CONCERTS BEYOND THE GTA
Please always use the phone numbers provided to call ahead.

In this issue:

For GTA Concerts see pages 45-65.
For Music Theatre and Opera Listings see page 69.
For Jazz Listings see pages 70, 71.

Monday February 07
- 8:00: Jazz FM99 York University Department of Music. Sound of Toronto Jazz Concert Series: York University Student Concert. Ontario Science Centre, 770 E. Don Mills Rd. 416 696 1000. $12.

CONCERT LISTINGS: GTA... END

Wednesday December 01
- 1:30: Smile Theatre, Home for the Holiday. Conceived by Tom Kneebone, written & directed by Sandra Margolese; starring Rachel Fischer & Michelle Piller. Story of Canadian Army Show entertainers set to music of the era. Clarington Older Adults, 28 Beech Ave., Bowmanville. 905 697-2656. For complete run see music theatre listings.
- 2:00: Port Hope Festival Theatre. Jack & the Beanstalk. Music, comedy & mayhem for the entire family. Based on the traditional British "Panto". Capitol Theatre, 20 Queen St., Port Hope. 905 885-1071, 800 434-5092. $20, $16(srl). $12(St). For complete run see music theatre listings.

Friday December 03

SOUTHERN ONTARIO, CONTINUES...

10th ANNIVERSARY SEASON
Glen Gould Studio 250 Front St. W., at John St. Box Office: 416-205-5555

GERMAN SALON: VOICES OF THE COC
February 13, 2005 at 2pm
Richard Bradshaw, General Director of the Canadian Opera Company, brings Canadian rising stars: soprano Laura Whalen, mezzo soprano Allyson McHardy, tenor Peter Collins, baritone Peter MacGillivray and bass baritone Peter Barrett to join pianists Inna Perkis and Boris Zarakin on the Off Centre Stage. Come and enjoy the intimacy of 19th Century Salon with our "special blend" of music, poetry and pastry.
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www.offcentremusic.com
**BEYOND THE GTA**

...SOUTHERN ONTARIO, CONTINUED...

**Choir. Symbols and Traditions of the Sea.**

Stephane Potvin, director. Knox United Church, corner of Hwys 10 & 8:00. Brampton Friday December 3.


- 8:00: Vineyard Choral Society. Hope United Church, 34 St. South. 905-885-0610. $15, $12, family rate.


- 8:00: Chambanee Waterlooo Chamber Music Society. Bwdr Tri. KWMS Music Room, 57 Young St. West. Waterloo. 519-886-1673.

**Monday December 6**

- 2:00: Sanderson Centre. Memories of a Don Martin Christmas. Sons of Italy. 885-1071. 130.

**Wednesday December 8**


**Thursday December 9**

- 2:00: Capitol Arts Centre. The Irish Rovers. 20 Queen St., Port Hope. 905-885-1071. 39.
Saturday December 18
- 7:30: Arcady, Welcome Yule! Beckett; Christmas music; seasonal readings. Alexander Presbyterian Church, 410 Coborne St., Brandon. 519-753-1602. $20, $15.
- 8:00: Georgetown Bach Chorale. Christmas Concert. 157 Main St. South, Georgetown. 905-877-9321, 905-877-6559. $35 advance sales only.
- 8:00: Canadian Orpheus Male Choir / Hamilton Philharmonic Youth Orchestra/Hamilton Children’s Choir. Annual Christmas Concert. Great Hall, Hamilton Place, 1 Summers Lane, Hamilton. 905-527-7766, 905-611-1333. Proceeds to the Spec-tator Summer Camp Fund.

SOUTHERN ONTARIO, CONTINUES...

December 18
- 3:00: Renaissance Singers, O Magnum Mysterium: All Nature Worships Him See Dec 11. Trinity Church, 12 Blair Rd., Cambridge.
- 3:00: Wellington Winds. Autumn Gold and Winter Snow. See Dec 5. First United Church, 16 William St., Waterloo. 519-569-4409, $10.

Monday December 13

Tuesday December 14

Wednesday December 15
- 8:00: Kitchener Waterloo Symphony. Christmas with Brian. See Dec 10. River Run Centre, 35 Woolwich St., Guelph. 519 763-3000. $41.37.
- 8:00: Westben Arts Festival Theatre. True North Brass. St. John’s United Church, Campbellford. 614-201-9883. Benefit concert for Westben Arts Festival.

Thursday December 16
- 7:00: Hamilton Place. Rita MacNeil. Guests: The Men of The Deps. Great Hall, 1 Summers Lane, Hamilton. 905-546-4040. $140.50, $140.50.

Friday December 17
- 3:00: Sanderson Centre. Rita MacNeil and The Men of The Deps. 8 Dalhouse St., Brandon. 519-758-8090, 800-265-0710, 45.
- 8:00: Georgetown Bach Chorale. Christmas Concert. Performed cards; selected readings, harpsichord & cello accompaniment. 157 Main St. South, Georgetown. 905-877-9321, 905-877-6559. $35 advance sales only.
- 8:00: Canadian Orpheus Male Choir / Hamilton Philharmonic Youth Orchestra/Hamilton Children’s Choir. Annual Christmas Concert. Great Hall, Hamilton Place, 1 Summers Lane, Hamilton. 905-527-7766, 905-611-1333. Proceeds to the Spec-tator Summer Camp Fund.
Friday January 28
- 8:00: McMaster Celebrity Concerts.
  Alicia Svigals, violin. Peter Rushefsky, baritone. McMaster University. 230 Main St. West. Hamilton. 905-525-9140 x24246. $17, $12 (ret), $5 (tst).

Saturday January 29
- 8:00: Arkell School House Concert Series. Garret Rogers. singer/songwriter.

Guelph Youth Music Centre, 75 Careigan St., Guelph. 519-763-3000. $12.

Sunday January 30
- 2:00: Canadian Music Centre. New Music in New Places. Cultural Intersections. Artistic unions involving combinations of music, poetry and dance from Canada, Spain, Iran, Europe and America. Rotunda of City Hall, 200 King St. West, Kitchener. 519-884-1970 x2228. Free.

Tuesday February 1

Saturday February 05
- 7:30: Durham Youth Orchestra. Warmth and Passion for a Winter's Evening.

Eggar: Enigma Variations (excerpt); songs by Vaughan Williams & Britten; arias by Verdi & Puccini; Neapolitan songs. Guest: Giovanni Secondini; tenor; Marianne Turner, piano. John Beaton, music director. Hebron Church, 1139 Anderson Street North of Tavion Rd. Whitby. 905-435-0110. $10. 98(r), 515(stch).

Sunday February 06
- 3:00: La Jeunesse Youth Orchestra. In the Square. ALYO alumni & current members as soloists, arrangers, composers & conductors. Port Hope United Church, 34 South St. 905 885-0610. $15, $12, family rate.

Beyond the GTA

Beyond the GTA

The Codes: NN - some serious contemporary repertoire; NNN - thoroughly contemporary; N - new/improved music.

For details see the comprehensive listings commencing page 45. A more detailed version of this list at www.thewholenote.com includes listings for concerts with some contemporary repertoire (NN), and concerts for which there was insufficient information provided, but some contemporary repertoire seems likely (N).
In the Listings

by Sophie Milman

Sometimes the temptation to be self-serving with a column like this is too much to take — especially when the first concert in this issue’s concert quick-picks is one that you’re in.

December 1st, Humber College features the student ensembles of Pat LaBarbera and the vocal jazz ensemble of Trish Colter — which I get to sing with!

Actually, December and January are great for vocal jazz in Toronto at many different levels — the next night, the counterpart ensemble from U of T performs at Walter Hall, under the direction of Lisa Martinelli, and York University features its aspiring jazz vocalists in January (the 14th and 21st). And just to redeem the self-serving opening to this column, I should also point out that Hampton Avenue 4 is also performing December 1st, at Hug’s Room.

Top Of the Senate features up and coming singer Sophie Milman with the Bill King Quartet (Dec 7-11) and Heather Bambah the next week with the Richard Whiteman Trio. Over at the Montreal Bistro, Adi Braun plays one night only (January 10th) There are also quite a few singer with regular performances worth checking out — The Rex features Kevin Quin on Thursdays and Melissa Stylianos on Fridays (both at 6:30).

Most clubs didn’t have complete listings available for January at time of press, but they’ll be updating websites as soon as they’ve finalized their lineups. In the meantime, happy listening!

JAZZ: CLUBS

1055 Restaurant and Bar
1055 Yonge St. 416-482 8485
Every Thu: Fri Stacey - Uptown Jazz Every Sun Richard Uplow.

Alleycatz
2409 Yonge St. 416-481 6885

Altos Bassos
716 College Street. 416-534 9522
Every Sun Trans Mod Airwaves.

Ben Wiks
424 Parliament. 416-961-9425
www.benwiks.com
All shows start at 8 or 8:30. No cover.
First Sat: Matthew Myrns & Nick Vo Laweenburg & the Downtown Jazz Band.
Second Sat: Matthew Georgas. 4th Sat: Matthew Jonas Blackshaw.

Black Swan
154 Dawnon Avenue. 416-469-0537
Boiler House: 55 Mill Street. 416-203-2121
Cameron House
406 Queen St. 416-730-0811
C’est What 67 Front St. L 416-867-9499
Saturday afternoon: traditional jazz from the Hot Five Jazzmakers.

Chick N’Dei
74 Mount Pleasant Rd. 416-489-3363

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

11)

Sophie Milman

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

Jazz at Olympics
Arbor Room, Hart House. U of T.

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

Liberty Street Cafe
25 Liberty St. Unit 100 416-533-8820

681 St. Clair Ave. W. 416-658-5687

Mrozows
1540 Queen St. W. 416-535-4906
Parkdale neighborhood club featuring jazz and blues on Saturday afternoons. Sunday evenings and a live jam every other Wednesday.

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

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

N’Awins Jazz Bar and Dining
299 King St. W. 416-595-1958
Cajun style cooking and New Orleans style jazz.

Orbit Room
508A Callender St. 416-535-0613
Every Fri The Stickmen. Every Sat The Omen. Every Sun Dave Murphy Band, Every Mon Kevin Bunt and the Sisters Excl. Every Tue School of Roots. Every Wed LMT Connection. Every Thu De Le Funk.

Pilot Tavern
22 Cumberland 416-923-3576
One of Toronto’s oldest watering holes, established in 1944 with a tradition of live jazz every Saturday afternoon.

Quigleys
2232 Queen E. 416-699-9998
Reservoir Lounge
52 Wellington 416-855-0887
www.reservoirlounge.com
Every Mon Bradley and the Bouncers. Every Tue Tyler Yama and his Rhythm. Every Wed Guest Performer Night. Every Thu Janice Nagy Every Fri: Chez Vankett Combo. Every Sat Tony Casale.

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

Safari Bar & Grill
745 Bloorenade Rd. 416-787-6584
Every Thu: Enmore Jazz 8-11

Sassafras
100 Cumberland 416-964-2222
Thu: Samuel Washington Savage Sun (brunch) Roy Patterson Trio

Spezio Restaurant
140 York Blvd Richmond Hill 905 886 9703.
Live Jazz every Thursday.

Top Of the Senator
253 Victoria St. 416-384-7517
www.jazzntoronto.com

The-Train Club
264 Bathurst St. 416-613-8187

The Tranzac
292 Brunswick Ave. 416-923-8137
Every Mon 8pm-10pm Open Mic w/ Adam Blair. Every Thu 10:1 Mighty Gig (Show jazz origi- nal) Every Fri 5:3 Classic Jazz Mattewine w/ The Foolish Things.

Zazou
315 King St. W.
Live Jazz every Friday and Saturday.
JAZZ: CONCERT QUICK PICKS

For details on these concert quick picks, see the main concert listings: GTA, pages 45-65; further afield, pages 65-68.

Wednesday December 01
• 8:00: Humber Music Jazz Series. Student Ensembles of Tony Callee & Pat Levabusf. 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. 8:30: Hugh’s Room. Hampton Avenue 4.

Friday December 03 04 05
• 8:00: University of Toronto Faculty of Music. Vocal Jazz Ensemble. Lisa Martell, director.

Saturday December 04
• 8:00: East York Choir. Songs of Comfort & Joy.

Sunday December 05
• 1:30: McMichael Gallery. Tara Davidson, jazz saxophone.
• 4:30: Christ Church Deer Park. Jazz Vespers: Mark Eggenaar, piano; Steve Wallace, bass; John Summer, drums.
• 7:00: Mississauga Big Band Jazz Ensemble. Our Annual Christmas Concert.
• 7:30: Leaside United Church. Lessons and Carols.
• 8:00: Roy Thomson Hall. Keith Jarrett, piano; Gary Peacock, bass; Jess Johnson, drums.

Monday December 06
• 8:00: Jazz FM91. Sound of Toronto Jazz Concert Series: Roberto Occhipinti Quintet featuring Hilario Duran.
• 9:00: Toronto Jazz Orchestra. The Music of Stan Kenton.
• 10:00: University of Toronto Faculty of Music. Small Jazz Ensembles.

Tuesday December 07
• 4:30: Christ Church Deer Park. Jazz Vespers: Mark Eggenaar, piano; Steve Wallace, bass; John Summer, drums.

Wednesday December 08
• 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. 8:30: Hugh’s Room. Hampton Avenue 4.

Thursday December 09
• 1:30: McMichael Gallery. Tara Davidson, jazz saxophone.

Friday December 10
• 4:30: Christ Church Deer Park. Jazz Vespers: Mark Eggenaar, piano; Steve Wallace, bass; John Summer, drums.

Saturday December 11
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles. 8:30: Hugh’s Room. Hampton Avenue 4.

Sunday December 12
• 8:00: Jazz FM91. Sound of Toronto Jazz Concert Series: Diane Taylor.

Monday December 13
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles. 8:00: Milon Concert Series. Peter Appleby, vibraphone.

Tuesday December 14
• 12:30: University of Toronto Department of Music. Torch Songs & Love Ballads.

Wednesday December 15
• 4:30: Christ Church Deer Park. Jazz Vespers: John Johnson, organ.

Thursday December 16
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles.
• 8:00: Toronto Jazz Orchestra.

Friday December 17
• 7:30: Leaside United Church. 2000 candles. Christmas choirs, the music of Comfort and Joy.

Saturday December 18
• 7:30: Music at St. Mark's. George Hebd, organ, harpsichord, piano: Everything You Always Wanted to Know About Keyboards But Were Afraid to Ask.

Sunday December 19
• 4:30: Christ Church Deer Park. Jazz Vespers: John Johnson, organ.

Monday December 20
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles.

Tuesday December 21
• 8:00: Jazz FM91. Sound of Toronto Jazz Concert Series: Dennis Cappa.

Wednesday December 22
• 4:30: Christ Church Deer Park. Jazz Vespers: John Johnson, organ.

Thursday December 23
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles.

Friday December 24
• 7:30: Music at St. Mark's. George Hebd, organ, harpsichord, piano: Everything You Always Wanted to Know About Keyboards But Were Afraid to Ask.

Saturday December 25
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles.

Sunday December 26
• 8:00: Miles Nadal JCC. Sing along with Josephine and the Amazing Technicolor Dreamcoat. Fun and music at Al Green Theatre, 750 Spadina Ave. 416-784-1212. 800-461-3333.

Monday December 27
• 2:00: University of Toronto Faculty of Music. Small Jazz Ensembles.

Tuesday December 28
• 8:00: Jazz FM91. Sound of Toronto Jazz Concert Series: Dennis Cappa.

Wednesday December 29
• 11:00-4:00: RCM Glenn Gould Studio. Masterclass in Performance with members of the CCO’s creative team. Isabel Bader Theatre, 93 Charles St. West. 416-363-8231. 125, $15 (U of T students). Free. "Swing ma extravaganza. Performers include Trent Arnett, Kendall, Jaymee Bee and his Royal Jel Orchestra, Douglas & Shawn Chin. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. 50-60, group rate.

Thursday December 30


Monday January 24


"Jan 12 8:00, 12:00: University of Toronto Department of Music. Jazz, Ukulele Concert. Bob Shields Trio. Hamilton.


\[ Jan 22 10am: 12:30 & 2:00: RCM Glenn Gould Professional School. Brass master class with Mark Gould, trumpet. 273 Bloor St. West. \textit{PLEASE CALL 416 408 5010 TO CONFIRM CLASS TIMES & LOCATION.}\]

\[ Jan 25 2:30: York University Dept of Music. French melodies vocal master class w soprano Donna Brown. McLaughlin Performance Hall, 4700 Keele St. 416 736 5186 Free. \]

\[ Jan 27 9:30am: York University Dept. of Music. Jazz masterclass w tenor saxophonist Mike Murley. McLaughlin Performance Hall, 4700 Keele St. 416 736 5186 Free. \]

\[ Jan 29 8:30am: 12:00 & 2:00-4:00: RCM Glenn Gould Professional School. Piano master class with Marc Durand. 273 Bloor St. West. \textit{PLEASE CALL 416 408 5010 TO CONFIRM CLASS TIMES & LOCATION.}\]

\[ Feb 4 9:30am-12:00, 2:00-4:00 & 5:00-6:30: RCM Glenn Gould Professional School. Piano master class w Evelyne Brancart-Canti. 273 Bloor St. W. \textit{PLEASE CALL 416 408 5010 TO CONFIRM CLASS TIMES & LOCATION.}\]

\[ Feb 6 10am-10:00 & 10:00: 5:00-7:00: RCM Glenn Gould Professional School. Piano master class w Andres Cardenes. 273 Bloor St. W. \textit{PLEASE CALL 416 408 5010 TO CONFIRM CLASS TIMES & LOCATION.}\]

\[ Feb 5: Lindsay Concert Foundation. Violin \& viola master classes with Mark Fervor, Scott St. John, Erika Railm and Amadée Panpatalemone, Glenn Gould Theatre, Fleming College. Lindsay. 705 876 5262 \]

\[ WORKSHOPS \]

\[ Dec 5, 12 & 19: RCM Community School. (Drop-in workshops and open rehearsals) by professor of Escola de Musica de Toronto. \]

\[ Jan 10: Workshop. Escola de Saamba 1 - (initiates). \textit{(Beginner music lesson)} 2:30: Aula de Saamba. (Samba Dance Lesson) Open Re. \]

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Carns, an ex-Torontonian, never distorts the music or the libretto to fit his concept. It’s not just thoroughly effective, but unfailingly true to Rameau’s great opera.

High tenor Paul Agnew lights up the stage with an ardent Lieux desolées and the playfully jaunty Jouissons. Soprano Barbara Bonney maintains a severe presence, even when she literally lets her hair down. But her light, clear soprano is unfailingly lovely. Baritone Laurent Napiur brings a charmingly buttonhole touch to his complex, brilliant entrance aria, Obèsesse.

Carns brings in the innovative choreographer Édouard Lock and his remarkable dancers. La La La Human Steps, from Montreal, dividing up each beat with their angular, hyper-kinetic movements, they provide a tremendously exciting, off-centre connection to Rameau’s rhythmically intricate dance music.

Under the pioneering William Christie, the outstanding period instrument ensemble Les Arts Florissiens is exquisitely buoyant. The chorus members manage to sound and look terrific, even though they are kept busy with umbrellas and hoods, spreading, then sweeping up, stagefuls of flowers, leaves, snow, and rain. These seasonal props were designed by Toronto- nian Michael Levine, as were the stylized costumes of exaggerated black business suits and flowing, rumpled white linen.

The generally close camera work catches witty details of staging like an angry suitor stubbing out his cigarette in the oversize wedding cake.

Performance note: Levine is designer of the Canadian Opera Company’s complete Ring cycle. His designs for Siegfried will be seen in performances in January and February at the Hummingbird. He will direct Das Rheingold in September 2006 in the new Four Seasons Centre.

Handel
Renée Fleming
Orchestra of the Age of Enlightenment; Harry Bicket
DECCA 4755472

Handel Arias
Lorraine Hunt Lieberson
Orchestra Age of Enlightenment; Harry Bicket
Avie AV 0030

On these two collections of Handel arias, both soprano Renée Fleming and mezzo Lorraine Hunt Lieberson reveal how Handel, as Fleming says in her booklet note, “expresses every possible nuance of the human condition”. They share the same orchestra, the remarkable Orchestra of the Age of Enlightenment, and the same stylish conductor, Harry Bicket. But their approaches to this music couldn’t be more different.

Fleming is not a spontaneous singer, and her voice, heavy for this repertoire, lacks natural agility. Her much-criticized mannerisms — overworking each syllable, gulping, sliding and swooping into notes — can be intrusive. But there is no more gorgeous voice to be heard today, and Fleming uses every facet of it to produce phrases that are not just irresistibly beautiful, but deeply moving. Technically peerless, she pulls off exquisite trills and beguilingly soft high notes. And her mannerisms actually work in her favour in this repertoire.

In the familiar Ombra mai fu from Serse, unfortunately, sung here without the recitative, she spins out breathless long lines. Scoglio, from the unfamiliar opera Scipione, shows her magnificent transitions of mood between sections. In Ritorna from Rodelinda, which she is singing at the Met throughout December, she shapes each phrase with exquisite delicacy. She is tantalizingly cruel in To fleeting pleasures from Samson, and heart-breaking in Lascia from Rinaldo.

Lorraine Hunt Lieberson does not have the most naturally beautiful voice. What makes her one of most thrilling singers around is her direct, personal engagement with the music. With searing intensity she creates a whole character. She does have exciting natural agility and huge range of colours that give a dynamic edge to Handel’s coloratura passages.

The five sublime arias from Handel’s late oratorio Theodora revisit a staging at Glyndebourne, where Lieberson performed under Bicket with this orchestra. In As with rosy steps, one of Handel’s most harmonically inspired arias, she subtly but urgently suggests the agitation underlying an apparently serene melody.

The rarely heard chamber cantata Lucrezia is a highlight, with its lovely continuo accompaniment. Lieberson is at her most poignantly dramatic in moments like the tragic final phrase, “la mia vendetta”.

Like Fleming, she sings the ever-popular Ombra mai fu, but she includes the recitative to provide context. Se bramante, also from Semele, shows her ability to pull off the most elaborate da capo arias with a minimum of ornamentation.

Pamela Margles
Bach – Psalme 51; Cantate 82
Karina Gauvin; Daniel Taylor
Les Violons du Roy; Bernard Labadie
ATMA Baroque ACD 2 2343

This disc begins with Johann Sebastian Bach’s adaptation of the popular and well-respected Salve Mater by Giovanni Battista Pergolesi. Pergolesi composed his masterwork mere days before his untimely demise, and it has been enjoyed for its languid beauty since 1710. Bach managed truly to create his own version of the piece, but the majestic, florid passages in the original piece are thwarted by a more stolid, Germanic sound in this setting of Psalm 51. The orchestra performs admirably, and clearly demonstrates the differences between this and the Pergolesi. Karina Gauvin and Daniel Taylor exhibit their most unsullied technique in this recording, and the two voices blend together exquisitely.

Cantata 82 is habitually heard in its version for bass soloist, oboe, strings and continuo. Les Violons du Roy and Bernard Labadie, however, chose to present the version for soprano, and to replace the oboe with a flute. Karina Gauvin shines once again in this piece. The orchestra is known for playing in A=440hz, and, as such, it employs modern instruments. However, a great deal of the texture of Ich Habe Genug is lost when the obbligato part is played on a modern silver flute.

The performances on this recording are what make it worthwhile. When listening to the adaptation of the Pergolesi, imagine that you are seated close to the ground, as the major key setting of the final Amen actually made me fall off my chair.

Gabrielle McLaughlin

Buxtehude – Sacred Cantatas
Matthew White; Aradia;
Kevin Mallon
Naxos 8.557041

The music of Dietrich Buxtehude is rarely, perhaps too rarely, performed. On this CD of his sacred cantatas, Aradia Ensemble’s director, Kevin Mallon, has put together a slap-up group. The voices not only sound fabulous together and separately, but they sound engaged and interested. The instruments really come together and display the much-underestimated talent of Canadian players. The reinforced continuo section consists of cello, viola da gamba, violone, theorbo and organ, and this adds to the sumptuousness of the already rich sound.

Matthew White, who has enjoyed much fame lately, reminds us all of why he so deserves the acclaim he has gained. His interpretation of Jubilate Domini contains so much extravagant virtuosity that I found myself both riveted and having to excuse myself to use the loo at the same time.

The dark sound of the voice of soprano Katherine Hill brings alive the prayer Sicut Miser, and makes the listener yearn for her to return from the Netherlands to live in Canada, so that we might hear her more often. Paul Grindlay’s flawless bass voice carries the other two voices effortlessly, and sends chills down the spine during the brief solos.

Hide this recording from family members whose zealous spirituality has you worried. This will only make it worse.

Gabrielle McLaughlin

Concert Notes: Aradia performs a “Christmas Concert: Vivaldi Sacred Music” on December 12. They will present “Handel: Water Music and Royal Fireworks Music” on January 9.

Heavenly Voices
Boys of King’s College Choir, Cambridge; Stephen Cleobury
EMI Classics 5 57812 2

John Tavener – New Choral Works
Polyphony
Stephen Layton
Hyperion SACDA67475

These two choral discs both display that characteristic clear English tone, and both address the
When young people study music history, they learn that the Renaissance “era” ended and the Baroque “era” started in 1600, as if someone flipped a switch and the whole intricate style of writing and performing music was changed overnight. For the past 10 years the young English conductor and cellist Paul McCreech has been reinvigorating the early music “scene” with performances that examine what is actually a long transition period in the late 16th and early 17th centuries, involving radicals and conservatives, new and old performing traditions and musical forms. This new recording by his Gabrieli Consort features two mass settings by the highly imaginative and inventive composer Heinrich Biber, one of which sets the traditional Requiem or Mass of the Dead. Though written in the late 17th century in Salzburg, this music resonates with the master polyphonists of the late 16th century as well as bringing to mind the grand, choral music of contemporaries such as Schütz and Buxtehude.

McCreech makes performance decisions based on extensive research, accompanying the vocal parts with combinations of strings, organ and sackbuts. In addition to Biber’s works, there are instrumental pieces by his colleagues Georg Muffat and Johann Heinrich Schmelzer included, as well as two profound motets by the great Orlando Lasso. It’s all performed with breathtaking passion, precision and skill.

One of the main solo participants on the CD is the young Canadian high tenor Daniel Aucphiclous, who was trained at the University of Toronto and has lived and worked in and around London, England for the past several years. Larry Beckwith

Does the world need another Christmas CD? If the CD is the Elmer Iseler Singers’ “Puer Natus in Bethlehem, Alleluia!” my answer is a resounding Yes! On it the Iseler Singers perform carols by Canadian composers commissioned for the recording — four original arrangements, an arrangement of the Huron Carol and eleven new arrangements of carols from the 1582 collection. “Piae Cantiones” by the Swedish monk, Thodoricus Petrus of Nyland. Published in England in 1553, its timeless melodies have permeated the church music of the English-speaking world. According to Ken Winters’ informative liner notes the only work on the program not commissioned by the Singers is Healey Willan’s miniature masterpiece, Resonet in Laudibus, also from “Piae Cantiones”.

Each carol is a highly individual exploration of musical beauty. Exquisite dissonances propel Eleanor Daley’s harmonization of Ave Maris Stella; Eric Robertson astonishes with his symphonic vision of Puer Natus in Bethlehem; Derek Holman’s modal counterpart to the syncopations of Gaudeite bursts with energy; Donald Patruquin’s folk song treatment of Puer Nobis Nascitur is fresh and unexpected; Peter Togni’s arrangement of Corde Natus — Of the Father’s love begotten moves with deft assurance from two-part simplicity to a grand multiphonic conclusion Amen.

The Elmer Iseler Singers conducted by Lydia Adams and the instrumentalists who join them in several pieces, are as good as the music: their flawless intonation, rhythmic vitality and great sensitivity to the expressive power of phrasing, communicate sublime religious feeling much needed in this distressed time.

Allan Pulker

A Hanukkah Celebration: Traditional Songs and Original Settings

Canons Moshe Haschel and Simon Spiro; Carolina Chamber Chorale; University of Cincinnati Wind Symphony; New London Children’s Choir, Ronald Corp, conductor; Schola Hebraica and Coro Hebraeico, Neil Levin, Director; Southern Chorale, Timothy Koch, director

Naxos/Milken Archive 8.559410

Jewish Voices in the New World


Naxos/Milken Archive 8.559411

Hanukkah is one of the annual Jewish festivals that celebrate key historical/liturgical events or the earth’s cycles. It marks a victorious guerilla movement against the Greco-Syrian Empire’s desecration of the Temple and violent suppression of the Jewish religion. Jewish musicians have had 2139 years to get the celebration right, and indeed they have.

Naxos/Milken’s Hanukkah disk is a gem among the 29 Jewish music gems issued to date. Twelve Hanukkah compositions, dating from the Renaissance to the present, are performed impeccably. Dr. Neil Levin, Milken’s Artistic director, provides 18 pages of real liner notes. Standout tracks involve his Schola Hebraeica, and Zavel Zil-
hert's Yiddish art song setting of a poem by “the poet of the sweatshop,” Morris Rosenfeld.

On “Jewish Voices,” Levin conducts the 17-18th century Western Sephardic liturgy that was sung at New York's Spanish and Portuguese Synagogue, the continent’s oldest. Identical music resonated in Canada's first synagogue, also a Spanish and Portuguese congregation, founded in Montreal in 1768. Hanukkah geld indt!Cd.

Phil Ehrensaft

Also included in the program are two Baroque offerings by Boismortier and Dornet, which are somewhat incongruous and lack a less beautiful recorded sound. But these questions aside, this is still a most pleasant listening experience, and I look forward to further recordings of this group.

Alison Melville

Les Sept Sauts - Baroque Chamber Music at the Stuttgart Court
Ensemble Caprice;
Matthias Maute
ATMA Baroque ACD2 2344

This new CD recording captures the atmosphere of chamber music making at the Stuttgart Court. Study has shown that the music here was significantly influenced by the notable art and culture of France and Italy in the 17th and 18th centuries.

The five movements of Sebastian Bodino's *Trio Sonata E flat major* are miniature gems. Theodor Schwartzkopff's *Chaconne*, an ever-popular form, kindly does not strain one's endurance of repetitions, particularly with the added embellishments.

At times, Maute's expressive pitch-bending solo recorder work challenges the ear's tolerance for tuning, but still his musical intentions are clear, and one can be truly thankful for having been introduced to a previously long-lost repertoire.

Matthias Maute, who founded the ensemble in Germany in 1986,

For over a decade Stephen Layton and Polyphony have been astonishing London audiences with their Christmas concert series. Alongside extravagant oratorio performances, the group has presented a cappella programmes of Christmas music to audiences enthralled by the range of repertoire available. This compact disc brings together music from many of these acclaimed recordings.

“Nothing crowns the year like the annual, exhilarating Eve of Christmas Eve performance of Handel's 'Messiah' by the choir Polyphony under Stephen Layton.”

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performs on recorder, transverse flute and violin. Now based in Montreal the group also includes Sophie Larivière (recorder and transverse flute), Lukas Friedrich (violin), Michael Spengler (viola da gamba), Maria Grossmann (harpsichord), Hubert Hoffmann (lute) and Rafik Samman (percussion).

Frank T. Nakashima

CLASSICAL AND BEYOND

Jacqueline du Pré in Portrait (DVD)

Elgar Cello Concerto; Beethoven Ghost Trio
BBC Opus Arte DVD OA CN0902 D

This is a beautiful film telling much of the musical side of life of the late cellist who died in 1987, the victim of MS, but whose all too few recordings are still held in the highest esteem.

In this production we see her first solo tour in 1973 and then back to her performing in 1979 as a four year old. We learn that she could sing in tune before she could talk. Highlights of her career are touched on including her spiritual association with the Elgar Cello Concerto, and we are treated to the complete broadcast video of the concert conducted by husband Daniel Barenboim. This is in black and white, which seems to enhance the experience. The Ghost trio is in colour.

With lots of interviews and wonderful candid videos of the musicians at work and at "play", this exemplary biography by Christopher Nupen is one DVD that will be experienced many times over. Jacqueline du Pré is someone you would like to have known and those of us who heard and saw her live will forever be grateful.

Bruce Suttees

Karel Ancerl Gold Edition: Karel Ancerl and the Czech Philharmonic Orchestra; various distinguished soloists 42 Supraphon CDs (so far)

This honoured conductor’s recordings are available on various labels but Supraphon is the "home" label and has documented a considerable number of his performances.

During the 1930s Ancerl conducted various orchestras around Europe but after the Nazi occupation he was sent to Terezin to lead the prisoners’ orchestra. He was later moved to Auschwitz, which he survived but his wife and six month old baby did not. He met his second wife in the camp and they married after the liberation.

Following the departure of Vaclav Talich from the Czech Philharmonic, David Oistrakh suggested that Ancerl should take over. He became established and guest conducted with distinguished orchestras including The Berlin Philharmonic and The Concertgebouw Orchestra. But he never really recovered from his horrific WW2 experiences and after the Russian occupation of his country in 1968 he decided to never go back. He became conductor of the Toronto Symphony, a post he held until the year of his death in 1973.

His were neither controversial nor heaven-storming performances but clearly true to the score. He balanced the orchestra so that no instrumental line was left unheard nor given uncalled-for prominence and his sense of rhythm and phrasing was not always conventional.

Supraphon has issued some 42 Gold Edition discs, carefully re-mastered using the latest technology and I have been listening to a dozen or so of the newer releases. One quickly becomes attuned to the conductor’s mannerisms and soon Ancerl’s characteristic ways sound perfectly logical. These Supraphon discs are rich with Czech composers, many unavailable elsewhere, but there are many standard repertoire items: Volume 9 has the Shostakovich First and Fifth; Vol. 36 has Alexander Nevyš: Vol. 33 has the Mahler Ninth; Vol. 31 has the Brahms Double Concerto and Second Symphony; Vol. 29 has an attractive collection of famous overtures; and Vol. 27 has Selkomo and the Schumann Cello Concerto with André Navarra.

Bruce Suttees

The RCA Living Stereo SACDs RCA SACD mid price remasterings

There were about 100 CDs issued by RCA remastered as Living Stereo, mainly classical, featuring their prized conductors and their orchestras, their distinguished instrumentalists and singers. In spite of all the advances in technology, most, or perhaps all, of those recordings sound as remarkable today as they most certainly did then.

These and all other SACDs utilize a new process, DSD (Direct Stream Digital), developed by Sony and Philips which by sampling at 2,822,400 times per second dramatically increases possible frequency range five-fold and dynamics by 24 db. The net result is that SACD is, at least for now, the ultimate way to hear the originals. The hybrid Living Stere discs have two layers and may be played on regular CD players or on SACD players for the full experience. Even on CD players the improvement over the originals is unquestionable. At budget price, the SACD layer may be considered a bonus for now or later.

In the initial 10 releases, a few stand out as absolutely spectacular: Pictures at an Exhibition with Rein­ er and the Chicago Symphony; Saint-Saens’ Organ Symphony, La Mer, and Escales with Munch and the Boston Symphony; Munch again conducting the complete Daphnis et Chloë; and Chopin’s four Ballades and Scherzos played by Arthur Rubinstein. Van Cliburn plays the Tchaikovsky First and the Rach­ maninoff Second concertos; and Heifetz and Munch play the Beethoven and Mendelssohn concertos. The most famous disc of all is also Sprach Zarathustra and Ein Heldenleben conducted by, of course, Fritz Reiner in Chicago.
Some aficionados will buy all ten discs. Getting into SACD is as inexpensive as $1299 for a live channel DVD/SACD/CD/MP3 "Dream System" from Sony, complete with speakers and a powerful sub woofer. It turns any TV into a complete surround sound theatre. I bought one.

Bruce Surtees

Bruckner - Symphony No.7
Orchestre des Champs-Elysées
Philippe Herreweghe
Harmonia Mundi HMC 901857

Volumes could be written about interpretations of this monumental symphony, which first put Bruckner on the international scene. In fact there are at least 15 recordings in existence conducted by the greatest conductors of past and present and the public and critics alike welcome a new recording with great anticipation.

Philippe Herreweghe, discovered by Nicholas Harnoncourt, already has a great reputation in Europe. He is a scholarly conductor who thoroughly researches his work. He advances some new ideas about performing Bruckner, advocating cutting away the mysticism and treating it purely as music.

The orchestra of period instruments sounds every bit as powerful as any modern one due to magnificent acoustics, a perfect balance and the brilliance of the instruments. With clear textures and tempi faster than usual, the conductor keeps tight control, concentration and unwavering interest.

The wonderful first theme is presented with the utmost sensitivity. The buildup to the mighty brass at the end of the first movement is very effective.

The Adagio moves along with richness and great feeling, well paced to the two great climaxes. The cymbal crash is missing in the second climax, but the effect is there. The Scherzo is electrifying with its military trumpet calls and the underlying menace of the obsequious string theme. In the Finale the main theme is light on its feet, the unison trombone subject strong and menacing and the symphony ends with a tremendous, uplifting brass peroration. Excellent digital sound.

Janos Gardonyi

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John S. Gray

Sibelius - Symphonies 5 & 6
London Symphony Orchestra
Sir Colin Davis
LSO Live LSO0037

It must be terrifying for an orchestra to perform for an audience with recording engineers hanging around as well. It is a testament to the high standards of orchestras these days, and to the wizardry of modern recording equipment, that these products are hitting the market so frequently. This Sibelius disc was recorded in the Barbican Centre, on the London Symphony Orchestra's own LSO Live label. But I'm not convinced of an audience's presence during these recordings, as there is nary a cough nor a sneeze to be heard, and any live audience would have to be stupefied by the orchestra's interpretations of these works.

That being said, this is a very valuable addition to the collection, and would also be an excellent choice for one's first Sibelius 5th in a junior collection. The LSO displays its usual finely crafted roar on the climaxes. The discipline of the woodwinds must be heard to be believed. The less popular 6th Symphony is particularly satisfying on this disc, and it holds up well next to the Bruckner and Sarasate readings. At only 57 minutes, one might have expected them to toss in Finlandia or another tone poem, but that is the record business.

Janos Gardonyi
Editor's Note: I was curious as to what was meant by “period instrument” in the context of Bruckner’s music. According to the conductor’s CD liner notes the flutes, rosewood bassoons, French horns and trumpets date from the 1880s and other winds are copies of period models. Gut strings are used to achieve natural balance with these slightly less powerful wind instruments.

In addition, a smaller string section conforms to the proportions used in the period.

Hummel
James Ehnes; Howard Shelley
London Mozart Players
Chandos CHAN 10255

Dohnányi - Concertos
Howard Shelley; James Ehnes; Clifford Lantaff
BBC Philharmonic;
Matthias Bamert
Chandos CHAN 10245

Johann Nepomuk Hummel, a composer almost forgotten after his death, seems to be enjoying a great revival these days. Thanks to Chandos’ series of excellent recordings, presenting his works with the London Mozart Players, we can now hopefully discover this charming, expertly written and most enjoyable music.

He was a child prodigy and acquired great fame traveling to the capitals of Europe, just like Mozart, whose pupil he was. Unlike Mozart however, Hummel was much more successful in obtaining prestige and highly paid positions. His music, unfortunately, failed to attain the greatness of his contemporaries Mozart, Haydn, Weber and Mendelssohn.

Papotouri for viola and orchestra is a delightful medley of arias from contemporary operas of Mozart and Rossini, skilfully composed with ingenious variations and embellishments, interesting tempo and key changes and a thorough grip on counterpoint in the Fugue section.

The Piano Variations, somewhat reminiscent of Weber’s Konzertstuck, has variations of progressively increasing complexity with some beautiful mood changes, is wonderfully played by Howard Shelley. The Violin Concerto shows Mendelssohn’s influence and is played with great style and panache by the young, accomplished Canadian virtuoso, James Ehnes.

As a parallel to the Hummel there is a similar series dedicated to the Hungarian composer. Erno Dohnányi. In a way both composers shared the same fate. great fame in their lifetimes that declined sharply after their deaths.

Dohnányi was an enormously talented and prolific composer as well as a pianist, conductor, orchestrator and teacher. He joined his two contemporaries, Bartok and Kodaly as the prime exponents of Hungarian music in the 20th century. While Bartok and Kodaly cut an original path with the organic and innovative use of Hungarian folk tunes. Dohnányi, a musical conservative, remained behind.

For me the “piece de resistance” is the Second Piano Concerto. Played with great aplomb by Howard Shelley, this is perhaps the last of the great romantic piano concertos. It is strongly influenced by Rachmaninov but at the same time is full of original touches, interesting melodies and a distinct Hungarian flavour.

In the Second Violin Concerto Dohnányi employs the interesting device of omitting the violins from the orchestra thus accentuating the soloist. The solo violin is beautifully handled as a romantic, rhapsodic instrument and Hungarian influences are again highly noticeable. Ehnes plays it with love and affection and the conductor, Matthias Bamert has great affinity to Dohnányi’s music. Excellent recordings, well up to Chandos exacting standards.

Janos Gardonyi

Mosaics
Trio Lyra
Marquis 74728 13332

Musique de chambre française
Susan Hoeppner, flute;
Judy Loman, harp; and friends
Marquis 74718 13232

Mosaics from Toronto's top-notch Trio Lyra consists largely of tasteful transcriptions for this uncommon collection of instruments: flute, viola and harp. They range from fine song-songy trifles by Cesar Cui, a cobbled together and rather busy sounding Trio by Mozart and the wishfully nostalgic Deux Interludes by Jacques Ibert, in which Suzanne Shulman's well-focused flute sounds particularly gorgeous.

Works expressly composed for the Trio Lyra include Tango 99, an affable pastiche of Spanish dance numbers by the late Toronto composer Milton Barnes, and Ontarian Marjan Mozetic's intriguingly effusive Goodbye My Friend, which reveals harpist Erica Goodman at her best. The sense of ensemble and dialogue is excellent throughout in these well-recorded performances, though the booklet is a disappointingly skimpy and haphazard foldout.

Marquis’s Trio Lyra album, though pleasant enough, clearly panders to the pernicious “Designed for Disc Drive” segment of the market. Musique de chambre française is a considerably more substantial affair than that, featuring flutist Susan Hoeppner and preeminent Canadian harpist Judy Loman along with some of Canada’s finest musicians in an alluring program of French masterpieces of the early 20th century.

Violist Steven Dann lends a capable hand to a superb interpretation of Debussy’s Trio for flute, viola and harp, and is joined by violinist Erika Raum and cellist Amanda Forsyth in the Sérenade by Albert Roussel. A riveting performance of that perfect jewel of the harp repertoire. Maurice Ravel’s Introduction and Allegro. includes a suave contribution from clarinetist Joaquin Vadepeñas. Hoeppner’s striking account of André Jolivet’s immensely difficult quintet Chant de Linos leaves no tone unturned. Keith Horner provides the thoughtful program notes as well as serving as producer of this fascinating album.

Daniel Foley

Passion
Angèle Dubeau & La PiétA
Analekta AN 2 8724

Angèle Dubeau is one busy artist - between regularly recording CDs, leading in performance across Canada and abroad this ensemble she created in 1997 and serving as a host of a weekly musical program on the Radio-Canada television network, she also serves as the artistic director of an annual music festival in Tremblant, QC.

It seems strange then that the album title is “Passion”, as that is one quality lacking in this otherwise polished recording. The selections are familiar, the sound clear and pleasing and an occasional flourish adds excitement - still, it is an album best paired with a great, gourmet meal. It will soothe the listeners, provide great background to intimate conversation and
deliver sweetness where dessert might fail. As for passion, you will need to supply your own.

Robert Tomas

Mahler Symphony No.9
Royal Concertgebouw Orchestra; Riccardo Chailly
Decca 475 6191

My first encounter with compact disc technology was a recording of Mahler’s Ninth Symphony. The soft, tentative opening measures, unfolding it seemed from nowhere, were a revelation, and the power, volume, and lack of distortion in Mahler’s huge climaxes were overwhelming. I sat transfixed for an hour and a half, basking in the glory and pathos of this music.

Mahler was at a creative peak in 1909 when he completed this huge symphonic work within a single year. He explored new formal ground in the outer movements - the opening Andante is a vast transition between a long lyrical theme in a major tonality and interruptions in minor mode which lead to a variety of climaxes, but ultimately no resolution - we are left languishing. The Rondo-Burleske 3rd movement definitely moves past irony into the caustic sound realm of Shostakovich, based on a frenzy of unpredictable and dissonant counterpoint, including some spectacular clarinet playing. The final Adagio seeks to resolve the weighty questions posed in the 1st movement, but after much harmonic rumination on a melody based on the simplest of turns, Mahler marks the coda “ersterbend” (dying away), and the symphony expires.

In the past 15 years under Chailly, the Concertgebouw Orchestra has become known for wonderful interpretations of late romantic and twentieth century repertoire. This new recording, Chailly’s last as principal conductor, takes the level of involvement even higher and is a truly moving example of a fine orchestra’s dedication to their conductor and their art.

Colin Savage

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It's about time John Estacio had a CD all in himself. The Ontario-born master orchestrator and tone-painter blossomed into a major composer after moving to Edmonton in the early 1990's, landing the Edmonton Symphony's composer-in-residence position in the process.

On this CD Mario Bernardi and the ESO have packed 73 minutes of Estacio's orchestral oeuvre, and it is a delight from start to finish. *Frenegy*, from 1998, works as a brisk overture; whether for this recording or a concert. The 1994 *A Farmer's Symphony* is a broad three-movement work, with fascinating neo-impressionistic touches in the first movements, ending in a blaze of brass and percussion. The *Bootlegger's Tarantella* is another overture in Estacio's bravura style, with much percussion. Incidentally, that subsequently served as the opening for Estacio's opera *Flamenca*. The recent *Such Sweet Sorrows* gives us a glimpse of the composer's more reflective side, scored for strings alone. *Borealis* and *Wondrous Light*, well known from performances and broadcasts, are here as well.

The Edmonton Symphony is in top form, with an iridescent sheen over the top strings. A team of CBC producers and engineers have in the process managed to coax an unusual amount of warmth and breadth from the Winspear Centre. CBC records apparently have some rule that abstract artworks must grace record covers. In this instance it is a work by Suzette Edmond.

**John S. Gray**

Concerti Note: The Toronto Symphony Orchestra presents two Young Peoples concerts entitled "The Twins and the Monster" with music by John Estacio January 29.

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**Peter Breiner**...there must be something...

**Trio Animae**

Slovak State Philharmonic Orchestra. Kosice

**Cascavelle VEL 3079**

Peter Breiner. a Czech-born composer and musician, has lived in Toronto since 1992. Toronto is, for a very good reason, called the most multicultural of cities. The influences of different languages, cultures, music and history mix here with apparent ease, making it a great environment for a composer as eclectic as Breiner. He speaks seven languages, is a writer and a broadcaster, multiformalist, conductor and creator of music for stage, concert hall and TV. His influences run a gamut from classical to popular to folklore and beyond. Does a comprehensive thread emerge from this cacophony? Not immediately. *Sonata Ostinatoria* (1984) and *To Dear Mr. Bach On His Birthday* (1985) unfold more as pieces of salon music, a semi-minimalist take on the tango, further augmented by Trio Animae's fascination with Piazzolla.

The title composition for piano, violin, cello and orchestra, from 2001 and recorded live in the Slovak town of Kosice, turns the tide. Maybe it's the weight of the orchestra, joining in and augmenting the musical lines, but...there must be something... is an impressive piece. Bold, unapologetic and inspired, but not derivative, it has in this superb live recording a potential to stir a longing and desire by the right means - the means of a composition confident in its strength and direction, unafraid to startle the listener, and sure in its grip. I'm happy to report that there is indeed "something..." to Peter Breiner's music.

**Robert Tomas**

**Remember Your Power, Music of John Burke Ensemble. John Celona Lafayette String Quartet**

**Centrediscs CMCCD 10104**

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Tamarra Bernstein

National Post, Monday, June 21, 2004

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The latest CD from the Choirs of Grace Church on-the-Hill features a unique blend of choral music and jazz improvisation, including Brian Barlow's *There Was Setting. There Was Dawning*, based on the Creation story and written for choir, organ & jazz quintet.

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Remember Your Power is an hour-long septet (three winds, three strings, piano) whose three movements are separately titled “The Call,” “Remember Your Power,” and “Return.” In a program essay, the composer acknowledges the influence of a collaborating music therapist as well as a mythologist and recent experts in “the relationship of sound and consciousness.”

Listening while sitting up (rather than, as recommended, prone), you can approach the piece as you might almost any fully developed instrumental music in the modern tradition. Permutations of a four-note chord knit the stray strands of the first movement; in the second, a piano gesture, like the wave of a wand, punctuates a series of slow statements by subsections of the ensemble; in the third, quasi-vocal fragments suggestive of yearning evolve into a long stretch of cluster tremolos, changing colour imperceptibly.

The extraordinary five-minute coda, based solely on overtones of that gong, may work better if you’re prone on a mat.

The performing ensemble is first-rate. Jane Hayes, in the crucial piano role, is especially persuasive.

Burke’s Quartet, 1995 winner of the Jules Leger Prize, is a short one-movement work whose intensity and energy seem to develop naturally from the instruments’ open strings. Burke mostly treats the players as contributors to a sound-mass rather than as individuals.

John Beckwith

Selected Works, 1961-1969
James Tenney
New World Records 80570

James Tenney – Postal Pieces
The Barton Workshop; James Fulkerson, director
New World Records 80612-2

“When John Cage, who studied with Schoenberg, was asked in 1989 who he would study with if he were young today, he replied: ‘James Tenney.’ The quote is from Kyle Gann’s seminal book on twentieth-century American music. It’s a fine index of where Tenney’s innovations rank in contemporary composition. It was Canada’s very good fortune that Tenney spent 1976-2000 teaching at York University.

Recorded music by ‘America’s most famous unknown composer’, to borrow Larry Polansky’s apt phrase, has been shamefully sparse. New World Records has closed an important part of the gap. “Selected Works” covers the electronic compositions of Tenney’s early years at Bell Laboratories. He was the first composer to systematically employ Max Mathews’ pioneering music software. “Postal Pieces” focuses on instrumental music composed during Tenney’s first year teaching at CalArts, 1970-71. The transition from digital composing on mainframes to twirling knobs on the university’s analogue synthesizers was not attractive and so Tenney turned his attention to extracting

www.cbcrecords.ca
Distribution Canada: Universal Music Group
mainframe sounds from acoustic instruments. The resultant sonorities are a marvel.

The tracks on "Selected Works" were originally issued on LP by the Frog Peak composers' collective. You will want to spin this disk on the best available sound system to catch all that Tenney conjures from a mainframe. Here Tenney begins the unfolding stochastic structures, percussive pulses, microtonalities and attention to psychoacoustics that are his hallmark. My favorite track is the acoustic "Music for Player Piano" (1963), which anticipates symbiosis between Tenney's reigning expertise on Conlon Nancarrow and his own vocabulary.

The place to start on "Postal Pieces" is a composition for solo contrabass, "Beast." The intense range of wholly new contrabass sounds, rhythmic drive and the riveting attention that Tenney attracts within a gradually flowering structure are beyond imagination until one first hears them. Performing Tenney's music is no walk in the park. The musicians of the Barton Workshop rise to the challenge with great aplomb. "Postal Pieces" is important, provocative and altogether a sheer pleasure.

Phil Ehrensaft

JAZZ

The Centennial Collection
(CD + DVD)
Coleman Hawkins
Bluebird 82876-60086-2

The Centennial Collection
(CD + DVD)
Artie Shaw
Bluebird 82876-60092-2

The Centennial Collection
(CD + DVD)
Benny Goodman
Bluebird 82876-60088-2

Swing Music was Popular Music in the 1930s, and Hollywood jumped on trends even then, so many artists appeared in films and short subjects. These clips are the source of most of the 30-40 minute DVD "special extra added free bonus gifts". It's interesting, though, that it's CD packaging, with the visuals tossed in. Other than Ellington and maybe Basie, black artists fared less well, and the Hawkins material is from TV in the '50s

A slight drawback in preparing "greatest performances" packages is that you're restricted to the vault of one company, which means that label-hopping artists leave their offerings scattered about. Still, in the swing era there were fewer labels, and RCA and Bluebird were major, so things aren't too bad with this series.

Coleman Hawkins is the most affected, but his smash "Body and Soul" of 1939 is here, along with a strings-laden 1956 version. Solos with McKinney's Cotton Pickers, Mound City Blue Blowers (a great integrated studio jam from 1929), Fletcher Henderson and all-star sessions add up to a 70-minute feast of the first great tenor man of jazz.

As "The King of Swing" Benny Goodman was a huge star in the '30s and '40s with his earliest success documented by RCA, and good choices were made for this release. Big band hits prevail ("King Porter Stomp, Goodbye, Bugle Call Rag"), but there are small group things ("Body and Soul, Opus 3") and guest appearances on sideman sessions by Gene Krupa and Lionel Hampton. The accompanying DVD for this one is the most diverse, with movie and TV clips and even some documentary footage of a 1966 Belgian concert.

Another clarinetist, Artie Shaw, bumped Goodman from the top by the late 1930s by virtue of his smoother style, both musically and personally. "Begin The Beguine, Fresnmi and Star Dust" represent the big band hits, and the Grammy Five is represented by "Summit Ridge Drive" and "The Grabtown Grapple." Radio airchecks stand beside studio recordings, showing how jazz can come alive with an audience.

A handsome and intelligent man, he was a prototype for today's tabloid stars: successful, rich and off-married. However, he walked away from fame and fortune by the mid-1950s, unsatisfied in most every way, it would seem from his life-long crankiness. An interesting 2001 interview taped to accompany an earlier boxed-set release is the most interesting part of the video, as he honestly discusses art vs. popularity and success itself.

The whole "Centennial Collection" is nicely packaged with detailed and informative booklets, and excellent sound transfers. If you're looking for overviews of artists' careers you'll be satisfied with this series.

Ted O'Reilly

The Piano
Herbie Hancock
Columbia/Legacy CK 87083

This lovely release, making its first appearance outside of Japan, is pretty much self-describing: Herbie Hancock, and a piano.

Recorded direct-to-disc 26 years ago, "The Piano" is transitional technically, commercially and personally, for Hancock.

On the technical side, analog tape and vinyl had pretty much reached its limitations, yet digital recording was not yet perfected and the CD was still in the future.

On the business side, corporations were looking for a Sales Hook. Direct-to-disc, even with all its limitations had one benefit: only the best musicians were wanted on the studio side of the glass.

Enter Hancock, ready to take on a new challenge after years with Miles Davis, leader projects, the all-star VSOP band and duets with Chick Corea. He was ultra familiar with the material, having played My Funny Valentine, On Green Dolphin Street and Someday My Prince Will Come so often with Davis. Originals made up side two: Harvest Time, Souressa, Manhattan Island and Blue Oiane.

This was Herbie's first real solo piano album, and he came through shiningly, meeting all the measures. The music's bluesy, bouncy or beautiful as needed. Four alternative takes (the three Davis selections and "Harvest Time") are wor-

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really stood out, in addition to the album's stylistic diversity. What
made a piano fan wonder why Hancock ever embraced electronic keyboards.

Ted O'Reilly

Transparency
Lenny Solomon
Independent (www.lennysolomon.com)

After listening to Canadian jazz violinist Lenny Solomon's "Transparency" I was both entertained and even a little surprised by the album's stylistic diversity. What really stood out, in addition to great playing, was the range of styles, from standards and bebop, to more recent, impressionistic forms.

Traditional works, such as Oli Susanna are treated with respect and sensitivity, while producer Shelly Berger's The Reel Thing and Oliver Nelson's "Hoe Down" bring in subtle elements of American folk, country, and bluegrass.

The title track Transparency, composed by Solomon, allows for some effective improvisational interplay between saxophonist Adrien Daoud, bass guitarist Yann Gourhand, and drummer Julien Sicṛ. While Julien Sicṛ. will attempt to hone in on a signature style and/or sound, or if he will continue to explore the multitude of musical forms, jazz, classical, and otherwise, that he has at his fingertips. My guess is the latter.

Eli Eisenberg

Play it Loud!
S Mos Quintet
Cristal Records CRCD04-13

Imagine just for a moment the classic jazz quintet of piano, bass, drums, trumpet, and saxophone. Then slowly trace the evolution of jazz from bebop to post-bop to avant-garde, to modern jazz to fusion and add a dash of popular dance music forms and you pretty much have the ingredients of a new band out of Montreal called the S Mos Quintet. S Mos is the keyboardist, composer and bandleader, and in spite of his traditional instrumentation, his debut album Play It Loud! is anything but traditional. All ten tracks on the disc are written by Mr. Mos and they combine a very funkified sound of upbeat, keyboard driven grooves with Brecker Brothers style horn arrangements. Soloing is plentiful yet well managed throughout.

Two of my favourite moments on the disc occur early on. The second track, Energic contains impressive Latin-style blowing by trumpeter Brice Moscardini, and track number three, Up To The Top, goes back and forth between a fast funk and a slow half-time groove with very little warning.

Although S Mos is the obvious leader, bandmates Moscardini, saxophonist Adrien Daoud, bass guitarist Yann Gourhand, and drummer Julien Sicṛ. contribute a great deal to the band's sound. It might be nice in future recordings to hear Gourhand explore some of his instrument's subtleties during his solos, but overall the CD is a fine effort by a great group of young Montreal musicians.

Eli Eisenberg

New York Forever - Jazz in the Big Apple
Various Artists
Cristal Records CR 304

As more and more recordings move out of copyright and into the public domain - record companies continue to take full advantage of the situation. In the jazz and blues field this vast treasure trove is being pillaged to assemble complete editions of the work of various artists as well as collections showcasing schools and styles. Then there are those ubiquitous theme sets: the "Joe Blow Plays Jazz For Lovers" kind of thing. "New York Forever", while not really a historical overview, at least manages to display the wide range of jazz heard over the years in New York City. It contains recordings made between 1930 and 1953.

The artists range from Fletcher Henderson to Milt Jackson. Included are a fine 1945 version of Harlem Air Shaft by Duke Ellington as well as a delightful romp by Chu Berry and Roy Eldridge. There are vocal selections by Bill "Bojangles" Robinson, Ethel Waters, Billie Holiday, Ella Fitzgerald and Frank Sinatra. And Cab Calloway, Nat Cole, Louis Russell, Benny Goodman, Dizzy Gillespie, Charlie Parker, Louis Armstrong, Chick Webb, Teddy Wilson, Wardell Gray, Lester Young, Clifford Brown and Illinois Jacquet all make appearances. But what makes the set more interesting than most is the excellent choice of material. The CD's producer has managed to pick outstanding, yet not obvious, performances by all concerned.

Don Brown
Taking a Chance on Love
Jane Monheit
Sony Classical SK 92395

It is interesting to note that the latest jazz singing phenomenon, Jane Monheit, cites one of her big influences as being Ella Fitzgerald. Ella was often criticized for her lack of "soul", despite her abundant talent, and Jane Monheit suffers from the same shortcoming. She has a lovely voice, huge range and spot-on pitch, but she does not exhibit a lot of depth of emotion. Perhaps we can blame it on her youth. She is still only in her mid-twenties despite this being her fourth CD. The up side of Taking a Chance on Love is that Monheit has chosen songs that really suit her easy style.

All of the tunes on the disc are from MGM movie musicals that Monheit says she has "loved all my life". Songs like Bill, Dorothy in the Dark, Embraceable You and yes, Over the Rainbow are light, romantic songs. There are no explorations of the darker side of love and life here to challenge either the listener or the singer. However, Monheit's jazz phrasing breathes new life into the tunes and rescues them from the realm of schmaltz.

The personnel changes from track to track, but a few notables are Ron Carter and Christian McBride on bass, Joel Frahm on saxes and something billed only as "Orchestra". Canadian crooner, Michael Buble, puts in an appearance on a cute duet version of I Won't Dance.

Cathy Riches

Kalman Oláh Trio
Contrasts and Parallels
M-A Recordings M065A (www.marecordings.com)

This CD, appropriately named "Contrasts + Parallels" introduces one of the most popular jazz pianists in Hungary today,Kalman Oláh, performing on a beautiful Hamburg Steinway, in a small modern church in the suburbs of Budapest, with János Egri, double bass, and drummer Ferenc Németh.

The first part is comprised of jazz varations based on J.S. Bach's Goldberg Variations. Using portions of Bach's melodic and harmonic material, Oláh maintains a "classical" feel within the jazz context. For example, the aria theme is first revealed in the opening solo piano improvisation, reharmonized, lovingly embellished, and then, with the trio, extemporized in well-suited jazz counterpoint. Several tracks are reminiscent of the famous Jacques Loussier's jazz interpretation of Bach.

The second part of the recording, Oláh's own composition based on a Hungarian folk song, in parallel form to the music above, has folk singer Iren Lovasz introduce the theme followed by trio variations incorporating, among others, Passacaglia and Fuguehita forms. Kálman Oláh is a marvelous, sensitive, clever, dexterous, and innovative performer. I'm sure you'll enjoy this recording, especially if you are curious about the combination of baroque and jazz music.

Frank T. Nakashima

We buy your classical LP collection
(classical, such as Beethoven, Mozart, Stockhausen)

Elvis Costello - Il Sogno
LSO: Michael Tilson Thomas
Deutsche Grammophon B0003284-02

Yo-Yo Ma Plays Ennio Morricone
Yo-Yo Ma: Roma Sinfonietta Orchestra; Ennio Morricone
Sony Classical SK 93456
When musicians decide it is time to flex their muscles and venture into new musical territories, the results may vary. When the musical superstars take a jab at new horizons, they have the clout behind them to release and market the product regardless of the quality.

Both Yo-Yo Ma and Elvis Costello are great musicians in their own right and I have admired, respected and been inspired over and over by their artistry, musicality and vision. When they have expanded their musical boundaries in the past - of note Ma’s Silk Road Project and Costello’s work with the Brodsky Quartet - they continued to amaze me. Maybe that is why I am more disappointed here than I expected.

“Yo-Yo Ma Plays Ennio Morricone” features the cellist as the soloist in Morricone’s own orchestral arrangements of his film scores. These “suites” highlight cuts from his prolific film-composing career. The Good, The Bad and The Ugly segment from the Sergio Leone Suite is the strongest, with a moving symphonic accompaniment to Ma’s emotional playing. The rest of the release lacks this depth even though the lush cello quality is consistently aurally pleasing.

Elvis Costello composed the music for Il Sogno as a commission for a dance adaptation of “A Midsummer Night’s Dream” by the Italian dance company Aterballetto. Rearranged for this recording, this is his first composition for orchestra. The performance here is admirable and the detailed liner notes clearly support and explain his musical choices. But as Costello writes in the liner notes, “I’m just using common sense and writing down what I want to hear.” This is exactly what comes across. Even with his changes, the dance element is still apparent in the fragmented writing. It is neither classical, pop, jazz nor rock but the composer utilizes these genres freely throughout. I’m interested in hearing what future compositional ideas will develop from Costello’s experience here.

Both recordings may not be each musician’s best work, but certainly consider them if you are looking for a holiday gift with a lighter touch.

Tiina Kirk

Sunda Song

Evergreen Club Contemporary Gamelan
Naxos World 76061-2

This latest CD by the Evergreen Club is part of an eclectic world music series now out on the Naxos label. “Sunda Song” is a collection of pieces from West Java (Sunda), arranged by members of Evergreen for their deying gamelan ensemble of keyed metallophones, gongs/gong chime, drums, xylophone, flute, and zither.

The songs, arrangements and playing are all quite wonderful - just as we have come to expect from Evergreen. The musical texture is gentle, finely blended, sometimes sparse but more often ornate. As one would expect in this music, the bamboo flute’s delicate, melioluous embellishments and the crisp brightness of the plucked zither stand out against the underlying percussion patterns and deep, warm tones of various gongs.

Of the eight tracks, three are by one of Java’s most prolific composers of pop Sunda, Nano Suratno. The rest are drawn from classical and traditional repertoire. The excellent liner notes include background information, title translations (except, curiously, for track 4, Arang Arang), and the essence of the beautiful, though melancholy, lyrics about lost or unrequited love. One minor regret is that there is no singer on “Sunda Song”, and yet five of the tracks were originally designed to include a vocalist. Admittedly a suitable singer would be a rare find in North America, but it may be a consideration for a future project in the ongoing musical evolution of this dynamic ensemble.

Annette Sanger

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Among this year’s standouts are two distinguished compilations from local choirs that feature children’s voices. “A Ceremony of Carols” is mainly a reissue of previously released material, but it goes to town with a lineup of stirring traditional carols like “Es ist ein Ros entsprungen” and “Noël nouvelle”.

Most of the 65-minute recording is taken up with two major suites: John Rutter’s “Dancing Day” (with invigorating harp accompaniment by Judy Loman) and Benjamin Britten’s “A Ceremony of Carols.” The choir performs these demanding pieces with a crystalline diction and attention to dynamics, which is at the same time never sterile.

Toronto’s Choir of St. Simon the-Apostle has accrued a century of performance in the English choral tradition. Unfortunately, the group’s first outing, made up of men and boys for most of its history, has only been recording for half that time. In “Fifty Years of Christmas Music,” the ensemble presents 14 works recorded over a variety of periods. Recording quality varies greatly from selection to selection, as one might expect. However, the caliber of arrangements and performance, as well as the selection of unusual repertoire – including Provençal and medieval songs – makes this disc well worth hearing.

Concert Notes: The Toronto Children’s Chorus presents “Music for the Holiday Season” in Markham on December 11. In Toronto they perform “A Chorus Christmas” by British Missa Brevis on December 18. Britten’s “A Ceremony of Carols” will receive a number of performances this month: Etobicoke Centennial Choir December 10; Uxbridge Chamber Choir December 11 (furthet afield listings); St. James Cathedral “Music at Midday” December 14 and the Amadeus Choir on December 18.

“A Ceremony of Carols” is nicely complemented by its original “The Dunes”, which envisions the three mysterious visitors in their desert travels, with strong Arabic and African flavours. Novotny’s uplifting Bella Voce from selection to selection, as one might expect. However, the caliber of arrangements and performance, as well as the selection of unusual repertoire – including Provençal and medieval songs – makes this disc well worth hearing.

Noël Pianissimo
Duo Campion-Vachon
Araleka 2 9818

Guy Campion and Mario Vachon specialize in piano for four hands, and this disc is their dexterous tour through 25 classic carols and contemporary Christmas tunes. They open with five heartfelt and slightly jazzy renderings of old-fashioned carols that might serve as accompaniment for an intimate Yuletide soirée à deux. But then they get frisky with the next ten pieces, which are done “in the style of” such composers as Ravel, Mendelssohn and Liszt. (Some of the best are We Wish You a Merry Christmas à la Bach and The German-styled Let It Snow! Let It Snow! Let It Snow!). Then the duo settles down again, more or less, into ten more traditional renditions. Odd, but fun.”

The title of “Maybe This Christmas Tree” is a pun: it’s the third in a series that started with “Maybe This Christmas.” Except for Lisa Loeb, the artists are less well known: The Polyphonic Spree, Death Cab for Cutie, Jars of Clay, Belasana and others. They give us songs of crowded sidewalks, intimate dinners and sparkly lights that may not hold a promise of peace or redemption, but at least of a good time. Pilaie’s upbeat Fairy-tale of New York exemplifies this quality. Also of note: Polyphonic Spree’s faithful-to-the-original Happy Xmas (War Is Over).

There’s nothing ironic or cynical about this recording, which offers 20 numbers originally laid down by the beloved Hollywood belter between 1950 and 1952. The repertoire includes carols, religious standards like Ave Maria and some inspiring songs of the period like You’ll Never Walk Alone from the musical Carousel. Lanza’s full-throated and unembarrassed renditions of songs about guardian angels and rosaries, lushly backed up with full orchestra, chorus and a few church bells for good measure, reveal how much North American religious attitudes have changed in the past few decades. While many will find this recording unbearable, others will breathe a nostalgic sigh.

The Mario Lanza Christmas Album
Mario Lanza
Naxos Nostalgia 8.120720

A Winter’s Night - The Best of Nettwerk Christmas Various artists
Nettwerk 30379

A Winter’s Night - The Best of Nettwerk Christmas Various artists
Nettwerk 30380

The Mario Lanza Christmas Album
Mario Lanza
Naxos Nostalgia 8.120720

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Puer natus est
Concerto Palatino; Studio de Musique ancienne de Montréal
Christopher Jackson
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For those fatigued by endless renditions of the standard Christmas repertoire, these four discs offer rich musical accompaniment to the season from less familiar composers. “Puer Natus Est” presents 14 hymns in honour of the Virgin Mary and the Nativity by Giovanni Gabrieli and his contemporaries: Claude Goudimel, Giovanni Picchi, Sebastian Aguiiera de Heredia, Johann Hermann Schein, Juan de Esquivel Barahona, Giovanni Baptista Grilli and Pedro Ristante. Gabrieli, an organist at St. Mark’s Basilica in Venice, is considered to represent the height of Italian musical composition for his period (1550s-1612), and his works are imbued with the majestic and inspiring spirit of their subject matter.

“In ducli jubilo. Here it is performed as a stately offering of thanks, whereas its English counterpart is often sung at a fast gallop. Most of these solemn, thoughtful works deserve to be better known, especially several charming carols that have not found their way to prominence in the English-language choral repertoire. Among these is the tender, tuneful Joseph lieber, Joseph mein, in which the Virgin asks her earthly husband (surely the most overlooked character in the Nativity story) to help cradle the newborn Jesus.

“Christmas in Darmstadt” continues Geneviève Soly’s explorations, with her ensemble Les Idées Heureuses, into the oeuvre of a later German Lutheran, Christophe Graupner (1683-1760). This recording assembles five major compositions, including complete Cantatas written for church services on the First Sunday of Advent, the First Sunday after Christmas and the Third Day of Christmas. Graupner was almost exactly contemporary with Handel, whose Messiah is such a seasonal staple, and his music offers the same Baroque purity of soaring voices and driving strings, ornamented in this case with particularly lovely recorder work from Natalie Michaud. The beauty of the German lyrics (handily translated in the liner notes) and the opulent simplicity of the musical arrangements evoke a spirit of faith, rectitude and confidence in the power of good over evil in this world and the next.

Only a few decades divide the late Renaissance of Gabrieli and the early German Baroque, exemplified by Michael Praetorius (1571-1621). His music for the Lutheran church represents the largest collection of the period, and this selection includes a few recognisable airs. For example, the tune that has become Good Christian Men Rejoice originated as a hymn called
Siegfried, and all the operas that comprise the Ring Cycle are available on Deutsche Grammophon DVD. Featuring The Metropolitan Opera Orchestra and James Levine

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— Iain Scott

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Ensemble recreates his Midnight Mass for Christmas Eve, perhaps first performed in 1694. The recording opens with a surprisingly martial roll of drums for the Prelude to the Te Deum (the rest is much more restful!). The Mass itself, written for eight soloists, chorus and orchestra, includes ten noëls or popular carols of the period, interpolated between liturgical pieces. These are darker, older tunes that spring from plainsong and folk music, and their inclusion imparts a rich texture to the work. Canadians will recognize the Advent tune “O Come, Divine Messiah” (very much better known in French). And, since the work was performed in a Jesuit church, it should not seem so surprising to hear Jesu Ahatonhia (“The Huron Carol”) with its original Huron lyrics: even before 1700, Canadian culture was evidently making its way to Europe.

Concert Notes: The Toronto Chamber Choir presents “A Renaissance Christmas” on December 5 and The Toronto Consort presents “The Praetorius Christmas Vespers” on December 10 and 11. There will be a number of performances of Charpentier’s Christmas music this month: Tafelmusik’s “A French Baroque Christmas: Celebrating Charpentier” December 1-5; Scarborough Philharmonic’s “A Baroque Christmas” on December 4; and Toronto Mendelssohn Youth Choir December 11. Aradia performs a “Christmas Concert: Vivaldi Sacred Music” on December 12.

Mistletoe & Wine
Medieval Baebes
Netwerk 30330

For the Wiccans and Goths sets, perhaps, a CD of mainly Christian content, but with a pagan heart. The Medieval Baebes are an ensemble of musico logically minxes who specialize in songs of the Middle Ages: as in a bevy of Kate Bush clones who are really into madrigals. This disc combines many previously released selections with some new content, little of which would otherwise be familiar to most listeners (except The Holly and the Ivy and Coventry Carol). Accompaniment includes recorders, glockenspiel and bodhran-style percussion, which nicely offsets the Baebes’ rather breathy and occasionally treacly trademark sound.

One caution: the CD is imprinted with its own player, which may take ages to unload on a PC if you’re listening on your computer.

The Storyteller’s Bag
Text by Mark Brownell;
Music by Ronald Royer,
Alexander Rapoport,
Keith Bissell
Chamber Music Society of Mississauga
Independent 6 23235 6104 2
(www.chambermusicmississauga.org)

Finally, this one’s not just for Christmas, except in the sense that this is also a season of storytelling on chilly nights. It’s a recording of three fully-narrated Ojibway tales as performed by Lorne Cardinal (a regular on CTV’s Corner Gas) and Cheri Maracle, with full musical scoring by Royer, Rapoport and Bissell, courtesy of the Chamber Music Society of Mississauga, who conceived the project. Probably most effective with preteen children (and adults), the stories are funny, lively and sweet. Royer’s haunting score for The Star Lily is the most instantly captivating, but the whole disc has merit and considerable charm.

Concert Note: The Chamber Music Society of Mississauga presents “Comical and Conical”, a program of wind octets on February 6.
Hayley Westenra
"The Voice of an angel takes flight" – N.Y. Times
Pure

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Joshua Payne
your love, my home

Joshua is one of the most abundantly gifted of a new breed of singer/songwriter-blessed with a big soulful classically trained voice.

Dominic Miller
Miller is Sting's guitarist of over 15 years and is proud to present his debut album 'Shapes' on the prestigious Decca label. A variety of gorgeous solo guitar and lush orchestral accompaniment-vocal collaborators include Sting and Placido Domingo! Miller's flawless technique and soulful playing will not disappoint fans of their favourite guitar repertoire!

Louise Pitre
An album of unforgettable torch songs and jazz influenced standards from Broadway's leading lady of Mamma Mia! Special appearance by incomparable songwriter, Jimmy Webb. shattered

ANDREA BOCELLI

"Andrea" is the most personal album yet from the world's greatest tenor, Andrea Bocelli. Stunningly beautiful songs with an international feel including a duet with Gypsy Kings singer Mario Reyes and a gorgeous ballad written by Enrique Iglesias. Perfect for any occasion and a wonderful gift for music lovers this holiday.

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