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Our cover stories

Here at WholeNote we often find ourselves scurrying to come up with things to say about events that haven't happened yet, or people who haven't yet arrived in town. This time though, Pamela Margles waited for Galina Gorchakova's visit to interview her (page 18), so the story comes to you after the visitor has departed, rather than being part of the build-up towards her visit. It makes for an interestingly different read. I suspect you'll be getting more stories like this one from us.

In terms of our other cover story, "New Music at the cross roads" (rather than crossroads) was what I was tempted to call it. But saner heads prevailed. Still, there's enough of an edge to the story (page 12) that you'll see where the temptation came from.

That being said, this issue of the mag is full of interesting intersections. For one, there's the fact that although the stated focus of the issue is new music, Musical Life (page 67 and on) is largely devoted to adventures in early and baroque performance practice. It's a happy accident, I think. The early music community and the new music community have much in common, creatively, philosophically, and in practical terms.

A word of explanation about these "special focuses" and "themes" -- we try not to belabor them. In this issue, our new music columnists Jason van Eyk and Keith Denning (page 32-4) have no choice but to "go with the flow." But what's as interesting is to see how the topic resurfaces in less expected places. Phil Ehrensaft in "Opera at Home" (p. 38) latches onto "the first Great Opera of the 21st century"; Allan Pulker's conversation with Andrew Burashko (Quodlibet, p.22) is as relevant to the discussion as the new music cover story itself.

And then there's the official French view of the place of musicians in society, as explained to Jim Galloway jazz-cruising the Moselle (page 34). Transplant that attitude to our local governments (and the society that elects them) and how would things be?

Not at this particular cross roads, I dare to say.

David Pertman

A very curious national virtue

FOR SOME curious reason Canadians often elevate self-effacement to the status of a national virtue and for this reason I find it refreshing that WholeNote unashamedly gives place and space to the work of both popular and classical Canadian artists. Well done and keep up the good work!

In this context I wanted to share a memory of a Canadian jazz pianist whose work no doubt is virtually unknown to most people.

His name was Chris Gage (actually the name was Giesinger) and as popular music critic of a Vancouver newspaper in the late 1950s I was privileged to know him when he was house pianist of the Arctic supper club in that city. I am not sure, but I believe Oscar Peterson also knew Chris and respected his work.

Regrettably, I don't believe that Chris ever cut a record though he often performed on CBC Radio in that era.

One memory of Chris remains with me. During a concert in Vancouver by the Kingston Trio, a widely known U.S. singing group, Chris was the intermission pianist and he closed with a magical rendition of "Ebb Tide". After that, there was no more Kingston Trio -- he was that good, but unfortunately, he had an abysmal lack of confidence. Today, with adequate promotion, he would be a marquee name on the popular concert stage and his CDs would be hot items in my opinion.

So much for the past, but let us not forget.

Douglas Peck

Editor's note: www.thecanadianencyclopedia.com lists "Gage, Chris (b Giesinger, Christian), Pianist, organist, b Regina 12 Dec 1927, d North Vancouver 27 Dec 1964...

www.vancouverjazz.com/inview/dt_weeds.shtml is an interview by Cory Weeds with Don Thompson in 2002 (on the state of jazz in Vancouver) in which Thompson calls Gage "the best doggone piano player you'd ever hope to hear."

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David Pertman
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New music at the crossroads
Another moment of truth for Toronto’s Music Gallery

BY DAVID PERLMAN

Sometimes these stories come more easily than others. This one’s been the toughest yet. A couple of things I can think of have made it so.

First I’ve talked to so many people these past few days that my head is full.

I’ve talked to Daniel Cooper (the President of the Music Gallery who called the mid-October meeting that triggered the story).

I’ve talked to David Parsons, Music Officer at the Ontario Arts Council who attended the meeting along with his counterparts from the Toronto Arts Council and the Canada Council, all public funders of the Music Gallery.

I’ve talked to half a dozen of the new music community people who came to the meeting to voice unanimous support for the Music Gallery in its present crisis (and a wide range of opinions about everything else). And to three or four who’d have been at the meeting if they could.

I’ve talked to all three of the Gallery’s newly appointed artistic co-directors: Montreal’s Tim Brady (BradyWorks), Kitchener’s Peter Hatch (Open Ears Festival), and Jonathan Bunce (formerly the Gallery’s Director of Marketing, and curator of its ground-breaking PopAvant series).

And naturally I talked to the man on the cover of the magazine - the person whose only somewhat unexpected resignation after 15 years at the Gallery's helm led to the meeting being called - Jim Montgomery.

Usually I do stories about one person or entity - this one couldn’t be. I couldn’t just talk to Jim. It’s his story for sure, but not just his. Nor just to the Music Gallery people, because there’s no way it’s just the Music Gallery at this particular crossroads.

A second thing making the story tough is that I wasn’t at the meeting as a journalist, I was there as a community member. So it’s taken a lot longer sorting out what belongs here in the story and what doesn’t.

Jim Montgomery’s resignation is not a secret, and he spoke freely about it to me a week or so after the meeting. “I just can’t wait around” he says.

What he just can’t wait around for any more, is the fulfilment of a twenty year quest - the quest for the establishment of a permanent Toronto centre for the thing he calls creative music practice.

He knows what this centre needs to be like, so clearly he can taste it. In fact he’s had a taste - at 179 Richmond West, the third of the Music Gallery’s four homes in its storied thirty year history. “In our heyday year [1999], just before Guerrilla Gallery, we did 150 events”, he says.

It’s an impressive number - more than three times what remains of the current season now that the Gallery has gone into belt-tightening crisis mode.

But then 179 Richmond got sold to be developed for condos. And the quest for a permanent centre resumed.

The current Gallery at St George the Martyr - haven or downfall?

Last ever Music Gallery event at 179 Richmond Street was July 21-22, 2000, called Guerrilla Gallery: Audio Survival. And, for a season, “Guerrilla Gallery” is what the Music Gallery became – taking its events to far-flung venues across the city.

The Gallery’s current home, at St. George the Martyr Church, was one of the venues discovered during the Guerrilla Gallery year. At first glance it was a perfect match (and in some respects it was): a beautiful acoustic space; only as far north of Queen, as 179 Richmond had been to the south.

“But how do you maintain the Gallery’s role as an incubator – providing performing space to artists on the cutting edge, when you’re paying substantial extra dollars every time you use the hall?” I asked. “You’ve hit the nail on the head” Montgomery replied.

“That’s why this can’t wait.”

Ironically, from the perspective of the Gallery’s board, that’s also why the quest has to wait. Responding to the Gallery’s major public funders, who in turn have to respond to their political masters (who have to respond to you and me) the Gallery has gone into belt-tightening mode, forced to cut access and programming as part of a demonstrable commitment to fiscal restraint.

The danger is, at what point does it become a bit like selling off so many paintings, to keep a gallery open, that there ends up being no compelling reason to do so.
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Do the kind of listening and reading I've been doing over the past couple of weeks, and it's inconceivable that something so fundamental to the city's, and the country's, creative musical life and international musical reputation for thirty years could disappear.

But for Jonathan Bunce, the only one of the three new Gallery co-directors actually sitting in the building, calling it "inconceivable" is not helpful, if it leads to complacency. "This is a really serious situation" he says. "We need people to get involved, urgently, in a tangible way."

"Like a fire in the building?" I say. "You want to yell fire but just loudly enough that people will join the bucket brigade rather than stampeding for the exits?"

"That would be a very good note to end on" he replies.

As I commented at the beginning of this little piece, I talked to far too many people to do any of their ideas justice here. And I didn't reach several others I really needed to in order for this to be anywhere near a balanced account.

So instead I've followed the principle that, rather than quote people inadequately or inaccurately, I won't name names at all.

Instead, with the help of the new music coalition website www.torontoheardinnow.com we're putting this article online, as a kick-start for discussion; in such a way that people who spoke so passionately in solidarity with the Music Gallery at the meeting (and anyone else) can continue to speak for themselves about the issues affecting us all at this particular crossroads.

One road from here leads to some kind of centre for creative music practice. Whether that's the right path for the Music Gallery to be on remains to be seen.

"GALLERY ROGUES"
The photographs to the right are illustrative of some of the Gallery's uses and partnerships over the years.


"In those days the Music Gallery was on Richmond Street. A typical ARAYMUSIC/Music Gallery event that in that year might well have been an inter-disciplinary collaboration: "extramusical" work with a strong visual, dramatic or movement component. We were working with small indie and well established choreographers at the time like Dancemakers, and Toronto Dance Theatre. The musicians might well have been at the back, or under the risers...not necessarily in a classical onstage set-up, although we did some of that as well. Risk-taking was a big part of the mandate from the beginning... Each of us would have had, at the time, other connections to the Music Gallery through other collaborative work. I was working with Evergreen Club, Henry (artistic director at the time) had his own work he was doing, Beverly was performing as a soloist with all kinds of other ensembles..."

Bob Stevenson

Right

the Music Gallery
as part of a Canada-wide and international network of venues:
vocalist Mike Donovan in last season's "Bethune" by Montreal-based Bradyworks.

Montreal-based Tim Brady, recently appointed co-director of the Music Gallery, with Peter Hatch and Jonathan Bunce.

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The DISCoveries family keeps expanding and this month it is indeed family that we welcome to our ranks. Long-time WholeNote family member Simone Desilets adds reviewing to her already extensive portfolio in this issue, drawing on her own musical training to provide an insider’s look at discs of cello music by Boccherini and Geminiani. We also add another youngster to our fold this month with Seth Estrin who is studying Classics and art history at U of T. Seth’s musical background includes cello studies with Christina Mahler (see Frank Nakashima’s review of Tafelmusik’s new disc), piano with Diane Werner, and a number of years of voice training with Ann Monoyios. In the words of his proud mother Pamela Margles, another long-time WholeNote contributor, Seth “has a disconcertingly encyclopedic knowledge of even the most obscure operas, their productions, and performers past and present associated with them. He is also a witty and elegant writer…” Reading his insights into the DVD recordings of Il Turco in Italia and L’Elisir d’amore I must say I have to agree. Welcome aboard to both of you!

This month we received a vast number of exciting new releases, as always far more than we could find room for in these pages. And as usual I managed to squirm away a few of them for myself.

The Amici Ensemble, whose 2005-2006 season begins at Glenn Gould Studio on November 4, has just released its 10th CD. The disc (Naxos 8.557347) features a Trio for clarinet, cello and piano which represents the first important work in Vincent D’Indy’s mature style. D’Indy himself played all three of the instruments involved, and his understanding of their idioms comes to the fore in this charming work. It is paired with one of my favourites from the Romantic chamber repertoire, Eight Pieces Op. 83 by Max Bruch. Clarinetist Joaquín Valdepeñas, cellist David Hetherington and pianist Patricia Parr are in their usual top form and give inspired performances. They have been making music together for the past 20 years and their name “says it all” — a truly musical friendship. The recording, made in the warm acoustic of Humbercrest United Church is everything we’ve come to expect from the Naxos production team of Norbert and Bonnie Kraft.

With the arrival of the next disc, a collection of works by the French composer Louise Farrenc (1804-1875), I thought immediately of Amici because of the inclusion of a wonderful clarinet trio. Amici may well have introduced this little known composer’s music to Toronto when they performed this work last year. That season marked the bicentennial of Farrenc’s birth and the Auditorium du Louvre in Paris hosted a series of concerts aimed at giving “centre stage to an artist with a rare and inventive temperament, who succeeded in giving passionate expression to a profoundly original inner world.” Fortunately for us these performances are now being released on compact disc. The first disc (naïve V 5033) also put me in mind of Ten Centuries Concerts, a series here in Toronto in the 1990s that featured “major works by minor composers and minor works by major composers”. I say this because I find Farrenc’s Nonet for strings and winds could easily be considered a major work. In the half hour long composition dating from the 1840s she uses the same instrumentation that Louis Spohr did in 1813: flute, oboe, clarinet, horn, bassoon, violin, viola, cello and double bass. The combination is very effective and provides plenty much the whole range of the wind and string families so I am quite surprised that it is not more common in the repertoire. Farrenc uses it to create a striking work of almost symphonic proportions. The disc also includes piano works and the Variations Concertantes for violin and piano, providing an excellent introduction to Louise Farrenc’s oeuvre.

Another woman composer whose music crossed my desk this month is Ellen Taaffe Zwilich. There is a local connection with this new recording (Naxos American Classics 8.559268) in that it includes Rituals, a work written for and featuring Toronto’s all-star percussion ensemble Nexus, with the IRIS chamber orchestra, an ensemble that draws its membership from across the United States. In the four movement work Zwilich draws on Nexus’ extensive collection of exotic instruments from around the globe. Rather than attempting to use the instruments in culturally authentic ways, the composer says that her goal “was an existential kind of authenticity: searching instead for universal ideas that would be true to both myself and the performers while acknowledging the traditional uses of the instruments.” Each of the movements focuses on a ritual associated with percussion, culminating in “Contests”, which progresses from friendly competition to warlike exchanges that effectively exploit both the skill and showmanship of Nexus. Rituals is paired with Zwilich’s 1998 Violin Concerto and the recording once again features the soloist for whom it was written, Pamela Frank, although in this instance she is performing with the Saarbrücken Radio Symphony Orchestra rather than the Orchestra of St. Luke’s with which she premiered the work at Carnegie Hall. This lyrical post-Romantic concerto has been touted as “A Love Song to the Violin” and in the capable hands of Ms Frank and conductor Michael Stern it receives a warm and tender reading.

While Naxos pushes its American Classics series, the Canadian Music Centre continues to celebrate our own country’s composers. As you will read in Ted O’Reilly’s review in the Discs of the Month section, the CMC has just released a 3 CD set devoted to Phil Nimmons. We also received
Canadian Composer Portraits: Brian Cherney (Centrediscs CM-CCD 10405), and by my count they are the nineteenth and twentieth volumes in this Centrediscs series. I spent a very pleasant afternoon driving back from cottage country on the Thanksgiving weekend listening to Eitan Cornfield's documentary about Cherney's formative years growing up in Peterborough under the pressure of a "Soccer Mom" whose focus was music ("if you didn't practice enough you were in hot water"). the lasting influence of his first composition studies with George Crumb at the Interlochen Music Camp and later with Samuel Dolin at the Royal Conservatory in Toronto, and his career as a composer and professor at McGill University for the past three decades. There is an unusually strong emphasis on family in this documentary, with commentary from the composer's children, wife and brother. Family is an important part of Cherney's music too. his wife created signature tunes as lullabies for each of the children in their infancy which Cherney later incorporated into the music he composed for their weddings, and the string quartet included on the companion disc is an elegy in memory of his father. This disc includes four world premiere recordings of significant works from Cherney's catalogue. A larger issue of family, or at least his heritage, is contained in the 1992 composition In the Stillness of September 1942, which deals with the deportation of 265,000 Jews from Warsaw to the Treblinka death camp. The Holocaust is a recurring theme in Cherney's work and this too is addressed in the documentary. "Stillness" is also an ongoing concern, and this work is one of seven that deals with the subject. It was commissioned for TSO English horn soloist Cari Eby in 1992. Eby and harpist Judy Loman are the dedicatees of the most recent work included here, La Princesse lointaine, dating from 2001. Inspired by the relationship between William Butler Yeats and Maud Gonne, the work is a kind of anticoncerto where the two solo instruments represent the poet and his love. This large-scale orchestral work is contrasted with Like Ghosts from an Enchanter Fleeting, six pieces for cello and piano, composed in 1993. Once again English literature provides inspiration in the form of Shelley's "Ode to the West Wind" and Strindberg's play "The Ghost Sonata". The brief vignettes are hauntingly performed by Antonio Lysy, the cellist for whom they were written, and pianist Rena Sharon.

Most people would very hard pressed to name even a handful of Canadian composers, but the Centrediscs Portraits series brings home the fact that there are dozens who deserve to be household names - at least in musically literate households. There are other labels that also champion our creators to a greater or lesser degree, and the publishing house Doberman-Yppan is one such. Works by Jacques Hétu & André Prévost (DO 505) features the exceptional young Quebec cellist Yegor Dyachkov and his recital partner Jean Saufliner in their third compact disc release. The pair explore the broadly lyrical Sonata, Op. 63 by Hétu, surely Quebec's greatest living Romantic composer, and the equally moving moving Sonata No. 2 by Prévost. Dyachkov, who won the Women's Musical Club of Toronto Career Development "Artist of the Year" Award in 2000, also performs Prévost's Improvisation for solo cello and is joined by Le Nouvel Ensemble Modern under founding director Lorraine Vaillancourt in Menuhin's Présence. This latter, in the words of Prévost, "owes its existence to the fortuitous and irreplaceable presence of this great musician and humanitarian embodied in that genius of a man, Yehudi Menuhin", who he first met in 1975. Composed in 2000 for Yegor Dyachkov and NEM, it was to be Prévost's last work. Thanks to Radio Canada producer Laurent Major we are able to share this final testament of one of Canada's most important composers. Concert Note: Yegor Dyachkov will perform Shostakovich's Cello Concerto No. 1 with the Kitchener-Waterloo Symphony on December 2 and 3.

We welcome your feedback and invite submissions, Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 - 720 Bathurst St. Toronto ON M5S 2R4.

David Olds
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CD REVIEWS PAGE 74

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I HEARD THE RUSSIAN SOPRANO Galina Gorchakova in September, in a concert at the Prague Autumn Festival. She sang a thrilling program of Italian opera arias. The audience loved her, giving her the only standing ovation of the eight operas and concerts I heard there. A week later I was back in Toronto, and so was she, here to give a concert.

Gorchakova made her debut outside of Russia in 1991, in Prokofiev's treacherous Fiery Angel. She dominated the nineties with her unmatched performances of Russian and Italian opera. With her voice, presence and beauty, she was hailed as the new Tebaldi or Callas. Her recordings and DVDs, especially of Russian opera with Valery Gergiev and the Kirov Opera, remain benchmarks.

In the eight years since Gorchakova last sang in Toronto, in a recital at Roy Thomson Hall, much has changed for her. Gorchakova still lives in St. Petersburg. She left the Kirov, the domain of conductor Valery Gergiev, six years ago. The process of striking out on her own, beyond Gergiev's control, has been challenging.

But what has not changed is her voice, which remains tender, penetrating, powerful, colourful, expressive—and above all, passionate.

I spoke with Gorchakova the day after her concert at the George Weston Hall. With us was the composer, Svetlana Dvoreskiaia from Show One Productions, who stepped in to translate when Gorchakova would abandon her eloquent English for what sounded like excitable Russian.

Interviewing this fascinating and complicated singer is like stepping back into a novel of Tolstoy or a play of Chekov, with her intensity, passion, vision, and fatalistic sense of suffering for an ideal beauty. She is a beautiful woman, whose graciousness matches her sensitivity. Remote from the world of business plans, marketing and aggressive management, she doesn't even have a computer, cell phone or web site.

The day before her performance she gave a decidedly unconventional masterclass at Remenyi House of Music. When Gorchakova suggested to one participant that she open herself up and feel the music with her whole body, she refused. What Gorchakova was demanding, she felt, was simply too vocally risky and emotionally demanding. 'What can I give you?' Gorchakova asked in puzzlement, not pique. Gorchakova reminded them to always believe in themselves. Then she sang two songs, which said more than words ever could.

At the concert next evening she sang six Russian songs plus two encores by Glinka, Rachmaninov, and Tchaikovsky with the virtuosic Moscow Chamber Orchestra, lovingly conducted by Constantine Orbelian.

When I come on stage I feel like a queen, like the most important person at that moment. It's very difficult to keep an audience for two hours, but I'm very happy in a concert when I feel they are mine.' Indeed, she looked like a Queen, 'I try to put into each song a whole life—a long, long, long life in just two minutes!' she says simply.

'But critics don't like me.' Gorchakova's voice is rich and alluring, with no signs whatsoever of the problems I had read about. In fact, I have never read such contradictory reviews—that she is too loud, too soft, too emotional, not emotional enough, too strong an actress, a weak actress...

'Six years ago I left Gergiev and the Mariinsky Theatre (the home of the Kirov), where I was the main soprano. That was the beginning of my general problem. But it's not only my problem. Gergiev is a very powerful man, throughout the whole world. Whoever has the guts to leave him, Gergiev says they left because they lost their voice. He says that I'm stupid, I'm not a good musician, I can't act. All this rubbish goes to my head. When he tells a singer that she will never sing again, it kills her psychologically.'

'In full of ideas and fire, and I need to give something to the public. I really want to sing. Just that. Everybody kept calling me a superstar, a prima donna. Honestly, absolutely never wanted that. But, when somebody tries to stop me from singing...'

'Anyways,' she added unconvincingly, 'if I don't sing on stage, I can still perfectly find my place in life. I'm happy because I'm alive and the sun is shining. I'm a very simple person.'

She has been working closely with Orbelian, who records frequently with upcoming Toronto visitors Ewa Podles and Dmitri Hvorostovsky.

'Orbelian is the best kind of conductor, and he is very kind person.'

She recently performed her first Norma in San Diego with another favourite conductor, Richard Bonynge. 'When I did Norma, I listened to my favourite singer in this role, Joan Sutherland (Bonynge's wife), but of course I must be myself. I was so happy to sing Norma one time in my life. Everybody was crying, especially in the second part when I sing about my children and about love. Sometimes this happens. This was not just a soprano singing sel conto—this was a live person. You need to be inside this music.'

'I love expressive melody. I try to be dramatic in a role. I need to move around—I need to be a woman on stage. When I did Norma even the director said it was the first time he felt Norma was a live person. I think this is the best compliment to get.'

'I try to be very different from other singers. I crush all tradition—that's interesting for me. Not just to be different, but to be right.' It's not that she wants to impose her own ideas. 'The ideas are there in the opera.'
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Gorchakova brings that same dramatic intensity to the smaller scale of songs. "When a song is sorrowful and I sing the whole thing very softly, I try to concentrate the whole hall in this pianissimo. I think it's very interesting, especially after a big forte, to go to pianissimo. I need to provoke people every minute."

Among favorite partners she names Placido Domingo. "He is so nice, and a nice actor. He is a bit old now, so it's more difficult for him, of course, but he is one of the very few tenors whose sound made me cry on stage. When he sang the famous arioso in Pique Dame to me, I cried. These moments are so rare, and so valuable, you remember them all your life."

"Opera singers should want that interaction with their partner on the stage. It's very, very important that the partner can provoke tears — that he is very emotional and is passing the message directly through you as well."

According to Gorchakova, singers need to suffer. Being unhappy helps their careers. She wondered if this was a particularly Russian outlook. "It's not only the Russian soul — it's life experience. Because most operas are tragedies, you need to feel tragic. If you have a light voice, you can sing Susanna (she sings a phrase from Marriage of Figaro) — but one, two, three, and that's it for happy people in opera. Most of the time you are singing about misery, loneliness and unhappiness, and for this you need to have these experiences in your life. If I have a problem in my life, I can go on stage and show it. If I am singing Tosca, I try to be like Tosca — but illuminated."

(She was in fact on her way to sing Tosca with Minnesota Opera.) Next, with Orbekian, she is recording Rusalka, not Dvorak's well-known opera, but that of Aleksandr Dargomyzhsky, a friend of Glinka. "This is a very interesting Russian opera, and not very often performed."

After we wrapped up, Gorkachova said, "I would like to tell you that this will be the last interview for me. I think I need to stop giving interviews." I was clearly taken aback, so she explained. "I need to just sing, and do my job very well. I don't feel so important in this life that I can give advice. I have come to the opinion no-one has the right to give directions that 'you should do this' and 'you shouldn't do that', and 'everybody should listen to this and not to that.'"

"I'm burning myself up. I have no right to invite others to go with me, to lead the life. It's difficult." But she can't do it any other way, fortunately for her audiences. By taking her performances so close to the edge, she imprints them in our memories, unlike so many professional, attractive, undistinguished and thoroughly forgettable performances today.

"Professional singer with all the notes — for me it's not enough. They must move my heart and make me cry. I like so much when people from the audience come to my room after a performance with tears in their eyes and say, "I'm so happy because I heard your voice. It's so wonderful, I'm crying when you sing". This is a very great compliment to me, and to my voice. But it's a very simple idea. That's it."

Svetlana Dvoretskaya's Show One Productions is presenting Russia's venerable Borodin Quartet on Nov. 17 at 8:00 in the George Weston Recital Hall at the Toronto Centre for the Arts, performing Borodin, Shostakovich and Beethoven in a 60th Anniversary Gala Concert.
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The art of Art of Time

Regular readers know that I tend to react to the classical music "doom-and-gloomers" by citing the abundance of live concerts in WholeNote every month, and a seemingly endless stream of wonderful recorded music. But I'm not advocating complacency either. We need to be actively creating a strong future for the art over the course of our lives.

A man who has taken on this challenge with enthusiasm and intelligence is Toronto pianist Andrew Burashko. Six years ago he founded his Art of Time Ensemble to breathe new life into an art form which he loves and which is in his blood, but which he felt was becoming dangerously left out of the cultural mainstream. "We need," he says, "to compel classical music back to the centre of artistic culture, breaking down the barriers between genres, revealing the vibrancy of classical music as a contemporary artistic expression."

While he acknowledges that listening to classical music requires effort that not everyone is willing to make in our age of instant gratification, he feels that if it is performed well and from the heart it can be compelling. It has, he feels, become stigmatized by the conventions of the concert and recital hall, making it seem remote and unrelated. In large concert halls it loses both the intimacy and the theatricality that it had in the smaller halls that were used when much of it was composed. All this can work to alienate listeners.

By way of illustration he told me about the performance Art of Time did a couple of years ago of Maurizio Kagel's "difficult" and "abstract" almost hour-long 1960s work, Variété. Kagel suggests in the score that vaudeville "acts" that would be performed with the music. The performance was in his words, a "humongous failure," but he decided to commission some arrangements of "standards" for the instruments he had available, which included himself on piano, a classically trained cellist and jazzman, Phil Dwyer, on various woodwinds. "They went over like gangbusters," and that is where the idea for this November's concerts was born.

He has commissioned eight different people, all but one from the world of pop music arrangement, to do arrangements for it. The arrangers include Bruce Cassidy of Blood Sweat and Tears, session bass player, Tom Szeznik, Steve McKinnon, who has worked closely with Mark Jordan and Molly Johnson, Phil Dwyer, film composer, Jonathan Goldsmith, James Rolfe, the composer of Beatrice Chancey, violinist, Cameron Wilson of Joe Trio and Montreal Jazz saxophonist, Cameron Wallace. He is delighted by what they have come up with: while leaving the melodies and harmonies intact, each has created a fresh new work of art that is sometimes dark and always interesting. The arrangements, too, are thrilling, having had the opportunity to be considerably more at liberty to let their own voices be heard than is possible in what they usually do. "What a treat for them to do anything they wanted!"

In the end Andrew and Art of Time have a program of music that combines the accessibility of the pop world with the artistry and creativity of the classical world for the November concerts.

"I really believe that classical music can appeal to a much wider audience," Burashko says. And he, for one, is helping blaze the trail.

STRING QUARTETS

Talking about string quartets is a bit like trying to talk about colour or the taste of wine - at best only a rough approximation of the experience, and certainly no substitute. If writing about quartets can, however, plant the idea that a string quartet concert is an experience worth seeking out, then it is not in vain.

I would guess there are usually around one hundred string quartet concerts per season in and around Toronto. With eight in its current season, Music Toronto is probably the region's standard bearer, although the Kitchener-Waterloo Chamber Music Society with five this season is not that far behind.

Music Toronto's first quartet this season was the Tokyo String Quartet on October 20, the first of three 2005-06 Music Toronto performances. I attended that concert and found it fascinating to hear how different the quartet was when joined by each of the two guest artists.

Music Toronto's next quartet concert will be the Miró Quartet on November 10. Those young American winners of the 1998 Banff International String Quartet Competition, like the St. Lawrence String Quartet which won first prize in Banff in 1992, have a busy international touring schedule, are highly committed to teaching, and commission, perform and record new works.

On the Miró's November 10 program will be one contemporary work, a Canadian premiere performance of the Tinnitus Quartet (2005) by Native American composer, Brent Abhisheka by John Psathas and Three Transcriptions by Jack Body, both contemporary New Zealand composers.

Another important string quartet, the Borodin String Quartet, will perform in November, courtesy of Show One Productions. One of today's major quartets, the Borodin String Quartet was formed in 1945 by students from the Moscow Conservatoire, one of whom, 80-year old cellist Valentin Berlinsky still plays in the Quartet. While he is the only surviving founding member, violinist Andrei Abmanokov joined over 25 years ago, and Igor Naidin learned quartet playing from the Quartet's violist, Dmitri Shebalin, whom he eventually replaced.

Having heard the Quartet last summer in Ottawa, I can vouch for its affinity with Russian repertoire, especially the quartets of Shostakovich, who personally supervised their study of each of them. You will never hear Shostakovich played like this again, except if you are lucky enough to hear them again. Their connection with Shostakovich and his time is absolutely alive and authentic.

While I feel this, for obvious reasons, is a concert not to miss, I recommend highly going to all three of these very different quartets (and the Takács as well on December 8) to get a perspective on string quartets that can come only from hearing many performances.
One couple, William Wright, organist at Deer Park United Church and Patricia Wright, organist at Metropolitan United Church are responsible for two of these. On November 5 at Deer Park, the young British organist from Birmingham, Thomas Trotter will give a solo recital. According to one website that appeared when I typed in his name the critics are crazy about him: a reviewer of a concert he gave at London’s Royal Festival Hall wrote “...a performance of pyrotechnical wizardry where great contrasts provided episodes of exuberant colour. This was really enjoyable and fun stuff.” Another wrote that he demystified the organ.

At Metropolitan United Church November 18 there will be a celebration of the 75th anniversary of the church’s Casavant organ, with performances by organists, Patricia Wright and Ryan Jackson and saxophonist, Daniel Rubinoff.

The organ at Metropolitan will also be the featured instrument in an Esprit Orchestra performance of Henry Brant’s Icefield on Thursday, December 1, a work postponed from last season because Brant will only be available to perform on an organ with a full 64’ stop.

Organ concerts by Handel will be on programs of the Kitchener Waterloo Symphony Orchestra (Jan Overduin, organ, Dec 7) and in Tafelmusik’s concerts at Trinity-St. Paul’s December 1-4 and at the George Weston Recital Hall on December 6. The conductor and organist at these Tafelmusik concerts will be Richard Egarr, who has been described as “one of the most exciting and versatile musicians of his generation...”. In great demand as a soloist, chamber musician and conductor, he works regularly as a chamber partner with Andrew Manze, Jaap ter Linden and Cathe rine Bott, playing all types of historical keyboards and performing music from fifteenth century organ inventa tion to the 20th century. His concerts with Tafelmusik here last year were a highlight of their season.

Olivier Latry

Another prominent European organist will be performing this month. Olivier Latry, one of the three organists of Notre Dame Cathedral in Paris, will perform Francis Poulenc’s Organ Concerto with the Toronto Symphony Orchestra on November 23 and 24. A prodigy, he became the organist at Meaux Cathedral at the age of nineteen and at age twenty-three won a competition for the appointment at Notre Dame. Mr. Latry will also give an organ recital at Roy Thomson Hall on November 24 at noon. Except for J.S. Bach’s Fantaisie & Fuge in G minor, BWV 542 the program will be music by French composers. Renowned as an improviser, Mr. Latry will end the recital with an improvisation.

The rededication of Grace Church on-the-Hill’s 1925 three-manual Casavant organ will take place at 4:00 pm, Sunday, November 20 and will include an organ demonstration by Ron Jordan, a Choral Evensong featuring the Gentlemen & Boys Choir and the St. Cecilia Choir, a short organ recital featuring Ron Jordan and Douglas Schallin, and a reception.

A large number of metal flue pipes have been replaced and many others have been regulated. Andrew Mead of Mead Music Services has made some strategic additions of solo reeds and pedal stops, so that the organ has some new colours, as well as more depth and richness.

There is another organ in Toronto that needs a lot of work, the one in Convocation Hall on the campus of the University of Toronto. The question seems to be, where is the money to pay for it going to come from? Opera star and U of T Faculty of Engineering graduate, Isabel Bayrakdarian, has stepped forward to help by giving a fundraising recital in Convocation Hall on Friday evening, November 25.
Early Music

by Frank Nakashima

Several events this month remind us that vocal and choral music comprise the greater part of the early music repertoire. From the beginning of time, the voice was used to communicate through music.

Two for Tallis

Our resident choral ensemble, the Elmer Isele Singers, is joined by the Studio Musique Ancienne de Montréal (November 4) in a tribute to English composer Thomas Tallis, celebrating the 500th anniversary of his birth, with a program that includes that extraordinary 40-part (count ‘em!) Spem in Alium, plus Missa Puer Natus est Nobis, The Lamentations of Jeremiah, Gaude Gloriosa, and a newly commissioned work by Marjan Mozetich. (See www.elmeriselsingers.com)

Not surprisingly, The Tallis Choir also celebrates this anniversary, the birth of their namesake (December 3), with a reconstruction of a 16th-century Vespers service, culminating in a performance of that same 40-part motet, Spem in Alium. Website: www.tallischoir.com

Chanson

When it comes to French 16th-century chanson, there are few that can compare to the world-famous all-male vocal group, Ensemble Clément Janequin, making their Toronto debut (November 11, 12) under Toronto Consort auspices. Under the leadership of counter-tenor Dominique Visse, their recordings of the music of Janequin, Sermony, Bertrand, Costeley, Lassus, and Le Jeune for the Harmonia Mundi label are considered to be among the finest interpretations of the repertoire of an era that spawned an earthy, humorous, adventurous mix of popular and sophisticated vocal art. Founded in Paris in 1978, the Ensemble Clément Janequin specializes in the sacred and secular vocal repertoire of the Renaissance. Website: www.torontoconsort.org

Gallant Resistance

Can you imagine that there was actually a time, in 18th-century Germany, when musical composition was felt to have reached "dizzying heights of formal complexity"? (Perhaps this feeling was similar to the reaction of some only slightly more modern listeners to the use of twelve-note tone rows by Schönberg and Webern in their 20th-century music.)

Well, the 18th century response was the "Gallant" counter-movement (basically a "stop-the-insanity" rebellion), flavouring expressivity through elegance, thereby bridging the gap between the High Baroque and the Early Classical styles. Baroque Music Beside the Grange brings the gentle voices of flute, lutes and viola da gamba together for an evening of music.
by luminaries of the North German Rococo, including Telemann, Daube, Kirnberger, Meusel, C.P.E. Bach (November 4). Performers include Alison Melville (flute), Joëlle Morton (viol), Lucas Harris & Daniel Swenberg (lutes).

LULLY’S LAST
Opera Atelier launches its 20th Anniversary season with its most ambitious undertaking to date, the North American premiere of Jean Baptiste Lully’s opera masteriece, Armide (November 5, 6, 8, 10, 11, 12). Armide was the final tragédie lyrique created by Lully and his esteemed librettist Quinault, a uniquely French combination of opera and ballet, for Louis XIV in 1686.

Armide takes place in 1099, just prior to the conquest of Jerusalem during the first Crusade, and explores the Christian world’s perception of the Muslim world as “the axis of evil”. The opera tells the story of Armide, a sorceress who falls in love with the Crusader Renaud, her sworn enemy.

Among the cast are mezzo-soprano Stephanie Novacek in the title role, tenor Colin Ainsworth as her lover Renaud, soprano Monica Wilcher, soprano Jennie Such, bass-baritone Olivier Laquerre, bass Alain Coulombe, tenor Michel Schrey, and baritone Curtis Sullivan. Internationally renowned Early Music specialist Andrew Parrott will conduct the Tafelmusik Baroque Orchestra and Chamber Choir. Website: www.operaatelier.com

(Contrary, Toronto Masque Theatre kicks off its second season with an invitation-only affair, a “concert” performance of Handel’s Acis and Galatea (Nov 16) with soloists – tenor Benjamin Butterfield, soprano Teri Dunn, tenor Colin Ainsworth, baritone Alexander Dobson and tenor Lenard Whiting, accompanied by a small baroque band, in the cozy intimate setting of the Heliconian Hall.)

Musicians In Ordinary

HEAD START
Getting a head start on Christmas, the Musicians In Ordinary celebrate Christmas in the Chamber: Music of the Italian and German Baroque (November 26) with soprano Hallie Fishel, lutenist John Nosky, performing rarely-heard spiritual canzonettas, lullabies and cantatas. This concert includes programmatic violon sonatas and love songs for the Virgin Mary, a great source of inspiration, by Claudio Monteverdi, Tarquinio Merula, Johann Rosenmüller and others. Website: www.musiciansinordinary.ca

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music www.interlog.com/temc

I FURIOSI
BAROQUE ENSEMBLE
You Shall Find Me
A Grave Man
Bach, Bouteiller, Stradella,
music for two gambas...

Friday November 25th, 8:00 pm
Calvin Presbyterian Church,
26 Delisle Avenue
416.530.4816

SPECIAL GUEST:
Susie Napper, viola da gamba

www.ifuriosi.com

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with Richard Egarr, Guest Director & Soloist
Tues, Dec 6, 2005 at 8pm

Amadeo: Mozart in Italy
with Michael Maniaci, male soprano
Tues, Feb 7, 2006 at 8pm

J.S. Bach Wedding Cantata
with Gillian Keith, soprano
Tues, April 4, 2006 at 8pm

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Salon Concert “International Flavours”
Violin styles from India, Egypt and West Virginia
November 13, 2:00 pm Free
MUSIC DIRECTOR WANTED
Toronto Welsh Male Voice Choir

This 60-member choir, formed in 1995, seeks an experienced Music Director to commence duties in 2006.

The Toronto Welsh Male Voice Choir is a not-for-profit corporation committed to maintaining a male choir of world class reputation. Our goal is to promote Welsh culture through music, and to delight audiences with our joy of singing.

The choir’s repertoire includes Welsh hymns, folk songs from around the world, spirituals, operatic choruses and Broadway show tunes.

We perform 10-12 concerts each season, mostly within GTA, and rehearse each Wednesday from 7:30 p.m. to 10:00 p.m. at Dewi Sant Welsh United Church, 33 Melrose Avenue (Lawrence & Yonge).

In addition to the Music Director, the Choir has 3 professional music staff.

The successful candidate must be dynamic, and be able to work in harmony with the Choir in developing music programs in keeping with Welsh choral tradition. Knowledge of Welsh music would be an advantage, but not necessarily a requirement.

Salary is to be negotiated.

Qualified applicants should submit their resume before 5 pm on 15th January 2006 to the General Secretary - David Riches, 25 Carlton Road, Unionville, Ontario, L3R 1Z4. For more information, consult our Website at www.twmvc.com or call David Riches at 905-477-3257.

CHORAL SCENE
by Larry Beckwith

Remarkably, through news of fresh disasters, we keep on singing. November brings a wide array of choral concerts, remembering fallen heroes, praying for peace, and offering hope and joy in the midst of uncertainty.

The month begins with two concerts I wrote about in the last issue of WholeNote, but here’s a brief reminder: On Nov. 4, the Elmer Iseler Singers team up with the visiting Studio Musique Ancienne de Montréal, under Christopher Jackson’s direction, for a celebration of the choral mastery of Thomas Tallis, who would have been 500 years old this year had he lived!

The same night, the Toronto Mendelssohn Choir and fine soloists perform Alfred Schnittke’s Requiem for Don Carlos. (A little ditty entitled Carmina Burana is also on the spectacular program.)

Over a hundred young choristers fill Metropolitan United Church the following afternoon (Nov. 5) as the Toronto and Peterborough Children’s Choruses join forces with guest conductor Stephen Hatfield.

Hatfield is well-known as a high energy educator and composer of evocative choral music for young people. If you’ve never seen him in action, I recommend it. He’ll get your toe tapping and put a smile on your face.

In the short time since Robert Cooper became its conductor, the Orpheus Choir of Toronto has reinvented itself as one of the most innovative programmers of large scale choral works in the city. As a CBC producer and well-known opera conductor, Cooper has never shied away from the spectacular, but has always delivered with class and distinction. But he would always consider himself first and foremost a choral conductor, having studied many years ago with...
Helmuth Rilling in Germany, and contributed most effectively to the burgeoning Canadian choral landscape over the past 30 years. The Orpheus Choir combines forces with Cooper’s Chorus Niagara on November 6 for what will surely be one of the most interesting choral events of the year.

I wrote last year of a local performance of a piece called The Armed Man, by a British jazz musician called Karl Jenkins. It seems that Jenkins has generated a great deal of excitement for his compositions. His music is now performed and recorded frequently and earlier this year he was awarded the OBE. The Orpheus Choir performs The Armed Man in the first half of this concert and the Toronto premiere of Christos Hatzis’ Sepulchre of Life on the other. Big music! The rest of the Orpheus season is fascinating: Willan’s The Mystery of Bethlehem in December, the Toronto premiere of a jazz setting of the Mass by Steven Dobrogosz in February, and Mary Lou Fallis’ new choral show, Primadonna Choral in May. They are also taking part in a commemoration of the 20th anniversary of the Chernobyl disaster next summer.

The Toronto Welsh Male Voice Choir presents its Annual Christmas Concert

Friday Dec. 9th at 7:30

Eglinton St. George’s United Church (Lytton Blvd. & Duplex, Toronto M4R 1L2)

Tickets: $20.00 Tel: 416-410-2254
e-mail: john.hewings@sympatico.ca
Visit us @ www.twmvc.com

St. Michael’s Choir School

Hodie! The Glory of Christmas

featuring special guest
Robert Pomakov
bass soloist

December 9 & 10 @ 8:00 pm
Massey Hall, Toronto

Tickets available through the Roy Thomson Hall Box Office
$18.50, $27, $30 (Includes GST and Massey Hall’s CMF fee)
To order, call (416) 872-4255 or visit www.masseyhall.com

Soprano Soloist Wanted

Soprano Soloist / Section Leader required for Lawrence Park Community Church, Toronto.

Please contact Mark Toews, Director of Music
mark@lawrenceparkchurch.ca
(416) 489-1551 ext.28
April at Roy Thomson Hall. Orpheus: a choir to take another look at!

On Nov 9, Toronto Symphony music director Peter Oundjian conducts a program of Remembrance featuring Vaughan Williams’ lush and coming Dona Nobis Pacem and the world premiere of Andrew MacDonald’s War Machine, commissioned by the Symphony.

On Nov 11 itself, the St. James’ Cathedral Choral Society performs a program including the Requiem by Gabriel Fauré and prolific local composer Andrew Ager’s An Unknown Soldier.

Also on Nov. 11 and 12, the Paris-based Ensemble Clément Janequin come to town as guests of the Toronto Consort. Under their director, counter-tenor Dominique Visse, this world-renowned vocal ensemble will perform French polyphonic songs... not to be missed!

On Nov. 12, Lee Willingham’s Bell’Arte Singers offer an intriguing program “For peace and remembrance” featuring music by Bach, Duruflé and others, and including a little-known dramatic piece by Eric Robertson, effectively depicting the futility of war.

The following week, on Nov. 19, the Vesvivka Choir celebrates women composers of Ukrainian descent.

In the month, on Nov. 25, the astonishing Canadian soprano Isabel Bayrakdarian gives a benefit concert at Convocation Hall to raise funds for the restoration of the hall’s mammoth organ. I had the golden experience of hearing Bayrakdarian sing Zerlina at the Met last year and was floored by her musicality, dramatic sense, intelligence and, yes, great beauty. One can learn so much about singing by experiencing her artistry.

The following evening (Nov 26) marks the debut of Lynn Janes as the new director of the Toronto Mendelssohn Youth Choir in a cold-weather program that includes Vivaldi’s Gloria. This once-glorious ensemble has fallen on hard times lately, but by all reports is back on its feet and growing stronger by the day under Janes’ leadership.

The innovative and elegant Isabel Bernaus has done similar good work with the Jubilate Singers of late and their talents are on display on Nov. 26 as well, with a program entitled “Northern Reflections”, featuring the premiere of a work by local composer Benjamin Bolden, the Berliner Messe by Arvo Pärt and a piece by the aforementioned Stephen Hatfield called Lady of the Snows.

As December approaches, we get into many Messiah performances (the Elmer Iseler Singers for example on Dec. 2 with a nice roster of soloists) and other holiday fare. WholeNote colleague Simone Desilets is a run-down of the season’s Messiah offerings here this month. I’ll have a day-by-day rundown of the rest of the yuletide and Chanukah offerings in next month’s column.

The six performances listed in this issue, in November or early December, take place over a wide area, from Toronto to Midland, Hamilton, Jordan, Aylmer and London. To help you find them in the daily listings (pages 41-62), here is a brief description of each one in order of occurrence:

- November 26 7:30: Arcady. A Baroque Messiah. Further afield in Aylmer ON.
- November 26 7:30: Serenata Choir. Handel’s Messiah. Further afield in Midland ON.
- December 02 8:00: Elmer Iseler Singers. Handel’s Messiah. In Toronto, at Metropolitan United Church.
- December 02 8:00: Symphony Hamilton. The Messiah. Further afield in London ON.
- December 03 7:30: Arcady. A Baroque Messiah. Their second performance, this time further afield in Jordan ON.
- December 04 8:00: Symphony Hamilton. The Messiah. Their second performance, this time further afield in Hamilton.

And following is a very brief description (due to lack of space) of all others we’ve heard about to date — mostly in order of occurrence, but with repeat performances consolidated within the one listing. To find out more details than are offered here, please use the phone numbers provided, or visit our website: www.thewholenote.com and follow the “Pick your Messiah” link.

* December 10 8:00: Cathedral Bluffs Symphony Orchestra. A Baroque Messiah. Includes Halijah Chorus. Elora 519-878-5688.

MESSIAH QUICK PICKS CONTINUES ON PAGE 63

Pick your Messiah

As in all past Christmas seasons, so in this: WholeNote’s listings pages fairly ring out with the word “Messiah”, as choirs and orchestras revisit this beloved work by Handel without which the season would hardly seem complete.

The explosion of Messiahs begins in November, with six performances listed in this issue. But it hits full force in December with twenty-six performances spanning the period December 9th to 20th (either partial or of the complete work) already waiting to appear in the next issue of the magazine. (No doubt we will hear of several more, before the December listings are completed.) There is even one already known to us, that takes place during the Easter 2006 season — a reminder that the work is not just a celebration of a birth but also one of a resurrection.

So in this issue of the magazine we have decided to depart from our norm, and point out not only Messiah performances taking place within the scope of the present issue but also those coming up in December and beyond — our way of helping our readers to plan their concert-going activities during the festive season.

Simone Desilets
A Quarter Century for Choral Concert team

by Heidi McKenzie

PACK THE Rogers Centre (former SkyDome) to the rafters and then quadruple that number for a pretty good idea of how many fans tune in to Choral Concert Sunday mornings on CBC Radio Two. For a loyal and growing following of 200,000 listeners, the program not only reflects longstanding Western choral tradition, it whets the appetite for diversity. Both Howard and Robert are quick to point out that Choral Concert was never intended to be some kind of religious surrogate regardless of its Sunday morning timeslot. Both are adamant about maintaining the unpredictability factor in their programming.

Prior to being asked to boil down a quarter century into a few paragraphs, I talked to a few of the folks who played a part in the team over the last couple of decades - Larry Beckwith, Jurgen Petrenko, and Kelly Galbraith - as well as tapping into the dynamic duo's own store of lore and recollection. From all that, if I had to distill Robert's character down to one word from my collective surveys, it would be visionary. For Howard, it would be uncompromising standards.

Everything with Robert is huge. Take June 4th, 1989, for example, during the first Toronto International Choral Festival. Set for a 7am live-to-air broadcast, a live studio audience packed the Jarvis Street Studio G while from the other side of the world, news of the Tiananmen Square massacre was breaking. Communication came to a standstill. It was a technician's worst nightmare. Miraculously the lines came back up with a roomy 25 seconds to air. In retrospect, it was an early sign of the program's signature modus operandi: "one step before total chaos - riffing on the edge of brilliance."

There have been a number of close calls. In 1996, Choral Concert provided the vehicle through which CBC celebrated its 60th Anniversary. No surprise to Robert: "No other medium has the capacity to bind the elements of text, collegiality, community, grass roots and tradition." It was a huge event: the first participatory coast to coast, live to air broadcast. The Atrium was literally humming. But when Howard Dyck welcomed the East coast ... dead air. A similar technical glitch ushered in Winnipeg. Pressing on, the event proved to be a success.

Everyone I spoke to selected Easter Sunrise as a programme highlight - whether it be in Ottawa with the thrill of thousands of voices raised in song as sunlight streamed through the National Gallery, or on the mount in Montreal, or in Winnipeg, or as far West as Vancouver (with 5 am calls times in order to broadcast in real time to the Maritimes). My own first experience with Choral Concert was in Montreal for Easter Sunrise - and trust me. Reading or hearing about hundreds, thousands of people lining up for blocks and blocks at 5 o'clock in the morning just isn't the same as being there. It's electric.
A Choral Quarter Century
Background from Page 29

What strikes me about Robert Cooper is his utter sense of integrity. “It’s always about revealing the art in the best way possible,” he would say. Robert’s personal mission from the beginning has been to raise the public’s consciousness of choral music as legitimate performance art unto itself.

Twenty-five years on, it has become a two-way street; the program has evolved just as the community has blossomed. I think it’s fair to say that both he and Howard have created more than a radio program; Choral Concert has all but become synonymous with choral music making in this country. Mission accomplished? No. Mission continues.

Heidi McKenzie is a freelance music writer and associate producer for Choral Concert and Saturday Afternoon at the Opera on CBC Radio Two.

World View
by Karen Ages

As I sit down to write this month’s column, gazing through the usual array of press releases and daily listings, I can’t help but glance back to a performance I attended recently. Images of Peter Chin’s latest work, STUPA, still dance in my mind, pun intended. As I mentioned last month, Chin not only choreographed the work, but designed the costumes and wrote the music, and the finished product was a definite testament to his genius. Not only were the dance and musical elements astonishing in their own rights, but what struck me most acutely was the complete integration of the two. The music and dance were so tightly intertwined that it is hard to say whether the end result could have been achieved had choreographer and composer not been one and the same person. Susanna Hood, one of the dancers, explained to me that they first learned the rhythmic patterns vocally, and that the choreography followed from that. Watching the performance gave me the distinct impression that this was indeed a dance work designed by a highly skilled musician.

And speaking of connectedness, looking at the assembly of dancers and musicians on stage that night at Harbourfront Centre Theatre made me think of the interconnectedness of the arts (and specifically musical) community, and my own place within it.

Peter Chin, Katherine Duncan (who mediated on stage throughout the performance), dancers Yvonne Ng and Yves Candau, musicians Intan Murtadza and Andrew Timar are all former or current members of Gamelan Toronto, which is where I first met many of them.

Percussionist and musical director Debashis Sinha is known to many as one quarter of Indian jazz fusion ensemble autorickshaw, and is a member of Arabic/Greek ensemble Maza Mezé (I took dumbeek lesson with him a few years ago through Worlds of Music).

Double bass player Peter Pavlovski and I both played the season-opening concert of the Toronto Philharmonia a few weeks ago, and we’re also former colleagues from the Kingston Symphony. Though I can’t recall having a gig with violinist Kathleen Kajioka, we’ve both been part of R. Murray Schafer’s “Wolf Project”.

Incidentally, my companion that evening, internationally-known clarinet maker Steve Fox, has a connection here as well. In a phone conversation a few months ago, Andrew Timar expressed to me some frustration over the delicate nature and sensitivity to weather conditions of his instrument, the Indonesian suling (bamboo flute). Wouldn’t it be nice, he said wishfully, if there was a synthetic suling, not only impervious to changes in temperature and humidity which affect intonation, but that could also be mass-produced with the same consistency of intonation for the purpose of teaching the tradition to others (Andrew is probably the only player of this instrument in North America). So I put him in touch with Steve, and at the post-performance party at Peter Chin’s apartment they had their first impromptu “business meeting”, various sized sulings splayed across a back room, discussing the possibility of Steve creating such a synthetic version.
Also in attendance that evening (though not performing) was vocalist Jennifer Moore, of Maza Mezé and Pirate Jenny fame; (my connection to her? We were both involved in the premiere of an oratorio last winter in Guelph by composer Peter Skoggard). The connection here is that Jennifer will be guest vocalist with the Evergreen Club Contemporary Gamelan, November 5, in a joint venture with the group Sanctuary, from Halifax. Jennifer will premiere a new work by Evergreen member Bill Parsons, “Translating Grace”, which also features abstract film by Montreal filmmaker Chuck Samuels. The program, featuring the newly refurbished organ at Rosedale United Church, will also include new works by Jeff Reilly and Mark Duggan, the latter of whom also performed in STUPA.

About six years ago I spent some time on the back of a camel in the magnificent Thar desert in north-west India. The Dhoad Gypsies of Rajasthan hail from this region, and they’ll be at the Jane Mallett Theatre on November 19. Carrying on ancient cultural traditions of music, dance, poetry and spirituality, the group also includes a fakir whose talents include fire-eating and dancing on a bed of nails. This will be Small World Music’s last presentation for a couple of months. For more info, visit www.smallworldmusic.com or www.dhoad.com.

Another highlight performance this month, the Yamato Drummers of Japan present a program called Kami-Nari (Thunder), at Roy Thomson Hall, November 26.

Looking ahead to December, UTSAV, a multi-faith, multi-media presentation takes place at the John Bassett Theatre of the Metro Convention Centre December 3. The brainchild of musician and composer Ramier Siva-Nandan (Dr. Shiva), this spectacle featuring Rashtavani (voice of a nation) choral ensemble with roots in classical and folk traditions, is a fundraiser for the Trillium Health Centre. For more information, visit www.mgam.com and www.rashtavani.com.

Also in December, tabla player Ravi Naimpally’s Indian fusion band Tasa performs December 1 at Walter Hall, part of U of T’s Faculty of Music noon hour concert series, and December 9 at the Red Guitar Arthouse Cafe (603 Markham St.) Also at Walter Hall at noon, the Faculty of Music’s world music ensembles have their end of term concert December 5, featuring Balinese gamelan, Taiko drumming, Georgian choir, and tabla.

Alas dear reader, I am almost out of room, but rather than leave you to swim unaided through the myriad of listings this month in search of world music gems, here are some notes in brief:

 Holocaust Education Week presents two concerts of Jewish music, November 1 and 8; the RCM presents an evening (though still unconfirmed) of world music ensembles at noon, the Faculty of Music’s cert series, and December 9 at the Lichtenberg Convention Centre December 3. For more info, Robert and Ndidi Onukwulu are also performing in November 6; Indo-jazz autorickshaws presents an evening of Kalah concert December 6, with the very infectious Sounds of Silence and the RCM’s own world music ensembles.

Also dear reader, I am almost out of room, but rather than leave you to swim unaided through the myriad of listings this month in search of world music gems, here are some notes in brief:

As you may have heard, the Music Gallery is going through a period of transition, following the departure of our long-time artistic director Jim Montgomery. This year marks the 30th anniversary of the Music Gallery, Toronto’s only centre for creative music. We have a tremendous opportunity to re-vision the Music Gallery’s mandate, how it operates, and its role within the new music community. We intend to seize this opportunity, and to do so in consultation and collaboration with the new music community. This process will take a while. In the meantime, we are calling on you for help.

Now is the time to show your support for the Music Gallery. If you have ever performed or attended a concert here, please become a member of the MG. Next time you are down at the Music Gallery for a show, please inquire about membership, or get in touch with us at 416-204-1000 or info@musicgallery.org. Memberships start as little as $40 for individuals and arts workers; general memberships are $50. Of course we will gratefully accept donations in larger amounts. Help us spread the word about this membership drive, as well! We are also in need of donations of office supplies and equipment. Please contact us if you are able to volunteer your time to help the Music Gallery.

Sincerely,

Tim Brady, Jonathan Buncio and Peter Hutch Interim Co-Artistic Directors, Music Gallery

congress programming: nov. 2005

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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Sat 11/5</td>
<td>Jens Lekman&lt;br&gt;Pop Avant Series @ 8PM $8 ADVANCE/$10 DOOR</td>
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<tr>
<td>Sun 11/6</td>
<td>Continuum: In the Asylum&lt;br&gt;The Composer Now Series @ 8PM $20/$10/$5</td>
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<tr>
<td>Tue 11/8</td>
<td>No-neck Blues Band + CCMC&lt;br&gt;Pop Avant Series @ 8PM $10 ACCOUNT/12 DOOR</td>
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<tr>
<td>Fri 11/11</td>
<td>Bell Orchestre&lt;br&gt;Pop Avant Series @ 7 &amp; 10PM $12 ADVANCE</td>
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<tr>
<td>Sat 11/12</td>
<td>A Scelsi Centenary&lt;br&gt;New Music Concerts — feat. Louise Bessette&lt;br&gt;The Composer Now Series @ 8PM $25/$15/$5</td>
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Music Gallery 197 John St. 416-204-1008 www.musicgallery.org

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The SOCAN Foundation

Dhoad Gypsies of Rajasthan

Ravi Naimpally’s Indian fusion band Tasa performs December 1 at Walter Hall, part of U of T’s Faculty of Music noon hour concert series, and December 9 at the Red Guitar Arthouse Cafe (603 Markham St.) Also at Walter Hall at noon, the Faculty of Music’s world music ensembles have their end of term concert December 5, featuring Balinese gamelan, Taiko drumming, Georgian choir, and tabla.

Alas dear reader, I am almost out of room, but rather than leave you to swim unaided through the myriad of listings this month in search of world music gems, here are some notes in brief: Holocaust Education Week presents two concerts of Jewish music, November 1 and 8; the RCM presents Québécois folk ensemble Genticorum, November 3; Ritmo Flamenco presents an evening of Flamenco music and dance, November 5; The Sheynville Yiddish Swing Band play at the Gladstone, November 6; Indo-jazz autorickshaws are at Hart House, November 10 (fete!); African Blues musicians Canadians Madagascar Slim, Donné Robert and Nidji Onoukulu are at the Silver Dollar Room, November 12; U of T’s African Drumming & Dance Ensemble performs November 18, main lobby, Edward Johnson Building; the Koffler Centre presents a Chanukah concert December 6, with the Lachan Jewish Chamber Choir and Sisters of Sheynville (Lenka Lichtenberg & Isabel Fryssberg); and East Meets East on December 6, when Cape Breton musicians Mary Jane Lamond and Punjabi folk singer Kiran Ahluwalia and others share the stage at Glenn Gould Studio.

Karen Ages is a freelance oboist who has also been a member of several world music ensembles. She can be reached at 416-323-2232 or worldmusic@thewholenote.com.
For a while in Toronto, November became known as New Music Month, for which the focal point of interest and attention was the Massey Hall New Music Festival (later given the catchy title “NuMuFest”). For one week, a core group of Toronto’s new music presenters took to the Massey Hall stage to present the best of new music from all over and abroad; and top national awards, like the Jules Leger Prize for New Chamber Music, were publicly awarded.

There was buzz and energy - a truly lively celebration of Toronto’s new music scene. But, like all good things, NuMuFest came to an end. And in the past four years little has come to fill its place. Well, there is a smattering of smaller festivals around town, such as the TSO’s New Creations Festival in March and the University of Toronto’s New Music Festival in January (look for more on these two in future columns). But there is still no sizable festive gathering of the whole community.

Ah well, at least this magazine continues to provide a virtual festival for Toronto new music every November in its pages and online.

Perhaps that last comment offers us the trick, then. Rather than bemoan the loss of NuMuFest, why not use the magazine’s New Music concert quick picks (on page 63) to create your own “virtual” new music festival? There is a vast array of contemporary concert activity in the city throughout November (indeed, throughout the whole year). And with many of our more prominent new music ensembles launching their seasons this month, there is good reason to celebrate.

**MADLY FROM BOTH DIRECTIONS**

**Continuum**

Continuum celebrates 20 years of bold music-making. A signal season of new works from Canada, Ireland, Italy, France and the USA played by the virtuosic and fearless Continuum ensemble.

**IN THE ASYLUM**

Music from the gritty to the sublime: Allison Cameron, Rodney Sherrman, Andrew Hamilton, Jennifer Walsh, Gerald Barry

**Sunday, November 6, 2005 8pm**

Music Gallery, St. George the Martyr, 197 John Street

**PLAYING IN TONGUES**

Sunday, February 5, 2006 8pm

Music Gallery

**TOUCH SPACE**

Thursday, June 8, 2006 8 pm

soundaXis festival

The Leslie L. Der Pharmacy Building, U of T

Tickets: $20 $10 seniors+arts workers | $5 students

Subscriptions: $50 $25 seniors+arts workers

Music Gallery box office: 416 204 1080

Continuum music: 416 924 4945

www.continuummusic.org

The Continuum ensemble under conductor Daniel Warren. The concert takes its title from noted Irish composer Gerald Barry’s unfiling piano trio, which will open the evening.

Toronto-based composer Allison Cameron’s sparse yet richly detailed work **Play** will receive its world premiere, as will the alluringly beautiful **Moments**, composed by Vancouver-based Rodney Sherrman. Music from the next generation of Irish composers completes the context, from Andrew Hamilton’s energetic bursts of ordered madness to Jennifer Walsh’s gritty exploration of found sounds. For details, please visit www.continuummusic.org.

**TALISKER TAKES ON COATES**

The Talisker Players, known for their vocal and instrumental collaboration in chamber music, explore timely topics in their season-launch concert on November 9th at Trinity St. Paul’s Centre. Entitled “Race, Religion and Peace”, the programme focuses on works that retell accounts of the cost of human conflict and the hope for lasting peace.

Guests vocal soloists Teri Dunn (soprano) and Jason Neetley (baritone) tackle modern standards such as Samuel Barber’s *Dover Beach* and John Adams’ *The Wound Dresser* alongside works by other great talents like Osvaldo Golijov. A special treat is the programming of *Voices of Women in Wartime* by little-heard but very talented Berlin-based American composer Gloria Coates. A world premiere, *In Flanders Fields* by emerging Toronto-based composer Stephanie Moore rounds out the programme. For more information, including programme notes, please visit www.taliskerplayers.ca.

**ARRAY ON NEW GROUND**

On November 10th the Arraymusic Ensemble ventures out into a new venue to launch both their 2005-2006 season and a new ensemble CD “ArrayLivel”. In the funky club atmosphere of the Lula Lounge, the Arraymusic ensemble will give you a taste of completely different works from the same fine international cadre of composers featured on their new CD release, including Jo Kondo’s *Standing*, James Tenney’s *Harmonium #7*, Linda C. Smith’s *Knotted Silk*, Walter Zimmerman’s *20 Figuren­lanze* and Christian Wolff’s *For Five Or Ten People*. As an added bonus, the ensemble will perform Henry Kucharzyk’s much acclaimed arrangement of Claude Vivier’s *Pulau Dewata*. Come out and sample the Lula Lounge’s cool environment and tasty menu before the concert starts at 9:30 PM. For info visit www.arraymusic.com.

**RALLYING TO THE GALLERY**

Most lacking from any “virtual” new music festival constructed of what happens to be going on is an anchored sense of place, a focal point of activity, much like what Massey Hall gave to NuMuFest.

During the regular concert season, this role has been handily played for the last thirty years by the Music Gallery, Toronto’s home for new and unusual music. The Gallery has occupied many homes in this city, perhaps the most successful being the creative hub it brought into being on Richmond St. But that was sold years ago by its owners to build more condos.

Since then, the Gallery has been making a temporary but fully functional home for creative music at St. George the Martyr Church, all the while looking for the next great new music hub. Unfortunately, this temporary situation and the continued search have all built up to mark the Gallery’s 30th season with mounting financial and operational challenges, leading to the suspension of its education-based Music Gallery Institute and the scaling back of programming by almost 50%.

Still, the Music Gallery’s role as a centre for the creation and performance of new music and music-related arts cannot be overstated. Its commitment to both incubating and anchoring the new music community, its position as a highly respected node on an international network, and its mandate to create the space to celebrate all that is new and creative in music, is all essential to the development of the musical arts in our city and beyond. But what may seem like crisis can lead to opportunity, with the right support. The Gallery is
working hard to move towards these opportunities, and can achieve a bright future with the proper support.

**SOUNDAXIS**

And what hope of a new NuMuFest for Toronto? Montreal just completed the second installment of its new Montreal Nouvelles Musiques festival in the early spring of 2005 to much applause, so we know it is possible to successfully launch a New Music festival in a major city with success. In the festival heavy landscape of Toronto, surprisingly there is still room for a sizable festival devoted to new music, a high-profile one that celebrates the whole community. And with this being the Year of Creativity, as decreed by the City, the time seems ripe for action. Indeed it is. The action in question is being taken by the newly formed **New Music Projects**, which is gearing up to present the SoundAXIS Festival of music, architecture and acoustics in June 2006, with concerts, events, conferences, lectures and exhibitions contributed by 29 different organizations, and taking the entire city of Toronto as its platform. Keep your eyes and ears open for this one. Until then, visit www.soundaxis.ca for more info.

So, support and celebrate the city’s wealth of new musical experiences. Stimulate and be stimulated by something new.

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

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**News Roundup**

**Coalition of New Music Presenters**

by Keith Denning

For thirty years, the Music Gallery has provided a venue in Toronto dedicated to nurturing new music. For the past several years, the Music Gallery has shared a space at the Church of St. George the Martyr. This arrangement, while amenable and positive, was meant to be a temporary solution to the sudden crisis brought on by the loss of their venue on Richmond St. Four years later, the Music Gallery is still there, searching for a new, permanent, home.

Watching a new opera/ballet hall being constructed, and seeing terrific dance spaces such as the Premiere Dance Theatre and Harbourfront Centre thrive, I am forced to wonder whether or not new music is a kind of poor cousin in the arts in Toronto. There are hundreds of venues throughout the city for dance, theatre, classical and pop music, but a dedicated centre for new music is something that we have always struggled to have and to keep.

The Music Gallery’s role as a creative engine in the new music community simply cannot be overstated. Speaking for myself, as a part of Earshot Concerts, our group simply wouldn’t exist without the early nurturing of the Music Gallery. Even now, when the Gallery is in crisis, they continue to provide a focal point in the community for new music. For one, believe that it is an essential component of the new music scene in Toronto, Canada, and beyond.

When the Coalition first convened several years ago, the quest for a new home for new music was high on the agenda. The quest has been ongoing, but the discussion somewhat muted. On the Coalition website, torontohearandnow.com, we have established a forum for the

---

**Try Something NEW!**

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.
Jazz Notes
by Jim Galloway

Up The Lazy River

This is the time of year when I post my column from somewhere in Europe, in the middle of my annual trip, although to say I am on the road again is not entirely correct, because for a good part of this trip I am on water - and I don't mean that my drinking habits have changed! Far from it, because as I write this I am in the heart of wine country, sailing on the river Moselle midway through a trip that takes me from Coblenz in Germany to Nancy, France. I am in the company of a boatload of jazz fans and a small European Community of musicians from Switzerland, Scandinavia, France, Britain and Germany. The ambience is very relaxed and friendly especially since quite a few of the passengers are repeaters and so friendships are renewed, stories exchanged and newcomers put at ease. All the public announcements are made in German and French but most of the crew and many of the passengers speak English. I get by with my somewhat less than fluent French so that communication is, if at all, only a minor problem.

The ships that are in service on this type of river cruise are perfect examples of how to make the best use of a minimum amount of space. They are long and narrow - narrow because they have to navigate the locks system on the rivers and the rivers themselves can be quite narrow in stretches, and long to make up for the fact that they don't sit deep in the water and are restricted to 3 or 4 decks. I suspect that if the ship sank you might get no more than wet feet!

We are on the Swiss Ruby, an intimate ship with accommodation for no more than 86 passengers and cabins where space is very definitely at a premium. But the food is good, the scenery magnificent and the public areas of the ship very attractively set up. On this trip the mornings have been misty with a fog hanging over the river and it is a bit like being in the middle of a Turner painting - but the sun soon burns off the fog and the passing vineyards and picturesque towns are revealed.

The guiding light of this week of travel is Markus Rindermann, a gentle giant of a man from Bern, Switzerland, with a passion for jazz, who started his Riverboat Cruises some 20 years ago. It is a simple formula, used by jazz parties everywhere - take a group of musicians, in this case 12, and play mix and match. With creative programming, choosing a variety of themes and interesting combinations of musicians it is possible to make each night a little different. Daytime there are stops along the way to explore the towns and villages and, in general, a good time is had by all. There are afternoon sessions and after dinner concerts making it a pretty good way to enjoy jazz, beautiful countryside and local wines and beers.

Dollars and sense
There is big money to be made in music, but it goes to a very small percentage of all those who try to make a career in the business. For the most part musicians "get by" and often supplement their incomes by teaching more aspiring musicians to enter the already saturated job market, which is why my advice is always this - don't think of a career in music unless you have that fire in the belly, because it can be a long, hard road with no guarantees of even a small pot of gold.

So when musicians get together it is no surprise that invariably, at some point, the conversation turns to work, or lack of it, and how there is less live music and therefore fewer gigs than there used to be.

The riverboat trip was no exception - we talked about the scene in our respective countries, but here is some food for thought served up by the French musicians taking part in the discussion.

In France, if you have proof of 43 contracted and declared (for tax purposes) engagements in the previous 10 month period, you are eligible for unemployment benefits based on the total of your earnings in the previous period and up to a maximum of 75 euros per day! The payments are good for, I believe, 6 months, at which time you can reapply. The concept of the programme is to encourage the arts - actually encourage them. Compare that to our priorities in Canada where music programmes are being cut back because the arts are considered a non-essential luxury, rather than a necessary part of a full life.

Closing note: If you like to dance to big band music, my Wee Big Band, all seventeen of us will be at The Old Mill on Friday November 25. It's the last chance to hear us in Toronto this year, so if you feel like kicking up your heels, or cutting up a rug or just having a good time, come on by.

Happy (live) listening.
I refuse to be one of those people who begin recommending Christmas shopping ideas, even before the leaves have fallen. I will however point out that several Toronto musicians are celebrating the release of new CDs over the month of November.

The Rex hosts David Buchbinder's release for Shurum Burum Jazz Circus. Joining him are a wide array of musicians from a variety of musical backgrounds - including bassist Roberto Occhipinti, saxists Pol Cousee, Peter Lutek and Perry White, pianist Greg de Denus, violinist Bridget Lamarche-Brown, cellist Carina Reeves and guitarist Levon Lichkhamian, playing original compositions which fuse jazz and improvisation with klezmer and middle eastern influences. (Nov 10, 11).

Also at the Rex this month, saxist Jon Kay and his ensemble The Peddlers release their new album (Nov 30).

Following his 2003 Juno win for his album "Tales from the Blue Lounge", Richard Underhill releases "A Moment in Time" at the Montreal Bistro (Nov 15). Underhill's swinging compositions, are played by a stellar ensemble - including 21-year-old Cuban piano prodigy Luis Guerra, alongside Bob Brough, Mike Milligan, Craig Earle, Joe Poole, Daniel Barnes, Davide Direnzo, William Carn and Chris Gale.

Also at the Bistro this month, chamber jazz ensemble Runcible Spoon celebrates Rainbow Lake, a recording which features standards by Gershwin and Wall, and original compositions by Andrew Downing, Tim Postgate and various members of the ensemble. The instrumentation which includes celio, viola, piano, clarinet and voice, showcases the ensemble's rich orchestration paired with a great sense of swing, and a playful sense of humour. (Nov 28).

And as always, you don't need a C.D. to celebrate - our jazz scene is an excuse for a party in itself. Check the listings (pages 62-63) for more great music.
I have something of an obsession with carrying everything with me into a gig or rehearsal in one load. I've frequently walked into a hall carrying a baritone sax, bass clarinet, alto sax, clarinet & flute, with stands for all of the instruments as well. I usually refuse offers of help, since it just unbalances the load, though I do appreciate it when someone opens doors for me.

So if I make the decision that it's going to be a two-trip load in, you can bet that I'm either getting paid the big bucks (rather than the more frequent medium-sized bucks that I make) or it's a gig I'm really looking forward to doing.

I'm playing one of the latter with the Humber College Faculty/Alumni Band this week for a concert with arranger/composer Vince Mendoza and it's definitely going to be a two carry gig - baritone sax, bass sax, clarinet, bass clarinet & contrabass clarinet. Thank goodness for synthetic reeds (made in Canada by Legere!), or I'd spend the entire evening sucking on cane in the vain hope that I might not squeak at some crucial juncture. I'll let you know how things turned out next month.

August is always packed with things to see and do for the band crowd. Long & McQuade is offering its very popular clinic series once again at the Toronto/Bloor St. location. The Toronto Sax Quartet leads off the series on Nov. 5 with a workshop on ensemble playing. Saxophonist Don Palmer will present a session focusing on Melodic Improvisation on Nov. 12. Former Vancouver Symphony flutist Camille Churchfield is next in the series on Nov. 19 with a clinic on approaching sound production on flute. Trombonist Colin Traquair of the National Arts Centre Orchestra will round out the month on Nov. 26 with a workshop on improving practising and performing for brass players. Give the band department at Long & McQuade's a call at 416-588-7886 if you need more info.

Gary Armstrong Woodwinds is also presenting clinics of interest this month - Toronto Symphony bass clarinetist David Bourque will be in the store on Sat. Nov. 19 to talking about reeds, and to launch his new DVD "Adjusting the Single Reed." Call the store at 416-535-6000 for details.

There are some great groups playing outside of Toronto this month. The Wellington Winds are a professional calibre group in the KW area; their concert "Getting Ready for Winter" will be presented at St. Peter's Lutheran Church in Cambridge on Dec. 4. The equally fine McMaster University Concert Band is playing at Convocation Hall, McMaster U., in Hamilton on November 20.

As always, I recommend you make use of the complete listings in this month's copy of The WholeNote to plan your concert going. Those of us who make the music always appreciate an audience, and are inspired by a packed house. Yes, there are times in life when bigger really is better.

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, e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275.

The Hart House Symphonic Band with conductor Keith Reid are launching their season on Nov. 26 with music by Mozart, Rossini, Kopetz, Smith, and Ticheli. It'll be interesting to find out what works are on the programme, given its title - "Broken Mirror".
On Opera
by Christopher Haile

On November 5 Opera Atelier opens its new production of Armide by Jean-Baptiste Lully at the Elgin Theatre. The occasion is notable for two reasons. First, it marks Opera Atelier's 20th season and second, the production of Armide will be the North American premiere of what is generally considered Lully's supreme masterpiece.

Opera Atelier is one of the great success stories among performing arts groups in Canada. It has been a steady, vertiginous rise from its beginnings, twenty years ago (with dancers interpreting Monteverdi's Orfeo played on a boom box in the Walker Court of the AGO) to its present position as North America's premier purveyor of baroque opera, a company in demand around the world for the consistently high quality of all aspects of its productions.

In a telephone interview in October, Marshall Pynkoski, Co-Artistic Director of OA with Jeanette Zingg, reflected on the past twenty years: "It seems the most extraordinary thing. Jeanette and I both think the twenty years raced by, then we look at the amount of repertoire, more than 40 productions, and we think 'How did we fit it all in?' We started it with an idea and it then took on a life of its own and we've all been racing after it ever since. The nerves and the excitement we feel in preparing Armide are the same that we felt twenty years ago before our first appearance in Walker Court."

Exceeding all of Pynkoski's expectations of twenty years ago is that now the company has funding not merely for its five-week rehearsal process but also for the months of preparatory workshops necessary for such complex works as this.

Premiering in 1686, Armide was Lully's final opera. It is unique for its time in foregoing display in favour of an intense examination of its characters' psychology. The libretto by Philippe Quinault is based on episodes from "Jerusalem Delivered" (1580), Torquato Tasso's epic poem about the First Crusade.

Quinault's libretto starts from the same Christian chauvinist point of view as Tasso's poem. The Circe-like Muslim sorceress Armide, whose power derives from never having experienced love, has been recruited by Satan to distract the Christian forces, in particular their greatest warrior Renaud. Rather than murder him as she intends, she is shocked to realize that she has fallen in love with him. Most surprisingly, however, Quinault deliberately deviates from his source. Contrary to Tasso, Renaud, too, falls in love with Armide not due to her sorcery but for love. Rather than resolve the situation as Tasso does by having Armide convert to Christianity, Quinault ends this extraordinary opera, as Pynkoski points out, "with both Christian and Muslim protagonist in exactly the same situation, still in love with their traditional enemy and shattered by the experience."

He adds, "I have no idea how this ever got past the censors".

That Armide should resonate with contemporary events is purely coincidental since Pynkoski and Zingg have had the presentation of Armide in their 20th season as their goal for the past five years. Indeed, Pynkoski says that their recent presentations of Persee along with Charpentier's Acteon and Medee have been deliberate steps in OA's long-range plan to accustom the company and the audience to the declamatory style of the French baroque opera before moving on to...
Parrott, who had arrived directly to him and said, "Don't you think of the work. Andrew Parrott from a trans-Atlantic flight, turned for a particular exhausting rehearsal, Andrew Parrott, who had arrived directly from a trans-Atlantic flight, turned to him and said, "Don't you think we're just about the luckiest people in the world?" Pynkoski agrees, "I can't imagine anything that could be better than this, I really can't." As audiences know, it is this unquenchable love for what they do that has animated every OA production over the past twenty years, Pynkoski relates that after a particularly exhausting rehearsal, Andrew Parrott, who had arrived directly from a trans-Atlantic flight, turned to him and said, "Don't you think we're just about the luckiest people in the world?" Pynkoski agrees, "I can't imagine anything that could be better than this, I really can't." As audiences know, it is this unquenchable love for what they do that has animated every OA production over the past twenty years.

Esa-Pekka Salonen, who conducts the Finnish Opera Orchestra in this production, was an implicit fourth partner. Salonen's championing of new music has been integral to the rise of the Los Angeles Symphony to international prominence. Although Kent Nagano conducted the premiere in Salzburg, Salonen supported Saariaho's opera via commissions for song cycles that provided musical material for the opera. Maalouf's libretto was inspired by legends of a 12th century troubadour, Jauré Rudel, Lord of Blaye in France's Aquitaine region. Rudel was purportedly inspired by accounts from pilgrims and crusaders of the beautiful Countess Hodierna of Tripoli. Hence the persistent theme of "love from afar" in his songs. And also his decision to join the Second Crusade in 1147. Rudel crosses the Mediterranean, falls deathly ill at sea, and has one brief moment with his distant love when the Countess descends from her castle to hold the dying troubadour in her arms. Verdi could live with that. (So could Victor Borge, but never mind.) It's the real stuff of opera: Take an implausible plot and drive it with music that probes the fundamental dramas and dilemmas of the human condition.

Maalouf's libretto, however, is first-class literature, and has been published as such. He limits the story to three characters: Rudel; the countess, who is named Clémence, which provides some nice occasion for word play (think inclement); and The Pilgrim. They're backed by a Greek-inspired chorus. Rudel renounces the dissolute life of his aristocratic confrères in favour of his never-seen amour de loin, but wonders in a thoroughly modern way whether he really feels anything or just has contact with words. He also wonders whether love for the angel he doesn't know would flourish in the flesh. Clémence, on the
other side of the Mediterranean, wonders the same. Each turn in the medieval legend gets peppered with 21st century angst and questions about clashes of civilizations, East and West.

Here's a good sample of Maalouf's craft, in this instance posing questions about art and communication via Jaufré's angry declamation of betrayal when he learns that The Pilgrim sang the troubadour's songs to Clémence (my translation).

**Jaufré**

_Lui as-tu recité mes poèmes?_

_Did you recite my poems to her?_

**Le Pèlerin (the pilgrim)**

_Je n'ai pas si bonne mémoire_

_Je lui ai chantonné un peu près..._

_I don't have such a fine memory_

_I sang them approximately_

**Jaufré**

_A peu près!!_

_Que veux-tu dire par « un peu près »?_

_Je passe mes journées et mes nuits à composer mes chansons, Chaque note et chaque rime doivent passer à l'épreuve du feu. Je me déshabille et me habille vingt fois, trente fois, Avant de trouver le mot juste. Qui de toute éternité étaient là, Suspendus dans le ciel, A attendre sa place._

(Aproximately!! What do you mean by 'approximately'?_

_I pass my days and my nights composing my songs_

_Every note and every rhyme must pass the test of fire_

_I deconstruct and reconstruct them 20 times, 30 times_

_Before finding the right word that has been there since all eternity, Suspended in heaven_

_Waiting its place._

**SAARIAHO'S COLOUR-SATURATED** _music is sui generis._ She masters a wide range of new music, but has never wanted to adhere to, or establish, any particular school. Saariaho was a founding member of the "Ears Open" collective that did much to transform new music in her native Finland. She headed to IRCAM in Paris during the 1980's in order explore computers and music, settled in Paris permanently, but never became a card-carrying "IRCAMienne."

_L'Amour's_ music flows seamlessly in five acts over two mesmerizing hours. The action is mainly in the internal state of mind of the three protagonists or slow physical movement through quite spectacular post-modernist scenery, including a stage floor composed of a pool of water several inches deep. The shimmering water is a perfect complement to Saariaho's shimmering music. Inspiration from Debussy's _Pelléas et Mélisande_, and Messiaen's _Saint François d'Assise_, is evident, but as a launching point, not a model.

Saariaho's composing has been described as "painting in musical colours." _There are simple chords, but tonal procedures are avoided._ Musical colours tend towards a combination of high register sounds from brass and woodwinds coupled with somber and intense strings in lower registers. Prerecorded electronic music is subtly blended in. Rhythm plays a minimal role in moving things along. Rather, abrupt changes in colour and dynamics transform languid flows into an emotional storm.

_It's a ride. The ride is brilliantly pursued by Canada's star baritone, and darling of the Metropolitan Opera, Gerald Finley. Frequent close camera shots demand exceptional acting ability, which Finley has in abundance. The camera work counts among the very best in filming opera. Soprano Dawn Upshaw as Clémence, and mezzo Monica Groop as Melisande, are riveting._ The excitement and intense emotional involvement of all three singers leap out from the screen.

_I have one answer for anyone who asks whether opera is moribund as an art form: watch L'Amour de loin._
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**We are all Music’s Children**

_by Masha Buell_

**November’s Child ....**

“Live, love, sing!” Identify this member of our music community, now an internationally renowned Canadian soprano, for a chance to win tickets or a recording. The children in the photo are members of the Canadian Children’s Opera Chorus, dressed for the October 1976 COC production of _Tosca._

Think you might know who November’s Child is? Send your best guess to musicchildren@thewholenote.com. (Winners will be selected by random draw among entries received by Nov 15, 2005.)

---

**October’s Child .... was Alison Melville**

Toronto-born Alison Melville began playing the recorder in a school classroom in London (UK). Years later, she was the first recorder player to receive an M.Mus.Perf. from the University of Toronto, and studied at the Schola Cantorum Basiliensis as the winner of numerous awards from the Canada Council.

Now known as one of Canada’s leading performers on historical flutes, she has performed across Canada and the USA, New Zealand, Iceland, Japan, and Europe. Other memorable moments include playing for CBC-TV’s _The Friendly Giant,_ Atom Eoygan’s _The Sweet Hereafter,_ several sold-out shows in inner-city London schools, and, oh yes, a summer of concerts in Ontario prisons. A member of the Toronto Consort, Alison also appears frequently with Baroque Music Beside the Grange and with the Tafelmusik Baroque Orchestra both as soloist and orchestral musician.

Alison has contributed to numerous recordings on Sony, Atma, Naxos, Analekta, Dorian, CBC, els and other labels, including three solo discs of Baroque recorder and traverse repertoire, and recorder music from the mid-20th century.

She will perform with Baroque Music Beside the Grange Friday Nov 4, and with Tafelmusik for the Opera Atriel production of _Armida_ which runs from Nov 5 to Nov 12 at the Elgin Theatre.

_and our winners....

“Alison Melville: my favourite recorder player!” Paulette Popp and a guest are invited to attend _Transverse Pleasures_ (Friday Nov 4, 8pm), where Alison will play traverse, with Joelle Morton (viola da gamba), Lucas Harris & Daniel Swenberg (baroque lutes and theorbo).

“The face is distinctive, and the quote made me think of her immediately, ‘though I can’t say why...’ Burton Patkau will receive a copy of Alison’s new recording _She’s Sweetest When She’s Naked_ (www.early-music.com).

CONGRATULATIONS Paulette and Burton!”

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Tuesday November 01

Music TORONTO

LUCILLE CHUNG

November 1 at 8 p.m.


Wednesday November 02

- 12:00: York University Department of Music. Singing Our Songs. Michael Bloss, organ. 1585 Yonge St. 416-866-8426 or 8428. Free.

Thursday November 03

- 12:30: York University Department of Music. Singing Our Songs. McLaughlin Performance Hall. See Nov. 1.
- 8:00: Drury Lane Theatrical Productions. More La Musica. Donna Dunn Albert, music director. 2283 New St., Burlington. 905-637-3079, 113, $25 after special rates. For complete run see music theatre listings.
- 8:00: Markham Theatre. Footsteps Brass Quintet. Beethoven Street to Broadway. Jazz, ragtime, doo-wop, blues, swing and show tunes. 171 Town Centre Blvd., Markham. 905-738-7489, 94, $16-
- 8:00: Toronto Symphony Orchestra. Pines of Rome. Roy Thomson Hall. See Nov. 2.
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November 3: Sandra Fann, harp; Kathryn Moses, flute. Music by Bizet, Fauré, Debussy, Gluck, Ibert, and others.

November 10: Kirby String Quartet with Christina Mahler, cello. Schubert Cello Quintet

November 17: Kathleen Rudolph, flute; Paul Jenkins, organ. Music by Frank Martin and Barber.

November 24: Tricia Rawn, piano solo. Music by Canadian composers including Alexina Louie and Francois Morel.

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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 (Sat 1) and English motets Gaude Gloriae; William Byrd’s Ye Sacred Muses; Marjan Mozetic’s Motet on Themes by Thomas Tallis, commissioned by CBC/SRC.

Special Guest Artists: The Studio Musique Ancienne de Montreal

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 Flegel, bass with orchestra.

Tickets $35 / $30 Seniors/Students; Messiah $45 and $40.
2180 Bayview Avenue, Toronto, Ontario M4N 3K7

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Admission by donation.
- 7:30: Elmer Iseler Singers. Trios:
  Thomas Tallis. Tallis: Spem in Alium; Missa:
  Puer Natus est Nobis; Lamentations of Jeremiah;
  Gaude Gloriae: Byrd: Ye Sacred Musez; Mozart:
  Missa on Themes by Thomas Tallis. Guests:
  Studio Musique Arcanum de Montreal, Lydia
  Adams & Christopher Jackson, conductors. Metropolitan United Church, 56 Queen St. East.

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Piano
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416-368-8743
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- 8:00: Amici Chamber Ensemble. Mozart:
  Son at a; Brahms: Son at a E flat, Op. 120, #2;
  Chopin: Son at a; Schumann: Son at a a.
  Leslie Kinton, piano; Gabriel Radford,
  Platypus Theatre's

How the Gimquat Found Her Song

Saturday, November 5
at 1:30 & 3:30 pm

Alain Trudel, conductor

What is a bird if she has no song? In this enduring
classic from Platypus Theatre, a rare and silent
bird lives in hiding until she meets a magician who
takes her on the search for the perfect song. This
wonderful concert, which has enchanted audiences
of all ages, is a sparkling musical journey through
the history of western music.

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Principal Conductor

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Concierto de Aranjuez.

Also on the program:
Verdi's Overture to
La Forza del Destino and
Beethoven's Symphony No. 7

For details, see listings
for November 5

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CONCERTS
Toronto & nearby

Saturday November 05

- 3:00: Toronto Children’s Chorus & Peterborough Children’s Chorus. Songs of Hope & Inspiration. Bach Ave (Maria); Mozart: Laudate Dominum & other works. Jean Ashworth Bartlett, Maureen Harris Lovis & Stephen Hatfield, conductors. Metropolitan United Church, 56 Queen St. E. 416-353-8900. $5, 1200/child.

- 7:00: Chapters Square One. Jews, Nazi & Holocaust. A conversation with Doris Lander, Historian; Dr. John French, Historian. 189 Rathburn Rd. W., Mississauga.


- 8:00: Art of Time Ensemble. That Crazy American Music. Harbourfront Centre Theatre. See Nov. 4.

- 8:00: Canadian Orpheus Male Choir, Remembrance Day Concert. Guests: Tempesta Sollie Choir of Oakville, Port Nelson United Church, 3122 South Dr., Burlington, 905.333.4527.


- 8:00: Evergreen Club Contemporary Gamelan/Rosaleda Concerts, Translating Grace. Guests: Sanctuary (Peter Togni, organ; Jeff Reilly, bass clarinet; Christoph Bal, cella); Pirate, Jerry Moore, vocals. Rosaleda United Church, 158 Rosborough Dr. 416-924-0725 ext. 420. $10/st.


- 8:00: Off Centre Music Salon. Chamber: Bela Bartok; Schubert: Overture and Fantasy. 1585 Yonge St. 416-730-8910. $15/st.


- 8:00: Toronto Parks & Recreation Sunday Concert Series. Remembrance Day Service. Scarborough Civic Centre, 150 Borough Dr. 416-396-7398. Free.

- 8:00: Opera Atelier/Telemusik Baroque Orchestra. Année. By Jean-Louis Lully, Stephanie Mercier, Colin Ainsworth; Telemusik Chor: Artistic Director Bonnier. 30 Doris St. 416-353-8900. $25/st.


- 8:00: Harbourfront Centre Theatre. That Crazy American Music. Harbourfront Centre Theatre. See Nov. 4.

- 8:00: Canadian Orpheus Male Choir, Remembrance Day Concert. Guests: Tempesta Sollie Choir of Oakville, Port Nelson United Church, 3122 South Dr., Burlington, 905.333.4527.


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129 St. Clair Avenue West (just east of Avenue Road)
Saturday-Night Organ Recital Series
Presents its 36th season

ORGANIST
THOMAS TROTTER
November 5, 2005, 7:30 P.M.
Performing works of Bach, Stanley, Mozart, MacMillan, Parry, Wamms and list.

Next concerts in series
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William Wright, April 1, 2006

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Call 416-481-2979 for ticket information or visit www.deerparkconcerts.ca, click “Concerts”. Parking courtesy of Imperial Oil next to concert venue.

C h o i r  o f  C h r i s t  C h u r c h  D e e r  P a r k
Bruce Kirkpatrick Hill, Director

MUSIC FOR REMEMBRANCE
4 p m Sunday Nov 6

(1570 Yonge Street
(at Heath)

Tickets: $15 at the door, or contact Rina Pintson at 416-927-8149
Ample free parking behind the Hall

Come, Listen to the Moon
Mark Julson plays new music on the newest piano in town - The Estonia Grand

Join us for an afternoon concert featuring Mark Julson’s latest compositions based on ancient Estonian runic tunes.

“a fascinating listening experience...evokes another age, another people...impressive and eminently enjoyable.”
– Barb Scott, The Peterborough Examiner

Sunday, November the 6th, 2005 at 3:00 p.m.
The Estonia House Concert Hall
958 Broadview Ave. (just north of the Danforth)

Tickets: $15 at the door, or contact Rina Pintson at 416-927-8149
Ample free parking behind the Hall

CHOIR OF CHRIST CHURCH DEER PARK
Bruce Kirkpatrick Hill, Director

MUSIC FOR REMEMBRANCE
4 p m Sunday Nov 6

(1570 Yonge Street
(at Heath)

all seats $15

November 1 - December 7 2005

Back to Ad Index
Our 11th Annual Schubertiad
Of Marriage and Fish!

Sunday, November 6, 2005 at 2pm
Soprano Anne Grimm, violinist Jacques Israelievitch,
cellist Winona Zelenka, violinist Teng Li,
double bassist Joel Quarrington,
and pianists Inna Perkis and Boris Zarankin
come together in what promises to be
(as usual) a season highlight!
Come and enjoy Schubert’s Trout in the intimacy
of a 19th Century Salon with our “special blend”
of music, poetry and pastry.

www.offcentremusic.com

Expect something different

OrphusChoir
of Toronto

Robert Cooper, ARTISTIC DIRECTOR
Edward Moroney, ACCOMPANIST

LIVING PEACE

Sunday November 6, 2005, 3.00 p.m.
Metropolitan United Church - 56 Queen St E
Karl Jenkins
THE ARMED MAN: A Mass For Peace
"a firebomb of orchestral and human voices" (The London Times)

Chivistos Hatzis
SEPULCHER OF LIFE Toronto premiere
"Canadian music for the ages... lasting power" (Montreal Gazette).

Orpheus Choir of Toronto
Chorus Niagara
Frédérique Vézina, soprano
Maryem Toffar, Arabic vocal artist
Full Orchestra
Robert Cooper, conductor

Tickets $30 / Senior $25 / Student $10
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Generously supported by The Jackman Foundation
AN EVENING TO REMEMBER...
Friday, November 11, 2005 • 7:30 pm.
War anniversaries marked by the world this year ring dissonantly against the ongoing strife all over the world. Through music we are called to remember vivid memories and to commit to ongoing peace and justice.

REQUIEM
by Gabriel Fauré
THE UNKNOWN SOLDIER
by Andrew Ager

The St. James Cathedral Choral Society
David Low, Principal Conductor
The St. James Singers
Andrew Ager, Guest conductor
String Quartet, Organ and Harp
With soloists Kirsten Fielding, soprano
Elaine Robertson, mezzo • Jessie Clark, bass

Tickets $20 ($15 students, seniors) available from the Cathedral Gift Shop in person or by phoning 416-366-1728. Also available at the door the night of the concert.

The Cathedral Church of St. James
King & Church, Toronto • 416-364-7865
For more information and liturgical schedule visit www.stjamescathedral.on.ca

...CONCERTS
Toronto & nearby

- 6:00: Alliance Française. Dixiel Music by Bach, Bartok, Piazzola, South Swans, Satie. Takemitsu & Barnes. Sandrine Chat ran, harp; Marcie-Lee, harp; & the Alliance Française.
- 7:30: University of Toronto Faculty of Music. Opera Edition. Nicolai: The Merry Widows of Windsor. Sandra Horst, conductor; Sandrine Chat ran, harp; & Ensemble Alliance Française.
- 8:00: Brampton Music Theatre. Oliver. Music and lyrics by Lionel Bart. Julie Vandrish, conductor; Lula Lounge, 1585 Dundas St. W. 416-532-3019. 80 ($10 senior, student, & culture worker).

Friday November 11


MIRÓ QUARTET
November 10 at 8 p.m.

TRUE NORTH BRASS
in concert with the ETOBICOKE COMMUNITY CONCERT BAND
NOV 11 & 12 416-410-1570

708 6754 439-1343 18-35 pay your age, $5 (a身心price.

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Back to Ad Index
New Music Concerts and The Music Gallery present
A Schelz Centenary with Louise Bessette Saturday, November 12

- 8:00: Music Gallery. New Music Concerts: "A Schelz Centenary." Works by Giacinta Scelsi, Edward Klassen, John Chamberlain, and Harry Miller. Toronto Centre for the Arts, 300 Queen Street W. 416-978-8668. FREE.

Sunday November 13

- 11:00am: 2:00: Solar Stage Children's Theatre. "Brother's Three." Peter Jarvis & Mark Spicic perform music from "The Brothers Three." Toronto Centre for the Arts, 300 Queen Street W. 416-978-8668. $13.

- 1:00pm: Harbourfront Centre. "Music with Bite." An interactive concert for children. All Free. Toronto Centre for the Arts, 300 Queen Street W. 416-978-8668. FREE.

- 2:00pm: Chamber Music Society of Mississauga. Chamber Music for 


The York Region Conservatory of Music & Indigo Records proudly present
Holly in Concert

FRIDAY, NOVEMBER 11TH, 2005 • 8:00 P.M.

Tickets can be purchased through Ticketmaster: www.ticketmaster.ca or call 416-872-1111

A concert to celebrate the release of Holly’s debut album The Black Swan ...an evening filled with enchanting Ariettas, Arias & Musical theatre showstuners....

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5040 Yonge Street, North York ON M2N 6R8 • Tel: 416-733-9388

Guest appearances by: Eleni Alexandris, Corey Payette, Sara Zollo & Elena Tashos

November 1 - December 7, 2005
...CONCERTS
Toronto & nearby
- 3:00: York University Department of Music, Caribbean Ensemble. Music of Trinidad & Tobago. Linda Burgess, director. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. $10, $5(st).
- 4:00: St. James' Cathedral. Sunday Afternoon Twilight Recitals. Bruce Kethepatrick Hill, organ. 65 Church St. 416-364-7855 ext 224. Free.

Tuesday November 15
- 1:00: St. James' Cathedral. Music at Midday. Romantic Transcriptions: Julie Lovelace, piano; Andrew Ager, organ, 65 Church St. 416-364-7855 ext 224. Free.

MTO CHAMBER SOCIETY
November 15 at 8 p.m.

MUSIC TORONTO

VocalFest
Four Choral Concerts - Two New Vocal Ensembles
Lisette Canton, Director

York University Male Chorus
November 15, 12:30 pm
Works by Bach, Biebl, Lauridsen, Looner, Poulenc, and spirituals

York University Women's Chorus
November 15, 7:30 pm
Vivaldi's Gloria, RV 589, arr. for SSA by Desmond Ratcliffe. Excerpts from Vaughan Williams' Folk Songs of the Four Seasons - A Cantata for Women's Voices with Susan Black, piano & soloists

York University Chamber Choir
November 16, 12:30 pm
Madrigals and Chansons of the Italian, English and French Renaissance. Works by Arcadelt, Byrd, Bennett, Farmer, Gibbons, Janequin, Lassus, Passerini

York University Concert Choir
November 21, 7:30 pm
Bach's Cantata 140 "Weicht auf, ruft uns die Stimme, BWV 140 - Saint-Saëns' "Ouverture de Noel", Op. 12 With orchestra & soloists

McLaughlin Performance Hall
York University | 4700 Keele St. Toronto
Midday concerts: FREE
Evening concerts: $10/students $5
416-736-5186

Back to Ad Index
Thursday November 17


- 2:00: Toronto Seniors Strings. Music by Purcell, Vivaldi, Telemann & Mozart. Marina Dancheva, Aleksander Gajic, violins; Anna Berycz, viola; Gregory Goldberg, cello; Ruth Rudd, bass; Esther Choi, flute. St. Andrews Presbyterian Church, 73 Simcoe St. 416 -22 1 -6090. $12.


- 7:30: Music at Metropolitan. Who Has Seen the Wind? A celebration of this Casavant organ's 75th birthday. Patricia Wright & Ryan Jackson, organ; Daniel Rubinoff, saxophone. Metropolitan United Church, 56 Queen St. E. 416-363-0331. $20.


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Friday November 18


- 7:30: Music at Metropolitan. Who Has Seen the Wind? A celebration of this Casavant organ's 75th birthday. Patricia Wright & Ryan Jackson, organ; Daniel Rubinoff, saxophone. Metropolitan United Church, 56 Queen St. E. 416-363-0331. $20.


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The Tim Elliott Quartet

Jazz and the Spirit

Wednesday, November 16, 2005
7:30 pm Free!
The Church of the Redeemer
162 Bloor St. W. www.theredeemer.ca

The Musicians In Ordinary
Friday November 18, 2005 at 8 pm
The Infinity of Love
Songs of Italian courtesans circa 1600
Music of the Caccinis, Strozzi and Monteverdi

Hallie Fishel - Soprano
John Edwards - Theorbo

— 8:00: Susan Mac Rae, in & Out of Character: A Recital celebrating the Art of Abbeville Forrester. Excerpts from Interpretations of a Life by David Warrack & Maureen Forrester, songs composed by Susan Mac Rae, vocals; Katya Lebedeva, piano; Heliconian Hall, 35 Hazelton Ave. 905-521-0291. $20, $15(srf), free for children under 12. Proceeds to the Maureen Forrester Trust Fund.

— 8:00: Toronto Symphony Orchestra. Rachmannotff & Mahler. Rachmannoff: Piano Concerto 4; Mahler: Symphony 5. Boris Berezovsky, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-583-4826. $34-$115.

Saturday November 19


Music on the Donway presents Celebrate the Memories

Cole Porter, George Gershwin, Rogers and Hammerstein

George Evans, jazz vocalist; Mark Eisenman, piano; Steve Wallace, bass; John Sumner, drums

Saturday November 19 at 7:30 p.m.

Donway Covenant United Church

230 The Donway West, (Don Mills and Lawrence)

$20, 12 (for children under 12) 416-444-8444

www.operayork.com

Ticket $30 - Subscribers $25

To order tickets call 905-763-7853

for Markham call 905-305-7469

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Music of All Latitudes (MOAL): Part 1
Heather Bambrick (Vocalist of the Year - 2004 National Jazz Awards) &
The Faculty of Music (UofT) Small Jazz Ensemble
Saturday, November 19 at 7:30 pm in The ARC Theatre
University of Toronto at Scarborough (2925 Military Trail)
Tickets (ON SALE NOW):
$10 Adults and $8 Students/Seniors
Box Office (UofT):
Telephone: 416-667-8965 [Weekdays 10am-5pm]
Online: www.utculture.ca (24 hours)
In person: UTSC-Rm 9V20 or UofT Box Office (Arbor Rd) or Hart House
Visa/Mastercard/Cash Accepted

sounds of the season
The UTSC Concert Choir (Directed by Brenda Whiting)
The UTSC Wind Ensemble (Directed by Lynn Tucker) and
Special Guests
Saturday December 3, 2005 at 3 pm in The ARC Theatre
University of Toronto at Scarborough (2925 Military Trail)
FREE ADMISSION – All are welcome
The donation of a non-perishable/canned good will act as admission to this concert.
Information: 416-288-7495 or www.utsc.utoronto.ca/cultural

You are cordially invited to the REDEDICATION of the restored
Cavasant Pipe Organ of Grace Church on-the-Hill Sunday, November 20th, 2005
4:00 pm Organ Demonstration
4:30 pm Choral Evensong
Canticles by Howells
Psalm 122 by Sowerby
The Choir of Gentlemen & Boys and the St. Cecilia Choir
Rev. Canon Milton J. Barry, Officiant
5:00 pm Organ Recital
Ron Jordan & Douglas Schalin
5:30 pm Reception
All Welcome
Grace Church on-the-Hill
300 Lonsdale Road (at Russell Hill)
Toronto, ON M4V 1X4
416-485-7884 www.gracechurchonthehill.ca

Music’s Feaste Celestially
17th-century English Music for Voices and Instruments
Saturday, November 19, 8:00 p.m.
Saint Thomas’s Church, 383 Huron Street
Tickets $15 / $12
Information: 416-638-9445 or sine.nomine@3web.net
Proceeds to Saint Thomas’s neighbourhood outreach programmes.

Grace Church on the Hill
300 Lonsdale Rd (at Russell Hill)
Toronto, ON M4V 1X4
416-485-7884 www.gracechurchonthehill.ca
CONCERTS
Toronto & nearby

Monday November 21
- 8:00: Markham Theatre: Bruce Cuckow, Soprano. Fundraiser for this theatre and arts in the community. 171 Town Centre Blvd., Markham. 905-805-3469. Free.

Tuesday November 22

Wednesday November 23
- 12:30: York University Department of Music Jazz Festival: Jazz Concert. Al Henderson, jazz orchestra director; Mike Cado, Mark Eisenman, Barry Elmes, Frank Falco, Mike Mahone, Al Henderson, Roy Patterson & Sauris Viswanathan, jazz ensemble directors. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. 12:30: Free. 7:30: $10, $5(st).

Thursday November 24

FRIDAYS @ 8 presents TORONTO CHILDREN'S CHORUS
Jean Ashworth-Bartle, Founder/Music Director
Lawrence Park Community Church 60th Anniversary Concert
Friday, November 25, 2005 at 8:00 pm
Music of Bach, Daley, Halley and the premiere of a hymn by Bob Chilcott
Tickets: $20 / $15 (sen/st) General admission
Lawrence Park Community Church 416-489-1551 ext.21
2180 Bayview Avenue (south of Lawrence Ave. East)
Ample free parking
- 8:00: Toronto Symphony Orchestra. French Impressions. Roy Thomson Hall. See Nov 23.

Friday November 25

Saturday November 25
- 8:00: I Interruped Baroque Ensemble. A Musical Offering. Music from Sans-souci by Frederick the Great; C.P.E. Bach; Mozart. Hart House. 90 Hart House Circle. 416-408-2821. $20, $15 (students), $10 (students).

Northern Reflections

Benefit concert to support the refurbishment of the historic Convocation Hall pipe organ

Convocation Hall
31 King's College Circle, University of Toronto

Tickets: $40 - $75
On sale October 14
Available exclusively through:
BOX OFFICE
978-8849

Sat. November 26 - 8:00pm
Eastminster United Church
310 Danforth Avenue (Chester subway)
Tickets $20 (regular) / $15 (senior) / $10 (student)

Northern sounds and strings come to our stage: world premiere of Aspects of Snow by Toronto composer Benjamin Bolden, Arvo Pärt's Berliner Messe, and Missa Our Lady of the Snows by Stephen Hatfield. Special guests Talisker Players, Havergal College Choir, and ALPHA Alternative School Choir.

CONCERTS...

Toronto & nearby

Mechem: The Seven Joys of Christmas; Rutter: Dancing Day; Jennie Such, soprano. Grace Church on the Hill, 300 Lonsdale Rd. 416-923-3123. $20. $15 (students).
The Toronto Mendelssohn Youth Choir presents

ON HIGH

THE TMYC OPENS ITS SEASON WITH FESTIVE MUSIC, INCLUDING VIVALDI'S MAGNIFICENT GLORIA.

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Christ Church Deer Park
1570 Yonge Street (NW corner of Yonge & Heath, N of St. Clair Avenue)

To Subscribe or for Tickets Call:
416-598-0422

Do you love to sing? Are you 15 to 25 years of age? Join the Toronto Mendelssohn Youth Choir! For more information and to book your audition call 416-598-0422, ext. 27 or email tmyc@tmychoir.org

www.MooredaleConcerts.com

Bach & Bartok
Ich habe genug

String Quartet #3, Rhapsody #1 for Violin & Piano
Violinist Etsuko Kimura with some of Toronto's finest musicians

Saturday, November 26 at 8 pm - Willowdale United
Sunday, November 27 at 3 pm - Walter Hall, U of T

Affordable tickets! $25, ($20 St./Sr.) 416-922-3714 x103
performers. The Assembly Hall, 1 Colonial
Samuel Smith Park Dr., Etobicoke. 416 230-
5475. Fri.
- 8:00: Roy Temson Hall. Fantone The
Drummers of Japan. Kanui Tan (Thunder
World Tour). 80 Simcoe St. 416 978-4255.
$39.50 469.50.

Sunday November 27
- 1:00: Mooradale Concerts. Music &
Truffles: Bartok. What are those weird,
strange, exciting, sweet sounds? Children's
concert. Walter Hall, 90 Danube Park. 416-
922-3714 ext. 103. $10.
- 2:00: Canadian Sinfonietta. Family Fun.
Mozart: Piano Concerto in F; Schumann: Cello
Concerto in A; Saint-Saens: Carnival of the
Animals. Victoria Wong, piano; Karen Ouzou
ian, cello. Glenn Gould Studio, 250 Front St.
- 2:30: Ruskoke Canada. Kennevis
Quartet. A concert of Russian sacred and
secular music from 18th to 20th centuries by a
capella ensemble from St. Petersburg.
Eglinton St. George's United Church, 35
- 3:00: Mooradale Concerts. Bach and
Bartok. Walter Hall, 80 Queen's Park. See
Nov 26.
- 4:30: St. Andrew Concert Series.
Penguin Quartet. Prague. Music by Mozart,
Wolf & Dvorak. St. Andrew Church, 49
Reynolds St., Danube, 905-842-6248. $20,
$18 (sr), $10 (st).
- 7:30: True North Christmas in the
Chamber. Works by Smirnoff, Dvorak & Suk.
Prague Restaurant, 450 Scarborough Golf Club Rd.
416-439-4354. $20.
- 7:30: Christmas Carol Concert.
Gloria: Works by Schuman, Mendelssohn,
Handel. Music by Mozart.
- 9:00: Summer Sinfonietta. Summer
Concert Series. Toronto Youth Winds.
MacMillan Theatre, 80 Queen's Park. 416-
978-3744.

Monday November 28
- 8:00: Toronto Organ Club. Frank Iacino
in Concert. St. James United Church, 400
Bamahmale Rd. W. 905-824-4667. $12,
(freelandar 10).
- 8:30: Montreal Bistro. Pamela Spoon
CD Release Concert. Jazz chamber quartet.
Leith State, vocals; Tade Gill, piano; Monica
Fedrigo, cello; Pamela Beggter, viola; Julia
Hambition, clarinet. 65 Sherbourne St. 416-
537-2476. $10.

Tuesday November 29
- 12:10: University of Toronto Faculty
of Music. Opera Performance Class: Fourth
Year Lieder Class. Walter Hall, 80 Queen's

CHRISTMAS CLASSICS
Saturday, Dec 17 at 8:00pm
Willowdale United Church, 849 Kenneth Ave.
Adults $15 Senior/Students $10 Children $5
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Canadian Sinfonietta presents
Family Fun
SUNDAY NOVEMBER 27, 2005 2:00PM
Glenn Gould Studio
Featuring CMC Winners
Victoria Wong, piano
Karen Ouzounian, cello

Mozart: Piano Concerto No. 20 in F Major. K. 466
Schumann: Cello Concerto in A Minor op. 129
Saint-Saens: Carnival of the Animals

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Adults $15
Students $13
Children under 12: $10

Tak-Ng Lai,
Music Director
Joyce Lai,
Concertmaster
PIOTR ANDERSZEWSKI
November 29 at 8 p.m.
- 8:00: Music Toronto. Piotr Anderszewski, piano. Mozart: Fantasia in C; Schumann: Piano Concerto No. 1.
Christmas Eve.

Noel
Stephanie Martin, artistic director. Grace Williams, Finzi & premiere Missa Pax Christi Anne Hutton, soprano; Erica Goodman, harp; David Ambrose, conductor. Royal Bank Or., Mississauga. 905-306-6000. $20, $18(sr/st), $12(12 & under).
- 8:00: Mississauga Festival Choir. Moß. Works by Handel, Charpentier, Rutter & Vaughan Williams. Andrea Grant, accompanist; David Ambrose, conductor. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $20, $18(sr/st), $12(12 & under).
- 8:00: Royal Conservatory of Music. Great Artist Series: Piano Mastery. Works by Bach, Mozart, Liszt & Mussorgsky. Li Wang, piano. RCM Concert Hall, 30 Croatia St. 416-408-2324. $32, $15, $10(students).
- 8:00: Tafelmusik Baroque Orchestra. English Baroque: The Thames Revisited. Trinity-St. Paul's Centre. See Dec 1.
- 8:00: Toronto Symphony Orchestra. Strauss & Brahms. Roy Thomson Hall. See Nov 30.

Sunday December 4
- 2:00: Toronto Chamber Choir. Lieder, Carols & Christmas carols. Florence Gould Hall. See Dec 1.
- 3:30pm: Toronto Children's Chorus. Christmas: Sing and Swing. Downsview Park. See Dec 1.
- 4:00: Toronto Mendelssohn Youth Choir. Harry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $53-$59, $44-$49(students).

The Tallis Choir
Peter Mahon, Director
A Tallis Gala featuring

SPERM IN ALIUM - THE 40 PART MOTET
Saturday, December 3, 7:30 pm
St. Patrick's Church
141 McCaul Street (north of Dundas)
Adults - $25, Seniors - $20
Special Student price - $10 at the door with ID
For information: www.tallischoir.com
416-286-9798

THE Aldeburgh CONNECTION
Celebrating the Art of Song

A Christmas Party
Songs associated with Advent and Christmas, followed by excerpts from Britten's Paul Bunyan and its spirited Christmas parody!

with Carla Huhtanen soprano
Colin Ainsworth tenor
Stephanie Erickson tenor
Tyler Duncan baritone
Stephen Ralls and Bruce Ubukata piano

Sunday, December 4, 2:30 pm – WALTER HALL
Tickets: $45; Call (416) 735-7982
With seductive melodies and magnificent choral fireworks, this work remains a favourite the world over.

Samson et Dalila
CAMILLE SAINT-SAËNS (in French)

Gabrielle PRATA
Keith KLASSEN
Luc LALONDE

Nathalie Doucet-Lalkens, Music Director and Pianist
The Opera in Concert Chorus, Robert Cooper, Chorus Director

Sun. Dec. 4 at 2:30 pm
JANE MALLETT THEATRE
416-366-7723 or 1-800-708-6754
online www.stlc.com

Penthelia Singers
Mary Legge, Artistic Director

Songs of Mary
An innovative perspective of Mary through Song & Narration

Sunday, December 4, 2005
3:00 pm
St. Paul's Basilica
83 Power St. at Queen

Tickets $15 adults
$10 students & seniors
416-229-0522
www.pentheliasingers.com
mlegge@ Rogers.com

  $10(members soundcheck program).
- 3:00: Alliance for Canadian New Music Projects. Contemporary Showcase/Concert and Presentation of Awards. Performers are participants of the Contemporary Showcase Festival of Toronto and the GTA, performing Canadian works. Eastminster United Church, 310 Danforth Ave. 416-963-5937, $6, $5(st/rst/members), free for under 12 participants.
- 3:00: Pax Christi Chorale, A Festschrift: Christmas Eve. Grace Church on-the-Hill. See Dec. 3.
- 3:00: Penthelia Singers, Songs of Mary. Patriarch: Magnificat; Busto: Ave Maria; Palestine: O Magnum Mysteriorum; Berkeley: Salve Regina. Andrew Tees, baritone; Mary Legge, artistic director. St. Paul's Basilica, 83 Power St. 416-229-0822, $15, $10(st/rst).
- 7:00: Mississauga Big Band Jazz Ensemble. Annual concert of Christmas classics. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-7575.
- 7:00: Music at Metropolitan. Carols United. Singalong of old favourites and carols from around the world with the Metropolitan Silver Band & organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. Admission: donations accepted to benefit the Metropolitan's Benevolent Fund for food & clothing.
- 7:00: St. Paul's Long Branch United Church. Piper, Scottish and Irish dancers, harpist, collet and celtic band. Gino Lami. The Assembly Hall, 1 Colonel Samuel Smith Dr. 416-258-8541, $15.
- 7:30: Peel Choral Society. The Christ-
LISTINGS
Concerts: Further afiel

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

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Concerts: Further Afiel  PAGE 59
Music Theatre/Opera  PAGE 62
Jazz Clubs  PAGE 63
Announcements/Lectures  Symposia/Etcetera  page 64

Tuesday November 01


Thursday November 03

- 7:30 - Ottawa Symphony, Christmas Concert. LeBreton Flats, 250 LeBreton Flats Rd. N., Ottawa. 613-238-6729. $20.


Saturday November 05


- 8:00 - thread Conference 2016. Centenary United Church, 140 Westmount Rd. N., Waterloo. 519-885-0220 ex 1265. Admission by donation to Animal Adoptions of Flamborough.
...CONCERTS
Further afield

swing. Capitolf Theatre, 20 Queen St., Port Hope. 905-885-1071. 427.
- 8:00. Sanderson Centre for the Performing Arts. Celtic Saints, 88 Dalhousie St., Brantf ord. 519-758-8080, 800-265-0710. 436.

Wednesday November 9

Thursday November 10

Friday November 11

Saturday November 12
- 6:30: Centenary Concert Series. Fall. Tonic, Cabaret, dinner, silent auction. Main Street United Church, 24 Main St. W., Hamilton. 905-526-1147. $20.
- 8:00: Kitchener Waterloo Symphony. Serenade Chamber Ensemble. St. Paul's United Church, 123 Main St. E., Milton. 905-878-8977. $37-$41.
- 8:00: Kitchener Waterloo Symphony. Gallkharries of Niagara. Festival Theatre, 33 Wellington St. S, Drayton. 888-449-4463. $28.50-$32.00.
- 8:00: Kitchener Waterloo Symphony. Serenade Chamber Ensemble. St. Paul's United Church, 123 Main St. E., Milton. 905-878-8977. $37-$41.

Saturday November 13

Sunday November 14
- 8:00: McMaster University. McMaster Chamber Orchestra. Convocation Hall, 1200 Main St. W., Hamilton. 905-520-1400 ext. 24246. 910.

Wednesday November 16
- 8:00: Conrad Grebel University College, Cheryl Pauls, piano. Conrad Grebel Chapel, 140 Westmount Rd. N., Waterloo. 519-885-0220 or 226. Free.
- 8:00: Memories of the Islanders/CBC Jubilee. Serenade Chamber Ensemble. St. Paul's United Church, 123 Main St. E., Milton. 905-878-8977. 37-41.

Saturday November 19

Thursday November 24
- 7:30. Jennifer Bennett, Delia's Heralds. The Sound of a Nose. 653-3000. 15, 11 (child). For complete run see music theatre listings. For complete run see music theatre listings.

Friday November 25
- 7:00: The Great Singers Recital Series. January 22, 2006. Hamilton Jan 15, Kitchener Waterloo

La Traviata
April 29, May 8 & 6, 2006. Kitchener Waterloo

BOX OFFICE: 905-526-6556 OR 1-800-265-8977

OPERA HAMILTON & KITCHENER WATERLOO
OPERA PRESENT FOR 05/06

The Great Singers Recital Series
January 22, 2006. Hamilton January 15, Kitchener Waterloo

La Traviata
April 29, May 8 & 6, 2006. Kitchener Waterloo

Back to Ad Index
CONCERTS ...
Further afield

Saturday December 03
- 7:30, Arcady, A Baroque Messiah
- 8:00, Barrie Concerts, Christmas with...
LISTINGS
Opera & Music Theatre

Music theatre and opera performances are listed by show title

Hello, Dolly! Scarborough Music Theatre
Music and lyrics by Jerry Herman. Nov 5-11, 10:00; Nov 12-17, 8:00; Nov 18-23, 8:00; Nov 24-29, 8:00; Nov 30-2 Dec 5, 8:00. Stephen Leacock Theatre, 130 Gunderson Blvd, Kitchener. 506-476-0135. $25, $20 (sr/st), $15 (ch).


Snow White & the Group of Seven. Ross Petty Productions. Pantomime with Sarah Laiduron. Dec 2-9: 10:00, 8:00; Dec 10: 2:00. 2200 New St, Burlington. 905-637-3974. $23, call for special rates.


The Magic Flute. Opera York. Music by Mozart, Geoffrey Butler, artistic director. Nov 18-24; Nov 20-22, 2:00; Dec 1-3, 8:00; Dec 3, 13-15; 8:00. Markham Performing Arts Centre, 6315 Montevideo Rd, Markham. 905-674-7989.


Festival of Carols
Wednesday, December 21, 2005
5 p.m. and 8 p.m., St. John's Church, $30/27

Elora Festival Singers

Tickets: 1-800-265-8977 or 519-846-0331
www.elorafestival.com info@elorafestival.com

Tuesday December 05

Wednesday December 07
- 12:00: Northumberland Centre of the Royal Canadian College of Organists. Noonhour Concert. St. Peter's Anglican Church, 24 Main St. W., Cobourg. 905-373-9402. Call for ticket prices.

Christmas In Elora with the Elora Festival Singers

Amahl and the Night Visitors
Sunday, December 4, 2005, 4 p.m., St. John's Church, $30/27

Elora Festival Singers and Guests
Noel Edison, conductor

Handel's Messiah
Saturday, December 10, 2005, 5 p.m., Sunday, December 11, 2005, 3 p.m., St. Mary's Church, $40/377

Nathalie Paulin, soprano Elora Festival Singers Alison McHardy, mezzo Noel Edison, conductor Colin Ainsworth, tenor Philip Addis, baritone

Tickets: 1-800-265-8977 or 519-846-0331 www.elorafestival.com info@elorafestival.com

Back to Ad Index
Memories

Tuesday November 22
4:30: Christ Church Deer Park.

Sunday November 20
7:00: Chapters Square One. Guitar Concert.

Saturday November 19
9:00: Hart House.

Thursday November 17
7:00: Purple Jazz Band.

Sunday November 13
7:00: Amis du Chœur.

Saturday November 12
12:30 & 7:30: York University Department of Music Jazz Festival.

Friday November 11
8:00: Fonthills Brass. Broadway to Broadway. Port Hope.

Saturday November 11
7:00: Chapters Kitchener. Adrian Raso, guitar.

Friday November 10
7:00: Chapters North London. Adrian Raso, guitar.

Thursday November 9
12:30 & 7:30: York University Department of Music Jazz Festival. Jazz Concert.

Friday November 8
12:30 & 7:30: York University Department of Music Jazz Festival. Jazz Concert.

Thursday November 7
12:30 & 7:30: York University Department of Music Jazz Festival. Jazz Concert.

Wednesday November 6
12:30 & 7:30: York University Department of Music Jazz Festival. Jazz Concert.

Tuesday November 5
12:30 & 7:30: York University Department of Music Jazz Festival. Jazz Concert.

Monday November 4
9:00: Montreal Bistro. Rencible Spoon CD Release Concert.

Sunday November 3
10:00pm: Silver Dollar Room. African Blues.

Saturday November 2
11:00am & 2:00: Solar Stage Children's Theatre. Dear Brothers.

Thursday November 1
7:00: University of Toronto Faculty of Music, Small Jazz Ensembles.

Wednesday November 1
7:30: University of Toronto Faculty of Music. Small Jazz Ensembles.

Tuesday November 1
7:30: University of Toronto Faculty of Music. Small Jazz Ensembles.

Saturday November 1
7:30: Music on the Danube. Celebrate the Memories.

Friday November 1

Sunday November 3
4:30: Christ Church Deer Park. Jazz Vespers.

Thursday November 22
12:30: York University Department of Music Jazz Festival. Phil Nimmons Tribute Band.

New Music Quick Picks

For details see listings p. 41-62

Thursday November 15
N: 8:00: Music Toronto. Toronto Symphony Orchestra.

Friday November 14

Thursday November 13
N: 8:00: Echer Israeli Singers. Tribute to Tsheri Toles.

Wednesday November 12
N: 8:00: Amici Chamber Ensemble.

Tuesday November 11
N: 8:00: Toronto Mendelssohn Choir.

Monday November 10
N: 8:00: Toronto Symphonic Orchestra.

Sunday November 9
N: 8:00: Evergreen Club Contemporary Gamelan/Rodasde Concerts. Tr Billing of Grace.

Saturday November 8
N: 8:00: Korean Canadian Symphony Orchestra. Concert 1.

Friday November 7
N: 8:00: Toronto Mendelssohn Choir.

Thursday November 6
N: 8:00: Music Gallery. Continuation in the Asylum.

Wednesday November 5
N: 8:00: Toronto Symphony Orchestra.

Tuesday November 4
N: 12:00: York University Department of Music. Improv Concert.

Monday November 3
N: 12:00: York University Department of Music. Improv Concert.

Sunday November 2
N: 12:00: York University Department of Music. Improv Concert.

Saturday November 1

Wednesday November 23
N: 8:00: Goethe-Institut. Goethe Striding Towards Two Worlds.

Thursday November 24

Thursday November 23
N: 12:00: Toronto Operetta Company. February Concert.

Wednesday November 22
N: 8:00: Music Toronto. Toronto Symphony Orchestra.

Tuesday November 21
N: 8:00: Esprit Orchestra. Mystery."& Muses.

Friday December 2
N: 9:00: Esprit Orchestra. Mystery. & Muses.

Messian Quick Picks

continued from page 28


*December 14, 15, 16, 17 at 7:30: Toronto Symphony Orchestra/Toronto Mendelssohn Choir. Messiah. 416-598-0422.

*December 16 & 17 at 7:30: Kitchener Waterloo Philharmonic Choir. Messiah. 416-446-0188.

S.D.

Messiah Quick Picks

continued from page 28


*December 14, 15, 16, 17 at 7:30: Toronto Symphony Orchestra/Toronto Mendelssohn Choir. Messiah. 416-598-0422.

*December 16 & 17 at 7:30: Kitchener Waterloo Philharmonic Choir. Messiah. 416-446-0188.

further's Messiah. Kitchener. 519-578-1570.

*December 18 at 7:30: Tafelmusik. Sing Along Messiah. 416-984-6337.


And looking ahead to Easter:

S.D.

www.thewholenote.com Back to Ad Index
The listings

Jazz Clubs

1055 Restaurant and Bar
1055 Yonge St. 416-492-8495
Every Thu. Jaimiee Tinley
Alleycatz
2409 Yonge St. 416-481-8885
Every Mon. Open Mic Night w/ Frank Boshian
Every Tue. Chris Fleck Swing Extravaganza
Every Wed. Jason Bailey and the Pilot Street Band. Nov 4: Judy Kim

Tha Piggie Tail
Ben Wicks
424 Parliament Ave. 416-961-9425
www.benwickspub.com
All shows start at 8 or 8:30. No cover.

Black Swan
154 Danforth Ave. 416-469-0337
Boiler House
55 Mill St. 416-203-2121
Canoe Rose
407 Queen St. 416-703-0811

Chic N' Dill
747 Mount Pleasant Rd. 416-489-3383
Big Band Music every 1st and 3rd Monday of the month.

Odd Socks at Dovercourt House
805 Dovercourt Rd. 416-537-3337
www.oddsacks.org
Nov 5: Laura Hamilton and Her Four Answer.

Gate 43
403 Roncevilles Ave. 416-588-2830
www.gate43.ca
Every Wed. Grand Ole Opry Jam Night.

Hugh's Room
2261 Dundas West 416-531-6604
www.hughsroom.com
Nov 4 FRIDAY

170 College St. 416-506-6699
Every Wed. (8:30) JAM. and JESS. and JAY.

Grossman's Tavern
378 Spadina Ave. 416-877-7000
www.grossmantavern.com
Founded and led by Kid Bastion until his death in early 2003. The Happy Pals are still rocking the house Saturdays 4:00 to 8:00 PM.

Greg Hobbs Roots Music.
15 James Thomson and Jay Nance. Nov 11, 12, 13, 14, 15.

Home Smith Bar
The Old Mill, 21 Old Mill Rd. 416-236-2641
Hot Haute Café
Market Square 416-386-7800
Jazz brunch every Sunday. Kim Churchill Quartet.
Hugh's Room
2261 Dundas West 416-531-6604
www.hughsroom.com
Nov 4 FRIDAY

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

Lula Lounge
1655 Dundas West
www.lula.ca
170 College St. 416-506-6699
Every Wed. (8:30) JAM. and JESS. and JAY.

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170 College St. 416-506-6699
Every Wed. (8:30) JAM. and JESS. and JAY.
ANNOUNCEMENTS, LECTURES, MASTERCLASSES,... ETCETERA

ANNOUNCEMENTS

*November 19 & 20 9:30 AM: Toronto Music Expo. Everything Music Under One Roof! Exhibition for the professional & amateur enthusiast. Workshops by professional musicians in all aspects of the music industry, such as Digital Recording, Video Editing, Publicity & Promotion. Seminars such as: Moderate Singer/Songwriter, Power Guitar, Recording. Santa Fe 703. Metro Toronto Convention Centre, 255 Front St. West. www.torontomusicexpo.com $10, seminars separate fee.


*December 4 9:30 AM: Elmer Iseler Singers, Sherry Darchei Noam & Chorister: Relish in the gracious surroundings, join in the silent auction & enjoy music of the holiday season. Albany Club, 91 King St. East. 416-217-0537. $75onation receipt for $60.

*Canadian Music Centre, The International Week in Canadian Music: Lost Identities: Women in Music. Collaborative music-making project by composer Jacq Behrens. Women are encouraged to add layers of live music over top of two pre-recorded compositions by Behrens, and will be guided in their music-making by 3 written scores, notated for musicians and non-musicians alike. Bring your own string, wind or percussion instrument, or use your voice, body percussion or other sound device. Event continues to December 11, 2005. McInnis Gallery, U of Western Ontario, London ON. 416-591-6801 x207.

*Canadian Music Week, 2006 Independently Music Awards (March 1, 2006): Celebrating outstanding achievement in sound recording, limited to independent artists; covering about 15 different genres of music including International Album of the Year and the Symposium/MN Artist of the Year. Deadline to apply: November 30, 2005. www.cmw.net or 905-958-4747 or communications@cmw.net.

LECTURES/SYMPOSIA

*November 3 12:10 University of Toronto Faculty of Music. Symposium: "The Many Ways of Music" Discussion by members of the creative team, chaired by Ivan Scott, with excerpts performed by members of the cast: Walter Hall, 80 Queen's Park. 416-573-3744. Free.

*November 5 7:00: National Youth Orchestra of Canada. "The History of the Orchestra and the Orchestra's Role in Society." Lecture by a member of the National Youth Orchestra. Symphony Hall, 1 Colonel Samuel Smith Park Dr. 416-847-0090, info@ncy.ca. Admission is free, but registration is required.

*November 11 7:00: Where Girls Learn Best. "The Importance of Recurrent Music Education." Lecture by a member of the National Youth Orchestra. Symphony Hall, 1 Colonel Samuel Smith Park Dr. 416-847-0090, info@ncy.ca. Admission is free, but registration is required.

*November 15 8:30: "The Importance of Recurrent Music Education." Lecture by a member of the National Youth Orchestra. Symphony Hall, 1 Colonel Samuel Smith Park Dr. 416-847-0090, info@ncy.ca. Admission is free, but registration is required.


*November 22 7:00: "The History of the Orchestra and the Orchestra's Role in Society." Lecture by a member of the National Youth Orchestra. Symphony Hall, 1 Colonel Samuel Smith Park Dr. 416-847-0090, info@ncy.ca. Admission is free, but registration is required.
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k.crawford@myc.com Tel/Fax 905.780.6482

WORKSHOPS

November 2-20: Holocaust Centre of Toronto. 2nd Annual Education: Vocal Masterclass. Workshop with Michael Leaks, exploring the music of the Holocaust and its influence on contemporary music. For more information, contact Holocaust Centre of Toronto at 416-595-7575.

November 5-9: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.

November 11-12: York University. Workshop with the York University Early Music Ensemble. Interactive workshop focusing on the most important elements of early music. For more information, contact York University Early Music Ensemble at 416-746-3200.

November 18-20: University of Toronto. Workshop with the University of Toronto Early Music Ensemble. Interactive workshop focusing on the most important elements of early music. For more information, contact the University of Toronto Early Music Ensemble at 416-978-7777.

November 21-23: CAMMAC. Workshop with the CAMMAC. Interactive workshop focusing on the most important elements of early music. For more information, contact CAMMAC at 416-595-7575.

November 24-26: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.

November 27-29: CAMMAC. Workshop with the CAMMAC. Interactive workshop focusing on the most important elements of early music. For more information, contact CAMMAC at 416-595-7575.

November 30-December 2: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.

December 3-5: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.

December 6-8: Fielden & Frets Music Productions. Workshop with Fielden & Frets Music Productions. Interactive workshop focusing on the most important elements of early music. For more information, contact Fielden & Frets Music Productions at 416-595-7575.

December 9-11: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.

December 12-14: CAMMAC. Workshop with the CAMMAC. Interactive workshop focusing on the most important elements of early music. For more information, contact CAMMAC at 416-595-7575.

December 15-17: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.

December 18-20: CAMMAC. Workshop with the CAMMAC. Interactive workshop focusing on the most important elements of early music. For more information, contact CAMMAC at 416-595-7575.

December 21-23: Toronto Early Music Society. Workshop with the Toronto Early Music Society. Interactive workshop focusing on the most important elements of early music. For more information, contact the Toronto Early Music Society at 416-593-2100.
In early 2005, Tafelmusik Choir’s Ivars Taurins received a phone call asking if he would consider leading an 11-day Baroque choral workshop in southern France in July. It took him about 20 seconds to say “Yes!” The phone call came from Caitlin MacRae, a chorister with Toronto’s self-directed vocal ensemble musica intima. Five years ago, Caitlin and Marianne deKleer purchased a farmhouse in St. Privat du Dragon, a town of 40 people in the Auvergne. Last year they formed French Farmhouse Holidays, and set about organizing summer choral workshops. The format was 2½ hour rehearsals each morning, with afternoons free — plus four excursions to nearby sights, and some swimming.

We, and another Toronto couple, were attracted by an ad in WholeNote Magazine. Based upon what we saw on the Website (www.frenchfarmhouse.ca) we signed up immediately.

By June, it was clear that Taurins would be conducting a group of 10 choristers, half of whom were seasoned amateurs and the other half accomplished professional singers. Four of the pros were regular members of musica intima; the fifth had done fill-in work with the group. The amateurs consisted of the two Toronto couples and a French alto from the Auvergne Regional Choir.

On July 19, the Toronto contingent arrived by train from Paris, and we met over dinner on the patio, overlooking a hilly, gorgeous bucolic scene. It was a good start: everyone seemed congenial. We were by far the oldest of the gang, but the others pretended not to notice.

Rehearsals began the next morning in St. Privat’s tiny but acoustically-perfect stone church. Ivars had chosen works by Bach, Blow, Charpentier, Handel, Monteverdi, Purcell and Scarlatti. Participants had received scores and a CD of the repertoire, so we could bone up ahead of time. From the beginning, it was obvious that the presence of professionals allowed us to proceed with confidence, without the need to focus primarily on learning notes. Ivars was able, instead, to concentrate on the finer points of baroque intonation and interpretation. The pros were wonderfully supportive to the rest of us.

As a conductor, Taurins is very energetic and physical. He has a terrific sense of humour and knack of finding expressive ways of getting a point across. (“More tweefer, less woofier!” “We may live in a quarter-note world, but not in this piece.”) We gained confidence and had fun.

Within a few days we had bonded into a congenial social group. Fuelled by good food prepared by “the girls”, and endless amounts of beer and wine, our lunches and dinners got longer and sillier, and the stories and jokes kept us laughing for hours. Our French chorister had all of us attempting to speak French, and she kept on bringing more aperitifs each day. The four excursions together also helped the group gel. Somehow, we turned into a sort of family, helping to prepare meals especially Chef Ivars — and clear up afterwards.

Our concert on the last day was threatened by severe thunderstorms and power outages. Marianne’s husband, Michael, put candles all over the church and we kept our fingers crossed. During the concert the church went black only when our musica intima colleagues were to perform a devilish piece by Gesualdo, but Caitlin kept talking to the audience until the lights went back on. The town put on a street party afterwards, and the audience appeared to be impressed by our performance.

The next day we said goodbye to our new friends and returned to Paris. The Toronto contingent agreed it had been a magical and unique experience.

The next choral workshop won’t take place until July 2007, as yoga and art will be featured next summer — but it is sure to be marvelous.
It was with great sorrow that we heard of the death of Tafelmusik co-founder Susan Graves on September 26. Susan died at her home in Northumberland County after a struggle with brain cancer. She was 51 years old. We offer our deepest sympathy to her family, in particular her husband Kenny Solway and their 17-year-old son Jesse.

Susan and Kenny met in Boston at the New England Conservatory, where she was studying bassoon and he was studying oboe. A common interest in period instruments took them to Holland, where they studied at the Sweelinck Conservatory in Amsterdam and the Royal Conservatory of The Hague. They returned to North America full of enthusiasm, energy and ambition, heading to Kenny’s home turf in Toronto. They formed the Toronto Chamber Music Collective and presented concerts of baroque and contemporary music. In the spring of 1979 they mounted a series of concerts, bringing in musicians such as recorder player Marion Verbruggen and violinist Jeanne Lamon to perform chamber music with them. While in town these guests held classes to introduce local players to period performance. Finally, on May 9, a great experiment was presented to the public: a baroque orchestra made up of a combination of experienced period players and modern players with baroque instruments in their hands. The atmosphere in the audience and on stage was electric, and the sound of the orchestra fresh — and surprisingly good. In a note in the house programme, Susan and Kenny spoke of their dream of developing a full-time baroque orchestra in Toronto, urging the audience to get involved. Because of their remarkable vision, devotion and many years of hard work, their dream became a reality, and we are all forever grateful.

Susan and Kenny eventually went on to other things. They bought a farm north of Cobourg, raised sheep and grew organic vegetables. They took over the Chestnut Canoe Company, preserving and building classic wood-and-canvas canoes and keeping alive this important part of Canadian history. Susan maintained a busy career as both a modern and period bassoonist. She was principal bassoonist with the Kingston Wind Ensemble and the Victoria Symphony as well as freelancing with the Canadian Opera Company and the National Arts Centre Orchestra. We well remember her many concerto appearances with Tafelmusik, and she continued to perform as concerto soloist with the Kingston Symphony.

Susan was a remarkably gifted, generous, intelligent, kind, devoted and accomplished woman, and will be greatly missed.

Charlotte Nediger

In Memoriam
Susan Graves 1954 – 2005

How I met my Teacher
personal reflections on formative relationships compiled and edited by mJbuell

Bach as teacher

Violist da gamba and teacher Joëlle Morton recently performed at the International Bach Festival at the University of Toronto, with Maestro Helmuth Rilling conducting. The afternoon session was on open rehearsal and conducting master class with Maestro Rilling of the Cantata BWV106, and the cantata was performed in the evening.

This is one of Bach’s loveliest and most unusual cantatas in terms of instrumentation. Joëlle was joined by violinist da gamba Felix Deak, Alison Melville and Emma Elkinson (recorders), David Hetherington (’cello) and Christopher Dawes (organ). The soloists were Lorna MacDonald (soprano), Daniel Taylor (counter-tenor), James Taylor (tenor) and Phillip Carmichael (baritone). The choir was made up of members of the U of T MacMillan Singers, Israel’s Moran Chamber Ensemble, and the Elmer Iseler Singers.

I was delighted to have the opportunity to perform the seldom heard Cantata 106. The scoring of the piece for 2 recorders, 2 obbligato gambas and continuo, plus vocal soloists and chorus is unique, and contains some spectacular writing, the likes of which are unparalleled in Bach’s or for that matter, any other composer’s canon.

I’m a professional violinist da gamba and spend most of my time playing chamber music and teaching. Because the gamba repertoire is so varied, every concert I take part in is different. One week I may be playing Renaissance music on a Renaissance viol and reading English music on an early 17th century replica, the following week I might be preparing for a solo recital or week-long teaching residency, or concert on my own ‘Scarlettella’ series in Toronto.

I travel around a lot, performing and teaching all over the US and Canada. I consider some of the greatest ‘perks’ of my career to be how many different people I meet over the course of the year, and the fact that no two weeks are the same. Additionally, it brings me a great deal of pleasure to teach, especially since many of my students are adult amateurs. In the very best sense of that term, my students ‘love’ the gamba and its repertoire, and I feel that my life is greatly enriched by interacting so closely with a community that chooses to play music primarily for the joy it brings to them.

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Toronto Studio
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OVER THE COURSE OF MY STUDIES

I've been genuinely blessed to have worked with a number of remarkable teachers, and as much as all the wealth of their technical expertise for playing my instrument(s), truly, my life has to a great extent been shaped by their personal philosophies and the example they set to me as human beings.

I started my musical studies on the double bass with Ernest Morton (an itinerant teacher for the Board of Ed) here in Toronto at the age of 11, as a public school student. I forever owe Mr. Morton a debt of gratitude—he was incredibly encouraging and supportive of me, and helped me to realize very early on that music was a central part of my life.

Less than two years later, I started private lessons with Joel Quarrington, fresh out of university himself, and just back from studies with several renowned teachers in Europe. Joel's interest and expertise in the solo bass repertoire was tremendously inspiring, but as much as that, he set a formidable example at a pivotal time in my life.

The last of my high school years I spent with John Gowen. Although he may be the one from whom I find myself recounting ones that stick with me to this day, to my very first lesson, John requested an example at a pivotal time in my life.

BACH HAS FIGURED prominently and regularly all throughout my musical studies. From my earliest days as a bass player, I loved the Cello Suites, and though I didn't study them formally until I was a grad student, they were always on my music stand, and I played parts of them almost every time I practised. Because I loved Bach so much, over the years I bought (and played until the vinyl records literally wore out) many, many recordings—records by Casals, Yo-Yo Ma and Glenn Gould were among my favourites. I still have them to this day! To learn orchestral repertoire, I also loved to play along with recordings, and one of my first forays into that pastime was to accompany Bach's four Orchestral Suites.

COINCIDENTALLY, it was in large part because of my interest in Bach that I started to play the gamba. Like most gamba players, I came to the instrument late in my studies, while working on a Masters Degree at the University of Southern California. One of my primary motives in joining the USC Early Music Ensemble was to, as I phrased it in my mind, "See what the Bach sonatas are supposed to sound like."

The irony turned out to be that my teacher at USC, James Tyler, was not an avid Bach enthusiast, and was wont to complain about Bach being overrated and over-played, especially in contrast to many of the more obscure Renaissance and 17th century composers he championed. While I do not entirely share his views, since that time I have listened to Bach more carefully, and have come to especially appreciate his music for its differences to other composers and styles.

One thing that resonates deeply in me when I listen to Bach is that I find his music to be reflective and introspective—things that allow me a wonderful respite from all the hustle and aggression of our world. Listening to Bach affords me 'quality time with myself.' I sometimes wonder if perhaps that isn't what Bach himself intended, since his music was most often a very deep reflection of his own piety, conveying an obvious message of humility and a desire to glorify God.

I find myself these days to be greatly moved by the passion and innovation reflected in many of Bach's cantatas. Among the works that he composed with gamba in mind are the sacred Cantata 106 (Actus Tragicus) and the secular Cantata #198 (the "Trauer Ode"). Bach's writing for the gamba in these works (as well as in his Passions) was clearly intended to evoke pathos—an affect with which the gamba was closely associated from the many laments that called for it during the 17th century. But more than that, it's truly lovely music. I find the writing for gamba closely relates to the vocal text and is most often in a lyrical or vocal style—things to which I feel a close affinity.

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

I can only wonder how on earth Bach would have been able to communicate sentiments, if he hadn't been able to set them to music? True artists need conviction and confidence in their own vision to communicate that which they can only really share through their chosen medium

CONTINUES NEXT PAGE
“How I met my Teacher” continued from page 69
(painting, dance, theatre or music...). This requires incredible strength of spirit.
Perhaps that’s why it’s so essential in the formative years to work with teachers and mentors who are not only skilled technicians in their own right, but also open-minded and perceptive individuals who will look for unique qualities in each of their students, to help and support each one as they become more true to themselves, and gain the confidence to express themselves publicly.
“You cannot please all by your art or your work, Satisfy the few; to please many is bad.”
J.S. Bach

Music Life: GRACE NOTES

TAFELMUSIK ANNOUNCES

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An initiative to open musical doors for younger audiences. In addition to affordable tickets to many Tafelmusik concerts, there will soon be a new Face the Musik section on the Tafelmusik website (www.tafelmusik.org), and an electronic mailing list for its users. Contact info@tafelmusik.org or call 416-964-6337. Next Face the Musik Concert is English Baroque: The Thames Revisited (Dec 1-3).

BAND AID

The Canadian Academy of Recording Arts and Sciences (CARAS), producers of the Juno Awards, announced 35 Canadian elementary and secondary schools who will receive a “Band Aid” musical instrument grant to replace old, borrowed or broken school instruments. Including this year’s grants, CARAS will have donated over a million dollars to secondary schools who will receive a “Band Aid” musical instrument grant. The grants are part of the $115,000 this year’s grants CARAS will have donated over a million dollars to secondary schools who will receive a “Band Aid” musical instrument grant.

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Toronto Musicians’ Association News

compil ed and edited by Brian Blain

Changes at the TMA: The new President of the Toronto Musicians’ Association is Neil Spaulding. Rosemary Galloway did not run for re-election though the remainder of the board remains mostly unchanged and all were welcomed by acclamation at the recent General Meeting. In addition to Neil Spaulding, the new TMA Board is Vice-President Jamie Hopkins, Treasurer Tom Robbins, Secretary Allan Macmillan and Directors Kevin Barrett, Linda Cara, Charlie Gray, Dean Jarvis, Andy Norris, Gabe Radford, Christian Sharpe and Bill Skolnik. Sincere thanks and appreciation for years of dedicated service to President Rosemary Galloway and Board Member Doriann Forrester who are retiring from the Board at the end of the term.

The “Skolniks”: TMA Executive Director Bill Skolnik spends a lot of time on the front lines, with Senior Business Rep Jim Biros, negotiating agreements on behalf of musicians. As the year winds down, Bill has selected recipients of his 2003 “deserving of special mention” awards: Insight Productions. “It is tough being a variety producer in Canada these days but Insight always perseveres. Whether it is the Open Mike show, Canadian Idol, the Juno Awards or T.O. Variety, John Brunton and Barbara Bowley are committed to using Canadian musicians on their productions. We have had our moments but always, always, there is a deal. Individual agreements were reached at both for the Open Mike show and Canadian Idol. They needed things peculiar to their productions and we needed things for our members. They heard us and they heard them. It has a commitment to music, and more importantly, a passion for music, that is recognized and appreciated.”

The Montreal Bistro: “The Montreal Bistro is now the only game in town. Nobody else commits to steady engagements (i.e. at least three consecutive days) of jazz players from week to week. Nobody else provides more than one nighters. Sure the Bistro has had to cut back on the length of engagements from its glory days. Nonetheless, bands can still look forward to three straight nights with their fans. The Bistro is one of a kind, especially now. Clubs are closing, so we are ever so grateful to the Bistro for propping the door open - somehow.”

Jazz-FM: “We are in the process of concluding an agreement with Jazz-FM. Our talks are going well - real well. Jazz-FM has always been a strong proponent of Toronto’s music and musicians. Now, under Ross Porter, it is putting what meagre money it has where its broadcasting mouth is when it comes to recording the music of Toronto. They are currently working on an expansion of the area of live music recording. This broadcast season will see around 22 hours of concerts recorded by its flagship performance series Sound of Toronto, almost double the number of original recording in past years. The series Duets will be a further 26 hours of live music to listeners exploring and highlighting the diverse virtuosity of jazz soloists. Players are accompanied by TMA member and Jazz-FM host Joe Scali. Other TMA members also have outlets on the station. Bill King is both a host and producer. Jeff Healey brings his beloved and wildly popular My Kind of Jazz back to the airwaves from its CBC exile. Toronto’s music scene always had a home on Jazz-FM. Now, in the spirit of home renovation, a couple of new rooms, and maybe more, are being added.”

Music To My Ears is a project initiated and headed up by Second Line Music Society in close partnership with the TMA. Innovation Toronto and Kiwanis Casa Loma. It is a musical mentorship programme to promote leadership, musicianship and healthy self-esteem in youth through music. Participants will receive their own instrument and learn from their musical mentor. Currently, we are looking for used or new instruments, music stands, mentors who would like to teach youth how to play an instrument or sing, instrument repair experts, any recordings of any type of music in any format and original sheet music. If you are interested in making a donation or becoming a Mentor please contact faiza@secondlinemusic.ca

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

James R. Gaines uses a historic meeting to tell his story. Tony Faber tracks down a careful selection of historical instruments, and Gene Lees relates the life of a musician. Ideally we are left wanting to learn more.

Gaines goes on to provide detailed endnotes at the back of his book. He even gives his email address for those wanting more information on sources. Lees very deftly weaves the sources of his quotations into the text itself. Yet Faber leaves us hanging, with no notes, very few references to his sources in the text, and an inadequate bibliography. He may find endnotes a 'burden', but I certainly don't. Their absence weakens his book.

Evening in the Palace of Reason: Bach Meets Frederick the Great in the Age of Enlightenment
by James R Gaines
345 pages illustrated $33.95

Frederick the Great was a militaristic, bullying music-lover, and Johann Sebastian Bach a single-minded, stubborn genius when they met in 1747, three years before Bach's death. Bach's Musical Offering was the result, based on the now-famous theme provided by Frederick.

The genesis of this masterpiece sets Gaines off exploring the historical and political context, including the philosophical and religious issues. Gaines claims Frederick made the theme as difficult as possible to work out. He notes that Frederick was a loving and caring parent. In fact, Gaines humanizes Bach as a 'hard-headed, hot-tempered man', a deeply spiritual believer, and a doting father, as well as unmatched genius.

Gaines shows a skilled journalist's ability to encapsulate issues and clarify ideas. This is a witty, delightful book, infused with Gaines' unabashedly passionate appreciation of the 'incomprehensibly comprehensive intellectual and sensual beauty' of Bach's music.

Portrait of Johnny: The Life of Johnny Mercer
by Gene Lees
375 pages, photos: $39.95

This portrait of Johnny Mercer by Canadian jazz chronicler and lyricist Gene Lees is as much a memoir as a biography. Lees' extensive research includes interviews with Mercer's friends and colleagues, Lees' conversations with Mercer himself, and Mercer's own unpublished, fragmentary autobiography, which Lees edited.

Lees records numerous instances of Mercer's generosity and integrity. He attacks Mercer's wife of forty-five years, Ginger, as vapid, manipulative, unappreciative and unloving. He even blames her for Mercer's death. Yet, according to Lees, Mercer could be cruelly abusive to her, especially when drunk, which was frequently.

Lees looks at the number of the over one thousand songs for which Mercer wrote the lyrics, and sometimes even the music. These include masterpieces like Moon River, One For My Baby, Laura, Dream, Autumn Leaves and Midnight Sun, which audaciously rhymes 'aurora borealis', with 'chalice' and 'alabaster palace'. 'I just followed where the melody went', Mercer said. And in the end this beautifully written account turns out to be as much a paean to lyric writing itself as to the greatest lyricist of his time. 'More than a poet, he was a lyricist', comments Lees.

The cover features a powerful painting of Mercer by his sister, Cornelia Rivers.

Stradivarius: Five Violins, One Genius
by Tony Faber
Pantheon
314 pages illustrated $17.99 paper

Faber's tale - performers like Tartini and Viotti, as well as collectors and dealers. After three centuries, Strads still dominate the string world. The cello of the title, the Davidov, was Jacqueline du Pré's instrument, and currently Yo-Yo Ma plays it.

Faber is more interested in instruments and people than in ideas, for instance mentioning only in passing Stradivarius' fascinating use of the Golden Mean and his predictions on the development of violin-making. Faber ends with a call for 'a new Stradivarius'. But does he underestimate the quality, and indeed popularity, of modern instruments? Furthermore, he overlooks the likelihood that string instruments will evolve to respond to both ongoing challenges from composers, and opportunities provided by technology.

Toronto audiences can hear one of the Strads featured in Faber's book, the Pagani violin, when the Tokyo Quartet, which performs on a set of Stradivarius instruments, plays on January 19 and March 16 for Music Toronto at the St. Lawrence Centre.
OLD WINE, NEW BOTTLES: Fine Old Recordings Re-Released

On April 23, 1951 Chicago's young Mercury Records made recording history with their first Living Presence taping. Rafael Kubelik conducted the Chicago Symphony in Pictures at an Exhibition and Bartok's Music for Strings, Percussion and Celesta. Outside this market Pictures was issued on a 10" LP by HMV on their high-priced red label, opening the ears of the world to the excellence of the Chicago Symphony. Over the next two years, Mercury issued other outstanding performances in finely detailed recordings, approaching a real-life dynamic range, restricted only by the limits of the medium. Every performance in this Chicago Symphony package from Mercury [475-8662, 4 mono CDs] is exemplary and decidedly not dated. Also included are the Dvorak Ninth, Smetana's Ma Vlast, Hindemith's Symphonic Metamorphosis and works by Bartok and Schoenberg. However, I recall a recording of the Concerto Grosso by Bloch which is neither mentioned nor included here. Donati, who filled in after Kubelik's departure until the arrival of Fritz Reiner, is heard in Bartok's The Miraculous Mandarin and Kodaly's Peacock Variations. This is unquestionably a collection of Desert Island calibre recordings.

Kubelik shows up again in a collection of the Five Beethoven Piano Concertos with Rudolf Serkin on Orfeo [C647053D, 3 CDs]. Dating from 1977, these classic performances with the Bavarian Radio Symphony shed a different light on Beethoven from the recent cycle performed in Roy Thomson Hall over two evenings by relentlessly determined Evgeny Kissin with Andrew Davis and the TSO. Serkin, an acknowledged master of the repertoire, delineates between early and later Beethoven who grew up and away from the Mozart-like concerto of 1795 to the 'mature' concerto of 1809. Kubelik, a master of the bariton if there ever was one, prepared performances in accord with Beethoven's development at the time and neither he nor Serkin is inappropriately anachronistic. The net effect is that the musicians do not get in between the composer and listener. A second-to-none performance of the Choral Fantasy op.80 rounds out this elegant cycle. An engrossing, worth owning DVD video entitled Music is My Country [Arthaus 100723] is devoted to Kubelik, his life and music.

In 1950 just about every collector around the world bought Le Sacre du Printemps on a luxurious sounding (for the day) Decca/London LP played by Stravinsky himself Ernest Ansermet and his Swiss Romande Orchestra. That recording, now lucidly transferred to CD [Liv­ ing Era Classics AJC8554] remains true to the original LP, an insightful study in pastels, perfect for those who find Stravinsky too bombastic. Its disc mate is a similarly couched Petrouchka.

Bartok's Dances opp. 46 & 72 [SU3821]; Smetana's Czech Song, Suk's Fairy Tale, and Novak's Slovak Suite [SU3822]; Suk's Symphonic Poem, Ripening, and Janacek's Taras Bulba [SU3823]. The Czech Philharmonic plays their countryman's music like no other and under the conductor who did not hesitate to adjust scores to his liking, these are unique performances. At least 14 more discs are promised over the next two years. A Supraphon DVD, Confidence and Humility [SU7010-9], available now contains the Slavonic Dances together with a videography of Talich.

Testament continues to issue worthy performances from the archives of the Cleveland Orchestra, Reiner, and RCA in the bestsound. Outstanding among recent issues are Rachmaninoff Preludes played by Moura Lympany [SBT1349] and the five Prokofiev Piano Concertos played by John Browning with Erich Leinsdorf and The Boston Symph­ ony [SBT2 1376, 2 discs]. The Lympany dates from 1951 and has the famous C sharp minor, in addition to the complete opps. 23 & 32. Lympany seems to press the keys rather than strike them, producing, possibly, a unique sound that is most seductive, captivating this listener's interest to the end. Browning does not attempt to beautify Prokofiev's five concertos with the result that the works sound fresh again. As a filler, Heifetz's pupil Erick Friedman is heard in the first violin concerto. No complaints about the sound which is as detailed and dynamic as the playing. Testament also issues DVD videos which, at this time, are not distributed in Canada.

Bruce Surtees
Verdi - Messa Da Requiem
Eva Mei; Bernarda Fink; Michael Schade; Ildebrando d'Arcangelo;
Arnold Schoenberg Choir, Weiner Philharmoniker; Nikolaus Harnoncourt
SONY/RCA Red Seal 87876 61244 2
The highly acclaimed Austrian conductor Nikolaus Harnoncourt lives up to his reputation in this new recording of Verdi's Requiem. Being aware that it would be difficult to surpass the many famous recordings of the past (e.g. Karajan, Ghinassi, De Sabata etc.) the scholarly conductor goes back to the original autograph score, underlined by Ricordi in 1994, and takes a fresh approach to dynamics, orchestral and vocal colour. The result is an inspired performance of piety, drama and supreme musicianship free of all theatrical and cheap emotionalism.

Harnoncourt's experience with the music of Bach helps him bring clarity to the difficult double choruses such as the Sanctus and the final Libera me fugue. The very fine soloists he selected are purposefully of lighter voice than usual and as a result they sound strained at times but there are many wonderful moments to compensate for this. Listen to the duet with Michael Schade's unbelievable legg-chiaro voice beginning the Hostias or the fine up-calling Italian soprano Eva Mei's sublime expression of fear and inspiration in Libera me. Mezzo Bernarda Fink and basso Ildebrando d'Arcangelo are somewhat less convincing but satisfactory none the less. The Arnold Schoenberg Choir provides suspenseful, hushed pianissimos and is wonderful throughout, and the Vienna Philharmonic is magnificent. A distinguished recording with insuscit-able, detailed sound.

Seth Estrin
be well advised to be within arms length of a hanky.

As a twelve year old, Choquette attended a Christmas mass in the Vatican’s Sistine Chapel. She writes, in the brief liner notes, how she has never forgotten the power of that night’s music, its sacredness and beauty. The light-hearted singer known for her relentless spoofs of opera as “La Diva” here shows us a very different side of herself.

We’ve grown accustomed to the full voice style of her operatic recordings, so it’s quite surprising to hear her pull back to a strikingly delicate, lighter and almost straight-line delivery for much of this recording. Her control of pitch is flawless and impressively so in the very high range. What sounds like occasional weakness up top, however, may be a result of this new vocal approach that isn’t driven by the full body singing style of the 19th and 20th centuries.

This recording is issued in aid of the Quebec Cancer Foundation and Choquette’s commitment to the cause is movingly clear through her selection of repertoire. Mozart’s Ave Verum and Laudate Dominum top the list of favourites that include some Bach Cantata arias and works by Franck, Gounod and others.

Arresting simplicity, musical polish and artistic integrity – this production offers it all.

Alex Baran

Santiago de Murcia Codex, Mexico c.1730

Ensemble Kapsberger;

Rolf Lislevand

Limited Naive Edition E 8903

The ‘codex’ under consideration in this excellent recording by Ensemble Kapsberger is the Saldivar Codex 4, dating from Mexico around 1730. Santiago de Murcia was a Spanish guitarist/composer who emigrated to the new world after a successful professional life in Europe, and his compositions reflect multiple musical influences: French, Italian and Spanish, central American and west-coast African. Ensemble Kapsberger, under the inspired direction of Rolf Lislevand, has chosen to present this exploration of Murcia’s music with a similarly varied approach and the results are extraordinary. This collection of typical late 17th century dances and ostinato bass lines includes versions of the canario, tarantella, galliarda, paysano, folia, jactas and others. My personal favourites on this recording include the

Alex Baran

Evening and Morning: the Sixth Day

Timothy Lanigan, boy soprano

Chestnut Hall Music

CHM050720

Boy sopranos that “make it” are as rare as cactus blooms and last about as long. Their voices are fragile things that require care and nurturing up to and through their “change” into adulthood. So it is astonishing that Waterloo native Timothy Lanigan, already 14, is singing solidly in the boy soprano range with high notes confident and clear giving no sign of weakness anywhere. His vocal positioning is good. In fact, it’s very good and holds the promise of an adult voice that could become something remarkable. A lot of credit for this has to go to his vocal coach Eric Dewdney who seems to understand the rudiments as well as the mysteries of vocal technique.

This CD covers a wide range of styles, but the musical buffet is actually too large and the program seems to lack a clear direction. Many of the “chestnut” hymns and songs are not nearly as impressive as the few selections at either end of the historical spectrum. For example, while Thomas Campion’s Sing a Song of Joy and Geoffrey Burgon’s Nunc Dimittis are about 4 centuries apart, Lanigan approaches them as pure music and delivers them with impressive poise and conviction. Songs by Purcell and Dvořák are equally remarkable.

Timothy Lanigan is gifted and takes his vocation seriously. The most exciting prospect for this young man is the promise of his next voice. All else appears to be in place and is simply waiting for it to emerge. My hunch is that we will be very pleased.

Alex Baran

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opening ländango, the marizapalo, and the even more exotic cumbe and zarambeques of African descent.

The 8-member Ensemble Kasparberger plays a variety of Baroque plucked strings, positiv organ, and percussion. The combination of all these, including the colasconio (3-stringed bass lute) and chitarra as well as the more typical Baroque guitars, creates a fascinating soundscape; and the group's predilection and skill for improvisation, as well as their respect for directions from the source, makes their performance a delight from start to finish. Lislevand in particular performs several solos with a remarkably broad palette of expressive colour and intensity.

Alison McGillivray

Geminiani – Sonatas for cello and continuo
Alison McGillivray
Linn CKD 251

Boccherini – Cello Sonatas
Joseph Bassal and Wolfgang Lehner
Naxos 8.557795

The sound of the cello is a sound of intoxicating beauty. But the cello has very distinct voices, and these two recordings are magnificent examples of just how different the approach to cello sound and performance can be. All the music on these discs was composed in 18th century Europe, at a time when the instrument was still coming into its own. For the 21st century performer, the choice is whether to take the pieces back to the sound-world of their origins, or to bring them forward to the sound-world of today.

At one end of the spectrum is the rendering of cello sonatas by Boccherini and three of his lesser-known contemporaries, composers associated with the 18th century Spanish court. The two cellists, Bassal and Lehner, take the modernist approach to cello playing, performing with a full, lush sound on cellos made in the 18th century but set up to send forth their sound in any present-day concert hall. Ornaments are tastefully executed but kept to a minimum. The playing is virtuosic, though with some curious rhythmic understatement and a few lapses in intonation too. But there are gems in this recording that will delight cellists seeking new repertoire to explore: listen to the delightful Bagatelle for two cellos by Giacomo Faccio, an early and charming foray into the possibilities offered by the fleming instrument in duo. The Andante Gracioso by Pablo Vidal is a beautifully expressive lament; and it is a pleasure to hear three Boccherini sonatas other than the usual very famous one.

In complete contrast, Geminiani's six Opus 5 cello sonatas dance with lightness and elegance throughout the recording by the hugely talented baroque cellist, Alison McGillivray, and her group. This is a very different approach to cello playing, one that is thoroughly immersed in the early 18th century Italian style. Geminiani's already florid forms are expressed with such richness in embellishment that one can barely make one's way through them sometimes, and the colourful accompanying continuo, second baroque cello, harpsichord and the delightful strumming of a baroque guitar, make the music richer still. Interesting interludes, and a different way of hearing the music, are provided by Geminiani's own reworking for solo harpsichord of some of his pieces for violin or cello. Advice from the composer is printed in the jacket: "the performer ..., cannot fall to be [inspired] if he chooses a work of genius, if he makes himself thoroughly acquainted with all its beauties; and if while his imagination is warm and glowing he pours the same exalted spirit into his own performance." That, indeed, is what McGillivray has done.

A fascinating look at cellos, smiling at each other across three centuries.

Simone Desilets

Domenico Scarlatti – Sonatas
Vincent Boucher, organ
LIMITED EDITION

Vivaldi's three-movement A minor concerto for two oboes (played by John Abbberger and Christopher Palameta) is a model most commonly associated with the word "concerto," (a slow movement framed by two fast movements). Here, the meticulous attention to structure and phrasing, marked by dynamic contrast, gives both rhythmic flow and gentle buoyancy to the performance.

The sweet tone of Christina Mahler's cello is well-suit ed to the lyricism of Leo's Cello Concerto. Locatelli's vibrantly colourful Concerto Grossa pays homage to Corelli's famous "opus 6" while Fasch's refreshing sonorities in his Bassoon Concerto (soloist Dominique Teresi) is enhanced by the addition of two oboes.

Although there are no extant solo wind concertos by Bach, the "new" concerto for oboe da camera created by Lannon from three Bach arias, retains its musical integrity and finds new beauty in this format.

There is something very familiar and very special about hearing Tafelmusik's performance of Handel's music, particularly the Concerto Grosso in A minor. They were made for each other.

And finally, Vivaldi's effervescent E-minor Concerto, for four well-matched violinists, reminds us of the abundance of talent in this fine ensemble.

Daniel Foley

Concert Note: Vincent Boucher and trumpeter Stéphane Boullec perform in several Ontario churches this month courtesy of Concerts Desjardins. November 1 at St. Joseph's Church, Grimsby, and November 4 at St. Andrew's Presbyterian Church, Prescott.

Frank Nakashima

Concert Note: Tafelmusik presents "English Baroque – The Thames Revisited" with music of Handel, Purcell, Boyce and Avison at Trinity-St. Paul's, December 1 and at George Weston Recital Hall December 6.

Classical and Beyond

CONCERTS

Domenico Scarlatti – Sonatas
Vincent Boucher, organ
ATMA SACD 2341

Vincent Boucher is clearly one of the finest organists to appear in Canada in decades. Most recently the winner of the Conseil québécois de la musique's January 2005 Opus Award for "Discovery of the Year", he is also, surprisingly, a highly accomplished clarinettist. His debut recording for the Atma label of 18 of Scarlatti's 555 sonatas is refreshing, intelligently whimsical and thoroughly enjoyable.

One does not often encounter the music of Domenico Scarlatti, so closely identified with the harpsichord, on the organ. Yet from the evidence here it's clear that the sustained tones of the organ greatly enhance the fugal textures of many of these works. To be sure, Boucher is judicious in his selections, and has dodged the more flamboyant and fiercely dissonant sonatas.

The Karl Wilhelm organ on which Boucher plays was built in 1992 for Montréal's Église du Très-Saint Rédempteur. A modest instrument of 15 stops, it is of excellent quality and very well suited to this repertoire. The distinctive "chiff" of the instrument's reeds lends a suitably Spanish sensibility to the cantabile themes of the Sonatas K287 and K61, while the imsuming twitter of its Originale stop makes a single, endearing appearance in the Sonata K9. The SACD recording is quite vivid, perhaps excessively so; the opening of the selections are cut so close to the bone that the characteristically "blossoming" attack of the instrument is obscured.

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Classical and Beyond

CONCERTS

Domenico Scarlatti – Sonatas
Vincent Boucher, organ
LIMITED EDITION
fine performer. Such was the case when Johannes Brahms, having informed his publisher in 1890 that he was done writing music, encountered the clarinetist Richard Mühlfeld, a star member of the Meiningen orchestra. One contemporary likened Mühlfeld’s tone to the sensation of biting into a ripe peach. The possibilities of this remarkable musician inspired Brahms to write a Trio, Op. 114 and a Quintet with strings, Op. 115, and in 1894, two Sonatas Op.120. These are beautifully crafted works for clarinet and piano, and their lyricism, passion, warmth and ease of communion between the performers make them a joy both to play and to hear.

Two Montreal musicians André Moisan and Jean Saulnier are clearly enjoying themselves in this recording, with many subtle turns of phrase, especially in the slow movements where the dynamic nuances and cantabile lines are extraordinary. Passionate energy is also in evidence at the appropriate moments, and I especially like the tempo and graceful feeling of theandler movement in Sonata #1, while Moisan’s tone may be perhaps more reminiscent of apricot in the upper register, Mr. Saulnier makes the typically Brahmsian inflixes of notes and rhythmic intricacies sound effortless.

The disc includes a clarinet sonata by Brahms’ student Gustav Jenner, a serene and expressive work, not quite on par with the master’s, but worthwhile listening nonetheless.

Colin Savage

Rubinstein - Piano Concerto No.4, Scharenka - Piano Concerto No.1
Marc-André Hamelin; BBC Scottish Symphony; Michael Stern
Hyperion CD97520 SAC-DAC97580

Remove the CD from the package and one will notice a great photograph of French-Canadian pianist Marc-André Hamelin laughing as he sits at the piano. This is exactly how I imagine he felt recording the two piano concertos featured here. The music is full of romantic era nuances, flavours and stylistic references, yet there is a humorous undertone to both the compositions and performances which made me also want to chuckle as heartily as Hamelin.

Both Xaver Scharenkena and Anton Rubinstein were first and foremost pianists, and this is reflected in their composing. Scharenkena’s Piano Concerto in B flat minor Op. 32 is not a strong composition, but the composer’s knowledge of the piano makes it a work to experience if only to appreciate his understanding of romantic piano music.

Rubinstein’s Piano Concerto No. 4 in D minor Op. 70 is a stronger work. The Russian pianist’s writing illuminates his great musicianship. A fun work to listen to but, as the liner notes quote from the 1889 first edition of Grove’s Dictionary, Rubinstein’s compositional features “…the fatal gift of fluency, and the consequent lack of that self-criticism and self-restraint which alone make a composer great.” In other words, too much of a good thing!

Hamelin’s playing is top-notch, as too be expected. The BBC Scottish Symphony Orchestra, under conductor Michael Stern, is excellent. This is not earth shattering music but it is easy on the ears and well worth sampling.

Tiina Kilk

Violoncello Español Yuli Turovsky
1 Musici de Montréal
Analekta AN 2 9897

Having recorded close to 50 discs for Britain’s Chandos label, cellist Yuli Turovsky and his acclaimed Montreal ensemble appear here for the first time on the Quebec-based Analekta label. There is little discernable difference to be heard in the end product however, as it was recorded in the ensemble’s preferred ecclesiastical venue in L’Eglise, Quebec with similar hyper-realistic sonic engineering of the 15 member string ensemble.

Violoncello Español features soloist Turovsky having a Slav moment in a light program of Iberian diversions, both real and imagined. A third of this 60 minute disc is devoted to the arch-conservative compositions of the 20th century Spanish cellist Gaspar Cassadó. Suave, conventional and expertly conceived for the instrument, they
technical mastery fulfills Ysaye's most daunting demands, and his expert fluency in all musical styles does justice to Ysaye's baroque borrowings, romantic warmth and startling modernism.

The booklet notes ramble obscurely, but the recorded sound is superbly clear and natural. This is a stunning album, and grows more so with each listening.

Pamela Margles

Concert Note: Lara St. John performs Ysaye in a solo violin recital at the University of Toronto Faculty of Music on April 13 at 12:10.

Bruckner - Symphony No. 4, "Romantic" Bayerischen RSO; Kurt Sanderling Profil PH 05020

The Bavarian Radio Orchestra of Munich has reissued some of its immortal performances on its own label "Profil." Kurt Sanderling is probably one of the most underrated conductors in the world. He has had an interesting checkered career. Escaping Hitler in 1936 he went to Moscow and later Leningrad working with the legendary Mravinsky and ending up in Germany again after the war. A conductor of exceptional intellect and sensitivity he became a much sought after guest conductor.

I've listened to many recordings of this wonderful symphony, including Klemperer's magisterial reading, but if I was asked which I would return to most often it would definitely be this one. With a nearly inaudible string tremolo and the wonderfully expressive solo born introducing the main theme we are entering the magic world of Bruckner. The conductor brings out each theme's utmost beauty but never losing sight of the overall structure of the movement. The masterfully graded final bars are spectacularly majestic.

After the leisurely 2nd movement that mounts to a great climax, comes the famous "Hunt Scherzo" with horn and trumpet call, featuring the glorious Bavarian brass. It has rarely sounded better on record. The Trio is taken slower than usual to emphasize the contrast and the beauty of this lovely Ländler. The unjustly criticized 4th movement with the tremendous brass finale ends the symphony in full glory. Must-have for all Brucknerians and music lovers alike.

Janos Gardonyi

Berio - Orchestral transcriptions from Puccini, Bach, Mozart, Boccherini, Schubert, & Brahms Orchestra Sinfonica di Milano Giuseppe Verdi; Riccardo Chailly Decca 476 2830

Among post-WW2 avant-gardists in Europe, Berio was exceptional in finding a creative and intellectual balance between new and old. Often incorporating past music into his original works (Sinfonia, 1968, quotes Mahler and Ravel), he also had a habit of restoring, transcribing, and recomposing earlier pieces. He made new completions of Monteverdi's Ulisse and Puccini's Turandot. Of his varied treatments of scores by other past masters, this release offers a cross-section, spanning 45 years, 1956-2001.

Varied they are, but all convey new commentary on old music. Berio's solution to the unfinished quadruple Contraqntus XIX from Bach's Art of Fugue is to have the full orchestra quietly subside into the name letters spelling the name "Bach". Arndt's jeu d'esprit sets an aria from The Magic Flute in a series of contorted phrases in 1950s pointillist vein. Brahms' first clarinet and piano sonata becomes a sombre clarinet concerto, in which the transcriber's indications of tempo changes don't quite manage the flexibility two good chamber players can give this piece.

An arrangement for outsize orchestra of the variational Retreat from Madrid, found in different versions in several Boccherini quartets, becomes a sort of Ravel Rondo, only disappearing in the distance at the end after bursting with loudness; this is great fun.

Rendering is a three-movement realization of one of three unfinished symphonies sketched by Schubert (not including the Unfinished). The sketch (D. 936A) contains many characteristic themes, awaiting organization. For example, the pages headed "Scherzo" would likely have been bound into a closed structure by Schubert; Berio turns them into a highly Schubertian last finale, blurring into dreamy Berio-like patterns (cello, percussion, muted brass) where the sketch is ambiguous. This is no mere transcription but indeed an imaginative "rendering" of lost music.

John Beckwith

Alwyn - Symphonies Nos. 2 & 5 Royal Liverpool Philharmonic; David Lloyd-Jones Naxos 8.557647

Forgive me if I again invoke the late broadcaster Bob Kerr, who in a perfect universe would be introducing this music to the whole country on a Wednesday afternoon in the middle of a blustery winter's day.

Most of us know William Alwyn (1905-1985) as composer of the score to A Night to Remember. Naxos increases our knowledge of Alwyn as creator of concert works, having previously treated us to the two Piano Concertos (8.557590) released last year. His late (1973) Symphony No. 5 opens the current disc in a single-movement work, subtitled Hydrotaphia, after Thomas Browne, 1605-1682. This work ends all too soon.

Before you digest the symphony's measured utterances, proceed to the Harp Concerto, Lyra Angelica. Soloist Suzanne Willison gives a performance of her life in this work. Symphony No. 2 (from the 1930's) is in four movements and was later described by Alwyn as the best of his symphonies. The youthful piece has the brevity we associate with Vaughan Williams in his middle period.

The Royal Liverpool Philharmonic gives it a steady, polished reading.

David Lloyd-Jones is the natural conductor for this. It is a British post-romanticism, which currently has few champions on stage or on the radio, a pity. Naxos' tri-fold booklet has notes by the composer, the disc is a full 70 minutes, and a great bargain.

John Gray

Luis de Freitas Branco - Violin Concerto Alexandre da Costa; Extremadura Symphony Orchestra; Jesús Amigo Disques XXI-1 Records XXI-CD 2 1521

If you are in the mood for some impressionist-influenced Catalan music, this CD from the Extremadura Symphony Orchestra will give you a great deal of listening pleasure. Two Portuguese composers, Luis De Freitas Branco (1890-1955) and Joly Braga Santos (1924-1988) have works here. That is a particularly appropriate pairing, as Santos was a disciple of Branco in and after his final years at the Lisbon Conservatory.

Branco's 1916 Violin Concerto is presented here for the first time as a recording. One might wonder what the record industry took so long to get around to this, as it is a superbly crafted work, and very listenable. In concert, the work wasn't performed in its entirety until 1940. Montreal wunderkind Alexandre Da Costa as soloist puts the composer first, and his own muscular virtuosity second, in a remarkable performance.

The younger Santos is represented by the 1967 ballet Encantada, and his Divertimento No. 1, from 1966. They are both of them delightful works, and students of orchestration will want to hear the ballet several times over. Santos is a fine conductor, at the helm of a very well-disciplined orchestra.

This disc comes with a booklet full of notes. There is everything you might want to know about all concerned, and photographs abound.

John Gray

Britten - Les Illuminations; Serenade; Nocturne Ian Bostridge; Berlin Philharmonic; Simon Rattle EMI 5 58049 2

It was for Peter Pears that Britten wrote the tenor part in his vocal music, be it opera, folk song arrangements, song cycles, or Church Canticles. Composed in 1943, the Serenade for tenor, horn and strings had its first recording in 1944 with, of course, Peter Pears with Boyd Neel conducting and the incomparable Dennis Brain playing the important horn part. The work consists of settings of six poems by English poets: Cotton, Tennyson, Blake, Anonymous from the 15th
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Jeanne Lamon, Music Director

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made over a period of five years, reveals the composer’s process of music making. In form, it is a reflection of his music: sparse yet profound. As the title suggests, it is montage of moments in which the viewer is afforded intimate and often ordinary glimpses into Pärt’s daily existence.

We are introduced to his relationship with nature, the whimsical teacher, the child-like prankster, the humble philosopher, the consummate musician. For me, many of the gems are within his candid commentary.

Pärt tells us how one day he asked a janitor’s opinion on how a composer should make good music. The answer he received changed his life: a composer must learn to love each and every sound.

24 Preludes elucidates the first track on the newly released ECM New Series “Arvo Pärt: Lamentation”. Da pacem Domine was commissioned for a concert entirely based on the theme of this 9th century Gregorian chant. This a cappella version was recorded last April by the Hilliard Ensemble, who have been working with Pärt since 1982, and their mutual familiarity is palpable.

At one moment in the documentary, Pärt tells us about a turning point in his life: when he was a small child, he chanced upon Gregorian chant while browsing in a bookshop – he heard clear, lucid tones and his young mind realized this was musical truth. It may seem odd that a child would be so moved, but Pärt was consumed by music from an early age. He tells us that at nine, he felt he couldn’t subject his family to the “noise” of the national radio, so he cycled to the village market where symphonies were blasted over loud speaker. He would cycle for hours, listening – formulating the tool kit for his life as a creative musician.

The title track of the CD release Lamentate is a work for piano and orchestra. The inspiration for the entire 37-minute piece came from a moment in time: when Pärt beheld the gargantuan sculpture, “Marrying” by Anish Kapoor, at the Tate Modern in the fall of 2002. In the liner notes Pärt recounts the instant he was personally affronted and confronted by his own mortality. Lamentate is a lament for the living – an offering to help us with the struggle of time versus timelessness. It is fraught with uncomfortable tensions and sublime resolutions. In the music there is much suffering, but ultimately there is reconciliation.

For those of us who need to be reminded of the beauty in the little things in life, this film and this CD are a must.

Heidi McKenzie

Concert Note: The Jubilate Singers perform Pärt’s Berliner Messe on November 26 at Eastminster United Church.

JAZZ
(Also see Discs of the Month)

Live at Carnegie Hall
Thelonious Monk Quartet
with John Coltrane
EMI/Blue Note Records 3 35174 2

This release of music recorded 48 years ago is going to be on everyone’s Top Ten CDs list for the year, along with the Dizzy Gillespie Town Hall recording, reviewed by Don Brown in this issue. Both are essential.

This is without doubt a Monk band, with Coltrane as a sideman, though a lot of listeners will be paying more attention to the trombone. They shouldn’t. Monk is at his best here, and the bass/drum combination is exemplary, perfectly attuned to the leader’s requirements. Ahmed Abdul-Malik is solid, and Shadow Wilson is a listening drummer.

Don’t misunderstand my remark about John Coltrane – he loved working with Thelonious, and learned much from him. Indeed, this transitional period found Trane in full development from a good soloist to one of the all-time greats. He has taken in Monk’s music completely and his mastery shows, in comparison with the release of the “5 Spot” recordings a few years back.

The Quartet’s segments of a November 29, 1957 Carnegie Hall concert was taped by Voice of America for outside-USA broadcast, and was discovered in a Smithsonian vault earlier this year. It was beautifully recorded, though the drummer may be a bit high in the mix.

Monk’s familiar repertory is on display here, so there’s a deja-vu quality to this, but remember it was much fresher at the time, and the interpretations are luminescent.

One slight technical caveat: this recording would not play on my twenty-year-old CD player, which usually has no trouble, even with CDRs. Copy-and-internet-protection on the disc makes it hard track to track on my computer, with a pause introduced between tunes. It plays just fine on my cheap portable player, though.

Ted O’Reilly

Forget Me Not
Matt Herskovitz
Tout Crin TCD 10988

Fasten your seat belts and check your minimum height requirement, because “Forget Me Not” by the Montreal-based Herskovitz Rozenthal project is about to take listeners on a frenzied roller coaster ride of idiomatic twists and turns that could leave even the most experienced jazz aficionados light-headed.

Pianist Matt Herskovitz and drummer David Rozenthal waste little time showcasing compositional audacity and technical proficiency with Concerto en Fox, an up-tempo number bordering on the avant-garde and atonal.

Chords, melodies, and even standards, yes that’s right, standards make their way on the album project with two versions of Brazil along with The Days of Wine and Roses which Herskovitz calls our “guitar fromage” in the CD’s liner notes.

“Forget Me Not” also ventures into the exotic with Amr Ismail, a beautiful Arabian number by Lebanese composer/instrumentalist Marcel Khalife.

Herskovitz and Rozenthal also draw upon their own cultural backgrounds with a Latin-esque interpretation of If I Were a Rich Man, and Under Your White Starry Heaven which Herskovitz first performed in Paris with Yiddish singer Theresia Tova.

Bassist Matt Fields completes the trio formats and trumpet veteran Lew Soloff makes two guest appearances.

“Forget Me Not” by the Herskovitz Rozenthal project is many things: fast, furious, impressionistic, funky, Latin, moody, ethereal, and impressively.

Ellie Eisenberg

Call It [em]
Michael Wollny: Eva Kruse;
Erica Schaefer
Young German Jazz Act 9650-2

Inaugurating a brand new series on the Act Music label called “Young German Jazz”, this trio of players is apparently supposed to rescue German jazz from obscurity. Then again, who said that German jazz was obscure? With names such as Brotzmann, Dornier, Fuchs, Kowald, Gumpert and Bauer, improvised music from Germany has always been a potent force to be reckoned with.

The issue here is that the more mainstream acts were somehow left by the wayside and ignored at crucial German jazz festivals, as well as by the record labels themselves. This young trio – made up of pianist Michael Wollny, bassist Eva Kruse and percussionist Eric Schaefer – mines the field of “outside” mainstream music. Sure, all the pieces here are highly melodic and everything is composed, but there are glimmers of hope. Improvisation sticks out its head on rare occasions and when it does, it’s a cause for celebration. Wollny’s piano playing seems to bond to the romantic side of things, but in a good sort of way. He seems to exhibit the same sort of thoughtful moody qualities that Ran Blake displays to this very day.

Bassist Eva Kruse and percussionist Eric Schaefer are basically playing standard repertoire. They merely create a pleasant backbone, which serves as a springboard and free such Michael Wollny to play his subtle improvisations. Though “Call It [em]” may not necessarily be a breakout record, it is still a fresh breeze from the land that gave us so much refreshing beer.

Tom Sekowski

Indelible
Bobby Cairns, guitar
Composers Jazz Orchestra
Society CP001

When you think of Canadian Jazz Guitarists from the Prairies, two names that automatically come to mind are Ed Bickert and the late Lenny Breau.

One Prairie guitarist that hasn’t yet received the same recognition is Bobby Cairns, an Edmonton native whose career has spanned five decades and who has managed to stay employed in a variety of musical settings, from clubs to jingles, to film scores and music education.

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Cairns’ newly released CD “Indelible” is his first CD as a leader, and there’s no denying his commitment to the art and craft of traditional jazz guitar.

The album includes standard numbers Beautiful Love, Django, I’m Getting Sentimental Over You, and Secret Love. Cairns throws in three original titles Both Way Blues, Sereno and I Come Down, as well as an adaptation of the ‘soporific lullaby’ Hush Little Baby.

Bassist Rick Kilburn and drummer Tom Doran provide competent support for Cairns’ fluid melodic soloing and pristine tone, but the range of tempos and rhythms are limited and periodically make one want to place the CD in background mode rather than front and center.

It would be nice to hear a second jazz album from Bobby Cairns, and hopefully he won’t wait as long to release his sophomore CD as he did to release his debut.

Eli Eisenberg

The Rough Guide to African Music for Kids Various Artists

The Rough Guide to the Music of Madagascar Various Artists

The Rough Guide CDs and books have become a mainstay of the reading and recording collections of world music enthusiasts and scholars. And with good reason: materials are well-researched, innovative, engaging, and visually attractive. The tradition continues with these two stellar CDs of African music.

The first, for children, has music from several different African countries. The second is a compilation focusing on Madagascar which, as the world’s fourth largest island is, fact, a pretty large area with no less than eighteen distinct ethnic groups.

When listening to the CD for children, I was struck by the fact that it did not really sound how we conceptualize children’s music in the West — simple rhythms, child-oriented words, transparent textures, and usually of little interest to adults.

Instead I heard complex rhythms, songs about AIDS and prison life, and dense, rich musical textures. Yet, these examples were selected from dozens of African songs by more than 3000 children, ages 5 to 11 years, in England. With such an amazing line-up of stars and styles it certainly demonstrates that kids are perhaps more musically sophisticated than we adults imagine.

Highlights include singer Ricardo Lemvo and his band playing a fusion of Congolese soukous and salsa; renowned Manding musician Mory Kanté; Alemeayeu Esthete (‘The Ethiopian James Brown’); Nigerian Afro-beat drummer Tony Allen; and two South African choral groups prominent in the struggle against apartheid — the Mahotella Queens (singing an indigenous version of the well-known ‘The Lion Sleeps Tonight’) and world-famous Ladysmith Black Mambazo.

The music of the other CD, from Madagascar, is in many ways quite different due to its cultural legacy influenced by Indonesian migrants, Arab traders, and French colonizers. Most notable is the predominance of strings, featured on all tracks. Traditional instruments include: zithers, valiboe and marovany; three-string fiddle, lokanga; and a plucked lute, kaboba. We also hear a lot of guitar (electric and acoustic), nowadays central to Malagasy music, with a unique and complex style evolving from traditional string-playing techniques. Older repertoire, such as the solo marovany from the south of the island and family songs from the central highlands (tracks 6 and 15) take us into the world of time-honoured ritual and social customs, whereas the energetic, funky dance band music with vocals in close harmony, heard on several tracks, showcases a more modern and international expression in the music of Madagascar.

Both CDs are testament to the richness and diversity of music from the African continent.

Annette Sanger

Concert Notes: There will be a concert of African Blues featuring Madagascar Slim, Donné Roberi and Ndidi Onukwulu at the Silver Dollar Room November 12. The University of Toronto hosts the African Drumming and Dancing Ensemble in a free noonhour performance on November 18.
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- Couperin - Motets / Rousset
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- Gershwin - Rhapsody in Blue / Davis
- Gershwin - Greatest Hits / Various
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- Holst - The Planets / Mehta
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soulmate Dizzy Gillespie. In 1945 bebop truly was “new” music. In fact two pieces heard at this concert, Salt Peanuts and Hot House, had only been recorded by Gillespie and Parker a mere six weeks earlier. This is probably as close as we’ll ever get to the birth of bebop.

Whatever you do, don’t miss this one.

Don Brown

Imagine traveling back in time sixty years. You’re seated front row center in New York City’s Town Hall. It’s getting late but the concert still hasn’t started. The unctuous disc jockey and M.C., Symphony Sid, is stalling for time. Dizzy Gillespie, Al Haig, Curley Russell and Max Roach are all on stage but Charlie Parker, the group’s saxophonist, hasn’t shown up. Finally, Gillespie decides to begin without him. Tenorman Don Byas has been conscripted to take the delinquent altoist’s place. But then, halfway through Bebop, the concert’s opening selection, Parker appears from the wings in full flight. The interplay between Gillespie and Parker is breathtaking. It’s as if the two players shared a single brain. And the magic continues through five more selections. The music these men are making is so new part of the audience seems unsure just what to make of it. Oh sure, there’s applause, but when the great swing drummer Sidney Catlett sits in on a couple of numbers he gets a much bigger hand.

A pipe dream? Hardly. It turns out Uptown Records acquired acetate recordings that had mysteriously turned up in a Connecticut antique shop. These discs contained all the music performed by Dizzy’s quintet on the evening of June 22, 1945. But, even better, the concert had been professionally recorded using Town Hall’s equipment. After years of having to listen to Charlie Parker’s live performances through the noise and distortion of amateur recordings and broadcast airchecks, it’s a rare treat to hear him in excellent sound and in the company of his musical partner, Dizzy Gillespie. In 1945 bebop truly was “new” music. In fact two pieces heard at this concert, Salt Peanuts and Hot House, had only been recorded by Gillespie and Parker a mere six weeks earlier. This is probably as close as we’ll ever get to the birth of bebop.

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