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ANNUAL MEMBER PROFILES

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HARRY FREEDMAN

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Concert 1
Thursday, October 27, 2005
Classics of Our Time

Minnelieder
R. Murray Schafer
Manipulating Mario
Harry Freedman
Sinfonia
Marc-André Dalbavie
Orchestra concertant
José Evangelista

Alex Pauk - conductor
Eleanor James - mezzo-soprano

* World premiere

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

Concert 2
Thursday, December 1, 2005
Mystery and Illusion

Ice Field
Henry Brant
The Unanswered Question
Charles Ives
Hommage a Vasarely
John Rea
Postludium
Valentin Silvestrov

Alex Pauk - conductor
Robert Aitken - guest conductor

9pm concert
(Please note the starting time)
Metropolitan United Church
56 Queen Street East

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

North/West
R. Murray Schafer
O Magnum Mysterium:
In Memoriam Glenn Gould
Alexina Louise
Canzonero
José Evangelista

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

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

Concert 4
Thursday, March 23, 2006
Esprit Premieres

+ Concerto for Piano
Glen Buhr

+ New Work
Alice Ping Yee Ho
(d) Aller
Phillipe Leroux
Symphonics
in Stretched Time
Brian Current

Alex Pauk - conductor
Glenn Buhr - piano

* World premiere

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

Concert 5
Thursday, May 10, 2006
New Wave Festival Gala

Sublimations
Vedrinsino
José Evangelista
André Ristic
Concerto for Marimba
Erk Ross

Concerto for
Saxophone (s)
Scott Good

Alex Pauk - conductor
Ryan Scott - marimba
Wallace Halladay - saxophones
Scott St. John - violin

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Wednesday, October 26 at 2pm
Wednesday, October 26 at 8pm

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Sunday, October 30 at 3pm

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The Prague Philharmonic, Jiri Belohlavek

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**All Roads Lead to Rome:**  
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Housekeeping notes: we've done a bit of tweaking in terms of "usual spots" for things in the magazine. "Book Shelf" and "Toronto Musicians' Association News" are now part of a consolidated "Musical Life" section of the magazine (which commences on page 52 with a great little profile of Hannaford's Curtis Metcalfe). The change made sense to us. Hope it does to you.

Locked doors: with the lockout of CBC workers continuing (as of 9am Tuesday September 27) this is a month for frequenters of the Glenn Gould Studio to be more than usually vigilant about checking ahead for venue changes, postponements, and, alas, even cancellations of events. As we say at the beginning of our listings (page 33), we always provide phone numbers for presenters, so if you don't like nasty surprises, phone ahead. And for a personal take on the lockout, read T.O. Diary (page 16): CBC contract worker Heidi McKenzie, guesting for Colin Eatock, has been pounding the pavement (and her fists) in frustration.

 Unsung: when I worked in book publishing, decades ago, once a year all us editorial types would be dragged out to the warehouse to do inventory. It was always humbling, occasionally humiliating. And it rammed home the message that a book gathering dust in a warehouse, uncirculated, is as much unpublished as if it had never been printed.

Uncirculated inventory is not a problem here, thanks to the heroic, and largely unacknowledged efforts of the more than 40 people — drivers, hoppers, packers and walkers — who every month complete the process of publishing the magazine by getting it from us to you. This month we printed 39,000 copies. I'll be lucky if I can squirrel away 50 copies for my archives. Can't beat that!

David Perlman, editor

Music could still save the day at St. Stephen's-in-the-Fields!

A lot of WholeNote readers already know about the Sept 19 Save St Stephen's-in-the-Fields concert, thanks to its being the "Editor's Pick" on page ten last month.

You will be happy to know the concert was a tremendous success — capacity crowd inside and another 150 on the grounds outside (big screen, good audio-feed, cool breezes, chairs set up by police and firemen, and intermittent conversation via the screen with those inside!). Daniel Lanois, Michael Oxlade, Jane Siberry, Kurt Swinghammer, Molly Johnson, Bruce Cockburn, Theatre Gargantua, Showtime kids ... all drummed home the message: St Stephen's programs and people must be allowed to continue at 103 Bellevue. Folks in attendance pledged with enthusiasm and cash; donations (also t-shirt purchases) totalled over $8200.

For a magic moment, the night of Sept 18 it seemed that music's powers would prevail.

September 22, however, a sour note: the Anglican Diocesan Council brought things back to earth: despite the congregation and the Friends of St. Stephen's having raised $140,000 in cash and pledges in only six weeks — close to half of what the parish needs to completely eliminate its debt to the Diocese — the council voted for the congregation to be allowed to stay only on a month-to-month basis until a tenant is found.

Looking ahead, it may well be that music will feature in the solution after all ....

The way I see it, the door is wide open for dialogue with some compatible tenant interested in sharing the building creatively with the congregation. With 2200 ft² of flexible room and an interesting acoustic space, I am sure there must be groups in the music and wider arts community who could be the partner the congregation needs to create a win-win situation.

Proposals would need to be made very soon (email stanglican@yahoo.ca); the appointed realtor, Neil Wright of Wright Real Estate, is looking for viable combinations of artists; among other solutions, to see what could be done to avert this disaster and make best use of the beautiful home.

Martha Cunningham parish member & friend of St. Stephen's

This Month's Cover

Helmuth Rilling photographs courtesy of Internationale Bachakademie Stuttgart.
Background Photo: courtesy The International Bach Festival and University of Toronto.
Harry Freedman photo: André Leduc


*October 26 8:00: Mozart Society, Mozaratin Singing. Talk by Diane Loeb, with audio examples. First Unitarian Congregation, 175 St. Clair Ave. West. 416-201-3338. Members free, guests $15 donation.

“Members of the Mozart Society, now in its 21st year, find special pleasure in the works of Wolfgang Amadeus Mozart. Each year features six live concerts, lectures, panel discussions and record reviews, in a pleasant social environment.”

So begins the Mozart Society member profile, one of 167 in the Blue Pages at the centre of this October WholeNote.

Reason for the “Pick”: well, by the end of January 2006, when the media frenzy hits its peak, there won't be too many people on this part of the planet unaware that this concert season encompasses the 250th anniversary of Mozart's birth.

So what better time to salute an organization that encompasses the 250th anniversary of Mozart's birth.

I should also point out that if you go looking in our Concert Listings for the second of the two events listed here, you won't find it. That’s because it’s in our Announcements...Etcetera section, commencing on page 50, along with an astonishing array of events other than concerts that can be yours for the having, as part of your musical life.

Hope to see you there!

David Perlman
We open our season with the gifted Canadian trumpet virtuoso and dynamic performer, Jens Lindemann, who will perform Allen Vizzutti's remarkable work inspired by Japan, entitled Rising Sun. This major new work has three movements titled Mount Fuji, Temples of Kyoto and Shinkansen: The Bullet Train. The HSSB's Artistic Director and Resident Conductor, Curtis Metcalfe, will direct the HSSB in John Burge's Rocky Mountain Overture, Gordon Langford's Sinfonietta and Douglas Court's Standing on the Promises.

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

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Harry Freedman Remembered
by Daniel Foley

When Harry Freedman made the bold move of leaving his English Horn position in the Toronto Symphony in 1970 to gain more time to write, composers in this city numbered in the few dozens. Remove the complacent academics and you might count the progressive, fully committed composers on one hand, or possibly two if the other hand wasn't already ready engaged driving a cab or cramped from scribing other people's music for a living. This brave band of innovators formed a tight bond and, with the proactive encouragement of the state, accomplished many great things for this nation. Highly personable and thoroughly engaged in the world, Harry Freedman was an indispensable asset to the nascent professionalism of Toronto composers. He was an enthusiastic champion of the Canadian League of Composers and the Guild of Canadian Film Composers, among many others. His activism embraced political, environmental and educational concerns as well. He exuded a spirit of joyful optimism to all who knew him and will be sorely missed.

Harry was fond of stressing the jazz roots of his music, citing Benny Goodman and Duke Ellington as particular favourites, yet he was always mindful of circumventing the era-bound conventions of the classic big band jazz he adored. He refined its elements to their essentials, an elegant blue arc of sound driven by propulsive, shifting rhythms, free from the tyranny of the drum-set. He was as schooled in art as he was in music. Drawing inspiration from contemporary painters and his own youthful art studies, he juxtaposed bold contrasts of colour fields with the most delicate gradations of texture to build the sonic architecture of his instrumental works. His catalogue of over 200 compositions involved every genre save opera. In his vocal works (Spirit Songs and Borealis are two splendid examples) he cultivated a distinctly Canadian resonance, inventing his own phonetic texts to evoke the enigmatic landscape of the True North and to express his solidarity with the indigenous people of this land.

An avid concert goer, Harry disdained the cheap effects, pretensions and empty virtuosity he periodically encountered in the passing fashions of contemporary music. Today it seems there are well over a hundred composers living in Toronto, but are we any the richer for it? As I once heard him lament of a certain unduly hyped composer, "It just gets worse and worse!" Royalties are a fraction of what they were then, performance opportunities a few, and commissions come chiefly to the up-and-coming. The social conscience, national pride and cohesive creative community that made Harry's career possible seems to have all but evaporated. We would do well to learn from our pioneers.

This past July, I completed the computer engraving of the orchestral parts to Harry's final orchestration, Manipulating Mario. It was one of many scores I came to know intimately over the years as his music copyist. There was a certain notational question I asked him about that he couldn't quite answer. "Dan," he said, "you have to understand, this is mostly Harry's [the late Harry Somers] music. I'll have to ask him when I see him!"

It must be a great day in Heaven.
Bach brings Helmuth Rilling back to U of T

by Larry Beckwith

Helmuth Rilling is a man with a mission. I spoke with the world-renowned choral conductor recently, late one Saturday afternoon - well, it was afternoon in Stuttgart, mid-morning Toronto time. It was a pleasant, wide-ranging conversation, and I came away from it fascinated by his articulate, pointed views on education and music, especially the music of the subject of his life's work: J.S. Bach.

Rilling comes to Toronto this month as the conductor of, and a lecturer for, the International Bach Festival, taking place from October 1-9 at the University of Toronto. These combinations of performances and education-based events are nothing new for Rilling. Outside of his own Bach-Akademie in Stuttgart, he has founded and/or participated in similar festivals over the years in Japan, Argentina, Poland, Czechoslovakia, Russia and Hungary. In addition, he sets himself up at the Bach Festival in Eugene, Oregon every summer, conducting, teaching, and interacting with young singers and instrumentalists.

What is it about the subject of Bach that lends itself so well to these educational summits? "Well, quite simply, Bach was a teacher. It's woven into his music at every level." It strikes me, while listening to Rilling, that a hallmark of Bach's miraculous writing - as intellectually complicated as it is - is the need to be clear, more than the need to appear clever. "Yes, exactly. There is the communication of musical ideas, not to a select group, but to humanity."

It has been over 50 years since Rilling founded his famed Gächinger Kantorei, with whom he recorded all of the Bach cantatas and large choral works. His soloists for these recordings read like a who's who of European stars of the recent past: Fischer-Dieskau, Arleen Auger, Andreas Schmidt, Edith Wiens, Helen Watts, Helene Donath to name a few. And Rilling has many good words for the singers he'll be working with in Toronto. "I work with the tenor Jimmy Taylor a great deal. He travels with me and we communicate very well. But because of the marvellous diversity of musical activity in your city, you have such good singers there. Daniel Taylor, for instance, is a wonderful musician and has such a good feeling for the style of Bach."

The focus of this year's International Bach Festival is the repertoire of early cantatas by Bach. The performance and discussion of a number of these will, according to Rilling, lay the foundation for the festival's five-year plan. He will return to conduct late cantatas next year, then spend the following three years on the two Passions (John and Matthew) and finish with the great Mass in B Minor in 2009.

It is a given that each of Bach's 215 or so cantatas is a little gem. The form itself is no innovation by the time it reaches Bach, growing as it did out of Luther's desire for a home-grown body of sacred music in the language of the German-speaking regions. Bach's musical pedigree, combined with a deep knowledge and reverence of the great 17th century German sacred composers - Schütz, Buxtehude, Praetorius and others - firmly situates him as the carrier of the torch of older musical traditions and forms. (In fact, this was a criticism leveled at him near the end of his career, and one of the reasons a great deal of his music was ignored and unperformed for nearly a century after his death). Of course, if this respect for the great craft of his predecessors were his only gift, we would have forgotten Bach long ago.

As Rilling points out, even in the early cantatas, one can point to tremendous innovation and creativity, both in form and content. "Yes, the development of Bach's style is present in these early works, especially in the clear attention to text at all times."

In the Lutheran Churches in which Bach worked - the "new church" in Arnstadt (1703-07), the St. Blasius Church in Mühlhausen (1707-08), the court in Weimar (1708-17), the court in Cöthen (1717-23) and the Thomaskirche in Leipzig (1723-1750) - brevity was not a consideration. It was a regular occurrence for services to last hours, with hymn-singing, organ music, Biblical exegesis and a weekly cantata performance being at the heart of worship. In fact, these last two items went hand in hand.

Bach's cantatas, on average, last 20 minutes and follow a general pattern, though there are many exceptions. A sinfonia or opening chorus sets the tone for the work, based as it is on the Biblical lectionary readings and lessons of the day. Combinations of arias, recitatives and small ensembles follow and the work concludes with a "chorale" which the congregation would join together to sing. Though this sounds like a formula, Bach managed to infuse his cantatas with invention, unique beauty and specific meaning. For instance, two of the cantatas Maestro Rilling will be discussing and performing at this year's Festival, BWV 106 - "Gottes Zeit ist die allerbeste Zeit" - and BWV 4 - "Christ lag in Todesbanden" - are well-known early works with lots of individual personality.

In the former work (106), the gentle message of patience and trust is personified by the mellow, undulating gamba and recorders and, even though written when he was barely 20 years old, features a breathtaking layering of a cantus firmus chorale tune. In the latter work (4), the turbulence of the Good Friday events is characterized by Italianate string writing and a virtuosic variation of the chorale on which the cantata was based in each of its movements.

Rilling speaks easily about these pieces, as though they were old friends, yet with a refreshing sense of excitement and novelty -- still finding new ideas, fresh perspectives on these pieces he's known for over half a century. In reflecting on his initial confrontations with the works of Bach, all those years ago, Rilling characterizes his younger self as having been "curious and well-read". Indeed, he studied at seminaries as a boy in Württemberg, before enrolling in Stuttgart College of Music as an organist. It was the keyboard works of Bach that initially hooked him, and he speaks fondly of his later studies with the organist Fernando Germani in Rome. Some time in the 1960s, he studied with Leonard Bernstein, whose catholic taste and eclecticism -- let alone his ability to "think big" -- must have also influenced Rilling at a deep level.

His participation in the International Bach Festival comes after years of memorable visits to Toronto. There was a sensational Mass in B Minor in the 1989 Joy of Singing Festival, a return to conduct Handel's Israel in Egypt in 1993, plus many guest stints with the TSO about which he has much good to say. And he flew in specially, in June 2004, to conduct a Bach cantata (what else?) at the warm and elegant Roy Thomson Hall memorial for Nicholas Goldschmidt, who died earlier that year.

In a world where it is becoming increasingly difficult to find and sincerely celebrate deep meaning in great works of art, Rilling seems more committed than ever to spreading the Gospel of Bach: the profound combination of ideas and lessons on the one hand, and highly innovative and well-crafted music on the other.

"Now there is something one can learn from!", Mozart is supposed to have exclaimed upon hearing a Bach motet for the first time.

Thanks to the industry and dedication of great musicians like Helmuth Rilling, we still are.

The International Bach Festival takes place from October 1-9 at the University of Toronto's Faculty of Music. For more information, visit www.internationalbachfestival.ca or call 416-862-BACH.

October 1 - November 7 2005
EDITOR'S CORNER

As I write this we are saddened to learn of the passing of one of Canada’s true pioneer composers, Harry Freedman. Harry died of cancer at the age of 83 and as you can read elsewhere in this issue he was one of our most prolific composers and will be sorely missed. Harry composed up until the end and one of his two final works will be premiered by Esprit Orchestra on October 27 at Jane Mallet Theatre. There is also a new Centrediscs recording of his choral pieces in the works. This will nicely complement the existing disc of vocal chamber works “Spirit Song” (CMCCD 6700), the Canadian Composer Portrait set (CMCCD 8402) and the Freedman disc on “Ovation, Volume 1” (CBC Records PSCD 2026-5). You can revisit WholeNote’s take on these important discs on our website (www.thewholenote.com) in the archive of CD reviews from April 2002 and July-August of that same year.

While you are browsing our back issues I suggest you take a look at Daniel Foley’s review of “Fanfare - The Stratford Works of Louis Applebaum” from July 2001. Applebaum, who died in 2000 at 82, was another of our great pioneers and the disc has just been re-released by Marquis Classics with new cover art as “Fanfare – Shakespearean Music of Stratford” (Marquis 81269). Featuring the Elmer Iseler Singers, Richard Margison, Christopher Plummer and Colm Feore to name but a few, the disc is well worth revisiting.

As we mark the passing of some of our senior composers we also note that, fostered by the pioneering groundwork they laid, the composition scene in Canada is more vibrant than ever. With this in mind I’d like to introduce the youngest reviewer in the DISCoveries family, Ezra Perlman, who at the age of 10 is in the process of writing his first cello concerto. Ezra was one of a group of school children who attended a “Share the Music” Program at Roy Thomson Hall in conjunction with Bobby McFerrin’s performance there last spring. In addition to the concert, the kids were treated to a pre-concert workshop about a cappella music run by the vocal quartet Cadence, focusing on elements of vocal percussion and harmony and using the voice as an instrument. They all had a wonderful, noisy, musical time, and Ezra has been a fan of the group ever since. I hope the numerous other reviewers who were lobbying for the chance to cover Cadence’s new CD “Twenty for One” will forgive me and join me in welcoming Ezra to the fold.

Speaking of Cadence, promoting the release of their outstanding new CD is one of the last acts of Lesley Mitchell-Clarke in her role as professional publicist. Lesley has decided to retire from that grueling role this fall and let it be known that she was available as a reviewer, a sideline she’s been pursuing in New York City and Los Angeles publications for some time. While I will miss her colourful PR release sheets I do welcome her as a contributor to these pages and we are pleased to include her thoughts on the Trapp Family Singers this month.

We also welcome to DISCoveries Andrew Timar, a World Music scholar who was featured in last month’s “How I met my Teacher” section. Andrew is perhaps best known for his participation in the Evergreen Club Contemporary Gamelan, of which he is a former artistic director. Andrew approached me with a number of discs he felt worthy of review and we decided to start with Randy Raine-Reusch’s “Bamboo, Silk and Stone - New Music for Asian Zithers”, a disc which explores the Vancou­ver musician’s extensive collection of exotic instruments.

Well all of these welcomes and introductions leave little space for reporting on my own listening this month. Part of my job here involves ensuring that discs are covered in a timely fashion, especially when they relate to events that are happening within the month of our publication. This month there were a number of titles that arrived after the assignments had been made and there was no room for full reviews even though they would be timely, so I’ll tell you briefly about the most notable ones.

Two months after the onslaught of Katrina, New Orleans is still reeling from the effects of the devastating hurricane. We have witnessed outpourings of support for the victims from around the continent and around the world but I want to draw your attention to one musical relief effort. Putumayo World Music, a label that has a history of supporting charitable efforts in various parts of the world, has announced that they are donating all of the proceeds from sales of two of their critically acclaimed albums, “Mississippi Blues” (PUT 196-2) and “New Orleans” (PUT 232-2), to relief efforts in Mississippi through the end of the year. Both albums are compilations that include some of the greatest names in their respective fields. The Blues album features cuts by such distinguished artists as Luther Allison, Junior Wells, Mississippi John Hurt, John Lee Hooker and Memphis Slim. One special treat for me was Chris Thomas King’s cover of Robert Johnson’s “Come On In My Kitchen” featuring some country blues harmonica and an eerie electric voice-box guitar effect. “New Or­leans” brings together such artists as Louis Prima, the Preservation Hall Hot 4 with Duke Dejan, Louis Armstrong and Dr. John amongst its stellar cast. Both discs, compiled from labels both major and minor, include extensive liner notes about the artists, document the original recordings and are “guaranteed to make you feel good”, Highly recommended, both musically and morally.

I feel a bit out of my element here, but the next disc, by jazz singer Cheryl Fisher, needs to be mentioned too. Ms Fisher will launch her “Joyride - Life in the Jazz
Dream Can’t Mobile, Au fond du temple saint
Again?

Another disc that came to my attention, thanks to our listings coordinator Vanessa Wells, is the powerful debut CD from The East Village Opera Company (Decca B000518102). This is a fresh new take on the concept of Rock Opera (think Queen’s “A Night at the Opera” brought into the 21st century). With power guitars, electric violins and cellos and a rhythm section at times reminiscent of Led Zeppelin’s Kashmir, vocalists Tyler Ross and AnnMarie Milazzo give us surprisingly sensitive takes on such classic arias as Nessun Dorma, the Flower Duet, La Donna e Mobile, Au fond du temple saint and When I am laid in earth. Oh, and did I mention EVOC’s heavy metal take on the overture from Le Nozze di Figaro which incorporates the organ line from Pete Townsend’s Won’t Get Fooled Again? The booklet includes full liner notes with texts and translations, but I wish they had provided more information about The East Village Opera Company itself. Conceived and directed by Canadians Tyler Ross and Peter Kiesewalter, they are touring to promote this eponymous CD and will perform at The Mod Club on College St. November 5. If you can handle opera with a back-beat this group must be heard to be believed. To others it will seem a travesty, but Freddy Mercury would be tickled pink.

The final disc I will mention is a little more up my usual alley – a reissue of the Fine Arts Quartet’s 1975 recording with violist Francis Tursi of the Mozart Viola Quintets. Originally released on Vox, the tapes have been re-mastered, maintaining all of their original warmth, by Music & Arts (CD-1159-2). These pieces are especially dear to my heart because the B flat Major Quintet, K.174, was the first piece of chamber music I ever had the pleasure of working on in the environment of CAMMAC’s summer camp at Lake MacDonald. A marvelous introduction to the repertoire and to the art of making music with others, the piece brings shivers to my spine even now, some fifteen years later. And the quintets “saved my life”, or at least my sanity, again this summer. Returning from a friend’s cottage there was a lane closure on the QEW that resulted in a traffic jam in which it took 90 minutes to traverse 6 kilometers. Thank goodness I had this marvelous two disc set in the car to relieve the tension. It seems that Mozart can provide a marvelous antidote to the symptoms of “road rage”. Perhaps he really does make us smarter. We rarely get the opportunity to hear live performances of the string quintets, so I am very pleased to note the Tokyo Quartet will be joined by violist Steven Dann to perform the D Major Quintet, K.593 on October 20 in the first of 3 all-Mozart programs for Music Toronto this season.

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

David Olds
Editor, DISCoveries

CONTINUES ON PAGE 58

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T.O. Musical Diary
by Heidi McKenzie

The CBC lockout - ripples and rage

Political is probably one of the last adjectives I would previously have used to describe the unit to which I belong - CBC Radio Music. But Howard Dyck's soon-to-become-legendary 16-hour marathon shift on the picket line has raised the bar for us all. As a consumer and supporter of music events around town, I can sense, and share, a feeling of collective rage. We CBC workers, contract or permanent, are not the only victims in this conflict: artists and arts organizations are the ones who are suffering from a dearth of the publicity and information that they have come to rely on from their hitherto trusted Mother Corp.

September 4, 2005: I decided to shake off my frustration and march it out for the union at the Labour Day Parade. So did about six hundred of my fellow colleagues. I ran into Neil Cryer, who told me that André Previn is this year's laureate of the Glenn Gould Prize. Neil had effected a small miracle by pulling together a gala program for the Glenn Gould Foundation to be presented on September 25 at the George Weston Recital Hall. Management on "the inside" have had to pick up the pieces -- perhaps the most prestigious music gala of the year, plucked out of the hands of one of the most skilled senior classical music producers in the country. A sad casualty of the lockout.

September 11, 2005: I set out for the Al Green Theatre to catch the Palestinian/Israeli collaborative Yizhar Yedid Trio, in town from Jerusalem. Milling about before the concert, I overheard a woman bemoaning the lockout: "I'm in dire need of CBC back on air." I picked up my ears, revealing myself as the interested party that I am, and Allie Lehman proceeded to tell me that she couldn't believe the poor showing at the previous weekend's Roots Festival in the Distillery District. Her take: largely attributable to the lack of CBC Radio -- who would otherwise have promoted the festival "up the whazoo". This is pure anecdotal. I really can't say. I didn't go. I hadn't heard about it.

September 19, 2005: As the lockout lengthens, my income and reserves shrink. So I've been hustling. I pitched some features for Small World Music Festival. As it happens (no pun intended) CBC Radio One has been Small World Music Festival's media partner for two out of the past three years. The Festival is the brainchild of Alan Davis. He says it's hard to predict the lockout's impact. Asking "How many tickets won't get sold due to the CBC lockout?" is like asking "How would life be different if I were a millionaire?"

September 20, 2005: I've been trying to no avail to get a list of the presenters who were/are scheduled to perform at the Glenn Gould Studio during this time. I decided to do my own digging. Amici is virtually synonymous with the GGS - having been "residents" for the past 16 years. Their Executive Director, Wendy Limbertie was grimly pessimistic -- practically counting on the lockout still being firmly entrenched on November 4th -- their season opener. (Her contingency plan is in place with the Jane Mallett Theatre holding their date.) October 7 is her "pull the plug" date. Nothing like the certainty of 'wait and see.' And then there are the big guns -- the TSO is going ahead with its CBC Live Broadcast series opener on September 29 -- sans Andrew Craig, and sans live broadcast for Radio Two's In Performance. Don't know about the COC's season opener, Macbeth, slated to be recorded for Saturday Afternoon at the Opera.

September 25, 2005
It's press time, with no end in sight. Minister of Labour, Joe Fontana maintains, from Ottawa, that he's not in favour of back-to-work legislation. Those of us clinging to the perversite hope that tensions might be resolute in time for hockey are sitting it out in the penalty box. In a recent huddle on the picket line with a team from The National, the talk was about bracing ourselves for a long, cold winter. I'm struggling with my optimism. In this so-called "war of ideology," the casualties are very real, and the survivors will be sorely wounded.

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

Regular T.O. diarist, Colin Eutock is in London, U.K.
Don’t miss “Sepulcher of Life” concert with Chorus Niagara
Saturday, November 5, 7:30
Lake St. Armoury, St. Catharines
Sunday, November 6, 3pm
Metropolitan United Church, Toronto

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Maryem Tollar is a stunningly good singer, songwriter and composer. A founder of the world music ensemble Waza Meze and the Arabic recital trio Doula, Maryem also tours with Jesse Cook and sings opera with composer Christos Hatzis. Book of Life is Maryem’s second CD of original music—diverse as the world we live in, as relevant as tomorrow’s news. An epic tale of resistance in Gaza, the beauty of Montreal in autumn written by an Arab traveler a hundred years ago, the sound of the women singers of the Mauritanian desert and a joyful celebration of Maryem’s love for her daughter—the songs are as diverse as their sources of inspiration as they are in their music. Jazz, world and pop influences continue to create a tasty contemporary sound that is, at the same time, true to the traditional Arabic roots of many of the tunes.

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er is trying to say, trying to bring to the performance? So many of us are both performers and listeners at different times, and in both roles have something to contribute to the process of bringing sound to life and life to sound.

Perimeter Institute
Reading through the “further afield” listings (page 46) I came across two concerts presented by something called the Perimeter Institute in Waterloo. The concerts are pianist, Ursula Oppens on October 7 and the Penderecki String Quartet on October 15. The concerts themselves are to take place in a venue new to me with the intriguing name, “Mike Lazaridis Theatre of Ideas.” Of course I was curious and looked for the Perimeter Institute’s website. I was amazed by what I found. The institute’s full name is the Perimeter Institute for Theoretical Physics, and is the creation of Mike Lazaridis, the founder and co-CEO of Research in Motion (RIM), the developer of the “Blackberry” and other high tech products. It is a world-class institute that sustains resident scientists and hundreds of international visitors every year, who “use imagination and mathematics to push the limits of our current understanding ... to the ultimate nature of space, time and matter.”

The focus of this research, according to the Perimeter website is “quantum gravity” ... to combine into one unified picture the two most important achievements of 20th century physics—the quantum theory, and Albert Einstein’s theory of space, time and gravity. While these powerful theories dramatically pushed back the boundaries of our understanding and forced us to think in completely new ways about the universe in which we live, they are not compatible with each other. Success at combining them together could yield the deepest insights physicists have ever achieved into the nature of our universe.

Another pivotal mandate of the institute is education and outreach in the form of lectures, workshops and school presentations. These two areas of activity are complemented by a program of cultural events which this season includes a series of thirteen really interesting concerts.

To learn more about this fascinating undertaking visit www.perimeterinstitute.ca.

SINFONIA TORONTO TO GIVE FIRST PERFORMANCE OF A NEWLY DISCOVERED BACH ARIA

A previously unknown aria by Johann Sebastian Bach, discovered last May in Weimar, Germany, will receive its North American premiere in Toronto on October 15. The occasion will also mark the first orchestral performance of the work since its premiere under Bach’s direction on October 30, 1713. The work, the aria Everything with God and Nothing without Him, was written to celebrate the 52nd birthday of Duke Wilhelm Ernst of Saxony-Weimar, whom Bach served as a court organist. According to Nurhan Arman it conveys “a sense of calm, tranquility and timelessness...” Happily, this concert occurs several days after the Bach Festival has ended, so there will be no scheduling conflicts.

The Toronto Symphony Orchestra will host two of the great soloists of our time, pianist Evgeny Kissin on October 5 and 7, conducted by Sir Andrew Davis, and violinist Nadja Salerno-Sonnenberg on October 14 and 15. On October 21 the TSO will present a concert by the National Arts Centre Orchestra. For as long as I can remember the TSO has never had concerts on Friday nights because of their agreement with Roy Thomson Hall. This appears to have changed, since October 7, 14 and 21 are all Fridays.

The Toronto Philharmonia’s October 8 program includes Four Ancient Scores from Dunhuang by the Chinese composer, Huang Anlu, whose music has been premiered by the Beijing Symphony Orchestra. Another fascinating concert will be on October 11, when New York composer, Jim Papoulis conducts a program which includes his own work History's Doorstep, music which will be "made visible" by a group of eurhythmists at the Toronto Centre for the Arts main stage theatre.

As always, there are many, many concerts in October and early November. A careful reading of the listings will reveal something for everybody!

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Roy Thomson Hall
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Rhymes and Rounds
Sunday, February 26, 2006, 4:00 p.m.
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EARLY MUSIC
by Frank Nakashima

WHEN ONE HEARS the term "early music", it's usually in reference to some point in the history of Western art music that the speaker thinks of as pre-dating the "classical". Not just the music before our time, but the music that influenced the music before our time. There has always been something to learn from our past, and music is no different. In the study of traditional harmony and counterpoint, Palestrina, Bach and Rameau are the same lofty peaks that must be scaled today, as they were one hundred years ago.

When it comes to performing works in an historically truthful way, there have been some significant changes in thinking in the past twenty or thirty years. Anyone with a musical conscience tries to honour the intentions of the composer and the integrity of the music. But there's no doubt our ears are becoming more finely tuned.

Think back on some relatively recent attempts at re-creating historical quality. To call them a compromise is putting it mildly: such as the "Frankenstein-like" iron-framed, seven-pedalled, modern customized harpsichord, made by the Pleyel piano company, to Wanda Landowska's specifications; or Julian Bream's instrument that was essentially a guitar made to look like a lute. Then there's Academy of St. Martin-in-the-Fields' (Sir

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OCTOBER 1 - NOVEMBER 7 2005

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As we head into October and the first part of November, there is much to write about on the choral scene in Toronto. Most of our premier choirs are active this month, with a major Bach festival at the University of Toronto with one of the world’s pre-eminent choral conductors at the helm, and some visiting choral ensembles promise to spice things up, as well.

The International Bach Festival at U of T gets underway on October 1 with a gala concert, the first of nine days offering a feast of Bach-related activities. These include an impressive roster of speakers on a range of stimulating topics (eg Phillip Bohlman: "The Jewish landscape of Bach’s Christian world" - Oct 2), a series of organ recitals, a daily in-depth discussion of Bach’s cantata texts and much more.

The central events, of course, are the cantata performances. This year, several of Bach’s early cantatas will be performed with Rilling conducting a combination of U of T students and top professionals. The Festival Choir is made up of Doreen Rao’s MacMillan Singers, the Elmer Iseler Singers and the visiting Moran Chamber Ensemble of Israel (who give their own concert on Oct 8). Rilling also leads a Thanksgiving service on the morning of Oct 9 at Trinity-St. Paul’s United Church at which will be sung Cantata 29 “Wir danken dir, Gott, wir danken dir”.

Eufonia

On the website for the Consulate General of Germany - who presents the Eufonia Male Choir in concert at Trinity’s Sealey Hall on Oct 2 - the choir is described as “irreverently sending up the rituals of traditional men’s chores with a repertoire that ranges from sacred music to barbershop and opera. Attired in top hats and tails, the two dozen members might engage in mime and shick, but they don’t compromise on musical quality”.

Choral Scene

by Larry Beckwith

Suzie LeBlanc appears with Tafelmusik Oct 12-16

Bosrtridge

Also on Oct 2, though not a choral concert, the brilliant English tenor Ian Bosrtridge gives a recital at Roy Thomson Hall. Bosrtridge is heard on the operatic stage frequently these days, but his real triumphs have been in recital. His Toronto appearance, with pianist Julius Drake, is in support of a Schubert Lieder recording they’ve recently released.

LeBlanc at Tafelmusik

The Tafelmusik Chamber Choir begins its season on Oct 12, with guest soprano Suzie LeBlanc, in a program of 17th and 18th century choral music from Rome. Of special interest are the rare excerpts by Domenico Scarlatti (mostly known for his keyboard sonatas) and the first-rate music of Giacomo Carissimi. Known as the developer of the oratorio form, Carissimi was well-known all over Italy (he turned down the top music job at St. Mark’s in Venice after the death of Monteverdi) and must have been a wonderful teacher. His students included the German Johann Philipp Kirnberger and the French marvel Mau-Anthine Charpentier.

Sing Messiah in Carnegie Hall April 9, 2006

Auditions will be held in Toronto on Sunday, October 23 for interested choristers who are already familiar with the work. For details of this 5-day/4-night residency at the Grand Hyatt Hotel in New York City, visit www.cammac.ca (click Tour, then Messiah at Carnegie 2006) or contact Prof. Pierre Perron at pperron@dal.ca or (902) 425-5205.
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CHORAL Scene, continued from page 21

Also on Oct. 12, the Healey Willan Singers offer a special concert celebrating the 125th anniversary of the birth of their namesake. Conductor Ron Cheung serves up a generous sampling of Willan's large body of work for choir, and the redoubtable Giles Bryant - a former organist at St. Mary Magdalene Church and friend of Willan's - offers narration and anecdotes.

Head-to-head
It's a great shame that two of the most interesting choral events this month go head-to-head on Oct. 22 (though it's an indication of the huge amount of talent we have in this city!). The Amadeus Choir presents a major new work by their accompanist Eleanor Daley. Inspired by the landscape paintings of Canadian Doris McCarthy, Daley's work is entitled "Salutation of the Dawn". At the same time, the young ensemble Studio Sixteen, directed by Kevin Komisaruk, perform "treasures from Flanders, Amsterdam, and where the wind blows": a whole host of music by late Renaissance masters.

The following evening, Oct. 23, the Elora Festival Singers pay a visit to town and get a jump on the Mozart-mania that should hit later this year and early 2006 (the 250th anniversary of his birth) with Mozart's Letters, an evening of choral excerpts (Requiem, Solemn Vespers, Ave verum corpus, etc.) and selections from Wolfgang's missives.

One packed weekend
The next weekend, Oct. 28-30 is packed with great concerts, beginning Oct. 28 with the Exultate Chamber Singers and their guests, the Penderecki String Quartet. Featured is a new work by Andrew Ager and "All around the circle", an immensely clever collection of Atlantic folk-songs by John Greer.

The next evening, Oct 29, the Alata Harmonia Chorus presents a concert of music by Toronto Chinese composers and a "Chinese Requiem" at the Toronto Centre for the Arts (benefit for the Red Cross) and the Mississauga Children's Choir celebrate their 25th anniversary. Also on the same night, some of the many U of T choirs get together to make music under the direction of their fine conductors, Robert Cooper, Lori-Ann Dolloff and Brainard Byden-Taylor. Yet another concert on Oct. 29 finds David Fallis' Toronto Chamber Choir singing spectacular polyphonic gems of the late Renaissance and early Baroque, accompanied by a group of "early brass" players. Cornets, shawms and sackbuts abound!

To market to market?
I wrote a column this past summer reporting on a panel discus-
sion at Lawrence Cherney’s Northern Voices conference in June. The discussion centred around the sometime lack of programming innovation of some of our famed choirs and the feeling at the national arts council level that the Canadian choral community needs to “get its act together”.

I received some fascinating feedback - much of it unprintable for one reason or another!! - but one point that seems to be brought up again and again is the inordinate preoccupation, even among choirs with a relatively small budget, with marketing and public relations. Many lament the focus on marketing over good music-making in some instances, and, in others, the confusing messages that marketers give. I look forward to more correspondence and continuing discourse on an important matter.

Noting Nov now

Though November’s still a little far off, there are some dates early in the month you should mark in your calendar. On Nov. 4, there are two head-to-head concerts again that will be difficult to choose between. The Elmer Iseler Singers celebrate the 500th anniversary of the birth of the superb Tudor composer Thomas Tallis in a joint concert with Studio Musique Ancienne de Montréal, directed by Christopher Jackson. Jackson is well known for his well-researched, classy programs with SMAM. Together the choirs should make a formidable sound. The program includes Tallis’ much-talked-about, seldom-heard 40-part motet “Spem in Alium” and Canadian Marjan Mozetich’s “Motet on themes by Thomas Tallis”.

The same night the Toronto Mendelssohn Choir performs the two-piano and percussion version of Offenbach’s “Carmina Burana”. Also on the program is a work by Alfred Schnittke entitled “Requiem for Don Carlos”. Roughly 25 minutes in length, it takes as its text the traditional Mass for the Dead. I spoke briefly with conductor Noel Edison, who says the piece is “eclectic and dramatic, with similar instrumental forces to the version of Carmina Burana we’re performing, though the Schnittke calls for electric guitar and a sea of percussion. It stands in wonderful contrast to Carmina and has lots of colour, dense textures and magnificent moments.”

The Ottawa Bach Choir, under Lisette Canteloube’s direction, inaugurates this year’s Roy Thomson Hall free noon hour choir/organ concert series on Nov. 7 with the fine organist Matthew Larkin.

Finally

I want to acknowledge in this column the passing on September 16 of one of Canada’s most beloved choral composers, Harry Freedman. His presence will be sorely missed and a fitting tribute from all of us will be to become more familiar with his music and make sure we keep performing it.

Tribute: Thomas Tallis

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

Tallis’ Spem in Alium, Missa: Puer Natus est Nobis,
The Lamentations of Jeremiah (Set 1) and English motets Gaude Gloriosa; William Byrd’s Ye Sacred Muses;

Marjan Mozetich’s Motet on themes by Thomas Tallis, commissioned by CBC/SRC.

Special Guest Artists: The Studio Musique Ancienne de Montréal

Handel’s Messiah

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

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

J.S. Bach’s St. John Passion

Friday, February 3, 2006 8:00 pm
Metropolitan United Church, 56 Queen St. E., Toronto

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

Celebration

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

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THIS MONTH'S world music offerings include tastes of India, an Asian-western blend, Georgian singing, Old-time/bluegrass, Portuguese Fado, and some Klezmer/jazz in a theatrical context.

If you're an early bird in picking up WholeNote, you can still catch the last two events of this fall's Small World Music Festival: both at the Al Green Theatre; 

autorickshaw (last month's cover story) performs September 30 and October 1; and Sidi Goma closes the festival October 2. This 12-member ensemble of African-Indian Sufis from Gujarat (India), presents a program called "Sacred Joy" which promises to be an exhilarating evening of drumming, dancing and Sufi mysticism.

Sacred space

The highlight for me this month, will be the latest work by award-winning multi-disciplinary artist Peter Chin, STUPA, a large-scale dance and music work which explores the concept of sacred space both physical and metaphysical.

The work takes its name from the dome-shaped Buddhist monument found in many parts of Asia. Inspired by Chin's many years of study and research in that part of the world, this "ritual meditation", employs seven dancers, six musicians and one person meditating on kacapi (20-stringed zither), suling horns including a human thigh-tumies, wrote the text and composed the music. The latter, he explains, features an unusual combination of eastern and western instruments. These include Indonesian Gamelan instruments, kacapi (20-stringed zither), suling (Indonesian flute), Tibetan ritual horns including a human thigh-tibia, and juggling diva Sara Felder. This world premiere explores the cultural, historical, emotional, political and comical aspects of queer Jewish weddings, October 29 at the Al Green Theatre. Bound to be entertaining! Don't forget to check the daily listings for details on all of these events.

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 at worldmusic@thewholenote.com.
It's interesting to see how events independently conceived and executed become connected, how uniting themes develop. This is often the case in Toronto's new music scene, where ensembles and presenters offer their own separately conceived concert seasons, all of which make up the wonderful richness of our musical scene. Still, occasionally and unsuspectingly, coincidental similarities in approach create the illusion of an overall plan. This is no truer than in October's offerings.

Individuals celebrated

This month's concert trend might be termed a celebration of the individual. It's a trend that was foreshadowed in the season's first event on September 19th -- New Music Concerts' presentation of the Turning Point Ensemble in an all-Barbara Pentland programme.

Arriving at the concert hall for a bit of the pre-concert chat, I caught the tail end of a dialogue between NMC artistic director Robert Aitken and Turning Point conductor Owen Underhill about a perennial habit of new music programming - namely how rarely works from the recent past are revisited. This particular evening focused on Barbara Pentland's music was presented as a challenge to that very habit.

Underhill and Aitken continued to illuminate the audience to her work and life, Pentland having been one of Canada's pioneering composers of the post-war period, a determined innovator, and an exacting artist in the interpretation of her works.

Hearing the two men talk reminded me of my own private illuminating discussion with Aitken the day before. We discussed NMC's next concert, on October 16th at the Music Gallery, which focuses exclusively on the work of German composer and clarinetist Jörg Widman. I was curious as to what had inspired Aitken to develop a concert solely of Widman's music? Why specifically this composer? And why at this time? Well, as he reminded me, New Music Concerts has a long history of catching emerging talent before they launch off onto international recognition. For example, NMC had brought world-renowned American minimalist Steve Reich to Toronto before he blazed up into a stellar international career.

Likewise, Widman is an up and coming talent in Germany, and very quickly in all of Europe. His achievements at an early age are already great - a Hochschule professorship at age 26, a publishing contract with Schott (putting him alongside the greatest contemporary composers), two opera commissions from Kent Nagano, and a string of other commissions so long sometimes he doesn't bath or shave to leave time to compose. Many don't receive this type of reward and recognition until much later in their careers. It will be a special treat to catch Widman's star rising.

As the Pentland pre-concert chat ended, the A-list concert crowd that NMC attracts took their seats. I was lucky enough to sit beside Lawrence Cherney, artistic director of Soundstreams Canada. Beside him was Brian Current, a young and very talented Canadian composer who is also on the rise - a winner of the Berliner Künstlerprogramm des DAAD.

CONTINUES
October News Roundup

Coalition of New Music Presenters

by Keith Denning

October is, in many ways, the first month of the season. Many of the Coalition’s member groups, as well as others, get their seasons underway in October. Here follows a sampling of new music events across Toronto this month.

Peter Chin, composer and choreographer, has created, with Tribal Cracking Winds, a new work for dancers and choreographed musicians called STUPA. This fascinating work runs from October 13th to 15th at the Harbourfront Centre, 231 Queen’s Quay W.

At the Music Gallery there are several terrific shows, including two featuring some of my favourite performers. On October 15th, composer and performer John Kameel Farah, along with astronomer John Dubinski present Gravitas. This fascinating work is an ongoing project to visualize and animate the dynamics of galaxies using computer simulations. Projected animations of the motion of galaxies are set to original music in the innovative synthesis of science and art.

New Music Concerts presents German clarinettist and composer Jörg Widmann at the Music Gallery on October 16th at 8:00. Widmann is regarded as one of the world’s great clarinetists, so don’t miss this show!

Nearing the end of the month, on October 27th, Esprit Orchestra presents a world premiere by Harry Freedman entitled Manipulating Mario. Also on the program are works by R. Murray Schafer and Dalibay. Esprit presents its concerts at the Jane Mallet Theatre.

Also on the 27th, the Music Gallery has an intriguing concert of songs by North American composers including Canadians Jean Coulthard, Harry Somers, Linda Cullin Smith, and Americans Ned Rorem and John Adams.

Probably the biggest new music event of the month has to be Soundstreams Canada’s concert on October 30th. Soundstreams will be bringing the great minimalist composer Steve Reich to the MacMillan Theatre at U of T. With members of Nexus, several of Reich’s most famous works will be performed, along with the Canadian premiere of You Are (Variations).

Finally we end the month, on October 30th, at the Music Gallery again. Accordion virtuoso Joseph Petric presents his concert Euphoria, featuring works for electroacoustics, live electronics, and of course, accordion, by Larry Lake, Yves Daoust, Bob Pritchard, Alcides Lanza. Yannick Plamondon’s recent work DEFAIT, for accordion, electronics and string quartet, will be performed with Petric and the Penderecki String Quartet.

All in all, a great month for new music in Toronto. If you are interested in joining the mailing lists of Coalition members, you can now do it simply and easily by visiting www.torontohearandnow.com and clicking on “Mailing List Signup”. From there, you can join the mailing lists of any or all Coalition members, and stay informed about everything that’s going on.

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

Your ears deserve more than they’ve been getting.
Naturally Nat
In the CD review section this month I have written about an album by the Clayton-Hamilton Jazz Orchestra. On it is a number "Nature Boy," the one and only hit by a writer called Eden Ahbez, who was one of the original "hippies." There is an interesting background to the song.

Ahbez tried to get Nat "King" Cole interested. At the time Cole was in fact looking to add a Jewish song to his repertoire and the melody of "Nature Boy" seemed to fit the bill. He tried it out a few times on his show, got some promising feedback and finally decided to make a recording. Now it gets really interesting. In those days of 78rpm recordings, there was an "A" side, which was considered to be potentially the more successful, and a "B" side which, in a sense went along for the ride. When the recording was first played on a New York radio station, there was a huge response to the "B" side and it went on to be a #1 hit.

It doesn't end there because it so happened that there was an already published song called "Schwieg Mein Herz" bearing more than a slight resemblance to "Nature Boy." Fortunately there was an out-of-court settlement after the recording became a hit. But it then turned out that Eden Ahbez had given shares of the publishing rights to half a dozen other people! He ended up getting almost nothing in royalties.

The happy ending? Nat Cole's widow got the rights in toto back to Ahbez and his one big song has become something of a standard.

Ornette
Concert highlight of the month has to be the rare appearance of Ornette Coleman on Oct 29 at Massey Hall. With him will be Greg Cohen & Tony Falanga, bass, and Denardo Coleman on drums.

Coleman, one of a long line of important horn players who have come out of Texas, was born in Ft Worth on March 19, 1930. He began playing alto saxophone when he entered high school and later added tenor, playing rhythm and blues gigs around his home town until going on the road about 1950. He had been exposed to bebop which inevitably changed his approach to playing, but like Charlie Parker before him, had trouble being accepted because of his eccentric style. It wasn't easy to hold down a job and at one point he was stranded in New Orleans, having lost his tenor after being on the receiving end of a bad beating from some hostile bar patrons. Using a borrowed alto he joined a band and it is some measure of his unusual approach that the bandleader, according to rumour, was paying him not to play before they finished the tour! He eventually moved to LA where he found some kindred spirits in the form of trumpeters Don Cherry and Bobby Bradford, drummers Billy Higgins and Ed Blackwell, (whom he had met in New Orleans), and bassist Charlie Haden. He met and married Jayne Cortez, and the couple had one child, Denardo, born in 1956, who, incidentally, will be playing drums with Ornette on his upcoming Massey Hall concert.

Acceptance did not come easily and for years he continued to struggle to be heard. In 1959 there was a memorable breakthrough engagement at The Village Vanguard in New York and there was steady work for about a year followed by a grand total of two engagements in 1962. He dropped out for a couple of years during which time he learned violin and trumpet, re-surfaced at The Vanguard in 1965 and spent time in Europe all the while expanding his musical scope.

A journey to Morocco in 1973 where he spent time with the Master Musicians of Joujouka influenced his own music and soon after he formed his Primal Time group. The '80s saw collaborations with jazz-rock guitarist Pat Metheny and the Grateful Dead and gradually the accolades began to come in.

Today, he still defies "pigeonholing," always expanding his artistic world. Ornette Coleman dramatically changed the way we listen to music. Early in his career he recorded an album entitled, "The Shape of Jazz To Come." The title was prophetic. Coleman is the creator of a concept of music called "harmolodic," a musical form which rejects the concept of rigid meters and conventional structure and harmonics. The musicians improvise equally

CONTINUES
If you don't mind venturing a little ways out of town to the Church at Sonya, just north of Port Perry, the Amis du Jazz continues every Sunday evening, featuring on Oct 2nd the George Grossman Trio with Cheong Liu, bass, Drew Jurecka, violin; followed on the 9th by John Capon, trombone; Jess Capon, drums; Dave Field, bass; Reg Schrager, guitar. On the 16th you can hear Lynn McDonald, vocals; Dave Restivo, piano; Jordan O'Connor, bass; Nick Fraser, drums and rounding out the month on the 23rd, Duncan Hopkins, bass; Adrea Farrugia, piano; Ernie Tol­ler, sax; Antony Michelli, drums.

Go East, young man
Toronto's king of the Hammond B3 organ, and no slouch on piano, Doug Riley, now has his home in P.E.I., adopting a more relaxed rural environment instead of the hustle of the city, but is always willing to take a pass on the mussels and lobster for a few days and return to his old haunts if there is an opportunity to play in one of his favourite clubs. From October 6 to 8 he'll be part of a rhythm section including drummer Terry Clarke and bassist Steve Wallace backing Perry White on tenor and vocalist Adi Braun at the Montreal Bistro.

**In the jazz listings**

Many associate the Sound of Toronto Jazz Series with the Ontario Science Centre. However now in its 30th season the series, sponsored by Jazz FM, has branched out into a variety of venues. The October offering, a tribute to Benny Goodman, takes place at the Old Mill Inn (Oct 24). Most of the other concerts in the series will take place at the Mod Club later in the year.

While a few people might dispute Sun Ra's claim to being born on Saturn, there are fewer who would argue that he changed the face of jazz. The Arkestra which continues to bear his name since his death in 1993 tuns at the Lula Lounge, now under the direction of Marshall Allen. (Oct 18-21).

Finally, every year the jazz community comes together for the annual “Jazz for Herbie” Benefit for the Live Music Project, so we were starting to get some road chops. Community bands don't often get to play every day for an entire week; it really does help! The Brampton Concert Band went to compete in the Jung­lands.

When we finally got to the competition on the last night, we didn't play for a clinic and four concerts, so we were starting to get some road chops. Community bands don't often get to play every day for an entire week; it really does help! The Brampton Concert Band took to the stage, and presented a largely Canadian program of compositions for band. The competition rules were specific about representing our culture in our presentation, hence the selection of material. We felt pretty good after our time on stage, and even had audience members approaching us demanding our CD. We settled down to hear the last band, which hailed from The Nether­lands.

The Dutch band featured an instrumen­tion I've never run across before. It was basically a brass band with a saxophone section. The thing that really set it apart to me was the use of flugelhorns rather than cornets. Twelve flugelhorns make an interesting sound, at least for the first two tunes. The thing that floored us though was the last two numbers, which featured a bizarre routine with two band members dancing and slapping each other. I couldn't figure out for the life of me why a band in a serious competition would play what I consider a novelty number.
Turns out that that's exactly what the judging panel expected though, since the Dutch band got the gold award, and Brampton got the silver.

All in all, for me it was a great week. The scenery, food, concerts and socializing were fantastic. I'm still shaking my head over that competition though.

**If it's Monday, Kentucky**

We arrived back from Switzerland on Sunday July 9 at 4 in the afternoon. My fellow bassoonist on the Swiss trip, Jeff Denham and I were due in Louisville, Kentucky the following morning for the Cardinal Saxophone Workshop. We changed horns and suitcases, hopped in the car and drove like mad all night to get there. It was a bit of a comedy of errors getting there, but the trip was definitely worth it. There's something about the Swiss trip, Jeff Densham and I made all night to get there. It was a bit of a comedy of errors getting there, but the trip was definitely worth it.

**Jens**

The Hannaford Street Silver Band is kicking off their concert season on Sunday October 16th with guest trumpet soloist Jens Lindemann. This is a must for anyone who considers themselves a serious band fan. Jens is a breathtaking player!

Please make sure you check the complete listings in this edition of The WholeNote for many more concerts worth your attention.

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

**On Opera**

**by Christopher Hotele**

**Since I am away for most of September, my article for October will be shorter than usual.**

The Canadian Opera Company's fall season boasts three operas instead of its usual two. Verdi's "Macbeth" that opened on September 22 plays until October 5. Bizet's "Carmen" that opened on September 29 has nine rather than the usual six performances and plays until October 23. Joining these will be Handel's "Rodelinda" running October 18-30. All three are new productions and two, "Macbeth" and "Rodelinda", are designed by Canadian Dany Lyne, whose past credits include "Pelléas et Mélisande" for the COC in 2000, Tapestry's "Iron Road" in 2001 and the spectacular production of Sondheim's "Into the Woods" playing until October 30 at the Stratford Festival.

"Rodelinda" (1725), Handel's next opera after "Giulio Cesare", was written at the peak of his career as a composer of opera. Danielle de Niese plays the abandoned queen Rodelinda. Michael Colvin the villainous usurper Grimoaldo and Gerald Thompson is Bertarido, Rodelinda's exiled husband and medieval Lombardy's rightful king. Period expert Harry Bicket conducts and Tim Albery, whose "Götterdämmerung" appears in January, directs.

Meanwhile Opera Ontario continues its exploration of the French repertoire with Gounod's "Roméo et Juliette" (1867). The opera plays October 15, 20 and 22 in Hamilton and October 28 and 30 in Kitchener. The cast includes Laura Whalen, John Bélanger, Norine Burgess and Alexander Dobson. On Sunday, October 23, Opera in Concert gives Toronto audiences a rare chance to hear Verdi's "I produced in 1847. Masnadieri" based on Friedrich Schiller's play "The Robbers" first

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### 2006 TOURS

- **Barcelona – Madrid – Seville – Lisbon**
  - March 14 – 28

- **Berlin – Dresden – Prague – Vienna**
  - April 11 – 22

- **Vienna – Ludwig’s Castles – Munich – Esterhaza – Vienna**
  - April 22 – 29

- **5th Annual Verdi’s Italy**
  - June 16 – July 1

- **Chautauqua and Glimmerglass**
  - Aug 7 – Aug 13

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**OPERA at Home**

by Phil Ehrensaf

“The most extraordinary range of any human voice I have ever recorded.”
—Thomas Edison, who personally recorded Cantor Yossele Rosenblatt

Interestingly, coming from the inventor of the phonograph that captured voices from the Golden Age of Opera, that's quite a statement. A Golden Age of Jewish cantorial music developed in parallel to that in opera. Both proceeded from the late nineteenth century through World War II. They were intimately tied to the industrial revolution's network of steamships and railways that permitted star singers to reach that permitted star singers to reach audiences from Buenos Aires to New York to Moscow. Both were facilitated by mass production of affordable cylinders and then 78 rpm discs.

Among the cantors of the Golden Age, Yossele Rosenblatt (1882-1933) was king, the Caruso of cantorial music. Caruso, in fact, was a welcome guest at Rosenblatt’s apartment on 120th St. in New York City. As were Raffo, Tetrazini, and Melba. Rosenblatt refused astronomical performance fees from the Chicago Opera and the Metropolitan Opera because he did not think it appropriate for a cantor to perform on stage.

Thanks to the efforts of Rabbi Velvel Pasternak, born and raised in Toronto, and a primal force in Jewish musicology, we now have a 3-volume, 6-CD set of 67 selections recorded in Europe and America between 1907 and 1931: *The Immortal Yosele Rosenblatt*. Rabbi Pasternak located and restored the masters under the sponsorship of the Cantors Assembly.

In preparation for Rosh Hashanah and Yom Kippur this month, I’ve spent splendid hours listening to Volume 2, which focuses on the High Holidays.

Highly recommended complements are: 1) A biography of Cantor Rosenblatt written by his musician son Henry, an invaluable inside view of the Golden Age, also published by the Cantors Assembly; 2) Pasternak’s *The Jewish Music Companion*, a fine overview with an accompanying CD, published by Tara Music (www.jewishmusic.com). Tara is Pasternak’s labour of love for publishing and distributing Jewish music.

Contemporary cantorial training typically draws upon the same body of techniques, and often the same teachers, as opera. That was not the case during the Golden Age. A substantial majority of the world’s pre-Holocaust Jewish population was located in Eastern Europe, or parts of the New World where European Jews emigrated en masse. Most adhered to orthodox branches of Judaism where cantors were trained via traditional mentoring, often from father to son or uncle to nephew.

Most remarkably, traditional cantorial training produced voices whose aesthetic characteristics corresponded closely to those of formally trained opera singers. Sampling recordings of opera singers and cantors from the Golden and contemporary eras respectively, researchers Rothman, Diaz, and Vincent found more similarities in different genres within the same era than within the same genre before and after World War II. Specifically, they measured vibrato pulse rates, frequency variation of the vibrato pulse above and below the mean, fast Fourier transform (FFT) power spectra and the like.

Imitation of prestigious opera singing was not in play. In Western Europe, Jewish liturgical music in Italy was indeed influenced from the late Renaissance onwards by musical developments in the host society, as it was later in Poland. As post-Napoleonic Germany granted formal rights to Jews, and Reform Judaism was created as a response to this opening, there was indeed a decided impact of German art music and Christian liturgy on synagogue music. (For a brilliant example, listen to The Musical Tradition of the Jewish Reform Congregation in Berlin, 1928-30 recordings restored by The Feher Jewish Music Center in Tel Aviv.) Eastern Europe’s ghettos and formally imposed anti-Semitic restrictions were another matter. A Czarist policy of forcing one-third of the Jews to emigrate, converting another third, and killing the remaining third says it all. Independent, parallel vocal developments proceeded from the particu-
ular conditions of Eastern Europe's ghettos.

This was downright surprising. Vocal music, accompanied by an orchestra, was central to Temple ceremonies in ancient Jerusalem. When the Roman army destroyed the Second Temple, rabbis suspended instrumental music in synagogues as an expression of mourning. Music, however, did not disappear. Cantillation, a system of notated accents and rhythms, was used in readings of the Bible. Multiple modes and melodies were created for daily prayers, the Sabbath, holidays and festivals.

Over time, the informal selection of men to lead the singing of prayers evolved into a central role for professional cantors, dynasties of cantors really. In the European branch of the Diaspora, this practice accelerated from the sixteenth century onwards. Cantorial singing became high art. As Jewish immigrants established themselves in cities like New York or Toronto, they hired some of the best talent from the Old Country. In the case of Rosenblatt, who came to New York in 1912, they hired the best. Tara's 2-CD set, Masterpieces of the Synagogue: 18 "Golden Age" Cantors, is a good way to hear what got the congregants so excited.

In some cases the parallel vocal paths of opera's Golden Age and that of cantorial music became an outright intersection. Although Rosenblatt would not appear on an opera stage, he performed arias and lieder to great critical acclaim in venues like Carnegie Hall. Metropolitan opera stars Jan Peerce (Jacob Pincus Perelmuth) and Richard Tucker (Rubin Tickner) were both cantors. As was the German superstar Joseph Schmidt, who perished in the Holocaust.

To end with Toronto opera lore, Josef Shilsky was actually kidnapped at the age of ten by his choirmaster in Eastern Europe, and smuggled into our fair city. He went on to a degree at the Royal Conservatory in 1917, and sang at the San Carlo Opera as well as from the pulpit.

Chinese Artists Society of Toronto
Oratorio "Song of Eternal Remorse"
Xiao Ping HU "Lark Of The Orient"

Soprano: Xiao Ping HU
Tenor: Kin Ping MAN
Conductor: Alec HOU

Saturday, October 15, 2005; 8:00 PM
George Western Recital Hall
Toronto Centre for the Arts
5040 Yonge Street

Ticket 訂票
Ticket Master 電話: 416-872-1111
網站地址: www.ticketmaster.ca
箱 Office 售票處: 5040 Yonge Street
東方文化藝術館: 905-946-1489
October’s Child is...?

Identify this member of our early music community, who, for the record, appears on the cover of the blue pages, for a chance to win tickets or a recording. The photo was taken circa 1960.

"The bird doesn't sing because it has an answer, it sings because it has a song”

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

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

September’s Child was....

Curtis Metcalf, Artistic Director, Resident Conductor and Euphonium Soloist of the Hannaford Street Silver Band

Born in Sault Ste. Marie, Curtis studied trombone at McMaster University and attended the University of Toronto. A favourite of the Hannaford Street Silver Band’s Toronto concert series audience, he has been part of the band since it began 22 years ago. In addition to the HSSB, Curtis has performed with the TSO, National Arts Centre Orchestra, COC, Hamilton Philharmonic and True North Brass and has also achieved international recognition as one of today’s leading euphonium soloists. Curtis is Head of Music at Pickering College (an independent school in Newmarket, Ontario) and is euphonium and trombone instructor at U of T Faculty of Music.

(For more about Curtis Metcalf, please see “Solid Brass Beginnings” in Musical Life on page 52.)

July’s Children - RETAKE!!

To celebrate our hundredth issue in July, we ran childhood pictures of eleven of the people longest involved with WholeNote. In September, on our website, we added adult photos to help readers figure out who was who.

and the winner....

Mary Jane (Jerry) Gray identified 9 of the eleven photos correctly. Her prize is a paid one-year subscription to WholeNote Magazine for herself, and a second one for a friend. Congratulations Jerry!

Know someone whose photo should appear in this column during the 2005-2006 season? Send your suggestions to musicchildren@thewholenote.com
Saturday October 01

- 2:00: First Annual Chinese Performing Arts Festival, Heartbeat. An action musical with dance based on Chinese percussion. Toronto Centre for the Arts. 5009 Yonge St. 416-972-1111. $30-55. For complete run see music theatre listings.

- 2:30 & 8:00: Griffin Stables Productions, Conquest: A Whig Musical. By Nathaniel Barnes & Rachael Griffith. Walmer Road Baptist Church Theatre, 188 Lowther Ave. 416-347-7085. $15 at the door.


- 7:30: Pendas Productions. Trance Dance Forum! Sound Opera/Notes from the Underworld. Productions including dance, poetry and acting. Brenda Muller, cellist/composer; Ramona Carmelly, vocals; Catherine Maguire, piano; Angela Hammar, flute. Artwork Theatre, 75 Portland St. 416-408-1148. $10, $12.

- 8:00: Small World Music Festival, an International Show. Trichy Sankaran, kabuki, guest. Al Green Theatre (Miles Nadal Jewish Community Centre), 750 Spadina Ave. 416-645-9990. $20, $15 in advance.


- 8:00: Musicians in Ordinary, A Pilgrimage. Renaissance and Baroque songs by John Dowland. Hallie Fishel, soprano; John Edwards, lute; Christopher Verrette, Renaissance violin; Laura Jones, bass viol; Helen Carter, organ. St. John's York Mills Church, 80 Evergreen Ave. 416-631-4311. $20(ad/sl), $15(sr/ch).


- 8:00: St. Anne's Anglican Church, St. Anne's Annual Church Choir. Holy Night. Church Deer Park, 1570 Yonge St. 866-494-0007. $20(ad), $15(St).

- 8:00: The Theatre Centre, Enock Arden, by Alfred, Lord Tennyson & his Caractacus Songbook. Text by Judith Thompson, music by Richard Strauss. John Fitzgerald Jay & Kristin Mueller, performers; Maria Lament, director. Theatre Centre, 1097 Queen St. W. 416-538-0988. $5-$15, call re group rates. For complete run see music theatre listings.

- 8:00: The Classics. Favourite From Opera, Classical & Orchestral. Wendy Maxwell, soprano; Peter Whalen, tenor; Robert Mason, bass/baritone; Adolfo De Sanis, piano. Christ Church Deer Park, 1570 Yonge St. 416-972-0007. $20(ad), $15(St).

- 8:00: Chicago Theatre, Enock Arden, by Alfred, Lord Tennyson. John Fitzgerald Jay & Kristin Mueller, performers; Maria Lament, director. Theatre Centre, 1097 Queen St. W. 416-538-0988. $5-$15, call re group rates. For complete run see music theatre listings.

- 8:00: Chicago Theatre, Enock Arden, by Alfred, Lord Tennyson. John Fitzgerald Jay & Kristin Mueller, performers; Maria Lament, director. Theatre Centre, 1097 Queen St. W. 416-538-0988. $5-$15, call re group rates. For complete run see music theatre listings.

- 8:00: The Classics. Favourite From Opera, Classical & Orchestral. Wendy Maxwell, soprano; Peter Whalen, tenor; Robert Mason, bass/baritone; Adolfo De Sanis, piano. Christ Church Deer Park, 1570 Yonge St. 416-972-0007. $20(ad), $15(St).

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**CONCERTS**

**Toronto & nearby**

- **8:00:** Toronto Fingerstyle Guitar. John Standards Concert. Emmanuel United Church. 310 Dunfield Ave. 416-787-8524. Free.

- **9:00:** Toronto Symphony Orchestra. Pola Perlman and Chapin. Symphony #2. Lang Lang, piano; Peter Gordan, conductor. Roy Thomson Hall. 60 Simcoe St. 416-204-1080. Gala Dinner and events, prime seating: $175. Free.

**Sunday October 2**

- **2:00:** Alchemy. An Hour of Chamber Music. Bach: Gamba Sonata #1 in G; Schubert: String Trio in B flat. Mendelssohn: Song Without Words; Vaughan Williams: Six Studies in English Folksong; Dohnanyi: Serenade for String Trio in C. John Solomon, violin; Charles Small, violin; Jennifer Breton and Tricia Balmer, cellos; Meri Gee, piano. Kensington Room, 486 Spadina Ave. 416-975-0909. $15, $25 with a cd included.

**Monday October 3**

- **3:00:** Cathedral Buffys Symphony Orchestra Sunday Concert Series. Young Artists Concert. Zubaida Atef, violin & other performers; Robert Raines, conductor; Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-879-5566. Free.

- **4:00:** York Thompon Hall, Ian Bastidge, tenor. An all Schubert program with Julius Drake, piano, 80 Simcoe Street. 416-872-4255. $30, $95.

- **5:00:** Toronto All-Star Big Band. They're Playing Our Song. Osker Centre for the Performing Arts, 130 Navy St., Oakville. 905-851-2201. $22, $27, $225 of $15.


- **6:00:** St. James' Cathedral. Twilight Recital Series. Elgar: Sonata in E; Andrew Angus, organ. 65 Church St. 416-304-7885. Free.


- **8:00:** International Bach Festival. Organ Recital. Bach: Prelude und Fuge in E; Cenonic Variations on Vom Himmel hoch; Schiöller: I Answers by Debussy, Ibert and Ravel.  

**Tuesday October 4**

- **1:00:** St. James' Cathedral. Music at Midday. Works by Cacchini, Vivaldi and Franck. Jeremy Tenor, organ. 65 Church St. 416-386-7895. Free.


**Wednesday October 5**

- **12:00 noon:** Yorkminster Park Baptist Church. Monday Organ Recital. Peter Niki­forov, organ. 1365 Yonge St. 416-922-1167. Free.


- **7:00:** Toronto Independent Music Awards: Awards Ceremony. Includes Patrica, opera reker, and her band. The...
JAMES TWYMAN
An Intimate Evening

Friday October 7 at 8:00 pm
Call Box Office for Tickets

Internationally renowned author, filmmaker and musician will be here at the Meadowvale Theatre sharing his work and his music!

Coming to Mississauga between trips to Italy and Israel, this will be a unique opportunity for his many friends and supporters to meet him face to face, see his movie Into Me See, and learn about his mission.

As Peace Troubadour and Emissary of Light, James travels the world performing The Peace Concert and promoting personal growth through spiritual awakening. See him live; hear him speak; listen to his music.

Meadowvale Theatre
6315 Montevideo Rd., Mississauga
(west of Battleford & Erin Mills Pkwy)
Box office 905-615-4720
meadowvale.boxoffice@meadowvil.ca

Meet 'n Greet before the show (5:00 pm - 7:00 pm)
Ask for details

Presented by:
Matemacie and Meadowvale Theatre

Phoenix Concert Theatre, 410 Sherbourne St.
905-955-1228. $10.
- 8:00: International Bach Festival, Organ Recital. Bach: Third Part of Clarienburg, the "German Organ Mass". Kevin Kim, organist. Knox College Chapel, 59 St. George St. 416-978-3744. $25. SOLD OUT.
- 8:00: TSO. Kissin Plays Beethoven. Beethoven: Piano Concertos #1 & #5. Evgeny Kissin, piano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Queen's Park. 416-593-4838. $38.75-$120.

Thursday October 6

Friday October 7
- 8:00: Show One Productions. Moscow Chamber Orchestra & Gillingham Orchestra. George Washington Recital Hall, 5040 Yonge St. 416-870-8000. $55-$95.
- 8:00: Adi Braun. Adi Braun, vocals; Perry White, tenor sax; Algie Doug Riley, Terry Clarke & Steve Wallace. Montreal Bistro. $30. $20.

Saturday October 8
- 11:00am & 2:00: Lester B. Pearson Theatre. ShfindOne & Bram. Concert for children 2-8 with various instruments and styles. 150 Central Park Dr. Brampton. 905-874-2800. $20.
- 7:30: International Bach Festival. Moscow Chamber Ensemble of Israel. Classical works as well as Israeli & international folk songs. The Bach International Festival Choir. The Moscow Chamber Ensemble; Naomi Fanon, music director. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. $35-$45.
- 8:00: Symphonic Eurythmy. Making Music Visible. Donata Newes World Symphony. $15 or $20. 171 Town Centre Blvd, Markham. 905-305-7493. $49, $39.

Sunday October 9
- 8:00: Chapters Festival Hall (Toronto). Adrian Rasa, guitar. Latin jazz, pop & gypsy music. John Cusinato, drums; Jason Rose, bass; Lore Berton, guitar. 142 John St. 416-955-7345. Free. See previous. for tickets.

CONCERTS ... Toronto & nearby

- 1:00: St. James' Cathedral. Music at Midday. Bruce Kirkpatrick, organ. 65 Church St. 416-366-7856 ex. 285. Free. 8:00pm. Wednesday Theatre. Tales of MacMaster & Donald Labelle. Celtic fiddle music. 171 Town Centre Blvd, Markham. 905-305-7493. $49, $39.

Wednesday October 12

For more information, please visit our web page at www.healeywillansingers.com, or call 416-658-8899.
STEVE OLIVER
Smooth Jazz Guitarist
With special guest Demo Cates
Benefit Concert
In support of the Carlo Fidani
Peel Regional Cancer Centre
at Credit Valley Hospital
Tickets $50
Friday October 14
at 8:00 pm
Meadowvale Theatre
6315 Montevideo Rd.
Mississauga
(west of Battleford & Erin Mills Pkwy.)
Box office 905-615-4720
meadowvale.boxoffice@mississauga.ca
Meet 'n Greet before the show (5:00 pm - 7:00 pm)
LOUISIANA Seafood Oyster Bar Grill
For Reservations 905-819-1809

Presented by:
Wave 94.7 FM and
Meadowvale Theatre

Thursday October 13
- 8:00: Curtain Call Players. Sentimental Journey: A Musical Love Story. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6161. $21. For complete run see music theatre listings.
- 8:00: DancesWorks/Maestros Series. Tribal Cracking Wind's STUPA. Deborah Sina, Mark Duggan, percussion; Kathleen Kajika, violin; Scott Good, trombone; Peter Pankowsky, bass; Andrew Timar, flute; Peter Chin, artistic director. Harbourfront Centre Theatre, 231 Queen's Quay W. 416-973-4000. $25. $20(sr/st). Free.
- 8:00: Meadowvale Theatre, Steve Oliver, Jazz Guitar. Benefit concert for Peel Regional Cancer Centre. Credit Valley Hospital Foundation. 6315 Montevideo Rd., Mississauga. 905-615-4720. 490.
- 8:00: Opera Moderna. Il Segreto di Susanna & La Serva Padrona. Betty Oliphant Theatre, 404 Jarvis St. 416-516-5189. 420.
- 8:00: Performing Arts York Region. Beethoven String Quartet. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-881-1941. $25, $20(sr/st).
- 8:00: Peter Chin/Tribal Cracking Wind in association with Toronto Community Centres. Gala Fundraiser October 14. "Startling Beauty" Gala and Concert at 8:00 pm (press release conversation Oct 13 only at 7:30 pm).
- 7:00: Church of the Ascension. A Musical Offering: 50th Anniversary Thanksgiving Service. Works by Bach, Beethoven, Chopin, Holst, Mozart & others. Samantha Huang, Jessica Kus, Jennifer Tong, piano; Aaron Tan, piano/organ; Michelle Lee, violin; Bernard Pears, guest conductor. With the Chancel Choir. Church of the Ascension, 33 Overland Dr. 416-445-5144. 415. 416.
- 7:30: Clarkson Community Concerts. Toronto Mendelssohn Choir, Christ Church, 1700 Mazo Cres., Mississauga. 905-855-8555.

Saturday October 15
- 7:00: Church of the Ascension. A Musical Offering: 50th Anniversary Thanksgiving Service. Works by Bach, Beethoven, Chopin, Holst, Mozart & others. Samantha Huang, Jessica Kus, Jennifer Tong, piano; Aaron Tan, piano/organ; Michelle Lee, violin; Bernard Pears, guest conductor. With the Chancel Choir. Church of the Ascension, 33 Overland Dr. 416-445-5144. 415. 416.
- 7:30: Clarkson Community Concerts, Toronto Mendelssohn Choir, Christ Church, 1700 Mazo Cres., Mississauga. 905-855-8555.
Donald, viola; Kristine Bogyo, cello; Ben Kenneth Ave. 416-922-3714 ext 103. $25, piano works; Smith, piano. Willowdale United Church, 349 Power - 8:00: Mooredale Concerts.


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

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Phone: 416-466-1870 www.offcentremusic.com

Greg T. Brown, instruments. 292 Brunswick Ave. 416-413-3655, $14, $16.


- 8:30: Mississauga Music Live: It's Here! Jay Beahm & His Trio. Jazz, folk & country music. Jay Beahm, drummer/composer; Tom Taylor, guitar; Roselynn Brown, woodwinds; Bruce Mandle, vocals. NBC Theatre, 4141 Living Arts Dr., Mississauga. 930-308-6000. $25.


The Music of Jörg Widmann Sunday, October 16

11th SEASON SEASON OPENER
Eglinton St. George's United Church, 35 Lytton Blvd. (corner of Lytton Blvd. and Duplex, near Yonge & Eglinton TTC station)

FRENCH SALON: VOICES OF THE CANADIAN OPERA COMPANY
Sunday, October 16, 2016 at 2pm
Performers include: Soprano Joni Henson, mezzo-soprano Kristina Szabó, bass baritone Oliver Laquerre, violinist Jacques Israelievitch, and pianists Inna Perkis and Boris Zarankin.

October 1 - November 7 2005 www.THEWHOLENOTE.COM
CONCERTS
Toronto & nearby

Monday October 17
- 3:00: Heritage Theatre. Natalie MacMaster & Donnell Leahy. Celtic fiddle music. 86 Main St. N., Brampton. 905-874-2800. $49.75, $47.75 (st/sr).
- 1:00: St. James’ Cathedral. Music at Mid-day. Music by Eatock & Ager. Marsha Gould, soprano; Michael Bliss, organ. 65 Church St. 416-364-7865 ex 224. Free.
- 7:30: Church of the Redeemer. Jazz & the Spirit: Jazz & Genetics. The Rev. Tim Elliott talks about Jazz and Genetics, his quartet improvises on the themes & Judy Maddren reads the Creation story. Tim Elliott, piano; Shawn Nykwist, saxophone; Scott Alexander, bass; Glenn Anderson, drums. 202 Bloor St. W. 416-622-4984. Donations will be accepted.
- 8:00: Music Toronto. Tokyo String Quartet - Mozart Chamber Music 1, Flute Quartet in D, String Quartet in F, King of Prussia #3; String Quintet in D. Tsinong; flute; Steven Donio, viola; Jane MacNeill, viola; Alexandra Frame. 27 Front St. E. 416-368-7773, 800-708-6754. $30, $18 (pts/student).
- 8:00: Royal Conservatory of Music. RCM Orchestra Series: Glenn Gould School Inaugural Performance. All-German program with Brahms’ Symphony #4; excerpts from Tristan & Isolde; Strauss’ Death & Transfiguration. Bernhard Gueller, guest conductor. Royal Conservatory of Music, 90 St. James St. 416-408-2824 ex 321. $15, $10 (pts/student). 8:00: Scaramella. To Serve the Great King. Katherine Hill, soprano; Kathleen Jukić, violin; Alison McVille, flute; Chris Palameta, oboe; Jelioš Oron, gamba; Felix Deku, cello; Borys Medicky, harpsichord. Victoria College Chapel, 2nd floor, 91 Charles St. W. 416-780-8610. $25, $15 (pts/student).
- 8:00: Via Salzburg Chamber Orchestra. Strings, Strings, Strings. Boccherini: Quartet #65 in G Gp.44; Paganini: Trio in D for guitar, viola and cello; Piazzolla;

Tuesday October 18
- 8:00: Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

Thursday October 20
- 12:00 noon: University of Toronto Faculty of Music. Thursdays at Noon: Music & Poetry. “Do each beast that moves: Two bestiaries in French song.” Poulen & Apollinaire: Le Bestiaire (ou Contes d’Orphée); Ravel/Renard: Histoires Naturelles. Matthew Leigh, baritone; Cameron Stowe, piano; Eric Domville, commentator. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
- 7:30: ATMA classique. DANIEL TAYLOR. Victoria College Chapel. 91 Charles St. W. www.atmaclassique.com
- 8:00: Via Salzburg Chamber Orchestra. Strings, Strings, Strings. Boccherini: Quartet #65 in G Gp.44; Paganini: Trio in D for guitar, viola and cello; Piazzolla;

The Toronto Consort presents
HE DA VINCI CODEX
October 21 & 22, 2005 at 8pm
The Toronto Consort presents
HE DA VINCI CODEX
October 21 & 22, 2005 at 8pm
We all know that Leonardo da Vinci was a famous painter, an ingenious inventor, and a profound thinker, but did you know that in his own lifetime he was just as famous as a musician? He was a virtuoso player of stringed instruments, renowned for his incredible skill in improvisation. He designed several musical instruments, and made scientific studies of acoustics and the human voice. Join us as we unlock the secret glories of the musical world of this unsurpassed genius of the early Renaissance. A musical mystery revealed!

For Tickets call 416-964-6337
Trinity-St. Paul’s Centre, 427 Bloor St. West

Back to Ad Index
Friday October 21

9:00: Chapters Bayview Village. Adriana Ross, guitar. Latin, jazz, pop & gypsy music.
John Guscio, drums; Janan Ross, bass; Loredana Bortolon, guitar. 2901 Bayview Ave. 416-222-6323. Free. Call sale proceeds to Children's Health Foundation of London.

8:00: St. Clement’s Anglican Church (Eglinton). Ruthie Foster & her Band. Blues, folk and gospel singer in a benefit concert for the Philip Aziz Centre. 59 Briar Hill Ave. 416-363-9196. $35.

Beethoven: Violin Concerto. NAC Orchestra; John Mayall, guitar. 2900 Bayview Ave. 416-234-8773. $35.

8:00: The Toronto Consort. The Da Vinci Codex. The musical world of Leonardo da Vinci: a fascinating slide and video presentation of his life and work. From Opera to Broadway. Popular arias, duets, romances & Broadway tunes presented by Melodic Voices, featuring Vaguif Kerimov, tenor; Barbara Goldman, soprano; Tatiana Kapelush, soprano; Cecilia Song, pianist. Sat., October 22, 7:30 p.m. Christ Church Deer Park, 1570 Yonge St. (one block north of St. Clair). Tickets: $25.00 416-225-4091 Part of the proceeds will be donated to the Hospital for Sick Children.


Adults - $25, Seniors - $20 Special Student price - $10 at the door with ID.

For information: www.tallischoir.com 416-536-9022

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Norman Liota, Brooke Miller & Carter Lancaster

October 22, 2005 @ 8 PM

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...CONCERTS
Toronto & nearby

- 8:00: Toronto Fingerstyle Guitar. Lawrence Juror in Concert. Eastminster United Church, 310 Danforth Ave. 416-476-7524. $15.

Sunday October 23

- 2:00: Canadian Band Association. 4th Annual Community Band Concert. Metropolitan Silver Band, hosts; Southern Ontario Community Concert Band, guests. Metropolitan United Church, 56 Queen St. E. 416-363-0331. $10 (adult), $8 (student).
- 2:00: Toronto Parks & Recreation Sunday Concert Series, First York Concert Band. Scarborough Civic Centre, 150 Borough Dr. 416-386-7398. Free.
- 2:00: Western Silver Band. Around the World in 80 Minutes. The Assembly Hall, 1 Col. Samuel Smith Park Dr. 416-249-6553. $15, $12 (adult), $10 (student).
- 3:00: Humbercrest United Church. Savoy & Servant. Organ recital of music from Bach to Anderson. 16 Baby Point Rd. 416-767-8122. $20, $15 (student).
- 3:00: Markham Concert Band. High Adventure. Light Cavalry Overture, movie themes & other music. Doug Manning, music director. Markham Theatre, 171 Town Centre Blvd. Markham, 905-305-7491. $10- $15 (student).

SAVORY & SWEET...
A RECITAL WITH FLAVOUR!
William O'Meara, Organist
Sunday, October 23 at 3 pm
(Reception following recital)
Tickets $20, available at the door
Humbercrest United Church
16 Baby Point Road, Toronto
(North of Bloor St., west of Jane St.)

ORCHESTRA TORONTO
2005-2006 Concert Season
AFTERNOONS AT THE SYMPHONY

ERROL GAY, MUSIC DIRECTOR AND CONDUCTOR
Catherine Manoukian, Artist-in-Residence

2005

Sunday, Oct. 23 at 3 pm
AFTERNOON AT THE FAIR
Sara Buechner, piano
Instrument Petting Zoo

Sunday, Dec. 11 at 3 pm
AFTERNOON AT THE OPERA
Peter De Sotto, tenor & violin
Cynthia Steljas, oboe

Sunday, May 28 at 3 pm
AFTERNOON AT THE BALLET

*Pre-concert talks by Artist-in-Residence at 2:15 pm

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TICKETS:

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OCTOBER 1 - NOVEMBER 7 2005
Women's Musical Club of Toronto

**NOWCAST**

October 27, 13:00 p.m.

**VIENNA PIANO TRIO**

Toronto Debüt

Works by Mozart, Schumann, and Rebecca Clarke

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**CONCERTS ... Toronto & nearby**

Lori-Anne DeLollio, Brainard Byron-Taylor, conductor, Victoria College Chamber Chorus, 91 Charles St. West. 416-876-3744. $13.75.

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**Friday, October 28 at 10 p.m.**

Metropolitan United Church

**Phantoms of the Organ!**

A Hallowe'en show of organ delights (costumes encouraged!)

Free admission; Donations welcome. 416-363-0331
CONCERT SEASON
Community Concert Series

CLASSIC CELLO

Immerse yourself in the luxuriously rich, warm tones of the cello. Well-known cellist and RCM faculty member Jonathan Tortolano is joined by collaborative pianist Vanessa May-lok Lee for an evening of classic cello repertoire.

Jonathan Tortolano, cello
Vanessa May-lok Lee, piano

Program to include:
Works by BACH, DEBUSSY and others

SATURDAY, OCTOBER 29, 8 PM
RCM Concert Hall
The Royal Conservatory of Music
90 Croatian Street (Bloor & Dufferin)
$15 adults, $10 students & seniors, $45 family

416.408.2824 ext. 321
www.rcmusic.ca
Tuesday November 01
- 1:00: St. James' Cathedral. Music at Midday. Michael Bliss, organ. 95 Church St. 416-364-7865. Free.

Wednesday November 02

Thursday November 03
- 7:00: Toronto Symphony Orchestra. Pines of Rome. Roy Thomson Hall. See Nov 2.
- 8:00: Royal Conservatory of Music Community Concert Series. Genticorum. Trio with Quebecois repertoire. 90 Croatia St. 416-408-2824 ex321. $15, $10(sr/st), $45(family).
- 8:00: Markham Theatre. Fiddlers 3. Family band of fiddlers, accordion, spoons & washboard. 292 Brunswick Ave. 416-410-3655. $12, $14.

Friday November 04
- 8:00: University of Toronto Faculty of Music. Faculty Artist Series: Erika Raum, violin; Lydia Wong, piano. Music by Mozart, Paderewski & Bartok. Walter Hall, 80 Queen's Park. 416-978-3744, $21, $11.
That Crazy American Music
(Another Evening of American Song)
November 4 & 5, 2005
8:00 pm
A concert of American standards in brand new arrangements by some of Canada's most innovative musicians, featuring special guest, Melissa Stylianou
Harbourfront Centre Theatre, 231 Queens Quay West
Tickets $35 & $25 seniors/students/artists
Harbourfront Centre Box Office, 416 973-4000
Open Tuesday through Saturday from 1 PM to 8 PM

Sunday November 06

2:00: Off Centre Music Salon. Schubertian: Of Marriage and Fish! Anne Grimm, soprano; Benjamin Butterfield, tenor; Jacques Israelievitch, violin; Winona Zelenka, cello; Teng Li, violist & other performers. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $40, $30(sr/st). Please call to confirm venue.

2:00: Toronto Operetta Theatre. A Savoyard Madness. Elizabeth Boalier; Peter McCarthy; Robert Longo; Derek Bate. Jane Mallett Theatre, 27 Front St. E. 416-936-7723. $30.

3:00: Toronto Parks & Recreation Sunday Concert Series. Remembrance Day Service. Scarborough Civic Centre, 150 Borough Dr. 416-396-7398. Free.


Monday November 07


CONCERTS ...

Further afield See next page

Expect something different

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Robert Cooper, ARTISTIC DIRECTOR
Edward Moroney, ACCOMPANIST

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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)
Christos Hatzis
SEPULCHER OF LIFE
Toronto premiere
"Canadian music for the ages...lasting power" (Montreal Gazette)
Orphus Choir of Toronto
Chorus Niagara
Frédérique Vezina, soprano
Maryem Tellier, Arabic vocal artist
Full Orchestra
Robert Cooper, conductor

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orpheuschoir@sympatico.ca • www.orpheus.on.ca

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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
LISTINGS

Concerts: Further afield

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

Concerts: Toronto & nearby
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Concerts: Further Afield
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Music Theatre/Opera
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Jazz Clubs
PAGE 49

Announcements/Lectures
Seminars/Events
page 50

In this issue:

Saturday October 01

- 12:00noon: Elora Festival Singers (Concert).
- 2:00 & 8:00pm: Drayton Festival Theatre: The Last Resort. A musical whodunit. Music & lyrics by Leslie Arden; Marc Richar, director; choreographer. 33 Wellington St. S., Drayton. 519-628-5555. $34, $2018 & under, 10% off discounted.
- 6:00pm: Canadian Orpheus Male Choir. A taste of Italy. Fundraiser mini concert and spaghetti dinner in support of British tour. St. John’s Anglican Church, 2494 Dundas St., Burlington. 905-320-2561. $15.
- 7:00pm: Stephen Leacock Theatre: The Stephen Leacock Theatre Gala Event. Show and reception. 130 Gowodyn Blvd, Keswick. 905-476-0127. 15.
- 8:00pm: Capitol Theatre: An Evening at the Apollo. The music of Motown. Capitol Theatre, 20 Queen St., Port Hope. 905-893-9771. $31.
- 8:00pm: Colours of Music. Toronto Welsh Male Voice Choir. Hymns, musicals, Welsh songs. Leonard Whiting, tenor; David Lov, conductor. First Christian Reformed Church, 23 Shirley Ave, Barrie. 705-726-1134. $15 with passport (Oct 1 1:00 noon for $35 without passport).

Sunday October 02

- 1:00pm: Colours of Music. A Norwegian Kitchen Party. Robert Kiortegaard, piano; Monica Wilcher, soprano; Nina Raus, viola; Central United Church, 54 Ross St. Barrie. 705-726-1134. Performance Oct 1 1:00 noon for $15 (without passport).
- 7:00pm: Anais du Jazz. George Grosso Sampson. The Church at Sonya, 13 km north of Port Perry. 705-357-2468. 15.
- 7:00pm: Sanderson Centre, Ray Lyell in Concert. 88 Dalhousie St., Brantford. 519-758-8000. 17.50.
- 8:00pm: Kitchener-Waterloo Chamber Music Society. Gryphon Trio plays trios by Mozart and Frank Bridge. KCWMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25, $2018 & under, 15% off.

Monday October 03

- 8:00pm: Kitchener-Waterloo Chamber Music Society. Gryphon Trio plays trios by Mozart and Frank Bridge. KCWMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25, $2018 & under, 15% off.

Tuesday October 04

- 12:00pm: John Henderson National Organ Fundraiser Mini Concert and Study #6 in a. Convocation Hall, University of Toronto. 905-357-2468. Free.
- 2:00pm & 7:00pm: Drayton Entertainment: The Beast. Musical Whodunit. Music by Alex Mustakas. St. Jacob's. 888-449-4463. $34, $20 (under 18), 10% off.
- 7:30pm: Ursula Dippens. Piano Recital by Elena Cheong Liu, bass; Drew Jurecka, violin. Central United Church, 54 Ross St. Barrie. 705-726-1134. Performance Oct 1 1:00 noon for $15 (without passport).
- 8:00pm: McMaster University/City of Hamilton/Amrican Liszt Society. Great Romances Festival: Piano Recital by Jane Sobos. Schubert: Ungarische Melodien. Liszt: Andante; Albrecht; Allegro. Hamilton Regional Opera Festival; Study No. 8 in a. Convocation Hall, University of Hamilton, 2nd floor, McMaster University, Hamilton. 905-525-8140 ext 23674. $25.

Thursday October 06

From the image, here is the extracted text in a readable format:

**Saturday October 08**

- 10:00am: McMaster University/City of Hamilton. American Lute Society, Great Romantiques Festival: Dan Radel, Grig; Strum: Sonata in C; St. C. Rode: Romance, cello; Valerie Tyron, piano. Centenary United Church, 24 Main St., W., Hamilton. 905-525-9140 or 23674. $25.


**Sunday October 09**

- 7:00: Amis du Jazz. John Capon, trombone; Jess Capon, drums; Dave Field, bass; Reg Schugard, guitar. The Church at Sonya, 13 km north of Port Perry. 705-357-2468.

- 8:00: Kitchener Waterloo Symphony. Bending the Bows. With Frank Leahy, fiddler; Edith Meninich, violin; Victor Savo, conductor. River Raisin Centre, 35 Woshin St., Guelph. 519-763-3000. $37-

**Friday October 14**


- 8:00: Kitchener Waterloo Symphony. Bending the Bows. With Frank Leahy, fiddler & Edith Meninich, violin; Victor Savo, conductor. The Centre in the Square, 101 Queen St. N., Kitchener. 519-285-9590. $25.

**Sunday October 16**


**Monday October 17**


- 8:00: Kitchener Waterloo Symphony. Bending the Bows. With Frank Leahy, fiddler & Edith Meninich, violin; Victor Savo, conductor. The Centre in the Square, 101 Queen St. N., Kitchener. 519-285-9590. $25.

**Wednesday October 23**


- 5:00: Nota Bene Period Orchestra. Handel in Italy. Music of Handel, Corelli, Scarlatti & Caldara. Cynthia Hiebert, harpsichord; Renee Ellis, soprano; Linda Meistrell, music director. Parkminster United Church, 275 Erie St. E., Waterloo. 519-884-9733. $25, $22 (club).

**Saturday October 11**

- 7:00: Chapters Kitchener. Adriana Rasu, guitar, 135 Gateway Park Dr., Kitchener. See Oct. 14.

OCTOBER 1 – NOVEMBER 7, 2005

LISTINGS

Opera & Music Theatre

Music theatre and opera performances are listed alphabetically by show title


Armida. Opera Atelier. By Jean Baptiste Lully. With Tabaltalum Baroque Orchestra & Chamber Choir; Artists of the Atelier Ballet; Marshall Pankiwski; director; Jeanette Zingg, choreographer; Andree Parroti, conductor. Oct 5: 7:30; Nov 8: 8:00. The Elgin Theatre, 189 Yonge St. 416-872-2261. $50-$120. Call for group rates.


Heartbeat. First Annual Chinese Performing Arts Festival. An action musical with dance, based on Chinese opera. OCTOBER 1 – NOVEMBER 7, 2005

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Heartbeat. First Annual Chinese Performing Arts Festival. An action musical with dance, based on

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**LISTINGS**

**Jazz Clubs**

1055 Restaurant and Bar
1055 Yonge St. 416-482-8485

Alleycats
2409 Yonge St. 416-481-6665

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Every Tue Chris Pluck Swing Ensemble.

Every Wed Jazzy Blues and Co. Every Thu Pepe Soul.


Ben Wicks
424 Parliament 416-861-9425

www.benwicks.com

All shows start at 8 or 9:30. No cover.

Black Swan
154 Danforth Avenue 416-489-0537

Boiler House
55 Mill Street 416-203-2121

Cameron House
408 Queen St. W. 416-703-0811

Chick 'n' D'Jal
74 Mount Pleasant Rd. 416-489-3383

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Dickson's Piano Bar and Grill
3737 Lake Shore Boulevard W. 416-259-4343

Gates 403
403 Roncevalles 416-588-2300

www.gates403.com

Oct 1 Sweet Dream Blues Band. Oct 2 Jim Fedderson Singers' Night Jazz Session.

Oct 5 Amanda Mariniu Latin Jazz Duo.

Oct 6 Patricia Barkhouse, Kevin Nelson, Johnathan Hiltz and Online Song Jazz Band.

Oct 7 John Capio Jazz Quartet.

Oct 9 Rudy d'O'Souza Divad suckin' Cool.

Oct 13 Kevin Lefebvre Jazz Guitar Solo.

Oct 14 Laura Hunter and Jazz Blues Trio.

Oct 14 Dave Bev's The Gate Close Night.


Graffiti's Bar & Grill
170 Baldwin St. 416-509-8999

Every Wed. (6pm) James and Joy.

Grasshopper Jazz & Blues Bar
460 Parliament St. 416-323-1210

Music starts at 10 pm. No cover charge.

Grossman's Tavern
379 Spadina Ave. 416-977-7000

www.grossmanstavern.com

Founded and led by Kid Bastien until his death in early 2003, the Jam was a great way to hear local talent. It's a great cause. And for more great music be sure to check out the club listings, as well as our jazz concert quickipicks - which can be found at: www.thewholenote.com

Sophia Perlman

**In the jazz listings**

continued from page 28

Hospital for Sick Children. Leah Stanton and Ron Davis host this all-ages event at the Rex (Oct 29), alongside a wealth of local talent. It's a great opportunity to hear some great music and support a great cause.

Sun Ra Arkestra appears Oct 18-21 at Luna Lounge

And for more great music see our jazz listings.
LISTINGS
Jazz Clubs
continued

Mozart
581 Clonmore Ave. W. 416-530-7575
“Wednesday Nights at in a Cafe” steel at 9:00 and 10:30 pm. Reservations recommended for first set.
Oct 5 David Young & Rob Patich. Oct 12
Borah Hewson and Bill McBirnie. Oct 19 Zor – Vocal music from Republic of Georgia ($10 cover). Oct 26 Gye Marshall and Don

Mazzcrow
1546 Queen St. W. 416-535-4906
Paradise neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.
Montreal Bistro
65 Sherbourne 416-363-0179
www.montrealbistro.com
Oct 2 Chi藩 Fisher and Ken Band. Oct 7
N’Awil Jazz Bar and Dining
299 King St. W. 416-395-1958
Cajun style cooking and New Orleans style jazz.
Pilot Tavern
22 Cumberland 416-523-5716
One of Toronto’s oldest watering holes, established in 1944 with a tradition of live music.
Red Rock Cafe
3744 Bathurst St. 416-363-0179
www.theredrockcafe.com
Police Tavern
140 York Blvd. Richmond Hill 905-886-9703
Live Jazz every Thursday.
The Tram Club
964 Bathurst St. 416-813-8187
Live Jazz every Thursday.
Zarou
315 King St. W.
Live Jazz every Friday and Saturday.

Announcements
Lectures, Symposia, Master Classes, Workshops, etc.

The Southern Ontario Chapter of the Hymn Society is hosting an evening of ASIAN HYMNODY with presenters from the Korean, Chinese, Japanese and Philippine communities.

Monday evening, October 24, 2005
Metropolitan United Church (Queen Street, east of Yonge, at Church Street)
Refreshments at 7pm and Presentation at 7:30pm
Everyone Welcome
For information call Melvin J. Hurst, President at 416-767-8122
tional courtroom dancing. Golden Regency Restaurant, 4300 Stelzer Ave. East. 416-707-1200, FRS

*October 15 8:00: New Adventures in Sound Art, STUDIOplay: Featuring La Cellule d’Intervention METAMKINE. Includes audio visual installation: Silence by Iben Bontzen; video sculpture: Kleinodescope by Lyra Rye: screenings of works by Katarina Edström; performances by La Cellule d’Intervention METAMKINE. Latvian House, 491 College St. 416-810-7231. $5, 410pm(Please note: Donations to benefit the Latvian House).

*October 24 7:00: Hymn Society, Southern Ontario Chapter. Evening of Mostly Hymnody, Presenters from the Korean, Chinese, Japanese & Philippine communities, Metropolitan United Church, 56 Queen St. East. 416-767-8122.

*November 3 7:30: Canadian Music Centre/Mcintosh Gallery. Collaborative music-making project. Audience is invited to play an active role in the creation of Jack Behears’ Idendity Sounding. Visitors may add one, two or three layers of live music over top of two pre-recorded compositions by Behears, with sounds derived from sculptures by David Partridge. The public is encouraged to bring their own string, wind & percussion instruments to participate, Mcintosh Gallery, U of Western Ontario, London. Please call CMC for information: 416-561-6601 x207.

LECTURES/SYMPOSIA


*October 7 2:00: City of Hamilton/American Lisc Society/McMaster U School of the Arts. Bach Talk : The Jewish Musical Landscape of Bach’s Christian World. Lecture by Ross Alley. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. $25.

*October 7 6:00: Toronto Wagner Society. Meeting on modern and traditional approaches to Wagner’s music. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. $25.


*October 28 10am: RCM Glenn Gould Professional School. Solo master class with Scott Bell, oblong. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*October 30 3:00pm: Toronto University Faculty of Music. Symposium on The Work of the Composer. Discussion by members of the creative team, chaired by Ian Scott, with exports performed by members of the cast. Walter Hall, 80 Queen’s Park. 416-697-3744. Free.

MASTER CLASSES


*October 27 6:00: RCM Glenn Gould Professional School. Solo master class with Scott Bell, oblong. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*October 21 2:00: RCM Glenn Gould Professional School. Solo master class with Scott Bell, oblong. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*


*October 27 4:30: University of Toronto Faculty of Music. Lecture by Steve Reich, Roger G. Moore Distinguished Visitor in Composition. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

*October 27 7:00: Goethe-Institute Torontoe. SummerStage, Music on the Stage. The use of sound and music in theatre: examining ways music can shape a performance on stage; the options theatre artists have, from sound design to composition, from music on the stage to musicians on the stage; what music can do for theatre, what theatre can do for music; and other related topics. Discussion with Jenny Erpenbeck, director; Richard Ferrin, sound designer; John Milling, stage musican & theatre composer; Marie-Josee Chardonn, choreographer; Ross Masson, moderator. Knollwald House, Goethe-Institut, 163 King St. West. 416-993-5257. Free.


*October 31 8:00: Toronto Wagner Society. Meeting on modern and traditional approaches to Wagner’s music. Arts and Letters Club, 1 Elm St. www.richard_wagner.tripod.com Members free, non-members by donation.

*November 3 12:15: University of Toronto Faculty of Music. Symposium on The Work of the Composer. Discussion by members of the creative team, chaired by Ian Scott, with exports performed by members of the cast. Walter Hall, 80 Queen’s Park. 416-697-3744. Free.

WORKSHOPS


*October 1 8 & 15 10am-1lam: Joyce Sitaristi, instructor. How to Read Music. Free. For church choir members & others who need a "refresher course". St. Andrew’s Church Centre, 5 Reynolds Street, Oakville. 905-842-9123. Free.

*October 2 16, 23, 30: Royal Conservatory of Music/Schola Samba. Workshops in Samba Rhythm. 190-230: beginner (Bateria percussion class); 230-330: Pasodicas dance class; 330-530: Bateria ensemble. 80 Croatia St. 416-408-2824 x321. 15 suggested donation or pwyc. Pre-registration recommended at www.sambaronto.com.

*October 7 7:30: Recorder Player’s Society. Opportunity for recorderists and/or other early instrument players to get together in small, informal groups and play Renaissance & Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-224-5350.

*October 18 12:00 noon-4pm: New Adventures in Sound Art. Workshop by La Cellule d’Intervention METAMKINE. Latvian House, 491 College St. 416-810-7231.

*October 20 9:00am-4:00pm: CAMMAC, Musical Reading. Early music reading. Early music for voices & instruments. Studio 1570 Yonge St. 416-421-0779. 35(non-members).


CONTINUES

Dr. Christopher Burton
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October 1 - November 7, 2005

WWW.THEWHOLENOTE.COM
Back to Ad Index
### MUSICAL LIFE

#### Solid Brass Beginnings, Smooth Silver Finish

Curtis Metcalf and the Hannaford Street Silver Band by MJ Buell

Curtis Metcalf has the honour of being the very first reader-stumper in Music's Children history. None of our readers guessed! Foul, you cry? Who could imagine that tiny child holding an euphonium? (But you didn’t know they used to make half-sized euphoniums (euphoniums)?) Just goes to show that any musical opportunities provided to children, including seemingly trivial things like baby guitars, affirm the essential appetite for making music.

Curtis “Presley”? Well no, as it turns out. But the droll little fellow in the photo, pretty serious in that moment, has made music the mainstay of his life. Food of love... and food for thought!

“**How was your concert?**”

Ask anybody about a Hannaford Street Silver Band concert and the first thing they'll talk about is fine musicianship. They'll talk about the programme — maybe mention a special guest or a newly commissioned piece that was premiered. The music always comes first.

Next they'll talk about how there's this core group that are the Hannaford, and how much they count on seeing them. They'll explain how relaxed and informal the concerts are. And they always mention founding member and all-round funny guy, Curtis Metcalf.

Invariably they describe his welcoming manner and wonderful sense of humour: how he can bring the house down with a single unscripted comment. Someone else is centre stage? Audiences watch for Curtis’ reactions with nothing short of gleeful anticipation. (Then they hasten to assure you that he never goes too far. It’s never "The Curtis Metcalf Show".)

Here’s where it gets interesting.

Probe a little further, ask someone for a specific example - something he said or did that was particularly entertaining. They’re puzzled, rack their brains, and say “Well... no... actually I couldn’t tell you anything specific.” Without exception.

Ask Curtis to tell you something that caught everybody’s funny bone off guard and he’ll pause, think really hard, and then tell you with a chuckle that he can’t think of a thing. “As a conductor I hope that what I do just reflects what Hannaford is.”

And that’s the truth of it. His ability to make the audience feel like part of the experience, to encourage banter between the stage and the audience, to break down the conventional invisible wall of decorum between performers and listeners is a unique part of what happens. But it’s only partly because of Curtis and so in the end, it’s the show, not the showman that stands as a memorable whole.

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### Back to Ad Index
Curtis’s experience of music has always been inclusive, beginning with Salvation Army church services as a child. “Seeing and hearing 30 people performing at church services was, I suppose inspiring…” The “I suppose” is not grudging but reflective and elicits a discussion about how ordinary people playing music together just seemed normal.

At the age of eight he began playing euphonium. At the time, there was actually a kind of half-size euphonium available – the same length of tubing, but rolled up into more coils. “Shorter and fatter...kind of like me, but at least you could get your hand around it,” says Curtis, laughing.

The Salvation Army Junior Band in Sault Ste. Marie was directed by Mr. Bill Towers, who had played in armed forces bands during World War II. “It didn’t matter how brutal he was...he always took us to the Dairy Queen afterwards.”

Curtis was promoted to the adult band at the age of ten or eleven. His family moved to Orillia where he joined the Orillia District Collegiate Band while still in grade 8. The director, bassoonist Harry Spencely, was also a former armed forces band musician. Curtis remembers in particular a band trip to Germany and comments in passing that his wife, Valerie (née Lovell), played trombone in the same band. “Of course...she wasn’t my wife then .... .”

“I went to Orillia Silver Band rehearsals as a teenager. Shortly after I graduated from high school they disbanded and put all the instruments in mothballs .... Last year, the instruments were unearthed, refurbished and this renewed community band is now in its second season. Curtis will join them as guest soloist in December, and they will be part of Hannaford’s Festival of Brass in March 2006. “I played trombone in university because...well...there were no other euphonium players.” This year at the U of T where Curtis is teaching, there’s a solid army of eight euphonium undergraduates.

About last month’s photo: “I have no recollection of that guitar. But I learned to play electric bass this summer so that I could accompany the kids at the school where I teach. So ... full circle in a sense with the guitar....”

Full circle, but also ever onwards, laying down new foundations for the joys of collaborative music in the next generation.

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OCTOBER 1 - NOVEMBER 7 2005
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Musical Life Goes Back to School – Part II

"How I met my Teacher"

personal reflections on formative relationships
compiled and edited by ml Buell

Learning to love the process...

Last month I observed that with funding for school music at an all-time low, stories about "the sharing of gifts of spirit and skill with younger people in ways that resonate far beyond musicianship" are exceptional. This interview with Tim Alberts, an exceptional music teacher at an ordinary public high school, offers a glimpse into what makes his world tick...

"I began teaching at Harbord right out of teacher's college. I didn't actually plan to be a music teacher, but in reality I had to pay off my student loan. While my degree was in Music Education I took a lot of courses in Composition. Teaching was Plan B, something to do for a little while. I had no idea how much I would love it...."

Tim is currently a half-time teacher. He has one colleague who teaches music half-time and drama half-time, and another whose full-time responsibilities are vocal music and strings. This year Tim teaches the two beginning band classes, and the seniors (grade 12), coaches the senior band and the jazz band (mostly the same students, just different repertoire), and organizes a pit band for the school musical. He pitches in on piano, percussion, or guitar, and sometimes sax in the jazz band.

"What I remember about high school music is learning to love the process. I wasn't one of those kids who needed to be turned on to music. I'd already had piano lessons and theory. But music was starting to feel like a lot of being holed up in the basement playing scales. High school gave me a place to play music with other people, which was a huge thing for me"

His teacher, Bob Emberson, provided opportunities for young Alberts to play alto and tenor saxophone, and piano.

"There was a concert band, jazz band, and dixieland band, and a really good vocal program (which I wasn't in). A bunch of us also formed an unofficial blues band."

Tim proposes that in high school music he didn't really learn a lot of content. But it provided a social context for music, crucial for kids who are at a socially hungry age, 4 years to get to know themselves and each other while doing something collaborative. This collaborative aspect is the bedrock of how he approaches teaching.

"I'm not saying content isn't important. We have a curriculum for that. I try to make a place where people enjoy making music together. The nuts and bolts they learn just happens in that context. In a way the content comes from the kids, and they are the process."

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Back to Ad Index
"Sometimes I feel like I'm the worst behaved kid in the class. I tell my kids the best sessions are when everybody is having fun." His classroom might seem a little undisciplined. But he warns them against goofing around—"that if it's not productive, it's not really fun."

"I have to be careful. But I try to show them that this is how much fun you have to have in order for anything good to happen."

Counting the fun are pressing challenges to be faced, relating to funding and support. The education system inherited from the Harris government still sees music as peripheral, although there are little hopeful signs that the pendulum could swing back, with support.

"There is nowhere near enough money for instrument repair and maintenance, and some of the brass and wind instruments are 30 years old or more. It's hard to learn on something that just doesn't work. There have been no new instruments in 6 years. I have a student who has not yet played this year—we're still waiting for a bass clarinet."

While the kids may come to class for the music many of their parents don't come to concerts—sometimes there are more kids onstage than people in the audience. Parents anxious for their children to be on a "career path" are not sure that what he learned about the connectedness of things in music history had given him a head start. Music reflects things going on in society. The principles of classical and romanticism in music apply equally to architecture.

"Remember the class of 2003? Those 'Double Cohort' kids who graduated from grade 12 with an entire year of grade 13's? The ones who thought they'd never make it?"

"It wasn't his style to gush about his songwriting partner Ada Wan, a 3rd year Kinesiology student at York University, studied music all the way through Harvard, participating in Band, Orchestra, Jazz Band, flute ensemble, sax ensemble, and the choir. "Since I knew I was probably going into science, I wanted to take something that was different. It allowed me to express myself in ways that science would not allow. Music was a nice break from manipulating numbers or memorizing tedious facts: something to look forward to in a day full of physics, chemistry and math. I couldn't imagine giving up something that fun...

"Music in high school allowed me to meet people with similar interests who weren't going into science. I still do music related things when my brain hurts from studying. And it allows me to connect with people who play an instrument but are in a completely unrelated field. It also exposed me to performing which has made me a little less shy when speaking in public."

Sophia Perlman, jazz performer, 3rd year Humber College student (and WholeNote columnist).

"I pretty much lived in the band room my last year of high school. My bike helmet lived in the cupboard next to my saxophone. During my spare or lunch, I'd sit and compose, practise, sing, or take a nap on the shelf next to the trombones. If Mr. Alberts knew, he never said anything..."

"It wasn't his style to gush about his songwriting partner 3rd year Humber College student. He wouldn't force you into extra rehearsals, or call "I was chosen to model for a gifted student. He wouldn't force you into extra rehearsals..."

Tim Alberts attended Centennial Collegiate/Vocational Institute (Guelph). He graduated from the University of Western Ontario, and teacher's college at the University of Toronto. He has a small music production company and composes music for film and video. Tim and his songwriting partner Philip Cottrell are currently working a second CD (the first one, "Spin" was released in February 2005).

He'd answer questions, and he'd open the band room for a senior student who needed space to discover things for themselves."

Tim's advice to prospective music educators: "No matter how much you really love music, you have to make sure that you really like kids. There are lots of great musicians who should NOT be teachers. Kindness has to be a big part of teaching. As importantly, be involved in collaborative music outside of the classroom. As a teacher you're modeling it. If you're not having fun, your students won't either."

Toronto Musicians Association News

compiled and edited by Brian Blain

Music Education Initiative: The TMA’s new music enrichment program had its successful launch at St. Boniface School, Scarborough, in April. Thanks to our member and teacher Darius Nargolwalla for helping us make the arrangements, and thanks to the students and staff at the school for their enthusiastic reception of the program. We are very excited about the potential of this program to enrich music classes now in place, and as an introduction to rhythm for students who are new to music studies. Now we need some help from music professionals and teachers, and members of the public, to advise us where we should offer our program next. Please contact Rosemary Galloway, President of the TMA with your suggestions: rgalloway@torontomusicians.org. Here is a brief description of the program:

- introduction to rhythm for students
- music enrichment for students
- TMA's new music enrichment program
- Music Education Initiative
- Toronto Musicians Association
- compilation and editing by Brian Blain

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October 1 - November 7 2005
I LOVE DIARIES AND MEMOIRS WRITTEN BY MUSICIANS, ESPECIALLY WHEN THE WRITERS ARE SUCH FASCINATING CHARACTERS AS COMPOSER GIACOMO MEYERBEER AND CELIST JANOS STARKER. THE IMMEDIACY OF A FIRST-PERSON ACCOUNT PULLS YOU RIGHT INTO THE WRITER'S CREATIVE WORLD.

HISTORIANS CAN EASILY MISS THIS LEVEL OF AUTHENTIC ENGAGEMENT, BUT NOT RICHARD TARUSKIN. IN HIS MAGISTERIAL NEW HISTORY OF MUSIC, HE HAS MANAGED TO PULL THE INDIVIDUAL STRANDS TOGETHER - THOSE WHO MAKE THE MUSIC, THE IDEAS BEHIND IT AND THE IMPACT IT HAS - TO CREATE A PANORAMA VIBRANT WITH IMMEDIACY.

THE DIARIES OF GIACOMO MEYERBEER
VOLUME 4: 1857 - 1864
THE LATE YEARS
TRANSLATED BY ROBERT IGNATIUS LETELLIER
FAIRLEIGH DICKINSON UNIVERSITY PRESS
ILLUSTRATED 718 PAGES $69.50 US

THE WORLD OF MUSIC ACCORDING TO STARKER: A MEMOIR
BY JANOS STARKER
INDIANA UNIVERSITY PRESS
351 PAGES, PHOTOS, ENCLOSED CD; $29.95 US
‘CELLIST JANOS STARKER’S CAREER IS LOADED WITH TriUMPHS. YET HIS GREATEST TRIUMPH, ACCORDING TO THIS MEMOIR, REMAINS THE PERFORMANCE HE GAVE TO RUSSIAN BORDER GUARDS TO ESCAPE FROM RUSSIAN-occupied HUNGARY AT THE END OF THE WAR. GIVEN THE HORRORS OF WAR, HE HAD TO BE STRONG AND STRENGTHENING HIS SPIRIT.

THE MOST EXTRAVAGANT CHARACTERS HE ENCOUNTERED TEND TO BE FELLow HUNGARIANS, LIKE THE CONDUCTOR FRITZ REINER, WHO WAS ‘THE BEST; KNOWLEDGE, TALENT, CONTROL, MINIMAL GESTURES, NO TIME-WASTING, AND NO SHOW-HIM’. ON THE OTHER HAND, WORKING WITH KARAJAN WAS A ‘DISGUSTING EXPERIENCE’, WITH THE ILL-prePARED CONDUCTOR INEXPLICABLY TRYING TO REVERSE THE ORDER OF THE MOVEMENTS OF THE PROKOFIEV CELLO CONCERTO THEY WERE WORKING ON.

STARKER IS A POWERFUL WRITER. HIS THREE FASCINATING SHORT STORIES ARE MOVING, YET ARTISTIC. BUT THE CONCISE TRAIT TREATISE ON STRING-PLAYING ILLUSTRATED HERE SHOWS WHY HIS TEACHING HAS PRODUCED SO MANY OUTSTANDING CELLIsts. THE DISPARAGING PASSION, HUMOR, AND IMAGINATION THAT SHAPE HIS MUSIC-MAKING - AS THE ENCLOSED CD TESTIFIES - AND TEACHING ARE REVEALED THROUGHOUT THIS COMPILING MEMOIR.

THE OXFORD HISTORY OF WESTERN MUSIC
BY RICHARD TARUSKIN
OXFORD UNIVERSITY PRESS
ILLUSTRATED, SIX VOLUMES, 4250 PAGES, $699 US
RICHARD TARUSKIN’S HEFTY NEW HISTORY OF WESTERN MUSIC IS HARD TO PUT DOWN. TARUSKIN’S KNOWLEDGE IS BROAD, ESPECIALLY IN EARLY MUSIC, RUSSIAN MUSIC AND MODERNISM, AND HIS EXPERIENCE IS VAST, AS A MUSICIAN, PROFESSOR AND JOURNALIST. EVEN HIS NOTORIOUS PROVOCATIVENESS IS AN ASSET; THIS IS HISTORY DELIVERED WITH PASSION AND PERSONALITY.


TARUSKIN EMPHASIZES THAT HIS AIM IS TO EXPLAIN ‘WHY AND HOW THINGS HAPPENED AS THEY DID’, NOT TO OFFER ANencyclopedic survey of composers and movements. He uses pivotal works like Monteverdi’s L’OROFO AND STRAVINSKY’S OCTET TO ANALYZE CONCEPTS LIKE THE ORIGINS OF OPERA AND THE ROOTS OF MODERNISM. WITH HIS BROAD SCOPE, HE CONSIDERS MATTERS LIKE HISTORICAL PERFORMANCE PRACTICES, AS WELL AS THE IMPACT OF PREVAILING ARTISTIC TRENDS, RELIGIOUS FACTIONS, AND POLITICAL FORCES. HE LOVES OPPORTUNITIES TO OFFER ETYMLOGICAL AND LITERARY REFERENCES, AS WELL AS FASHIONABLE CONTEMPORARY THEORIES LIKE POETICS, THOUGH NEVER WITHOUT EXPLAINING THEM. HIS LOVE OF WORDPLAY LEADS TO CHAPTER HEADINGS LIKE THE CURTAIN GOES UP, CLASS AND CLASSISM, CLASS OF 1685, YOU CAN’T GET THERE FROM HERE, AND CURSED QUESTIONS. BUT MOST OF ALL HE LOVES MUSIC. CONFRONTING Vital CURRENT ISSUES LIKE THE FUTURE OF ART MUSIC, HE ENSHRINES THIS SPLENDID HISTORY ON A NOTE OF OPTIMISTIC ANTICIPATION ‘IN THE MIDDLE OF THINGS’.
ATTENTION SINGERS: Village Voices choir is looking for new members, especially tenors. Our Christmas concert will include Messiah and excerpts from Messiah. Rehearsals on Tuesdays at 7:30pm. Nafiya's Hall. Tel. 416-891-5555.

CARPINTER'S GOTHIC BAND (Toronto, Ontario) will be performing at Trinity Presbyterian Church, 100 University Avenue, on March 5th at 7:30pm. Tickets available at the door. Proceeds will go to local charities.

WINTER OPERA WORKSHOP AUDITIONS: MENOSSI'S THE CONSUL. Auditions will take place on Thursday, November 22nd at 6pm. Trinity Presbyterian Church, 100 University Avenue. For more information and to book an audition, please contact Barbara Goodbody at 416-485-8911 or barbara@tryptic.org.

DRIVERS WANTED: To deliver WholeNote magazines in the GTA, one to two weekdays at the end of the month, between 10am - 3pm. Candidates must supply their own vehicle. Please call Sheila McCoy at 416-406-5055 or e-mail circulation@thewholenote.com.

Elderly Musician volunteers wanted! The Royal Conservatory of Music is seeking volunteers to assist with various tasks at the school. If you are interested, please contact elderlymusician@rcm.ca.

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HOLD YOUR NEXT RECEPTION AT heliconian hall
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Living in an age that was especially fond of puns and metaphors, these composers mined all possible analogies between restorative nightly sleep and the eternal rest that comes to all of us. (Probably the most familiar song in the collection is “O Death, rock me a sleeper,” popularly attributed to the unfortunate Anne Boleyn.)

Other songs play on the association of beds with both peaceful rest and passion. For instance, in the disc’s title song by Dowland, one lover lies sleeping while the other burns with desire. “So sleeps my love, and yet my love does wake.”

Soprano soloist Hallie Fishel has a youthful-sounding voice of no little power, and gives an intelligent, feeling interpretation of the lyrics. Instead of going for a very clear, pale sound, Fishel uses considerable vibrato—well, and successfully—to sustain the long-held notes so beloved of composers of the period. She is most capably partnered by lutenist John Edwards.

One quibble: it’s a little hard to hear some of the words; probably a fault of the recording rather than Fishel’s diction. It would have been nice if the lyrics had been included in the liner notes.

Sarah B. Hood

Concert Note: Musicians in Ordinary launch their season and the new CD at Heliconian Hall Oct. 1.

Alessandro Scarlatti: Stabat Mater
Emma Kirkby; Daniel Taylor;
Theatre of Early Music
ATMA ACD2 2237

Alessandro Scarlatti remains renowned for his operatic works and songs, frequently recorded by the likes of Cecilia Bartoli. It is however sacred music that was the bread and butter of his career. The commissions from Roman cardinals and princes kept him comfortable and provided the means for the “other” music. So when in 1724 (one year before Scarlatti’s death) the Order of Cavalieri della Virgine dei Dolori commissioned a setting of Stabat Mater, it was for the composer a return to the roots of his success. Incidentally, the same order commissioned the most famous Stabat Mater—that of Pergolesi, just 12 years later. The same year itself dates to the 13th century, being composed by a Franciscan monk, one Jacopone da Todi. The painful tale of Virgin Mary suffering under the cross where her son dies, received wonderful treatments from Vivaldi, Rossiini, Josquin des Prez in the early period and Penderedek in recent years.

Unfortunately, to those less informed listeners who insist only on pleasant tunes from Mediterranean composers, any Schoenberg score may as well be the inscription over the gates to hell. Schoenberg’s Gurre-Lieder (The Songs of Gurre), began as settings of the romantic text by Jens Peter Jacobsen. In its final form, the score calls for a very large, augmented orchestra, several choirs, six soloists, and a battery of unusual “instruments” including chairs! In essence, this ultra-romantic, tune-filled melodrama, set in 11th century Denmark where after a night of supernatural events there comes a glorious, triumphant sunrise unequalled anywhere else in music. Its 1913 premiere in Vienna was an over-the-top triumph, the like of which the composer would never enjoy again.

The first recording was of a five performance conducted by Leopold Stokowski in Philadelphia on 11 April, 1932, which until 1954 was the only way one would ever get to hear the work. Three of the 18 different performances issued on CD have recently been reissued. Primarily of interest to archivists, the 1953 mono recording by Schoenberg’s pupil René Leibowitz has appeared on a superior transfer from Preiser [90575, 2 discs]. Robert Craft’s very fine 2001 recording for Koch with the Philharmonia has reappeared on Naxos [8.557518, 2 discs]. Craft’s is a fine achievement indeed and could be a first choice if one had not heard the sensational 1986 performance from Leipzig conducted by Herbert Kegel.

After hearing the Kegel, any of the others sound like a walk-through. A subjective opinion, of course, but I have paid particular attention to every single recording as it appeared. All I know about Kegel is that he was a conductor who was also a communist and who committed suicide after the Berlin wall came down. The unique quality of this splendid performance is that the story line and events are absolutely believable... the soloists and all concerned are simply that convincing. The recording easily accommodates the immense forces on stage. The downside, or perhaps not, is that it is now part of an eight CD package [82124 02752] devoted to The New Vienna School from Berlin Classics, which includes Moses and Aaron, Die Walküre, the Berg violin concerto, etc., and a disc of Webern all conducted by Kegel. Every performance is of the highest quality.

Stravinsky recorded Le Sacre and Petrouchka several times, but an esteemed conductor he was not. His amanuensis and performing assistant, Robert Craft, recorded several Stravinsky scores under the master’s eye, including a Le Sacre in Russia which Stravinsky stated to be the best ever. Starting in 1991, Craft began recording Stravinsky for Music Masters and then Koch. Thankfully, Naxos has acquired masters from both companies and is re-coupling to ensure maximum playing time. Craft’s Le Sacre with The London Symphony Orchestra is coupled Le Rossignol with The Philharmonia and excellent soloists [8.557501]. The compelling Le Sacre is extremely dynamic with well sprung rhythms and virtuoso playing. Craft uses the 1947 version which Stravinsky created to preserve his copyright. Incidentally, there is no original 1913 manuscript because when it was given to Stravinsky half a dozen years later to correct, he had fresh thoughts about some parts and re-composed them. Some composers are like that. Naxos has released several discs already with more to come. Available now are Oedipus Rex and Les Noces [8.557499]; The Firebird, in the first recording of the original 1910 score coupled with the 1947 Petrouchka [8.557500]; the three Greek ballets, Apollo, Agon, and Orpheus [8.557502]. All four are exemplary performances and recordings and are highly recommendable.

In the LP era, Caedmon was the home of the spoken arts. The company was born by book publisher Harper-Collins who proceeded to discontinue everything. A Child’s Christmas in Wales made it to CD but that was it. Naxos is today’s Caedmon, albeit without any of the Caedmon treasures. The latest additions to their impressive catalogue are Wilde’s The Importance of Being Earnest and The Essential Dylan Thomas. The Wilde CDs [NA234312] come from the BBC production of 1952 with incomparable performances by John Gielgud and Edith Evans. Very pleasing listening indeed, with a bonus of Gielgud reading a selection of poems by various authors. The Dylan Thomas 4 CD set [NA434312] has Under Milk Wood with Richard Burton, et al., the author reading And Death Shall Have No Dominion, and others. Also many new recordings by today’s performers. These are ideal for the car as there are no extremes in dynamics.

Bruce Surtees
memory. But the Scarlatti version stands out. The inventor of the operatic aria plays with the formula, combining tercets into single arias, inserting recitatives and ending the piece in a way that is nothing short of astonishing, given the period's tradition. This splendid piece receives a sensitive treatment from Emma Kirkby, a period music soprano of rare beauty, said to disappear into the music, "an art that conceals art", as one critic aptly put it. Long-time collaborator of Christopher Hogwood and the Academy of Ancient Music, Ms. Kirkby continues to bring the angelic sound to the baroque music. She is matched by Canadian countertenor Daniel Taylor - easily one of the most sought-after voices of our day.

Robert Tomas

Concert Note: Daniel Taylor is one of the featured soloists at the International Bach Festival at the University of Toronto Oct.1-9.

Beethoven - Fidelio
Christine Brewer; Richard Margison; Geoffrey Mitchell Choir; Philharmonia Orchestra; David Parry
Peter Moores Foundation/Chandos CHAN3123(2)

This latest recording of Fidelio is sung in English, which provides a direct way to understand the words. David Pountney's translation is imaginative and generally idiomatic. But the spoken dialogues have been trimmed down - unfortunately, since they are fundamental. Inefficiencies like 'I feel so insecure' and 'Maybe he's dead' don't do Beethoven's masterpiece justice, and the occasional departures from the German text are puzzling. Florestan's searing 'Gott! Welch Dunkel hier! O grauenvolle Stille!' here becomes 'God! The darkest hour, when silence howls with tension', instead of the far more accurate, yet equally singable, 'God! What darkness here! O terrifying silence.'

Canadian tenor Richard Margison's delivery of this harrowing cry is muted. He conveys the desolation of Florestan, chained in a dungeon. But the dramatic impact is diminished. Even as Margison builds up the intensity with beautifully soaring lines, his powerful, bright voice never sounds tortured, starving or truly desperate. Conductor David Parry's speedy and unyielding tempos don't help.

Christine Brewer supplies the passion, with a moving, vividly multi-layered characterization of Leonora, Florestan's wife. Rebecca Evans brings girlish tenderness to the role of Marzellina, who is in love with Leonora in her disguise as Fidelio. The splendid Robert Lloyd imparts humanity and humor to the likeable but morally compromised Rocco, Florestan's jailor. Pavlo Hunka is terrific as the vengeful Pizarro, reveling in his crazed fury.

The Philharmonia Orchestra is fluent, and the Geoffrey Mitchell Choir is gorgeous, with delightfully precise diction. The otherwise interesting program notes offer no explanations about this recording project or the translation, and unfortunately do not include the libretto in the original German.

Pamela Margles

Dmitri Hvorostovsky In Concert
Festival de Lanaudière
Orchestre Symphonique de Montréal; Charles Dutoit
Radio Canada / VAI DVD 4330

He's got it all: voice like a Howitzer, good looks and a commanding stage presence that capture his audiences before he's even fired his first note. This video of a 1998 concert featuring baritone Dmitri Hvorostovsky with the OSM under Charles Dutoit is well produced and makes for a very satisfying 54 minutes although Hvorostovsky sometimes forgets the unforgiving scrutiny of the camera and slips out of character during his mix of recital and operatic selections. While the audience clearly hangs on his every note, he could do with a slightly more personal warming to the good (paying) people in the seats.

As the concert begins, there's a hint that the Mussorgsky "Songs and Dances of Death" are an uphill climb but by the fourth and final song in the set "The Field Marshall" there's no doubt that Hvorostovsky has hit his full stride. His "Alzafl!..." from Verdi's Un Ballo in Maschera is passionate and powerful. A couple more Verdi excerpts from Trovatore and
Le Mozart Noir
CBC Opening Night production with Tafelmusik about Joseph Boulogne, Le Chevalier de Saint-Georges
CBC Home Video CMN297094

This 53-minute historical documentary tells the fascinating story of one Joseph Boulogne, (1745-1789), Chevalier de Saint-Georges, who was born to a rich colonialist and his mistress slave, became a renowned violinist (having studied with Gossec, Leclair and Lully), Europe's greatest fencer, and a composer who influenced Mozart. He was a black man in the aristocratic society of 18th-century France at a time when the slave trade was still rampant. Definitely a story worthy of the “live” performance.

Frank Nakashima

Schubert - The Trout; The Greatest Love & The Greatest Sorrow
Christopher Nupen, director OpusArte OA CN0903 D

British television filmmaker Christopher Nupen had a brilliant idea back in 1969 — why not film the behind-the-scenes and on-stage activities of five young musicians (who also are great friends) as they prepare and perform Schubert's Trout Quintet at London's new Queen Elizabeth Hall. I wonder whether Nupen looked in a crystal ball and saw the great musical futures of Daniel Barenboim (piano), Izzahk Perlman (violin), Pinchas Zukerman (viola), Jacqueline du Pre (cello) and Zubin Mehta (double bass).

In our current era of music videos and salsa dancing robots, this concept would probably not raise an eyebrow but at the time a film about a concert (!) was unthinkable. With its behind-the-scenes look at the musician's amusing pre-concert antics and illuminating concert footage, this is a brilliant archive of some of the most brilliant musical minds of our time, both on and off the stage.

"The Greatest Love & The Greatest Sorrow" tells the story of the final 20 months of Franz Schubert's life through his letters, words and music. This is not a biography per se but rather provides glimpses into the great composer's motivations as his life drew to a close. Such great performers as Vladimir Ashkenazy and baritone Andreas Schmidt to name a few provide the musical backdrop. The final film is too fragmented for my tastes — I wish the works were named when performed — but it is a must-see for the trend setting way it captures in-studio performances.

Frank Nakashima

Concert Note: The Tafelmusik Baroque Orchestra performs in the International Bach Festival on October 7 at Walter Hall. Tafelmusik's own concert season begins October 12-16 at Trinity-St. Paul's Centre.

Editor's Note: Analekta has just released Tafelmusik's latest CD, "Concerti Virtuosi" featuring music of Vivaldi, Bach, Leo and others, and it will be reviewed next issue.

Tina Kik

I have seen both films previously on television. Viewing them again reminded me of how moved I was the first time I saw them and of how far we have come in the cinematic documentation of music and those who create it.

Tina Kik

The Organ at Naumburg
William Wright Independent (Deer Park United Church 416 576-7228)

The organist at Toronto's Christ Church, Deer Park for many years, William Wright recently recorded a most marvelous disc in Germany. The attraction was Zacharias Hildebrandt's 1743-46 organ at the Church of St. Wenzel in Naumburg. Recently restored to its original condition, this is one of the instruments that J.S. Bach is known to have played.

As stipulated by the powers that be in Naumburg as a condition of recording there, none of the nine works presented is from Bach's catalogue. Johann Gottfried Walther represents the Baroque contrapuntal style, while Johann Schneider and Johann Heinrich Christian Ruck give us a view from the Rococo period. Beethoven contributes his relatively early Suite for Mechanical Organ, and Mendelssohn's Sonata in B-flat major ends the CD in a powerful statement. Interspersed are two Canadian compositions, Masque from Denis Béard, dedicated to Gerald Bales, and Deerpark from Kingston's John Burge, written for Wright himself.

Wright's playing throughout is at its most majestic, aided subtly by St. Wenzel's extraordinary reverberation. If you are a fan of organ music, this is one for your collection. However, the de rigueur exhaustive list of stops and registrers does not appear anywhere in the notes. Several interesting photographs are interspersed with the text, which unfortunately employs some rather obvious font-width squeezing to fit the paragraphs into a panel. But there is 77 minutes of superb music on this disc, and that gets my unreserved recommendation.

John Gray

Following an absence of two years the Berlin Philharmonic greets the return of their former music director to their lofty podium with an exquisite account of Mahler's Sixth Symphony which we are indeed fortunate to have documented here. Abbado's blood runs thick with this music, and his interpretations are consistently revelatory. He has moreover a sensitivity to the delicate aspects of Mahler's orchestration that is unsurpassed by any living conductor. His Andante (placed here as the second movement; some conductors prefer it before the Finale) is sublime and profoundly lyrical, his Scherzo endearingly clumsy. The unnerving twack of the "hatchet of fate" in the Finale unleashes a torrent of brilliant, magnificently exciting playing - in short, Berlin at its very best. The sound of this live recording from Philharmonic Hall in June 2004, though respectable, falls far short of DG's usual studio standards.

John Gray

Concert Note: William Wright is featured in recital at Knox College as part of the International Bach Festival on October 4.

Mahler — Symphony No.6
Claudio Abbado
Deutsche Grammophon 00289 477 5573

Mahler — Symphony No.8
Kent Nagano
Harmonia Mundi HMU 801888.89

Mahler — Symphony No.9
Claudio Abbado
EuroArts DVD 2054008

Mahler — Symphony No.9
San Francisco Symphony 821936-0007-2
with Simon Rattle’s live Birmingham recording in the July issue of WholeNote, but it did not reach me in time. Nagano’s Berlin performance outclasses Rattle’s account in several respects. Beyond the much better sound (on two SACD’s as opposed to Rattle’s one) and lavish packaging, tenor Robert Garnell is able to achieve what Jon Villars could not, an authoritative and heroic account of his very taxing part, though in fairness I suspect some backstage studio voodoo may be involved. The casting of the vocal soloists is otherwise comparable in quality, though Nagano’s German choirs clearly have the edge in projection and diction. The exposed low B-flats of the bass section in the final Chorus Mysticus are clearly audible here and make a telling difference.

Both conductors exhibit a similar insidious streak, though when Nagano decides to accelerate for effect his orchestra is apt to respond more efficiently.

Michael Tilson Thomas’ account of the Ninth Symphony in the San Francisco Symphony’s self-produced Mahler cycle is a highly idiosyncratic interpretation distinguished by its exaggerated dynamic range and obsessively micro-managed tempos. MTT’s cogent broadening of the fourth beat of the cadences in the first movement evolves into lachrymose ellipses of silence by the finale. Only the biting third movement is spared this cathartic approach. This is a schizoid, Death in Venice take on Mahler that occasionally struck me as a wee bit affected. The symphony is sumptuously recorded in a hybrid SACD two-disc set compiled from a week of performances in 2004. Unfortunately the high sound definition does not always flatter the orchestra’s habitually tight and constricted “American” string tone, though they are chillingly effective in those transitional passages Mahler specifically asks to be played without expression.

What the string section of Claudio Abbado’s Gustav Mahler Youth Orchestra may lack in finesse and instrument insurance is more than made up for by sheer numbers and enthusiasm. With an extra 25 players (imagine the plush luxury of 19 violas!) the powerful string unison that launches the finale of this work immediately springs to life. As always with Abbado there is a masterful attention to the details, including the use of of specially constructed large metal plates to produce the low bell tones Mahler asks for in the first movement rather than the shoddy tubular chimes usually resorted to. In strong contrast to Tilson Thomas’s worried hemming and hawing, Abbado brings a judicious, relentless yet always sensitive pacing to this performance that says to us: Mahler is strong. Recorded live at Rome’s Accademia Nazionale di Santa Cecilia, the hope and devotion that lights the faces of these fine young musicians adds an emotional dimension to this phenomenal performance that I found quite moving.

Daniel Foley

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Daniel Foley
French Connection
Emmanuel Pahud; Eric Le Sage; Paul Meyer; François Meyer
EMI 5 87948 2

Emmanuel Pahud, whose fame has spread far and wide, particularly excels on this CD of flute works by lesser known French Impressionist composers, wonderful pieces which flutists generally know but find few opportunities to play in concert. Noteworthy is his exquisite quiet passages, performed with excellent intonation and a beautiful warm quality in the lower register. Paul Meyer’s clarinet playing is an absolute dream with great contrasts, wonderful sound, extraordinary articulation and sensitive intonation - a flutist’s ideal partner for this music. The oboe responsibilities are fewer, but François Meyer performs with perfect control and a sound well suited to the playing of his colleagues. In fact the balance between these three wind players is inseparable, very closely matched in sound quality and totally under control technically, even in the most virtuosic passages. The pianist, Eric Le Sage, has a total grasp on the challenge to support such motivated instrumentalists without hindering their freedom and still come through with important melodic material, often leading the very colourful interpretations. The recording engineer has also taken a courageous stand, allowing the stunning diminuendos and never permitting the fortissimo to become ugly or overblown.

This is a fantastic recording in which the spirit and deeper musical meaning of each piece is revealed. The comprehension of this music and style of playing is extraordinary, the pianissimos fantastic and magi-
cal. My only personal quibble would be the questionable intonation in a few forte passages, but these occasions are rare and arguably add a certain excitement. I am sure all of the com-
posers, if they were alive today, would be delighted with the performance.

Robert Atkin

MODERN AND CONTEMPORARY

Martinu - Le Raid merveilleux
Czech Philharmonic Orchestra; Christopher Hogwood
Supraphon SU 3749-2 031

When one thinks of the “Roaring Twenties”, images of women in flapper dresses dancing and smoking cigarettes come to mind. That, and the first transatlantic flight. Bohuslav Martinu’s musical experiments are not easily associated with that era. What a delightful surprise awaits then the listener of this album. Martinu, though born in Bohemia, was a composer with a decidedly western-European outlook. He was well regarded both in France and Germany and it is little wonder that the three ballets included on this CD and his other ballet works (including lost score for “The Judgment of Paris”) were composed with an eye for a Parisian premiere. Alas, it was not to be, since among other tragic complications, the death of Diaghilev cancelled the all-but certain commission from les Ballets Russes. Martinu’s adventurous scores, blending new jazz, Slavic folklore and incorporating early instruments, linger long after. His reputation is by no means swept aside by the Great Depression .

Prokofiev's best symphony. After

Prokofiev - Symphonies Nos.5 & 7
Bayerischen RSO; Klaus Tennstedt
Edition Günter Hänssler; PH04056

It is hard to understand why these two Prokofiev symphonies are absent from today’s concert repertoire since they are among the best written in the 20th century. My guess would be that a master conductor is required to bring out their pathos, whimsical wit, sarcasm and brilliance. Fortunately we have one right here in Klaus Tennstedt.

I was extremely lucky to see the Maestro conduct the TSO in 1974, before he became famous. I immediately recognized his potential with the way he took a grip of the orchestra and the electric currents that flew out of him.

The Fifth, written under the influence of the war, is the more interesting of the two and by far Prokofiev’s best symphony. After

Robert Tomas

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are legendary.

These previously unreleased archival radio recordings have a magical quality about them. The resurrected 1978 performance in this CD is now my favourite Firebird, hands down, even over Stravinsky’s own recording. Hear the Pulcinella ballet suite with new cars: conductor and orchestra have such delicate control! Add to that a bravura performance of Prokofiev’s D major Violin Concerto No.1 with soloist Edith Peinemann, along with her 18th century Strad, and this is an item you just must have.

The German radio producers and engineers have worked their customary wizardry: you would swear that these three recordings, gathered from over a five-year period, were all recorded in the same hall, in the same week. The notes, in English and German, are in an eminently readable font. The German phrases are virtually inaudible in the textures of the First, now come through clearly and tellingly; the timpani contribute imaginative independent ideas, rather than the cliché of an ominous roll every time the music changes direction.

Indeed, this work rises to peaks of real orchestral brilliance belying its modest classical-sized forces. The last of its three movements develops into a relentless march – a ringer for Prokofiev in its air of hard-edged satire – and from there into a whirling tarantella. Throughout, this Symphony exudes the melodic originality its predecessor lacked. In the clarinet solo near the start, in the long solo-cello line of the slow movement, in the trumpet that so splendidly over-rides the tarantella, you hear the Weill of the theatre songs: you wait for the next note in the line, and when it comes, it sounds natural and right, though it’s not the note you expected.

**John Beckwith**

**Concert Note:** The disc also includes Robert Russell Bennett’s concert suite arranged from *Lady in the Dark*, a musical play about psychoanalysis written shortly after Weill’s emigration to the U.S. that will be revived by Toronto Opera at the Theatre next February.

**Editor’s Note:** On September 20 the John D. and Catherine T. MacArthur Foundation announced that conductor Marin Alsop will receive a 2005 MacArthur Fellowship, a five-year unrestricted fellowship totaling $500,000 U.S. awarded to individuals across all ages and fields who, “show exceptional merit and promise of continued and enhanced creative work”. She is the first conductor ever to receive the illustrious “genius award”.

**Shostakovich – Symphony No.11**

Royal Scottish National Orchestra; Alexander Lazarev

Linn CKD 247

1905 was the year of the failed uprising against the Czar, so well told in Sergei Eisenstein’s 1925 silent film, *The Battleship Potemkin*. The carnage on the Odessa steps, although only four minutes long, is one of filmdom’s most memorable sequences. But it was fiction – it never happened. Nevertheless the film did convey the total ruthlessness of the Czar’s subjugation of his people.

Do we really need another recording of “the year 1905” Symphony, when there are other fine performances available? Whether we need it or not, here it is and it is spectacular, both in performance and sound.

Russian performances of Shostakovich symphonies are quite different from those originating in the West and Lazarev has imbued the Scottish National Orchestra, where he has been principal conductor since 1997, with the style required to deliver an idiomatic performance. The four movements are played without pause. The atmospheric first and third movements are both Adagios and the hushed strings quietly convey the murmurs of hoped-expected and determination. The second movement, “the ninth of January,” describing the massacre of the people is terrifyingly brutal. The fourth movement is an apotheosis of filmdom’s most memorable scenes. The work is now my favourite conductor ever to receive the illustrious “genius award.”

**Marc Grauwels; Marie-Josée Simard**

Naxos 8.557782

Music for Flute and Percussion (Piazzola; Parr; Shankar)

**John Gray**

Kurt Weill: Symphonies Nos. 1 & 2

Bournemouth Symphony Orchestra; Marin Alsop

Naxos CD 8.557481

With Weill, as with a few other prolific composers of his time (Korngold, Menotti), the concert works are vastly overshadowed by the works composed for stage or film. But on examination, the former turn out to have substance and interest.

Weill wrote his First Symphony as a 21-year-old student, his Second as a renowned theatre composer. The First is a tight-knit one-movement piece, its rhetoric underlined by heavily dissonant harmony (chords built in fourths were a *dernier cri* in post-WW1 Germany). Recognized procedures from his more familiar repertoire are several fugatos and passages suggesting a wordless choral. The Second Symphony, no less forceful in its way, suggests he learned a lot about the orchestra in the intervening decade: solo strings, virtually inaudible in the textures of the First, now come through clearly and tellingly; the timpani contribute imaginative independent ideas, rather than the cliché of an ominous roll every time the music changes direction.

Indeed, this work rises to peaks of real orchestral brilliance belying its modest classical-sized forces. The last of its three movements develops into a relentless march – a ringer for Prokofiev in its air of hard-edged satire – and from there into a whirling tarantella. Throughout, this Symphony exudes the melodic originality its predecessor lacked. In the clarinet solo near the start, in the long solo-cello line of the slow movement, in the trumpet that so splendidly over-rides the tarantella, you hear the Weill of the theatre songs: you wait for the next note in the line, and when it comes, it sounds natural and right, though it’s not the note you expected.

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**Marc Grauwels; Marie-Josée Simard**

Naxos 8.557782

Music for Flute and Percussion (Piazzola; Parr; Shankar)
Shankar's Enchanted Morning Raga, written originally for Grauwel's teacher Rampal, is a fitting close to the disc.

Performances are first rate, and the Naxos production values are up to their usual high standard.

John Gray

Concert Note: Marc Grauwel's and Marie-Josée Simard will perform concerts in Ottawa, Montreal and Quebec City during October.

Philm Dwyer; Alan Jones;
Rodney Whitaker
ALMA ACD12442

For most jazz fans, a `trio' is the combination of piano, bass and drums. But the history of the music includes other setups, most often a horn, piano and drums.

Sonny Rollins made famous his version of a trio by not using a harmonic instrument, just bass and drums with his tenor. It's that model that has inspired reedman Phil Dwyer and his American friends on "Let Me Tell You About My Day", with Dwyer adding soprano sax to the mix as well.

Most of the dozen compositions are by Dwyer (five, plus an interesting arrangement of Rollins' Airegin), with two each by bassist Alan Jones and the drummer, Rodney Whitaker. A jazz standard, John Lewis' Afternoon In Paris opens the CD, and along the way there's the old-timer I Can't Believe That You're In Love With Me.

To my ears, Dwyer's saxophone work has owed more allegiance to John Coltrane (via Steve Grossman) than to Rollins, but there are lots of nods to Sonny here, especially rhythmically. I'll bet he would be an interesting drummer, to go along with his saxophone and piano work, as well as his more-recent endeavours as a composer and arranger. Phil has always acknowledged the late Toronto drummer Jerry Fuller as a major influence on his musical thinking, and Airegin's arrangement was written for Fuller.

Jones and Whitaker's work here, both as instrumentalists and composers add to the richness of the album, which overall has a lot more variety than one would suspect looking at the limited instrumentation.

Ted O'Reilly

Time Flies
P.J. Perry
Justin Time JUST 201-2

Surprisingly, this is P.J. Perry's first live recording and what a treat it is. I'd think live recording would be the only logical way to capture this fiery, take-no-prisoners reedman. The music, from The Cellar in Vancouver, was recorded in the summers of 2003 and 2004 before appreciative audiences. Perry is heard on alto and tenor saxophones alongside his guest artist, trumpeter and flugelhornist Bobby Shew. Ross Taggart is the pianist. The 2003 titles have André LaChance on bass and Dave Robbins on drums. Those from 2004 have Neil Swainson and Joe LaBarbera.

An all-round saxophonist, Perry is equally adept at ballads and barn-burners. But what makes this CD so special for this listener is Perry's choice of material. There are countless great tunes out there that just don't get played as often as they should. You know what I mean - the "jazz standards" - compositions written by the great jazz instrumentalists. Perry, a master musician, together with his friend and colleague Bobby Shew, a superb brass player from the U.S., have made some brilliant choices here. The set opens, for example, with a breezy version of Horace Silver's St. Vitus' Dance. Then there's Ellington's Warm Valley. It's fascinating to hear this Johnny Hodges showcase played by an altoist with Perry's edginess. Other highlights include the title tune, Bud Powell's Tempest Fantasy, Gigi Gryce's delightful Social Call, and Blue Mitchell's Melody For Theina. Nourishing music. A keeper.

Don Brown

Live at MCG
Clayton-Hamilton Jazz Orchestra
Manchester Craftsmen's Guild
MCGJ1017

Bassist John Clayton and reedman brother Jeff have worked together as co-leaders, along with drummer Jeff Hamilton since 1985. This CD was recorded last year during a four day engagement at the Manchester Craftsmen's Guild, a nonprofit arts institution in Pittsburgh.

There are compositions by Hoagy Carmichael, Horace Silver, Sonny Stitt, and Thelonious Monk, among others, as well as Silver Celebration, a John Clayton tribute to Horace Silver. The music shows influences of Oliver Nelson, Quincy Jones and Gil Evans along with echoes of Basie and Duke, but John Clayton's arrangements give the group a personality of its own. Right from the start the big tenor sound of Ricky Woodard, (wrongly spelled as Woodward in the CD notes), is strongly featured on an upbeat version of Georgia. He and pianist Tamir Hendelman have the bulk of the solo space, but "Snooky" Young, always a huge asset to anything he graces, makes a telling contribution on Like A Lover.

There is an interesting re-working of the Johnny Hodges number, Squatty Roo, a romping arrangement of Stitt's Eternal Triangle and some pretty special arco bass playing on Nature Boy, the haunting Eden Ahbez song which Nat "King" Cole made into a hit. But it is the overall spirit of the band that really comes across, aided by the fact that it is a live, rather than a studio, recording, continuing the band's position as one of very best big bands in the business.

Jim Galloway

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When She Dreams
Nancy Walker w/Kieran Overs; Kirk MacDonald; Barry Romberg; Anthony Michelli
Justin Time JTJHR 8505-2

I’m not sure who the “she” is in the title of this CD, but if it’s Nancy Walker herself, the dream is about music. This new release (her fourth) is the outcome of Nancy’s band winning the 2003 Montreal International Jazz Festival’s Prix de Jazz.

The basic trio with Kieran Overs on bass and drummer Barry Romberg (Anthony Michelli replaces him on two of the tracks) has been a working group for many years. Kirk MacDonald is a band regular too, and is heard on most of this release playing tenor and alto.

While this is unquestionably a bond record, there’s no doubt that the leader is Walker; all compositions are by her, and she’s a commanding presence at the piano. Her solos are strong and personal, and she’s a wonderful accompanist, always offering appropriate support.

For example, Nancy’s control of dynamics is true, not just made in the post-recording mix ("Piano’s a bit loud there—bring it down a bit.")

From previous experience, I find ‘all-original’ albums a bit uninteresting, as most players aren’t really composers. Walker is a real writer, a mandoclinist present at the piano. Her solos are strong and personal, and she’s a real composer, always offering appropriate support.

For example, Nancy’s control of dynamics is true, not just made in the post-recording mix ("Piano’s a bit loud there—bring it down a bit.")

East - West
Bill Frisell
Nonesuch 79863-2

This is a 2 CD package featuring guitarist Bill Frisell's two working trios. The difference between the two groups is quite noticeable. Bass players Viktor Krauss and Tony Scherr differ in their approach and drummers Kenny Wollesen adapts beautifully to both settings.

Frisell has a great feel for the shape of songs – the sense of the melody is there all the time – especially on standards. Frisell was once quoted in an interview as saying - “I like to keep that melody going. When you hear Thelonious Monk’s piano playing – or horn players like Ben Webster, Miles Davis and Wayne Shorter – you always hear the melody in there.” This, with his use of delays and distortion gives his music an unmistakably unique touch.

Disc 1: "West" featuring Frisell with Krauss and Wollesen, was recorded at Yoshi's in Oakland and includes some originals as well as versions of I Heard It Through the Grapevine and A Hard Rain's A-Gonna Fall. His comments about shape and melody are clearly shown when you listen to his extended interpretation Shredded.

Disc 2: "East", featuring Frisell's other trio with Scherr and Wollesen was recorded at the Village Vanguard in New York City. Six of the ten pieces are explorations of a wide variety of popular melodies ranging from Mancini's Days of Wine and Roses to Crazy by Willie Nelson!

There are plenty of great note improvisers and plenty of great sound improvisers, but very few, like Frisell, have a true mastery of both, and it can be awe-inspiring to hear him manipulating his sound with such creativity while simultaneously playing a solo that Jim Hall, one of his early influences, would be proud to have formulated.

Jim Galloway

The Rules of the Game
Adi Braun
Blue Rider Records (www.adibraun.com)

Toronto singer Adi Braun has released her second CD The Rules of the Game, and for people who like their jazz sung straight – Braun does not have the typical sound or phrasing and improvisational abilities normally associated with jazz singing – this is a good disc. Braun has a strong voice, big range and a theatrical approach that owes a lot to her classical training and cabaret background.

She has chosen an interesting mix of tunes for this disc with Canadian composers taking a front seat. Gordon Lightfoot's Beautiful livens up to its name, and Shirley Eikhard contributes 2½ songs – the half being a collaboration with Andree Bernard on the lovely, bossa-ish Guanabara Bay, Don and Jeff Breithaupt also contribute two previously unrecorded tunes, to round out the Canadian contingent. The standards include the Duke's I Got a Bad and That Ain't Good and Porter's You Do Something to Me.

I can’t say enough about the skill and beauty of Doug Riley's piano playing. He and the other musicians add much, while never overwhelming the singing. Steve Wallace is solid and inventive on acoustic bass and Terry Clarke turns his usual steady and sensitive performance on drums. Tenor player Perry White is a lesser-known musician who has been on the Toronto scene for a while, who lately seems to be cropping up on more recordings. I hope we get to hear more of him in the future.

Cathy Riches

Concert Note: Adi Braun will celebrate the launch of “The Rules of the Game” with three nights at the Montreal Bistro October 6-8.

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from Des Moines. Listening to the music, it's hard to believe that even the percussion is vocally produced.

Each of the four singers take a turn at lead, and each sings equally well. But it's the ensemble feature Hit That Jive Jack that stands out the most - the three singers on melody manage to seamlessly blend, while the bass line keeps the pieces swinging, with a fantastic solo section thrown in for good measure.

The band's opening number, Perhaps, Perhaps, Perhaps, is also a treat. Perhaps, perhaps, perhaps Cadence is one of the best vocal groups I've ever heard.

Ezra Perlman, Sophia Perlman

At Home with the Trapp Family Singers - An Evening of Folksongs
Von Trapp Family
Deutsche Grammophon 477 5722

The spirited Austrian character of "Fraulein Maria" from the immortal Rogers & Hammerstein Musical, "The Sound of Music" was based on a real human being: Maria Augusta Kutschera (1905-1987). As a young novice, she was sent to the home of Maria Augusta von Trapp, who became famous throughout Europe as (primarily) a cappella performance. Maria married von Trapp in 1927, and the musical von Trapp family became famous throughout Europe as (primarily) a cappella performance. The Trapp Family Singers are a real human being: Maria Augusta Kutschera (1905-1987). As a young novice, she was sent to the home of Maria Augusta von Trapp, who became famous throughout Europe as (primarily) a cappella performance. Maria married von Trapp in 1927, and the musical von Trapp family became famous throughout Europe as (primarily) a cappella performance. The Trapp Family Singers are a real human being: Maria Augusta Kutschera (1905-1987). As a young novice, she was sent to the home of Maria Augusta von Trapp, who became famous throughout Europe as (primarily) a cappella performance. Maria married von Trapp in 1927, and the musical von Trapp family became famous throughout Europe as (primarily) a cappella performance.

You've Stolen My Heart - Songs from R. D. Burman's Bollywood
Asha Bhosle; Kronos Quartet
Nonesuch 2 79856

At first sight it may seem incongruous for a string quartet - the prominent symbol of refined European classical music - to be collaborating with a Bollywood "playback" superstar whose songs feature in over 1000 movies. However, we are talking about the Kronos Quartet, arguably one of the most versatile ensembles, renowned for flowing conventional musical boundaries.

This new musical journey takes them to India and the music of the legendary film song composer, R.D. Burman, the late husband of vocalist Asha Bhosle. Also featured are Zakir Hussain (percussion) and Wu Man (pipa).

One can only marvel at Bhosle's chops and tender vocal sound, especially given that she is over 70 years old. Here she sings eight Bollywood hit songs, all with lyrics in Hindi and typical romantic themes (e.g. My Lover Came Silently and the title track, You've Stolen My Heart). By comparison, the instrumental accompaniments to these songs are not always in the usual Bollywood style. Instead the Kronos Quartet adds a novel and creative twist, playing not only their stringed instruments but also keyboards, cymbals and other percussion. As well, four tracks are instrumentals. Of these, Snake Rises across the River is especially evocative, with some gorgeous Indian-style cello lines.

Though this novel and exciting blend of styles and cultures may not have such wide appeal for listeners in India itself, I do think the large diasporic Indian community in the West as well as non-Indian world music aficionados will appreciate this musical work of art. Many, no doubt, will also attend the Bhosle/Kronos concert at Carnegie Hall next Spring.

Annette Sanger

Chávez Ravine
Ry Cooder
Nonesuch-Perro Verde Records 2 79877

Many of you will remember guitarist Ry Cooder from when he shone a light on an obscure, mostly forgotten corner of the musical world with his 1997 recording Buena Vista Social Club. He has taken a journey down a similar path with Chavez Ravine, only the subject of which is closer to home and his heart. Cooder was raised in Southern California and remembers when Chavez Ravine, a bucolic neighbourhood in Los Angeles, was razed to make way for Dodger Stadium in the late 1950’s. All of the mostly poor, mostly Mexican-American people who lived there were unceremoniously turfed from their homes in the name of progress. Chavez Ravine is a tribute to that time and those people and it is a mix of political protest, musical history and, most significantly, a testament to the Los Angeles of Cooder’s childhood.

It is apparent that a lot of research and affection have gone into this project. The liner notes are rich with photos, illustrations, quirky song explanations and lyrics in both Spanish and English. A plethora of musicians lend their songwriting and playing talents. Two veteran singers Lalo Guerrero & Ervi Arvizu, while no longer at the top of their game when the recording was done, bring a lot of depth to the songs. The core musicians are Cooder on guitar, his son Joachim Cooder on drums and Mike Elizondo on bass. Despite the seriousness of the theme of the CD it is not overwrought or strident, and it is full of heartfelt and lovely music.

Cathy Riches
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The highlight for me is the last track, October Moon. In it, Randy’s skilled shō (Japanese mouth organ) and dynamic chang (Korean drum) playing sets the scene for his emotionally-inflected Ichigeken (single-string Japanese zither) solo. October Moon effectively bridges the sound-world of John Cage, the abandonment of free jazz and the focus on pure sound found in meditative traditions such as Tao and Zen Buddhism. This combination of elements perhaps best sums up the music on this remarkable CD.

Andrew Timar

Bamboo, Silk and Stone - New Music for Asian Zithers
Randy Raine-Reusch
ZA Discs, N-11

This ambitious CD showcases just one of the many facets of the extraordinary Vancouver musician, band leader, composer, instrument collector, World Music activist and scholar, Randy Raine-Reusch. His 30-year career has taken him to many countries, where it seems he can’t help himself from adding to his magnificent collection of more than 700 instruments.

“Bamboo, Silk and Stone” contains eight compositions featuring Randy’s masterful playing of six Asian zithers from his collection. These beautiful instruments are relatively little-known to most Canadian music-lovers and it was certainly a brilliant design coup to have each instrument pictured and described in the handsome CD booklet. While listening to the selections, I found myself often musing on the elaborately structural and decorative details on the zithers which helped bring the music made on these instruments to life in my mind’s and ear’s eye.

Randy’s zither playing is joined in several compositions by illustrious guest musicians, including free jazz pioneer William O. Smith (clarinet), trombonist Stuart Dempster and soprano sax great, Jon Gibson. Vancouver-based composer, Barry Truax contributes his virtuosic granular synthesis, a sound-morphing computer procedure.

The highlight for me is the last track, October Moon. In it, Randy’s skilled shō (Japanese mouth organ) and dynamic chang (Korean drum) playing sets the scene for his emotionally-inflected Ichigeken (single-string Japanese zither) solo. October Moon effectively bridges the sound-world of John Cage, the abandonment of free jazz and the focus on pure sound found in meditative traditions such as Tao and Zen Buddhism. This combination of elements perhaps best sums up the music on this remarkable CD.

Andrew Timar

Bach - Cantatas 30; 7; 167 for the Feast of St. John the Baptist
Leblanc; Taylor; Daniels; MacLeod
Montreal Baroque; Eric Milnes
ATMA SACD2 2400

Bach - Cantatas 130; 19; 149 for the Feast of St. Michael
Mauch; Lee; Kobow; MacLeod
Montreal Baroque; Eric Milnes
ATMA SACD2 2401

Bach - Cantatas Vol.1:
City of London
Cantatas 167; 7; 30; 75; 39; 20
Various Soloists
Monteverdi Choir; English Baroque Soloists
John Eliot Gardiner
Soli Deo Gloria SDG 101

Bach Cantatas Vol.8:
Bremen / Santiago
Cantatas 138; 99; 51; 100; 161; 27; 8; 95
Various Soloists
Monteverdi Choir; English Baroque Soloists
John Eliot Gardiner
Soli Deo Gloria SDG 104

Bach - Cantatas Vol.24:
Altenburg / Warwick
Cantatas 12; 103; 146; 166; 108; 117
Various soloists
Monteverdi Choir; English Baroque Soloists
John Eliot Gardiner
Soli Deo Gloria SDG 107

Because of his convenient birth and death dates, every five years is considered to be a “Bach year” by some part of the classical music community. This year is the 320th anniversary of his birth and therefore also the 255th anniversary of his death. The International Bach Festival is in full swing this month at the University of Toronto, featuring Canadian, German and Israeli musicians of very high calibre. To prepare for the endless days of cantatas to come, I listened to eight recordings of twenty-four of Bach’s cantatas.

“What’s that?” you say. “Are you nuts?”

Indeed I am. For not only did I listen to these, but I did so carefully, and more than once. The recordings in question are three double discs of John Eliot Gardiner’s Cantata Pilgrimage, and two recent ATMA releases from the Manchester Baroque Festival. These two species of recording cannot be compared in any fairness, since the Cantata Pilgrimage was recorded live on tour, with constantly changing soloists, repertoire, recording engineers and audiences. The ATMA recordings were made in the safety of an empty church with splicing, rehearsal and rest at the musicians’ disposal.

That said, I must admit to being partial to the Canadian recordings. The soloists include soprano Suzie Leblanc and Monica Mauch, altos Daniel Taylor and David Lee, tenors Jan Kobow and Charles Daniels and bass Stephan MacLeod. Each and every one of these singers is a delight to hear. I was particularly struck by the sound of David Lee - a Korean counter-tenor whose timbre gave me hot flashes. I am too young for this sort of thing can make your ears bleed. Trust me.

Gabrielle McLaughlin

Concert Note: The International Bach Festival at the University of Toronto kicks off with a gala orchestral concert on October 1. The five day Bach Cantata Series begins October 2, with Cantata BWV 4 “Christ lag in todensbonden" featuring Hélène Couture, Daniel Taylor, James Taylor, and the International Bach Festival Choir and Orchestra under Helmuth Rilling’s direction.
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Mon.-Thurs. 10-7, Fri. 10-9, Sat. 10-6
We started WholeNote ten years ago because we were convinced that there was a lot more music-making in and around Toronto than anyone realized. But the wealth of musical activity now embodied in the following “Member Profiles 2005-2006” is beyond anything we anticipated when WholeNote began.

These Member Profiles offer an extraordinarily comprehensive view of the state of music-making in Southern Ontario. What makes them all the more interesting is that they have been written by the members themselves, not filtered through a writer or interviewer. It will take some time for you to read through and absorb all this content and to highlight items of interest to you. We hope that your efforts will be handsomely rewarded by a richer cultural experience this season, as you add events, activities and presenters to your concert-going that were perhaps previously unknown to you.

Not every Profile is of a presenting organization, either. Some members are almost exclusively venues or educational institutions for whom presenting concerts is a secondary activity. Some are self-presenting artists; others, like Choirs Ontario, are service organizations. Let there be no doubt, however, that all are contributing to making Southern Ontario — not just Toronto — a real hotbed of musical activity.

We do not claim that the 167 members in this Profiles directory represent everything going on musically in our area. Some significant presenters of music around town are not currently WholeNote members. Membership is not compulsory, and our concert listings continue to be free to all.

If your music-making activity, either as part of an organization or as an artist, is not currently represented in these pages but you think it should be, please let us know by e-mailing members@thewholenote.com or contacting Karen Ages by phone at 416-323-2232. We will be pleased to provide you with information about the many benefits of WholeNote membership.

Profiles of all members – including those who join after the publication of this issue – are displayed for the entire season on our Website at www.thewholenote.com — a great way for search engines to find you!

We especially want to thank our members who submitted their 175-word Profiles and made these Blue Pages possible. Thanks also to Profiles coordinator Karen Ages and to those involved in production: Simone Deslacs, Peter and Verity Hobbs, Nyree McPherson and Vanessa Wells.

Allan Pulker, publisher
David Perlman, editor

Alphabetical List of WholeNote Members

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Annex Singers of Toronto
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Off Centre Music Salon
Ontario Youth Choir
Opera Atelier
Opera in Concert
Opera Ontario
Opera York
Orchestra Toronto
Orchestras Mississauga
ORIANA Women's Choir
Orpheus Choir of Toronto
Oshawa-Durham Symphony
Palestrina Chamber Chorus
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Pax Christi Chorale
Penetria Singers
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RCM Community School
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Scaramella
Scarbrough Bel Canto Choir
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Show One Productions
SINE NOMINE Ensemble
Sinfiom Toronto
Small World Music Society
Soundstreams Canada
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St. James' Cathedral
St. Michael's Choir School
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Toronto All-Star Big Band
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Toronto Classical Singers
Toronto Consort
Toronto Early Music Centre
Toronto Anglican Church Choirs
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Toronto Opera Reportoire
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Toronto Philarmonia
Toronto Symphony Orchestra
Toronto Theatre Organ Society
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True North Brass
Trypt Lyk
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University of Toronto Opera Division
University Settlement
Music and Arts School
Upper Canada Choristers
Urban Arts Brass Ensemble
Vesiinko Choir
Victoria Scholars Men's Choral Ensemble
VIVAI Youth Singers of Toronto
Visual and Performing Arts Newmarket
Vocal Art Forum
VocalPoint
Women's Musical Club of Toronto
Wychwood Park Productions
York University Department of Music
Academy Concert Series

Since 1991, the Academy Concert Series has presented chamber music of the highest calibre, using period instruments and historically informed performance styles.

In 2005-2006, we present five concerts, beginning on November 19 with an advance celebration of Mozart's 250th birthday. On January 28, we honour Beethoven, the Wild Man of the Salons, with a selection of his most evocative works. At the centre of our season, we welcome extraordinary soprano Ann Monoyios on February 18 for a solo recital of songs by Debussy, Schubert and Schumann. As spring (hopefully) fills the air, we offer Passion and Inspiration on March 18 with a programme of Romantic music performed by David Sawert (violin), Paolo Preftede (violin), Stephen Marvly (viola), and Christina Mahler (cello). We end with a Flight of Fancy on April 29, as we explore the many-coloured emotional universe of Robert Schumann.

Concerts take place on Saturdays at 8 p.m. at Eastminster United Church (310 Danforth Ave.), where the superb acoustics contribute to a perfect listening experience. At intermission, enjoy complimentary cookies and refreshments.

Nicolai Tarasov, artistic director
Alexandra Eshelman, administrative coordinator

Acclari/on Quadrateone

Acclari/on is Canada's premier accordion and clarinet duo, featuring David Carovillano (accordion) and Becky Sajo (clarinet). In their third season, Acclari/on continues to present entertaining concerts with "music to tickle your ears!" Their debut self-titled CD was released last September, and continues to be a popular favourite on CBC Radio, as well as CHIN International Radio, and Radio BLV France.

Acclari/on's unique repertoire encompasses original compositions by David, as well as noted Canadian composers Charles Cozens and Alexander Rapoport, in addition to exciting arrangements of works by Handel, Mozart, and Puccini, and light-hearted popular tunes from Mancini to Warren.

Acclari/on has formed Quadrateone (accordion, clarinet, viola and tuba), an extension of the already eclectic duo, with arrangements of classical standards and original compositions.

The highlight of the season culminates with the Acclari/on Concert/Wedding on May 27, 2006 at Walter Hall, University of Toronto. David and Becky, who first met and performed together three years ago at UofT, return to Walter Hall to get married and present a concert in which all are welcomed to attend!

David Carovillano and Becky Sajo, artistic directors

www.acclari/concertseries.com

Aldeburgh Connection

The Aldeburgh Connection celebrates the art of song with nine concerts of vocal music.

Our season begins on October 30 with a Die schmoire Postumteinster, a visit in 19th century Austria, and the story in music of Archduke Johann and his love for the beautiful daughter of the local postmaster. Our four other Sunday Series concerts include a Christmas celebration with excerpts from Britten's Paul Bunyan, two afternoon performances of Wolfgang Amadeus Mozart, and Claude Debussy, and a tour of 1839 Upper Canada, by sly, steamer and canoe, with the writer and wife of Ontario's first Attorney General, Anna Jameson. In May we present two recitals: Schubert's Florilegium, our annual Schubertlacht and Intermission party with guest artists Shannon Mercer and Joshua Hopkins; and tenor Michael Schade, in a Lunchtime recital. And our two Young Artists recitals feature talented young singers on the verge of important careers.

Stephen Ralls and Bruce Bukakta, artistic directors
Carol Anderson, administrative coordinator
416-691-2007 www.aldeburghconnection.org

Alexander Singers and Players

The Alexander Singers and Players started out as a summer choir under the direction of Angela Havaleshka in 1987, and have evolved to a quasi-professional status, acclaimed as one of the best in Toronto. Many of their productions have been Gilbert and Sullivan operettas, but they have also presented Die Fledermaus, The Merry Widow, and Sweeney Todd.

The group has a strong educational mandate and is active in fundraising for charitable causes. All company members have a strong musical foundation, and the group has provided choirs for the Huntsville Festival of the Arts and for the Toronto Opera Theatre's productions. An ensemble of fully experienced singers present staged and costumed excerpts from Gilbert & Sullivan operettas and Broadway musicals through the year.

Each December, The Alexander Singers present a seasonal concert consisting of choral music. This coming season, they will be performing Ralph Vaughan Williams' Fantasia on Christmas Carols in early December. And in May 2006, The Alexander Singers and Players will present excerpts from the all-time favourite Fiddler on the Roof.

Angela Havaleshka, artistic director
54 Manor Haven Road, Toronto ON M6A 2J1
416-787-7388 publicuity@alexandersingers.com www.alexandersingers.com

All Saints' Kingsway Anglican Church

The choral tradition at All Saints' Kingsway follows the English Cathedral model, and is designed to meet the musical requirements of the various liturgies celebrated weekly. In addition, major works by composers such as Bach, Handel, Mozart, and Rutter are presented as part of the liturgy or on special occasions. The Choir currently has three choirs under the skilled direction of Clement Carelse. The adult choir, a mixed voice ensemble, rehearses on Thursday evenings and leads in worship services, including Thursday evevongh and monthly Sunday evensong. The choir has embarked on three tours to the UK, singing in cathedrals in Exeter, Lichfield, Ely, and Dublin, as well as St. Paul's Cathedral, London. The choir has produced two CD recordings, the most recent being a collection of Christmas carols and anthems. The Senior Song School (age 10 -15) participates in evensong on Thursdays and joins the adult choir for its rehearsal. The Junior Song School (age 5 -9) meets on Sunday mornings. Young choristers receive both musical training and Christian education through these programmes.

Clement Carelse, Director of Music
2830 Bloor Street West, Toronto ON M8X 1B2
416-233-1125 office@allsaintskingsway.ca www.allsaintskingsway.ca

All The King's Voices

All The King's Voices, an auditioned mixed-voice community choir, performs a variety of music from medieval to contemporary, giving amateur singers an opportunity to experience the joy of singing works from a wide variety of genres.

The choir welcomes singers with varied musical abilities and gives them the opportunity to study, practice and perform under the professional tutelage of the choir's founder and conductor, David J. King, assisted by highly trained section leaders.

The current concert season includes: Christmas for Kids with guest artists, St. Joseph's Morrow Park High School Choir (Sunday Nov. 27/05); Christmas Classics, traditional songs of the season (Saturday Dec. 17/05); Songs of Love and Laughter, music to warm the heart (Saturday Feb. 11, 2006); and An Evening of Gilbert & Sullivan (Saturday, Apr. 29, 2005). All concerts are at Willowdale United Church and evening concerts begin at 8:00 p.m.

The choir also offers public workshops on sight-reading and vocal technique. All The King's Voices rehearses on Tuesdays at Willowdale United Church, 349 Kennett Avenue, from 7:15 - 10:00 p.m.

David King, conductor
Willowdale United Church, 349 Kennett Avenue North York
416-225-2255 info@allthekingvoices.ca www.allthekingvoices.ca

Amadeus Choir

The acclaimed 100-voice Amadeus Choir celebrates its 31st anniversary this season together with the 21st anniversary of its conductor and artistic director, Lydia Adams. It is considered to be in the first rank nationally, renowned for its exceptional musicality, glorious sound and high-quality programming. In 1987, Dr. Adams created the Choir's annual International Christmas Carol and Chanukah Song Writing Competition. The choir presents its annual subscription series at the George Weston Recital Hall (where it has been in Residence since 1993), and at selected downtown Toronto venues. It performs with full orchestra or instrumental ensembles, is noted for its stunning cappella performances, and for commissioning choral works by prominent Canadian composers.

The choir has self-produced two CDs, Ring a Ring o' Roses and Songs of the Spirit, and has collaborated with the Hannaford Street Silver Band in Voices on High. The choir has collaborated with the Elmer Iseler Singers on Everlasting Light as well as on a CD devoted to the music of Harry Freedman to be released later this year – both on CBC Records.

Lydia Adams, conductor/artistic director
Eleanor Daley, accompanist
Judith Young, general manager
Anne Keze, publicity director
416-924-3940
75 The Donway West, Suite 110, Toronto ON M3C 2E9
416-416-0198 amadeus@idirect.com www.amadeuschoir.com

Amici Chamber Ensemble

Acclaimed as one of Canada's foremost ensembles, Amici

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WholeNote MEMBERS' PROFILES 2005-2006
ANNEX SINGERS OF TORONTO

The Annex Singers is a community choir which has been singing in the Annex area for more than 25 years. Men and women of all ages are welcome to join the choir. We rehearse Mondays 7:15 – 9:30 at St. Thomas Anglican Church Hall on Huron Street, one block south of Bloor Street, beginning September 12th.

The choir performs a wide array of styles, from staples of the classical repertoire, to spirituals, showtunes and contemporary works. This year the choir welcomes new music director Maria Case for an exciting season of music-making.

This year our Christmas Concert is on Saturday, December 3, our Spring Concert is April 1, 2006, and our Cabaret Evening is Saturday, May 27, 2006. Membership fees are $60.00 for each of the Fall and Winter terms, and $20.00 for the Cabaret. For further information, please call our president, Richard Parlington, at 416-988-7747.

Maria Case, music director
Anita Steiner, publicity 416-604-4259 or Susanna Jacobs 416-538-3108

ARRAYMUSIC

Currently in our 34th season, Arraymusic is a virtuoso chamber ensemble that exists to take risks and push the boundaries of musical expression. Offering affordable studio rates for rehearsals and concerts, Arraymusic is also home for many of Toronto’s improvisational, jazz and experimental musicians.

Arraymusic commences its 34th subscription series on November 10, 2005, with a festive CD launch and concert at the Lula Lounge featuring works by Tenney, Zimmermann, Smith, Wolff and Kondo, all featured on the CD.

Arraymusic presents four concerts this year under the new artistic directorship of Robert Stevenson, a long-time Ensemble member with over 25 years as a performer, composer and conductor. The season includes the innovative SCRATCHFEST Festival of experimental music as well as the Young Composers Workshop, which directly mentors new composers.

Departing from our usual concert venues to explore new locations, we welcome Hart House and Lula Lounge as our new partners. Arraymusic will participate in a venture with Toronto’s new music presenters when we stage our concert as part of SoundNX, a festival celebrating music and architecture.

Robert Stevenson, artistic director
Sandra Bell, general manager
60 Atlantic Avenue, Suite 218
Toronto ON M6K 1X9
416-532-3019
admin@arraymusic.com
www.arraymusic.com

ART OF TIME ENSEMBLE

Now celebrating its seventh season, Art of Time has garnered critical acclaim by promoting the popular sensibilities inherent in the music of serious composers such as Schenkenberg, Prokofiev and Brahms, and by creating programs that include a mixture of classical and popular genres thus appealing to a new and younger audience for classical music.


Andrew Burashko, artistic director
Frances Shakov, general manager
ariotime@sympatico.ca
www.artoftimeensemble.com

ARTS RICHMOND HILL

Arts Richmond Hill was founded in 1968 as a community-based arts council whose mandate is the advancement of the performing and visual arts in Richmond Hill and area. The Associates sponsor the 2005-06 season, in addition to our five concerts, members gather monthly in an informal social setting to enjoy performances by invited guests, established professional musicians or young classical musicians who enjoy performing to small audiences. Jazz artists have also performed.

From time to time, informative speakers are invited to enhance members knowledge of various aspects of world of classical music. Upcoming events this season include:

For further information on the 2006 Arts Richmond Hill season please call our president, Robert Stevenson, at 416-221-8342.

Paul Whitaker, artistic director
600 Yonge Street, Suite 1401, Toronto ON M4W 3P5
416-221-8342 (Alan & Geraldine Sperlberg)
pwhitakar@idirect.com

AUTORICKSHAW

Suba Sankenar - voice, piano, vocal percussion; Ed Hanley - tabla, vocal, vocal percussion; Rich Brown - electric bass, pandeiro; Debasish Sinha - multikit

Art of Time Ensemble is a perfect collision of styles as contemporary jazz and funk easily rub shoulders with the classical music of India. Formed in 2003, autorickshaw has swiftly risen to become one of the most intriguing acts on the world music landscape.

autorickshaw’s album Four Higher was nominated for a 2005 JUNO award for world music album of the year, and the ensemble won the 2005 Canadian Independent Music Award. autorickshaw has toured extensively across Canada the past three years including appearances at Montreal Jazz Festival, Vancouver Folk Festival, Winnipeg Folk Festival and the Atlantic Jazz Festival. The versatile and highly trained members of autorickshaw also present authoritative, interactive workshops.

“...authentic and spiritually – nearly overwhelming” - NNNN, Now Magazine

Suba Sankenar, Ed Hanley, artistic directors
Art of Time Ensemble
www.autorickshaw.ca
and the Toronto Symphony Orchestra, and BCC's own major concerts on December 10 and May 13 at the TAC. BCC has released four recordings, including the latest, Go Where You Will (2005).

Linda Beaupré, founder and music director
Jane Greenwood, administrator
23 Mossbank Drive, Toronto ON M6E 2E1
416-431-0790 bachchildrenschorus@bellnet.ca
www.bachchorus.org

Bata Shoe Museum
As one of Toronto's most unique attractions, the Bata Shoe Museum is raising the tempo this year with classical and jazz concerts during our Steppin' Out Thursdays.

In partnership with the Royal Conservatory of Music, Remenyi House and the Glenn Gould School, the Museum will have feet tapping to Maximia Magic, November 10; the swinging sound of Ambur Braid performing Spanish cabaret songs, solo voice and piano, November 17; Two Harps A-Beating, January 26; and many more. From Debusky to Obradors, the Bata Shoe Museum's concerts will appeal to our music lovers.

In addition to the classical concerts are Two-Tone Jazz Nights, with Lina Allemano & Friends on October 6, Andrew Downling & Band on February 16, and Tim Postgate & Band on March 2. Two-Tone Jazz Nights wouldn't be complete without mini-displays of the two-tone footwear associated with the jazz period.

All of the musical concerts are free, as is admission on those evenings. Phone or email for specific event times and more information about all of the concerts and Steppin' Out Thursdays.

327 Bloor St. West, Toronto ON M5S 1W7
416-979-7799 x242
programs@batashoemuseum.ca

Bell'Arte Singers
Our community of singers is pleased to invite you to join us for our 2005 - 2006 concert season. The season starts Saturday, November 12 at Christ Church Deer Park: Concert for Peace and Remembrance, presenting music and words which focus on living in peace with each other, with our environment and within ourselves. The repertoire includes works by Bach, Dunsire, Eric Robertson, Bithman and more. The organist is the renowned Ian Sadler and guest reader is Robert Fisher. Children and Christmas...a perfect combination.

We proudly present these evenings. Phone or email for specific event times and more information about all of the concerts and Steppin' Out Thursdays.

C

Cadence
Four Men. Four Microphones. No Instruments. Start with a playlist that covers jazz, popular music, even classical. Add in four guys who can't help but have fun. The result has something for everyone: instrumental imitation, sophisticated harmonies, and engaging audience interaction. This winning formula has earned Cadence International recognition as "one of the finest quartets to make an appearance in the a cappella scene".

In the journey from four guys in the living-room to international touring band, Cadence has performed for many of the greatest names in vocal music including Quincy Jones and Manhattan transfer. Cadence has also had the honour of singing with vocal maestro Bobby McFerrin in 2003 in Montreal, and in 2005 at Roy Thomson Hall.

Cadence has performed across the world, delighting audiences across North America, Asia, and Europe. Wherever they go, Cadence delivers its mandate to explore and demonstrate that the voice has no limits.

Their new CD, Twenty For One, is a balance of hip jazz, cool pop, and clever and thoughtful original songs, and can be purchased through their website.

416-632-3318 info@cadence-unplugged.com
www.cadence-unplugged.com

Canadian Children's Opera Chorus
Welcome to the magical world of opera and children! The COC has been commissioning and producing exciting opera for children over 35 years. The care of the artistic team includes Ann Cooper Gay, Teodora Gheorgheva, Bronwen Low, Jeanne Mitchell and Errol Gay.

The 2005-6 season features A Dickens of a Christmas, world-premiere opera (music: Errol Gay, libretto: Michael Patrick Albono), a brand new adaptation of Dickens' A Christmas Carol. Shows are on December 8 and 9 (school shows – group only) and December 10 and 11 (public shows) at the Harbourfront Centre Theatre.

The Food of Love (music by Brahms, Lehar, Vivaldi and others) takes place on February 11, 2006 at George Weston Recital Hall – Toronto Centre for the Arts. Salut Printemps featuring Debusky's Salut Printemps and Vivaldi's Gloria, with chamber orchestra, and the Appendix Choruses Summer Concert (annual musical/drama presentation by the three youngest divisions of the COC) are planned for May.

Canadian Music Centre
The CMC exists to stimulate awareness, appreciation, and performance of Canadian music by making the music of over 620 associate composers available and accessible. As Canada's primary place to find scores, parts and recordings of Canadian compositions, the CMC houses a 20,000- piece collection, available through its lending libraries. The CMC continues to digitize and expand this collection.

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

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

Elisabeth Bihl, executive director
Jason van Eyk, Ontario regional director
Chalmers House, 20 St. Joseph Street
Toronto ON M4Y 1J9
416-391-6601
ontario@musiccentre.ca www.musiccentre.ca

Canadian Music Competitions
Toronto Chapter
Founded in 1958, the Canadian Music Competitions is a national non-profit organization dedicated to supporting and promoting young Canadian classical music students. Through competitions, CMC provides opportunities for them to measure themselves against the most demanding standards and gives financial assistance through scholarships. It also offers a wide range of performance opportunities including international exposure. Competitions are held in cities across Canada for candidates between the ages of 7 and 29 in more than nine instrument categories or voice. A mark of at least 80% in the first round enables candidates to play in the provincial round and a minimum mark of 85% allows them to perform in the national finals. Every two years, the International Stepping Stone (ISS) competitions are held for older, advanced students preparing professional careers in music.

In 2006, the Toronto and Ontario competitions will be held at The George Ignatieff Theatre, U of T, from May 4 to May 17 and the national finals will be held in Rimouski, Quebec, from June 19 to July 5.

Len Ouzounian, Chapter president
97 Lockfield Dr., Toronto ON M3B 2H6
416-411-1335 cmctoronto@sympatico.ca
www.cmccanada.ca/to www.cmncanational.com

Canadian Sinfonietta
Now in its 7th season, the Canadian Sinfonietta is a professional chamber orchestra led by music director Tak-Ng Lai. Concerts:

Family Fizz: Nov 27, Glenn Gould Studio, 2pm features two CMC winners, eight year old pianist Victoria Wong and Juilliard School student, Karen Ouzounian. Also featured is Saint-Saens' Carnival of the Animals.

Love in the New Year: Feb 11, Northbrook United Church, 8pm celebrates Chinese New Year with bamboo flutist, Zhou Wei and Yong Li, principal violist of the TSO.

A Schubertid Wine and Cheese: March 25, Heliconian Hall, 8pm featuring Schubert songs and Trout Quintet, including a work by composer in residence, Michael Poppa.

CONTINUED ON PAGE 86
**CATHEDRAL BLUFFS SYMPHONY ORCHESTRA**

**Symphony Orchestra**

Cathedral Bluffs Symphony Orchestra and maestro Robert Raines present their 21st season. CBSO is a Scarborough-based, 70-member community orchestra. This season, in partnership with community groups, CBSO presents seven enticing concerts. CBSO, noted for facilitating performing opportunities for young musicians, is now welcoming new musicians.

The Young Artists Concert, a free admission concert featuring five gifted young soloists, including Zubaida Azezi, CBSO/RCM Competition Winner, will be presented on Saturday, October 26, 2006, at 2:00 p.m. at St. James Cathedral. A five-concert subscription series will be presented at Church Street Collegiate Institute at 8:00 p.m. on Saturday evenings, November 5, December 10, 2005, February 4, March 4, and April 22, 2006. A stellar line-up of concerts and soloists include Rachmaninoff's Piano Concerto No. 3 with Peter Langworth, Rodrigo's Concierto de Aranjuez with Aaron Beck, Ewazen's Variations on a Theme of Pelleas, and Ravel's Piano Concerto in G with Eugene Shon, CBSO/CMC Competition Winner.

An elegant season finale: Pops & Prizes, at the Metropolitan Centre, features Coenraad Bloemendal playing Popper's Cello Concerto No. 4, on Friday May 26, 2006.

Robert Raines, principal conductor, Peter van Gijn, assistant conductor, Ines Pagliari, concertmaster, Tak-Ng Lai, music director and conductor, Joyce Lai, concertmaster, 53 Proctor Ave., Thornhill ON L3T 1M6 905 707-1200 canadiansinfonietta@bellnet.ca www.canadiansinfonietta.com

**CENTENARY UNITED CHURCH CHOIR**

The 30-member auditioned choir of Centenary United Church in Hamilton sings weekly services and presents regular concerts from September to June. The choir has collaborated in the past with the Hamilton Philharmonic Youth Orchestra and the Hamilton Philharmonic Orchestra presenting a world premiere work for both chorus and orchestra. This year the choir performed in Toronto's Canada day concert, with planned appearances in 2006. The choir's repertoire is wide with emphasis on classic and contemporary choral music. The choir's annual Christmas concert is a most enjoyable event.

The Centenary United Church Choir is a major choral group that thrives on strong community support. If you are interested in joining, please contact the choir director or visit our website for more information.

Kelly Galbraith, director 416-366-5321 sing@centenaryuc.com www.centenaryuc.com

**CHRIST CHURCH DEER PARK**

Music plays a very important part at this busy Anglican parish church. Christ Church is home to the only recent vintage tracker organ in a Toronto Anglican church, a three-manual instrument built by Karl W. Mann in 1982. Bruce Kirkpatrick Hill, organist and director of music, has been organist since 1975. The choir sings Sundays and other holy days, as well as concerts. There are two other beginner choirs, one for adults and one for children ages 7—14.

Christ Church runs a Luncheon Chamber Music Series on Thursdays in October—November—April—May. This is the seventh of these concerts, all of which began at 12:30. Admission is by donation.

An Organ Recital Series, which has featured organists from across Canada, takes place Sunday nights in Lent.

With its Yonge Street location (at Heath, near the St Clair TTC station), fine acoustics, full modern facilities, flexible staging, and seating for 500, Christ Church is an increasingly popular venue for outside concert presenters during the year.

Bruce Kirkpatrick Hill, organist/director of music 1570 Yonge Street, Toronto ON M4T 1Z8 416-320-5211 www.christchurchdeerpark.org

**CHURCH OF ST. MARY MAGDALENE CHOIRS**

Dr. Healey Willan (1880—1968) started the Gallery and Ritual Choirs of the Church of St. Mary Magdalene in 1921 as part of the Anglo Catholic liturgical revival. At the weekly 11 am solemn mass, the Gallery Choir sings a polyphonic Missa Brevis and motet (all a cappella), while the Ritual Choir sings the minor propers in Gregorian chant. The choirs also sing at special weekday services, monthly Evensong and Benediction, and at concerts. The repertoire of the Gallery Choir consists of liturgical choral music primarily of the Renaissance and 20th century, with a significant focus on the music of Dr. Healey Willan. One of Canada's greatest composers, Willan was organist and choir director at SMU for over 46 years.

Willan's music and performance style have made this venue a significant influence throughout the Anglican Communion. Visitors are regularly welcomed from around the world.

New members are always welcome to join the choir by audition. Please contact the director. Practices are on Thursday evenings and before the services.

Dr. Willis Noble, organist & director of music 1570 Yonge Street, Toronto ON M4T 1Z8 416-920-5211 www.simarymagdalene.ca


**Church of the Holy Trinity**

The Church of the Holy Trinity is one of the oldest churches in Toronto (1847) and boasts a magnificent acoustical space and two fine concert instruments (piano and organ). Music for the active and activist congregation is led on Sunday mornings by Becca Whitha. Each December the church produces *The Christmas Story*, a magical family event (free, but tickets must be reserved in November at 416-598-9079). From May to September, the church presents *Music Mondays*, a culturally diverse noon-time series of weekly concerts that reflect the variety of traditions alive in Toronto’s many communities.

Holy Trinity also hosts the Toronto Early Music Centre (416-966-1409) which will be holding concerts one Sunday each month from 2:30-3:30 (Jan-June). Holy Trinity welcomes other musical and artistic events and also meetings or events that focus on social justice issues.

10 Trinity Square, Toronto ON M5G 1B1 416-598-4521 www.holytrinitytoronto.org

**City of Toronto Historic Museums**

All year long enjoy a wide variety of musical experiences at the City of Toronto Historic Museums, located throughout the city.

There’s always great entertainment at Montgomery’s Inn’s Fall Corn Roast and don’t miss the *Early Music Fair* there in September. It’s a wonderful opportunity to listen to the music and view the instruments of years past.

The holiday season abounds with musical pleasures. Don’t miss the Christmas concerts at Montgomery’s Inn. Take part in Scottish New Year traditions at both Mackenzie House, where traditional group, Gin Lane, will perform and visit Gibson House, where Hogmanay celebrations will be enlivened by popular musician, Ian Bell.

Try English country dancing at Historic Fort York at both Dance & Danceability (Sep.) and Queen Charlotte’s Birthday Ball (Jan.).

In the spring, Spadina Museum’s *Music in the Orchard*, Sunday afternoons in June, offers a different traditional group each week.

Contact us at: 416-338-0628
Events Bofline: 416-338-3888
www.toronto.ca/culture/museums.htm

**Civic Light Opera Company**

Founded in 1979, our much-heralded musical theatre company makes its home at the Fairview Library Theatre in Toronto, offering unique, professional-quality entertainment at the most affordable prices. Each season we offer four productions. Our 100+ shows have ranged from the well-loved Broadway classics to revues and concert stagings to the more obscure shows - lost claim.

Our most prestigious recognition came in February 2004 on May 25-June 11.

For information: 416-755-1717
www.civiclightoperacompany.com

**Continuum Contemporary Music**

Now in its 20th season, Continuum presents the work of emerging Canadian and international composers as well as works by established artists. Anne Thomson (flute), Max Christie (clarinet), Benjamin Boerman (violin), Paul Widner (cello), Laurent Philippe (piano) and Ryan Scott and Graham Hargrove (percussion) form the core ensemble, often augmented by video, other instruments or electronics. The group has toured Canada and Europe, is heard on radio and television and this season will release a CD of recent discoveries and commissions.

Concerts in the 2005-06 season are curated by Juliet Palmer and James Rolfe while Jennifer Waring is on residency in Amsterdam. The dates are November 6 and February 5 at the Music Gallery, and June 8 as part of the Soundscapes Festival of Music and Architecture in a venue to be announced. New commissions are by Allison Cameron, Michael Oesterle, Peter Hutch, Patrick Saint Denis and Paul Steenhuizen. Continuum keeps touch with the latest wave of composers through its *National Call for Scores* - next deadline October 15.

Jennifer Waring, artistic director
Juliet Palmer and James Rolfe, 2005-06 guest curators
300 Bloor Street West, Toronto ON M5S 1W3 416-924-4945
administrator@continuummusic.org
jwaring@interalg.com
www.continuummusic.org

**COUNTERPOINT CHORALE**

Welcome to Counterpoint Chorale. We are growing and invite new singers to join our group!

Counterpoint Chorale is comprised of 30 singers. We typically perform two major concerts a year. Our *Winterlude* performance is scheduled in December and our *Maestra Stage* performance is held in early June. December performances feature our very own Ian Gillamore String Players. Our music is selected from a wide variety of styles and languages. We pride our performances in incorporating the mosaic sounds of Toronto’s diverse heritage. From its inception in 2001, Counterpoint Chorale has performed with special acclaim under its founder and current conductor, William Woloschuk. Rehearsals are held on Tuesdays from 7:00-9:00pm; we are located in the downtown coordinator at St. Vlad’s Institute, 920 Spadina at Harbour. (Parking available).

William Woloschuk, conductor: 416-233-4674
info@counterpointchorale.com
www.counterpointchorale.com

**COUNTERTOWN COMMUNITY ORCHESTRA**

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian, and gay and lesbian positive music. They come together to provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life play with us and we now number over 40 players. We welcome anyone with a positive outlook towards gay, lesbian, bisexual, transgendered and two spirit people of our community.

Come hear our highly spirited orchestra in concert three times each year. We also welcome you to join us as a player, to volunteer to participate on one of our committees, or as a member of our newly incorporated board of directors. Our player levels range from beginner to advanced and all in six to eight part harmony. Some pieces are accompanied by percussion and brass while others involve choreographed elements. Under the direction of Mr. Ted Key, and blessed with his outstanding original arrangements, the Chorus has an annual schedule of twelve to fifteen performances, including an annual trip to a US eastern seaboard location (for 2006, Boston, MA). The Chorus welcomes new singers in all voice ranges but is particularly looking for baritone, tenor, alto and bass. Auditions are not required, but readingsills and some prior choral experience would be helpful. Rehearsals are 7:30 – 10:00pm Wednesday evenings at Estenham House, 938 Broadway Avenue (two blocks north of Danforth Avenue, Toronto).

Contact: Allison Cameron, business manager
905-780-6427 or mailto:djmoloney@rogers.com

**DCAT CHORUS**

The DCAT Chorus is a show chorus consisting of more than fifty women and men performing a broad repertoire of songs ranging from Broadway favourites to folk, from pop to traditional, from memory in a cappella style, and all in six to eight part harmony. Some pieces are accompanied by percussion and brass while others involve choreographed elements. Under the direction of Mr. Ted Key, and blessed with his outstanding original arrangements, the Chorus has an annual schedule of twelve to fifteen performances, including an annual trip to a US eastern seaboard location (for 2006, Boston, MA). The Chorus welcomes new singers in all voice ranges but is particularly looking for baritone, tenor, alto and bass. Auditions are not required, but readingsills and some prior choral experience would be helpful. Rehearsals are 7:30 – 10:00pm Wednesday evenings at Estenham House, 938 Broadway Avenue (two blocks north of Danforth Avenue, Toronto).

Contact: Allison Cameron, business manager
905-780-6427 or mailto:djmoloney@rogers.com

**DEER PARK CONCERTS**

These concerts are generally in the evening and feature renowned artists and groups from around the world. They are held at the Deer Park Community Centre, located at 107 83 Mondeo Drive, Toronto ON MIP 5B6.

Contact: John Dickinson, business manager
416-233-8130 or mailto:john@deertown.org

**COUNTY TOWN SINGERS**

CTS is a 60-70 voice auditioned SATB community choir based in Whitby but drawing talented singers of all ages from the Durham Region.

Under the direction of Barbara Odette with Natalie Kozhachkova we practice Wednesdays from 7:30-10:00pm at the Senior’s Centre on Brock St., Whitby. Auditions are twice a year; the first two Wednesdays after Labour day and New Year’s day.

We are now busily preparing our 38th Christmas Concert Season with Carols *Yule* Know; being held at The Salvation Army Temple on Thornton Road in Oshawa, Dec 10 and 11 at 10 am. Make this a wonderful way to kick start your holiday season.

Also watch for our *Spring Shows* in early May when we will pay tribute to the music of the movies.

With each new season we strive for musical excellence while presenting audiences with a wide variety of challenging choral music. We “Sing for the love of it.”

The County Town Singers gratefully acknowledge the support of the Ontario Trillium Foundation, an agency of the Ministry of Citizenship and Recreation.

P.O. Box 213, Whitby ON L1N 5S1
Publicity Director: Janice Aucuin jana2000@rogers.com
www.countytownsingers.com

**DEER PARK CONCERTS**

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

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

This year concerts will feature organist Carole Terry (United States) on October 1, Thomas Trotter (England) on November 5, Erik Reitan on February 25, and continuing in May.
The Elmer Iseler Singers, under the baton of Lydia Adams, are acclaimed for their beauty of tone and wide range of repertoire. The choir has had invitational appearances at national and international festivals and is best known for fostering and premiering the works of contemporary Canadian composers in live performances. It extends this work through frequent radio and television broadcasts and a variety of recording projects. The choir represented Canada at the International Symposium for Choral Music in Minneapolis USA in 2002, ranking it among the twelve most prestigious choral ensembles in the world.

We invite you to become a subscriber for our 2005-2006 season. Please join us as we celebrate the fine art of choral singing!

Lydia Adams, conductor/artistic director
Jesse Iseler, general manager

EAST YORK CHOIR
The East York Choir, founded in 1988 is a mixed-voice, auditioned ensemble which performs an eclectic mix of choral works, featuring selections from a wide range of musical genres. The Mozart Requiem, Orff's Carmina Burana and Handel's Messiah are examples of larger works that have been performed with orchestra or instrumental ensemble. Our season consists of two concerts, as well as several performances at a variety of community events.

Last spring, led by artistic director Jenny Crober, the EYC performed The Legend of the Musical Friends, featuring a guest children's chorus, African drumming and narration. This December, we will be performing Vivaldi's Gloria with the Tallasker Players, as well as other seasonal music and a carol sing. Our spring '06 concert will feature Celtic music accompanied by traditional instruments.

Come and join us in song and camaraderie (and the occasional after-rehearsal refreshment) on Monday evenings, 7:30 - 9:30 pm, at Leaside Presbyterian Church, 670 Eglinton Ave. (at Hanna), just east of Bayview Ave.

Jenny Crober, artistic director
416-752-3860; 416-463-8225
eastyorkchoir@sympatico.ca

ELMER ISELER SINGERS
The Elmer Iseler Singers, under the baton of Lydia Adams, is a twenty-voice professional chamber choir based in Toronto. It has built an enviable international reputation since its debut in 1979. In 2004, the choir celebrated its 25th anniversary and, as the successor of the Festival Singers of Canada, it marked the 50th anniversary of professional choral singing in Canada. With repertoire spanning 500 years, the Elmer Iseler Singers are acclaimed for their beauty of tone and wide interpretive range. The choir has had invitational appearances at national and international festivals and is best known for fostering and premiering the works of contemporary Canadian composers in live performances. It extends this work through frequent radio and television broadcasts and a variety of recording projects. The choir represented Canada at the International Symposium for Choral Music in Minneapolis USA in 2002, ranking it among the twelve most prestigious choral ensembles in the world.

We invite you to become a subscriber for our 2005-2006 season. Please join us as we celebrate the fine art of choral singing!

Lydia Adams, conductor/artistic director
Jesse Iseler, general manager

ELORA FESTIVAL SINGERS
The Elora Festival Singers are considered one of the world's finest professional chamber choirs, according to British reviewer David Vernier. The Singers, founded by Noel Edison in 1980, form the principal vocal ensemble for the Elora Festival. The choir's activities have expanded to include the popular Winter Series in Toronto and Elora, as well as touring and recording. Rich, warm sound and clarity of texture are their hallmarks. The Singers' second CD, The Mystery of Christmas was nominated for a Juno Award and has sold more than 135,000 copies. An outstanding new recording featuring the music of Ralph Vaughan Williams is now available. In addition, their recording of Arvo Part's Berliner Messe reached number six on the UK Classical Charts. The Singers make up the professional core of the Toronto Mendelssohn Choir and the newly established Mendelssohn Singers.

Noel Edison, conductor
519-846-0331 info@elorafestival.com

ESPRIT ORCHESTRA
Esprit is the only Canadian orchestra devoted exclusively to contemporary classical music, featuring new and established composers from Canada and around the world. Formed in 1983 by music director/conductor Alex Pauk, Esprit Orchestra plays an important role in shaping the future of Canadian musical culture.

Esprit's diverse and adventurous programming is over 80 percent Canadian and includes many newly commissioned works. Impact outreach concerts, the Toward A Living Education programme and national as well as international touring are important aspects of Esprit's activity. Esprit has been the recipient of three Lieutenant Governor's Arts Awards, the Jean A. Chalmers National Music Award, and the SOCAN Award for Imaginative Orchestral Programming.

Esprit will be recording a new CD of works for voice and orchestra by Murray Schafer (one of which you'll hear on our opening concert and we'll have broadcast premieres for two films with soundtracks featuring Esprit – Burial Trust (short opera for television produced by Rhombus Media and Maharadja) and The Face of Victory (History Channel – October 24, 2005). Alex Pauk, music director and conductor
Emily Wilkinson, executive director
603-174 Spadina Ave Toronto ON M5C 2C2
416-813-7887 info@espritorchestra.com
www.espritorchestra.com

ETOBICOKE CENTENNIAL CHOIR
The sixty-voice Etohicko Centennial Choir is entering its 38th season of bringing the joy and beauty of choral music to our community. Under the direction of Dr. Harris Loewen, the choir is challenged to pursue choral excellence. The choir is a welcoming group in which choristers share a great camaraderie. Rehearsals are held on Tuesdays (7:15-10:00pm) from September through May.

Our 2005-2006 season begins on December 2 and 3 with a performance of Christmas carols from Europe and North America. On March 25 we will perform Dubois's oratorio Seven Last Words of Christ and works by Mozart including Ave Verum, Te Deum and excerpts from the Requiem and Vespers. The season concludes on May 27 with a concert of Canadian musical classics including arrangements of folksongs and popular music. All concerts will be performed at 8pm at the Royal York Road United Church, 831 Royal York Road, Etobicoke.

New members are always welcome! Interested singers are invited to contact the choir through our website or the numbers below, and/or attend a rehearsal.

Dr. Harris Loewen, music director
Anne Marie Leonard, accompanist
Mary Thornton, president
416-520-1855 mthornton@sympatico.ca
info@etohericko.org
c/o Etobicoke United Church, 25 Burnhamthorpe Rd.
Toronto ON M9A 1B9
416-239-1131 ext 49
www.etobicocings.com

ETOBICOKE COMMUNITY CONCERT BAND
Spirited performances and magnificent sound characterize this vibrant ensemble, now celebrating 10 years of extraordinary music-making. Through its 5-part Concert Hall series, the ECCB showcases outstanding Canadian talent, explores a range of genres and offers innovative concert themes. Along with its acclaimed spin-off ensemble, the Etohicko Swing Orchestra, the band also produces an informal summer series of "al fresco" programs and is a major performing partner in charitable events and community causes.

The Etohicko Community Concert Band's season opens with grand feature and traditional adagio in a Gala 50th Anniversary Concert! Featuring the celebrated True North Brass – fabulously entertaining! Then a light and jazzy Christmas show, Christmas Pops, will combine the exceptional artistry of guest trombonist Russ Little with the warm resonance of this remarkable 40-piece band. Scheduled for 2006 is a British Invasion program exploring the Beatles' incredible range of musical works, plus a fascinating, environmentally themed program, Smoke Gets in Your Eyes. And by popular demand, the Etohicko Swing Orchestra's candlelit Big Band Dance returns to Toronto's beautifully restored Assembly Hall.

John Edward Liddle, artistic director
Bob Dobson, president
17 Arbroath Crt., Etohicko ON M9C 2T2
416-463-1137 board@eccb.ca
www.eccb.ca

ETOBICOKE PHILHARMONIC ORCHESTRA
The Etohicko Philharmonic Orchestra has been a vibrant part of the Etohicko cultural community for over 40 years. Under maestro Tak-Ng Lai, the orchestra will perform four subscription concerts in October, December...
Singers have seamless Chamber excellence of its members but also by their in Toronto and makes guest appearances in various together, they form a passionate, committed ensemble with Healey Willan Grand Prize for a third time at the 2004 praise from a Beethoven evening. Icing on the cake will be the EPO a Mozart violin concerto. The season will conclude with a 24-hour Chamber Players concert in May.

EXULTATE CHAMBER SINGERS
Over a 24-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire, which was awarded the iteley Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs. Exultate’s third CD, The Present Time, was released in 2001. A fourth CD, All Around the Circle, features songs from across Canada and will be launched at the first performance of Exultate’s 25th anniversary season in October 2003.
Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group. For concert information please call or visit the website.

FANSHawe CHORUS London/
Gerald Fagan Singers
Founded in 1970 by Gerald Fagan, artistic director, and Marlene Fagan, accompanist and general manager, FCL is a world-class, community-based ensemble of 110 with a sister organization, the Gerald Fagan Singers, a chamber choir of 28. Both are accompanied by the Con­cert Player Orchestra in a variety of concerts every year. Four CDs have been released recently, and the Choir has twice earned a Lieutenant Governor’s Award for the Arts. Repertoire includes all the major choral works and more contemporary works with a particular focus on Canadian composers. Singers who audition to join must read music and assist in some aspect of the organization’s operation.

FESTIVAL WIND ORCHESTRA
Founded in 1986, the Festival Wind Orchestra travels weekly and performs concerts to further its musicianship and educate the public. It’s 10th season selections include classical and contemporary pieces of varying difficulty, to challenge and inspire musicians from intermediate to advanced levels, including The Winds of Spring, Rhapsody in Blue, Briantiania, Suite of Old American Dances, Usuagno and Fauré’s Pavane. The ensemble seeks to maintain its high quality performance level and to help musicians hone their skills.

The ensemble will play at local hospitals and perform three public concerts at Christ Church Deer Park: December 13, January 4, and June 20. An open clarinet competition (Weber’s Concertino in B-flat) will be held in January.

MUSICAL DIRECTOR: Gennady Gefter, musical director
CONTACT: Shelley Goodman, 19 Rondeau Drive, North York ON M2H 1R5 416-491-1631 shelley.goodman@sympatico.ca www.festivalwindorchestra.com

FORTe - THE TOronto Men’s ChOrus
Forte, now in its 9th season, is a non-profit, auditioned group of individuals dedicated to highlighting the talents of the gay community and building bridges to other communities through performance of a diverse repertoire of music and theatrical presentation. Under the musical direction of Edward Connell, the 30-member TTBB chorus mounts annual holiday and spring productions as well as performing at many community events. The choral season runs from the first week of September until after the annual Toronto Pride Week activities. Auditions are held in September and January. Rehearsals are held every Monday from 6:30 - 9:30 pm at St. Andrew’s United Church, 117 Bloor Street East (beside Adams Alliance Films).

MUSIC DIRECTOR: Gennady Gefter, musical director
CONTACT: Shelley Goodman, 19 Rondeau Drive, North York ON M2H 1R5 416-491-1631 shelley.goodman@sympatico.ca www.festivalwindorchestra.com

GEOGETOWN BACH CHORALE
New entering its 6th season, the Georgetown Bach Chorale offers audiences a unique programme of choral, orchestral, chamber and solo performances. The choir, comprised of 18 auditioned members, focuses on music of the baroque and classical periods. In addition to the choral concerts this vibrant organization hosts others during the season, ranging from vocal recitals to chamber and orchestral repertoire.

In keeping with the baroque style, the ensemble is led from the harpsichord by its music director, Ronald Greidanus. Although the choir concentrates on the major works of J. S. Bach, the music of Handel, Allegri, Purcell, Byrd, Buxtehude and Mozart are often featured on the programme.

Highlights for the coming year include Cantata No. 78, The Coffee Cantata and the Brandenburg Concerto No. 2. By Bach; Handel’s Water Music, Mozart’s Piano Concerto No. 14 and Missa Assumpta est Maria by Charpentier. Guest artists this year are Baroque trumpeter Norman Engel, cellist Mary-Katherine Finn and violinist Farzana Attarwa.

Ronald Greidanus, music director
2180 Bayview Avenue, Toronto ON M4N 3X7 416-489-1551 ext.21 mark@lawrenceparkchurch.ca www.lawrenceparkchurch.ca
GERRY MULLIGAN
SAXOPHONE
Artistic Director
Toronto Presentations
Concert Series
Theatre: The Opera House
Bloor West Village, Toronto ON M6G 1H6
416-968-7171
info@gmpconcerts.com
www.gmpconcerts.com

HAMPTON PHILHARMONIC ORCHESTRA
Celebrating 120 years in the Hamilton community, the Hamilton Philharmonic Orchestra present their 05/06 season featuring some of the finest classical and pops music for all to enjoy. Enjoy live great shows in two distinct performance series, Masterworks and Pops. Performances take place at Hamilton Place with the exception of Pops 4 Broadway Beauties, a concert co-production with Theatre Aquarius. In Michael Reason’s final season with the HPO as artistic director, three guest conductors are welcomed: Alain Trudel, Stéphane Laforest, and Jamie Parker. Each conductor is auditioning for the future artistic director role.

Masterworks performances start in October. The series will see significant works by Vaughan Williams, Dvorák, Tchaikovsky, Brahms, and Beethoven.

Grace Church on-the-Hill Grace Church on-the-Hill has welcomed singers for over 125 years. This year, under the leadership of Melva Trefilger Graham, director, and Ron Jordan, organist, we will perform some of the best of Anglican liturgical music and have the opportunity to participate in concerts, and other events.

Our Choir of Gentlemen & Boys, a professional choir, sings at the 11:00 am services. The St. Cecilia Girls Choir sings at the 9:15 am services, and the Women’s Choir has a flexible schedule. Boys and girls receive an exceptional music education; adults with musical training are welcomed to both adult choirs. Scholarships are available for both boys and girls choirs. A performance of Johannes Brahms’ Requiem in May 2006 will celebrate Melva Graham’s 20th anniversary as music director. Plans are underway for a tour to the United Kingdom in August 2007 in which choirs from all schools will participate.

The choir’s latest CD featuring the world premiere of There Was Setting, There Was Dawning, jazz composer/arranger Brian Barlow’s interpretation of the Creation story, is now available. Melva Trefilger Graham, M.Mus., music director 300 Lansdale Rd, Toronto ON M4V 1X 1 416-488-7884 X717 gracechurch@rogers.com

www.gracechurchonthehill.ca

HANNAFORD STREET SILVER BAND
Since 1983, the award-winning Hannaford Street Silver Band, formed by professional musicians who love the brass band repertoire and ensemble-playing, has been stirring up critical and popular acclaim. It has increased in size and is far more active now in its 2nd season than in its early days. The HSSB’s name is associated with high-quality musicians, first-rate performances, and has a reputation for commissioning works for brass band by prominent Canadian composers. While the self-produced annual series at the Jane Mallet Theatre forms the nucleus of its activities, the HSSB is equally at home in a variety of community venues in Ontario, and is invited back for return engagements at numerous festivals across Canada, with distinguished guest conductors. In 2003, the HSSB was awarded its second Lieutenant Governor’s Award for the Arts in recognition of its accomplishments. It has made ten recordings of which the most recent CD is Connections In Brass.

The HSSB’s 2005/06 season opens October 16 with Sound the Trumpet, featuring the Canadian trumpet virtuoso Jens Lindemann as guest soloist. Curtis Metcalf, artistic director Raymond Tizzard, executive director David Archer, company manager Anne Kear, public relations 42 Fraser Avenue, Toronto ON M4C 2H6 416-425-2874 hssb@interlog.com Box office: 416-366-7723 (St. Lawrence Centre) or 1-800-708-6754 www.hssb.ca www.slc.ca

HARBOURFRONT CENTRE
For more than 30 years, Harbourfront Centre has been on the cutting edge of all that’s current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visits annually to our 10 acres of revitalized waterfront land in the heart of Toronto. Harbourfront Centre presents over 4,000 events each year and works with more than 450 community groups. A leader in world music presentation, Harbourfront Centre has offered audiences their taste first of various kinds of music. The Music with Bite series introduces our family and younger audiences to music, from classical to world roots, in an interactive fun environment. Our summer festival season, in particular, features music from different cultures within weekend festivals. We also programme the City of Toronto’s nearby Toronto Music Garden with classical music concerts outdoors all summer long, in a setting inspired by Bach. Harbourfront Centre’s many venues also act as popular rental facilities for musical acts.

235 Queens Quay West, Toronto ON MSJ 2G8 1-800-708-6754 info@harbourfrontcentre.com
www.harbourfrontcentre.com
HUMMINGBIRD CENTRE FOR THE PERFORMING ARTS

HUMMINGBIRD CENTRE for the Performing Arts is Canada's premier performing arts venue and an historical and cultural landmark in Toronto. As Toronto's only mainstream civic theatre in the heart of the downtown entertainment district, it is the largest performing arts venue in Canada with a capacity of 3,200 seats. The Hummingbird Centre is the proud home of the National Ballet of Canada and the Canadian Opera Company, who present over 80 performances each season. With Broadway musicals, comedy, fundraisers, and organist is Melvin James Hurst. The church has a rich liturgy and the choir has been directed by David Varjabed, a renowned baritone and art director. The choir has always maintained a commitment to music education; hence the establishment of the Children’s Choir in 1987 and the Youth Choir in 1996. Over the past 3 years, under the dynamic leadership of artistic director, Dr. Howard Dyck, the Philharmonic Choir has grown into a major choral institution. The Centre In The Square became the choir's home for its annual series of concerts in 1980. Each year the choir presents four major choral works from master composers and commissions new ones by Canadian composers. We endeavour to engage the services of internationally renowned Canadian soloists such as Russell Braun, Ben Heppner, Michael Schade, James Westman, Measha Brueggergosman, and Suzie LeBlanc, to name just a few. If your passion is serious choral music we encourage you to attend one of our concerts and be inspired. Howard Dyck, artistic director

KIACHRAN WATERLOO PHILHARMONIC CHOIR

The Kitchener Waterloo Philharmonic Choir was founded in 1983. The choir has always maintained a commitment to music education; hence the establishment of the Children’s Choir in 1987 and the Youth Choir in 1996. Over the past 3 years, under the dynamic leadership of artistic director, Dr. Howard Dyck, the Philharmonic Choir has grown into a major choral institution. The Centre In The Square became the choir's home for its annual series of concerts in 1980. Each year the choir presents four major choral works from master composers and commissions new ones by Canadian composers. We endeavour to engage the services of internationally renowned Canadian soloists such as Russell Braun, Ben Heppner, Michael Schade, James Westman, Measha Brueggergosman, and Suzie LeBlanc, to name just a few. If your passion is serious choral music we encourage you to attend one of our concerts and be inspired. Howard Dyck, artistic director

I-K

I FURIOSI BAROQUE ENSEMBLE

Style in both sound and appearance, I Furiosi Baroque Ensemble performs instrumental and vocal music from Medieval chant to the apex of the High Baroque. In-depth research coupled with striking invention culminate in the powerful interpretation of the languages and music. The ensemble unearths music that is rarely heard on stage, and performs with a reverence to today's society which is unmatched by early music groups worldwide.

Consisting of regular members Julia Wedman and Aisslinn Nosky, violinists; Felix Deak, violoncello; and Gabrielle McLoughlin, soprano, the ensemble has held a concert series in Toronto featuring world-renowned guests. This season showcases Susie Napper, da gambist; Olivier Ferrin, harpsichordist; Sean Watson, baritone and more. Titles include Introduction to the Baroque, In the Body, Addicted to Love and Up In Smoke. All concerts take place at Calvin Presbyterian Church, 25 Delisle Avenue, just north of St Clair and Yonge.

JUBILATE SINGERS

The Jubilate Singers is an auditioned, mixed-voice chamber choir of some 55 members. The choir performs concerts at Eastminster United Church (all 8pm) and at community events across Toronto. Northern Reflections, November 26, premieres Benjamin Bolden's composition Snow with children's chorus and string quartet, and presents Part's Berliner Messe and Hatfield's Lady of the Snows, with The Talisker Players. On March 4, hear Latin Rhythms, with Cassandra Latin Rhythms, offering music from Cuba, Argentina and Catalan composer Xavier Montsalvatge.

The Jubilate Singers rehearse Tuesdays at 7:30 pm at St. Leonard's Anglican Church, 25 Wilan Avenue, a block north of the Yonge/Lawrence subway. Occasional sectional rehearsals are held. We are a hard-working but congenial group, striving for excellence under the energetic direction of Isabel Bernans, with Sherry Squires, accompanist. Choirs may be sighted at a pub across the street after rehearsal, though this is not a requirement. New members are welcome.

ECOworks Technologies Corporation

100 Arbours Lane, Unit A, Woodbridge ON L4L 7G4

KW PHILHARMONIC

KOMITAS CHOIR OF KOMITAS MUSICAL ASSOCIATION

Founded in 1977 by David Varjabed, a renowned baritone, Komitas Choir has brought the music of Armenia to a Canadian audience. The repertoire includes Armenian folk and classical music, as well as western song and opera choruses. Mr. Varjabed, by reason of his varied background in the musical world, has earned the choir the fine reputation it now enjoys.

The choir has performed a variety of works to critical acclaim in Toronto, Montreal, Ottawa, Windsor, the USA, and in cities in Armenia. Komitas Choir’s 2005-2006 season will include participation in Annual Multi-Heritage Choral Festival Voices of Canada, Operatic Showcase and Spring Prelude 2006 concerts, also the staging of operetta comic Gaitaria by Tchoubkadjian.

Please join us.

David Varjabed, music director

338 Confederation Parkway

Vaughan ON L6K 5K7

905-417-2802

CONTINUED ON PAGE #12

WholeNote MEMBERS' PROFILES 2005-2006
LACHAN JEWISH CHAMBER CHOIR

The Lachan Jewish Chamber Choir is a group of 25-30 singers dedicated to the performance of music that comes out of the Jewish culture. Under the direction of Cantor Benjamin Maisner, the choir, now in its 11th season, showcases the best of Jewish music, sung by the best of Toronto's voices. The choir is known internationally for its musical virtuosity and comprehensive repertoire spanning several centuries and a variety of popular and classical styles.

Lachan has performed in Canada, Europe and Israel, has appeared on TV and has recently produced a new CD. Last season included our annual spring concert From Shetland to Broadway, which explored how the lost world of Eastern European Jewish culture reappeared in the American musical to become intertwined in the fabric of American song. Lachan also performed with the National Symphony Orchestra and conductor Boris Brott, one of Canada's most internationally recognized conductors.

The choir rehearses Monday evenings, 8:10-10:30 pm, September through June, at Holy Blossom Temple, 1950 Bathurst Street, Toronto. Auditions are held in September/October for 2005/2006 season.

Benjamin Z. Maisner, music director
Laurence Jacobs, contact: laurenjacobs@rogers.com
416-630-1259 www.lachan.org

LAKESHORE ARTS

Lakeshore Arts has served the south Etobicoke community, using arts as a catalyst, for over a decade. Our programming is multi-disciplinary, varied and inclusive and every season brings something new, stimulating and diverse, for families, adults, youth and artists.

This year marked the launch of BRASS IN THE GRASS, a music festival with a focus on instruments rather than genre, allowing for the presentation of music from around the world and across time: blues, Dixieland, jazz, classical concerts, ska, swing and world beats. Brass will grow into a destination music festival to rival any in the city - one that will attract local, national and international musical talent and attract visitors from across the city, and beyond.

BRASS IN THE GRASS 2006: Saturday June 10 & Sunday June 11, Kipling Avenue & Lake Shore Blvd.
W. www.brassinthegrass.ca

Mark your calendar for this annual event with something for everyone. Free & fun for the whole family. Main stage and children's stage, children's discovery area, busskers, midway, licensed tent, food, art vendors.

Susan Nagy, executive director
Kathleen Burke, development & communication
2733 Lakeshore Blvd. West, Ste 214, Toronto ON M8W 1C9
416-201-7083 lakeshorearts@bellnet.ca
www.lakeshorearts.ca

MARKHAM CONCERT BAND

The Markham Concert Band was formed in 1978, and with over 65 members, is one of the largest community bands in Canada. In 2005, the band was awarded gold standard at Artskill Music Alive, the York Region music festival.

The band performs its 4-concert series in the beautiful Markham Theatre. This season’s performances are October 22, 2005; High Adventure, December 11, 2005; A Seasonal Celebration, March 5, 2006; The Tunes Keep Popping, May 7, 2006. All concerts are on Sundays and begin at 3:00 pm.

The band can also be seen at many Markham and York Region festivals and events, including the Unionville Festival and Markham Village Music Festival. You can expect extra special variety, contemporary pieces, marches, show tunes, light classics and, occasionally, a little jazz - the kind of music that appeals to any audience. Special guests are featured at many of the concerts.

The band performs under the leadership of Doug Manning, who holds the degrees of Bachelor of Music and Bachelor of Education from the University of Toronto.

Derek van Dassen, contact: bookings@symphycan.ca
www.mcband.on.ca

MARKHAM THEATRE FOR PERFORMING ARTS

Welcome to Markham Theatre for Performing Arts’ brand new Professional Entertainment Season - October 2005 to April 2006, featuring over 30 exciting shows highlighting a vast array of talent both local and international.

For a copy of our season brochure call 905-305-7469.

Markham Theatre is committed to the presentation of award-winning professional entertainment, community and educational performing arts programs, in addition to the celebration of Canadian talent. With 21 years of success behind us, we are proud of our achievements and look forward to many more as one of Canada’s premier arts facilities. Our box office hours are Mon-Sat 11 a.m. - 6 p.m. Online ticket sales: http://theatre.markham.ca

Wendy Woelf-Severn, marketing & development coordinator
171 Town Centre Blvd., Markham ON L3R 8S5
905-415-7537 (administration) 1-888-765-8801 (toll free)
Box Office: 905-305-SHOW (7468) 305_show@markham.ca
www.markham.ca

MELDIC VOICES

Melodic Voices is a group of multi-cultural artists bonded together through their love of music. The goal is to bring together people of different cultures and backgrounds to enjoy the music. The group is comprised of the following artists:

Yaqoof Kerimov, tenor, was honoured as a People’s Artist in the former Soviet Union and in 1984, received the Ministry of Culture’s National Artist of the Soviet Union award. Mr. Kerimov has enjoyed a celebrated career throughout Europe and Russia.

Barbara Goldman, soprano, began as a dancer/choreographer performing on stage and television. She discovered her voice much later and has performed in choirs, community opera companies and concerts. Christine Chan, soprano, is a graduate of the Royal Conservatory of Music. She was the silver medal winner at the conservatory. She has sung in festivals, church and community concerts.

Tatiana Kapelush, soprano, Ms. Kapelush plays classical guitar and piano. She became a Pacific Rim International Music Contest prize winner. Her love of classical singing brought her to Maestro Kerimov for vocal lessons.

Barbara Goldman: 416-225-4091 barbaragoldman@rogers.com

MILTON CHORISTERS

The Milton Choristers, directed by Sonja van de Hof, are currently celebrating their 35th year of continuous singing with a series of concerts entitled “Evenings of Enchantment”. This group is a vital component of the Milton community, providing the Halton region with excellence in choral music in a minimum three-concert series annually. We also participate regularly in various community events. The repertoire presented varies from the classical to the contemporary and from the sacred to the secular. We welcome new members throughout the year.

An upcoming five performance run will take place at the Stone Church, 45 Davenport Ave. from November 10-12, 2005.

The cast of The Magical Journey is a combination of advanced students at the New School and more experienced professional singers at varying stages of their careers. Many talented singers have performed in the Magical Journey cast and gone on to meaningful professional careers.

The New School of Classical Vocal Studies conducts two student recitals every year, in December and June. New students are always welcome and apprentice auditions are held regularly. Further information may be obtained from both of our web sites.

Daniel Eby, artistic director
1A Sulby St. Toronto ON M4Y 1W3
416-927-3800 maestro_eby@yahoo.com
www.mozartmusicals@yahoo.ca
www.nscvs.com
www.mozart-to-musicals.com

MARYEM TOLLAR ENSEMBLE

Maryem Tollar is a Toronto based Egyptian-Canadian singer and songwriter. Over the last decade Maryem has built a reputation as a singer who can live and thrive in a variety of musical milieus. In any given month she might be found touring with guitarist Jesse Cook or entertaining a classical music audience in Chicago's 'Seppeller of Life or Constantinople.' More and more often she is found fronting her own ensemble, composed of some of Toronto's finest musicians, offering up a repertoire that combines all her favourite things- old songs and new; a lament made famous by Oum Kalsoum a century ago or a powerful denunciation of contemporary barbarism written by her uncle, poet Ehab Latayef; a jazzy tune she has written about her young daughter or something Ethiopian, perhaps. The term world music is very much in vogue and often overused. In Maryrem's case it actually describes a musical omnivore who uses her voice to address, interpret and embrace an enormous and varied collection of themes, songs and traditions. Latest release: Book of Life (Dec. 2004)

www.maryemtollar.com
MISSISSAUGA CHORAL SOCIETY

The Mississauga Choral Society is an 80 + voice, semi-professional group dedicated to providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. Auditions are held March - June by appointment. Details are on our website.

Principal performances take place at Mississauga's Living Arts Centre. Mississauga Choral Festival introduces six outstanding youth choirs to the community under the direction of guest conductor Dr. James Linton on February 25 2006.

Thomas Bell, music director
Kathy Brisley, choir manager
P.O. Box 41047, 4111 Dixie Rd.
Mississauga ON L4W 5C9
905-624-3704
info@mississaugachildrenschoir.com
www.mississaugachildrenschoir.com

MISSISSAUGA CHILDREN'S CHOIR

Celebrating its 25th season, the Mississauga Children's Choir is a treble voiced choir of 115 children aged 6-17 yrs. The choir includes four graded ensembles - Training, Intermediate, Concert and Chamber. Under the leadership of music director Thomas Bell, the Mississauga Children's Choir is dedicated to providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. Auditions are held March - June by appointment. Details are on our website.

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info@mississaugachildrenschoir.com
www.mississaugachildrenschoir.com

MOOREDALE CONCERTS

High quality, imaginative yet affordable; Mooredale Concerts' 17th season offers chamber music gems from the baroque, classical, romantic and modern eras. International celebrities and outstanding new vocal and instrumental talent share the stage between September and April. Music & Truffles' third season gives children an interactive and enlightening taste of classical music (and chocolate). The Mooredale Youth Orchestra highlights young artists. Founder/artistic director, cellist Kristine Bego, won the 2005 Governor General's Meritorious Service Award for her impressive achievements.

Mooredale Concerts' 17th season opens September 24/25 with the second season of the Mooredale Concert Players in baroque concerts. Upcoming concerts feature such virtuosos as violinists Etsuko Kimura, Denise Lupien and Erica Raum, and violinists St. John and Sharon Wei in music by Bach, Brahms (Piano Quintet, October 15/16), Bruckner (Quintet in F, February 25/26) and Bartok. American pianist Gowdylyn Mak gives her acclaimed stage performance, Mendelssohn in London: Letters Home, March 19. Kristine Bego and pianist Annet Kueri conclude the series with an all-Beethoven recital, April 1 and 2. Subscriptions for remaining five concerts: $80 (S/S) /$50 (S). Kristine Bego, artistic director
148 Crescent Rd., Toronto ON M4W 1V2
416-922-3714
mooredealconcerts@symphonic.ca
www.mooredealconcerts.com

MOZART SOCIETY OF TORONTO

Members of the Mozart Society, now in its 21st year, find special pleasure in the works of Wolfgang Amadeus Mozart. Each year features six live concerts, lectures, panel discussions and review sessions, in a pleasant social environment. We ask for $50 per year from an individual member, or $75 for family membership. Guests are always welcome; a contribution of $10 is suggested.

This season's opening concert, October 5, features violinist Ivan Zemaitis. On October 26, mezzo Diana Loe will speak of her experiences in Mozart roles. In November, the Penguin Quartet from Prague will perform, and the new year will start with a lecture of everybody's favourite, Ian Scott.

In 2006 the world celebrates the 250th anniversary of Mozart's birth. We will participate in the celebrations by having the UofT Faculty of Music, Opera Division, composer Nowak's series, dedicated to the finest in contemporary new music; and our participation in the first annual soundakis Festival. Fundraisers are planned to celebrate the 30th anniversary of The Music Gallery, which first opened its doors in January, 1976, as well as an open house for community outreach. The Music Gallery also serves a vital function in the new music community as a rental venue for performances and rehearsals.

Jonathan Bunce, interim director
197 John Street (at Stephanie), Toronto ON M5T 1X6
416-204-1080
staff@musicalgallery.org
www.musicalgallery.org

MUSIC AT METROPOLITAN

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan's choir, soloists, and guest artists. The 2005-2006 series includes carillons and organ demonstrations during Toronto Arts Week on Sunday, September 25; a Hallowen in Phantomos of the Organ concert on October 28; a 75th birthday celebration recital of Metropolitan's Casavant organ with saxophone on November 18; Christmas with the Faculd Lodique Socie at December 9; the choir featere in Canada's Three Tenors Christmas Concert in December; and the choir featere in the Celebrate Toronto gala on Sunday, December 11.

Music at Metropolitan is on Sundays at 3:00 pm at Metropolitan United Church, 228 Lakeshore Road West, Toronto ON M5S 1L4. Tickets: Living Arts Centre Box Office 416-504-1233. For more information visit www.metunited.org

Music on the Donway

Music on the Donway is an exciting concert series which presents performers who entertain and educate their audiences. Concerts feature classical, jazz, popular and world music, to celebrate the diversity of our society, and contribute to the cultural scene of North Toronto. The music is performed in the fine acoustic of Donway Covenant United Church. Concerts proceed will support the church's growing music program.

Music on the Donway's fifth season begins on Saturday, November 19 with Celebrate The Memories - a celebration of Donway United Church's 50th Anniversary, featuring the vocal artistry of crooner George Evans, accompanied by the Mark Eisenman Trio. On Feb. 11, 2006, there will be a special Valentine's Jazz Concert, For the Love of Latin Jazz. This exciting concert features a hot Latin jazz band composed of saxophones, piano, bass and Latin percussion. On April 1, 2006, hear Soulful Sounds, a moving concert of gospel music featuring the University of Toronto Gospel Choir. All concerts begin at 7:30pm and include a reception for the artists and audience. Subscriptions and single tickets are available.

Daniel Rubinstein, Artistic Director
www.musicgallery.org
continued on page B14
Music Toronto presents its 34th season: established, reliable - and always exciting. Join our knowledgeable, attentive audience for great chamber music and piano recitals in a good small concert hall, downtown.

Our renowned chamber string quartet series features quartets from Canada (the St. Lawrence & Penderecki), the US (the Miró) and Europe (the Takacs), and introduces the New Zealand. Our perennial favourite Toronto Quartet presents 3 evenings of Mozart’s chamber music.

Toronto’s foremost piano recital series opens with Canada’s Luellinge Chen. Markus Greb and Nikolai Lugansky return. Piotr Anderszewski makes his Toronto debut and the truly unusual Cyprian Katsaris returns for his 4th recital.

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

The Discovery series - tickets just $12 - features soprano Shannon Macer, the piano duo of Maneli Pirzadeh and Daniel Moran, and Quebec’s Trio Fibonacci.

We have innovative (& cheap) prices for younger people: students any age $8; accompanying adult 1/2 price; between 18 & 35 - 1/2 your age (that’s 20-45% off). Jennifer Taylor, general manager

Suite 1110, 8 King Street East, Toronto ON M5C 1B5
416-214-1660
Box Office: 416-366-7723 or 1-800-708-6754
www.stlc.com

Musicanoir (formerly Ensemble Noir)
Founded in 1999, Musicanoir (formerly Ensemble Noir) strives to promote cultural and artistic diversity in contemporary music. Our artistic vision encompasses new music from a broad range of cultures with an emphasis on composers from Africa and its Diaspora. Through concerts, educational activities, residencies and recording projects, Musicanoir explores the landscape where the cultures of the world merge with contemporary music.

The 2005/06 season sees the organization take on a new name - Musicanoir - and embark on several multimedia projects that blend live music with film and multimedia work. The highlight of this is a new work, Orange Clouds, in collaboration with filmmaker John Grynau. Musicanoir also makes its New York City debut in January 2006.

Bongani Nodana-Breen, artistic director
John O’Keefe, board president
185 Carlton Street, Toronto ON M5A 2K7
416-923-3400 pr@ensemblenoir.org
www.ensemblenoir.org

N

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

International appearances: Polyfollia, France, 2004; National Association of Negro Musicians Conference, USA, 2004; The Chorale will tour Massachusetts in February 2006. CD recordings include: Listen to the Lamb, an historic first recording of the choral works of renowned African-Canadian composer R. Nathaniel Dett, and An Indigo Christmas.

Films: Carry Me Home: The Story & Music of The Nathaniel Dett Chorale - winner of the 2003 Canada Award for Best Canadian Film, An Indigo Christmas, a live concert film to be broadcast on Vision TV.

Braided Blyden-Taylor, founder/artistic director
Alexa White-Hawley, general manager
40 Baycrest Avenue, Toronto ON M6M 1A1
416-340-7000 info@nathanieltchoral.org
www.nathanieltchoral.org

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

SOUNDplay, in the full of each year, showcases larger scale works or themes that include more than one medium. SOUNDplay 2005 has a particular focus on video and sound art (September 16 - October 16, 2005).

Deep Wireless is an annual celebration of radio art in May everyyear that includes performances, a radio art compilation CD, the Radio Without Boundaries conference and getting radio art on the air! Sound Travels is a Toronto island summer event that takes the concert out of the hall and places it within the natural beauty of Toronto Island and St. Andrew by-the-Lake church with outdoor and industrial performances.

Darren Copeland, artistic director
Nadene Theriault-Copeland, managing director
401 Richmond Street W. #358
Toronto ON M5V 3A8
416-910-7231; 905-434-3714
nats@soundtravels.ca

New Music Concerts
NMC’s mandate is to bring the world’s best contemporary musical art forms to Toronto. Internationally renowned composers come to work with local musicians, and spread their music and ideas abroad.

NMC’s 35th anniversary season opens with Vancouver’s Turning Point Ensemble on Sept. 18 with a tribute to composer Barbara Pentland. Clarinetist and composer Jorg Widmann presents a recital of his dynamic compositions on Oct. 16. Pianist Louise Bessette honours the centenary of composer Giacinta Scelsi on Nov. 29.

The 2005/06 season includes performances of electronics in May everyyear that includes performances, a radio art compilation CD, the Radio Without Boundaries conference and getting radio art on the air! Sound Travels is a Toronto island summer event that takes the concert out of the hall and places it within the natural beauty of Toronto Island and St. Andrew by-the-Lake church with outdoor and industrial performances.

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Nadene Theriault-Copeland, managing director
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Toronto ON M5V 3A8
416-910-7231; 905-434-3714
nats@soundtravels.ca

North Toronto Institute of Music
The North Toronto Institute of Music offers instruction in most instruments, voice, theory, and theory classes by highly qualified teachers. New programs this year include Chorowing (offered by a former Cirque de Soleil performer), Acting, Music Theatre and Chamber Choir.

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

The Institute runs the Liveable Concert Series, in the recital hall of the Bronte House Retirement Centre, 720 Mt. Pleasant Ave. Rd. just south of Eglington. Several concerts of chamber music, jazz and solo piano will be listed in this magazine, the first taking place on Sunday November 20. Tickets are $15 and $10 at the door.

Mary Kenedi, director
530 Eglington Ave. East, Toronto ON M4P 1N9
416-488-2588 info@ntimusic.com
www.ntimusic.com

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

The choir presents four annual community concerts, performs at workshops and community functions, and collaborates with other fine Ontario choirs and arts groups. Competitions and touring also add to the choral experience.

2005: *Tales of a Canadian Christmas* our annual Christmas carol sing, with Dinah Christie, December 18, 2005; *Music from the Venetian Ospedali*, with the Oakville Chamber Orchestra, Stefano Potvin, conductor and special guest conductor Ivains Taurins, April 8, 2006; *Let the Boys Sing!!*, with boys from outstanding Ontario community choirs and special guests the Cincinnati Boychoir, April 29, 2006; *Spring is Burning Out*, in Sing Ma, May 27, 2006; and the RHAPSODY Bon Voyage Concert, June 26, 2006.

Glenda Crawford, founder/music director Liz Cloutier, executive director Janice McIvey, office manager 123 Maurice Drive, Suite 203 Oakville ON L6K 2W6
905-337-7104 Box office: 905-337-7104 info@oakvillechildrenschoir.org www.oakvillechildrenschoir.org

**OFF CENTRE MUSIC SALON**

Eleven years ago, we founded OFF Centre to create a holistic musical and artistic experience—a chance to play and hear, vocal, chamber and solo musical repertoire in an atmosphere that evokes a 19th century European salon.

This makes each of our afternoon concerts unique, full of surprises, spontaneity and the intimate familiarity of the salons of Schubert's day. The Perkins-Zarankin husband and wife team complement each salon concert with a four-hand piano performance, and Stuart Hamilton, renowned CBC pianist and founder of Opera in Concert, returns to host all six events.

This year we are extremely proud to be producing our Russian salon (March 5, 2006) in collaboration with Valery Gergiev, general and artistic director of Mariinsky Theatre in St. Petersburg, Russia and honorary patron of OFF Centre.

Join us for our 11th season! All concerts are Sunday afternoons at 2 p.m. The first concert will be at 25 Lytton Blvd. Concerts will return to the Glenn Gould Studio after the lockout ends. Subscriptions cost $180 for adults and $135 for seniors and students. Single tickets are on sale at the Glenn Gould Studio box office: 416-205-5555.

**ONTARIO YOUTH CHOIR**

The Ontario Youth Choir, founded by the Ontario Choral Federation in 1971, has been held every year but two since then. In 2005, Choirs Ontario selected 41 singers between the ages of 16 and 22 through live and taped auditions. These emerging young singers took part in an August week of intensive rehearsals, masterclasses and performances in Ottawa. The week culminated in performances at the National Gallery and Knox Presbyterian Church in Ottawa to capacity crowds and standing ovations.

OYC provides an unforgettable experience: friendship and fun for the young singers, valuable connections with teachers and colleagues, and extraordinary training with skilled professionals, such as conductor Lydia Adams and voice coaches Sandra Graham and Ingmar Korjus in 2005. Next year, the University of Ottawa will again sponsor the Ontario Youth Choir as it reconvenes there in August, 2006.

Sandra Graham, OYC committee chair c/o Choirs Ontario, 330 Wallner Rd. Toronto ON M5R 2Y4 416-923-1144 : admin@choirsontario.org www.choirsontario.org

**OPERA ATTELIER**

The 2005-2006 season marks Opera Atelier’s 20th Anniversary Season and features the North American premiere of Lully’s *Armillé* (November 5 – 12, 2005) and a newly imagined production of the first show Opera Atelier ever performed: Monteverdi’s *Orfeo*.

Lully’s *Armillé* has always been regarded as the supreme masterpiece in the history of French lyric theatre and has extraordinary resonance for us today as it deals with the conflict between the Christian world and its perceptions of the Muslim world. It will be sung in French with English and French surtitles.

The second offering of the season will be a new production of the first opera ever written. Monteverdi’s *Orfeo* recounts the Greek myth of the poet and musician, Orfe, who creates such beautiful music that he is able to charm his way to Hades and win the release of Eurydice who has died on their wedding day. All performances are at the Elgin Theatre (189 Yonge Street) with a pre-performance chat one hour prior to the show.

Marshall Pynkoski & Jeannette Zingg, co-artistic directors David Bailey, general manager
St. Lawrence Hall, 157 King St. E., 4thFloor, Toronto ON M5C 1E9 416-703-3767 aa@operaatelier.com www.operaatelier.com

**OPERA IN CONCERT**

Opera in Concert is a unique Canadian company dedicated to Canadian artists and innovative programming, defying traditional assumptions about operatic presentation, relying only on the power and beauty of the human voice accompanied by orchestra or piano.

Our season begins with Giuseppe Verdi’s *I Masnadieri* on October 23, featuring Arturo Alvarado, Marcel von Neier, Michael Mercurio with music director, pianist José Hernández, Camille Saint-Saëns’ *Samson et Dalila*, on December 4 featuring Gabrielle Prata, Keith Klassen and Luc Lalonde, with music director, pianist Nathalie Doucet-Lalonde. Antonio Vivadí’s *La Griselda* on January 29 featuring Marion Newman, Carla Hubinette, Lynne McCallum, Colin Almworth and Sean Watson, with conductor Kevin Mallon and Aradia Ensemble. Our season concludes on March 26 with Pyotr Tchaikovsky’s *Maestra*, featuring Katarina Tchoubar, Emilia Batea, Peter McCallivary and Nikolay Cherkasov, with music director, pianist Raisa Nakhmanovich. Concerts include OIC’s renowned chorus, with Robert Cooper conducting and The Barlow. All performances are at the Elgin Theatre, St. Lawrence Centre for the Arts, 27 Front Street East, 416-366-7723 or 1-800-708-8744.

Guillermo Silva-Marín, general director 974 Queen Street East, Second Floor Toronto ON M4M 1J9 416-922-2147 tic@operaconcert.com www.operaconcert.com

**OPERA ONTARIO**

Opera Ontario is pleased to continue its unique multi-city community mandate, offering a dynamic season which includes several Canadian operatic stars. Our performances run at Hamilton Place and Kitchener’s Centre In The Square.

Our season opens with debut performances of Charles Goundopolis’ *Roméo et Juliette*, with Laura Whalen and John Bellmer in the leading roles (October 15, 20 and 22 in Hamilton and October 26 & 28 in KW.

The 20th anniversary of *Popera*™ Grande takes place on November 24 and 26 in Hamilton and on November 25 in KW. Maestro Daniel Lipton will again conduct this evening with Tracy Dahl, Alyson McHardy, Gordon Giotto and James Westman as soloists.

The first *Great Singers Recital* in January brings Isabel Bayrakdarian and Russell Braun to the stage in Hamilton on January 22 and in KW on January 15.

This is sure to be the highlight of the arts season.

Verdi’s *La Traviata* closes the season with Jeanine Tham as Violetta and Marc Hervieux as Alfredo.

Follow your heart, come to the opera in Hamilton or Kitchener-Waterloo.

Opera Hamilton & Kitchener Waterloo Opera, partners in Opera Ontario David Speers, general director 105 Main Street East, Suite 905 Hamilton ON L8N 1N5 905-327-7627 Box office (Hamilton) 905-528-6556 or 1-800-575-1381 Box office (KW) 519-578-1570 or 1-800-285-8977 www.operaontario.com

**OPERA YORK**

Now entering our 9th season, Opera York will present the following productions in the 2005-2006 season: October 5 & 6 – February 5 & 6: *Opera for Seniors Concerts* Selections from the world’s best loved operas. Markham, Vaughan & Aurora.

November 18, 20, 21: Mozart’s *The Magic Flute*. Artistic director Geoffrey Butler; conductor: Alain Trudell, St. Elizabeth’s Theatre for Performing Arts; Markham, Vaughan & Aurora.

*Opera for the Schools & L’opera pour les écoles* An educational program offered in English and French to students across the GTA. Program includes a curriculum based Teacher/Student Learning Guide and a live operatic concert. Oct. 27, 28, Nov. 1, 2 Jan, 30, Jan. 1, 2, March 28, 30. Artistic directors: Andrew Tyes (English program) & Giselle Fredette (French program). St. Elizabeth’s Theatre for Performing Arts. Tickets $9.00 (boosting included).

December 26 – 31: *Humperdinck’s Hansel & Gretel*. Artistic director: Andrew Tyes; stage director: Penelope Cookson. St. Elizabeth’s Theatre for Performing Arts; Toronto ON M4M 1J9 499-2161 Artistic directors: Andrew Tyes (English program) & Giselle Fredette (French program). St. Elizabeth’s Theatre for Performing Arts; Markham Theatre. Philip Trow (co-founder & president): pnow@simusica.org Joan Sax (co-founder & fundraising): jas@operyork.com Karen Dempster, marketing: karen@passport.ca 1 Promenade Circle, Thornhill ON L4J 8G7 905-763-7853; Box office: 905-305-7499 www.operyork.com

**ORCHESTRA TORONTO**

Orchestra Toronto, in its 31st season, is one of Canada’s premier community volunteer orchestras, providing affordable family entertainment, music education and full repertoire in all its programs.

Solidifying its commitment to becoming a Sunday after­noon family destination, Orchestra Toronto presents a series of five Afternoons at the Symphony with an exciting and eclectic mix of soloists, classical and Cana­dian works, and with its renewed artist-in-residence, Catherine Manoukian, performing and giving pre-con­cert talks during the season.

Orchestra Toronto’s Afternoons at the Symphony, conducted by maestro Errol Gay, begin on October 23 with...
ORCHESTRAS MISSISSAUGA

Orchestras Mississauga is the umbrella organization for the Mississauga Symphony Orchestra, a large community orchestra led by a core of professional principal players; ShinSunga Mississauga, a professional chamber orchestra; and the Mississauga Philharmonic, performing the Pops series.


All performances are Saturday evenings in Hammersen Hall, in Mississauga's Living Arts Centre.

John Barnum, music director & conductor
Mike Plaus, general manager
416-815-4401 Box office: 905-306-5000 mail@mississaugasymphony.com
www.mississaugasymphony.com

ORIANA WOMEN'S CHOIR

ORIANA Women's Choir, formerly The Oriana Singers, one of the first and finest female choirs in Canada, was formed in 1972 and has earned much recognition. In 2004 alone, Oriana was awarded Best Performance of a Canadian Work - Adult Choir Category in the national live finals; and Rose Trilogy, by Eleanor Daley, a 30th anniversary commission, was awarded Outstanding Choral Work of 2004 by the Association of Canadian Choral Conductors. Oriana also participated at Festival 500; Sharing the Voices - an international festival of choral music in St. John's, N.L from July 2 - 11, 2005. The choir has two commercial CDs - When Music Sounds (2000), and Child with the Starry Crayon (2001), and will release its third disc. Comfort and Joy, a Christ­mas CD in the fall of 2005.

34th season concerts take place November 26, 2005 (The Joys of Christmas, March 4, 2006 (Song of Survival) and May 13, 2006 (The Journey), all at Grace Church on the Hill. Tickets: $20 regular, $15 senior, $10 student.

William Brown, artistic director/manager
2108-1055 Bay Street, Toronto ON M5S 3A3
416-932-3123 info@orianachoir.com
www.orianachoir.com

ORPHEUS CHOIR OF TORONTO

Founded in 1964, this 63-voice SATB choir is now in its 43rd year of bringing live choral music and innovative programming to Toronto audiences. Our aim is to present music that has been traditionally performed in Toronto to new audiences and expose them to the wide range of styles from the Renaissance to the present day. Expect to be dazzled by the richness, the diversity, and the sheer beauty of choral music.

The choir rehearses Tuesday evenings at Yorkminster Park Church. Rehearsals are open, and we are always pleased to audition new singers. The choir continues to provide, through its Sidgwick Scholarship Programme, opportunities for young singers to gain experience as soloists and section leaders.

Robert Cooper, artistic director
Edward Moroney, accompanist
Sherry Bassin, Chair
416-530-4428 orpheuschoir@sympatico.ca
www.orpheus.ca

OSHAWA-DURHAM SYMPHONY

Based in Oshawa and now in its 49th season, the Oshawa-Durham Symphony Orchestra has flourished in the past four years. Under music director Marco Parisotto, the orchestra performs six subscription series concerts each year. The orchestra also offers special matinee children's concerts.

The subscription series for 2005-6 encompasses live classics and pops (Last Night at the Proms in November and All That Jazz in April) to more serious programs featuring Mussorgsky (Pictures at an Exhibition) and Bruckner (Mystical Sounds). Ticket prices are still a great deal at $30 (parking free!). With strong community support the ODSO is projecting to have a modern concert hall built in the near future. Under maestro Parisotto, ODSO continues to attract international guest artists as well as major Canadian soloists.

For more information on the concerts, dates and ticket sales and subscriptions, visit ODSO's website.

Marco Parisotto, music director
Sherry Bassin, chair
Box 444, Oshawa ON L1H 7L3
905-379-6711 odsos@durham.net
www.odso.ca

PATRIA MUSIC THEATRE PROJECTS (PMTP)

Patria Music Theatre Projects has entered a five year partnership with the Haliburton Forest and Wildife Reserve to present the Patria cycle of works of Canadian composer, R. Murray Schafer. Ecologically sensitive, Bone Lake provides a natural setting for these theatrical productions that require the peace, tranquility and acoustical envelope of a lake and a forest. The first joint production was Patria 9: The Enchanted Forest where a children’s choir (La Jeunesse de Cogburn) leads an audience throughout the forest in search of Ariane. The response was overwhelming with a sell-out for eight performances. Subsequent works include The Palace of the Cambodian Phoenix (2006), and Princess of the Stars (2007). Producer Joseph Macerollo acknowledges the numerous risks of undertaking such outdoor productions, but results are immensely satisfying when the weather co-operates.

Patria is supported largely by The Canada Council, Ontario Arts Council, Ontario Cultural Attractions Fund, foundations, individuals and corporations. With a skeletal staff administratively, the greatest part of the funds is directed to the artistic production costs. Why not make the pilgrimage to next year’s work?

www.patricia.org

PAX CHRISTI CHORALE

Pax Christi Chorale has maintained a tradition of fine choral singing since its founding in 1987, exploring masterpieces by such composers as Bach, Handel, Mendelssohn, Brahms, Vaughan Williams and Britten, and showcasing talented Canadian guest artists. Many of the choristers are local Mennonites, but the choir has grown to include singers from several faith traditions and cultures. Conductor Stephanie Martin, who has led Pax Christi Chorale since 1996, is dedicated to performing the great works of choral literature, with a view to honouring the composers’ intentions, achieving musical excellence, as well as sustaining a healthy and supportive choir community. Ms. Martin is an assistant professor at York University, where she teaches conducting and leads the early music ensembles. Plans for the 2005-6 season: a Christmas concert of works by Vaughan Williams, Finzi, Britten and Holman; and Mendelssohn’s St. Paul In May. Membership is open to anyone interested in serious choral singing. Rehearsals are Monday nights.

Toronto’s Mennonite Choir
Stephanie Martin, conductor
416-494-7889 paxchristichorale@hotmail.com
www.paxchristichorale.org

PENTHELLA SINGERS

Pentella Singers is a dynamic ensemble of 20 young women committed to excellence in performing a diverse and musically sophisticated repertoire in many languages, spanning the Baroque to the present. Songs of Mary, a varied perspective of music accompanied by Andrew Trees, bass-baritone as narrator, cantor and soloist will be presented in a uniquely theatrical setting.
Peter McCutcheon in Concert

Peter McCutcheon began his musical career as the protege of internationally acclaimed tenor Ben Heppner and studied with renowned Canadian tenor Mark Dubois. Cast as Jim by Stuart Ross in the original Toronto production of Forever Plaid, McCutcheon won critical acclaim and starred on Broadway in the hit musical The Producers. He went on to perform in the world premiere of The Quality of Mercy at the Stratford Festival and in the title role of The Mikado at the Royal Opera House, London.

In 2005-2006, Peter will join Toronto Opera Orchestra for two performances: A Savoyard Madness (November, 2005) and Kiss me (April, 2006). Peter is currently producing the third season of his own concert series, as artistic director of 215 Perth Productions. The Peter McCutcheon 2005/2006 Concert Series offers a wide diversity of music, with four concerts at the CBC's renowned Glenn Gould Studio in Toronto, and an exclusive Robert Burns event at the Toronto Cricket, Skating and Curling Club. Peter has produced and recorded two CDs: Grace (2003) and Land of My Heart (2005).

Peter McCutcheon, tenor
215 Perth Productions
(416) 875-1587
perintheproductions@petermccutcheon.com
www.petermccutcheon.com
ROYAL CONSERVATORY OF MUSIC
COMMUNITY SCHOOL

The RCM Community School is the largest community-based music school in North America. Designed for people of all ages and levels of ability, it is recognized for its outstanding private lesson teaching, group classes and commitment to lifelong learning. The high quality instruction offered by The RCM Community School represents a constantly evolving selection of musical traditions, including early music, classical, popular, folk, jazz, and world music.

With a faculty of over 270 professional music educators, The RCM Community School offers something for everyone: classes for pregnant moms, classes, choirs and ensembles for children, classes in music theory, history and appreciation, music technology, DJ techniques, rock band jam class, electric and acoustic guitar, world music and internationally recognized certification courses in teacher training. In addition to offering classes and lessons, The Royal Conservatory of Music Community School presents the Community Concert Series featuring award-winning and internationally acclaimed musicians. Artists featured in the 2005-2006 season include: Loretto Reid, Gentilcorum, Shalom Bard, Jonathan Tortelana, Laila Blitt, Rick Scott & Harry Wong, Seamus Blake.

Jeff Melanson, dean
Jessica Lovett, marketing manager
90 Croatia St. Toronto ON M6H 1K9 (interim location)
416-408-2824 communityschool@rcmusic.ca
www.rcmusic.ca

ROYAL CONSERVATORY OF MUSIC
GLENN GOULD SCHOOL

The Glenn Gould School is an internationally recognized centre for professional training in music performance. Courses are offered at the post-secondary and post-baccalaureate levels for piano, voice, and all orchestral instruments.

Each year, Glenn Gould School students, faculty, and special guests perform in a variety of settings and venues, including orchestra, chamber groups, opera ensemble, and solo recitals. In addition, the school offers over 100 master classes every year, always free and open to the public, with such artists as Leon Fleisher, Kim Kashkashian, William Preucil, Regina Resnik, James Marlin, and more.

The 2005-2006 Royal Conservatory Orchestra concert season features performances of Brahms 4, Mahler 5, Strauss’ Till Eulenspiegel, Adams’ Short Ride in a Fast Machine and more with conductors Bertrand Gueller, Richard Bradshaw, Simon Stallard, and Adain Trudel; the Great Artist Series features Judy Loman and Joaquín Valdepeñas; The Opera Ensemble presents Britten’s A Midsummer Night’s Dream.

For more information on our professional training program or our upcoming programs, contact us at RCMmusic.ca.

Rennie Regehr, dean, artistic director
416-408-2824 glnegouldschool@rcmusic.ca
www.rcmusic.ca

SACRED MUSIC SOCIETY

Celebrating traditional sacred music, the Sacred Music Society (SMS) comprises two large choirs, one chamber choir and a professional symphony. What makes the organization particularly special is its unique commitment to performing great sacred repertoire in the context of unity, friendship and charity. Now beginning its 10th season, the 100-voice SATB, Sacred Music Society Adult Choir performs at many liturgical and concert events in the GTA.

The World Youth Day Choir was established to satisfy the need for choral accompaniment during events taking place at World Youth Day 2002. This newly formed 50-voice SATB youth and young adult choir received international acclaim.

The SJRC Chamber Choir of about twenty semi-professional voices performs regularly in the GTA and Southern Ontario, and is especially known for its cutting edge interpretations of Pakistan’s music.

This season is the second in our unique after-school program for children. The “Sacred Music Society Sparrows” children’s chairs have been established in the communities of Scarborough, Whitby and Oshawa and are open to all school-aged children. For more information call the SMS office.

582 Sherbourne St. Toronto ON M4X 1J4
416-515-7671 Toll Free: 1-877-692-1711
info@sacredmusicsociety.com
www.sacredmusicsociety.com

SCRANAMELLA

Intigued by the unique and subtle timbres inherent to period instrument performance as well as the excitement and anticipation of performing new or unknown music, Scaramella’s fresh and innovative programming combines old and new elements. Music of times past takes centre stage, serving as inspiration for new works. Under the leadership of violist da gamba Joelle Morton, Scaramella brings together a roster of eclectic, accomplished and artful musicians from Canada and abroad.

Scaramella’s 2005-2006 inaugural season presents three Thursday evening concerts at Victoria College Chapel on the University of Toronto campus. For the December 8 performance, several of the Hart House violts will be showcased in performance and a selection of works by printmakers from Toronto’s Open Studio will be on display. Tickets are available at the door, or a 3-concert season subscription is available through the website.

Scaramella’s 2005-2006 season includes:

Thursday, October 20, 8:00 pm: To Serve the Great King
Thursday, December 8, 8:00 pm: Vill i Fanmus
Thursday, March 9, 2006, 8:00 pm: Face from the Past
Joelle Morton, artistic director
478 Glenlake Avenue, Toronto ON M6P 1G8
416-760-8610 info@scaramella.ca
www.scaramella.ca

SHOW ONE PRODUCTIONS INC.

Show One Productions Inc., founded by Svetlana Dvoretzkaia is a production and promotion company based in Toronto. Reaching out to a wide audience, we bring the best of classical and popular entertainment available in today’s international touring scene. We collaborate with organizations such as Columbia Artists Management International and other production companies in Europe and North America. In past seasons, Show One has presented highly acclaimed performances, including Vladimir Spivakov and the Moscow Virtuosi.
Orchestra, world-renowned Jewish cantors, and numerous singers and choirs. Our annual series, Young Stars of the Young Century, boosts a gifted group of child classical musicians from all over the world.

For the upcoming season, we are proud to announce the 30th anniversary tour of the acclaimed Moscow Chamber Orchestra led by Constantine Orbelian and celebrated soprano Galina Gorchakova, as well as the legendary Borodin Quartet in their 60th anniversary world tour (please see the ad). We welcome you to visit our website, and to entertain the thought of becoming a member, receiving regular show updates and discounts on concerts.

Svetlana Dvoretskaia
743 New Westminster Drive, Suite 1006, Thornhill ON L4J 8J9
416-737-6785 info@showoneproductions.com
www.showoneproductions.com

SINE NOMINE
ENSEMBLE FOR MEDIEVAL MUSIC
SINE NOMINE is an ensemble of talented, versatile singers and instrumentalists, passionate about the music of the Middle Ages and about bringing it to life for modern audiences. Since 1991, the group has performed in Toronto and other Ontario centres, and has toured in Alberta, Quebec, the Maritimes, the eastern U.S.A., and England.

Concerts take place Fridays at St. Thomas’s Church, 383 Huron Street, at 8 p.m. The first concert of the 2005-2006 season, on December 16, juxtaposes the coming of winter with the joyful expectancy of the Advent season. The second, on February 17, explores the seven deadly sins in music and readings from the later Middle Ages. The final concert of the season, on April 21, celebrates resurrection and new life in music both sacred and secular.

SINE NOMINE has produced three recordings: an independent cassette, the CD-ROM Art of the Chant (PBS/Jasmine), and the CD A Golden Treasury of Medieval Music (Saydisc/Amara).

SINE NOMINE is the ensemble-in-residence at the Pontifical Institute of Mediaeval Studies.

Andrea Budgery contact
59 Queen’s Park Crescent East
Toronto ON M5S 2C4
416-638-9415 sine.nomine@syndnet.net
rosenfel@chass.toronto.on.ca
www.pims.ca/sinenomine.html

SINFONIA TORONTO
Sinfonia Toronto performs its seven Masterpiece Series concerts in Glenn Gould Studio. A four-concert Mozart in Jeans Series is presented at the Wilener Road Baptist Church (188 Loulerie). The Strauss & Schumann Viennese Ball is on March 27, 2006. The orchestra travels to other Ontario centres, broadcasts on CBC and holds a biennial Concerto Competition.

Sinfonia Toronto’s strings perform standing in the tradition of great chamber orchestras, blending each musician’s soloistic energy into a brilliant ensemble under music director Nurhan Arman. A roster of winds and percussion joins the strings for programs drawn from the chamber orchestra repertoire.

Soloists for 2005-2006 include pianists Robert Silverman and Michael Esch, violinists Scott St. John, Etsuko Kimura, Leonid Peisahov, Konstantin Polovkov, cellist Rafael Hoekman, percussionist Beverley Johnston, and guest conductors Carlo Palleschi and Giuseppe Lancetta. Sinfonia Toronto has been acclaimed by critics. The Toronto Star writes of “a remarkable range of colour, “ample eloquence” and “gripping authority,” while La Scena Musicale declared, “Nurhan Arman and his orchestra literally conquered us.”

Nurhan Arman, music director and conductor
Margaret Chasins, administrator
264 Bloor Street West, Box 52545, Toronto ON M5S 3C6
416-499-0403 sinfoniatoronto@sympatico.ca
www.sinfoniatoronto.com

SMALL WORLD MUSIC
Small World Music is a not-for-profit organization dedicated to the presentation of world music, community outreach and developing the careers of Canada’s diverse music community. Since 1997 Small World has grown into a year round presenter employing a wide variety of facilities ranging from Massey Hall to Lake Lounge.

Our presenting cycle has evolved to include not only stand alone concerts but as many as three festivals in the 2005 and 2006 calendar years. The season has included our May participation in South Asian Heritage Month with Jaijai, the July staging of Global Cafe and our premier event, the Small World Music Festival held for ten days in late September.

Presentations of major touring artists such as Master of Persian Music, Zahir Hussain, Abdell, and many more have been mixed with concerts featuring Canadian artists such as Maza Meze, Aditya Verma, antwiksha, Ecodek and dozens of others.

Alan Davis, artistic director
Derek Andrews, board president
Miriam Schacter, publicity
Dougal Bichan, sponsorship
29 Gwynne Avenue, Toronto ON M6K 2C2
416-536-7489 alan@smallworldmusic.com
www.smallworldmusic.com

SOUNDSTREAMS CANADA
Soundstreams Canada, established in 1982 by artistic director Lawrence Cherney, commissions and presents Canadian and international new music, generating opportunities for dynamic encounters among composers, performers and audiences. Our goal is to promote new music by creating unique and compelling experiences, and fostering awareness of a growing Canadian musical legacy.

Soundstreams’ primary activity is presenting chamber and choral music concerts, which are often recorded for broadcast on CBC Radio Two by the Nocturne New Music series. Soundstreams concerts frequently pair Canadian composers with their international counterparts, helping Soundstreams share the excitement of Canadian new music with composers and artists from around the world.

The 2005-2006 concert season includes music by: Steve Reich (USA), James Rolfe (Canada), Abigail Baden/Russia, Brian Current (Canada) with H.K. Gruber (Austria), Chan Ka Nin (Canada) with Tan Dun (USA). Notable musicians on the season include members of Nexus, the Gryphon Trio, Patricia O’Callaghan, Accordes String Quartet.

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

Lawrence Cherney, artistic director
219 Dufferin Street, Suite 307B
Toronto ON M6K 1Y9
416-501-1282 soundstreams@soundstreams.ca
www.soundstreams.ca

ST. CLEMENT’S (EGLINGTON) ANGLICAN CHURCH CHOIRS
Since 1857 at the early mission, St. Clement’s Choirs has been presenting special services to mark Christmas, Easter and other festival days, and giving concerts throughout the year. Highlights of the 2005-06 season include: Sept. 25, 4:30pm Choral Evensong, Nov. 6, 4:30pm Commemoration of All Souls, Nov. 27, 3:00pm Advent Carol Service, Jan 8/06, 4:30pm Epiphany Carol Service, Jan 29, 3:00pm Organ Recital Jonathan Oldengarm, March 26, 4:30pm concert: The Blessed Virgin Mary. Details can be found on the church’s website under What’s New.

The Peakall Spiritus Choir is a treble voice choir for boys and girls aged 8-17 who lead the music at the 9:15am Sunday liturgy. Vocal training with emphasis on sight-reading is given. Rehearsals take place every Thursday afternoon 4:30 - 5:30pm from September to the end of May.

The Senior Choir is an auditioned mixed-voice choir of about 25 singers that sing a wide range of sacred repertoire from plainsong and 15th c. to music of the 21st c. The choir sings at the 11:00am Sunday liturgy and the occasional Choral Evensong.

Thomas Fitches, organist & director of music
416-483-6661 tfiches@stclements-church.org
www.stclements-church.org

ST. JAMES’ CATHEDRAL
For over 200 years a landmark at King and Church Streets, St. James’ is the cathedral to the Diocese of Toronto. It is a vibrant musical and spiritual place.

Its musical life includes North America’s largest peal of change-ringing bells and a fine pipe organ in beautiful acoustics, heard weekly on a Tuesday Morning/Midday and Sunday Twilight Recital series in addition to liturgical settings. Currently, choral groups include the Cathedral Choir of Men and Boys, a community-based ensemble known as The Choral Society, a volunteer Parish Choir, and a semi-professional mixed voice ensemble known as St. James Singers. Other ensembles such as the Cathedral Girl Choristers will begin shortly. Choristers of varying ages, abilities and locations in the city come together in a wide variety of liturgies. We invite you to become involved in these opportunities and to attend the many concerts and special events.

Cathedral organist and director of music Michael Bless and assistant organist/composer-in-residence Andrew Ager, among Canada’s foremost church musicians, lead the musical voice within the Cathedral.

65 Church Street, Toronto ON M5S 2H9
416-594-7883 music@stjamescathedral.org
www.stjamescathedral.org

ST. MICHAEL’S CHOIR SCHOOL
Since 1937, this Catholic all-boys school has become the most renowned choir school in Canada. St. Michael’s Choir School consists of auditioned students from grades 3 through 12, providing the choirs for the Saturday evening and Sunday morning masses at St. Michael’s Cathedral. Distinguished alumni include Michael
Tallis Choir

Over the past 27 years, the 36-voice Tallis Choir has earned a reputation for its innovative programming and polished performances. Best known for its interpretation of Renaissance music, it has presented the first Canadian performances of many rarely-heard masterpieces of the period.

This season features four different programmes, including two commemorative concerts marking the 500th anniversary of our namesake, Thomas Tallis (December) and the 250th anniversary of the birth of Mozart (May). Featured works include Tallis’s masterpiece, Spem in Alium, and Mozart’s Coronation Mass with the splendour of young soprano, Laura Ahiya. The Mozart concert also marks the renewal of the choir’s collaboration with the Talisker Players.

The season opens with a survey of Renaissance and Baroque masterpieces of the period, and in

Burgess, Matt Dusk, John McDermott and Michael Schade.

Recent tours include the 1997 International Choral Festival of Sacred Music (Italy), The Politecnico Institute of Sacred Music (Rome), and other prestigious venues across Europe and North America. At home, the choir sang for Queen Elizabeth, and at the 2002 World Youth Day Papal Mass. SMCS has eight CDs currently available, including the most recent Christmas Garland.

On October 14, the choristers will perform Eccezartica (St. Michael’s Cathedral, 7:30pm) in honour of the year of the Eucharist, including a newly commissioned polychoral work by alumna Kola Oyolabi. The 66th SMCS Christmas concert – Hodie! The Glory of Christ’s Christmas Gabriels – will take place December 9 and 10 at Massey Hall, featuring alumna Robert Pomakov, plus the music of Handel, Hutter and Rachmaninoff.

Brian Rae, contact 46 Bond St, Toronto ON M5B 1X2 416-383-5518 brianrae@on.aibn.com www.smcs.on.ca

SYRINX SUNDAY SALONS

Syrinx Concerts Toronto was established in 1986. This year Syrinx will begin the Syrinx Sunday Salons, continuing the format established by the Chrylark Arts & Music Series, which ceased operations earlier this spring. Our focus is to encourage and promote Canadian artists and to introduce the works of our Canadian composer each year. The past three seasons have featured the works of Snul Irving Glick, Walter Buczynski, and Oskar Morawetz. This year we will feature music by Steven Gellman, integrating within each concert a substantial chamber piece of his, along with the more familiar repertoire.

Of course Gellman was the first Canadian winner of the BMI award (1984); he won the UNESCO prize (1970) and was named Canadian Composer of the Year (1987). His works have been performed throughout Europe and North America.

Our five concert series will include performers Goenraad Bloemendal, Valerie Lyon, Peter Longworth, Musica Camera, Susan Hoppeper, Daniel Bohsky and the Gerzenes Ensemble.

The five-concert subscription is $80. Single tickets are $20.

Dorothy Sandler-Glick, contact 135 Arlington Avenue, Toronto ON M6C 2Y9 416-651-0877 dorothyglick@hotmail.com

TAFELMUSIK BAROQUE ORCHESTRA AND CHAMBER CHOIR

Highlights of 2005/2006 include Bach’s colossal Mass in B Minor and Mozartfest, a celebration of Wolfgang’s 250th birthday. Join young Mozart and his father on their travels in Amaidenza in Italy, featuring made soprano Michael Maniaci performing Excelsior, jubilate. Experience Mozart the improvisatory pianist through fortepianist Robert Levin and rejoice in Mozart’s very best – the Coronation Mass and Jupiter Symphony with soprano Karina Gauvin and guest conductor Brunnell.

Also joining Tafelmusik is vibrant soprano Suzanne LeBlanc, charming British keyboardist and guest director Richard Egarr; luminous soprano Gillian Keith; and many more.

Tafelmusik’s annual family matinee, on February 11, is not to be missed! This fun-filled concert features early music by Mozart and takes the audience to Italy with a young Wolfgang and his father.

Join us at Trinity-St. Paul’s for Tafelmusik’s 25th annual performance of Handel’s Messiah and top off the holiday season with a Sing-Along Messiah at Massey Hall. Tafelmusik continues its 3-concert series at the George Weston Recital Hall as well as its regular concert series at Trinity-St. Paul’s. Call for information.

Jeanne Lamou, music director Tricia Baldwin, managing director 427 Bloor Street West, Toronto ON M5S 1X7 Administration: 416-964-9562 Box office: 416-964-6337 info@tafelmusik.org www.tafelmusik.org

TALISKER PLAYERS

Talisker Players, the choral music orchestra, is well known to choirs and their audiences throughout southern Ontario. Since its founding in 1995 the ensemble has gained an enviable reputation for excellence in the art of choral accompanying. A flexible-size group, it performs with choirs large and small, in repertoire ranging from baroque (on original or modern instruments) to 21st century.

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

Ahnover of Peace (November 9) offers reflections on the costs of human conflict, and the hope for lasting peace; Au Die Musik (May 31) presents treasures from the art of song in its purest form, the German Lied.

Mary McGeer, artistic director Stephanie Moore, operations coordinator 105-678 Broadview Ave. Toronto ON M4K 2P2 416-466-1800 wards.music@taliskerplayers.ca www.taliskerplayers.ca

TAPES TRY NEW OPERA WORKS

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

Since 1985, Tapestry’s annual Composer-Resident Laboratory (Lib-Lab) has introduced composers and writers, through a core programme of activities, to the essential ingredients for creating successful music theatre: meaningful collaboration.

On September 27 and 28, 2005, Tapestry opens the new season with Opera Briefs – staged readings from this year’s highly successful Lib-Lab. In February 2006, Tapestry premieres 5 new short operas by 5 new teams in the popular Opera to Go format at the Distillery District. Also in February, Christmas Hatan’s Christmas Spectacle has its UK premiere at Covent Garden, London. On April 6, 2006, Tapestry proudly presents the world première of a new Canadian opera for children in New York City, Elijah’s Kite, by James Rolfe and Camyar Chai, will be staged at the Manhattan School of Music (MSM), under the direction of Gordon Bovowskis, head of MSM’s opera division. Soon to be announced: the fall 2006 Toronto premiere of Elijah’s Kite.

Wayne Strongman, managing artistic director 55 Mill Street, Toronto ON M3A 3C1 The Cannery (Building 58), Studio 216 416-537-6066 information@tapestrynewoperaworks.com www.tapestrynewoperaworks.com

TORONTO ALL-STAR BIG BAND

One of the most exciting bands around, the Toronto All-Star Big Band "cooks" with its powerful tribute to the hits of the 1930s and 40s. Riveting performances and swing savvy have earned this ensemble widespread acclaim and an impressive roster of engagements throughout Ontario and in the US. Drawing the "cream of the crop" of young musicians aged 16 to 22 from across the GTA, the Toronto All-Star Big Band is a spectacular incubator for Canada’s emerging young professionals.

This season, a thriving series of Toronto-based productions offers a fresh, youthful spin on nostalgia. In October, They’re Playing Our Song returns back to the chart-toppers of the swing era in a "favourites" program built exclusively on requests. A very cool Yule production, A Christmas Special, features jazzzy big band arrangements by Louis Armstrong, Les Brown, and Harry Connick, Jr. In 2006, artists of international renown share the band’s stage, including a rare Toronto performance by dazzling clarinetist Eddie Daniels. And a five-part series of Big Band Tea Dances at Harbourfront revives the Toronto tradition of lakeside dancing.

March they present a programme of music for Holy Week including Palestine’s Shabat Mater and the Alleluia Motetra. The first three concerts take place at St. Patrick’s Church, 141 McCaul St., and the final concert is at St. Basil’s Church, 50 St. Joseph St.

Phone numbers 416-537-6066 info@tallischoir.com www.tallischoir.com
TORONTO CHORAL SOCIETY

Established in 1845, the Toronto Choral Society was founded to encourage and nurture musical ability at all levels. Under the artistic direction of conductor Geoffrey Butler, the TCS is comprised of three groups:

The TCS Community Choir is a non-auditioned chorus of 120 voices that offers enthusiastic amateurs the chance to sing, learn and have fun. The Community Choir performs at least two major concerts per year, with professional accompanists and soloists. Repertoire ranges from traditional favourites like Handel's Messiah to jazz musician Paul Winter's Missa Gaia.

We will perform a Latin American concert on Dec. 7 which includes two works of Ramirez: Misa Criolla and N avala Nuestra. Our spring concert features Corinna Bar 3:00 and full orchestra, in preparation for our Russian tour in July 2006. The Community Choir is seeking tenors and basses, regardless of experience.

North 44th Ensemble (see separate listing) is a 22-member auditioned choir dedicated to excellence and eclecticism in choral music. The Street Haven Women's Choir is drawn from clients of the Street Haven at the Crossroads women's shelter.

Geoffrey Butler, artistic director
Deborah Micucci, president
255-1543 Bayview Ave, Toronto ON M4G 3B5
416-410-3599
www.torontochoirsociety.org

TORONTO CHAMBER CHOIR

David Falls, a well-known expert in early music, is music director of the Toronto Chamber Choir. Established in 1986, the choir's season includes four concerts featuring authentic performances of baroque and renaissance music, often paired with thematically related works from later periods. The 40-voice choir rehearses Monday nights from 7:30-10pm in the church hall of St. Patrick's Church, at the corner of Dundas and McCaul Streets, with additional rehearsals prior to concerts. Singers with good sight reading ability may request an audition at any time during the season. Openings currently exist for tenors and basses.

Heather Crisp: 416-639-8121 breitcrisp@rogers.com
www.geocities.com/torontochamberchoir

TORONTO CHILDREN'S CHORUS

Recognized as one of the world's leading choral ensembles for children, the Toronto Children's Chorus performs with an artistry that inspires audiences and critics alike. Tour internationally, and has most recently recorded Mahler's 8th Symphony with conductor Sir Simon Rattle and the Birmingham Symphony Orchestra. Founded in 1978 by Jean Ashworth Barale, the chorus has been enriching the lives of children for over two and a half decades. It tours internationally, performing beloved Yiddish folk songs, excerpts from the classics on Jewish themes, contemporary music by Jewish composers in Yiddish, Hebrew, Judea-Spanish (Ladino) and English, and music of other lands and cultures.

The Choir will perform Max Helfman's Die Naye Hagode (The New Saga) with the Toronto MamboFusion Orchestra, Saturday, October 30, 3pm at the Al Green Theatre, Miles Nadal JC, as part of the Holocaust Remembrance Web.

The Choir will perform its 80th Anniversary Annual Spring Concert on Sunday June 4, 2006 at 7:30pm at the Leah Posnans Theatre, 4588 Bathurst Street, Toronto. To celebrate the event, the choir has commissioned Canadian composer Sid Robinoff to write a new work for choir and the Beyond the Pale Klezmer Band. This work will be premiered on the concert, along with a new medley maestro Vepirinsky is creating for choir and narrator, of highlights from the choir's past 80th season.

Alexander Vepirinsky, conductor
Lisa Nemezian, accompanist
Barbara Blaser, contact
358 Cranbrook Ave., Toronto ON M6A 2X9
416-398-3451 sfddchoir@sympatico.ca

Wholtsott MEMBERS' PROFILES 2005-2006 B21
TORONTO MASQUE THEATRE

Toronto Masque Theatre performs works that combine elements of music, theatre and dance, created from the Renaissance to the present. Founded in 2003, TMT has had successes with 17th century stage works (The Fairy Queen, La Descente d’Ophele aux Enfers), 20th century classics (Masses for a Rooney Day) pastiches (Tears of a Clown) and commissions from Abigail Richardson and James Rolfe.

TMT’s 2005-06 season includes a fundraising performance of Handel’s Acis and Galatea (with Benjamin Butterfield, Terri Dunn, Colin Ainsworth, Alexander Dobson) on November 16, 2005. Musique de Feu (February 2, 3 and 5, 2006) features Renaissance madrigals and lute-songs, modern torch and blues songs, exquisite love poetry and a premiere from composer Omar Daniel. It features Patricia D’Callaghan, Colin Linden, Terry McClellan, Derek Boyes and others.

Our Purcell Cycle continues with a production of Dioclesian in May, 2006 featuring dancing, singing and a magnificent play telling the story of the Emperor who abdicated his position of power for love.

"Toronto Masque Theatre deserves a permanent place in our musical life. "— Toronto Star

Larry Beckwith, artistic director
383 Huron Street, Toronto ON M5S 2G5
416-410-4561
torontomasque theatre@sympatico.ca

TORONTO MENDELSSOHN CHOIR

The Toronto Mendelssohn Choir organization has three outstanding choirs - The Toronto Mendelssohn Choir, The Mendelssohn Singers and The Toronto Mendelssohn Youth Choir. The TMC is world renowned, maintaining a tradition of performing and commissioning the finest choral repertoire. The Choir is comprised of over 160 volunteer singers and 20 members of the Ekora Festival Singers, who form the professional core.

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

The TMC’s 2005-06 season begins in November with Orff’s Carmina Burana and continues in December with Festival of Carols featuring Canadian jazz vocalist Matt Dusk, and its annual Messiah performances with the TSO. In spring 2006, the Mendelssohn Singers present Bach’s St. John Passion and the TMC presents the Faure and Durufle Requiem. All members of the TMC family join together on May 12 in a gala performance of Beethoven’s Ninth Symphony, and the world premiere of David Stone’s The Prophet: “On Love.”

Noel Edison, artistic director/conductor
Cynthia Hawkins, executive director
60 Simcoe Street, Toronto ON M5S 2H5
416-598-6422 manager@tmchoir.org
www.tmchoir.org

TOURNO OPERA REPERTOIRE

Now in its 38th year, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera stagecraft.

Run in conjunction with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully-staged and professionally costumed operas each year at the Bickford Centre Theatre, 777 Bloor St. West. For its February, 2006 season, TOR will present Donizetti’s L’Elisir d’amore, and a double bill of Purcell’s Sappho and Angelica and Pergolesi’s La Serva Padrona. TOR invites aspiring soloists to audition, and enthusiastic choristers to join the non-auditioned chorus.

Gerald Hannon, chair
416-698-5752 chair@toronto-opera.com
www.toronto-opera.com

TORONTO OPERETTA THEATRE

Founded in 1985 by general director Guillermo Silva-Marin, TOT is a vibrant company with a mandate to produce classical operettas featuring professional Canadian artists of exceptional talent.

Our 21st season features Elizabeth Beeler, Elizabeth DeGrazia, Carla Huitlam, Gabrielle Prata, Jacklyn Short, Katerina Tchoubar, Mark DuBois, Robert Longo, Frank Iacino: 905-824-4667

www.kerrystratton.com

For tickets call 416-593-4828; or visit www.tso.ca; or sign up for FREE at www.tsoundcheck.com and get TSO tickets for $12! (Some restrictions apply)

For tickets call 416-383-4828; or visit www.tso.ca; or buy in person at the Roy Thomson Hall box office at 75 Wellington St. West, Toronto ON M5H 2T7.
University of Toronto
Faculty of Music
The University of Toronto Faculty of Music is widely regarded as a leading centre for the scholarly and professional study of music in North America. For almost a century, many of Canada's greatest musicians have studied and taught at the Faculty, including John Weinzweig, Lois Marshall, Elmer Iseler, Teresa Stratas, and the St. Lawrence String Quartet. The Faculty presents over 100 events annually featuring its students, faculty and distinguished guests. The goal is to enrich the University and its surrounding community with music presentations of the highest professional calibre.

Highlighting the 2005-2006 season are appearances by baritone Russell Braun, composers Steve Reich and Brian Chernet, music educator Patricia Shellen Campbell, violinists Erika Raum, Lara St. John and Mayani Seller; conductor Raffi Armenian; pianists James Parker, Cameron Stowe, Midori Koga and Lydia Wong; cellist Shauna Robinson; jazz artist Renee Rosnes; chamber ensembles Borekianctum, Berlin Philharmonic Wind Quintet, St. Lawrence String Quartet and Gryphon Trio.

For more information visit our website, or call the Faculty of Music box office.

Dr. Gage Averill, dean
Dr. Cameron Walter, associate dean & performance coordinator
Edward Johnson Building, 50 Queen's Park,
Toronto ON M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca

University of Toronto
Opera Division, Faculty of Music
The fall production features four performances of Otto Nicolai's "The Merry Wives of Windsor" November 10-13, conducted by Sandra Horst, with stage direction by Michael Patrick Albano. The spring production will feature Mozart's "The Marriage of Figaro" March 9-12, conducted by Raffi Armenian, with stage direction by Michael Patrick Albano. The Division's highly successful (and often sold-out) Opera Tea Series at 2:30 on the stage of MacMillan Theatre features Puccini's La Bohème on November 22, and The Art of the Prima Donna, on January 22. Concluding the opera season are two performances of opera and musical theatre, titled Kirt Weil in America: A Musical Theatre Entertain- ment on April 22 & 23, 2006.

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

Stephen Ralls, musical director and coordinator,
Opera Division
Edward Johnson Building, 50 Queen's Park,
Toronto ON M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca
VESNVIA CHOIR

Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1985. This award-winning 10-member women's ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary, and traditional folk music. Vesnivka opens its 40th anniversary concert season with "Women in Song," featuring selected works from four contemporary women composers, one of which is Toronto's own Laryssa Kuzmenko. A special highlight of this concert will be the premiere performances of two recently commissioned works. The New Year comments with Vesnivka and The Toronto Ukrainian Male Chamber Choir presenting their ever-popular annual "A Ukrainian Christmas" on January 8, 2006. On April 9, 2006, Vesnivka and TUMCC will join forces with The Elmer Iseler Singers, Amadeus Choir, Orpheus Choir and the Gryphon Trio, with a special guest appearance by international opera singer Pave Hunka, in a concert commemorating the 200th anniversary of the toronto's historic laryssa mozzenko...
Through its WOMEN’S Advertising queries should be addressed to Editorial queries, suggestions and proposals should be addressed to.

Chamber music concerts featuring musicians on the 20, 2006.

VocalPoint has performed on Roy Thomson Hall’s noon-hour series for organ and choir; at the Glenn Gould Studio for live broadcast on CBC Radio Two’s Music Around Toronto. The season concludes with the opening performance of the season.

Ian Grundy, artistic director
Hugh Tracy, administrative director
554 Davisville Ave., Toronto ON M4S 1J5
416-484-0185 htracy@idirect.com
www.vocalpoint_choir.tripod.com

Wychwood Park Productions develops outstanding emerging musicians with a focus on jazz, blues and soul. We oversee the development of this talent, working toward national and international recognition. The emphasis is on music that is hotly engaging, post-modern sound that radically departs from the prevailing trend toward minimalist coolness and disengagement. Whether the genre is jazz, blues, soul, rock, pop, folk or classical the intention is to move, uplift, involve, and excite with colourful complexity.

Wychwood Park Productions released its first recordings in 2004 – including the jazz radio airplay favourite Serious Happy (distributed through Warner Music Canada) and is gearing up for the early 2006 release of the debut CD by jazz, soul and blues sensation Deekaye Fonseca who is building a strong following and critical acclaim for her by the WMTC.

Member/subscribers benefits include Tuning Your Mind a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert.

56 The Esplanade, Suite 203A, Toronto ON M5G 1A7
416-923-7052 wmc@lonto.ca www.wmcm.ca

The Second Season Overview: profiles of summer music festivals to help our readers plan their summer concert-going

The Second Season. Detailed listings of summer music festivals.

Wholenote’s Eleventh Season
This in broad strokes is the year ahead. We have found from experience that certain topics tend to come into focus at different times of the year. What follows is a summary of WholeNote’s editorial season at this stage of our evolution.

NOVEMBER
New Music and Jazz

DECEMBER & JANUARY combined issue
CDs, DVDs, books...: gifts for music lovers of all sorts.

FEBRUARY
Summer Music Education, Part I: Looking ahead to the summer at the summer music workshops, camps, classes and schools for which our March Issue is too late.

MARCH
Summer and Beyond, Part II: summer music workshops, camps, classes and schools.

APRIL
Focus on Opera: celebrating the season on stage and behind the scenes.

Advertising queries should be addressed to advertising@thewholenote.com or by calling 416-323-2232.

May
Choral Celebration: WholeNote’s annual overview of choirs as the final choral concerts of the season approach and directors look ahead to the 2006-07 season.

JUNE
The Second Season Overview: profiles of summer music festivals to help our readers plan their summer concert-going

JULY & AUGUST Combined issue
The Second Season. Detailed listings of summer music festivals.

SEPTEMBER
Community Bands are a cornerstone of amateur music-making: learn how to find them and where and when they rehearse

OCTOBER
WholeNote returns with the member profiles edition

WholeNote MEMBERS’ PROFILES 2005-2006

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