Small World

autorickshaw

Also inside:

Join a community band!
7th Annual Band Directory

Andrew Ager

BARRIE'S

Colours of Music

CD Reviews • Books • Comprehensive Concert Listings
Concert 1
Thursday, October 27, 2006
Classics of Our Time

Minnelader
R. Murray Schafer
Manipulating Mario
Harry Freedman
Sinfonietta
Marc-André Dalbavie
Quartet for concertante
José Evangelista

Alex Pauk, conductor
Eleanor James - mezzo-soprano

* World premiere

8pm concert
7:15 pm pre-concert talk
Jane Mallett Theatre, 27 Front Street East

Concert 2
Thursday, December 1, 2006
Mystery and Illusion

Ice Field
Helmut Krommer
The Unanswered Question
Charles Ives
Hommage à Vissarely
John Rea
Postludium
Valentin Silvestrov

Alex Pauk, conductor
Robert Alden - guest conductor

* World premiere

9pm concert
7:15 pm pre-concert talk
Metropolitan United Church
55 Queen Street East

Concert 3
Thursday, March 9, 2006
Toward a Living Art Special

North/White
O Magnum Mysterium:
In Memoriam Glenn Gould
Alexina Louie
Concerto
José Evangelista

Alex Pauk, conductor
Young musicians of the Glenn Gould School along with exceptional high-school student performers join Esprit in this concert

8pm concert
7:15 pm pre-concert talk
Jane Mallett Theatre, 27 Front Street East

Concert 4
Thursday, March 23, 2006
Esprit Premiers

* Concerto for Piano
Glen Buhr
• New Work
Alice Ping Yee Ho
(d) Aler
Philippe Leroux
Symphonies
in Started Time
Brian Current

Alex Pauk, conductor
Glen Buhr - piano

* World premiere

8pm concert
7:15 pm pre-concert talk
Jane Mallett Theatre, 27 Front Street East

Concert 5
Thursday, May 18, 2006
New Wave Festival Gala

Sublimations
André Ristic
Violinsino
José Evangelista
* Concerto for Marimba
Erik Ross
* Concerto for Saxophone (s)
Scott Good

Alex Pauk, conductor
Ryan Scott - marimba
Wallace Halliday - saxophones
Scott St. John - violin
* World premiere

8pm concert
7:15 pm pre-concert talk
Jane Mallett Theatre, 27 Front Street East

To order Subscriptions or Single Tickets call: (416) 366-7723 / 1-800-708-6754
or order on-line at www.stlc.com
2005-2006 PROFESSIONAL ENTERTAINMENT SEASON

PRESENTS A SEASON WHERE

YOU CREATE
A CUSTOM FIT
SEE THE SHOWS YOU WANT TO SEE!

Show Tickets & Online Ticket Sales begin September 13, 2005!

Choose from our great upcoming lineup:

OCTOBER 2005

“Note for Note: Call for Cel.”

CLASSIC ALBUMS LIVE presents

Pink Floyd – Dark Side of the Moon”
Sponsored by: Kylemore Communities
Sat. Oct. 1, 2005

NATALIE & DONNELL
MACMASTER LEAHY

STUART MCLAREN
Stories from the Vinyl Café
Kerry Stanfield conducts
THE MUSIC OF VIVALDI
Sponsored by: Collier Homes
Mon. Oct. 17, 2005

“TILL WE MEET AGAIN”
The 1940s War Time Radio Show
Sponsored by: TACC Construction Ltd.
Wed. Oct. 20 & 21, 2005

FOOTHILLS BRASS QUINTET
Bourbon Street to Broadway
THE CELTIC TENORS
GOODNIGHT DESDEMONA
(Good Morning Juliet)
Sponsored by: Whitepace Painting & Decorating Ltd.
Thurs. Oct. 27 & 28, 2005

Blow Away Canada presents

THE NUTCRACKER
Sponsored by: Atlantic Insurance Company of Canada
Thurs. & Fri.
Dec. 29 & 30, 2005

FRANKLIN’S FAMILY
CHRISTMAS CONCERT
Sat. Dec. 31, 2005

JANUARY 2006

Frial Productions presents

YOU’RE A GOOD MAN, CHARLIE BROWN
Wed. Jan. 18, 2006

THE SECOND CITY TOURING COMPANY
with The Arrogant Worms
Fri. Jan. 20, 2006

ROBERT MICHAELS
Sat. Jan. 21, 2006

FEBRUARY 2006

UNFORGETTABLE...
The Music of Nat ‘King’ Cole
and the Brothers of Song
Media Partner: AM740
Fri. Feb. 17, 2006

HOLLY COLE
Sat. Feb. 18, 2006

Sponsored by: Staybridge Suites
Media Partner: AM740

MARCH 2006

JIM GALLOWAY & THE “ECHOES OF SWING”
Sponsored by: Carruthers, Shaw & Partners Architects
Fri. Mar. 3, 2006

MUNSCH WORK
Fri. Mar. 31, 2006

Sponsored by: PowerStream Inc.

APRIL 2006

MOMENTS TO REMEMBER
featuring the Voices of Showtime,
with guest performer Peter Appleyard
Media Partner: AM740
Sun. Apr. 2, 2006

THE JUST FOR LAUGHS ROAD SHOW
Co-Sponsored by: Fieldgate Homes
Fri. & Sat.
Apr. 7 & 8, 2006

“THE WAY WE FEEL”
A Concert Celebrating the Songs of Gordon Lightfoot
Thurs. Apr. 20, 2006

MEN OF THE DEEPS
Sat. Apr. 22, 2006

For a FREE Brochure call 905-305-SHOW (7469)
Mon. to Sat. 11 am – 6 pm or view our new Season online at http://theatre.markham.ca
treat your **self**

to a little TSO

2005 | 2006 season

You can enjoy the wonder of music all year round.

It's easy and affordable to order your subscription.

Subscribe to four concerts for as little as $70

Toronto Symphony Orchestra

For more information call 416 598 3375

or visit [www.tso.ca](http://www.tso.ca)
Barrie’s 3rd
COLOURS of
Music
SEPTEMBER 23 & OCTOBER 2, 2005
Featured Artists


For more information call (705) 726-1134 or (705) 728-1106

www.coloursofmusic.ca

Present this coupon for
$10 OFF
your night stay at participating hotels
Valid September 23 - October 2, 2005
Not to be used in conjunction with any other savings or offer.
Some restrictions may apply.

Back to Ad Index
Biber: Missa Christi resurgentis
The English Concert, Andrew Manze

Salzburg’s baroque splendour, conjured up in a vivid performance. Andrew Manze reveals Biber’s boundless invention, from intimate instrumental movements to grand choral climaxes.

Fragmenti
Paris to Kyiv, led by singer Alexis Kochan, presents its latest recording, “Fragmenti”—a disc that promises to be the most interesting release to date by this Canadian ensemble.

The Essential Handel
This new low-price collection of jewels brings together twenty favourite tracks from The King’s Consort’s acclaimed Handel recordings.

Vivaldi Violin Concertos
An outstanding collaboration between Russian virtuoso Viktoria Mullova and top Italian Baroque band, il Giardino Armonico under the charismatic direction of Giovanni Antonini. Five amazing violin concertos, several of them little-known.

The Romantic Cello Concerto V.1
Hyperion is delighted to introduce the highly sought-after German cellist Alban Gerhardt to the label with these dazzling performances of three cello concertos written within the span of five years either side of the close of the nineteenth century. A fitting start to Hyperion’s new series of Romantic Cello Concertos.
EDITORIALLY SPEAKING

10 Opener by David Perlman
10 Be our guest: Our Readers Respond

COVER STORIES

11 Autorickshaw: Bridging Worlds by Karen Ages
12 Andrew Ager, Composer-in-Residence by Allan Pulker

DISCOVERIES

14 CD Editor’s Corner by David Olds

CD REVIEWS

56 Vocal Music
58 Classical and Beyond
60 Modern and Contemporary
62 Jazz
63 Pot Pourri
68 Discs of the Month
68 Old Wine, New Bottles by Bruce Surtees

CONCERT NOTES

16 Quodlibet by Allan Pulker
18 Early Music by Frank Nakashima
20 Choral Scene by Larry Beckwith
24 World View by Karen Ages

NEW MUSIC: TORONTO HEAR & NOW

26 Reginald Godden Remembered by Austin Clarkson
26 Some Thing New by Jason van Eyk

JAZZ

28 AACM tribute at 12th Guelph Jazzfest by Phil Ehrensaft
29 Jazz Notes by Jim Galloway
29 Behind the Jazz Listings by Sophia Perlman

OPERA

30 On Opera by Christopher Hoile
31 Opera at Home by Phil Ehrensaft

MUSICAL LIFE

32 Book Shelf by Pamela Margles
33 Toronto Musicians Association News by Brian Blain
34 7th Annual Listing of Community Bands by Merlin Williams
37 Contest: Music’s Children by Masha Buell
52 How I Met My Teacher - Brenton Chan, Andrew Timar

LIVE LISTINGS

38 Concerts: Toronto & nearby
43 Concerts: Further afield
46 Opera and Music Theatre
47 Jazz Clubs
48 Announcements, workshops, etcetera

OTHER ELEMENTS

9 Contact information and deadlines
10 Upcoming special features
37 Index of Advertisers
55 Unclassified Ads

IN THIS ISSUE

Reginald Godden remembered 26
Community Bands: Join one! 34
Music’s Child: Who is he now? 37
Discs of the Month: Angela Hewitt 68
Baroque Orchestra and Chamber Choir
Jeanne Lamon, Music Director
Ivars Taurins, Director, Chamber Choir

Subscribe Now!
Get 5 concerts for as little as $89

Season Highlights:
Bach Mass in B Minor
Mozartfest 2006
Coronation Mass
Jupiter Symphony
Exsultate, jubilate
Paris Symphony
Handel Messiah
Bach Wedding Cantata

The best seats go quickly –
CALL 416.964.6337
Trinity-St. Paul's Centre 427 Bloor Street West

Season Opening Concert

A Baroque Celebration
A joyful concert to launch the new season!
Music by Bach, Vivaldi, Telemann and more.

Wed Sept 21 at 7pm
Thurs - Sat Sept 22 - 24 at 8pm
Sun Sept 25 at 3:30pm
Trinity-St. Paul's Centre 427 Bloor Street West
CALL 416.964.6337

www.tafelmusik.org
GREAT CHAMBER MUSIC DOWNTOWN

RUSSELL BRAUN sings Schubert’s Winterreise for the first time in Toronto.

Thursday, Sept. 15 at 8 pm $50

2005-06 SEASON
Tickets on sale September 6

STRING QUARTETS
- 3 Tokyo Mozart
- Miró
- New Zealand Takács
- St. Lawrence Penderecki

PIANISTS
- Lucille Chung
- Piotr Anderszewski
- Markus Groh
- Cyprien Katarsis
- Nikolai Lugansky

ENSEMBLES-IN-RESIDENCE
- Gryphon Trio
- MTO Chamber Society

CONTEMPORARY CLASSICS
- MTO Chamber Society
- Penderecki Quartet

DISCOVERY
- Shannon Mercer, soprano
- Maneli Pirzadeh & Daniel Moran, duo pianists
- Trio Fibonacci

Subscriptions still available
Subscription series, from $41 for Discovery to $551 for the whole season!
The hardest work is done. Now let teachers rub shoulders with top international performers. So, again, welcome to this issue of WholeNote with its various themes and artistic groups in need of space for rehearsal, performance and other uses. This season we are planning to look closely at the vital role that venues of all types play to keep live culture, particularly music, ticking around town.

St. Stephen's? Just a small venue in trouble? Perhaps. But it's more than just sentiment. There's also this reason: throughout Toronto and the region we cover, you see examples of dynamic co-operative relationship between local congregations, in all faiths, and local cultural and artistic groups in need of space for rehearsal, performance and other uses.

First, this magazine started out as nothing more than a music column by WholeNote publisher Allan Pulker, in a little community newspaper called the Kensington Market Drum. And his very first column in Drum was a writeup of a concert by Sine Nomine Ensemble for Mediaeval Music at St. Stephen-in-the-Fields in March 1994. So there's a bit of interwoven history, giving us a soft spot for the place.

But it's more than just sentiment. There's also this reason: throughout Toronto and the region we cover, you see examples of dynamic co-operative relationship between local congregations, in all faiths, and local cultural and artistic groups in need of space for rehearsal, performance and other uses.

This season we are planning to look closely at the vital role that venues of all types play to keep live culture, particularly music, ticking around town.

St. Stephen's? Just a small venue in trouble? Perhaps. But it's scary how many places you could say that about. Two things, really.

1. This magazine started out as nothing more than a music column by WholeNote publisher Allan Pulker, in a little community newspaper called the Kensington Market Drum. And his very first column in Drum was a writeup of a concert by Sine Nomine Ensemble for Mediaeval Music at St. Stephen-in-the-Fields in March 1994. So there's a bit of interwoven history, giving us a soft spot for the place.

2. But it's more than just sentiment. There's also this reason: throughout Toronto and the region we cover, you see examples of dynamic co-operative relationship between local congregations, in all faiths, and local cultural and artistic groups in need of space for rehearsal, performance and other uses.

This season we are planning to look closely at the vital role that venues of all types play to keep live culture, particularly music, ticking around town.

St. Stephen's? Just a small venue in trouble? Perhaps. But it's scary how many places you could say that about. Being there September 18th could help stop the rot!
autorkickshaw bridges worlds

by Karen Ages

"Music makes the world smaller" runs the opening caption on Small World Music's website. Indeed, founder and director Alan Davis has been bringing the world closer to us since 1997, presenting some of the finest talent in world music, from Canada and abroad. Small World is back with another ten-day festival this fall, featuring an array of performers from Brazil, to India, to Taiwan and more. And yes, there is some home-grown talent as well.

Recently back from a cross-Canada summer tour, Toronto-based autorkickshaw will be featured September 30 and October 1, at the Al Green Theatre (Miles Nadal JCC), with guests Trichy Sankaran and Kevin Breit, in an "all Canadian" program.

autorkickshaw represents a unique voice in the music scene, namely the blending of Indian classical traditions with jazz. Even the name suggests a coming together of old and new, as vocalist Suba Sankaran points out. The autorkickshaw, a common mode of transportation in India, combines the traditional human-powered rickshaw with the modern "auto" component.

Nominated for a Juno award last season for their second CD Four Higher, the group's origins seem almost accidental. Never having met before, in late 2002 tabla player Ed Hanley approached Suba to work on the melodic aspect of a commissioned piece for dancer Natasha Bakht. "We had this sort of instant musical chemistry", says Suba, of their initial meeting. "Because of our musical backgrounds" (his being the Toronto Tabla Ensemble and lessons with Ritesh Das, hers through her father, Trichy Sankaran, professor of Indian music at York University and renowned mrudangam player), "it was like looking in a mirror, musically speaking. We hit it off with this composition that we were writing for somebody else, but we thought within a few moments of meeting and sharing musical ideas, we've got to start a band; we need this to become our project rather than somebody else's".

Soon after, with Deb Sinha (percussion) and Rich Brown (bass), they created a demo CD which they handed over to Derek Andrews, then music programmer at Harbourfront, now their manager. Both Ed and Suba then took off for a few months of musical study in India, while things percolated at home. Derek was instrumental in getting the CD out to various promoters in Canada. While still in India, they already had three invitations to perform back home; so they collaborated to create more repertoire, and upon returning, produced their first CD, so they'd have something to sell at these events. The rest, as they say...

I asked Suba whether they had envisioned incorporating jazz from the beginning. "There was always an element of fusion right at the outset. For instance, lapi-wallali (the commissioned dance work on our first CD) has a lot of different influences; it's deeply rooted in South and North Indian music but it's got other elements, jazz and improv. That was kind of the foundation; everything we do goes back to that idea. It felt like a successful marriage of different musical styles, without diluting them in any way. I think that came from our training in various styles (she studied Jazz at York). I felt that autorkickshaw would be the vehicle (pardon the pun) for putting all my eggs in one basket, where I could find a crossroads between jazz and Indian music, doing the music I had grown up with as well as incorporating all the other influences in my life, in a way that made sense to me, that was still sensitive to the traditions we were borrowing from. I guess it was part of our mandate, whether we knew it or not at the beginning".

In addition to their Sept 30, Oct 1 Small World appearances, autorkickshaw performs September 2 at Yonge-Dundas Square, and September 3 at the Distillery (see www.torontocityroots.com). For WholeNote's World View please turn to page 24.
Andrew Ager
Composer-in-Residence

In July at the National Gallery in Ottawa, I participated in a panel discussion on the future of classical music, organized by the Ottawa International Chamber Music Festival, with retired CBC producer, Suzanne King as moderator. The question, we agreed, was not whether there was a future for classical music but rather what kind of a future: what do we need to do now to create the conditions for it to thrive? With eight panelists there was no shortage of ideas! One audience member, I am pleased to say, praised WholeNote for helping create a supportive environment for classical music; I emphasized education, especially starting singing at a very young age; and, not surprisingly, there was general agreement that festivals like Ottawa make an important contribution to the creation of a bright future for classical music.

Music festivals, however, do not “happen” by themselves: they need somebody at the wheel who can recognize and avoid the roadblocks. With Barrie’s Colours of Music Festival on the horizon, I asked Andrew Ager, who is its composer-in-residence this year, to share with me his thoughts on that festival’s man at the helm, Bruce Owen. “Bruce Owen is a visionary soul,” is how he began. “To mount a festival in a small city so close to Toronto is to see a possibility that nobody else has seen. It is a brilliant, intrepid undertaking!”

Engaging Ager as his composer-in-residence is a typically deft touch on Owen’s part. Ager is an accomplished pianist and organist; largely self-taught as a composer, his works are getting widely performed. Colours of Music will provide a number of opportunities to hear his music, beginning with The Exultate Singers’ festival-opening program which contains two arrangements by Ager of Nova Scotia folksongs. Clarinettist James Campbell and violist Rivka Golani will perform part of a suite Ager is writing for them; and the Penderecki Quartet will perform a set of three of his dances. And there’s more: in London (England) during the summer his “London Songs” Cycle was premiered by the gifted young English tenor, Nick Jenkins. Ager will return for three weeks in April and May to accompany the Acadia University Chapel Choir, participate in a chamber music concert and do an organ recital at All Hallows Barking, right across the street from the Tower of London. Back in Canada Kathryn Tremblits will perform his piano concerto with the Georgian Bay Symphony on October 22; on October 28 the Exultate Chamber Singers and the Penderecki Quartet will perform his “Invisible Harp,” a setting of poetry by James Joyce; on November 11 his oratorio, “The Unknown Soldier” will be performed at St. James’ Cathedral; and on January 24 soprano Shannon Mercer will premiere his song cycle, settings of texts by Shakespeare.

Ager has also just added another composer residency to his multi-feathered cap at St. James’ Cathedral. Music director Michael Bloss has put Ager in charge of planning the Music at Midday weekly recitals and Twilight Recital Series. (Ager will also perform in both in September.) He will also compose anthems and arrangements for use in services, conduct choir concerts and fill in as required for Michael Bloss.

Allan Pulker’s column QuodLibet on page 16 has more on Colours of Music and other festivals, along with commentary on some of the month’s other orchestral and chamber offerings.
All concerts take place at Glenn Gould Studio.
250 Front St. W. on Sunday afternoons at 2:00 pm.

Pianists Boris Zarankin and Inna Perkis bring the piano to life in every concert, and Stuart Hamilton is our witty host.

*The March 5, 2006 concert is produced in collaboration with Maestro Gergiev.

OffCentre music salon
Founders/Artistic Directors: Pianists Boris Zarankin and Inna Perkis

Honorary Patron: Valery Gergiev, General and Artistic Director of the Mariinsky Theatre in St. Petersburg

For Tickets and Information
Please call 416-466-1870 or visit our website at www.offcentremusic.com

11th SEASON
2005 - 2006

October 16, 2005
French Salon: Voices of the Canadian Opera Company
The stars of the COC Ensemble, both former and current, are back by popular demand! Soprano Joni Henson, mezzo-soprano Kristin Szabo and bass-baritone Olivier Laquerre join violinist Jacques Israelievitch and pianists Inna Perkis and Boris Zarankin in the annual French Salon featuring the music of Ravel, Poulenc and Berlioz.

November 6, 2005
Schubertiad: Of Marriage and Fish!
Two husband and wife teams and four Toronto Symphony Orchestra principals will surely catch Schubert's Trout! Dutch soprano Anne Grimm and Canadian tenor Benjamin Butterfield, pianists Inna Perkis and Boris Zarankin, violinist Jacques Israelievitch, cellist Winona Zelenka, violist Teng Li and double bassist Joel Quarrington come together in what promises to be (as usual) a season highlight!

December 4, 2005
Laughing Musically: Greeting Winter "Off Centre" style
Could there be a better way to celebrate the holiday season than with a prima donna and a good dose of musical cheer? Greet the winter in the company of soprano Mary Lou Falls, pianist Peter Tiefenbach, Inna Perkis and Boris Zarankin and double bassist Joel Quarrington.

January 22, 2006
German Salon: Musicians and Physicists (A Tribute to Albert Einstein)
"If I were not a physicist," said the famous Einstein, "I would probably be a musician". Michail Gantvarg, a violinist of the Great Russian tradition (in his Toronto debut) joins baritone Jason Nedecky in bringing to life the music of Einstein's favourite composers.

March 5, 2006
Russian Salon: Kirov meets Off Centre*
Our fruitful collaboration with the Mariinsky Theatre continues! Clarinet virtuoso Viktor Kulik and two exciting young Russian opera stars join pianists Inna Perkis and Boris Zarankin in a triple-debut with Off Centre.

April 2, 2006
Doctors and Music II: "We've Got Rhythm"
What kind of music does your heart make? Literally. Join baritone Giles Tomkins, pianists Inna Perkis and Boris Zarankin, and percussionists John Rudolph and David Kent, in an exciting season finale devoted to the relationship between music and the human heartbeat. A dance through life's various rhythms including those of Bartok's Sonata for Two Pianos and Percussion. You are cardio-fy invited...

University of Toronto
Faculty of Music | Where Great Music Meets Great Minds

2005-2006 SEASON

Over 100 events ranging from thought-provoking lectures to chamber music concerts, master classes, jazz, world music, new music festivals, choral concerts, and full-scale opera productions. Visit our website for a full listing of our events.

Featured Artists
- Berlin Philharmonic Wind Quintet
- Borromeo String Quartet
- Russell Braun
- Gryphon Trio
- Susan Hoeppner
- Beverley Johnston
- International Bach Festival with Helmuth Rilling
- Steve Reich
- Shauna Rolston
- Renee Rosnes
- Fred Sherry and Friends
- St. Lawrence String Quartet

www.music.utoronto.ca

September 1 - October 7 2005
EDITOR’S CORNER

Well it’s been quite an eclectic summer, as far as listening goes. A number of diverse offerings have crossed my desk in the past two months and I’d like to tell you about a few of them.

The first reminds me of a book in my collection with the charming title, “The Complete Book of 20th Century Music” written by David Ewen and published in 1952. Although I was quite impressed by the many-titled DVD “Leaving Home/Dancing on a Volcano/Orchestral Music in the 20th Century – A Conducted Tour by Sir Simon Rattle” (ArtHaus Musik 102 033), like the aforementioned book, the idea of an orchestral tour of the 20th century that ends with Alban Berg’s 1935 Violin Concerto seems somewhat incomplete to say the least. Nevertheless, Sir Simon’s presentation is quite exceptional as we see him sitting at a piano playing examples to illustrate his lecture about German and Austrian musical development from Wagner’s Tristan und Isolde through Schoenberg’s Verklärte Nacht, Mahler’s Symphony No.7, Strauss’ Elektra and Webern’s Five Pieces for Orchestra. These illustrations are then fleshed out by the City of Birmingham Symphony Orchestra, providing an excellent introduction to one particular and very important period in the history of modern Western Art Music. But is it really a “tour of the century”? Perhaps it is to be continued...

(Performance note: Scott St. John performs Berg’s Violin Concerto at the U of T on Saturday October 1 as part of the University’s International Bach Festival.)

As I write this column a friend of mine is about to embark for two years in Gaza as the music teacher in an international school for Palestinian children. This on the eve of the Israeli withdrawal. While I fear for her safety, I do admire her courage and conviction and it is with this in mind that I will mention a CD+DVD set featuring Daniel Barenboim’s West-Eastern Divan Orchestra (Warner Classics 2564 62190-5). This is a project that brings together young (sometimes very young, i.e. 10 year old) musicians from across the Middle East, the most promising performers representing many diverse cultures of the region. The idea of the West-Eastern Divan (a name derived from a collection of poems by Goethe) was conceived in 1998 by the Israeli Barenboim and the late Palestinian Edward Said. Began as a workshop for young musicians it has developed into a full fledged orchestral experience for these talented young people. More important it has proved to be a humanizing experience during which they learn to appreciate the similarities and differences of their cultures, and the joy of making music on a truly international scale with a “level playing field.” I must confess that when I looked at the repertoire of the final concert I wondered to myself why the world needed another recording of Tchaikovsky’s 5th Symphony (along with Verdi’s La forza del destino overture and Sibelius’ Valse Triste) and concentrated on the DVD documentary about the project and its participants. But when I eventually got around to listening to the CD I found it convincing. Any orchestra that includes a solo horn with such impeccable intonation is welcome to record any repertoire they choose as far as I am concerned. Rest assured that I will make sure my friend has a copy of this wonderful package to take with her as an example of how some people are learning to live together through music.

(Performance note: On a somewhat related note you may want to check out the Yitzhak Yedid Trio, Israeli and Palestinian musicians playing world jazz together at the Al Green Theatre on Sunday September 11. Earlier that same day they will give a 10:30 AM performance at the Guelph Jazz Festival.)

Back to Ad Index
A disc I found particularly interesting this summer is entitled “Scènes d’Enfance”. On it pianist Denise Trudel intersperses her performance of Schumann’s *Kinderszenen* with related works by Canadian composers John Rea and Denis Dion. It is kind of a hypertext approach in which the contemporary works act as commentary on Schumann miniatures. Rea’s *Las meninas* give us twenty-one impressions on the thirteen originals, each in the style of a different composer. Those that I found particularly noteworthy were Rea’s tributes to Josep Evanglista, Claude Debussy, Arnold Schoenberg, Conlon Nancarrow, Erik Satie and Philip Glass. While Rea sticks with the solo piano of the original set, Dion combines the piano with prepared soundfiles which add an extended and often eerie ambiance to the eight impressions he has created. While purists may feel that Schumann does not need the assistance of these post-modern “glosses” I found the project intriguing, well thought out and well presented. Unfortunately the otherwise comprehensive liner notes are only printed in French. This independent release on the Mires label (mires@sympatico.ca) is carried by the Canadian Music Centre Distribution Service at 20 St. Joseph St. or online at www.MusicCentre.ca.

Another theme-based disc of contemporary music recently came my way, “Nature! - Musiques Montreal/Liège” (ATMAACD22363). This CD is the third part of a collaboration between Montreal and Belgian musicians that began in 2001 at Conservatoire de Musique de Montreal with Veronique Lacroix and the Ensemble contemporain de Montreal. The title comes from the central piece on the disc, a work for solo horn based only on natural harmonics by Henri Pousseur. This influential Belgian composer was instrumental in laying the foundations of the new musical language of the 1950’s and 60’s, and later helped generalize and expand “serial” thought by returning to some elements of past musical languages that had for a time been rejected. Francis Orval gives a stunning performance of Pousseur’s *Nature!* a work which leads seamlessly into Michel Gonneville’s haunting *Le Arc-en-ciel* for microtonal organ and soprano (Yolande Parent). The disc also features Bruce Mather’s microtonal quintet for clarinet and strings and Jean-François Laporte’s string quartet *De la Matière Première*. Of particular note is *Nawba*, a striking work for 2 sopranos and 3 clarinets by the Belgian composer Paula DeFresne based on texts by Gwenaelle Stobbe that focus on the “desperate nature of ‘modern’ man’s activities as he loses genuine contact with his surroundings... a journey impregnated with liquid elements: from the sap of felled trees to the swelling of a sea clogged with hydrocarbons.” A timely reminder of the perils of the path we seem to insist on following even as we watch gas prices reach an all-time high.

I started by saying it had been an eclectic summer, and I will finish by mentioning three CDs that would normally be consigned to our catch-all “Pot Pourri” section. All three present variations on the traditional string band, but each with their own unique flavour.

The farthest afield from tradition is “Scratching the Surface”, the premiere release by the Mirobolus string trio (Anaglyph Records ANGCD24260). This local group was founded by bass player Bret Higgins who is also responsible for 5 of the 7 original compositions that constitute this maiden voyage. Higgins is joined by violinist Bogdan Djukic and cellist Monica Fedrigo, who contributed the other 2 compositions. Higgins and Djukic both perform in the local Klezmer band Beyond the Pale and so it is no surprise that some of the tunes have an Eastern European (via the Lower East Side) feel. But other influences abound. There are hints of Appalachia (via Yo-Yo Ma, Edgar Meyer

CONTINUES ON PAGE 56
Colours of Music Festival
The third annual Colours of Music takes place from September 23 to October 2. Founder and artistic director, Barrie lawyer and former MLA, Bruce Owen, has organized an astonishing array of talent, both local and from elsewhere, into a 25-concert, 10-day event. It takes place in Barrie, which, provided you are not travelling at rush hour, is only about an hour and a quarter away from Toronto by car, considerably closer than Elora or Parry Sound, two of the major summer festivals. The concerts are all in our further afield listings and can also be seen at the festival’s website, www.coloursofmusic.ca.

Sweetwater
Yet another musical celebration, the Sweetwater Festival takes place in Owen Sound the weekend of September 23-25. It began last year, the outcome of a chat one long summer afternoon between Owen Sound area residents, retired high school teachers, Keith and Jean Medley with violinist, Mark Fewer, now the festival’s artistic director.

The festival, which takes place over the September 23-25 weekend, offers fine music-making in the superb acoustics of two local churches in and near Owen Sound, just south of Georgian Bay. The weekend festival includes a commissioned work by Luna Pearl Wolff, scored, most unusually, for three violas. This was at the suggestion of Mark Fewer, to put all three outstanding violists (Scott St. John, Douglas McNabney and Virginia Barron) who will be present at SweetWater to work!

For further details of the Sweetwater weekend, see our Further afield listings (page 44) as well as the festival’s website, www.swmw.ca, where you will also find a website, www.sweetwater.ca, which will be present at SweetWater to work!

Four Great Singers
Home grown baritone, Russell Braun, who will make his debut at La Scala this fall, will open Music Toronto’s season on September 15, performing Schubert’s Die Winterreise, his recording of which will be released at the same concert. The reviewers love him, and, no wonder. I saw and heard him a few months ago in a concert of Mozart’s music with Isabel Bayrakdarian and Michael Schade. He projects a thoroughly genial persona from the stage, before and after every song, but when he is performing it is as if he has become the song or aria, temporarily transformed by the magic of the music he is performing.

Then, on September 28 a singer who needs no introduction to Toronto audiences, mezzo-soprano, Cecilia Bartoli, performs at Roy Thomson Hall with chamber orchestra “La Scintilla” from Zurich. Her program will include arias from her new recording – rediscovered vocal treasures from the “Forbidden Operas” of baroque masters Handel, Scarlatti and Caldara.

On October 2 English tenor, Ian Bostridge, will make his Roy Thomson Hall debut with his long-time collaborator, pianist Julius Drake, in a new Schubert program. Although still relatively young, he has a substantial discography, including an all Schubert program with pianist, Lief Ove Andsnes, reviewed in this magazine in October, 2002 and a CD of the music of Fauré, Debussy and Poulenc, reviewed last February. Both these reviews can be found at www.thewholenote.com.

On October 6 at the Weston Recital Hall, Show One Productions Inc. presents Russian soprano, Galina Gorchakova, described by the London Sunday Times as “one of the most important dramatic soprano voices in the postwar era.” Her collaborators for this concert will be the Moscow Chamber Orchestra which is celebrating its 50th anniversary. The program will feature music written or arranged for the Orchestra as well as music long associated with its illustrious history. The Moscow Chamber Orchestra, whose current musical director is Armenian-American, Constantine Orbelian, was considered by Dmitri Shostakovich the best chamber orchestra in the world. This will be an evening not to miss.

Early in the Month
A dramatic change apparent this year this that the concert season is starting earlier in September than it did even a few years ago. The Music Mondays and Music Garden summer concert series as well as the COC’s Altamira Summer Arts performances continue into September, and the second annual City Roots Festival has much to offer on Labour Day Weekend. On September 7 the Music Gallery’s Lunch Music Series presents accordian virtuoso, Joseph Petric.
The six-concert Music on the Hill series opens on September 8 with soprano Janet Catherine Dea and pianist Brahms Goldhamer, and on September 10 violinist Eugene Nakamura, who as a child was on our April 1997 cover. He will perform with pianist Miena Nakamura at the Toronto Japanese United Church.

Heartbeat
The First Annual Chinese Performing Arts Festival, which began in July with the musical show, "Senses," continues in September with "Heartbeat," a dazzling amalgam of dance and traditional Chinese percussion. Think "Riverdance" meets Taiko drumming, Chinese style, and you'll have an idea of what to expect. The production ran from August 2 to 28 in Vancouver and will open in Toronto on September 6, running until October 2. Highly kinetic, athletic and exciting, the show is the creation of Vancouver-based Dr. Dennis Law, a medical doctor who has embraced a new career as a producer and director of dance and music productions.

Twins
In June 2003 Toronto's Mayor Mel Lastman and Mayor Gabriele Albertini of Milan signed an historic agreement to strengthen business, trade, cultural and tourism ties between their two cities. The agreement called on Toronto and Milan to promote each other's economic and cultural development through various enterprises including exchanges between performing arts groups.

One such cultural exchange will be taking place on September 27 at the George Weston Recital Hall. I Solisti della Scala Trio will collaborate with four Canadian musicians to present a concert of opera excerpts and chamber music. The concert is presented by Toronto's Ann Summers, whose International Resource Centre for Performing Artists helps young singers bridge the gap between opera school and employment by helping them to gain experience in Italian opera houses.

WholeNote publisher Allan Pulker can be reached at publisher@thewholenote.com

SHOW ONE PRODUCTIONS PRESENTS: Russian National Treasures

CELEBRATED SOPRANO GALINA GORGHAKOVA & MOSCOW CHAMBER ORCHESTRA

(Founded by legendary Rudolph Barshai in 1956)

OCTOBER 6, 2005, 8 P.M.

"...the peak of perfection ..." - The New York Times
"the most beautiful voice of her generation" - Sunday Times, London

Music Director and Conductor: Constantine Orbelian

Toronto Centre for the Arts, George Weston Recital Hall For tickets call: 416-872-1111 or www.ticketmaster.ca Info: 416-737-6785 or www.showoneproductions.com
Several years ago, I complained about the state of music history as outlined in a fairly well-known text used by many prominent institutions throughout North America. I wrote: “Imagine my disappointment, shock, dismay, surprise ... etc. when recently flipping casually through the index of the new 7th edition (standard version) of Joseph Machlis/Kristine Forney’s music history book, The Enjoyment of Music, published by W. W. Norton. Wouldn’t you think it odd that these prominent composer/musicians were not listed: William Byrd, John Dowland, and Thomas Tallis (? there may be more...)? The following were listed: The Byrds, The Doobie Bros. (admittedly one of my personal favourites), and The Talking Heads. Is this just an oversight? Perhaps the index is not complete? This text happens to be the “book of choice” at the Royal Conservatory of Music in Toronto, but is it not also used in many colleges in the States? Can anyone enlighten me as to the status of today’s study of music history?”

A few years later, I received a response from Joel Newman, Emeritus Professor of Music, Columbia University, who explained, “The answer is a simple one - to a teacher of introductory music courses, college level, such as I’ve been for more than 30 years. The Machlis is a text for such a course, not at all for music history.”

(Newman went on to go say that he himself preferred to use a different textbook, by Joseph Kerman, noting that the Machlis had “created a fortune for Norton and for the author.”)

Professor Newman continued, “Still, I need to point out that in rapidly moving, one-semester introduction-to-music courses, one of the chief problems is selection... For example, in a two-week consideration of Baroque Music, I highlight Bach and Handel and Vivaldi. Too bad about Purcell, Corelli and all the rest ...”

How sad! Do we not have enough time to learn about the history of music? Look around you. The Art Gallery of Ontario and the Royal Ontario Museum are both flourishing in their efforts to preserve certain aspects of the past. Fortunately for us in the early music community, we have terrific musical curators in ensembles like Tafelmusik, I Furiosi, the Musicians in Ordinary, and Baroque Music beside the Grange. Thanks to them, and others, every issue of WholeNote documents upcoming live performances of works by dozens of composers that the Machlis/Forney book long ago consigned to oblivion.

Tafelmusik Baroque Orchestra’s opening concert of the season celebrates Baroque highlights (September 21-25) such as Telemann’s Water Music, Bach’s Concerto for Two Violins, Rameau’s suite from Hippolyte et Aricie, and Vivaldi’s concertos for orchestra. (You might also want to note that the young Mooréade Concerto Players (September 24, 25) offer a similar program of concerts.

If you prefer to hear some hip Baroque music with a bit of attitude there’s always the September 30 I Furiosi Baroque Ensemble concert. Ensemble mainstays Julia Wedman and Aisslinn Nosky, violins, Gabrielle McLaughlin, soprano, and Felix Deak, cello/viola da gamba are joined by special guest harpsichordist Olivier Fortin in their latest thematically irreverent offerings, this one titled “Introduction to the Body”. Dare to compare!

The Toronto Consort presents its 2005-06 Season

*HE DA VINCI CODEX*
*OCTOBER 21 & 22, 2005*

**ENSEMBLE CLÉMENT JANEQUIN**
“Les vents de France”
*NOVEMBER 11 & 12, 2005*

**HE MONTEVERDI**
CHRISTMAS VESPERS
*DECEMBER 9 & 10, 2005*

**JEPHTÉ**
by GABRIEL DE CÉUSSÉ
*MARCH 3 & 4, 2006*

**THE JOURNEY TO SANTIAGO**
*APRIL 28 & 29, 2006*

For tickets call 416-964-6337

Trinity-St. Paul’s Centre, 477 Bloor St. West
Maestro Rilling. Soloists include Hélène Couture, Laura Albino, Lorna MacDonald, Jillian Yemen, Daniel Taylor, James Taylor, Lawrence Willford, Trevor Bowes, Philip Carmichael, Stephen Hegedus, and Jon-Paul Decosse.

There will also be an organ recital series of Bach works with organists David Yearsley, William Wright, and Kevin Komisaruk.

Too late to list:
“A Season Opener to Prolong Summer”

Too late for our concert listings, but in time to squeeze in a mention here, is Baroque Music Beside the Grange's season opener, The Rose and the Violet, Sunday September 18 at 3pm at the Church of St. George the Martyr, 197 John St., Toronto.

The Italian composer Attilio Ariosti used the violet and the rose as botanical metaphors for the sweet, subdued sound of the viola d’amore and the more brilliant voice of the violin respectively.

This concert displays the musical virtues of violin and viola d’amore, in sonatas and a cantata by Ariosti, and sonatas by his compatriot Arcangelo Corelli.

Tafelmusik's Thomas Georgi, internationally-recognized as a specialist on the viola d’amore, joins Michelle DeBoer, soprano, Lucas Harris, theorbo and guitar, and Joelle Morton, viola da gamba, in some remarkable repertoire.

Frank Nakashima (franknak@interlog.com) is President of the Toronto Early Music Centre

PHILIP L. DAVIS
Luthier
Formerly with J.J. Schröder: Frankfurt, West Germany

A Fine Selection of Small and Full Sized Instruments and Bows

Expert repairs
416-466-9619
67 Wolverleigh Blvd., Toronto ON M4J 1R6

J.S. Bach in the World Today
THE POETRY AND POLITICS OF BACH'S EARLY CANTATAS

HELMUTH RILLING
FESTIVAL CONDUCTOR AND LECTURER
THE NICHOLAS GOLDSCHMIDT VISITING CONDUCTOR-IN-RESIDENCE
DOREEN RAO
ARTISTIC DIRECTOR

Exploring the artistic, educational and social benefits of Bach's universal voice, the 2005 Festival will celebrate the important poetry and politics in Bach's early cantatas with a special focus on the politics of the Old Testament, the poetry of the Psalms and related theological perspectives for the 21st century.

Miele

For tickets, call 416-978-3744
www.InternationalBachFestival.ca

JOIN US! OCTOBER 1-9, 2005
THE CANTATA SERIES
October 2-6
Explore five of Bach's cantatas over five days. Daily events include BachTalks (lectures), Discovery Series (rehearsals), Cantata Cafés and Intimate Evenings (lecture-concerts).

FESTIVAL GALA OPENING CONCERT
October 1
A TRIO OF ORGAN RECITALS
October 3-5
TAFELMUSIK BAROQUE ORCHESTRA
October 7
THE MORAN CHAMBER ENSEMBLE (ISRAEL)
October 8
THANKSGIVING CANTATA SERVICE
October 9

Back to Ad Index
After a summer of choral activities around the province and overseas, I'm back in the Toronto area, getting centred in preparation for the year ahead. Sound familiar?

Highs and lows

High: I managed to watch a fair amount of the pop music extravaganza called Live8 on July 2. I thought it was a phenomenal collection of bands and solo acts, together to raise consciousness of ever-growing poverty in Africa and the G8 leaders' seeming lack of real commitment to stem the tide. The several moments of pure magic for me involved communal crowd singing, which immediately struck me as being uniquely and movingly choral. From the hymns that greeted Nelson Mandela in South Africa to the chanting and crowd singing, which immediately struck me as being uniquely and movingly choral. From the hymns that greeted Nelson Mandela in South Africa to the chanting and warbling from time to time in the audiences in London, Philadelphia and Barrie, it was thrilling to see people singing together, if only for a verse of something: powerful sound.

Low: I participated in what I hope was my last "Last Night at the Proms" concert this summer. The program was filled with light bonbons, alternated with grandioso, nationalistic ditties like Rule Britannia. "It's an opportunity for the British, and particularly the English, to show the rest of the world that we can be unbuttoned, eccentric and openly enjoy ourselves" the Proms website opines. "We don't even mind that some people are waving flags from other nations instead of the Union Jack or the English Cross of St George—it all adds to the fun."

In the program I participated in, we sang nostalgic war songs, all eminently familiar and hummable. I couldn't help but remember, though, that Britain is at war this very minute, with an unknown enemy, and has suffered a high number of casualties. Somehow, belting out "We'll meet again" seemed almost sacrilegious.

Every year, in Toronto and nearby, there must be dozens of "Last Nights...", all in good fun. My suggestion? If they are to continue, include a mandatory 10-15 minute "anti-Proms" set made up of material such as the Sex Pistols' greatest hits: God Save the Queen, No Future, Submission, Anarchy in the UK, etc. In other words, offer a valuable, realistic alternative perspective.

Perform Messiah at Carnegie Hall

You know the old joke about the tourist in the Big Apple who asks a local how to get to Carnegie Hall? Well, "practise, practise, practise!" can get you there too.

Just practise the choruses of Handel's Messiah to be ready for an audition on September 23, 24 or 25 and you too could join the ranks of the great who have performed there.

Halifax educator Prof. Pierre Perron, will be in town from Halifax on those days to audition singers for a choir that will go to New York City April 6-10, 2006 for a 5-day/4-night residency, culminating in a performance of Messiah on Sunday evening, April 9, accompanied by the New England Symphonic Ensemble and conducted by Dr. Jonathan Griffith, principal conductor-in-Residence with MidAmerica Productions. Audition details are on page 23.
Hear the Difference!
Join Lydia Adams and the spectacular Amadeus Choir as they present the best in choral music – Handel's glorious Messiah, the hauntingly beautiful music of Aaron Copland, Brahms' charming Liebeslieder Waltzes, the newest of Carols and Chanukah Songs, and a joyous celebration of Doris McCarthy, Canadian artist extraordinaire, featuring an all-Canadian programme by Eleanor Daley, Srul Irving Glick, Harry Somers, Peter Togni and more – much more!

Don't miss a note of this 31st season of excellence!

Amadeus and the Artist – A Portrait of Doris McCarthy
Saturday October 22nd, 2005, 7:30 p.m.
Yorkminster Park Baptist Church

Compliments of the Season!
Saturday December 17th, 2005, 7:30 p.m.
Yorkminster Park Baptist Church

Messiah
Saturday April 1st, 2006, 7:30 p.m.
Yorkminster Park Baptist Church

Simple Gifts
Saturday June 3rd, 2006, 7:30 p.m.
George Weston Recital Hall
Toronto Centre for the Arts

Subscribe now and save up to 20% on single ticket prices!

For more information or to request a brochure please call 416-446-0188.
www.amadeuschoir.com

Canada Council for the Arts Conseil des Arts du Canada

torontocouncil for the Arts CONSEIL DES ARTS DE LA C../../../tборонд/理事會
Elmer Iseler Singers
Lydia Adams, Conductor 27th Season
2005-2006 Concert Series

TRIBUTE: THOMAS TALLIS
Friday, November 4, 2005 7:30 pm
Metropolitan United Church, 56 Queen St. E., Toronto

Tallis’ Spem in Alium, Missa: Puer Natus est Nobis,
The Lamentations of Jeremiah (Set 1) and English
motets Gaude Gloriosa; William Byrd’s Ye Sacred Muses;
Marjan Mozetich’s Motet on Themes by Thomas Tallis,
commissioned by CBC/SRC.
Special Guest Artists: The Studio Musique Ancienne
de Montréal

HANDEL’S MESSIAH
Friday, December 2, 2005 8:00 pm
Metropolitan United Church, 56 Queen St. E., Toronto

Soloists: Meredith Hall, soprano
Marianne Bindig, mezzo-soprano
Colin Ainsworth, tenor
Gary Relyea, bass
with orchestra.

J.S. BACH’S ST. JOHN PASSION
Friday, February 3, 2006 8:00 pm
Metropolitan United Church, 56 Queen St. E., Toronto

Soloists: Leslie Fagan, soprano
Christine Steimacovich, alto
Floyd Gadd, Evangelist
Lawrence Wiliford, tenor
John Avey, bass/Christus
with orchestra.

CELEBRATION Harry Freedman, Mary Morrison
Friday, May 5, 2006 7:30 pm
Glenn Gould Studio, 250 Front St. West, Toronto

Guest artists: Amadeus Chamber Singers
and the Aeolian Winds
A concert honouring the artistic brilliance and immense
contributions of these two Canadian musicians.

All programs and locations subject to change

Subscriptions to our 4-concert Toronto series are $125 for
regular tickets, and $100 for seniors and students.
Single Tickets are $35 regular and $30 Seniors/Students,
except for Messiah, for which tickets are $45 and $40.
2180 Bayview Avenue, Toronto, Ontario M4N 3K7

FOR SUBSCRIPTIONS, TICKETS OR BROCHURE
CALL 416-217-0537 Monday to Friday 9 am - 5 pm

The Toronto Choral Society
Good Men Wanted!

The Toronto Choral Society, a non-auditioned mixed-voice choir:
needs tenors and basses.

Under the guidance of conductor Geoffrey Butler, this 120-voice
ensemble performs at least two major concerts each season
(September to June), and sings a varied repertoire ranging from
traditional favourites like Handel’s Messiah to jazz
musician Paul Winter’s Missa Gaia.

We have also been invited to perform in a prestigious
music festival in Russia in 2006.

TCS is a friendly organization dedicated to encouraging the
musical talents of members at every level of ability.
If you’re interested in joining us, please call 416-410-3509.
Season starts September 7, 2005 at 7 p.m. at
Eastminster United Church, 310 Danforth Ave. Toronto

Or visit our web site at www.torontochoralsociety.org
Music: African, Asian, South

9:30 pm Sept.- May

First session on the music of Healey Willan on Saturday, Sept. 24.

Mark Sirett. The Mendelssohn's through of interesting choral repertoire under the direction of a fine conductor. This year's conductors can't make the weekly commitment to a large group of singers for a reading. For a small fee, you can join a choir for the season, if you are interested. The evidence is right here in the recruitment ads in these two pages and elsewhere!

There are choirs to suit every reader's taste, ability and preference: in Toronto, nearby and further afield. And help is close at hand finding one for you. Just visit the WholeNote website at www.thewholenote.com and grab yourself a copy of WholeNote's "Choral Canary Pages". It contains descriptions and contact information for more than 150 local choirs.

Sugarsions
If you're interested in singing but can't make the weekly commitment for whatever reason, you might want to explore the Mendelssohn Choir's Singation Saturday series. For a small fee, you can join a large group of singers for a read-through of interesting choral repertoire under the direction of a fine conductor. This year's conductors include Stephanie Martin (Pax Christi), Brainerd Blyden-Taylor (Nathaniel Dett) and composer Mark Sirett. The Mendelssohn's own maestro Noel Edison leads the first session on the music of Healey Willan on Saturday, Sept. 24. For more information, call 416-598-0422 ext. 22.

LEAD SOLOISTS WANTED

Lead soloists (all voices) needed for St. John's United Church (Victoria Park and 401)

Available Thursday evening practice and Sunday morning service

Contact Neill Kernohan 416-491-1224 or neill@stjohns-uc.com

MUSIC DIRECTOR WANTED

The Queensmen of Toronto Male Chorus

32-member amateur chorus seeks an experienced Music Director for 2006. Choir repertoire includes sacred, secular, traditional and contemporary for TTB. Expected to work with executive on developing programming.

Weekly rehearsals 7:30 - 9:30 pm Sept.- May at Central Etobicoke High School

Major concerts for Christmas and spring

Other concerts for community service Honorarium granted annually

Submit resume by 5:00 pm, Oct. 31, 2005 to: The Queensmen c/o 49 Sandwell Dr.

Toronto, ON M5R 3R4

For more information, please call 416-241-2863

JUBILATE SINGERS AUDITIONS

Director Isabel Bernaus leads a chamber choir with an eclectic, multilingual repertoire (from Cuba, Argentina, Estonia, Finland, Canada, Cataloni, France, classical, traditional, contemporary), with 3-concert series and occasional community performances. Openings in bass, soprano and tenor sections. Rehearsals are Tuesdays 7:30 pm at St. Leonard's Church (you are welcome to sit in on a rehearsal). www.jubilatesingers.ca

Auditions on a Tuesday evening in September at St. Leonard's Church

25 Wanless Ave. (near Yonge & Lawrence)

Call Diane at 416-385-1502 to arrange a time.

OrpheusChoir

2005-2006 SEASON AUDITIONS

Under the energetic leadership of Artistic Director Robert Cooper, the Orpheus Choir is moving in new directions.

In the 2005-2006 season...

Join with Chorus Niagara for Karl Jenkins' The Armed Man: A Mass for Peace, and the Toronto premiere of Christos Hatzis' Sepulcher of Life

Celebrate a Metro Christmas - African, Asian, South American and East European seasonal music plus Healey Willan's radiant Mystery of Bethlehem

Sing in Roy Thomson Hall with the Elmer Isler Singers and Amadeus Choir in a moving choral commemoration of Chernobyl 20

Enjoy innovative choral jazz stylings by Dobrogosz, Brubeck, McFerrin and more

Perform Primadonna Choralis, a new choral work written by, and starring, comedienne Mary Lou Fallis

Join a vibrant organisation, now in its 41st year. Please call 416-530-4428 for more information or to book an audition.

Orpheus Choir of Toronto
World View

by Karen Ages

It's been almost a year and a half since the inauguration of this column. When it first appeared in April 2004, I was asked to define what was meant by "world music". So I came up with a definition which read: "traditional, classical, folk or contemporary music, the origins of which stem from outside Western 'high art' or 'popular' culture, with generous room for the blurring of boundaries".

I revisit this purposely non-committal definition now, for two reasons. First, there are always people picking up WholeNote for the first time, so it serves by way of introducing again what is meant by "world music" here. And second, the focus of this month's cover story is an ensemble which particularly fits the definition, blurring of boundaries and all.

As mentioned in the cover story (p.14), autorickshaw will perform as part of the Small World Music Festival, which runs September 22-October 2 at various venues throughout the city. The festival will also feature Portuguese-speaking artists from Brazil, Portugal and Cape Verde, and a host of others from all over the globe.

For full details please visit www.smallworldmusic.com.

Other events this month include:

Hispanic Fiesta 2005, September 2-5, Mel Lastman Square; Ukrainian Zahava, worldwide Ukrainian culture, September 2-5, Harbourfront; Escuela de Samba, Brazilian Independence Day Fest, September 10, Lithuanian Hall; Yitzhak Yedid Trio, Israeli & Palestinian musicians, September 11, Al Green Theatre; Kiyoshi Nagata Ensemble, Japanese taiko drumming, CD release concerts

2005 world music JUNO-nominees

autorickshaw

live in concert

with special guests Trichy Sankaran and Kevin Breit

September 30 & October 1, 2005, 8PM
Al Green Theatre, 750 Spadina Avenue
(at the Miles Nadal JCC, Spadina & Bloor)
$15 advance/$20 at the door
For tickets visit www.ticketpro.ca
or by phone 416 645 9090
Part of the 4th annual Small World Music Festival
www.smallworldmusic.com

www.autorickshaw.ca

Toronto Observer

The SOCAN Foundation

Back to Ad Index
2005/06 season launch!

Fri-Sat 09/09-10 Janak Khendry Dance Company
Master Musicians of the East Series @ 8PM $15/$10/$5
Janak Khendry Dance Company presents an evening of melody and rhythm, featuring three major and very exciting works: Moods of the Rhythms, Surya and Mallari. Janak Khendry is an internationally renowned Indian classical dancer and choreographer.

Sat 09/17 Meduse
The Composer Now: Intermedia Series @ 8PM $15/$10/$5
Meduse is a Montreal/Toronto collective dedicated to new multi-media work. Meduse consists of Yesim Tosuner, visual artist; Kate Reid, violist; Maria Gacesa, clarinetist, and Aiyun Huang, percussionist. This performance will feature new work from Abigail Richardson (Canada), Emily Doolittle (Canada), Helle Solberg (Germany), Hywel Davies (UK) and Bruce Pennycook (Canada).

Thurs 09/22 Larval + Awesome
Pop Avant Series @ 8PM $10/$7/$5
Detroit's Larval is an avant/progressive rock ensemble led by composer/guitarist Bill Brovold. Larval's sound is intense, relentless and savagely hypnotic, bringing to mind aspects of Glenn Branca, Godspeed You Black Emperor and Sonic Youth. Toronto quartet Awesome use guitar drones, tribal percussion and group chanting to create entrancing psychedelic rock.

Fri-Sat 09/23-24 The Human Story
The Composer Now: Intermedia Series @ 8PM $15/$10/$5
The Human Story is an International collective of composers and performers co-directed by Canadian composer Erin Costello, that incorporates narrative into new multi-media work.

Fri 09/30 Deceptive Moves: Bill Gilliam + Colleen Ostoforoff
The Composer Now: Face to Face Series @ 8PM $15/$10/$5
"Deceptive Moves" features the compositions of Bill Gilliam and Colleen Ostoforoff. This concert will be an evening of world premieres of new music showing how each composer approaches, explores and embraces the theme of "deception".

SOCAN Foundation
The J.P. Morgan Chase Foundation
St. George the Martyr
Anglican
CBC Radio
Toronto Arts Council
Canada Council for the Arts
Conseil des Arts du Canada

Visit www.torontohearandnow.com to:
- learn about the Toronto Coalition of New Music Presenters
- view listings of new music events in Toronto and beyond
- join the mailing lists of Toronto's exciting new music groups
and more!

Your ears deserve more than they've been getting.
Reginald Godden Remembered

100th BIRTHDAY CELEBRATION

Reginald Godden (1905-1987) was one of Canada's most distinguished musicians, broadcasters, and teachers. His career as a pianist began at the age of fourteen, when he played in the silent movie houses of Barrie, Ontario. After studies with Healey Willan (organ) and Ernest Selz (piano) at the Toronto Conservatory of Music, he toured during the 1930s with Scott Malcolm as the Malcolm-Godden Piano Duo for Columbia Concerts. Their programs were brilliant and entertaining, mixing two-piano concert repertoire, their own arrangements of classical standards, with infusions from the music hall. Godden resumed piano studies with E. Robert Schmitz and established himself as a solo artist. During the 1940s he performed Canadian premieres of works by Barber, Copland, Prokofiev, and Shostakovich, and Canadians Murray Adaskin, Barbara Pentland, Harry Somers, and John Weinzweig.

Godden and Somers developed a life-long friendship and collaboration. Somers went to Godden for piano lessons when he was 17. Recognizing his extraordinary talent, Godden advised him to study composition with John Weinzweig. Somers composed several piano pieces for Godden culminating in the Second Piano Concerto, which he performed live to air with the CBC Symphony Orchestra under the baton of Victor Feldbrill. That performance in 1956 was heard again 21 years later, when the only tape of the premiere was discovered among the effects of Terence Gibbs, the radio producer who had commissioned the work.

Godden was principal of the Hamilton Conservatory in the early 1950s, and in 1955 he performed in Hamilton, for the first time in Canada, the cycle of 32 Beethoven piano sonatas in a series of nine weekly recitals. Godden then withdrew from concert life and for eight years devoted himself to the study of Bach. After listening to a lutenist and playing on a clavichord, Godden reformed his technique for playing Baroque music on the modern piano. He sets out his method in detail providing many fascinating exercises in his book *Reginald Godden Plays*.

When Godden returned to Toronto in the late 1960s he gave 13 weekly lecture-recitals at the Conservatory, including both books of the Well-Tempered Clavier, the Goldberg Variations, and the Musical Offering, all from memory. Avoiding all percussiveness, his performances were remarkable for subtle colouring and lively articulation. He wrote informative and entertaining radio programs on the Musical Offering with the Orford String Quartet and the Art of Fugue with the Canadian Brass.

In Godden's last years Bach had to make room for Debussy and Hindemith. At the age of 71 Godden broadcast and recorded the Etudes of Debussy and two years later masterd the Ludus Tonalis of Hindemith. Godden spent his last years writing his memoirs to the study of Bach. After listening to a lutenist and playing on a clavichord, Godden reformed his technique for playing Baroque music on the modern piano. He sets out his method in detail providing many fascinating exercises in his book *Reginald Godden Plays*.

A Celebration of Godden's 100th Birthday will take place Wednesday, September 14, at the Arts and Letters Club, 14 Elm St., Toronto, of which he was a long-time member. The program will feature the Canadian Brass, Robert Alkten, flute, Casey Sokol, piano, and Barbara Chilcott Somers, speaker. Along with excerpts from the Art of Fugue and the Musical Offering, it will include a piece Udo Kasey mets composed for the occasion, a dance choreographed by Holly Small to a Godden narration, a composition by John Oswald, original Godden pieces performed by Casey Sokol, and a video documentary by Stuart Beecroft. Admission by free-will donation.

*Jason van Eyk*
New Music Concerts 2005/2006
35th anniversary season | Robert Aitken, artistic director

Sunday September 18, 2005
The Pentland Project
A tribute to pioneering Canadian composer Barbara Pentland
with renowned mezzo-soprano Judith Forst and Vancouver’s
Turning Point Ensemble.

Jane Mallett Theatre | 7th Intro • 8th Concert

Sunday October 16, 2005
The Music of Jörg Widmann
The clarinet sensation and rising star of German composition is featured
with the Accordes string quartet and pianist David Swan.

The Music Gallery | 7th Intro • 8th Concert

Saturday November 12, 2005
A Scelsi Centenary Tribute
Pianist Louise Bessette
honours intuitive Italian composer Giacinto Scelsi, with Canadian works
by Serge Accardi, Sean Pepperall & Silvio Palmieri.

The Music Gallery | 7th Intro • 8th Concert

Sunday January 8, 2006
Grettir — an Icelandic Saga
music by Thorkell Sigurbjörnsson,
libretto by Bóðvar Guðmundsson.
Cast of the Bayreuth Youth Festival,
Guðmundur Emilsin, director.

Betty Oliphant Theatre | 7th Intro • 8th Concert

Sunday February 26, 2006
New at New Music Concerts
Four premières featuring artistic director Robert Aitken and pianist James Avery.
Music by Juliet Kiri Palmer, André Ristic, Denis Diox & Charles Wuorinen.

Glenn Gould Studio

Sunday April 30, 2006
Baltic Currents
Guest composer Raminta Serksnyte curates a concert of works by Girliionis,
Martinaitis, Tulve, Dzenitis & Serksnyte from Lithuania, Latvia and Estonia.

Glenn Gould Studio

Saturday + Sunday May 27/28, 2006
Elliott Carter at 97
A double portrait of the pre-eminent American composer featuring
two concerts of recent works and a biographical film.

The Music Gallery (27th) | 8th Concert

Friday June 9, 2006
Music of Iannis Xenakis
One of the most important composers of the 20th century is featured in NMC’s contribution
to the soundaXis festival.

The Music Gallery (28th) | 8th Concert

Subscriptions (9 events): $165 regular | $110 seniors | $45 students (+ GST) Note: renewing subscribers receive a 10% discount
Special Packages: May 27-28 Carter Weekend Pass: $40 regular | $25 seniors • Pick any 3 or more: $20 regular | $12 seniors each

For subscriptions and special packages call New Music Concerts at 416 961-9594 or e-mail nmc@interlog.com
AACC tribute at 12th Guelph Jazzfest

"The story of the Association for the Advancement of Creative Musicians (AACM) of Chicago is one of the great triumphs of music in the 1960s. In a time of political and racial turmoil, a genuine institution was built in black Chicago without the help of press, recording companies, and government grants, an institution that would continue to influence the arts through the rest of the century." (John Szwed, Jazz 101)

by Phil Ehrensaft

The unlikely and remarkable Guelph Jazz Festival has pulled off quite a coup to mark its 12th year: a unique opportunity for Torontonians to hear and meet members of a movement that is a central force in contemporary jazz. The Association for the Advancement of Creative Musicians (AACM). Guelph is the site of Canada's premier faculty of agriculture. It's not the kind of college town where one would expect an internationally prominent festival of avant-garde jazz, accompanied by an annual colloquium, on September 7-11th.

Thanks to festival director Ajay Hebble's aesthetic commitment and organizational talents, Guelph hosts just such an event. Community volunteers are essential to the festival's operations. I suspect that most of these folks would have run out of the room twelve years ago if Hebble suggested listening to avant-garde improvisation. There's a big lesson here for practitioners and patrons of new music.

Community was, and is, central to the AACM's aesthetic. Adventurous musicians in Chicago's very tough African-American ghetto organized an egalitarian, nonprofit association which is now entering its fifth decade. Their musical universe was hammered out cooperatively by the whole group. Solos, as the high point of jazz performance, were de-emphasized in favour of group playing, both improvised and composed. They renovated an abandoned school and taught the new aesthetic to everybody from utter beginners to professional jazz musicians.

Aesthetically, the AACM turned away from the high decibels, frenetic pace and atonality of New York's free jazz. Their jazz revolution focused, as Ekelhard Jost points out, on tone colours, adventures beyond bebop harmonies that gravitated loosely around a pedal point (a central base note), a large and always expanding variety of instruments, and a pace that was usually serene.

Carrying the integration of non-western music and jazz to a whole new level was a primary thrust. The Art Ensemble of Chicago's motto, "Great Black Music: Ancient to the Future" is a real indication of what happened in the AACM's music. Initial emphasis on Africa and its Diaspora eventually broadened to all regions of the globe.

The AACM's musical philosophy is succinctly expressed by one of its founders, Joseph Jarman: "There is nothing special about classical music, nothing special at all." That comes from a musician who's more than attuned to Western art music: he also composes it. What Jarman records is a dominant attitude in classical conservatories that Euro-American art music is the highest stage of musical evolution.

Ultimately it was difficult for AACM members to make a living in Chicago. Many of its key people moved to New York during the '70s and '80s. The Chicago emigrés and the young musicians they mentored became and remain a major strand of New York's jazz scene.

On the morning of September 9th at Guelph, there's a chance to hear key AACM members talk about their jazz revolution. On the evening of the 10th, we'll hear their revolution in concert.

While the AACM is the crown jewel of the 2005 festival, it's not the only jewel. Each year the festival samples the most interesting jazz talent on both sides of the Atlantic. Top American and European musicians discover Canada's fine jazz talent pool and spread the word when they get home.

For the full Guelph Jazz Festival schedule of concerts and colloquia, go to their website at www.guelphjazzfestival.com or telephone 519-763-4952.

Tickets and festival passes can be purchased from the River Run Centre Box Office; toll-free phone 1-877-520-2408 or local (519) 763-3000.
Jazz Notes

by Jim Galloway

IN MEMORIAM: PAUL HOEFFLER

WAS... A GOOD FRIEND FOR MORE THAN
20 YEARS. HIS LIFE WAS PHOTOGRAPHY AND HIS
PASSION WAS JAZZ. HE WAS A CREATIVE MAN AND HIS
WORK IS AN IMPORTANT VISUAL DOCUMENT SPANNING
50 YEARS OF THE MUSIC THAT HE LOVED. PHOTOGRAPHS
THAT HELP TO DEFINE THE ESSENCE OF THE MUSIC - WHETHER
IT BE A STUDY OF BILLIE HOLIDAY, CAPTURING THE CHAOS WITHIN, OR A TELLING
PICTURE OF JOHNNY HodGES SMILING ALMOST SMILING.

His approach to photography was a mixture of discipline and creativity, like the playing of the musicians he loved. There are musicians who play well, but with no inspiration, and then there are the artists who truly "make music". Paul was that equivalent in the field of photography - a creative visual artist.

He grew up in Rochester and in the fifties began photographing jazz musicians and the "scene" around them. He captured his musical life and times, photographing jazz greats and lesser-knowns, always with the same searching eye. A quiet, introspective man, he was no shrinking violet when he had a camera in his hands; an aggressive edge came to him. Violet when he had a camera in his hands. An aggressive edge came to him. His unerring eye resulted in some of the finest and most historically significant images in jazz.

For five years in the 1980s when I was doing my weekly radio broadcast from The Sheraton Centre Toronto Hotel, Paul would show up regularly and take shots of the passing parade of guest artists who appeared, sometimes using my video camera to get footage of the show, but always with the indefatigable enthusiasm that was a hallmark. I am happy in the knowledge that he once told me that he had rekindled his interest in jazz photography. There was many a discussion, over a glass of single malt, about the music and the people who make it happen.

Although a master at capturing someone in an unguarded moment, if you posed for a photograph it was inevitable that Paul would run off at least a roll of film, "Just one more!" being his catch phrase - that, or telling you to "suck in your gut" and "look animated!" and then again, "just one more!"

He always wanted the best out of you when he took a picture. We shared some good times and special moments; all I can say is that I wish there had been more of them.

Thank you, Paul.

THERE CAME WORD, about a week after hearing of Paul's death, that William Thomas "Keter" Betts, a consummate bass player and gentle human being had passed on. He played with pretty well all the greats in jazz including Dinah Washington, Earl Bostic, Oscar Peterson, Tommy Flanagan, Woody Herman, Charlie Byrd and Nat Adderly, his longest stint being perhaps the years when he was with Ella Fitzgerald.

He was a firm believer in the individual uniqueness of people - that if you are a musician, for example, you take what you are, who you are, be true to that and try to make a small difference. A sly sense of humour - no more will he blame me, tongue in cheek, for all the cold weather we Canadians sent down to him.

Out and about.

The festival season is drawing to a close but there are still a couple of interesting and contrasting events this month. The Guelph Festival will run from the 7th to 11th, covered in some detail by Phil Ehrens and Jason van Eyk in this issue.

Then from Sep 23 to 25 we have the somewhat more mainstream All-Canadian Jazz Festival Port Hope. Among those featured are Jane Bunnett, Matt Dusk and Molly Johnson. For information on day passes and ticketed concerts, call 905-885-1938.

In Toronto, no festival activity, but some interesting goings on just the same. For example, Nancy Walker, Brian Barlow and Kieran Overs will perform Jazz Vespers at Christ Church Deer Park at 4:30 pm Sep 11, while later that evening at the Al Green Theatre, 750 Spadina Avenue, the Yitzhak Yedid Trio (featuring pianist Yedid, Ora Boas, sax, and Mikhail Maroun, oud) will perform contemporary world jazz.

For more info call (416) 924 6211.

On the 15th, more jazz in church with the Debbie Fleming Trio at St. John's York Mills Anglican Church, 19 Don Ridge Dr. 416-225-6611.

Meanwhile the club scene gets into full mode with The Montreal Bistro presenting a full line-up of mostly Canadian music: the Laila Biali Trio, Steve Koven Trio, Ge nevieve and the Don Thompson Quartet, Ted Quinlan Quintet, Brian Barlow Trio, the Dave Young Quartet and Al Henderson Quintet.

The exception to the home-grown jazz takes place Wed, Sep 21 to Sat, Sep 24 when Sackville Recordings present Australian trumpeter Bob Barnard, pianist John Sheridan and drummer Don Vickery.

The Rex has its usual feast: Duncan Hopkins Quartet, Joel Miller & Mandala, Laura Hubert Band, The Rex's Annual Tribute to John Coltrane and Mike Murley Septet being offered as some of the main courses.

Closing thought. With the end of a successful summer festival season approaching I wonder about all those thousands of people who come out for jazz festivals and then disappear, never to be seen in clubs throughout the rest of the year?

If you enjoy the music, please get out and support live jazz and don't simply be fairweather friends. There is a tremendous amount of good music in this city all year round and it deserves your support.

Beyond the Jazz Listings

by Sophia Perlman

BACK IN JUNE, I had the privilege of attending a workshop with a group of elementary school students who were participating in the "Share the Music" program presented by Roy Thomson and Massey Hall. The workshop, all about a capella music, was presented by the Toronto-based quartet Cadence, who are releasing a new album at the Lula Lounge this month (September 20). This group's infectious energy captivated their young audience, and had the adult chaperones just as incapable of keeping still in their seats!

And if you want a seat at the Rex's Annual Tribute to John Coltrane, it's best to get there on time. The performance, which is being continues on page 47.

CHRIST CHURCH DEER PARK PRESENTS

Jazz Vespers

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

Sunday, September 11th - 4:30 p.m.
NANCY WALKER, piano; KIERAN OVERS, bass; BRIAN BARLOW, drums

Sunday, September 25th - 4:30 p.m.
THE WILLIAM CARN TRIO

Christ Church Deer Park, 1570 Yonge Street
(north of St. Clair at Heath St.) 416-920-5211

An offering is received to support the work of the church, including Jazz Vespers.

St. Philip's Anglican Church Jazz Vespers Roselyn Brown and Friends Flute and Sax Jazz Standards and Smooth Jazz Tunes Sunday October 23, 2005 at 4:00 pm 25 St. Phillips Road, Etobicoke (Dixon Road at Royal York) 416-247-5181 An offering will be received in support of the Church and the Musicians Sponsored by: JSL Musical Productions www.jslmusic.com

September 1 - October 7 2005

WWW.THEWHOLENOTE.COM
ON OPERA
A season of firsts
by Christopher Hoile

The 2005-06 opera season is one of many firsts. Opera Atelier will present the North American premiere of Armide by Jean-Baptiste Lully. Opera Ontario will offer two performances per opera in Kitchener, for the first time. And for the first time the entire Canadian Opera Company season will be made up of the COC's own productions, four of them new.

The season opens with the COC's production of Verdi's Macbeth (1847) September 22 starring Pavlo Hunka as Macbeth, Georgina Lukacs as Lady Macbeth and Roger Honeywell as Macduff. Then on September 29 the COC's new Carmen (1875) opens for nine performances. Meanwhile, TrypTych presents Leonard Bernstein's Trouble in Tahiti (1952) on September 23. October 15 Opera Ontario opens in Hamilton with its first-ever production of Gounod's Romeo et Juliette (1867) starring Laura Whalen and John Bellmer. October 18 the COC presents its first production of Handel's Rodelinda (1725) directed by Tim Albery. A good companion piece for those attending the COC's Macbeth will be Verdi's I Masnadieri (1847) presented by Opera in Concert on October 23.

In November attention will focus on Opera Atelier's 20th anniversary season and the premiere of Lully's Armide (1686) on November 5. The work will please those turned on to Lully by OA's triumphant Perséé: one can't help but be curious, though, how the company will treat the work's contentious subject: Christians vs Muslims during the First Crusade.

On November 10 the U of T Opera Division presents a rarity in Ono Nicolai's The Merry Wives of Windsor (1849), a work still played alongside Verdi's Falstaff in central Europe.

December 4, Opera in Concert presents Samson et Dalila (1877) by Camille Saint-Saëns. December 16-20 the COC Ensemble Studio presents an opera at the MacMillan Theatre for the first time - Mozart's The Magic Flute (1791). According to the COC website the production has already sold out. To tide us over into the new year, Toronto Operetta Theatre presents Wiener Blut (1899) by Johann Strauss, Jr., Dec 27-Jan 8.

On January 29 Opera in Concert presents a major rarity in La Gritella (1735) by Antonio Vivaldi. Many have predicted that in terms of rediscovered repertory Vivaldi will be the new Handel. This will be your chance to see why.

February 1-3 is the most anticipated event of the season: Gotterdammerung. This time Tim Albery, who directed his own acclaimed Ring Cycle for Scottish Opera, is the stage director. Frances Ginther and Christian Franz are back as Brunhilde and Siegfried. So is designer Michael Levine.

February begins with a reminder that 2006 will mark Mozart's 250th birthday. Even more Mozart than usual will turn up in programming. On February 3 Opera Ontario opens a production of Don Giovanni (1787) in Kitchener with a starry Canadian cast including Russell Braun, Benjamin Butterfield, Sally Dibelle and Lyne Fortin. (March 9-12 the U of T. Opera Division celebrates Mozart with a production of The Marriage of Figaro (1786).)

From February 17-19 Toronto Operetta Theatre makes its first excursion into Weill with a production of his rarely performed Lady in the Dark (1941) with book by Moss Hart and lyrics by Ira Gershwin.

Another rarity, Tchaikovsky's Mazeppa (1884), will be presented by Opera in Concert on March 26. The end of the month sees the opening of the COC's spring season with quite a contrasting pair of works. From March 30-April 15 is a revival of Bellini's Norma (1831) and from March 31-April 13 a revival of Alban Berg's Wozzeck (1925). Fittingly for the latter, the last opera the COC will present in the Hummehird Centre, the company has invited former Artistic Director Lotti Mansouri back to direct.

THE oft-castigated classical recording industry is still capable of projects which are remarkable cultural events. The appropriately named Opera Rara label, in conjunction with the BBC and the Peter Moores Foundation, has orchestrated just such an event in the form of its Verdi Originals series, starting with the original, seminal 1847 version of Macbeth. It's a beauty in every sense: the performance, audio quality, thoughtful documentation in four languages, plus artwork and packaging that are a pleasure to behold and hold.

Verdi expert Julian Budd's model scholarship and sheer persistence made the project happen. Between 1969 and 1983 the BBC recorded and broadcast five original versions of subsequently revised Verdi operas: Macbeth, the original French Les Vêpres Siciliennes, Simon Boccanegra, La Forza del Destino and Don Carlos.

Opera Rara's decision to issue the BBC broadcasts as CDs fits its mandate as a nonprofit organization dedicated to reviving nineteenth century opera composers and repertoire (especially bel canto) that have unjustly fallen into obscurity. Don't confuse nonprofit with modest, though.

When I opened the resplendent musical care package I immediately thought: there must be a multimillionaire behind this. And there is. Peter Moores inherited the U.K.'s Littlewoods department store/betting parlour fortune, worked at Glyndebourne while attending Oxford, and then frequented the Vienna Academy of Music. The foundation he established in 1964 has donated a quarter-billion dollars (Canadian) since then, mainly towards culture.

Back to Ad Index
This past April alone, two remarkable performances of Schubert's landmark Lieder cycle Winterv socialist were performed, by Matthias Goerne and Gerald Finley. And this month, fortunate Toronto audiences can hear it again with Russell Braun, Who says Lieder is dying? The art song is central to each of this month's books. There is a volume of essays dedicated to Lieder, a memoir by Renee Fleming, the reigning opera diva of our day, which emphasizes the importance of Lieder to her education and repertoire, an account of baroque music, which, among many other things, reveals the roots of Lieder, and, stretching things only slightly - to France from Germany - a recollection of Debussy by a violinist known mainly for transcribing Debussy's songs.

Back to Ad Index
three popular violin transcriptions of short works by Debussy. Regrettably, he made no recordings. But he did leave some remarkable writings, collected and published unept here for the first time.

While living in Paris before the first world war, Hartmann established a close relationship with Debussy, who found "nobly beautiful and unforgettable". They shared a fondness for blue clothing, the music of Liszt, and bantering humour. Hartmann gives a fascinating description of planning a recital with Debussy, a superb pianist but a reluctant performer. A "typical American" dinner Hartmann hosted for Debussy, who he found "nobly beautiful and unforgettable". Hartmann offered a number of possibilities to Debussy, including playing the piano, offering Debussy a gift, or simply offering Debussy the chance to meet new people.

The intent was to approach rhythm experimentally, through body percussion work, movement and games. Brian led this class, with Jane and Alan assisting, challenging participants’ coordination, their quick responses, their musical memory, and also their expressive abilities. He began with a counting game that was both spatial and numeric. The minute participants clued in and could anticipate what was coming next, Brian would introduce a new and more difficult phase. His approach to singing was built on a spatial experience of pitch, using call and response in a pitch and memory game.

The second part was designed by Alan to offer students the opportunity to use a wide variety of Brazilian percussion instruments, and to collaborate in producing a soundscape with rhythmic episodes played on the surdo and caixa drums. Alan’s session gave the students the experience of following conducting, and encouraged sound exploration through the production of sounds on exotic but easy-to-play instruments.

Jane led the third class, bringing an infectious traditional song, a charanga called Guapa
c, which features the interlocking of several Cuban rhythms. The students learned these first through speaking, then by clapping and other body percussion techniques. Bass and melody parts were always sung.

Music Education Pilot Project: Three TMA members, Alan Hetherington, Brian Katz and Jane Fair, recently designed and delivered a deluxe, three-part, highly specialized music class for the grades six, seven and eight students at St. Boniface Elementary School.

The intent was to approach rhythm experimentally, through body percussion work, movement and games. Brian led this class, with Jane and Alan assisting, challenging participants’ coordination, their quick responses, their musical memory, and also their expressive abilities. He began with a counting game that was both spatial and numeric. The minute participants clued in and could anticipate what was coming next, Brian would introduce a new and more difficult phase. His approach to singing was built on a spatial experience of pitch, using call and response in a pitch and memory game.

The second part was designed by Alan to offer students the opportunity to use a wide variety of Brazilian percussion instruments, and to collaborate in producing a soundscape with rhythmic episodes played on the surdo and caixa drums. Alan’s session gave the students the experience of following conducting, and encouraged sound exploration through the production of sounds on exotic but easy-to-play instruments.

Jane led the third class, bringing an infectious traditional song, a charanga called Guapa
c, which features the interlocking of several Cuban rhythms. The students learned these first through speaking, then by clapping and other body percussion techniques. Bass and melody parts were always sung.

Once the rhythms were internalized this way, the percussion instruments were distributed, and the song was orchestrated.

The success of this pilot project has encouraged the committee to look for more financial support from varying sources and to further publicize its initiative, so that other school programs can benefit. The membership of the TMA is rich with specialists, many of whom are comfortable working with young people, and whose teaching experience gives them the knowledge needed to offer significant learning opportunities. For more information, feel free to contact one of the participating members or the TMA office.

See the Music: Our live music talent publication deadline of September 15 is fast approaching. All artwork and payment are due by that date. See the Music will be distributed to: convention planner trade show, catering managers, bridal shops, Tourism Toronto and many other miscellaneous music employers. For info contact Debi Sander Walker at 905 275-4744 or email Debi at doreml@rogers.com.

Dangerous Internet Fraud Targeting Musicians: A TMA member was recently contacted on the internet by several people offering her work as a music teacher and as a performer for private engagements. All three individuals pretended to be from Europe. Our member writes: “I did respond to the gig offer with a price quote. I said that I would need more information if he wanted to go ahead with a contract. The individual only gave me the address of the party and his satellite cell phone number claiming to be awaiting me while vacationing in Europe. I was very surprised to receive a ‘Qhxx’ money order for more than twice the amount I had asked for. I brought the money order to several banks and they all said it looked legit. I came very close to depositing the money order, but then I did some research on the internet. What happened to me is a scam committed by organized crime in Nigeria and is well known to the RCMP as ‘Cheque Overpayment Fraud’. The RCMP have a special department and website that deals with phone and internet fraud called Phonebusters. Here is the website about this issue: www.phonebusters.com/english/recognizeit_advfeefraudover.html”

BlueMan Boycott: The TMA is still asking asking artists, workers, and the public to support our boycott and not purchase tickets to Blue Man Group performances. See www.bluemanboycott.com for further information.

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

Please include the word “WholeNote” in the subject line.
Here it is - the 7th Annual WholeNote Listing of Community Bands!

To the best of my knowledge, this is the most complete list of bands in Southern Ontario you’ll find in one place. The list is in order of rehearsal day, starting with Monday. It’s wise to make contact by phone or email before heading out to a rehearsal, just in case the group you’re interested in has an upcoming event. If you find your band’s listing is incorrect, forward the info to me at merlinwilliams@sympatico.ca and I’ll do an update in the November issue.

I have dropped a couple of bands from the list this year. One, because I know first hand that it’s gone; another one because the e-mail, website and phone contact were all dead ends.

I’ve had some requests from community big bands this summer to be added to this list. There’s barely enough room to get the concert bands in this issue, so you have an extra month to get me info. I’ll include it in my October Bandstand column.

Merlin Williams

COMMUNITY/CONCERT BANDS

Burlington Concert Band
Conductor: Don Allan
Contact: Larry Ridge
(905) 637-1661 bridge@coige.co.ca
burlington.ca/english/music.html
Rehearsals: Mondays, 8:00 p.m.
Burlington Music Centre
2311 New Street, Burlington
Instruments needed: all welcome
Cambridge Concert Band
Conductor: Gerald Stephenson
Contact: Karin Wood
519-624-1550
info@cambridgeconcertband.com
www.cambridgeconcertband.com
Rehearsals: Mondays, 7:45 p.m.
at the Preston Legion, Br. 126, Westminster & Margaret Sts.
Cambridge
Instruments needed: double reeds, percussion, tenor sax, clarinets
East York Concert Band
Conductor: Ernie Walker
Contact: Ernie Walker
(416) 240-1949
conductoreastyorkconcertband.ca
www.eastyorkconcertband.ca
Rehearsals: Mondays, 8:00 p.m.
starting Sept. 12 at McGregor P.S.
Coxwell & Mortimer
East York
Instruments needed: horns, bassoon, clarinet, flutes
Kitchener Musical Society Band
Conductor: Paul Schalm
Contact: Paul Schalm (519) 742-1137
schalmmp@golden.net
www.kmsb.org
Rehearsals: Mondays at 7:30 at the Victoria Park Pavilion.
Caledon Concert Band
Conductor: Rob Kinnear
www.caledonconcertband.ca
Rehearsals: Wednesdays, 7:30 p.m. at the Caledon East Community Complex, behind the OPP station on Old Church Rd. Caledon East
Instruments needed: all

Etobicoke Community Concert Band
Conductor: John Edward Liddle
Contact: 416-410-1570
join@eccb.ca
Rehearsals: Wednesdays, 7:30 p.m.
Etobicoke C.I.
86 Montgomery Rd. Etobicoke
Instruments needed: bassoon, clarinets, trombones, trumpets

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

Hamilton Concert Band
Conductor: Gerald Stephenson
Contact: Sidney Gangbar 416-781-6728
www.northyorkconcertband.ca
Rehearsals: Thursdays, 8:00 p.m.
Instruments needed: all

North York Concert Band
Conductor: John Edward Liddle
Contact: Sidney Gangbar 416-781-6728
www.northyorkconcertband.ca
Rehearsals: Thursdays, 8:00 p.m.
Instruments needed: all

Mississauga Pops Concert Band
Conductor: Denny Ringler
Contact: Allan Harris 905-681-2047 info@mississaugapops.com www.mississaugapops.com
Rehearsals: Wednesdays, 7:30
Emmanuel United Church, Upper Oakville & Molohawk., Hamilton
Instruments needed: horns, percussion, bassoon, French horns

Mississauga Pops Concert Band
Conductor: Denny Ringler
Contact: Allan Harris 905-681-2047 info@mississaugapops.com www.mississaugapops.com
Rehearsals: Wednesdays, 7:30
Emmanuel United Church, Upper Oakville & Molohawk., Hamilton
Instruments needed: horns, percussion, bassoon, French horns

Thorold Reed Band
Conductor: Brian Williams
Contact person: Brian Williams 905-227-0150
Rehearsals: Wednesdays, 7:30 p.m., St. Charles Elementary Catholic School, 25 Whyte Ave. N., Thorold
Instruments needed: all

Clarington Concert Band
Conductor: Glenn Ward
Contact: Colin Rowe, President 905-697-8956 or claringtonconcertband@yahoo.ca www.geocities.com/claringtonconcertband
Rehearsals: Thursdays, 7:30 p.m. at John M. James P. S., 175 Mearns Ave., Bowmanville
Instruments needed: all

Fort Erie Legion Concert Band
Conductor: Brian Williams
Contact: Brian Williams 905-227-0150
Rehearsals: Thursdays, 7:30 p.m.
Fort Erie Legion, Military Rd.
Fort Erie
Instruments needed: all

Loyalist Collegiate, Kingston
Instruments needed: all

Lydian Wind Ensemble
Conductor: Mike Onyschuk
Contact: Jacqueline Beauford 905-666-1909 dbauford@rogers.com www.lydianwindensemble.ca
Rehearsals: Thursdays at 7:30 p.m., 4040 Anderson St., Whitby
Instruments needed: all

Swansea Community Concert Band
Conductor: Frank Evans
Contact: Michelle Springer 416-286-1045 michellespring68@hotmail.com
Rehearsals: Thursdays, 7-9 p.m. at Western Technical and Commercial School, 123 Evelyn Cres., Toronto (starting Sept. 15)
Instruments needed: all are welcome

Harknett Musical Services Ltd.
MUSIC BOOKS
BEST SELECTION OF POPULAR & EDUCATIONAL MUSIC
Piano · Guitar · Instrumental

Mid-Town Store
416-423-9494
913 Eglinton Ave. E. (W. of Leslie)
(Successor to Robert Lowrey’s Piano Experts)

Main Store
905-477-1141
2650 John Street (Just North of Steeles)

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:

I - lon g & McQuade
M u s ical Instu m en ts
Deloitte.
Robert Lowrey proudly introduces
Fazioli®
I Grandi Italiani

Now only in Toronto (and nowhere else in North America)
Can you compare
The World's finest pianos
Side - By - Side

Robert Lowrey's Piano Experts
943 Eglinton Ave. East 416-423-0434
pianoexperts.com

Bayfield Winds Concert Band
Conductor: Hugh McGregor
Contact: Paul Dearlove
519-565-5611
Rehearsals: every 2nd Sunday,
1:30 p.m. at Goderich D.C.I.
Instruments needed: all
Guelph Concert Band
Conductor: Colin R. Clarke
Contact: Lanny Fleming, President
519-546-5857,
info@guelphconcertband.org
www.guelphconcertband.org
Rehearsals: Sunday 7:00 p.m. at
the Guelph Youth Music Centre
(75 Cardigan St.)
Instruments needed: all
Northdale Concert Band
Conductor: Stephen Cherette
Contact: Dixie McMorran
416-466-7409
northdaleconcertband@hotmail.com
www.sololight.com/northdale
concertband
Rehearsals: Sundays 7:30 -
10:00, starting Sept 11
Location: Scarborough, call for
directions
Instruments needed: piccolo,
euphonium, keyboard, percussion

The Toronto Argonauts Band are
always on the lookout for players
to fill out their ranks for the remain­
der of the CFL season. If you sub­
scribe to their philosophy “faster +
louder = better”, then give Musi­
cal Dictator (not a typo!) Steve
Hayman a call at 416-769-2847,
steve@argonotes.com or go to their
website, www.argonotes.com . The
band is currently looking for some
sousaphones, as well as all other
instruments.

Woodwind doubler Merlin Williams
is an Artist/Clinician for Jupiter
Music Canada. If you would like an
upcoming band event to be featured
in the Bandstand column, contact
Merlin by e-mail,
merlinwilliams@sympatico.ca or
phone 416-803-0275.
September's Child is ... ?

Identify this member of our music community, who learned to spin strings into a silver band, for a chance to win tickets or a recording. The photo was taken circa 1960 at age four.

Think you might know who it is? Send your best guess to musicchildren@thewholenote.com.

Winners will be selected by random draw from entries received on or before September 15, 2005

July's Children ... Ooops! Retake!

In case you missed the July/August magazine: to celebrate our hundredth issue we ran childhood pictures of eleven of the people longest involved with WholeNote Magazine, and invited readers to use the clues and the masthead to figure out who was who.

Were you a little baffled? No wonder! We forgot to number the photos so that you could identify the prodigies among the pictures of the eleven people as adults. All you have to do is match them up, and say who they are!

Visit www.thewholenote.com and you'll find the enhanced version of the contest online!

Good luck!

Know someone whose photo should appear in this column during the 2005-2006 season?

Send your suggestions to musicchildren@thewholenote.com (and in case you're wondering, it IS ok to suggest yourself!)
Saturday September 03

Sunday September 04
- 4:00: St. James' Cathedral, Twilight Recital Series. Music by Bach & Mendelssohn. Andrew Agar, organ. 65 Church St. 416-364-7885. Free.

Monday September 05

Wednesday September 07

- 8:00: First Annual Chinese Performing Arts Festival. HeartBeat. An action musical with dance based on Chinese percussion. Toronto Centre for the Arts, 5040 Yonge St. 416-973-4000. Free.

Thursday September 08

Friday September 09

Saturday September 10

Thursday September 15

Friends, Family, and Other Musicians.

Kiyoshi Nagata Ensemble.

4:00: St. Olave's Church.

Toronto Music Garden.

12:10: University of Toronto Faculty.

8:00: Kiyoshi Nagata Ensemble.

3:00: University of Toronto.

8:00: Toronto Symphony Orchestra.

2:00: Scarborough Civic Centre.

4:00: St. James' Cathedral.

7:00 and 9:00: Cadence.

12:30: Yorkminster Park Baptist.

7:30: Toronto Symphony Orchestra.

2:00: Toronto Symphony Orchestra.

9:00: Toronto Symphony Orchestra.

3:00: University of Toronto.

8:00: Toronto Symphony Orchestra.

1:30: McMichael Gallery.

With the release of their second album, Twenty For One, Cadence is obviously destined for more awards, more recognition, and hopefully a Canadian realization that we hold one of the world's a cappella treasures.

Erica Gayler
CKUA Radio

"TWENTY FOR ONE"
CD LAUNCH
Tuesday, September 20
The Lula Lounge
1685 Dundas St. West
Toronto
www.lula.ca
Shows at 7pm and 9pm

"TRYPYCH"
Bernstein's Trouble in Tahiti & Selected Songs

WWW.THWHOLEONET.COM

Back to Ad Index
Mooredale Concerto Players
A collage of Baroque Concertos by Bach, Vivaldi, Handel & Telemann

Saturday, September 24 at 8 pm - Willowdale United Sunday, September 25 at 3 pm - Walter Hall, U of T
Affordable tickets $25, ($20 StJSr.) 416-922-3714 x103
Chopin & Rachmaninoff: Chamber Piano Concerto #1; Rachmaninoff: Symphony #2. Lang Lang, piano; Peter Durnford, conductor. Roy Thomson Hall, 60 Simcoe St. 416-893-4828. $39.75-$120.


Friday September 30

— 7:30: English Baroque. Works for recorder and voice by Purcell, Oswald, Williams, Handel, Byrd & others. Iris Krizmanic, soprano & harpsichord; Heather Gierman, soprano; Dora Krizmanic (soprano/cello), Barbara Fris (soprano) and Dora Krizmanic (harpsichord).

Friday, September 30, 2005 at 7:30 p.m.

ENGLISH BAROQUE
Works for recorders and voice by composers who worked in England in the 17th-18th centuries (D. Purcell, J. Oswald, W. Williams, H. Purcell, G.F. Händel, and others)

Scott Paterson and Janos Ungvary (recorders)
Iris Krizmanic (soprano/cello), Barbara Fris (soprano) and Dora Krizmanic (harpsichord)

Friday, September 30, 2005 at 7:30 p.m.
HELICONIAN HALL
35 Hazelton Avenue, Toronto
Admission: $20/$15
For more information and reservations call 416-241-5080

A Vocal Celebration
Presented by BERNIE LYNN

Mark DuBois
Tenor
with
Corinne Lynch and Laura Schatz
Sopranos

and featuring the

Toronto Northern Lights
Five time International Silver Medallist Choir
Steve Armstrong, Director

also appearing

Inclination
A Barbershop Quartet
and
Peter Orme & John Stephenson
organists at St. Anne's Anglican Church

October 1 at 8 pm
ST. ANNE'S ANGLICAN CHURCH
270 Gladstone Ave., Toronto
Admission $20.00
Phone Orders After Sept. 1: (416) 593-4828

Deer Park Concerts
129 St. Clair Avenue West (just cast of Avenue Road)
Saturday Night Organ Recital Series
Presents its 36th season

Organist
CAROLE TERRY
October 1, 2005, 7:30 p.m.
Performing works of Mendelssohn, Schumann, Reger, Vierne and Two Bach's!

Next concerts in series
Thomas Trotter, November 5, 2005
Erik Reinert, February 24, 2006
William Wright, April 1, 2006

Series Tickets: $60.00 for four concerts
General Admission: $16.00 | Students: $13.00
Call 416-881-2979 for ticket information or visit www.deerparkunitedchurch.ca, click "Concerts" for parking courtesy of Imperial Oil next to concert venue.

The Shadow; Carmen on Trial
Chamber Orchestra of the Netherlands

Deer Park Concerts
36th Season Opening Gala

Saturday October 1

CONCERTS
Toronto & nearby

prices: Concert: $10, $9(ad/st), $5(sr/st).


- 8:00: Toronto All-Star Big Band. They're Playing Our Song. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. $27-$32, $27 grps of 15+. 


- 8:00: Consulate General of Germany. Eutonia. German men's choir sings repertoire from Schubert to Rossini to the Beach Boys. Trinity College, 6 Hoskin Ave. 416-978-2651. $15, $10(ad/st).

- 8:00: International Bach Festival. Organ Recital. Bach: Prelude and Fugue

- Monday October 03

e; Conic Variations on Vom Himmel hoch; Schütz' Motets. David Yearsley, organ. Knox College Chapel, 59 St. George St. 416-678-3744. $25, $20(st/sr).


WURLITZER POPS! AT CASA LOMA
Join us for our 32nd exciting season of unique keyboard magic featuring these exciting artists:

Monday, October 3, 2005
JELANI EDDINGTON
Monday, November 7, 2005
RICHARD HILLS
Monday, December 5, 2005
DAVE WICKERHAM
Monday, April 3, 2006
PETER HANSEN
Monday, May 1, 2006
LEW WILLIAMS

Tickets are only $17 each at the door.
8:00 pm (doors open at 7:15) at Casa Loma, 1 Austin Terrace, Toronto. Free parking. Wheelchair accessible.

For more information visit our web site at www.theatreorgans.com/toronto/ or see our listing in WholeNote.

DID YOU KNOW THAT...
2006 WILL BE A MOZART YEAR?
THERE IS A MOZART SOCIETY IN TOWN?
THE SOCIETY IS PLANNING TO CELEBRATE THE 250TH ANNIVERSARY OF MOZART'S BIRTH!

Our dates in 2005/06 will include concerts by Ivan Zenaty, the Penguin Quartet from Prague, excerpts from the Marriage of Figaro performed by the Opera Division of the U. of T., and more. We will hear lectures by the popular Iain Scott, and the Musica Doirin Trio. We are also preparing for our annual party to take place in the Spring.

CELEBRATE WITH US FOR ONLY $50 PER YEAR (OR $75 FOR FAMILY), FOR 6 GREAT EVENINGS
Call us at 416-201-3338 or write to Mozart Society,
P.O. Box 1125, 31 Adelaide St. East, Toronto, ON, M5C 2K5

JOHN SCOFIELD
plays the music of
RAY CHARLES

Friday Oct.14
Phoenix Concert Theatre
410 Sherbourne St.
(416) 870-8000
ticketmaster.ca

Tickets Also at Rotate This & Sonic Temple
LISTINGS
Concerts: Further afield

Plans change! Always call ahead to confirm details with presenters.

Concerts: Toronto & nearby

Music Theatre/Opera

Music Clubs

Announcements/Lectures Seminars/Etcetera

In this issue, “Further Afield” covers:

In this issue: Barrie, Blyth, Brantford, Campbellford, Gananoque, Grand Bend, Guelph, Haliburton Forest, Hamilton, Keswick, Kincardine, Meaford, Milton, Niagara-on-the-Lake, Orillia, Oshawa, Owen Sound, Petrolia, Picton, Port Colborne, Port Dover, Port Hope, Sharon, Sonya, Waterloo.

September Thursday 09


8:00: Blauwater Summer Playhouse. A Broadway Romance. Songs from Rodgers & Hammerstein, Lloyd Weber, Gershwin & others. David Rogers & Cara Leslie, performers. Kincardine Centre for the Arts, 7071 Queen St. 705-866-5722. $22. For complete run see music theatre listings.

8:00: Huron Country Playhouse. Twist and Shout: The British Invasion. Songs by the Beatles, Gerry & The Pacemakers, The Hollies, The Rolling Stones. Herman's Hermits & others. Wh #1, B Line, Grand Bend. 519-449-4483. 519-238-6900. $27 (provincial), $23 (non). Group rate. For complete run see music theatre listings.

8:00: Lighthouse Festival Theatre. Heaven's Little Tony Tauk. Musical tribute to the greats of country music. 247 Main St., Port Dover. 519-773-7703, 519-583-2221. $20 (Sat mat) Free. For complete run see music theatre listings.


Sunday September 04


Tuesday September 06

2:00 & 8:00: Blyth Festival. Spirit of the

Mark Fewer, Artistic Director
Virginia Barron, Associate Artistic Director

Sweet-Water
Music Weekend
September 23, 24, 25, 2005

Historic St. George's Anglican Church, Historic Leith Church, 8pm
Gwen Sound, 8pm
Leith Church, 2pm
Scott St. John, Violin, Viola
Mark Fewer, Violin
Information: GBS Place 519-372-0212
or by calling 519-376-3517

September 01


8:00: Guelph Jazz Festival. Le Clarier. Francois Houlé, Josée Zoblet, Jean Martin. Also the Tony Wilson Sextet. Macdonald Stewart Art Centre, 356 Gordon St., Guelph. 519-770-2408. $18, $14/st. Call about festival passes.

8:00: Kitchener Waterloo Chamber Music Society. Borgh, Boschini, Mozart, Dragonetti, Bottesini & Rossini. Catherine Anderson, cello; Brian Baty, double bass; George Holborn, baritone; Catherine Roberton; piano. KWCMS Music Room, 57 Young St., Waterloo. 519-886-1873. $20, $15/st, $10/st. Call about festival passes.


11:30pm: Guelph Jazz Festival. Monday Night. Mitchell Hall, St. George's Anglican Church, 99 Woolwich St., Guelph. 519-770-2408. $20, $15/st. Call about festival passes.

Friday September 09


5:00: Guelph Jazz Festival. Élancé Trio. Jean Doreme, Pierre Cartier, Pierre Tanguay. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-770-2408. $20, $15/st. Call about festival passes.

8:00: Guelph Jazz Festival. Frazor Mitchell & Pauline Oliveros in the sanctuary of

Narrosw, Jips, reds, wallows. Anne Lederman, writer; Gil Garrett, director; Anne Lederman & Capucine Onn, fiddlers. Blyth, ON. 877-866-5984, 519-523-9300. 417-9202pm for complete run see music theatre listings.

Wednesday September 07

Saturday September 10

10:30am: Guelph Jazz Festival. Voryan Weston. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-770-2408. $20, $15/st. Call about festival passes.


3:00: Guelph Jazz Festival. Mariana Roberts, Sticks & Stones and Saita Falk, Mark Ostrer, Natasha Tamura, Jon Black. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-770-2408. $20, $15/st. Call about festival passes.

5:15: Guelph Jazz Festival. La Fanfare. Peepoor; a parade from the Guelph Youth Music Centre to the Carden Street Tent, performing at the tent till 7pm. 59 Cardigan St. to Carden Street Jazz Tent, 59 Carden St., Guelph. 519-770-2408. Free. Call about festival passes.


8:00: Kitchener Waterloo Chamber Music Society, Bach: The Six Trios Swatos. Joseph Petco, accendion; Normand Forgil, conductor. KWCMS Music Room, 57 Young St., Waterloo. 519-886-1873. $20, $15/st, $10/st. Call about festival passes.

Sunday September 11


Wednesday September 14

2:00: Sanderson Centre. Stanford. Faltia. Broadway-style son-dance and comedy review in view with the olds from the 1930s to the present. John Dimon, director. Sanderson Centre for the Performing Arts, 68 Dalsehouse St, Brantford. 519-756-6000. 905-265-0710. $42. Call for complete run see music theatre listings.

8:00: Kitchener Waterloo Symphony. 60 Years of Broadway Musicals. Danys Maslhel, baritone; Brian Jackson, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3900. 437-447-763.

Friday September 08

Back to Ad Index

Friday September 23
- 8:00: Kitchener Waterloom Symphony. 60 Years of Broadway Musicals. The Centre in the Square. 101 Queen St. N., Kitchener. See Sep 16.
- 12:00pm: All-Canadian Jazz Festival Port Hope. More than 20 jazz ensembles and related events at all day, including Matt Dusk concert 8:30, Memorial Park, Queen St, Port Hope. 905-866-1936. Day events pass $15, $45 (under 18); Mardi Dusk concert additional $40.
- 3:00pm: Prince Edward County Music Festival. Bridging the Old & the New. Featuring works by Chan Ka Nin, composer-in-residence. Donna Brown, soprano; Jonathan Crow and Jean-Eric Sossy, violin; Paul Marley, cello; Simon Adair, clarinet; Stephanie Lemaire, piano and artistic director. Church of St. Mary Magdalene, 338 Main St, Picton. 613-476-7702. $20 for event pass $50 (with passport).
- 8:30pm: All-Canadian Jazz Festival Port Hope. More than 20 jazz ensembles and related events, including Jamie Babbit & the Spirit of Hanna concert 6:00, Memorial Park, Queen St, Port Hope. 905-865-1938. Free if event free; Jann Bennett concert $25.
- 7:30pm: Prince Edward County Music Festival. Bridging the Old & the New. Featuring works by Chan Ka Nin, composer-in-residence. Donna Brown, soprano; Jonathan Crow and Jean-Eric Sossy, violin; Paul Marley, cello; Simon Adair, clarinet; Stephanie Lemaire, piano and artistic director. Church of St. Mary Magdalene, 338 Main St, Picton. 613-476-7702. $20 for event pass $50 (with passport).
- 8:00pm: Kitchener Waterloom Symphony. Symphonic Songs. Music by Wagner, Mahler, Rachmaninoff, Susan Platt, mozzo-soprano; Simon Streetfarad, conductor. The Centre in the Square, 101 Queen St N., Kitchener. 905-886-1134. Free. See Passport for price $20 or $40 for 2 concerts.
- 8:00pm: Sweetwater Music Weekend. Music by Britten, Dowin, Uglov, Ushoffoff. Scott St John, Mark Fewer, Douglas McNabney, Matt Halmovitz, Peter Longworth & other performers. Historic Leith Church, Municipality of Meaford. 519-378-3517. $20 or $50 for 3 concerts.

Saturday September 24
- 11:00am: All-Canadian Jazz Festival Port Hope. More than 20 jazz ensembles and related events at all day, including Matt Dusk concert 8:30, Memorial Park, Queen St, Port Hope. 905-866-1936. Day events pass $15, $45 (under 18); Mardi Dusk concert additional $40.
- 3:00pm: Prince Edward County Music Festival. Bridging the Old & the New. Featuring works by Chan Ka Nin, composer-in-residence. Donna Brown, soprano; Jonathan Crow and Jean-Eric Sossy, violin; Paul Marley, cello; Simon Adair, clarinet; Stephanie Lemaire, piano and artistic director. Church of St. Mary Magdalene, 338 Main St, Picton. 613-476-7702. $20 for event pass $50 (with passport).
- 8:00pm: Kitchener Waterloom Symphony. Symphonic Songs. Music by Wagner, Mahler, Rachmaninoff, Susan Platt, mozzo-soprano; Simon Streetfarad, conductor. The Centre in the Square, 101 Queen St N., Kitchener. 905-886-1134. Free. See Passport for price $20 or $40 for 2 concerts.
- 8:00pm: Sweetwater Music Weekend. Music by Britten, Dowin, Uglov, Ushoffoff. Scott St John, Mark Fewer, Douglas McNabney, Matt Halmovitz, Peter Longworth & other performers. Historic Leith Church, Municipality of Meaford. 519-378-3517. $20 or $50 for 3 concerts.

Sunday September 25
- 12:00pm: All-Canadian Jazz Festival Port Hope. More than 20 jazz ensembles and related events, including Holly Johnson concert 4:30, Memorial Park, Queen St, Port Hope. 905-865-1938. Day events pass $10, $45 (under 18); Holly Johnson concert additional $40.
- 2:00pm: Music at Sharon. Acoustic Afternoon Concert. Suzanne Coo. Original poetry & song. 18974 Leslie St., Sharon. 905-478-2389. $15.
- 2:00pm: Sweetwater Music Weekend. Music by Brahms, Haydn, Beethoven. Central United Church. 54 Ross St Barrie. 705-726-1134. Passport (see Sept 23 for price); $25 (without passport).

CONCERTS... Further afield
- 8:00pm: Colours of Music. Mendlesohn: Hilary Pops or 5 Masterworks. Kitchener-Waterloo Festival, 50 Anns St. North, Barrie. $15 with passport (see Sept 23 for price); $35 (without passport).

Wednesday September 28
- 7:30pm: Kitchener Waterloom Symphony. Stephen Marchak, conductor. 130 Gowanfield Blvd, Kitchener. 505-476-1033. $7.

Thursday September 29
- 2:00pm: Colours of Music. George Gueo Traconida. Chime Ensemble, First Christian Reformed Church. 33 Shirley Ave. Barrie. 705-726-1134. $15 with passport (see Sept 23 for price); $35 (without passport).
**Listings, Opera & Music Theatre**

**Music theatre and opera performances are listed alphabetically by show title**

_A Broadway Romance_ Bluewater Summer Playhouse. Shows from Rodgers & Hammerstein, Lloyd Webber, Gershwin & others. Sep 3 - Thurs & Fri: 8:00; Sat: 2:00 & 9:00. Flower Drum Song. Civic Light Opera Company. By Rodgers & Hammerstein. Andorra Theatre, 511-7429. $42-$82.

Anne of Green Gables. Thousand Islands Playhouse. Music by Haron & Campbell. Sep 1-3. Thurs-Sat: 8:00; Sat & Sun: 2:00; Sun: 5:00. Conquest: A Viking Musical. By Nathaniel Barnes & Robert Griffith. Sep 26-30: 8:00; Oct 1: 2:30 & 8:00. Walmer Road Baptist Church Theatre, 150 Lowther Ave. 416-347-7085. $15 at the door.


Concerts at the Factory. By Nathaniel Barnes & Robert Griffith. Sep 1-3. Thurs-Sat: 8:00; Sun: 2:00. Library Theatre, 188 Lowther Ave. 416-347-7085. $15 at the door.


Beyond the Jazz Listings

held over 3 nights this year (Sep 22, 23, 24), features Kirk MacDonald and Pat LaBarbera on tenor saxophones and is always packed.

As the school year starts, so do the contributions by the various jazz education programs in Toronto. On September 26 at the Montreal Bistro, the annual UofT Benefit Concert features performances by current students, faculty and alumni of the jazz program.

September, with the start of the new school year, and the new concert season, is always a time for new beginnings. In July, we bid farewell to the Top O’ the Senator, and now, we welcome a new club to the listings! The Red Guitar, 603 Markham St., is already creating a buzz with jazz fans and musicians alike. Featuring Avant-Garde jazz in conjunction with the Guelph Festival. For more information, check out their website at www.theredguitar.com.

LISTINGS

Jazz Clubs

1055 Restaurant and Bar
1055 Yonge St. 416-482-8495
Every Thu Jasmin Bailey
Alleycatz
2409 Yonge St. 416-481-9895
Ben Winn
424 Parliament 416-961-9425
www.benwinn.com
All shows start at 8 or 9:30. No cover.
Sep 10 Georgia Amouroux, Sep 11 Whiskey Jack, Sep 16 Janice Raimschneider
Black Swan
154 Danforth Avenue, 416-489-0537
www.blackswannomore.com
All shows start at 8 and 9:30.
Sep 10 George Amouroux, Sep 17 Whisky Jack, Sep 24 Janice Raimschneider
Botany
154 Danforth Avenue, 416-489-0537
All shows start at 8 and 9:30.
Sep 10 George Amouroux, Sep 17 Whisky Jack, Sep 24 Janice Raimschneider
Boulder House
95 Mill Street (416) 203-2121
Cameron House
400 Queen St. (416) 703-0611
Chick N’Deli
744 Mount Pleasant Rd (416) 488-3363
Big Band Music. 1st and 3rd Mon of the month.
Gate 43
403 Roncevaux 416-589-2930
www.gate43.com
Sep 1 Patrice Barbeau-Jacques Quartet, Sep 2 Bobby Hsu Jazz Trio, Sep 3 Wendy Weiler, Jazz Dan, Sep 4 Jim Findlayson’s Singers, Ian Jesson, Pat & Brenda Lomax.
Harry’s Room
2251 Dundas West 416-531-6604
www.harrysroom.com
Sep 13-17 Sackville and His Band, Sep 18-21 Cusack and His Band, Sep 22-24 Sackville and His Band.
Hot House Café
Queen Street 416-365-7800
Jazz brunch every Sunday, 10am-2pm.
Hugh’s Room
289 King St. W. 416-595-1958
www.hughsroom.com
Sep 13 Jamie Reynolds Quartet, Sep 17-20 Tony Reilly’s, Sep 26-29 Tony Reilly’s.
Jazz on the Park
65 Sherwood 416-363-0179
www.jazzonthepark.ca
Sep 1-3 Jamie Reynolds Quartet, Sep 4-8 John Oswald, Sep 9-13 Jamie Reynolds Quartet, Sep 14-17 Jamie Reynolds Quartet.
Jazz Street Café
299 King St. W. 416-595-1958
www.montrealbistro.com
Kraftwerk
189 Yonge St. 416-872-5555
www.kraftwerk.ca
Sep 17-19 Mark Murphy, Sep 20-22 Michael Feinberg, Sep 23-25 Diana Krall.
New City Jazz Club
189 Yonge St. 416-872-5555
www.newcityjazz.com
Sep 1-3 Jamie Reynolds, Sep 4-6 Jamie Reynolds, Sep 7-9 Jamie Reynolds, Sep 10-12 Jamie Reynolds, Sep 13-15 Jamie Reynolds.
Parkdale Jazz Club
65 Sherwood 416-363-0179
www.jazzonthepark.ca
Sep 1-3 Jamie Reynolds, Sep 4-6 Jamie Reynolds, Sep 7-9 Jamie Reynolds, Sep 10-12 Jamie Reynolds, Sep 13-15 Jamie Reynolds.
Sanderson Centre
68 Dalhousie St, Bradford, 905-758-8890, 905-285-0710.
Machete Canadian Opera Company
Soprano Tucker – Last of the Red Hot Mamas
Showboat Festival Theatre. Music by Valerie Boyle. Sep 3-7. Port Coquitlam (604) 880-8891, 905-343-0833. $24.50 ($12.50St/Mtr); $19.50朽.
Spirit of the Narrows
Blyth Festival. Jigs, reels, waltzes. Anne Lederman, writer; GI Garrett, director; Anne Lederman & Capucine Dinn. fiddlers. Sep 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22. ($25-$30/ticket); $20($15 students & younger).
Stardust Folies
Sanderson Centre. Broadway-style song and dance comedy review with numbers from the ‘20s to the present. John Di- man, director. Sep 14, 21, 28, 2:00. 38 Dalhousie St, Brampton. 905-878-8000, 905-265-0710.
The Enchanted Forest
The World Goes Round – Songs of Kander & Ebb.
Huron Country Playhouse – Playhouse II. David Reppar, director. Musical revue. Sep 1. RR #1 B. Line, Grand Bend. 888-449-4653, 519-238-6000. $34; $20(18 & under); group rate.
Unjoom
The Spirit of Tafiaghness. A musical celebration of the entirepectrum of Tzfatian culture. Sep 20 to Oct 31. Tues-Sat 8:00. Wed 12:00 noon; Sun 3:00. Elgin Theatre, 198 Yonge St. 416-872-5555. $35-$45. 25%student, $35/fam. $180/family 4-pack.

Mozartka
631 Clari Ave. W. 416-859-5667
Mozzarela
1546 Queen St. W. 416-525-4906
Parkdale neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.
Montreal Bistro
59 Sherbourne 416-393-0173
www.montrealbistro.com
Sep 1-3 Luke Fendly Trio, Sep 8-10 Ted Quinlan Duo, Sep 12-16 Barlow Trio. Sep 13-17 Dave Young Quartet.
Montreal Bistro
59 Sherbourne 416-393-0173
www.montrealbistro.com
Sep 1-3 Luke Fendly Trio, Sep 8-10 Ted Quinlan Duo, Sep 12-16 Barlow Trio. Sep 13-17 Dave Young Quartet.
Montreal Bistro
59 Sherbourne 416-393-0173
www.montrealbistro.com
Sep 1-3 Luke Fendly Trio, Sep 8-10 Ted Quinlan Duo, Sep 12-16 Barlow Trio. Sep 13-17 Dave Young Quartet.
Montreal Bistro
59 Sherbourne 416-393-0173
www.montrealbistro.com
Sep 1-3 Luke Fendly Trio, Sep 8-10 Ted Quinlan Duo, Sep 12-16 Barlow Trio. Sep 13-17 Dave Young Quartet.
Montreal Bistro
59 Sherbourne 416-393-0173
www.montrealbistro.com
Sep 1-3 Luke Fendly Trio, Sep 8-10 Ted Quinlan Duo, Sep 12-16 Barlow Trio. Sep 13-17 Dave Young Quartet.
**ANNOUNCEMENTS**

*September 2 5: Hispanic Fiesta 2005. Performances of traditional music from the Andean communities of Latin America with native instruments: marimbas with violins, guitars, mandolins & trumpets; Latin bands; Francisco, tango; folkloric exhibition & more. Features local international and Hispanic performers covering 20 different countries. Mel Lastman Square, 5100 Yonge St. 416-249-9338. Free.*

*September 15 (7pm-9pm, 16 (10am-3pm), 17 (10am-6pm), 18 (12noon-5pm): Mississauga Symphony Orchestra. Annual Used Book Sale. Books, records, CDs, videos, tapes, magazines & jigsaw puzzles for sale. Donations accepted Tuesdays between 1pm & 3pm and Thursdays between 10am & 12 noon. Proceeds to the Symphony and its Educational & Outreach programs. Sheridan Mall, 2225 Erin Mills Parkway, Mississauga. 905-274-3933.*

*September 17 & 18 10am-4pm: Doors Open Mississauga. Royal Conservatory of Music Community School. Explore this community based music school, housed in the historic Adamson Estate mansion. 850 Enola Ave, Mississauga. 905-626-8411. Free.*

*September 18 & 19 10am-4pm: Doors Open Mississauga. The Living Arts Centre. View 3 performance theatres, an exhibition gallery, 7 professional art studios, Live Cuisine Restaurant & more. 4141 Living Arts Drive, Mississauga. 905-626-8411. Free.*

*September 17 10am-4pm: Doors Open Waterloo Region. Registry Office. Originally built as the Waterloo County Registry Office, the theatre is an adaptive re-use heritage building. 1221 Frederick St, Kitchener. 519-747-5139. Free.*

*September 17 10am-4pm: Doors Open Waterloo Region. St. Jacobs Schoolhouse Theatre. Originally a schoolhouse until 1926, now the venue for a performance series of dance, music & theatre. 11 Albert St., St. Jacobs. 519-747-5139. Free.*

*September 17 12:00 noon: Westben Arts Festival Theatre. Tribute of tribute. An afternoon of culinary, musical & visual experiences, as well as an auction. Performers include: Michael Burgess, Mark Dubois, Bob McConnell, Donna Bennett & Brian Finley. In support of the Westben Arts Festival Theatre. The Barn, County Rd. 30, Campbellford. 877-883-5777. 455. Free.*

*September 17 1-4:00 pm: Toronto Early Music Centre. Gamba Social and Reuferai. Launch of the 2005/06 season for the gamba community, providing an afternoon of unaccompanied concerts, a town meeting where full details of events for the coming season will be announced and the chance for people to meet & socialize, while enjoying light food & beverages. Hosted by Jolliet Merton. At the home of Sara Blake, 10 Cardinal Place. RSVP: 416-730-8610 or amed bem12@sympatico.ca 410 suggested donation.*

*September 17 6-9:00 pm: RCM Community School. Céildih! Irish folk dance. Conno & kick up your heels with members of the Reid Tahaney band: Lorette Reid, Irish flute, tin whistle, concertina & accordion; Brian Tahaney, guitar, tenor banjo, fiddle; Anne Lederman, fiddle; Maureen Mulvey-O’Leary, caller & teacher of dance. 905 Croft Street. 416-408-2824 x231, 415-140, 845(family), group rate.*

*September 18 9am-7pm: Toronto Arts Council Foundation. ArtsWeek Kickoff. Celebrate the start of ArtsWeek with an arts extravaganza on 2 stages, featuring dance, music & spoken word. Guests include Andy Stochansky, Derek Miller, Andy Kim, Rob Raynes, AfroPan, Holly Shinn, Lori Cullen, spoken word by Richard Scobiebrook & others. Over 100 artists & arts organizations will showcase their work. TD Centre Courtyard, King & Bay Sts. www.artstweek.ca.*

*September 23 7:30 pm: Earshot Concerts, Fundraiser Party. Evening of live classical & world music classes for toddlers and preschoolers Register Now for classes in September

**World music classes for toddlers and preschoolers**

**Music Community School**

A compilation of Toronto's top music schools, including Royal Conservatory of Music, Music Community School, and Music Community School. Explore this community based music school, housed in the historic Adamson Estate mansion. 850 Enola Ave, Mississauga. 905-626-8411. Free.

**Recovery classes with professional accompanist**

**Clapping Land Singing Schools**

**Repertoire classes with professional accompanist**

**Announcements, Lectures/Symposia, Master Classes, Workshops, Etcetera**

**LISTINGS**

**... Jazz Clubs**

Back to Ad Index
The Experts Debate.

Fall Harvest Festival.

Handbell Choir. 18974 Leslie St., Sharon.

Crafts. Oct 2: Performance by Ingram.

Reservations: 416-860-6800. $75.

Carmen-inspired menu; table visit by Chef.

Course and its wine pairing.

3-course

*October 2 3:30, October 3 - 6:20: Toronto, 145 Richmond St. West.

Version will be available at Tundra for the Carmen.

Run of the opera, opening Sep 29 (see music.

*October 1 & 2 10am-4:30pm: Sharon Temple

Harvest Festival. Music, historic
demonstrations, children’s activities &
crafts. Oct 2: Performance by Ingrid.

Handbell Choir. 18974 Leslie St., Sharon.


*October 2 2:30, October 3 - 2:00:

International Bach Festival. The Word

and the Music. Open rehearsal & master class

exploring the meaning of the Cantata texts,

with Martin Petzoldt, Helmuth Rilling,

The International Bach Festival Soloists,

Chair & Orchestra. Walter Hall, 80 Queen’s Park.

416-978-3744. $15, $11.

*October 2 6:30, October 3 - 6:50:

International Bach Festival. Cantata Café.

A late-afternoon intermezzo where you

can refresh, relax, renew & talk Bach

with the artists & Festival friends.

Walter Hall, 80 Queen’s Park. 416-978-3744.

LECTURES/SYMPOSIA

*September 8 8:00am: Guelph Jazz

Festival. Ancient to the Future:

Celebrating 40 Years of the AACM. Panel

with Douglas Ewart, Wadada Leo

Smith, Joseph Jarman, Roscoe Mitchell,

Famoudou Don Moye & others. Macdonald

Stewart Art Centre. 350 Gordon St.,


*September 24 6:00: Canadian Opera

Company/Tudra. Adopt a Scene. Special guests

from the worlds of academia, theatre &
radio broadcast will take part in a panel
discussion of Margaret Atwood’s works

and their various incarnations. Explore the

concept of adapting works from one

medium to another. Toronto Reference

Library, 789 Yonge St. 416-363-6671.

Free.

*October 2 2:00: International Bach

Festival. Bach Talk: The Jewish Musical

Landscape of Bach’s Christian World. Lecture

Susan Purdy Music

Certified in Early Childhood Music,

Orff and Kodaly

Music and Movement

Classes for Babies, Toddlers,

and Young Children

The Walmer Centre

The Annex

Wednesday

Ongoing Registration

Free Parking

416-483-6411

susanpurdy@rogers.com

Love To Sing?

Breathe new life into your voice with a unique

and sensible kinesthetic approach to vocal pedagogy.

This is a method which focuses on influencing and improving the

co-ordinated process of the vocal muscles. It brings them into

equilibrium, thus eliminating muscular interference. Great for Everyone!

All styles • All Levels • Beginners and Children welcome • Excellent for

public speakers, actors, etc.

Call Pattie Kelly for private lessons at 905-271-6396

CLAIM YOUR VOICE

Organic and functional vocal training to gain access to your full range,

resonance and vocal freedom. For singers, public speakers, teachers,

clergy, or if you just want to enjoy using your voice!

Sue Crowe Connolly

Hamiton Studio

905-544-1302

Toronto Studio

416-523-1154

“Gift Certificates Available”

Songbird Studios

A comprehensive program encouraging adults and children to appreciate their

musical gifts

• reasonable rates

• conservatory grades

• r & b/pop • musical theatre

• audition preparation

Hallie Rezsnyak

416-766-7112

September 1 - October 7 2005
Make the music you want to make.

Toronto: 416.408.2825
Mississauga: 905.891.7944
www.rcmusic.ca

**Announcements Etcetera**

- **October 7 10:00:** City of Hamilton American Liszt Society/McMaster U School of the Arts. Great Romantics Festival. Rachmaninoff & Beethoven. Lecture by Rees Alley, Convenor of McMaster University, Hamilton, 905-525-9140 x23674. $25.
- **October 7 7:00:** City of Hamilton/ American Liszt Society/McMaster U School of the Arts. Great Romantics Festival. My Memories of Alberta Guerrero. William Aide in conversation with Richard Gale. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23674. $25.

**Workshops**

- **September 8 10:30am:** Guelph Jazz Festival Impromptu the French Canadian Diaspora. Workshop with François Houle, Jean Dorame, Pierre Carrier, Pierre Tanguay, Jean Martin, Lori Freedman, Jason Zubot. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 519-520-2408. Free.

**Announcements Etcetera**

- **October 10 1:00:** CAMMAC. Vocal Jazz Workshop. Led by Kevin Fox, Ontario Music Camp Faculty. Elliott Hall, Christ Church Deer Park, 1550 Yonge St. 416-421-0779. $20 (CAMMAC members), $30 (non-members).

**What has 11 heads and sings?**

**Music for Young Children** (MYC) classes motivate and empower parents and children, nurturing family bonds and delivering valuable and thoroughly enjoyable co-learning experiences. Since 1980, MYC has remained one of the world's leading music-learning systems—the only child-centered program to integrate keyboard, creative movement, rhythm, singing, ear training, sight-reading, music theory and composition. MYC helps enhance children's social development and learning skills, improve memory and expressiveness, and bolster confidence and self-esteem.

If you're considering music education for your child, take a look at MYC — the music-learning system of choice for more than 24,000 students throughout North America, Asia and New Zealand.

For more info, contact your local MYC teacher:

**Kimberly Crawford, BA, MBA, Certified MYC Coordinator**
k.crawford@myc.com Tel/Fax: 905-780-6482

WWW.THEWHOLENOTE.COM SEPTEMBER 1 - OCTOBER 7 2005
Prepare your Voice for the World Stage

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

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

Prepare your voice to reach World Class potential!

Phone: 416-327-9800 or e-mail NSCVS@yahoo.com www.nscvs.com

PASQUALE BROS.

“Quality since 1917”

Cheeses from around the world, meats, groceries, dry goods, gift baskets...

Everything you need for reception planning.

416-364-7397

www.pasqualebros.com

16 Goodrich Rd., Etobicoke (south of Bloor, west of Islington)

Email: goodfood@pasqualebros.com  1 800 664-0430

DANCE & DANCE-ABILITY

A 19th Century English Country Dance Workshop

Friday, Sept. 30, 7:30-10 p.m.

• Dances fun & easy to learn
• Authentic period setting
• No partners required
• Beginners welcome
• Pre-registration required
• $10 per person includes light historic refreshments

Toronto Culture

www.toronto.ca/museums

ANNOUNCING

YOUTH ORCHESTRA TORONTO

October 2005 is the launch of an exciting new string orchestra, under the direction of Ann Cooper Gay.

Looking for young, talented, and committed musicians to participate in the inaugural season. Serious candidates will be auditioned in September.

For more information please contact Orchestra Toronto at 416-467-7142 or otoronto@on.aibn.com.

Back to Ad Index
How I met my Teacher
personal reflections on formative relationships
compiled and edited by Masha Buell

Musical Life Goes Back to School
This section of WholeNote consists of stories that reflect the lifelong learning involved in a musical life. They are contributed by individuals in our music community, and individuals who visit us.

Today's accounts both involve the sharing of gifts of spirit and skill with younger people, in ways that resonate far beyond musicianship. (Brian Blain's TMA column on page 33 has another account like this.) But with funding for school music at an all time low, it's time to start asking: why are stories like these the exception to the rule?

The first interview is with a very young musician: how has he been spending his time, including half of his school vacation. The second is with a teacher and performer, who will enrich the musical lives of many lucky students during the school year.

Brenton Chan

My School...
I have been playing the cello for seven years. I'm a high school student at Etobicoke School of the Arts where I major in music. This will be my fourth and final year at ESA.

At ESA your major (dance, drama, music, music theatre, visual art) gets as much attention as your other classes, if not more - music as a "must", like English, not a special privilege. We don't have a mixture of students who experience the arts and students who don't.

Private Lessons....
Mr. Karl Toews is the teacher whom I'd like to talk about. I was 12 when I met Karl and studied with him for about 5 years. I have moved on to Simon Fryer, but still take lessons with Karl now and then. What made Karl stand out is his open and bright personality. He liked to converse which was great since I'm such a chatterbox. He talked about concerts he played, what he was practising, stories or just random facts.

He told me about Napoleon's cello. Napoleon took lessons on a Stradivarius. Everyone knows that Napoleon was short, so his boots scratched the back of the baroque cello. Misail Rostropovich now owns that Strad with Napoleon's boot marks!

Karl wants you to succeed without feeling pushed or forced. In my first year he'd set a goal: if I passed, I'd be rewarded. Even in my final year with him, preparing for grade 9 RCM, he wrote notes so my practice time would be well spent. He helped me with school theory homework and made fun of my stupid melody and harmony mistakes.

Boot Camp....
One summer I wasn't practising every day or catching concepts as fast as usual. Karl thought that I should go to "cello boot camp". I lived with Karl and his wife for almost a week. I woke up at 8:30 and practised alone from around 9 to about 12:30. He practised too. I'd go to his room for a little help, then back to my room to try it myself. Lessons were after lunch or before supper.

Then I did whatever he did: swimming at the river with his dog, chores, going to the beach, listening to music, or more practising. Before lights out, we would watch a movie about a composer or a performer. It was great. I finally understood that a musician must work hard, every day.

Karl introduced me to many other musicians. This is how I met Simon Fryer: Karl said we should get another opinion so he scheduled a lesson with Simon Fryer and I had a one-man master class.

Downtown Summer Strings
When I was in grade four, my mother discovered that there was a Toronto School Board summer strings camp.

I had been playing bass, (which my mom carried home most of the time). My school strings teacher gave me a cello and told me that I would like it.

I was nervous and trembling walking in - a bass player in a room full of cellists. In the "Big Room", where everyone gathers, the squeaking of all the instruments upset my stomach. I sat there, looked at all the different faces, and wondered if I was the only clueless one there.

Then the coordinator, Ian Gunther, came in. He introduced all the staff and staff aides, and said everyone was here to learn and get something out of these few weeks. I soon found that some kids couldn't even read notes, settled in, made new friends who helped me. The wicked nice teachers helped me realize the cello is like a bass with different fingerings.

Summer Strings experience is excellent. The wide range of teachers - some are students at high schools and universities - relate to the children, helping build up confidence. The teachers I met at camp have become my friends. Their years of experience help me to be a better performer and now, instructor.

I've been involved in the camp for eight years. I show up every summer to help, the way that I was first helped. I'm learning how children react to different teaching, which improves my understanding of how I learn too.

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

My advice is to see how your chemistry works. My strong relationship with Karl is what helped me improve so much. If you communicate well, you will be able to relate to each other, take and acquire his/her skills, and achieve higher goals.

Andrew Timar
performer & educator

When you asked me about significant teachers I was puzzled how to answer.

My list...
I put "My Teachers" at the top of a page and filled it. I counted 38 teachers on my list, but was even more surprised that I could have continued, in 10 chronological categories, from 1958 to the latest experience, last summer.

People...
Family legend says that my parents bought that upright piano because...
Fine quality instruments & accessories to suit any budget
- Woodwinds, Brass, Strings & Percussion

Expert Instrument Repairs in one of North America's
largest and best-equipped facilities

Comprehensive Band & Orchestra Rental Program
with over 9,000 instruments in inventory

York Region's Largest Music School
serving over 1,200 students

SALES • RENTALS • REPAIRS • LESSONS • PRINT MUSIC

School of Music: 9201 Yonge Street, Richmond Hill, ON
Brass & Woodwind Centre: 112 Newkirk Rd. N., Richmond Hill, ON
905.770.5222 or 1.800.463.3000

www.cosmomusic.ca

---

Celebrating over 50 years internationally
for students age 2 to Seniors!

PIANO
KEYBOARD
GUITAR / BASS
VIOLIN
FLUTE
SAX
CLARINET
THEORY

Now registering for
Fall classes!

School of Music: 9201 Yonge Street, Richmond Hill, ON
Brass & Woodwind Centre: 112 Newkirk Rd. N., Richmond Hill, ON
905.770.5222 or 1.800.463.3000

www.yamahamusicschool.ca

---

Private Instruction:
Piano, Voice, Guitar, Strings, Winds & Brass

Group Programs:
Music for You & Your Baby (0-3 yrs)
Orff / Kodály / Dalcroze Eurythmics (3-8 yrs)
Creative Drama & Speech (ages 6 & up)
Music Theory & History (RCM Grades 1-5)

The Kingsway
Conservatory
of Music

416-234-0121
3086 Bloor Street West
Toronto, Ontario M6K 1C8
Two blocks west of Royal York Road

Sharon M. Burlacoff
ARCT B.Mus MA MFA, Executive Director

---

September 1 - October 7 2005

Back to Ad Index
found that making priorities straight, isn't it?) I was 8.

My teacher was Mme Edith de Kresz, sister-in-law of Geza de Kresz, pioneering Hungarian-Canadian violinist, founder of the Hart House String Quartet (1924) and conductor of various Toronto orchestras. Edit-neni, a leading piano teacher in the Hungarian community, was my parents’ obvious choice.

I called her Edit-neni, the appropriate way to address an older, respected Hungarian lady. I suppose she saw a musical spark in me early on. She indulged me to an incredible degree, asking, “And what shall we do today”? We looked at books of art photography, or paintings, read from Antoine de Saint-Exupery en français, listened to orchestral recordings and snacked on real ’50s health food. Although she was in her 60s she acted like a proto-hippie free spirit. She rode her bicycle. I found her one day standing on her head - doing yoga.

One November Saturday, we took the ferry to the Toronto Islands and she jumped into Lake Ontario for a refreshing swim, while I stood on the shore in my parka. Maybe it was a yogic thing.

Musically speaking, Edit-neni was an internationalist, teaching me piano music by a wide range of European and North American composers. Controversial with my parents was her teaching the music of Russian and Soviet-era composers like Stravinsky, Aram Khachaturian, et al. as well as the three B classics and Hungarian composers: hard for my parents to take since the Soviet re-occupation of Hungary in October 1956 made us refugees. Musical tolerance, which I learned by example, has stood me in good stead.

She was a Bartók fanatic: I was musically weaned on Bartók at her knee. I have a hunger for Magyar health food. Although she was in her 60s she acted like a proto-hippie free spirit. She rode her bicycle. I found her one day standing on her head - doing yoga.

One November Saturday, we took the ferry to the Toronto Islands and she jumped into Lake Ontario for a refreshing swim, while I stood on the shore in my parka. Maybe it was a yogic thing.

Mme Edith de Kresz, sister-in-law of Geza de Kresz, pioneering Hungarian-Canadian violinist, founder of the Hart House String Quartet (1924) and conductor of various Toronto orchestras. Edit-neni, a leading piano teacher in the Hungarian community, was my parents’ obvious choice.

I called her Edit-neni, the appropriate way to address an older, respected Hungarian lady. I suppose she saw a musical spark in me early on. She indulged me to an incredible degree, asking, “And what shall we do today”? We looked at books of art photography, or paintings, read from Antoine de Saint-Exupery en français, listened to orchestral recordings and snacked on real ’50s health food. Although she was in her 60s she acted like a proto-hippie free spirit. She rode her bicycle. I found her one day standing on her head - doing yoga.

One November Saturday, we took the ferry to the Toronto Islands and she jumped into Lake Ontario for a refreshing swim, while I stood on the shore in my parka. Maybe it was a yogic thing.

Mme Edith de Kresz, sister-in-law of Geza de Kresz, pioneering Hungarian-Canadian violinist, founder of the Hart House String Quartet (1924) and conductor of various Toronto orchestras. Edit-neni, a leading piano teacher in the Hungarian community, was my parents’ obvious choice.

I called her Edit-neni, the appropriate way to address an older, respected Hungarian lady. I suppose she saw a musical spark in me early on. She indulged me to an incredible degree, asking, “And what shall we do today”? We looked at books of art photography, or paintings, read from Antoine de Saint-Exupery en français, listened to orchestral recordings and snacked on real ’50s health food. Although she was in her 60s she acted like a proto-hippie free spirit. She rode her bicycle. I found her one day standing on her head - doing yoga.

One November Saturday, we took the ferry to the Toronto Islands and she jumped into Lake Ontario for a refreshing swim, while I stood on the shore in my parka. Maybe it was a yogic thing. What advice would you give to someone considering teaching as part of their career?

Please don’t take up teaching if you want a ‘regular job’: there are easier ways of making a living which don’t entail making the life of vulnerable students miserable. But it’s a two-way street. One of my profs interviewed students by asking: “Now that it’s clear what I can offer you, what can you offer me?”

Performer and educator Andrew Timar teaches for York U., the Toronto District School Board and the RCMP, and does workshops for private schools and organizations. His Gamelan Resource will be in 3 TDSB schools in September, and about 15 other schools during the year, reaching thousands of students. Now entering its 6th year, it might just be the only school board-embedded curriculum-based World Music program in Canada.

Andrew is a founding member of the Evergreen Club Contemporary Gamelan, Canada’s first gamelan performing group. They have premiered some 200 works, released 6 CDs and perform around the world.
ACOUSTIC AND INCOME TAX SERVICE for small business and individuals, to save time and money. Customized to meet your needs. Norm Palkait, B. Math. CMA. 905-250-0369 or 905-830-2365.


AUDITIONS. For Lead Roles in North Toronto Players Feb/06 adaptation of "The Mikado". Contact gkopulos@rogers.com www.northtorontoplayers.com

BARD EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions - greater Toronto area. For rates and info call 905-722-4318 or email us at bhepke@interhop.net

BASSES & TENORS NEEDED North Toronto Players chorus. Rehearsals begin Sept. 12. Feb/06 performances. No auditions. Contact gkopulos@rogers.com www.northtorontoplayers.com

CELEBRATION. BEAUTY of life long music and dancing. Experience and dedication welcome. Contact: Brian 416-626-6163 or johanne@remenyi.com


COMMUNITY MUSIC. Fall & Winter Programs. Small groups. $6-$75. Contact: Stephanie @ Ceceproductions.ca

CONTACT Gkopulos @ rogers.com www.northtorontoplayers.com

CREATE A MELODY. The great blues guitarist, Dr. Katarina Bulat. 416-941-8393.

CREATIVE STRINGS Studio offers quality VIOLIN LESSONS to students of all ages 5 to adult. Experienced teacher. Option of RCM exams. Class recital. West/Central: 416-763-6310.

DON'T QUIT MUSIC - Try one lesson free. Extremely effective method unknown in America! Piano or any other instrument/voice, any level - wonderful results instantly! 

EVE EGLOYAN seeks advanced, committed piano students (euro@interling.com or 416-504-2337)

EXPERIENCED SINGERS WANTED for Scarborough Bel Canto Choir. Cell Margaret at (416)727-8778.

FESTIVAL WIND ORCHESTRA is seeking new members, especially oboe, clarinet, horn, baritone sax, percussion and tuba. Professional conductor. Rehearsals on Wednesdays at 7:30 pm. Contact: 416-993-6332.

FLAUTANDIA - an adult amateur flute choir having new members to join the group for 2006-07 season. In addition to flute players a pianist, double bass and percussionist (male and female) are welcome. Contact Shelley at 416-491-1863.

FOR SALE: A number of fine hand-crafted violins and violas. For detailed information go to www.violininstyler.com or call Hugh Mckaylewich at 905-585-1562 ext. 23 days or 905-340-3423 or evenings between 6-9 pm. 


HAVE YOU EVER WANTED TO SING, thought you wouldn't or couldn't, or do you just want a place to work with the possibilities of your voice. Small groups. 6 - $75. Johanne, 416-481-8425.

MUSIC FOR ALL OCCASIONS! Small ensembles, Dance Band, Big Band, Cocktail Hour, Dinner music, Concerts, Shows; Classical, Dixieland, Traditional and Contemporary, Big Band; Cocktail Hour, Dinner music, Concerts, Shows; Classical, Contemporary, Dixieland, Traditional and Smooth Jazz. Contact: 416-785-2500.

MUSICAL INSTRUMENT SALES POSITION. Full time in violin dept. Remenyi House of Music, downtown. Rare opportunity for energetic, articulate, personable person with business and string background (violin preferred). Email: John@remenyi.com

MUSIC TEACHER WELCOME to share our beautiful music school location at 1362 Bathurst St., Toronto. 416-816-1607.


OAKVILLE'S NEW CHAMBER CHOR. This choir will present fine performance of classical music and theatre. If you are an experienced and dedicated singer, passionate about choral music and strive for excellence, this choir is for you. For information or an audition please call: 905-322-6861.


PAID TENOR SINGER/SECTION LEAD sought by Eastdale Presbyterian Church. We welcome your resume/application, received by Sept. 16. Please send to: Eastdale Presbyterian Church, 129 Peachland Rd. Toronto ON M4W 2S3 or music@toronto-opera.com or call Melody McShane at 416-928-3529.

PERFORMING EDGE Performance enhancement training in voice management, concentration, goal setting, imagery. Individualized to meet your performance situation. Kate F. Heyns, presenting clinical and performing arts psychology. 416-961-0487. www.theperformingedge.com


TRUMPETER (clarinet, euphonium) available for churches, receptions, weddings, parties. Cell Randall Pilson, ARCT, BFA, 416-780-7214, Silver.
CD DISCOVERIES

EDITOR'S CORNER, continued from page 15

and Mark O'Connor), the Mothers of Invention, and to my pleasant surprise, memories of one of my favourite alternative albums of the late 1980s, Seigen Ono's "The Green Chinese Table". Perhaps, as a cellist, the special appeal for me is in the fact that with Higgins' bass providing a solid rhythm section the cello is placed in the privileged spot of melodic soloist. This is not to say that the bass is in a subservient role. As the leader of the band, and with the cello to carry it off, the bass is often front and centre. Of course on the high end Djukic holds his own admirably too.

The other two discs offer much more traditional fare - Erynn Marshall's "Callico" and Luke Mercier and Rolling River's "Across the Sea". Marshall, a Victoria B.C. native who came to Toronto to study ethnomusicology, has spent a great deal of time in West Virginia, Kentucky and North Carolina studying the indigenous fiddle music. She says she was pleased to find such an active "old time" scene here in our fine city, including such musicians as Chris Coole, Arnie Naiman and Kathy Reid-Naiman who are among a dozen fine musicians featured on the album (Merriweather Records MO4EM, www.merriweather.ca). The copious and somewhat scholarly notes, complemented by illustrations of several of the unusual instruments employed in the production (which includes such rarities as the Teihard Frost frottoir

Luke Mercier's disc (CDLM0101) has a similar feel of participatory reverence. Less scholarly in its approach, the disc features old tunes mostly learned from historic recordings (always credited) such as "From the Altamont: Black Stringband Music", adapted and improved upon by Mercier during a winter hiatus from the city spent in a cabin in Hastings County. Upon his return to his professional life as a kithener (violin maker) at the "Old Fiddle Shop" (aka George Heini and Co. Ltd.), Luke enrolled a number of his co-workers in this recording project. Who would have known that the employees of Toronto's premiere violin shop, purveyors to the carriage trade of classical string instruments, had among their hearts be those of a "different drummer". This disc is a treat. If you can't get down to Heini's at 201 Church St. during the "banker's hours" they keep, I suggest you visit Mercier on-line at www.LukeMercier.com.

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

David Olds
Editor, DISCoveries

CD DISCOVERIES

CD REVIEWS: VOCAL MUSIC

Muse - Purcell; Dowland
Daniel Taylor; Da Sonar;
Les Voix Humaines
ATMA ACD2 2389

This is a reissue of two discs from the popular Canadian countertenor, dating from the late 1990s. The Purcell disc, originally issued in 1997 as "On the Muse's Isle", features two well-known theatre songs, an excerpt from one of the St. Cecelia's Day odes and the poignant, devotional Evening Hymn. Taylor's singing is full of his hallmark rich and even tone and impeccable tuning. The unceasing languidness of each song wears a bit thin however, from Faestul Isle to Music for a while and the others. I can't quite understand the decision to include two versions of O solitudo, my sweetest choice (one with a more spare continuo accompaniment than the other), especially since compatriot Nancy Argenta made the same decision with her O solitudo record in 1995. Well...there are now many recorded versions of the song to choose from! Also included on the disc are four of Purcell's inventive string sonatas, played with flair and elegance by some of Montreal's finest Baroque instrumentalists. The Dowland CD, recorded in 1998 as "Tears of the Muse", is a collection of Dowland's most well-known lute-songs, accompanied by the sensational gambist duo Les Voix Humaines and lutenist Andreas Martin. Taylor succeeds in wringing the sweetness from each note of Dowland's simple tunes and he seems to enjoy the sophisticated camaraderie of his instrumental colleagues. A real Dowland aficionado might want more in the way of diction and attention to the nuances of the poetry, but the beauty of Taylor's fine and tone more than make up for this.

Together, at a bargain price, these recordings make a great introduction to the essential solo vocal music of these English giants.

Larry Beckwith

Performance notes: Daniel Taylor is among the soloists featured during the U of T International Bach Festival Oct 1-7; Songs of Dowland are featured with soprano Hallie Fishel and the Musicians in Ordinary at Helliconian Hall Oct 1.

Dame Kiri and Friends:
The Gala Concert
Kiri te Kanawa;
Auckland Philharmonia
EMI Classics 5 44555 9 (DVD)

Remembering her humble working-class origins before her rise to become a huge international star, Kiri Te Kanawa has established a foundation to help talented young singers and musicians in her home country of New Zealand. To launch the Foundation, she held a sold-out gala concert with other local stars: soprano Malvina Major, mezzo Helen Medlyn, tenor Simon O'Neil and a chorus of young singers, accompanied by the Auckland Philharmonia. The resulting DVD release on the EMI label allows us to share in that evening, the arias, ensemble pieces, the grand dames in glorious gowns. The program begins with a traditional Maori song, then launches into favourite arias, the first of which is Dame Kiri singing in the purest of tones the piece she is probably best loved for: the Countess's aria "Porgi Amor" from Marriage of Figaro. The concert continues with many old chestnuts from the operatic repertoire, sprinkled with a couple of surprises such as Eury's May It Be from The Lord of the Rings Trilogy. Dame Kiri also gave an exquisite performance in duet with violin in Morgen by Richard Strauss. Tenor Simon O'Neil makes a fine showing in Make Your Garden Grow from Leonard Bernstein's Candide and mezzo Helen Medlyn with her spiked hair and intense expression made a fascinating Carmen for Habenera.

Dianne Wells
Editor's note: Dame Kiri and Friends is also available as a CD (EMI 5 57976 2).

WWW.THEWHOLENOTE.COM

September 1 - October 7 2005

Back to Ad Index
These two DVDs are worlds apart in their production values yet they have much in common thematically. Both are based on fairy tales and involve the supernatural, and both are theatrical interpretations based on previously issued audio recordings.

Supraphon’s release of Dvořák’s Rusalka is a re-mastering of a 1975 Czech television enactment based on the venerable 1961 recording with the superb Milada Subrtová in the title role. With the exception of bass Eduard Haken as the elder Water Sprite, the original cast is patterned by actors wearing very bad wigs. Oddly enough, Haken does a worse job of vocal synchronization than the actors do. The English subtitles had syntax have, while the evocation of Rusalka’s mysterious water world is limited to the most primitive of double exposure techniques. However if you can overlook the production shortcomings of 30 years ago, this remains a very fine, authoritative performance featuring solid if unspectacular singing from tenor Ivo Zidek as the Prince, an appropriately steely tone from Alena Mikšíková as the conniving Foreign Princess, and a sensitively paced interpretation by conductor Chalabala.

Christian Chaudet’s astounding realization of Stravinsky’s The Nightingale is by contrast a totally state of the art production, replete with extensive computer generated effects that took a team of ten specialists a year to perfect. Stravinsky’s libretto, derived from H.C. Anderson’s tale of The Emperor and the Nightingale, is sung in Russian here despite the French title. In contrast to Rusalka, Chaudet has for the most part retained the same cast as the audio recording on which the production is based (EMI 5 56874 2). His interpretation of the parable of the Nightingale is set in a riotously colourful fantasy world infested with flying digicams, omniscient computer monitors and the tyranny of the mass media. It is complex, extravagant and a true feast for the eye. The extensive bonus tracks detailing the making of the film run twice as long as the opera itself. The sensational coloratura soprano Natalie Dessay is simply stunning in the perilously taxing role of the Nightingale. As for the rest of the cast, I will simply say there isn’t a weak link among them. This is a brilliant production that sets the bar incredibly high and simply has to be seen to be believed.

Daniel Foley
Harry Kupfer's 1985 Bayreuth production caused much controversy. His psycho-analytical interpretation centres around a hysterical Senta's disturbed mind, and her pathological obsession over the tormented but imaginary Dutchman. Whether one agrees with this approach or not, the theatrical execution with ingenious set changes and incredible lighting effects and remarkable stage direction creates great theatre and a thoroughly electrifying, memorable production.

The principals without exception are superlative. Simon Estes as the stentorian bass-baritone is a commanding Dutchman. Lisbeth Bulsæv as Senta, acts and sings with great emotion and conviction. Matti Salminen is phenomenal in the basso-profundo role of Daland. Among the supporting roles Robert Schunk as Erik and Graham Clark of Mime fame as the Helmsman stand out.

Exceptional sound and picture quality. Highly recommended.

Pamela Marges

Concert note: The Toronto Symphony Orchestra is performing Berlioz's Symphonic Fantastique at Roy Thomson Hall on Sept. 21, 22 and 24 for its season opener. On Feb. 23 and 24 the TSO performs Berlioz's Roman Carnival Overture, based on themes from Benvenuto Cellini.

Wagner

Der Fliegende Holländer
Estes; Baslev; Salminen
Orchester der Bayreuther Festspiele 1985; Woldeamar Nelson
Directed by Harry Kupfer
Deutsche Grammophon
DVD 073 4041

Wagner’s escape from Germany in a rickety old ship on the stormy North Sea inspired this opera. It was here that he first employed his new ideas of “music drama” and leitmotiv structure that revolutionized the genre from the mid-19th century onward. It is also one of the most melodic of his opera scores. While still much influenced by the early German romanticism of Weber, Mendelssohn and Lortzing, Wagner’s originality and genius show in the integrated role given to his large orchestra and the “enige melodie”; the relentlessly uninterrupted flow of music. Wagner’s idée fixe, the redemption of the sinner by a woman’s love and self-sacrifice also first emerges in this opera.

CLASSICAL AND BEYOND

Live from the Caganu festival: Chamber Music by Prokofiev, Tchaikovsky, Shostakovich, Brahms, Schubert, Schumann, and Dvorak
Martha Argerich and Friends
EMI 4 76871 2

From the first bars of the diamond-bright transcription for two pianos of Prokofiev’s Classical Symphony it is clear that Martha Argerich and Yefim Bronfman enjoy the music they are playing. The Nutcracker Suite, again for two pianos conveys unabated exhilaration. It gets better: Shostakovich’s second Piano Trio finds Argerich, Maxim Vengerov and Gautier Capuçon illuminating this familiar piece. How many times have we attended recitals by trios, quartets, etc. where, while the players are busily working away, we in the audience wait impatiently for the last note to fall? Argerich and friends are committed to the chosen repertoire and enjoy what they are playing and with whom and we, the audience, are willingly swept along.

The third Brahms Violin Sonata is a tour de force for Vengerov and Liila Zilberstein who make the four movements sound almost spontaneous. And Bronfman, Rennad and Gautier Capuçon sound as if they have played together enough times to turn Schubert’s first trio into a three way conversation, often animated, between friends. The audience’s enthusiasm is well merited.

The third disc opens with Schumann’s Piano Quintet in E flat. The gentle second movement has never sounded more poignant, exquisite and thrilling. If that sounds impossible try to hear it. This performance is, as they say, worth the price of the entire album. Involved are Argerich, Dora Schwarzberg, Renaud Capuçon, Nora Romanoff-Schwarzberg and Mark Drobinsky. This is an experience to talk about for years.

Completing the set are Schumann’s Violin Sonata No.1 and Dvorák’s Piano Quartet No.2, both played with the expected panache.

If this collection doesn’t prove that chamber music is the highest form of music-making, nothing will.

Bruce Surtees

At the Opera - Paraphrases, Transcriptions and Fantasies
Bergmann Piano Duo
Arkto 200584

CDs are so prevalent and easily available these days it is hard to imagine what it was like before the invention of recorded sound. Before the 20th century, the only way to hear music was to perform it live. And however much the prices for Wagner’s Ring at the COC may shock us, opera is still more affordable today than it was in the days of Mozart or Bellini. It was the limited access to live opera and other large-scale forms of music that created demand for paraphrases or transcriptions - chamber versions of famous and popular tunes that could be performed on a piano or other solo instrument.
The art of transcription seems to have reached its peak in the 19th century, courtesy of such masters as Franz Liszt and Ferruccio Busoni. Their skilful renderings of most complex orchestrations on the keyboard conveyed all the power of the original compositions without the large-scale orchestral and vocal demands. But these variations on the music composed by others were usually so much more than just interpretations – in fact, they are works in their own right. One supports Liszt’s tendency to call them “Fantasies”.

Alberta-based Elizabeth and Marcel Bergmann, in addition to being talented and spirited virtuoso performers, are also actively expanding the paraphrase repertoire and Marcel Bergmann has adapted parts of Gershwin’s “Porgy and Bess” for this recording. In fairness, it is risky proposition to put one’s own transcription against the genius of Liszt, but the benefit of having a major 20th century work available in this form outweighs any potential failings. A very interesting, enjoyable and recommended recording.

Robert Tomas

**Dvořák String Quartets (complete)**

Panocha Quartet

Supraphon SU-3815-2

Spanning thirty-three years, Dvořák’s fourteen string quartets form an autobiography of the composer. They describe the emotional vicissitudes of Dvořák’s life, his passionate love for his native Czech folklore and landscapes, and his development as a composer.

Only the final three quartets are regularly performed. But, as this set reveals, they are all works of exquisite variety and beauty. The excellent, though too brief, booklet essay calls No. 9 in D minor the first of Dvořák’s quartets to be written with “complete maturity and individuality.” Yet the earlier works are lovely, with rich sonorities, invigorating cross-rhythms and exciting contrasts.

At almost 57 minutes, No. 3 in D major is by far the longest, with the Prague-based Panocha Quartet observing all Dvořák’s repeats. But in this lovely performance it sparkles, dances and whips along.

The Panocha is equally winning in No. 3 in F minor, whose exquisite Andante was the source for Dvořák’s well-known Romance for Violin and Orchestra. The Finale represents the exuberant Dvořák of the Slavonic Dances.

The popular No. 12 in F major is known as the American because Dvořák wrote it while visiting the United States. The Panocha builds up thrilling momentum in the heavily syncopated folk-based dance rhythms. Yet, throughout, they capture the underlying mood of reflective nostalgia.

The final two quartets add operatic dimensions to Dvořák’s textures, with long lyrical lines and lots of drama. The Panocha maximizes his spirited exuberance with their spontaneity and warmth.

Included in the set are two quintet movements and the charming Cypresses, based on an earlier song cycle about youthful love. Unfortunately the texts of the poems are not included.

These are beautifully recorded discs, with vivid sound and realistic balance.

Pamela Margles

**Dvořák – Piano Concerto; Violin Concerto**

Rustem Hayroudinoff; James Ehnes

BBC Philharmonic; Gianandrea Noseda

Chandos CHAN 10309

Of the three Dvořák concertos the one for piano seems like a misread stepchild, the least performed and recorded. Perhaps the composer never felt quite comfortable with the piano resulting in a work that is somewhat awkward and difficult to play. The legendary Sviatoslav Richter said that it was the most difficult concerto he ever had to learn.

Fortunately this excellent recording will rectify the situation and win many converts to this beautiful work. The young Russian pianist, Rustem Hayroudinoff gives a sensitive, imaginative and idiomatic reading that brings out the many attractive features of the concerto. A great virtuoso in the making, he can be forceful, but also gentle, almost Chopinesque as in the second movement or entertainingly playful in the third. He cooperates fully with the BBC Philharmonic which plays with great authority, dynamism and precision under the brilliant Gianandrea Noseda, a frequent visitor to Toronto. The result is an integrated and exhilarating effort.

The Violin Concerto is a far more successful work, perhaps because Dvořák himself was a violinist. The young Canadian virtuoso, James Ehnes steps into a large field of excellent recordings. This shouldn’t be a hindrance because Ehnes plays with a flamboyant sense of drama, superb technique and gorgeous violin sound, especially in the high register. Although his performance is stunning, I nevertheless felt this concerto could have had an earthier gypsy-like approach and been played with more uninhibited romantic abandon.

Fine, well detailed, dynamic recording with high quality digital sound.

Janos Gardonyi

**Concert note**

Both James Ehnes and Gianandrea Noseda appear with the Toronto Symphony on October 29-30, with the conductor staying on for November 2 and 3 performances as well.

**Busoni: Orchestral Works Vol. 2**

Nelson Goerner, piano

BBC Philharmonic; Neeme Järvi

Chandos CHAN 10302

Busoni: Orchestral Works

John Bradbury, clarinet

BBC Philharmonic; Neeme Järvi

Chandos CHAN 9920

Ferruccio Busoni’s prowess as pianist and pedagogue of the highest rank has long obscured his considerable achievements as a composer. In an era of Dionysian expressionism Busoni (1866-1924) proposed an Apollonian alternative, a “new classicism”. Using common chords in an uncommon way, he brought to life his personal credo: “Music was born free; and to win its freedom is its destiny.”

The most recent Chandos volume devoted to Busoni’s orchestral works features the reliably proficient BBC.
Bruckner; Symphony No.5
Münchner Philharmoniker;
Christian Thielemann
Deutsche Grammophon 00289
477 5377

Munchner Philharmoniker;
Christian Thielemann
Deutsche Grammophon 00289
477 5377

Judging by this recording the Munich Philharmonic did well to appoint the brilliant young conductor Christian Thielemann as its new Generalmusikdirektor. A new era is coming to Munich. The orchestra has a distinguished history of championing Bruckner, personified by the immortal Chelidze who was arguably the greatest interpreter of Bruckner ever. Thielemann should prove a worthy successor.

Observing Bruckner's symphonic output one sees a dividing line between the 4th and the 5th symphonies. The 44 year old Bruckner aban-
dons previously tried safe forms and moves into an uncharted territory. The 5th is gigantic, monumental, full of new musical ideas and complex structures. Bruckner, by this time, had become a highly successful organist and this work is notable for its churchlike solemnity.

One is immediately overtaken by the Olympian entry of the full orchestra with the G flat major triad. After a splendidly moving exposition the dialogue of horn and flutes over a string tremolo creates pure magic. In the Adagio the sad little theme played against pizzicato bass shows a gentler side of the conductor. This is also manifest in the sweet juxtaposition of an Austrian ländler after the brutal, savage Scherzo theme.

Thus we arrive at the “finale of finales”, to paraphrase Partington, with its Beethovenian quotations of earlier movements through two interposed monumental fugues, Parsifal-like brass chorales and an accelerated, thrilling, triumphant ending. Thielemann handles all of these elements like a true master.

Added to this is an exemplary, demonstration quality recording. Strongly recommended.

Janos Gardonyi

MODERN AND CONTEMPORARY

Schoenberg – Complete Works for Violin and Piano
Ulf Wallin; Roland Pöntinen
Bis BIS-CD-1047

It’s a shame that we don’t hear more of Schoenberg’s music, these days. Listening to this very fine disc reminded me of the scope and stylistic variety of his compositions.

The title of the CD is a bit misleading, as Schoenberg really only wrote one mature piece for the combination of violin and piano: the brilliant and inspired Phantasy written in 1949 and lasting all of nine minutes. Wallin and Pöntinen begin their program with this piece, giving a remarkably well-planned performance. The tonal shadings and contrasts, coupled with great communication between the players, makes for a thrilling ride.

The other two pieces originally written for this combination of instruments are the early Piece for Violin and Piano in D Minor, a poignant and bittersweet melody with more than a hint of Schoenberg’s beloved Viennese waltz rhythms. Though one could characterize it as juvenilia, there is a sophisticated use of silence and simple flow to this attractive work.

The Fragment for Violin and Piano, from 1927 - a prolific period in the composer’s life – is a confident formal piece, played here with facility and ease.

The bulk of the disc is taken up with the Sonata After the Wind Quintet, op. 26, an arrangement for violin and piano by the composer’s son-in-law, Felix Greis, It’s an endlessly fascinating piece on many levels, but one wonders from whether Schoenberg would have been more discerning and artful in his choices of violin colours and expressive techniques.

Larry Beckwith

Milhaud – La Création du monde
Orchestre National de Lille;
Jean-Claude Casadesus
Naxos 8.557287

Although Darius Milhaud (1892-1974) was an enormously prolific composer he is known to most listeners for the ballet Le Boeuf sur le Toit, The Bull on the Roof. Milhaud was a member of Les Six, the French Group of Six, which included Honegger, Louis Durey, Georges Auric, Francis Poulenc and Germaine Tailleferre. They were influenced by the music of Erik Satie and the aesthetics of Jean Cocteau, revolting against the eloquence of Franck and the impressionism of Debussy. The group made a cult of jazz and the impudent, irreverent music hall style of the day. Le Boeuf was written for a silent film but it soon found added life as a no-
sensical ballet and a highly entertaining orchestral piece. Le Création du Monde, intended to describe just that but as cool ‘jazz’, was once frequently performed but not lately. The charming Suite Provençale needs no introduction.

The unearthed gem is the ballet L’Homme et son Désir which is set in the Amazon jungle! The brilliantly orchestrated and unusual ballet score is certainly dated but it really is such good fun and happily bears repeated hearings. The voices are for atmosphere and texture, not for narrative. Casadesus knows exactly what he is about and the recording is perfect.

As a footnote, Milhaud was so admired by Dave Brubeck that, as a tribute to the then living composer with whom he had studied at Mills College, he named his son Darius.

Bruce Surtees

A Continuum Portrait 1:
Henry Cowell Vol.1
Various Artists
Naxos 8.559192

A Continuum Portrait 2:
Henry Cowell Vol.2
Continuum
Naxos 8.559193

A Continuum Portrait 3:
Charles Ives
Continuum
Naxos 8.559194

A Continuum Portrait 4:
Leon Kirchner
Continuum
Naxos 8.559195

A Continuum Portrait 5:
Conlon Nancarrow
Continuum
Naxos 8.559196

Continuum’s web site displays the following encomium from the New York Times: “Simply put, there is no musical organization in New York that produces more intellectually enticing or more viscerally satisfying programs than Continuum. Year after year, its explorations prove to be not only unusual and unexpected but also important and enduring.” The Times rarely prints such unrestrained praise.

Continuum celebrates its 40th birthday this season and Naxos presents a fine birthday gift to both Continuum and new music audiences in reissuing the ensemble’s dispersed recording history as the
Continuum Portrait series. The co-directors and founders of Continuum, Cheryl Seltzer and Joel Sachs, are both pianists. The crown jewels in the Profile series are, to my ears, the transcriptions for four hands of Nancarrow’s Study No. 15 and the Sonatina for Piano. There’s an ample supply of keyboard jewels in each of the five CD’s. Seltzer studied with Mihaud, Kirchner and Moss at Mills College during the institution’s banner years as a hotbed for new music. There’s a certain Toronto link via her collaboration with York University’s Austin Clarkson as joint movers and shakers in the Stefan Wolpe Society. Sachs conducts Continuum’s chamber orchestra and Julliard’s new music ensemble. If you want a Julliard black belt in new music performance, you’ll be dealing with Sachs.

A common thread among the four selected composers is a pronounced musical individualism, and disinterest in founding or being part of any school, mainstream or avant-garde. They did, or in Kirchner’s case is doing, their own thing and arrived at inimitable musical languages.

Kirchner’s analysis/performance pedagogy at Harvard has become legendary, but adherence to the language that brought Kirchner his Pulitzer Prize is not a requisite part of the program – he encourages students to find their own voice.

Stringent technical demands on performers is another common thread. The extreme case, of course, would be Nancarrow’s composing for player pianos after he gave up on finding human beings who could realize his demands. It was only in the final years of his life that he happily discovered pianists like Ursula Oppens, Seltzer and Sachs who could do so. But extreme technical demands and dynamics had little to do with the four composers trying to push envelopes or jolt people. What came out could indeed push and jolt, as Cowell’s Deep Color still does a half-century after its premier, but they simply had musical ideas in their heads and hearts that had to be expressed, and these ideas do stir the waters.

Abiding respect for the great composers of the past, and for folk music as well, is another common thread among the four composers, and for Continuum as well. Nancarrow is the most striking instance: take one part adoration of Bach, another part playing the jazz trumpet, stir in one hell of an imagination, and the resultant trajectory is going to be unique. Like Schoenberg, the four composers probably saw themselves taking next logical steps rather than fomenting revolution against the past.

The repertoire in the Continuum Profiles series is very important and much of it has not been readily available. Continuum’s performances are admirable. Naxos maintains its usual high technical standards in the remastering. Fold in the label’s unbeatable prices, and these discs deserve a place of honour on the shelves of anyone interested in new music. Or music period.

Phil Ehrensaft

Arvo Pärt - A Portrait Various Artists
Naxos 8.558182-83

It’s a risky business producing a survey of a composer’s work with selected excerpts from his oeuvre – especially with an ascetic like Arvo Pärt. It becomes, of necessity, a “sign

CONTINUES

RECORD YOUR DEMO (specializing in recording classical & jazz artists)
- warm acoustic room
- wonderful grand piano
- high quality pianos and CDs
- live concert recording
- editing & mastering
$65.00/hr
416-461-0635
www.toreadorrecords.com

CHANGE IS GOOD...

314 Churchill Ave
Toronto, Ontario
M2R 1E7 Canada
Tel: 416-224-1065
Fax: 416-224-2964
www.mikrokosmos.com

We buy your classical LP collection
(classical, such as Beethoven, Mozart, Stockhausen)
we travel anywhere for good collections

Lockridge Hi-Fi
Lockridge Hi-Fi Celebrates Its First Anniversary!
Come September, Lockridge Hi-Fi has proudly served music lovers in the GTA for one whole year.
To commemorate its first anniversary, Lockridge Hi-Fi has added a few exceptional products to its unique line-up.
All hailed from the U.K., and all designed for high fidelity music: Nottingham Analogue turntables, Croft amplifiers and Neat speakers – they are here to play remarkable music and to complement your home décor with their elegant looks.
Call to set up a listening session. You’ll be impressed.
The store is also holding its First Anniversary Sale Event from Sat., August 27 through the end of September. All CD/DVD/LPs and selected hi-fi components and home theaters are on sale – up to 15% off regular price.
Visit Lockridge Hi-Fi today.

SEPTEMBER 1 - OCTOBER 7 2005
Back to Ad Index
significant highlights only" project. NAXOS has made what fortunately turned out to be a well-informed judgment call on what excerpts equitably represent the path and watershed events in a Pärt’s creative life – and a complex life it is.

Estonian born, living under German then Russian occupation, converting from being Lutheran to Russian Orthodox, experimenting with Serialism then rejecting it, drifting towards Minimalism, expressing in his choral works a religious centre against the fortress atheism of the Soviet state, finding asylum in the West and facing criticism for his simplistic style yet always writing with a firm conviction of his own world – though we’re never quite sure if it’s here or elsewhere...this is Arvo Pärt.

More than 60 pages of superb notes accompany this 2 CD set. Nick Kimberley has here the beginnings of what could become a very fine biography of this composer whose music seems to attract us regardless of our personal tastes.

Pärt’s combination of skill and honesty will continue to keep us intrigued by the questions he raises whether they are presented in skilful orchestration, solo piano or a capella works. His love of Bach, evident in both quotation and imitation, is not credited, the recorded sound pressuring in his choral works a religious mood, a teacher or just a listener. But recall that festival, and you’ll be glad to find Jeffrey Ryan’s She Threw It Down, Anathema for cello, clarinet, piano and brass band here in a majestic performance complete with the original David Hetherington, Joaquin Valdepeñas and Peter Longworth line-up. Kelly-Marie Murphy’s Harford Accident & Intemperity displays her characteristic twists and turns. McClyre Ranch Country closes the disc on Howard Cable’s familiar ground. The major revelation for me however was Gabriel Major-Marothy’s Suite for Band, exuding a Wagnerian grandeur, particularly in the middle movement.

Gary Kulesha continues moving from strength to strength. The Hannafords couldn’t ask for a better conductor, as he wrings the utmost accuracy and excitement from these 26 players. In my youth in a military city, I never heard a brass band sound this good. Although the hall is not credited, the recorded sound is excellent, and we expect nothing less from Ed Marshall. “Connections in Brass” contains 73 minutes of first-rate music, which has my unreserved recommendation.

Editor’s note: As a point of clarification, Dolden’s music is not “computer generated” in the sense of computer sound synthesis. Each of the hundreds of individual tracks consists of recorded instrumental sounds (often performed by the composer himself) which are then layered to create incredibly dense and rich instrumental textures that would not be possible in real-time performance situations.

JAZZ

Jazz Tactics Chase Sanborn Independent (from jazztactics.com)

Liaisons Bernard Primeau Montreal Jazz Ensemble Swing ‘n Time SIT CD 5005

Drummer Bernard Primeau is in his fifth decade of playing jazz, with a
straight-ahead groove that naturally brings to mind Art Blakey. I first heard him on records with Oliver Jones and Nelson Symonds, but Primeau has long since moved from the back of the band to the front seat, driving his own groups on half a dozen releases.

On the albums which I've heard, his ensemble plays nice tight arrangements of solid tunes, mostly from within the band. Guest artists have included Slide Hampton, Ray Anderson and Hugh Fraser (hmm, all trombonists), and on this new release the Belgian guitarist Philip Catherine.

In all cases the invitee blends in very well, even here, as Catherine's occasional rock proclivities are accommodated by the BPMJE. The Belgian's original composition B.A. (Béatrice) moves from an out-of-tempo intro to a lightly Latin feel, offering good room to the pianist John Roney as the horns lay out.

Trumpeter Bill Maher contributes four of the CD's seven compositions (there's also a closing drum solo track) as well as solid solos and lead work. Tenor saxist Bruno Lamarche and trombonist David Grott show their chops throughout, with Lamarche particularly effective alongside Catherine on the ballad Times Past.

If there's no new ground broken here, that's fine by me — one needn't renovate every time you redecorate.

Ted O'Reilly

** POT POURRI **

Sing Cool, Swing Hot
Swing Rosie
Independent

Right now in Toronto's contemporary music scene it would be difficult to be heard.

** DIGITAL EDITING **

- Open Reel Transfers
- 96/24 Capability

** GOLD RECORDS **

JUNO AWARDS

** STUDIO 92 **

2" analog/24 bit digital recording & mastering

Great live room in old movie theatre

Yamaha Grand Piano

Hammond M3 & Leslie Milestone Drums

$50 per hour

** CONTACT:**

416 646.7957

www.studio92canada.com

Call for a coffee and tour

** Acrobatic Music INC. **

RECORDING STUDIO

Professionals 32 Track Studio

Steinway Grand Piano

Jim Morgan, Juno and Emmy winning engineer and producer at your service.

Call for a tour: 416-620-8625

Visit our site: www.acrobaticmusic.com

You will never record better for less. Ask our clients!
cult to find a better example of 'Something Old...Something New' than Swing Rosie, a vocal trio consisting of Kira Callahan, Chantelle Wilson and Shannon Butcher.

Known mainly for their interpretations of Andrews Sisters favorites, they have arranged and recorded thirteen tracks for their debut CD "Swing Cool, Swing Hot".

Classics like "Billie Jean," "Zing Goes the Band," and "Honeysuckle Rose," and originals by Suzy Kazoo and Tiina Kik are all featured.

The Andrews Sisters harmonies are more than matched by the subdued but powerful voices of the Rosie ladies. Dutch trumpet player William Sperandei, bassist Ka-Choong Liu, and drummer Glenn Anderson, along with Ross Wooldridge, create a swinging feel.

The composition of the CD is such that the brass and organ keep the listener riveted, the music unfolds with elegance and intensity, and the listener will look forward to seeing continue to look forward to seeing the Rosie ladies perform in the Toronto area.

Joyful Sounds
Canadian Brass
Festival Singers; Elmer Iseler
Opening Day (Vintage Release)
ODR 9332

This delightful CD is a compilation of two previous LP releases, "Joyful Sounds" (1973) and "Canadian Brass Plus Organ" (1977). It is a joy to return to these recordings and hear the formidable work of the renowned Canadian Brass in the early days of its long and illustrious musical career.

As the liner notes state, the late great choral conductor Elmer Iseler first suggested a collaboration upon hearing the Canadian Brass perform at the 1970 Ontario Arts Council Contact "Showcase". The beginnings of an almost 30 year relationship can be experienced here. Of special note is Heinrich Schütz' "Psalm 100", a regal dialogue between the choir and the brass in which the inherent dramatic tension is heightened by the clar and exacting performances.

Canadian organist Douglas Haas shines in his ensemble work with the Canadian Brass. The opening track, Benedetto Marcello's "The Heaven's Are Telling Forebodings", a collection of pieces performed with precision and balance. Never does the sound become overbearing or tedious.

Twentieth century music is represented by the composers Dupré, Karg-Elert and Schmidt. The Canadian Brass have been good friends to contemporary composers so it is of no surprise that the performances of these works are at the group's usual high standards. The compositions themselves could have been more intriguing for my tastes. However, the inclusion of "new music" is always welcome and the pieces are important as chronicles in the evolution of the Canadian Brass.

The order of the CD is such that brass and organ, and brass and choir cuts are interspersed, resulting in a balanced and enjoyable listening experience.

Eli Eisenberg

Hang on Little Tomato
Pink Martini

Pink Martini is a group based in Oregon whose musical imagination is firmly rooted in 1930's Cuba. But this 12-piece "little orchestra" apparently has many influences. The 15 mostly original tracks on "Hang on Little Tomato" are in English, French, Spanish, Japanese and even Croatian.

Although the charming vocals by China Forbes take centre stage on most of the songs, this still feels very much like an orchestral recording. The founder of the ensemble, piano player Thomas Lauderdale, is classically trained, and this influence is evident in the orchestrations and style of the group. If indeed you can say the group has one style, Pink Martini is very hard to pin down - they are unique and romantic and fun. The use of strings and percussion is reminiscent of the danzon bands that were so popular in early 20th century Cuba. But with the presence of French lyrics and a whiff of ennui, a few of the songs seem straight out of a Paris café.

Pink Martini's second recording and they have developed quite a following in various places around the world, possibly due to the fact that their music has been used in many films and television shows. I can see why this group's songs lend themselves to film, because it is the type of music that strongly evokes a certain time and place and mood while maintaining a cultural eclecticism that is very modern.

Cathy Riches
ELOQUENCE IS THE BEST SELLING CLASSICAL CD SERIES FEATURING MUSIC FORM THE VAULTS OF DEUTSCHE GRAMMOPHON, DECCA, PHILIPS & CBC RECORDS. ELOQUENCE IS A COLLECTION THAT WILL ALLOW EVERYBODY TO BUILD A HIGH QUALITY CLASSICAL COLLECTION AT AN EXTREMELY MODEST PRICE.

NEW THIS MONTH

5 GREATEST HITS TITLES

The composers best performed by the best including: Luciano Pavarotti, Plácido Domingo, Vladimir Ashkenazy, Mitsuko Uchida, Charles Dutoit, Sir Neville Marriner & many more. IN STORE SEPTEMBER 27

Felix Mendelssohn
Greatest Hits

Gioachino Rossini
Greatest Hits

Edvard Grieg
Greatest Hits

Piano
Greatest Hits

Opera
Greatest Hits

BEST SELLERS

Mozart: Concertos for 1, 2 & 3 Pianos
Barenboim Solti, Schiff

J. S. Bach Recital
Angela Hewitt

Malagueña: Spanish Guitar Favourites
Narciso Yepes

Chopin Études
William Alde

Puccini: Madama Butterfly Highlights
Renata Tebaldi, Carlo Bergonzi

OVER 300 TITLES
AVAILABLE AT 347 YONGE ST

ONLY $7.99 PER DISC

BUY 2 GET 1 FREE

FULL INFORMATION AVAILABLE AT eloquenceclassics.ca
RENÉE FLEMING  Sacred Songs

Renée Fleming has recorded sublimey beautiful and poignant interpretations of the best loved sacred arias, along with some less well known 20th Century compositions, which may become new classics of the genre. Equipped with relentless curiosity, unstinting drive, great technical command and a naturally responsive voice, Renée Fleming has unquestionably become the most celebrated soprano of her day.

www.reneefleming.com
www.universalclassics.com

AVAILABLE SEPTEMBER 27, 2005
RUSSELL WATSON Amore Musica

"All the songs are about love, music, peace, happiness and hope... It's a record to hold hands to... It's a different sound... It's about Russell Watson singing from the heart and I don't think I've ever done that before." - RUSSELL WATSON

THE VOICE RETURNS!

"The People's Tenor" is back with his fourth album of arias and love songs.

AVAILABLE SEPTEMBER 13, 2005 www.russell-watson.com

FIRST EVER CANADIAN CONCERT TOUR DATES:

NOVEMBER 15
CASINO DU LAC-LEAMY, QUEBEC

NOVEMBER 17
JACK SINGER HALL, CALGARY

NOVEMBER 19
THE CENTRE FOR PERFORMING ARTS, VANCOUVER

NOVEMBER 20
ROYAL THEATRE, VICTORIA

NOVEMBER 25
ROY THOMSON HALL, TORONTO

NOVEMBER 27
PLACE DES ARTS, MONTREAL

$14.99

EAST VILLAGE OPERA COMPANY

EAST VILLAGE OPERA COMPANY featuring Ottawans PETER KIESEWALTER and TYLEY ROSS. Debut CD with Canadian tour dates.

OCTOBER 2005: TORONTO, MONTREAL, OTTAWA

"The East Village Opera Company electrifies the classics for a new generation"

- TIME OUT NEW YORK

"Opera-pop crossover acts are becoming a veritable cottage industry, but the East Village Opera Company is markedly different." - BILLBOARD

"Even for those not overly familiar with opera arias, there are plenty of rewards." - THE OTTAWA CITIZEN

"Rigoletto meets the Ramones - THE EAST VILLAGE OPERA COMPANY takes familiar opera hits and punks them up with Rock And Roll" - NEW YORK POST

www.eastvillageoperacompany.com

AVAILABLE SEPTEMBER 27, 2005

BOND Explosive - The Best of Bond

Highly successful string group Bond, with and amazing 'Best of' package - 'Explosive' and all on a Dual Disc -- which has a CD on one side and exclusive DVD content on the reverse - WOW! Now you can see your favourite Classical Crossover group in action with sizzling music videos and photo gallery! A must have for all Bond fans! AVAILABLE NOW www.bondmusic.net

BOND Explosive - The Best of Bond

Highly successful string group Bond, with and amazing 'Best of' package - 'Explosive' and all on a Dual Disc -- which has a CD on one side and exclusive DVD content on the reverse - WOW! Now you can see your favourite Classical Crossover group in action with sizzling music videos and photo gallery! A must have for all Bond fans! AVAILABLE NOW www.bondmusic.net

BOND Explosive - The Best of Bond

Highly successful string group Bond, with and amazing 'Best of' package - 'Explosive' and all on a Dual Disc -- which has a CD on one side and exclusive DVD content on the reverse - WOW! Now you can see your favourite Classical Crossover group in action with sizzling music videos and photo gallery! A must have for all Bond fans! AVAILABLE NOW www.bondmusic.net

BOND Explosive - The Best of Bond

Highly successful string group Bond, with and amazing 'Best of' package - 'Explosive' and all on a Dual Disc -- which has a CD on one side and exclusive DVD content on the reverse - WOW! Now you can see your favourite Classical Crossover group in action with sizzling music videos and photo gallery! A must have for all Bond fans! AVAILABLE NOW www.bondmusic.net

BOND Explosive - The Best of Bond

Highly successful string group Bond, with and amazing 'Best of' package - 'Explosive' and all on a Dual Disc -- which has a CD on one side and exclusive DVD content on the reverse - WOW! Now you can see your favourite Classical Crossover group in action with sizzling music videos and photo gallery! A must have for all Bond fans! AVAILABLE NOW www.bondmusic.net
It belongs on your shelf beside those by Schreier and Fischer-Dieskau.

**Alex Baran**

**Future concert notes:** Michael Schade will perform with the Toronto Symphony on January 26 - 27 and in recital with the Aldeburgh Connection on May 31, 2006.

---

**DISCS OF THE MONTH**

**Schubert - Die schöne Müllerin**

Michael Schade; Malcolm Martineau CBC MVCD 1170

I dislike overstatement – a lot. The age of hype is dead and that makes this CD nearly impossible to review. However, because you likely already know this music, its poem cycle by Wilhelm Müller and the anecdotal material that goes with it, we’ll spend precious column space dealing with the heart of this effort.

For too many years the name Michael Schade has, for me, evoked the light, clear and powerful voice of the young tenor who once jokingly told me that he and his wife referred to The Magic Flute as the “mortgage opera”. Fine, we all have bills to pay and frankly, a better Tamino than I dislike overstatement – a lot. The age of hype is dead and that makes this CD nearly impossible to re-
vendition is good though at comprehensive liner notes. The quality of its familiar joyously wandering opera repertoire quickly explains why. Other tracks where this powerful low end arrests your attention are “Mein” and “Der Jäger”. Most satisfying, however, is the skill and maturity Schade brings to his text. The drama of the opera: Schade is always married to the storytell-
ing poet in a combination so deft that contrasts such as the tender “Der Neugierige” and “Ungeduld” couldn’t be more artfully breathtaking.
In fairness to pianist Malcolm Martineau, Schade could hardly have chosen a better partner. This Müllerin wouldn’t be what it is were it not for this impressive collaboration.

---

**Bach - Keyboard Concertos Vol. 1 & 2**

Angela Hewitt; Australian Chamber Orchestra Hyperion SACD A67307/8

The phenomenal Canadian pianist Angela Hewitt returns in these wonderful performances on two CDs of J.S. Bach’s keyboard concertos. Hewitt’s unfailing devotion, stamina, musicality and intelligence result in an interpretation of depth, passion and understanding as she combines her talents with the excellent and spirited Australian Chamber Orchestra under the leadership of violinist Richard Tognetti.

---

**OLD WINE: NEW BOTTLES**

**BRUCE SPITERIS**

The eagerly awaited third release of 10 hybrid SACDs derived from the RCA Victor Living Stereo catalogue is here. Of demonstration quality, they sound newly minted on a regular CD player but on SACD players the sound stage opens up an awareness of the acoustics of the hall and greatly enhanced presence.

The first disc features the Keyboard Concertos Nos. 1 and 2 as well as the Brandenburg Concerto No. 5 and the Triple Concerto in A minor.

The juxtaposition of Concertos Nos. 1 and No. 7 gives the listener an excellent opportunity to compare Bach’s compositional superiority as he developed his technique in this form. Both are based on borrowed material - No. 1 most likely from a lost violin concerto and No. 7 from the Concerto in A minor for violin. Hewitt’s playing in the exposed piano passages of the Adagio movement of No. 1 is especially breathtaking.

Bach’s Keyboard Concertos Nos. 2-6 are featured on the second disc. Again, the performances are first class. Highlights include No. 3 in D major in which Bach has again “borrowed” material from himself in this case from the ever popular Violin Concerto in E major. The less often performed Concerto No. 2 in E major caught my immediate attention. Hewitt plays this technically difficult work with ease and grounded understanding of the harmonies.

The historical facts and musical analysis of all the works are clearly described in Hewitt’s comprehensive liner notes. The quality of the recording is good though at times the orchestra was slightly overbearing for my tastes.

I am a huge fan of the musicianship of Angela Hewitt. She continues to inspire me in these latest releases.

**Tiina Kiik**

---

**“Parting is such sweet sorrow.”**

**THANK YOU TAFELMUSIK BAROQUE ORCHESTRA**

For nine years, Holmes Creative Communications – Beth Sulman especially – has had the privilege of promoting Tafelmusik Baroque Orchestra.

As we mutually move forward, we want to say how much we’ve appreciated our close working relationship with one of the jewels in the crown of Canadian culture.

Because of you, we’ve had the chance to do work of art and excellence.

---

**“HI-FI Fiedler”** (82876 67895)

contains brilliant versions of the William Tell Overture, the suite from Le Coq d’or, Marche Slave, and others.

Stokowski’s “Rhapsodies” (82876 67903) finds the old moustro long after his Philadelphia years caressing every phrase in Liszt, Enesco, The Moldau, and the Prelude to Act III of Tristan. An ecstatic reading of the Tannhäuser Overture and Venusberg Music leaves little doubt about what was going on under the hill.

Fritz Reiner has three more discs; the Mahler Fourth Symphony (82876 67901) with Lisa della Casa, the Brahms and Tchaikovsky violin concertos with the peerless Jascha Heifetz (82876 67896), and scenes from Elektra and Salome with Inge Borkh and Paul Schoeffler (82876 67900). Reiner, who could not get a job in the 1930s, was a mighty Richard Strauss conductor... and
Symphonic Fantasy

WEDNESDAY, SEPTEMBER 21  8:00PM
THURSDAY, SEPTEMBER 22  2:00PM
SATURDAY, SEPTEMBER 24  7:30PM

Peter Oundjian invites you on a journey of symphonic fantasy featuring Dukas' whimsical Sorcerer's Apprentice and Berlioz's wild ride through a romantic dreamland, Symphonie fantastique.

Chopin & Rachmaninoff

THURSDAY, SEPTEMBER 29  8:00PM
FRIDAY, SEPTEMBER 30  8:00PM
SATURDAY, OCTOBER 1  8:30PM (GALA PERFORMANCE)

Don't miss your chance to experience the phenomenal Lang Lang, whose pianistic pyrotechnics have made him a sensation around the world performing Chopin's energetic E-minor Piano Concerto.

SEPTEMBER 29 SPONSORED BY
OCTOBER 1 SPONSORED BY

Toronto Symphony Orchestra

For more information call 416 598 3375
or visit www.tso.ca
Mahler, too, as these recordings will certify.

Pierre Monteux’s acclaimed Franck Symphony with the Chicago and Petrovitch with the Boston, both sounding newly minted, are now disc-mates and will be lauded by a new generation (8287657897). Fresh from winning first prize in the first Tchaikovsky Competition in Moscow in 1958 Van Cliburn performed the Rachmaninoff First in Carnegie Hall with Kiril Kondrashin on the podium. This is that live performance coupled with the Prokofiev Third recorded in Chicago under Walter Hendl (8287667894). Neither performance is routine and those hearing them for the first time will be quite surprised at Cliburn’s originality. Arthur Rubinstein has left for posterity his two Chopin Concertos (8287667902) and Charles Munch’s Gallic Beethoven Fifth and Sixth with the Boston, which may or may not convince, live (8287667898). Anna Moffo singing eight arias in 1960 runs only 44 minutes and, as fine as it is, may appeal only to the soprano’s fans (8287667905).

RCA has 50 CDs in their Red Seal Classic Library. These reissues of sought after discs date back to Toscanini’s Brahms First and Second Symphonies from 1951/52 through to the almost the end of the century. When these discs first arrived I was rather indifferent to more reissues as simply a make-work project for an A&R person. I was wrong because these turn out to be outstanding new transfers originating mostly from Sonopress Studios in Germany. The variety of repertoire is also surprising: Messiaen’s Turangalila Symphony, Granados’s Goyescas, and Weill’s Seven Deadly Sins plus symphonies by Brahms, Prokofiev, Borodin, Bruckner, Mahler, Beethoven, Berlioz, Tchaikovsky, and Schubert. Lots of concertos, chamber and orchestral music, too. Artists, all doing what they do best, include Richter, Rubinstein, Horowitz, Maazel, Perlman, Kissin, Renee Fleming, Marianne Faithful, Temirkanov, Gatti, Solti, Caballe, Wand, and others. Of the highest quality, this well priced series is well worth dipping into.

Included in the latest batch of Original Masters sets are Clifford Curzon Volume 3 (475 6786, 6 CDs) and George Szell’s recordings for Decca and Philips (475 6780, 5 CDs). The Curzon box continues the omnibus re-issues of his recordings, these from 1937 to 1971. Curzon’s admirers will snap it up, while others will check the repertoire. Composers are Schubert, Mozart, Brahms, Tchaikovsky, Rachmaninoff, Grieg, and Liszt. Curzon fascinates me because, while he exhibits no technical difficulties, I distinctly hear in his playing some kind of internal conflict. It is as if he were competing within himself for control of his fingers. A suave player he was not and each performance has textures unique to him. Listen to the Liszt Sonata to, perhaps, clue into what I am describing. He doesn’t seem to exhibit this to such an extent in the concertos (Mozart 23, Tchaikovsky 1, Rachmaninoff 3, Grieg, and Brahms 1 & 2) or the Mozart Piano Quartets. Could it be a comfort level missing when he was the sole focus of attention? That being said, I continue to be drawn back to this and the earlier albums just to hear this man play.

Curzon’s favourite conductor was George Szell, with whom he recorded in London and often guested in Cleveland. Szell’s European recordings include his heaven-storming Sibelius Second and the Beethoven Fifth (Concertgebouw) and the Tchaikovsky Fourth (LSO). Here is a different Szell from the martinet of Cleveland. Other works include the 1951 mono recordings of the Brahms Third and Dvorak Eighth (Concertgebouw) over which Szell’s disciples will be able to debate the differences and similarities with the Cleveland versions. The transfers are superior to some earlier incarnations.
Fantastic Asian Experience

$5 + $30

DINNER & SHOW

The Most Spectacular Percussion Dance Show!
Rhythm of Drums, Dazzle of Dance, Pounding of Hearts.

Heartbeat
www.heartbeatshow.com

Weekdays & Matinee $52 $42 $30
Friday & Saturday night $60 $48 $35
Ticketmaster (416) 872-1111 (www.ticketmaster.ca)

Go to this Website for a list of participating restaurants:
www.fantasiadinnerandshow.com

For only $5 more than the regular ticket price, HEARTBEAT patron can now enjoy the "FANTASIA Heartbeat Show and Dinner" combo. Savour fine cuisine from a set menu (regular value $25-$30) at one of several excellent Asian restaurants. This $5 fee will go to the Canadian Cancer Society.
Introducing the Arcam Solo.

An elegant high fidelity stereo receiver with built-in CD player & AM/FM digital tuner.
All in one simply styled component.
Add Totem Acoustics Rainmaker speakers for a sound solution that will make you want to stay at home.

Complete System *2999