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Mozart Violin Concertos
Andrew Manze and The English Concert

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Vivaldi Four Seasons
Alexandre Da Costa, violin

Following his critically acclaimed recording of Freitas Branco's Violin Concerto (XX121521), Canadian violinist Alexandre Da Costa presents his fiery version of Vivaldi's Four Seasons.
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Thursday March 2 at 8 pm

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Tuesday March 7 at 8 pm
There isn't anything we can say about the Mirvish *Lord of the Rings* that you aren't going to hear somewhere else if you're interested. (And maybe even if you aren't.)

So let's fast-forward instead to the next mandatory musical media megawave -- the one that will roll down University Avenue this coming September when the other big daddy of the Rings rolls into town. Each week for 3 weeks, 2000 people will witness all four operas of the Ring Cycle, back to back, at the new opera house. Six thousand lucky customers in all, over the three weeks, will fork out an average $1000 for the eighteen-hour thrill.

Meanwhile, all going well for the little folk, the Mirvish hobbits will still be strutting their stuff at the Princess of Wales, raking in a steady $1 million a week, in weeks 28-31 of an initially-projected 34-week run.

Don't mistake me. I'm not about to launch into a discussion of the respective merits of wearing your brows high and only falling short $9 million in ticket sales over production expenses; or gambling on coming up with a show popular enough to run more than the six months it will take to recover its costs.

Both will be tangible benefits for the old town, in all kinds of ways that smart people can measure.

What I'd most love to be able to measure, is whether the COC juggernaut rolling down University Ave makes any kind of dent in the attendance at the Ring around the corner on King.

I'll wager the Mirvish attendance meter won't even flicker. (Mind you, by the same token I don't think either *Ring* will have much impact on attendance at the live music - the 3,500 concerts a year -- that you'll find at the warm heart of WholeNote.)

There's room for a lot of different musical interests in this town.

Which brings me full cycle. As I said, there isn't anything we could say about the Mirvish *Ring* that you aren't going to hear somewhere else if you're interested.

Except that I have an extremely rare Tolkien single volume first edition *Rings* that I would be happy to show you by appointment. If you're interested, that is.

David Perlman

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**Some of our upcoming editorial features and special directories**

March: Summer Music Education  
(closes Feb 15)  
April: Focus on Opera  
(closes March 15)  
May: Canary Pages (Choral Directory)  
(closes April 12)  
June: Green pages (Summer Festival Scene)  
(closes May 15)  
October: Blue Pages (Presenter Profiles)  
(closes September 12)

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**be our guest - the page ten poll**

In our last issue, in an attempt to get to know our readers better, we thought it would be fun to get our readers to answer a few questions about their emotional response to music in an on-line poll. Turns out that most of you will shed a tear or two over a particularly moving musical moment, but these moments are not a regular occurrence.

Our readers mostly find choral, vocal, operatic and orchestral music to be the most moving, and the experience most likely to spark this is a live concert or a favorite recording.

We are also happy to report that 2/3 of you eat breakfast all the time, while not a single person that responded to our survey admitted to never eating his or her daily bowl of Wheaties.

Which proves, of course, what we knew all along, that music lovers are smart people who know that skipping the most important meal of the day does not prepare one for the day's duties; and that the day's duties sometimes include crying over one's oatmeal while listening to CBC Radio Two. Congrats to the ten randomly chosen responders to our poll, who each received a year's free subscription to WholeNote.

More detailed results from last month's poll are available on our website.

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**PRIZES:** to be eligible for gift subscriptions to WholeNote (only four this time!), include a valid email address with your response, and the first three digits of your postal code.

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2) Do you pay for the music files you get off the internet or do you download for free?  
3) Do you make burnt copies of bought CDs or mixed CDs?  
4) What type of music would you say you habitually acquire the most of?

**Poll #2: 'Fess Up**  
This month's poll looks into an issue appearing often on the radar of record-ed music. To respond to this poll, go to www.thewholenote.com and confess.

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February Highlights

**Wind Ensemble & Symphonic Band (Feb 3)**
Music by David Gillingham, Dana Wilson & Karel Husa.

**University of Toronto Symphony Orchestra & L'Orchestre Symphonique du Conservatoire de Musique de Montreal (Feb 4)**
Stravinsky: Sacre du Printemps
Shostakovich: Symphony No. 10

**Russell Braun Master Class (Feb 7)**

**Choirs in Concert: Great Mozart Moments (Feb 11)**
& Vox Femina (Feb 17)

**Fred Sherry & Friends (Feb 13)**
Chamber music by Charles Wuorinen, Schoenberg, Elliott Carter and Philip Glass.

For details on these and other events taking place at the Faculty of Music, visit our website or call the box office at 416.978.3744

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From the first track of Göran Söllscher's new CD "The Renaissance Album" (Deutsche Grammophon 477 8726) I was hooked. Madura's Fantasie gret contratazze la harpe was the point of departure for one of the seminal classical-jazz-pop fusion hits of my formative years - Fantasy, Fugue and Ghost Beads by the Paul Winter Consort - and hearing the original in the hands of this eleven-string guitar virtuoso immediately transported me back to the heady days of my youth.

I was already familiar with Mr. Söllscher's inspired playing from my time at CJRT-FM where I discovered a recording of the Bach Cello Suites in his own transcription. As a devotee of the cello it is rare to find a truly satisfying rendition of these jewels performed on anything other than that sensuous tenor member of the violin family, but Söllscher was convincing indeed.

He is no less so when turning his talent, as he does here, to the lute music of Renaissance Italy (Milano, Molinare), Germany (Schlick, Neusidler), Spain (Mudarra, Milan, de Narvaz) and France (Robert Ballard). The highlights of the disc for me however are the English contributions of Philips, Holborne and of course John Dowland. This is a first class collection of the music of the period.

Well, I have mentioned my predilection for the cello time and again, and that was certainly the main focus of my listening over the holiday period. A set that I continue to wallow in, enjoying every moment of the epic journey, is a collection of 10 CDs entitled the Musi­slav Rostropovich Edition (Brilliant Classics 92771). Drawn from the Historic Russian Archives, it is a collection of live recordings made between 1949 and 1972. While the focus is primarily Russian/Soviet repertoire, with concertos and sonatas by Tchaikovsky, Glazunov, Stravinsky, Miaskovsky, Prokofiev, Vlasov, Khachaturian, Shostakovich, Tschchenko, Mir­zoyan and Rostropovich himself (a virtuosic bonbon entitled Humoresque), the collection also includes significant contributions to the cello repertory by Dvorak, Schumann, Beethoven, Brahms, Lalo, Fauré, Haydn, de Falla, Sauguet and Honegger, along with solo suites by Britten and, of course, Bach. Although the sound quality is as varied as you might ex­pect from air-checks from mid-century, most of the recordings range from adequate to very good, and these live performances are positively thrilling. This is an extremely valuable document, and with a cover price of $65 how could you go wrong?

As if that were not enough cel­lo for any two ears, I had the pleasure of engaging my eyes as well this month with a DVD release of two television performances by another of the truly great cellists of the 20th century. "The Art of Pierre Fournier" (VAI 4356) presents programs originally aired by Radio Can­ada in 1959 and 1960. The first features solo suites by Bach (No.3) and Kodaly. For the second Fournier is joined by pianist Guy Bourassa in the Ade­gio and Allegro by Schumann and sonatas of Debussy and Françoeur. This last was a revelation - a charmingly virtuosic work by an 18th century Frenchman previously unknown to me. While there is nothing adventurous or even in­herently interesting in the video aspects of this production (limited camera angles and close­ups of the musicians alone on a bare stage), it is still a treat to be given such an intimate look at the performance of such a master and the opportunity to study his bow and fingering tech­niques.

There were a couple of other DVDs that held my attention as well. The first is the sixth vol­ume in the series "Leaving Home - Orchestral Music in the 20th Century" (ArtHaus Musik 102 043) narrated by Sir Simon Rattle. I now cringe to think that when I reviewed the first offering in this series several months ago I freely wondered about the fact that Rattle's survey of the century seemed to end with Alban Berg's Violin Concerto (1935).

Well the scope of the project has all come clear to me now and, in this the sixth of seven volumes, Rattle leads us through some of the most important aspects of the post­war period. Starting with the Four Last Songs of Richard Strauss (sung movingly by Amanda Roocroft) and Schoenberg's A Survivor from Warsaw, Rattle then introduces us to a new generation in the persons of Boulez (through Le Marteau sans maître) and Stockhausen (Gruppen), who met and found their inspiration in Messiaen's analysis classes (erroneously referred to as composition classes here) at the Paris Conservatoire in the 1950s. A highlight of the disc is the full performance of Gruppen for three orchestras, included as a "special feature".

Rattle makes a convincing guide as he leads us through the "music of our time" with his City of Birmingham Symphony Orchestra, and I look forward to the final installment of the series which is to include music of Berio, Henze, Kurtág, Birtwistle, Turnage, Knussen and Gubaidulina. Concert Note: The Scarbor­ough Philharmonic performs Britten's Seren­ade with tenor Stephen Erickson and Wendy Limbertie, French horn, under Kevin Mallon's direction, February 11.

The other video production which held my interest was quite closely related to the Rattle presenta­tion in subject, bringing together two films by Frank Scherff: Igor Stravinsky - The Fi­nal Chorale; and Arnold Schoenberg - Five Orchestral Pieces (Ideal Audience 3).

The Stravinsky is an exploration of the Sym­phonies of Wind Instruments with insightful commentary by conductor Reinbert de Leeuw, whose Netherlands Wind Ensemble is featured, along with an interview with Stravinsky's amanuensis Robert Craft and historic footage of Stravinsky himself. The Schoenberg features conduc­tor Michael Gielen introducing each of the Five Pieces with further commentary by scholar Carl Schorske and pianist Charles Rosen who bring their own detailed insights to this seminal set of pieces. Frank Scherff has estab­lished himself as one of the most impor­tant contemporary music documentary film­makers. You can read Daniel Foley's review of his Mahler and Berio films elsewhere in our section, and later this season New Music Con­
certs will present Scheffer’s portrait of Elliott Carter “A Labyrinth of Time” as part of a weekend celebration entitled “Elliott Carter at 97” (May 27–28).

THE REST OF MY LISTENING THIS MONTH was devoted to orchestral works by a couple of latter day symphonists from Eastern Europe, Osvaldas Balakauskas (b. Lithuania 1937) and Henryk Gorecki (b. Poland 1933), and the American minimalist icon Philip Glass. Gorecki of course achieved near super-star status with his Symphony No. 3, the “Symphony of Sorrowful Songs”, more than a decade ago with the London Sinfonietta under David Zinman (Nonesuch 79282) which sold over a million copies worldwide. Since that time there have been numerous recordings of this slowly unfolding, devastatingly beautiful and sombre masterpiece inspired by the horrors of the Auschwitz death camp. The latest to appear features the young voice of French soprano Ingrid Perruche with Henryk Gorecki’s stunning homage, this CD would be a good place to start.

If one is not paying close attention, the Balakauskas Symphonies 4 & 5 (Naxos 8.557605) can be mistaken for seven movements of one extended work, with the themes of the latter seeming to grow organically out of the calm dissipation of sound at the end of the first. Composed in 1998 and 2001 they both employ Balakauskas’ unique “dodecaton” system of composition - exploring new total connections within strict serial structures and strictly calculated rhythmic progressions. Far from the academic sounds that we might expect from such a mathematical approach, Balakauskas manages to create lush and expansive tone paintings within these parameters, landscapes that gradually unfold and are occasionally punctuated with flashes of light. There are even hints of jazz in some of his rhythms and orchestral colours.

Less satisfying to my ear, but still intriguing in its own way, is Philip Glass’ Symphony No. 6 “Plutonium Ode” (Orange Mountain Music OMM0020). This 50 minute long epic is a setting of Allen Ginsberg’s three-part poem of the same name. The first movement is a passionate outcry against nuclear contamination and pollution, the second a turn toward healing, and the third an epiphany of personal transformation. Dennis Russell Davies conducts the Bruckner Orchestra of Linz, which co-commissioned the work with the Carnegie Hall Corporation on the occasion of Glass’ 65th birthday in 2002. I must say I find the setting of Ginsberg’s powerful statement in the vocal range of the high soprano Lauren Flanigan quite disconcerting and her full-vibrato delivery unnerving and not to the benefit of the text. Interestingly though we are given an option. The two-sided disc provides an alternate version with the soprano pulled back in the mix and the voice of Allen Ginsberg reciting his opus overlaid, in sync with the orchestration. This is the result of clever editing by Ichiro Nishiki of a tape given to Philip Glass by Allen Ginsberg sometime before his death in 1997. This version is much more convincing to my ear and a welcome tribute to one of the great poets of our time.

David Olds
Editor, DISCOVERIES
discoveries@thewholenote.com

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

BY BRUCE SURTEES

A QUARTER OF A CENTURY ago, I was introduced to Robert von Bahr, founder and owner of Scandinavian record label BIS, and I can still remember so clearly his confidence in the future of his label. We met up again last December at a lunch with WholeNote. Von Bahr’s enthusiasm and confidence was unquenched, twenty-five years on.

When von Bahr founded BIS in 1973, he focused on recording neglected domains of music instead of an established body of familiar music, and this philosophy seems to have stood him well. He talked about the genesis of BIS.

“I had long planned to do something, since no one else in my country was doing it,” von Bahr said. “The opportunity came when I was working as a summer step-in cantor in the Cathedral of Stockholm. The organist also did the Synagogue and, since I was studying to teach singing, at the Stockholm Conservatory, she told me to go to the Shul to listen to ‘that incredible voice’. I did, was totally bowled over, and took the decision right there to start with recording him, quickly, before he died, since he was about 70 (he died at almost 95).”

That he has never deleted a recording says much for the integrity of Robert von Bahr, a musician who records musicians significant in the music recording world. The complete Sibelius, for example, is a major undertaking which includes original versions of the composer’s Fifth Symphony, En Saga, Karelia, and others, and the original version of the violin concerto. The Sibelius family allowed BIS to record this longer first version which, because of strict copyright protection, cannot receive a public performance for another 20 years! The soloist for this Sibelius recording is Leonidas Kavakos, who recently performed the final version with the Toronto Symphony Orchestra.

Osma Vänskä, the conductor for the Sibelius orchestral works, is now music director of the Minnesota Orchestra and has embarked on a project of recording all of Sibelius’s symphonies by 2005, in 5 installments of a good week each. The duration is 170 minutes (but the 3 discs will be priced as 2) and he is basically playing on all 4 strings the whole time. The recording started in 2002 and has gone on until 2005, in 5 installments of a good week each. The duration is 170 minutes (but the 3 discs will be priced as 2) and he is basically playing on all 4 strings the whole time.

Von Bahr is also quite proud of The Swedish Radio Choir directed by Tonu Kaljuste in the Four Seasons [SACO Hybrid 1414]. I had no experience of hearing anything to challenge or displace the well-known recordings of these pieces, but these are very special performances. There are no extremes of tempi or unusual balances which may impress upon first hearing but become tiresome later. These are two of those all too rare performances that touch the anima of the composer. The sound, both in stereo and surround sound, is totally convincing in timbre and dynamics.

Algoz of interest is the Orchestral Music of Grieg, conducted by Ole Kristian Ruud with the Bergen Philharmonic. The fourth installment is the complete incidental music to Peer Gynt, including dialogue [SACD Hybrid 1441/42]. The recording is in Norwegian but it sounds rather lyrical. The orchestral playing is quite exquisite and the impression of being in the hall is quite realistic, particularly so in a surround sound system.

IN ADDITION TO THESE THREE ALBUMS, Robert sent along a few recent discs of which he is particularly proud, including Yevgeny Sudbin plays Rachmaninov, which includes the second sonata, op.36, in a performance based on the Horowitz version, together with the Variations on a Theme of Chopin, op.22. These are powerful performances by an emerging Russian pianist of formidable technique which deserve many re-playings [SACD Hybrid 1518].

Von Bahr is also quite proud of The Swedish Radio Choir directed by Toru Ikašute in Schumann’s Concerto for Choir (1984)/5 & Traces of Nature (1972) together with three works by Arvo Pärt [CD-1137].

Von Bahr feels the same way about another recording featuring a different solo instrument: Claude Loyola Allgän’s Solo Violin Sonata.

“Just imagine the commission: you have access to a solo violin, but I want to hear a string orchestra’. Something like that must have gone on in Allgän’s mind. Ulf Waltin has spent 5 years of his life to learn the piece. The recording started in 2002 and has gone on until 2003, in 5 installments of a good week each. The duration is 170 minutes (but the 3 discs will be priced as 2) and he is basically playing on all 4 strings the whole time. Why does anyone climb Mount Everest? ‘Because it’s there’... We, I guess the answer to these two projects would be the same. Invaluable music, incredibly performed.”

As a matter of interest, the flautist on this first BIS recording, and many others since, is Gunilla von Bahr, Robert’s ex-wife, who is internationally recognized and for whom Einojuhani Rauvala wrote his concerto for flute and orchestra, Dances with the Winds in 1974-75. His present wife, also one of the current world leaders in flute playing, is Sharon Bezaly, for whom almost a dozen concertos have been written.

DURING THOSE EARLY YEARS, Robert drove to the recording sessions along with his equipment but today BIS dispatches personnel and equipment to venues around the world, producing recordings of the highest artistic and technical excellence.

Many of the BIS recordings are unique and valuable music, incredibly performed. The complete flute repertoire, small things like that, the von Béethoven project with Osmo Vänskä and Ronald Brautigam, to make sure that Yevgeny Sudbin really gets established as the world class pianist he is.”

Von Bahr also says a must-listen is The Bach Collegium Japan, playing the Four Bach Suites, BWV1066-69, directed by Masaaki Suzuki. For many, these are definitive versions of the very popular Bach pieces by the group who is involved in the ongoing project of the complete cantatas. These familiar suites have enjoyed unrepeatable performances over the years but none more eloquent than these and certainly none so faultless recorded [SACD Hybrid 1431, two discs priced as one].

THE BEST SELLING BIS disc ever is Vivatdi’s The Four Seasons played by the Drottningholm Baroque Ensemble [CD-225]. But what about recordings which aesthetically should be made but which will have no, or very little, expectation of recouping costs? Von Bahr thinks they are still worthwhile, and mentioned two recordings in this connection.

“The first is Kalkoshru Shapurji Sorabji’s 100 Etudes, a trifle about 7-8 hours in duration. Our eminent star pianist Fredrik Ulén, a neurologist who can read scores of any complexity as we mortals read Donald Duck, has just warmed up with the 25 first and easy ones, which will have been released when this goes into print. The last two etudes are gargantuan mountains of about 30 minutes each and they are seriously difficult... this collection, while being interesting to listen to, is basically surpassing what is manually possible on a keyboard.”

There are some 1,350 BIS titles available now and another 150 more recorded not yet released. The entire catalogue and artist information can be accessed at www.bis.se
TO MARKET TO MARKET: Petric & Forget’s independent twist

BY ALLAN PULKER

One of Canada’s unique contributors to the world of classical and contemporary art music is accordionist, Joseph Petric, the only accordionist in the world today who devotes himself solely to concertizing, commissioning, recording, transcribing and writing about the accordion. With twenty-one CDs to his credit and another on the way, he has made a tremendous contribution to the discography of his instrument. Even more significantly, he has commissioned many new works for the accordion, in his words, “to fill gaps in the repertoire.” In the words of the cognoscenti, he has “redefined the accordion canon!”

Joseph Petric was introduced to the accordion at the age of five by his father. “Music-making in my family and community was something used for social occasions. It was functional music, so I got my start playing functional music.”

With an undergraduate degree in music from Queen’s University and a master’s degree in musicology from the University of Toronto, Petric is no stranger to art music. The aim that informs his music making is to discover the common ground between music as an artistic statement and functional music, regardless of the style or period.

“Bach’s music is functional, music written for an occasion, for church or social gatherings. What I have found playing this music on the accordion is the vernacular and dance elements emerge, the harmonies trigger kinetic responses.” The cycle of 5ths in the first movement of Bach’s e-minor suite, he told me, would do Piazzolla proud! Another composition in Petric’s wide-ranging repertoire is Berio’s Sequenza, which incorporates “nothing less than a non-measured prelude.”

Petric was fortunate to study for a time with harpsichordist and early music specialist, Colin Tilney, focusing on the challenges of playing baroque repertoire in an artistically convincing way. “We discovered that the accordion can do interpretive things that are not possible on the harpsichord, adding levels of awareness to repertoire that is considered to be old. ... Recent research suggests that J.S. Bach was a fearless explorer of new sounds. His Goldberg Variations were the longest piece for solo keyboard written in the eighteenth century.” Bach, too, embraced the interchangeability of instruments, which is one reason that Petric is totally comfortable with playing his music on an instrument that did not even exist in his time.

The Petric Bach project that prompted this story is the endeavour under way to perform and record Bach’s organ sonatas with Quebec oboist, Normand Forget. Both have similar interests in both new and old music, but their meeting in 2000 was quite accidental, the outcome of both participating in a concert given by Quebec’s Nouvelle Ensemble Moderne of which Forget was a charter member and with which Petric was performing as a soloist. The two worked initially on a transcription that Forget had commissioned many new works for the accordion, in his words, “to fill gaps in the repertoire.” In the words of the cognoscenti, he has “redefined the accordion canon!”

The duo will perform the six sonatas at a concert at Enoch Turner Schoolhouse on March 1. As engaging as the folks behind the recent “Mega Launch” I wrote about in December, they are using the event as a fund-raiser to support the production of the independent CD of these works. The price of admission includes a copy of the CD, which will be mailed to ticket holders once it has been produced.

WWW.THEWHOLENOTE.COM
FEBRUARY 1 - MARCH 7 2006
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Andrew Porter is known and admired mostly as a music critic. But he was visiting Toronto in December to direct Mozart's *The Magic Flute* for the Canadian Opera Company Ensemble Studio, in his own translation. I spoke with him in his temporary home in an apartment near the Edward Johnson Building, where *The Magic Flute* was being performed. He is unsparring in his opinions. But his mellifluous voice punctuated by a gleeful laugh, his gracious manner, and above all his matter-of-fact sensibility seduced me into believing he is not just fair, but largely correct.

We talked the morning after the second of three sold-out performances. On the coffee table in front of us was an oversized facsimile of the score in Mozart's hand. 'I only brought it along to answer questions — I can't say I directed from a facsimile,' I had brought with me that morning's Globe & Mail review. 'Do you mind if I glance through it? Is it a good review?' he asked. Then 'It's a nice review — he really understood what I was at.'

Porter himself was thrilled with the performance and its enthusiastic reception. 'I'm very happy with this young cast. They all projected awfully well. They're not used to speaking in theatrical speech, so I had to work on the dialogue very hard. I was very nervous to begin with, thinking I wasn't getting what I wanted. But when I told them to be free, with a framework, they responded marvellously. Every rehearsal was largely concerned with getting the singers to listen to each other and blend. 'It's no good having the singers scattered all over the stage singing from different places. Those are magic moments. It should be natural. The singer should feel comfortable. Singers can, of course, sing lying on their stomachs, up on steps, or rolling around, but — why? On the whole, I'm against additions to what the composer and librettist wrote — unless they are by directors of genius like Peter Sellars. He doesn't actually add, he interprets. I love his production of *The Magic Flute*, which couldn't be more different from mine. There are so many possibilities in the world.'

Porter's experience working at the COC was thoroughly happy. 'It's such a well-run company. It's been marvellous just seeing the mechanics of it. I just murmur to the stage manager, Leslie Abarquez, that I'd like the curtain a little bit quicker — and it happens. It's a wonderful orchestra — I've heard it a lot — and Bradshaw is a wonderful musician. A friend said he heard things in the score he'd never heard before. Bradshaw also seems to be a very good fundraiser. He's managed to get the new opera house built. The plans look wonderful.'

'These days, writing mostly for Opera and the Times Literary Supplement, opera is Porter's focus. 'I've reached a point where I can pick and choose what I want to write about. I don't have to record everything that goes on; so I just write when I have something to say.'

He devotes special attention to apprentice performances such as the one he directed here. 'I often feel that I never want to see another *Rôdhène* in my life. It isn't true, of course. I go all the time, and I love it. But I don't bother to review another revival of Carmen unless a marvellous new Carmen or José turns up. It's much more exciting to review a college or conservatory performance and discover singers who are continuing to discover themselves.'

The New Yorker and the Financial Times no longer devote nearly as much space to classical music as they used to, when Porter wrote regularly for them. 'I'm rather depressed about the state of reviewing now,' Peter Sellars' *Cosi fan Tutte*, 'I can understand resistance to this. I can see why you liked it and I can see why I would have hated it,' or the other way around. What I hope to do is to give an accurate account of what happened and what was heard, as far as possible. That is what reviewers should do — describe. Of course it's coloured by opinion all the time.'

CONTINUES ON PAGE 59
THIS MONTH’S COVER

Toca Loca takes residence

by Jason van Eyk

Fledgling new music ensemble Toca Loca takes roost at the Music Gallery in 2006 for a year-long residency. The Music Gallery, Toronto’s internationally recognized home for creative music, has always been committed to providing the environment for new and unusual music to come into its own. This Toca Loca residency is just another positive way in which it is putting that environment to good use. In the words of Toca Loca’s Gregory Oh “This is an ideal vehicle for younger ensembles that have not yet established their funding and resource base. Having a home, a rehearsal space and a place to play is an incredibly valuable commodity.”

Formed in 2001, Toca Loca is one of Toronto’s youngest ensembles. “The name is a kind of triple word play in Spanish,” Oh explains. “Toca can mean to touch or strike, or a kind of hat. So crazy touch, crazy play, crazy hat, ... and beyond that it’s just a name with a nice percussive feel - like what we do.”

In just a few years Toca Loca has made some pretty big strides with a handful of notable concerts and a truly different attitude. As Oh says “We try to avoid being too stodgy. We are trying to add a little bit of zest to Canada’s music scene.”

Don’t mistake zest for dumbing down, though. They certainly don’t avoid daring programming, pulling in some of the heavy hitters of new music alongside challenging Canadian works. Under their belts already: repertoire by Alice Ho, Chris Paul Harman, Claude Vivier, Georges Aperghis, Gyorgy Kurtag, Michael Finnissy, Heinz Holliger, Walter Burzynski, Thomas Kessler, James Rolfe, Jocelyn Morlock, Andrew Staniland, Melissa Hui, Toshio Hosokawa, and Unsuk Chin, just to name a very few.

Add to that some significant commissioning, CBC broadcasts, and tours to the USA, and you’ve got a sense of a little powerhouse just ready to explode out on the new music scene in a big way. “We’re never out there just to replicate the recital hall experience, we’re less top-button-done-up than that.”

Toca Loca launches their Music Gallery residency on February 24th with a programme of French spectralist music, including Gerard Grisey’s Vortex Temporum (dubbed ‘the most important chamber work of the late 20th century’) and works by Phillipe Leroux – a composer whom Discoveries editor David Olds has made a personal plea to hear more often in Toronto.

“The thing about the spectralists,” Oh says, “is they really believe the human ear has limits and that you should create for those limits rather than always challenging them. To me the music is very exciting, very kinetic, very fluid. In terms of an audience, it’s not the youth we have to worry about, young people are much more tuned to hearing new sounds. It’s the more settled audiences, shall we say, the ones who are already sure they know what they like. We’d really like to say hey, give this a chance.”

Future concerts follow in March, September and November. Keep posted to the Music Gallery website (www.musicgallery.org) for future announcements.

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Alexandre Da Costa and the Toronto Symphony Orchestra, February 7 & 8

Another young Canadian violinist has joined the ranks of superstars James Ehnes, Judy Kang, Lara St. John, Jasper Wood, Erkka Raum and Corey Cerovsek. His name is Alexandre Da Costa. Born and raised in Montreal, he was recognized early as a prodigy on both the violin and the piano, and by the age of nine was performing on both instruments. As a teenager he attended Pierre Laporte School of the Arts, to which he gives considerable credit for allowing him to pursue his musical studies while getting a general education.

In 1998, at the age of 18, Alexandre received a Master’s degree in violin from the Quebec Conservatory of Music and a Bachelor’s degree in Piano from the Faculty of Music of the University of Montreal. From 1998 to 2001 he studied at the Escuela Superior de Musico Reina Sofia in Madrid with Zakhar Bron (the teacher of Maxim Vengerov and Vadim Repin) and attended master classes and more extensive courses with several other internationally renowned figures. These studies were supported by grants from the Canada Council for the Arts, Conseil des Arts et des Lettres du Quebec and the Isaac Albeniz Foundation in Spain. Over the past few years he has performed concerti by Beethoven, Brahms, Bruch, Schumann, Mendelssohn, and Tchaikovsky with Canadian, Polish, Romanian, Bosnian, Spanish and German orchestras, and has given solo recitals throughout the world.

He has a growing list of CDs on Montreal’s Disques XXI label to his credit, including most recently a recording (reviewed in last November’s WholeNote) of a concerto by Portuguese composer Freitas Branco with Spain’s Extremadura Symphony Orchestra. Toronto audiences will have the opportunity to hear Da Costa live on February 7 & 8 when he performs Pablo de Sarasate’s Carmen Fantasy and Zigeunerweisen with the Toronto Symphony Orchestra under conductor Peter Oundjian.

Young Stars of the Young Century

On March 4, Show One Productions presents its second annual International Gala Concert featuring extraordinary young musicians from Canada and countries that were part of the Union of Soviet Socialist Republics. Among these gifted performers is a young Canadian pianist, Simon Ng, a graduate of Upper Canada College, who at the age of only eighteen has many accomplishments to his credit, including a performance with the Toronto Symphony Orchestra. Numerous Canadian Music Competition prizes and awards. He is also enrolled in pre-medical studies at the University of Western Ontario where in addition to advancing in both fields of study he also plays table tennis and chess, sings in a choir, plays piano and mallet instruments in the symphonic band, does karate and break dancing.

In other words, Simon is a phenomenon, and undoubtedly well worth hearing on March 2 along with two other young musicians from Canada and about half a dozen selected by Vladimir Spivakov from Russia and central Asia.

New WMCT Artistic Director

The Women’s Musical Club of Toronto welcomes Simon Fryer as its new artistic director. He will begin his term in January 2006 succeeding Timothy McGee, who leaves this position after four successful seasons. Mr. McGee will continue as a WMCT volunteer, overseeing the management of its 2006-2007 season.

Cellist Simon Fryer, a many-talented individual, is best known to many as a member of the highly regarded Penderecki String Quartet. During his musical career he has lived and worked on three continents. He has played in the cello section of the BBC Philharmonic and the Toronto Symphony, where he worked for four years. An enthusiastic initiator and organizer, he was artistic director of the Kinoardine Festival Chamber Music Program, is active at the Toronto Music Garden, and currently is Director of the Chambre Music Program at Wilfrid Laurier University. He continues his association with the Casilmagione International Summer Festival in Italy and teaches at the Faculty of Music, University of Toronto.
Musical chairs
A couple of months ago Barry Shiffman, second violinist of the St. Lawrence String Quartet was appointed director of music programs at the Banff Centre. His St. Lawrence vacancy will be filled by Toronto violinist and U of T associate professor, Scott St. John - and his seat at the U of T Faculty of Music will be filled by Gryphon Trio violinst, Annalee Patipatanakoon. Congratulations all round!

Meanwhile, if you want to hear Mr. St. John perform while he is still in Toronto, he will perform with Mooredale Concerts, Feb 25 and 26. This month will also probably be the last, in Toronto at least, to hear the St. Lawrence with Barry Shiffrman. They will perform Shostakovich's String Quartet No. 7, Chan Ka Nin's String Quartet No. 4 and Beethoven's String Quartet in C-sharp minor, Op. 131 at Music Toronto's February 9 concert.

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BRIEFLY

The 2006 Federal Election: a setback for arts advocacy

Leading up to the general election for the 39th parliament, arts groups were vocal in advocating increased commitment to the cultural sector, and as is usual in elections, the parties made promises in reply. The Canadian Conference of the Arts (www.cecarts.ca) dissected the cultural platform of each party and tracked the advocacy efforts of other arts organizations.

The message from the Canadian Arts Coalition leading up to the election was that the arts community needs to tell candidates about the importance of making the commitment to increase funding to the arts (by $5 per Canadian) under a new government. Also among the key issues: increased funding for the Canada Council, protection of creator copyright in the digital age, fairer tax treatment of artists; and the role of the CBC and other institutions.

With the election of a minority government, progress on arts issues will require consensus among the parties, so continued advocacy efforts and vigilance will be more important than ever, or inertia will surely prevail.

BROADCAST BUZZ

The [reversible] decline of CBC Radio

by Paul Steenhuisen

Since early November, CBC Radio One has undergone changes that have listeners, artists, composers, and many others concerned about the future of public radio in Canada. While some have rightfully argued that negative change began decades ago with a series of sharp funding cuts, the inclusion of programs such as Freestyle and The National Playlist on Radio One mark a noticeable decline in the quality of programming on our public broadcaster. CBC Radio One's goal of being "water-cooler fodder" and background music in living rooms is a new low point in public radio. While CBC Radio insists that they are increasing diversity, they are in fact reducing it by providing content that is readily available elsewhere on commercial stations. Airtime devoted to Shania Twain, Bruce Springsteen, Elton John, etc. comes at the expense of independent, in-depth Canadian stories and rich original content. It replaces our poets, artists, scientists, filmmakers, composers, environmentalists - our national identity and ourselves. In voicing concern about these changes, people are protecting a shared public interest from self-destruction through commercialization, and respecting the full range of different identity and ourselves. In voicing concern about these changes, people are protecting a shared public interest from self-destruction through commercialization, and respecting the full range of different identity and ourselves.

Are you listening?

According to the new national study by Early Music America, "early music is an integral part of classical music making in North America, with an astonishing 98.5 million American adults listening to some early music in the past year on radio or on recordings. About 21.4 million of these attended a live performance of early music in the last year."

So, what does that mean? Well, for starters, early music is now more widely accepted as part of the classical mainstream. This study has shown that more classical musicians now play historical versions of their instruments. Not only that. Over 75% of respondents from Chamber Music America have admitted that "historically informed performance practices have had a significant impact on the way they play their modern instruments." Well, how about that?

Apparently, a grant from the National Endowment for the Arts paid for the services of a professional research firm, Robinson and Muenster, which conducted surveys both of the general public and EMA members. EMA also conducted comprehensive in-house surveys to assess activities of its organization's members, educational institutions, and the members of Chamber Music America.

While most of us here could never imagine making a full-time living from playing and teaching any kind of music, let alone early music, it seems that, in the US, "the majority of professional players make between 50% and 60% of their income directly from early music, supplementing their income from other sources, creating a profile similar to that of many classical musicians."

The 32-page report, Early Music in America: A Study of Early Music Performers, Listeners, and Organizations, is available in its entirety at the Early Music America website, along with supplemental data reports and documentation. See www.earlymusic.org

Around town

Using historical instruments, L'Intemporel Baroque Ensemble (Mylène Guay - baroque flute, Laura Jones - baroque cello and gamba, David Sandall - harpsichord) explore the practice of basso continuo (a method of indicating an improvised harmonic accompaniment)
To give the music some context, the Musicians In Ordinary are presenting a series of concerts which relate to objects from Bata Shoe Museum's collection, including the 17th century courtesan's platform shoes and the stockings of Charles I (February 17). The music, from the early Romantic period, includes lieder by Schubert, Beethoven & Mozart, arranged by Diabelli & Matiegka for voice and guitar - Hallie Fishel, soprano; John Edwards, lute/guitar.

Celebrating the 250th year of Mozart's birth, Tafelmusik Baroque Orchestra, with special guest male soprano (yes, really!), Michael Maniaci, present Amadeo: Mozart in Italy (February 3-5, 7-9, matinee: 11), and later in the month, Mozart at the Piano, with the brilliant American fortepiano genius Robert Levin who will perform the Piano Concerto #24 in c. You can also take part in The Mozart Game and hear Mr. Levin play improvisations in the style of Mozart using audience suggestions (February 22-26). This man seems to be a reincarnation of Mozart himself.

In March, the Toronto Consort turns to the dramatic world of the early oratorio, highlighted by Carissimi's Jepthe (1650) which greatly influenced the development of opera, and which contains some of the most moving vocal music of the early Baroque (March 3 & 4). Suzie LeBlanc, one of Canada's most gifted singers, stars as Jephe's daughter who is sacrificed because of her father's foolish promises. Also on the program are dramatic motets and oratorios of the late Renaissance by Lasso, Schütz, and Merula. Beautiful music.

Joseph Petric and Normand Forget plan to perform the complete Organ Sonatas of J.S. Bach (March 1). This concert is a fundraiser in support of an upcoming CD of this music performed on concert accordion and oboe. The admission price ($35 at the door) includes the concert and the CD (as soon as it is available). These fellows plan to continue their exploration of traditional repertoire for new instrumental combinations; their “New Bach Series” will also include the Flute Sonatas as well as the Goldberg Variations. People have told me that Bach's music sounds fine on almost any instrument. There's no denying the excellence of the music, that's for sure. And Petric and Forget genuinely love this music.

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

Renaissance lute songs and madrigals co-mingle with modern torch and blues songs as Toronto Masque Theatre ponders the often rocky road of romance. Featuring a new piece by Omar Daniel involving the whole gang. Complementing the music will be poetry and prose selections. Come have a drink and toast the heart!

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There is a rich and wide variety of choral activity across the city this month, beginning on Feb. 3 with a performance of Bach's St. John Passion presented by Lydia Adams' Elmer Iseler Singers. With an interesting array of soloists, steady pacing will be the key to this performance, an area in which the choir has been criticized recently. As many WholeNote readers know, the Bach Passions hurtle toward their dramatic high points, with the choir assuming many key roles and pulses throughout. The visiting Bernard Labadie performance of the work two years ago still stands out in the memory as a masterfully-paced affair. We wish the Iselers well, as they conduct the Mendelssohn Singers who perform the work under Noel Edison's leadership exactly a month later on March 3 at Roy Thomson Hall.

The weekend of February 11 and 12 features many intriguing choral events, including Valentine's events presented by the Burlington Civic Chorale, Peel Choral Society and All the King's Voices, all on Feb. 11. There is certainly no dearth of choral music celebrating lovebirds, so all of these events should be delightful and musically diverse. Also that night, Doreen Rao and the U of T MacMillan Singers celebrate the current "Mozart Year" (250th anniversary of his birth) by offering a concert of selections from his "sacred and secular" works. I'm assuming that means that some opera choruses are on the menu.

There are several more choral Mozart events planned by some of our finest choirs in the coming months, including the "Mozart Celebration" by the Mississauga Choral Society on February 26, featuring a performance of the sublime Coronation Mass.

It's been over twenty years since the U of T Press publication of Istvan Anhalt's study of contemporary vocal and choral composition, *Alternative Voices*. This book still stands as the bible of so-called "extended vocal technique" and its use in new music dates back to Arnold Schoenberg's masterpiece, Pierrot Lunaire (1912). I'm afraid we choral singers, especially here in Toronto, tend to be a little squeamish about "giving our all" for contemporary music, especially that which calls for avant garde or unusual vocal effects. I have to admit to being a bit baffled about this, especially given the extent to which choristers knock themselves out learning the angular lines of Bach, clever and tricky settings of Britten and spun-out parts of the great big works of Brahms, Verdi, Berlioz, etc.

There are several new choral works on offer this month, beginning with a special Soundstreams presentation of contemporary Chinese-inspired major works on February 12. Canadian composer Chan Ka Nin has written a "choral drama" (The Weaving Maiden) with a libretto by Mark Brownell, based on a Chinese love-myth about a pair of star-crossed lovers. The Tafelmusik Chamber Choir is featured in the performance, along with a wonderful line-up of soloists and several fine players of Chinese instruments, including local George Gao on the erhu. Also on the program is the Toronto premiere of American composer Steven Dobrogosz's Mass, featuring non traditional use of popular music and jazz.

Early in March, the Toronto Consort presents a complete performance of one of the seminal works of early oratorio (perhaps the first one of its kind!): Giacomo Carissimi's "Jephte". Mostly set in recitative style, with various characters telling the story very dramatically and effectively, the work ends with a wonderfully striking lament and final chorus which simply depicts the horror and pointlessness of the turning-point of the story. One of choral music's early gems, any performance of Jephte is worth watching, but the Toronto Consort has a special touch with works like these.

On February 25, Robert Cooper's Orpheus Choir rocks out with arrangements of works by Dave Brubeck, Paul Halley, Leonard Bernstein, Trent Worthington and Bobby McFerrin. Also on the program is the Toronto premiere of American-born Swedish composer Steven Dobrogosz's Mass, featuring non traditional use of popular music and jazz.

On March 3, the legendary Blind Boys of Alabama bring their gospel energy to Massey Hall. The first version of the group was formed in 1939 at the Alabama Institute for the Negro Blind and they have been going strong ever since. There is a wonderful website devoted to them at www.blindboys.com.
I would also draw readers' attention to the premiere by Toronto Masque Theatre (my personal artistic baby) of a new piece for torch singer (Patricia O’Callaghan), madrigal group, lutenist (Terry McKenna) and blues guitar (Ken Whiteley), composed by Omar Daniel, at the newly-restored Gladstone Hotel on Feb. 2, 3 and 5. Settings of poems by Pablo Neruda, the work is an investigation into the seamier side of love: just in time for Valentine’s day!

Chin Ka Nin’s choral drama The Weaving Maiden presented by Soundstreams this month features the Tafelmusik Chamber Choir.

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More kudos

Last issue, I began this column with a mention of George Sawa’s lifetime achievement award for contributions to Arabic music. This month, another congratulatory mention is in order: sitar player and director of the Raga Music School, Neeraj Prem, was recently awarded the Pandit Nihal Banerjee Music Award, in Lucknow, India, one of that country’s highest annual awards for Indian musicians. Neeraj has lived in Hamilton for the last four years, and has been active in the music scene there and in Toronto as performer and teacher. Some of you might recall that he was a featured performer in WholeNote’s World Music salon last June. Congratulations Neeraj on your achievement!

It’s been a long time since the Black Watch Band of Scotland last appeared at Massey Hall – just over a century ago to be exact. Well, if you missed their September 1904 concert, you can catch this ensemble of pipers, drummers and highland dancers February 2 along with the Band of the Welsh Guards in what promises to be a rousing evening of music from Scotland, England, Ireland and Wales. Incidentally, the Black Watch regiment has a long and illustrious history. Formed in the mid 1700’s, its pipers played troops into battle through most of its history, and drummers were added during the Napoleonic wars, forming what has come to be known as the Pipes and Drums of the Black Watch. Today, the regiment is still part of the British Army.

Harbourfront Centre celebrates African Heritage Month with Kuumba, two weekends of music, film, dance, food, comedy, and storytelling, February 2-5 and February 10-12. Musical highlights include a CD release concert of Afro-Funk vocalist/guitarist and songwriter Donné Roberts, February 11 in the Brigantine Room. For information, visit www.harbourfrontcentre.com. Also in honour of black history month, Zimbabwe’s Black Umfolosi, an a cappella singing and dance troop known for their trademark hard hats and gumboots, perform at the Lula Lounge on February 10, and Small World Music presents rising vocal star Lura, at the same venue on February 17. Lura’s music hails from Cape Verde, an archipelago west of Senegal, until 1975 under colonial government rule which along with the Church prohibited certain forms of music. Since gaining independence, Cape Verde has been rediscovering its African musical traditions through the likes of Cesaria Evora and Lura.

Recently back from their first US tour, Toronto’s Indo-jazz sensation AUTORICKSHAW will join forces with the Hannaford Street Silver Band in a program titled “Bollywood Brass”, February 5 at the Jane Mallett Theatre. This is the first time the two groups have collaborated. Hannaford, Toronto’s first class all-brass ensemble, will be added to the mix in autorickshaw’s arrangement of some familiar jazz tunes, and they’ll also collaborate in Suba Sankaran’s arrangement for which the program is titled, among other works. For those of you new to WholeNote, autorickshaw appeared on the front cover of our September 05 issue.

The last time I mentioned Yvonne Ng in this column, it was as one of the dancers in Peter Chin’s acclaimed work STUPA. February 8-11 at Harbourfront Centre Theatre, Yvonne presents “Signs”, consisting of two of her own choreographed works, Paper Women and Emerald Lies. Three years in the making, these works are autobiographical in nature, reflecting Ng’s experience as a Chinese-Canadian artist, and her early years at an all-girls Catholic school in Singapore. Katherine Duncanson (also featured in STUPA) has composed music for Paper Women, consisting of keyboard, percussion, the inside of a grand piano and live electronic manipulation.

Last but not least, Toronto’s premiere Arabic and Greek music ensemble MAZA MEZÉ kicks off its tenth anniversary season February 11 at Dancemakers Studio in the Distillery District. Seating is limited, so reserve your tickets by emailing maza@mazameze.com.

Karen Ages is a freelance obiologist who has also been a member of several world music ensembles. She can be reached at 416-323-2232 or worldmusic@thewholenote.com.

The [reversible] decline of CBC Radio

continued from page 20

versity made by today’s Canadian cultural contributors. What does the CBC stand to gain by becoming more like other broadcasters? Surely they should know that once they become like everyone else, they no longer need to exist. Positive solutions and interesting ideas? We have plenty.

cbc.ca Two New Hours listserv censors censorship

In order to distribute information about this collective protest, contributors used the most prominent listserv for the dissemination of new music information: the Two New Hours Discussion List. Unfortunately, CBC management decided to suppress this information by suddenly changing its policy and Terms of Agreement for cbc.ca users. Not coincidentally, this change in policy occurred a short time after the protest began, and a few hours after I received a phone call from a frustrated member of CBC Radio management. As a result, postings to the Two New Hours list are now filtered, and the mature and measured commentary for cbc.ca users. Not coincidentally, this change in policy occurred a short time after the protest began, and a few hours after I received a phone call from a frustrated member of CBC Radio management. As a result, postings to the Two New Hours list are now filtered, and the mature and measured concerns about changes at CBC Radio are removed, no longer forwarded to their intended and interested audience. Previous postings have been scoured from the archives. One wouldn’t expect this type of censorship from a public broadcaster, and one wonders what integrity there is in attempting to remove the voices of concerned individuals. What are they so afraid of?

CBC meeting report: www.stopcbcpop.ca/
Petition against recent changes:
www.petitionspot.com/petitions/stopcbcpop
Paul Steenhuisen
**Some Thing New**

*by Jason van Eyk*

*There is a new trend gaining critical mass in the world of new music — more and more concerts bringing film and projected visual elements into the mix.* No surprise, a cynic would say, given that our society places an inordinately high value upon the visual (see those home theatres, HDTV, multi-cine-plex, internet-addicted mass), and especially when viewed in light of the iPod generation (a socially disconnected bunch who treat music like a commodity that constitutes the background soundtrack to their everyday life). That same cynic might also claim that new music ensembles, needing to justify their existence through larger and broader audiences, are bringing heightened visual stimulation into the concert hall as an inevitable “product enhancement” in an increasingly market- and marketing-driven arts environment. It has nothing to do with appreciating music in the least.

However, an optimist would counter those remarks by reminding us that the connection between live visuals and music has a long, healthy, and experimental history in the arts. Two very recent and important gallery exhibitions (Sons et Lumieres at the Centre Pompidou in 2004-2005 and Visual Music at the Hirshhorn Museum in 2005) have demonstrated this history extensively and successfully. Both presented a 20th-century survey of synaesthetic art that blends visuals and music, extending it out to the point of a revolutionary concept: that fine art should attain the abstract purity of music. Such a concept culminates in current artistic practice. By example, within Montreal’s growing video music scene, pioneering Quebec composer Jean Piché draws on parallel compositional models to create abstracted visual music. No longer classified as video art, or electroacoustic music, Piché has stimulated a new ground-breaking hybrid form (which was highlighted as part of Montreal’s 2005 Elektra festival).

It is within the sphere of abstracted visual music that February’s new music concerts begin. Kingston’s LEARK Ensemble (that’s Live Electro Acoustic Research Kitchen, a collective led by Kristi Allik and Robert Mulder) delivers an Electronic Zen Garden experience on February 4th at the Music Gallery. Electronic Zen Garden is designed as a contemporary, non-permanent installation that envelopes the audience in radiant, flowing colour, light and sound. The visual component is generated through a tall lumia column that forms an island in the gallery space. The matching soundscape is released through an all-encompassing 16-speaker configuration. Both are simultaneously created by the LEARK ensemble through a Zen-inspired improvisation.

Another strand of this trend is drawing composers and musicians further back into the 20th-century to revive the lost practice of live music film accompaniment. This movement has been gaining momentum throughout North America and Europe, building a critical mass of work that seeks to restore the more privileged place of music-and-sound work that was a notable part of the silent film era.

On February 5th, Torontonians will get a taste of this trend when composer Andrew Downing presents a new score for the silent film *The Cabinet of Dr. Caligari*. This concert/screening forms part of the FREE FALL festival of experimental performance taking place at the Theatre Centre (January 26 to February 5). Downing is known for live music scores that present a more abstracted and interesting take on jazz and improvisation. For his live film scores, Downing calls on one of his live projects named Melodeon, a quintet that includes the composer himself on double bass. More info is available at www.andrewdowning.com.

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**New Music Concerts**

*Sunday February 26, 2006 • New @ New Music with flutist Robert Aitken and pianist James Avery — An Evening of World Premieres —*

Juliet Kiri Palmer (New Zealand/Canada 1967)  
*drift, drop* (2006) for piano, flute & 2 ensembles  
Denis Dion (Canada 1957)  
*Donnant* — *dominant* (2005) for piano & ensemble  
André Ristic (Canada 1972)  
*Concertino* (2004) for flute & ensemble  
Charles Wuorinen (USA 1938)  
*Duo Sonata* (2004) for flute & piano

Tickets: $25 regular | $15 seniors | $5 students (Cheapsheets)  
7:15 Intro • 8:00 Concert | Glenn Gould Studio 416 205-5555

www.NewMusicConcerts.com • 416 961-9594
ON THE FLIPSIDE OF THIS GROWING LIVE FILM MUSIC TREND, SIMPLY TAKING A FILM SCREENING OUT OF ITS NATURAL CONTEXT CAN SUBVERT THE BALANCE BETWEEN MUSIC AND VISUAL ELEMENTS. THIS IS SURELY PART OF ENSEMBLE NOIR'S INTENT FOR THEIR UPCOMING CONCERT ON FEBRUARY 9TH AT THE WINCHESTER THEATRE, ENTITLED GARAGE NOIR. ANCHORED BY EDMUND CHAN'S NEW EXISTENTIAL THRILLER FILM GARAGE (WHICH INCLUDES MUSIC BY TORONTO COMPOSER ALICE HO) THIS CONCERT PROMISES MUSIC, FROM THE UNCHARTED RECESSES OF THE HUMAN MIND, BY BOTH HO AND PATRICE MOREHEAD. SOUNDS LIKE A CHILLING PROPOSITION FOR A COLD WINTER'S NIGHT.

FINALLY, ON FEBRUARY 26TH WE PAY HOMAGE TO INNOVATORS AHEAD OF THE VISUAL MUSIC TREND. MIXED MEDIA CONCERTS AND AVANT-GARDE MUSIC CULTURE WERE BROUGHT TO LIFE IN TORONTO WITH THE HELP OF AVRUM ISAACS AND THE ISAACS GALLERY. ISAACS WAS KNOWN FOR WIDE-RANGING EFFORTS TO INTRODUCE THE PUBLIC TO INNOVATIONS IN ART BEYOND THE TRADITIONAL GALLERY FAIRE. REGULAR SERIES OF POETRY READINGS AND ART FILM SCREENINGS WERE JOINED IN 1965 BY THE ISAACS MIXED MEDIA CONCERTS, NOTED AS SOME OF THE GALLERY'S MOST AMBITIOUS PROGRAMMING. ARRANGED BY ISAACS AND COMPOSER UDO KASEMETS, THIS SERIES WAS THE HARBRINGER OF WHAT WOULD EVENTUALLY DEVELOP INTO TORONTO'S PERFORMANCE ART SCENE.

AS A CELEBRATION OF THOSE DAYS, KASEMETS IS OFFERING TWO PROGRAMS TITLED ISAACS SEEN AND HEARD. THE FIRST, AT EMANUEL COLLEGE, VICTORIA UNIVERSITY, CELEBRATES THE LIFE AND POETRY OF ROBERT CREELEY. CREELEY, ONE OF THE POETS TO CONTRIBUTE TO ISAACS' READING SERIES, WAS A KNOWN COLLABORATOR WITH A NUMBER OF VISUAL ARTISTS, INCLUDING ROBERT INDIANA AND ARCHIE RAND. PROJECTED IMAGES BY THESE TWO ARTISTS, AND WORKS BY CREELEY MAKE UP THE CORE OF THE CONCERT, WITH MUSICAL CONTRIBUTION BY COMPOSER/VIOINIST MALCOLM GOLDSTEIN, AND PERFORMANCES BY SINGER/SPEAKER SUSAN LAYARD AND UDO KASEMETS AT THE PIANO. FORTUITOUS INDEED, TO LOOK BACK ON WHERE THE TREND OF VISUAL MUSIC MAY HAVE BEGUN.

SO TAKE THIS MONTH TO RECONNECT WITH YOUR SENSES. REINVIGORATE THE EYE AND EAR THROUGH SOME THING NEW.

(JASON VAN EYK CAN BE REACHED AT 416-961-6601 X 207 OR JASONV@MUSICCENTRE.CA.)
Jazz Notes
by Jim Galloway

Art for Art’s Sake

I happen to be a person of considerable squirrel-like propensities and over the years I have gathered a sometimes surprising, mostly useless, but occasionally fascinating collection of memorabilia - newspaper clippings, notes, books, papers, photographs, music, old reel to reel tapes and cassettes.

So I was sorting through some of my tapes and came across some out takes of a recording session I did more than 20 years ago with Art Hodes, releasing a small flood of memories. His is a name familiar to jazz enthusiasts, but, for the most part, overlooked in today’s world of music.

Born in Russia in 1904, at age 6 months he emigrated with his parents to the United States and grew up in Chicago on the tough West Side, took piano lessons and began gigging as a teenager. His first steady job was in the gangster-run Rainbow Gardens playing from 9:00pm to 4:00am for $35.00 a week plus tips. He stayed there for a year and a half. This was his musical apprenticeship in the Chicago of the “Roaring 20s”, but he was to become a living legend among local jazz musicians through his distinctive piano playing, his writings (which included many articles and liner notes), or his work on radio and educational television.

The Rainbow Gardens engagement led to a booking in one of the high class cafés on Wabash Avenue where there was a band earning $65.00 each and intermission piano player, our Mr. Hodes, getting $25.00 a week, plus those tips. The boss told him that if he ever made less than $100.00 he should quit. Art was there for several months and the first time he made less than the magic $100.00 - he quit!

Most of the 1930s were spent in relative, but well paid obscurity until he moved to New York in 1938. There, from 1939 to 1945, he made a number of recordings which have become collector’s items. During the years 1943-1947, Hodes also edited a magazine, The Jazz Record and had a radio show. In 1950, he returned to his roots and Chicago.

I was fortunate to know him in his later years and came to love the man as well as his music. We worked together many times and he was always an inspiration, not only musically, but in his philosophy towards living. Towards the end of his life Art suffered from a kidney disease and few of the people who enjoyed his music knew that each night after playing, he went on a portable dialysis machine which went with him wherever he travelled. Never complained about it, but was always graceful, personifying the simple human values that sometimes seem to be overlooked in today’s turbulent times.

Art Hodes died 1993 in Harvey, Illinois, but he is still very much alive through his music.

Things to look for and listen to:

There is plenty to choose from this month and here are just a few of the highlights. The first in a series of concerts under the banner of Toronto Downtown Jazz is on February 8th when The Bad Plus will be at Revival on College Street. Then on the 15th it is the turn of Chris Potter, also at Revival and on the 22nd, guitarist Charlie Hunter will bring his unique sounds to El Mocambo.

Tuesday 7th of the month The Melody Lingers On at the Glenn Gould Studio with standards and originals performed by Mike Murley, Tara Davidson, saxophones; Guido Basso, trumpet/flugelhorn; Reg Schwager, guitar; Steve Wallace, bass and a string ensemble. JAZZ.FM91’s 30th anniversary Sound of Toronto Jazz Series will move to larger accommodations at The Old Mill Inn with the "Real Divas’ Valentines Day” event on Monday, February 13 and on the 27th “Let It Slide”, a tribute to the trombone.

Meanwhile, over at The Montreal Bistro, if you enjoy the sounds of a swinging big band I’ll be at The Montreal Bistro with The 17 piece Wee Big Band from Feb. 9-11. We have added some fresh material mixed in with the old favourites and the band has never sounded better.

Later in the month, 21 - 25, a supertative pianist in the distinctive form of Joanne Brackeen will be Bistro-bound.

Like I said, lots to choose from, so wrap up, brave the cold and get out to hear some live jazz.

In the Jazz Listings, next page

"Jazz Clubs" is on page 50

Toronto Hear and Now Roundup

Heavy (with singers Heidi Klann and Vilma Vilois) titled Vox Humana. The concert features the world premiere of Agon, a new work by one of Canada’s rising stars in composition, Abigal Richardson. Also on the program are works by Harry Freedman, Murray Adamson, Morton Feldman, Henry Cowell and others. Vox Humana is presented at Trinity St. Paul’s Centre on Bloor St. W.

One of my favourite local talents is pianist Eve Egoyan. Her cleverly named Earwitness Productions has been putting on genuinely enjoyable new music shows for quite some time now. The newest concert features the world premiere of a work by Linda Catlin Smith, entitled Ballad, performed by the piano/cello duo for whom it was composed: Eve Egoyan and Andrew Smith. This concert takes place at the Glenn Gould Studio, on February 22 at 8:00.

Finally, New Music Concerts presents New at New Music, featuring new works by Dennis Djon, André Ristic, Juliet Kiri Palmer and Charles Wuorinen. Artistic director Robert Arklen will take centre stage both as flautist and conductor, in this concert at the Glenn Gould Studio, on February 26th at 8:00.
In the jazz listings

by Sophia Perlman

Saxophone fans have a rare treat this month, with two world-renowned saxophone players performing in Toronto within a week. Jerry Bergonzi appears at the Montreal Bistro for three nights from February 2-4. The quartet is rounded out by local fixtures Brian Dickinson, Jim Vivian and Ted Warren. Warren and Dickinson will return to the Bistro, February 6, when David Liebman makes an appearance with Humber College Faculty, in advance of his concert at the college on February 8.

Indie music award nominee Dave Young plays at the Rex February 23 and 24 with the Spencer Barefield Quartet. The awards will be handed out at The Docks on March 1, and Young's Quartet is nominated in the "Favourite Jazz Artist Group" alongside Sandro Dominelli, Ranee Lee & Oliver Jones, Joel Miller and the Brad Turner Trio.

Elizabeth Shepherd may be a relative newcomer to the scene, but over February there's a wealth of opportunity to see this versatile pianist/vocalist. In addition to her weekly gig at Zazou, she will be appearing at a venue new to our listings, Commensal (Feb 3), The Red Guitar (Feb 12), Gate 403 (Feb 26). Personally, I'm also looking forward to performing alongside her as a part of Babes in Jazzland at the Montreal Bistro (Feb 8).

Venue Spotlight: The Red Guitar

Although vocalist Corry Sobol only opened this club a short while ago, it is already gaining a reputation among music lovers and musicians alike as intimate and affordable. Located in Mirvish Village, The Red Guitar features live jazz Wednesday to Sunday, featuring solo piano on Sundays (this month Richard Whiteman, Elizabeth Shepherd and David Virelles) followed by a midnight student jam, and a special "Anything But Jazz Tuesdays" series.

For Sobol, running the Red Guitar is a dream come true — a room that she herself would feel comfortable singing in, as well as a venue that could feature music from right across the jazz spectrum — "and where ever else the idiom travels," she adds enthusiastically. Tim Posgate, local guitarist, programs the Red's Wed-Sun jazz, while Sobol books the ABJ events. "It's a lot of work," she says, "but very exciting with so many talented musicians living in Toronto!"

The Facts: The Red Guitar, 603 Markham St, www.theredguitar.com

Music: Jazz and improvised Wed-Sun, Anything But Jazz Tues.

Sets at 9 and 10:30 unless otherwise noted.

Cover: $7 plus tax unless otherwise indicated.

Reservations (6pm-9:30pm): 416-913-4586.

Music: Jazz and improvised Wed-Sun, Anything But Jazz Tues.

Sets at 9 and 10:30 unless otherwise noted.

Cover: $7 plus tax unless otherwise indicated.

Menu: Appetizers, soups, pannini, mains, desserts, espresso, LLBO.

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Sets at 9 and 10:30 unless otherwise noted.

Cover: $7 plus tax unless otherwise indicated.

Menu: Appetizers, soups, pannini, mains, desserts, espresso, LLBO.
January 30 sees the most anticipated event of the 2005-06 opera season with the opening of "Götterdämmerung", "The Twilight of the Gods", the final opera in Wagner's Ring Cycle. Running 5 hours 30 minutes with two intermissions, it is the longest single work in the standard repertoire. As with all the operas in this the first-ever Canadian Ring Cycle, Michael Levine will be the designer and COC General Director Richard Bradshaw will conduct.

The task of stage direction falls to Tim Albery, the well-known British director and Toronto resident. Toronto audiences saw his "Peter Grimes" for the COC in 2003, his "Rodelinda" in 2005 and his production of the play "Nathan the Wise" for Soulpepper in 2004. An interview with Albery on January 6 discovered more about him and his approach to Wagner’s work.

Though directing projects take him to Europe and all over the US, Albery lives in Toronto because that is where his Canadian wife, choreographer Patti Powell, works and where their...
three children live. Toronto provides a good base for his frequent travel and (believe it or not) he likes the weather: “I much prefer the crisp cold to the typical English damp that creeps into your bones”.

Albery comes to “Götterdämmerung” having completed his own highly acclaimed Ring Cycle for Scottish Opera in 2003. Tim Ashley, music critic for “The Guardian”, called it “a blisteringly angry, fiercely political version” and hailed it as “a devastating achievement that gets closer to the heart of Wagner’s masterpiece than any other staging I know”.

From this situation two questions naturally arise: Is it difficult, having directed his own entire Ring, now to be directing only one part of the Cycle? And will his “Götterdämmerung” for the COC in some way reflect his production for Scottish Opera? Albery’s answer is that directing only one opera in the cycle comes as a kind of “relief”. “In directing an entire Ring Cycle for a company the director carries such a burden of expectations it can be quite exhausting. In Toronto I enter into a situation where there is already a set of givens—the designs by Michael Levine and what has been done before by Atom Egoyan and Francois Girard. Because what happens in “Götterdämmerung” so obviously relates to what happens in ‘Rheingold’, I am working very closely with Michael [Levine], who is also directing it to ensure that cyclical nature of the four operas is clear.”

As a result of fitting into the givens in the COC’s Ring, Albery doubts that “there will be a single gesture” that repeats what he did at Scottish Opera. One singer, the Hagen, Swedish bass Mats Almgren, is common to both productions, but Albery has found in rehearsal that they are constantly exploring the character in new ways.

Albery calls “Götterdämmerung” the “most human” in the cycle because in it “the gods no longer have any influence and humanity is left to fend for itself”. In the work, “Siegfried and Brünnhilde set out to create a world based on love only to witness its total failure. Brünnhilde seems to foresee this at the end of ‘Siegfried’ when she unites herself with him and sings of ‘leuchtende Liebe, lachender Tod’ (light-bringing love, laughing death)”. Yet, Albery does not view the final cataclysm of “Götterdämmerung” as nihilistic. Instead, he says “it is both a celebration of the ideal of love and an acceptance of the cyclical nature of all things”.

As the only one to have directed an entire Ring, Albery served in the directors’ group meetings as a reference and de facto dramaturge, bringing up such questions as “If we portray the dragon Fafner this way in ‘Siegfried’, how do we portray him as a giant in ‘Rheingold’?”. When asked what scenes are the most difficult to direct, Albery answers, “The ones with only two people where one is narrating important information to the other. The scene in Act I when Waltraute pleads with Brünnhilde to cast off Siegfried’s ring is particularly difficult. Wagner often has up to twelve seconds of music between responses. If I took an hieratic approach, as does Peter Sellars, where all the action is in slow motion there would be no problem. But since it seems that I direct in a realistic mode, we have to portray the sequence of thoughts playing in the minds of both parties as indicated not merely by the text but by all things the orchestra is also telling us”.

“Götterdämmerung” opens at the Hummingbird Centre on January 30 and plays February 2, 7, 10 and 12. See www.coc.ca and note the early starting times.

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MUSICAL LIFE

WE ARE ALL MUSIC'S CHILDREN

by mJ Buell

February's Child ...

"lilie sister dance with me..."

(>hoto taken in 1976)

Identify these finely tuned members of our music community for a chance to win tickets or a recording.

Think you might know who February's Children are?

Send your best guesses to musicchildren@thewholenote.com.

(Winners will be selected by random draw among correct entries received by February 15th, 2006.)

December's Child .... was Dr. George Brough

"I DIDN'T decide to be a musician. It just happened. It was never a thought..."

Right: George Brough and Lorand Fenyves, in rehearsal for a summer concert in Banff, the year in which they both celebrated their 85th birthdays.

Loved and esteemed throughout Canada, Dr. George Brough is well-known as a pianist, harpsichordist, organist and chamber musician. George was born in Boston, Lincolnshire, the youngest of five Musical children. As a teenager he had received 2 gold medals from the Associated Board (the English music exam system) for playing the highest piano final exam marks in the UK.

George received his doctorate of Music from Oxford, England, and is a Fellow of the Royal College of Organists. He replied on a whim to an ad in an English paper from the Halifax Conservatory of Music, and came to Canada in 1945 as a music teacher, moving to Toronto in 1947. To say that the rest is history is particularly apt because he has touched and helped to shape the lives of countless Canadian musicians.

His life in music includes work as an accompanist, recording artist, coach, conductor and examiner, in association with the Canadian Opera Company, the Banff Centre, the Royal Conservatory of Music, the University of Toronto Faculty of Music, and the Toronto Mendelssohn Choir. His versatility in many different musical idioms has resulted in diverse collaborations - from harmonica player Larry Adler to tenor Jon Vickers. He continues to astound the music community as a skilful, reliable and versatile accompanist.

And our winners...

"...the wonderful George Brought!" James Norcop and a guest will accompany Dr. Brough at a performance of J.S.Bach's B Minor Mass, performed by the Tafelmusik Baroque Orchestra and Choir, in May, conducted by Ivars Taurins. Dr. Brough played for Ivars Taurins' conducting classes at the University of Toronto until just last year.

"Clearly this is George Brough!"

Susan Spier will receive a recording, chosen by Dr. Brough, by a performer whose musical future he has touched and supported.

"...George Brough, pianist, organist, accompanist, and friend..."

Joan Colquhoun McGorman will also receive a recording chosen by Dr. Brough.

CONGRATULATIONS to James, Susan, and Joan!

FEBRUARY 1 - MARCH 7 2006  WWW.THEWHOLENOTE.COM

Back to Ad Index
### Toronto & nearby

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

#### Concerts: Toronto & nearby

**February 01**

**February 02**
- 12:30: University of Toronto Faculty of Music. Thursday at Noon. David Brad & Gary Williams, piano. 5:15 p.m. Old City Hall. 1 Dundas St. W. 416-978-8849. Free.
- 7:30: Mississauga Productions. The Lost of the Ring. Lyrics by Shaun McKenna and Matthew Wedesday February 01


**February 02**
- 12:30: University of Toronto Faculty of Music. Thursday at Noon. David Brad & Gary Williams, piano. 5:15 p.m. Old City Hall. 1 Dundas St. W. 416-978-8849. Free.
- 7:30: Mississauga Productions. The Lost of the Ring. Lyrics by Shaun McKenna and Matthew Wedesday February 01


**Elmer Iseler Singers**

Lydia Adams, Conductor

J.S. BACH'S ST. JOHN PASSION

Friday, February 3, 2006 8:00 pm

Metropolitan United Church, 56 Queen St. E., Toronto

Soloists: Leslie Fagan, soprano Christine Stelmachovitch, alto

Floyd Gadd, Evangelist

Lawrence Wiliford, tenor

John Avey, bass/Christus with orchestra.

Celebration Friday, May 5, 2006 7:30 pm

Glenn Gould Studio, 250 Front St. West, Toronto

Guest artists: Amadeus Chamber Singers and the Aeolian Winds

A concert honouring the artistic brilliance and immense contributions of these two Canadian musicians.

FOR INFORMATION OR TICKETS

CALL 416-217-0537 Monday to Friday 9 am - 5 pm
- 8:00: Toronto Jazz Orchestra. Annual Fundraising Swing Thing. With Simon Tedeschi and Odd Socks. Dovercourt House Main Floor, 805 Dovercourt Rd. 416-899-5299. $15 with lesson; $12 dancely.
- 8:00: Toronto Symphony Orchestra. Protulov & Braun. Roy Thomson Hall. See Feb 2.
- 10:00: Canadian Reggae Music Summit. See Feb 3.
- 1:30: CAMMAC/Michael Art Gallery. Tea, Crumpets & Guitar. Toronto Symphony Orchestra. 90 Croatia St. 416-408-2824 ex321.
- 10:00: Canadian Reggae Music Summit. See Feb 3.
- 1:30: CAMMAC/Michael Art Gallery. Tea, Crumpets & Guitar. Toronto Symphony Orchestra. 90 Croatia St. 416-408-2824 ex321.
- 2:00: RCM Orff Ensembles. Orff Program Concert. 90 Carolina St. 416-406-2824 x321.
- 2:00: Toronto Parks & Recreation Sunday Concert Series. Symcox. Scarborough Civic Centre, 150 Borough Dr. 416-396-7398.
- 3:00: Tafelmusik Baroque Orchestra. An Audience with Mozart in Italy. Trinity St. Paul's Centre. See Feb 3.
- 4:00: St. James' Cathedral. Sunday Afternoon Twilight Recital. Stillman Matheson, organ. 65 Church St. 416-364-7865. Free.
- 8:00: Arabesque Dance Company Orchestra. Levantine Arabesque. Traditional acoustic Arabian music. Bassam Bishara, oud/electric violas; Subhan Wasiar, lead darabke; George Barba, darbke; Sebastian Gatto, katim; George Savage, musical director. Gypsy Co-op, 815 Queen St. W. 416-920-5683. $10.
- 8:00: Free Fall/Melodorn. The Cabinet of Dr. Caligari: Live musical score set to the 1919 film. Andrew Downing, composer/double bass; Kevin Tuscucci, trumpet; William Carn, trombone; Kathleen Kajika, violin; Tania Gil, gongs/glockenspiel. Theatrical Centre, 1087 Queen St. W. 416-538-0888. 420, 415(business).
- 9:00: Evening of Arabesque. Traditional Arabic music. Bassam Bishara, oud/nay/vocals; Subhan Wasiar, lead darabke; George Barba, darbke; Sebastian Gatto, katim; George Savage, musical director. Gypsy Co-op, 815 Queen St. W. 416-920-5683. $10.
- 10:00: The Royal Conservatory of Music. Saturday Morning Series: Premieres by Hatch, Drude and Scott. Toronto Symphony Orchestra. 90 Croatia St. 416-204-7800. 420, 415(business workers).
- 11:00: Stimulating and unconventional. Shalom Bard and friends present contemporary, klezmer, and classical clarinet music.
- 6:00: OnStage. The Melody Lingers On. Jazz standards and originals. Mike Murphy, Tara Davidson.

Syrixt Concerts

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Stimulating and unconventional, Shalom Bard and friends present contemporary, klezmer, and classical clarinet music.

Shalom Bard clarinet
Peter Longworth piano
Iris Goldberg visual artist
Micah Heilbrunn clarinet
Sonia Silaflash clarinet
Max Christie clarinet
El Bart cantor
Tamara Himmel soprano
Sandy Baron violin
Pamela Himan violin
Kathleen Kajika viola
Mary Stein cello

SATURDAY, FEBRUARY 11, 8 PM
RCM Concert Hall
The Royal Conservatory of Music
90 Croatia Street (Bloor & Dufferin)
$15 adults, $10 students & seniors, $45 family

416.408.2824 ext. 321
www.rcmusic.ca/concerts

CBN

Canadian Heritage
Patrimoine canadien
Five Small Concerts
featuring members of the
Toronto Symphony Orchestra
and their guests in concert at
Trinity-St. Paul’s United Church
427 Bloor Street West Toronto

Vision of Heaven and Hell
Monday February 6, 2006 7:30 p.m.

Music Toronto
February 9 at 8 p.m.

ST. LAWRENCE QUARTET
February 9 at 8 p.m.

For further information, call (416) 221-8342

The Royal Canadian College of Organists

FRIDAYS @ 8 &


Friday, February 10, 2006 at 8 pm

Tickets: $20, $15 (senior, student & RCO members)

Lawrence Park Community Church
416-489-1551 ext.21
2180 Bayview Avenue
(south of Lawrence Ave. East)

Ample free parking
- 8:00: tiger princess dance projects. Signs. Harbourfront Centre Theatre. See Feb. 6; $25, $18 (CADA).
- 7:00: Canadian Children's Opera Chorus. The Food of Love. Works by Brahms, Lehár, Vivaldi & others. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $25, $15 (youth 18 & under all seating sections).
- 7:30: Peel Choral Society. Sing to love. Emmanuel United Church, 1700 Mazo Gres., Mississauga. 905-855-0112.
- 7:30: Poal Choral Society. Sing to love. Emmanuel United Church, 420 Balmoral Dr., Toronto. $20, $18 (sr/st).
- 7:30: Peel Choral Society. Sing to love. Emmanuel United Church, 1700 Mazo Gres., Mississauga. 905-855-0112.
- 7:30: Peel Choral Society. Sing to love. Emmanuel United Church, 1700 Mazo Gres., Mississauga. 905-855-0112.
- 7:30: Canadian Children's Opera Chorus. The Food of Love. Works by Brahms, Lehár, Vivaldi & others. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $25, $15 (youth 18 & under all seating sections).
- 7:30: Peel Choral Society. Sing to love. Emmanuel United Church, 1700 Mazo Gres., Mississauga. 905-855-0112.
- 7:30: Canadian Children's Opera Chorus. The Food of Love. Works by Brahms, Lehár, Vivaldi & others. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $25, $15 (youth 18 & under all seating sections).
**CONCERTS**
Toronto & nearby
Brampton, 416-861-6444. $15, $12(sr/st), $5(under 10 yrs).


- 8:00: Canadian Sinfonia, ttt. Haydn: Symphony No. 7; Beethoven: Symphony No. 1; Mozart: Symphony No. 38, ‘Prague’. Robert Koenig, conductor. Heliconian Hall, 35 Hazelton Ave. 416-408-2824 x221, $15, $10(sr/st), $45(family), free(3 and under).

- 8:00: Canadian Sinfonia ttt. Beethoven: Grand Sonata for Violin and Chamber Orchestra; traditional Chinese pieces arr. for strings; 5 pieces for Bamboo Flute and Strings. Teng Li, violin; Zhuo Wei, bamboo flute. Newtonbrook United Church, 53 Cummer Ave., North York. 416-975-7120, $30, $15, $5(sr/st), free(under 12).


- 8:00: Maza. In Concert. Dancemaker’s Studio, Distillery District, 55 Mill St., Bldg 74.

**MUSIC ON THE DONWAY PRESENTS:**

**A Latin Jazz Valentine’s Concert featuring the DANIEL RUBINOFF JAZZ QUARTET**

Daniel Rubinothe, saxophone; Luis Guerra, piano; Dave Young, bass; Chedly Leon, percussion

**Saturday, Feb. 11, 7:30 p.m.**
Donway Covenant United Church
230 The Donway West
Don Mills/Lawrence, Toronto
Tickets $15 Information/Tickets: (416) 444-8444

**SONGS of LOVE and LAUGHTER**
Saturday February 11 at 8:00pm
Willowdale United Church, 349 Kennedy Ave., North York
Adults $15 Senior/Students $10 Children $5
CALL 416-225-2255 www.allthekeingsvoices.ca

Next Concert: An Evening of G & S, Sat. April 29 at 8pm
Supported by the Toronto Arts Council

**Raum play Raum**
Saturday, February 11, 2006 8PM
Living Arts Centre, Mississauga Free Underground Parking www.mississaugasyphony.com

**In recital**

Michele Bogdanowicz, Soprano
Amanda Johnston, Piano

February 11, 8pm
Heliconian Hall

**Case Goods Warehouse, Studio 306**
416-533-7442, 410, $200(sup chld)
- 6:00: Mississauga Symphony, The Gaytham. Beethoven: Symphony #7; Brahms: Tragic Overture, op 81; Royer: Sinfonia Concertante for Piano Trio & Orchestra. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-8000. $33.50-$44.50.
- 6:00: Music Gallery: Pop Avant Series: Wavelength 320; Nina School; The Hylozoist, Picasto & Woodlands. Music Gallery, St. George the Martyr, 157 John St. 416-204-1860, PWYC.
- 6:00: Royal Conservatory of Music, Contemporary Classics: Shakanal(Sib) in Concert, 90 Coxwell St, 416-408-2824 x221, $15, $10(sr/st), $45(family), free(3 and under).
- 6:00: Scarborough Philharmonic Orchestra. Music in Our Lives, Saint Georges: Sinfonia; Copland: Quiet City; Britten: Serenade for Tenor, Horn & Strings; Vaughan Williams: Fantasia on a Theme of Thomas Tallis; MacMillan: Two Sketches for string orchestra; Haydn symphony #22; James Freeman, trumpet; Stephen Erickson, horn; Maggie Moser, English horn; Kevin Mallon, guest conductor. St. boniface Church, 142 Markham Rd, Scarborough. 416-429-2007. $25, $20(st), $15(youth).
- 8:00: tiger princess dance projects. Sings Harbourfront Centre Theatre. See Feb 8, $25, $18(est/CADAA)

**Stranger Here Myself**

SongsTo Kurt Weill
Elisabeth Pomés
Sunday, February 12, 3pm
Heliconian Hall

**A Valentine Cabaret**

Burlington Civic Chorale
Music of Frank Loesser of Guys and Dolls
silent auction, deserts and wine
Saturday, February 11th, 7:30 pm
St. Christopher’s Anglican Church
662 Guelph Line
tickets: 905-681-8109/$12+$15

Thursday February 16

- 8:30: Toronto Symphony Orchestra. Shostakovich: Eine kleine Nachtmusik; Shostakovich: Cello Concerto #1; Symphony #11, Enrico Dindo, cello; Peter Gundlach, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-8382. 434-1115.

Monday February 13


Tuesday February 14

Wednesday February 15


...CONCERTS
Toronto & nearby

- 7:00: Canadian Chamber Choir. Choirs in Concert. Guests: Cantus Chamber Choir. John Bell Chapel, Appleby College. 540 Lakeshore Rd. W., Oakville. 905-845-4811 ext. 231. Call for ticket prices.
- 7:30: Lorna McLear. Flute. To the Earth; Traditional Georgian Hymn (arr. Zolla); Tango #3; Hatzis: Arctic Dreams; Rzewski: Music.
- 8:00: Toronto Symphony Orchestra. Star Band. 171 Town Centre Blvd., Markham. 905-763-7853. $20(advance), $25(doar).
- 8:00: Toronto Symphony Orchestra. Shostakovitch: Cello Concerto #2; Symphony #11. Enrico Dindo, cellist; Peter Dandjian, conductor. Ray Thomson Hall, 60 Simcoe St. 416-583-4828. $34-3115.

Friday February 17

- 7:00: Canadian Chamber Choir. John Bassett Theatre, Metro Convention Centre. 255 Front Street West, Toronto. Works by Mozart, Brahms, Tchaikovsky and Schubert. 416-897-3865. $16, $13(alumni, Sheridan f/t st). For complete run see music theatre listings.
- 7:00: St. Thomas's Church. 383 Huron St. St. Thomas's Church. 383 Huron St. 416-363-0331. $20.

THE BATA SHOE MUSEUM
327 Bloor Street West, at St. George subway
Tel: 416.979.7799 x242
www.batashoemuseum.ca

sine nomine Ensemble for Medieval Music
By wifled synful werkyngw
Songs of Sin and Consequent
Friday, February 17, 8 pm
St Thomas's Church, 383 Huron St.
Tickets $15 / $10 students, seniors
416-639-9445 / sine.nomine@3web.net

Yuri Bashmet
and "The MOSCOW SOLOISTS"

Moscow Soloists Orchestra
February 15, 8 pm
Metro Convention Centre
255 Front Street West, Toronto
Works by Mozart, Brahms, Tchaikovsky and Schubert
Tickets: $45-$85 www.ticketmaster.ca 416-870-8000
Info: 416-897-3865 www.yuribashmet.com

ARIETTES OUBLIES
Internationally acclaimed soprano Ann Monoyios presents a programme of Debussy’s exquisite "forgotten melodies", along with works from Schubert and Schumann
Saturday, February 18, 2006
Ann Monoyios
with Glenn Hodgins (piano) and Nicolai Tarasov (clarinet)
8 pm • Eastminster United Church • 310 Danforth Ave
www.academyconcertseries.com reg.$15/adult $10

Back to Ad Index
FÉTES GALANTES

The songs of Debussy, evoking the romance and whimsy of Watteau's paintings and the 18th c. commedia dell'arte

with

Gillian Keith soprano

Michèle Bogdanowicz soprano

Jesse Clark baritone

Stephen Ralls and Bruce Ubohata piano

SUNDAY, FEBRUARY 19, 2:30 PM — WALTER HALL

Tickets: $45/student rush $10 — Call (416) 735-7982

FEBRUARY 1 - MARCH 7 2006 WWW.THWHOLENOTE.COM

Back to Ad Index
MARCH 7 2006

Noonday Organ Recital
Mozart at the Piano.
St.905-840-9198. Doors open 9pm. PWYC.
- 10:15pm: Michael Dobinson.
troacoustic music. The Hacienda, 794 Bathurst
la Ng, piano; Iris Krizmanic, trench horn. Heliconian Hall, 35 Hazelton Ave. 416-421-5080. $15,
- 8:00: Iris Krizmanic.
- 8:00: Arabesque Dance Company Or·
- 7:00: OnStage.
$10.
- 6:00: Canadian Meditation Centres.
- 3:00: U of T Gospel Choir.
the spirit of Black History Month. Hart House, 7
haud & D. Healy. Grace Hong, violin; Karen Hend­
- 3:00: Toronto Symphony Orchestra.
- 2:15: Catherine Manoukian. George Wes­
- 3:15: The Mozart Game: improvisations in the style of Mozart using audience
suggestions. Robert Levin, fortepiano; Jeanne
Lamon, director. Trinity St.Paul’s Centre, 427
Bloor St. W. 416-964-6337, 427 964, 427-
958(s). (200 Face the music youth).
- 7:30: Unionville Theatre Company. Anne
of Green Gables. Markham Theatre for the Per­
foming Arts, 171 Town Centre Blvd, Markham.
905-305-7488, $18. For complete run see music
theatre listings.
- 8:00: Earrnrightness Productions. Saffad, L.C.
Smith. Ballad. Andrew Smith, calle; Eve Egyean,
plano. Glenn Gould Studio, 250 Front St. W. 416-
505-5555, $15, $10(s). (100th). (100chry).
- 8:00: Mozart Society. Marriage of Figaro. U
of T Opera Division. First Unitarian Church, 175
St Clair Ave. W. 416-201-3338. $150/member
(50chrymembers).
- 8:00: Nathaniel Dett Chorale. Voices of the Diaspora: Versa in Song. God’s Trombones;
Jennings: An Old Black Woman Homeless & Indistinct; Barnwell: Suite Death.
Briannd Byrd Tenley, conductor. George Wes­
ton Recital Hall, 5040 Yonge St. 416-872-1111.
$28(doors).
- 8:00: Toronto Symphony Orchestra.
Orchestral Showpieces.
Naida Cole, piano; Charles Dutoit, conductor. Roy
Thomson Hall. 60 Simcoe St. 416-593-4828 .
$5-$22. For complete run see music theatre
listings.
- 8:00: Meadowvahl Music Theatre. West
Side Story. Music and lyrics by Bernstein &
Sondheim. 6315 Montevido Dr., Mississauga.
505-614-5720, 521, 415(doors). For complete run
see music theatre listings.
- 8:00: Music Gallery. Toca Loca. Residency
Concert #1. Grey: Vortex Temporum; Leraux:
Continuus. Gregory Oh, artistic director. Music
Gallery. St. George the Martyr, 197 John St.
416-204-1080, 920, 915(member), 110(st).
- 8:00: North Toronto Players. The Mikado
(A Tale of the Old Wold). An adaptation from
Gilbert & Sullivan. Michael Harris, stage direc­
tor, John Ricciardelli, musical director. Leah Pos­
tures Theatre, 4580 Bathurst St. 905-772-2209
4522. For complete run see music theatre
listings.
- 8:00: St. Andrew’s Concert Series. Mo­
zart’s Requiem & Violin’s Gloria. Marianne
Sperlak, Melinda Dufour, soprano; Susan
Cooper, alto; Stephen Erickson, tenor; Dan Ham­
bury, bass; Charles Demers-ynd, conductor. St.
Andrew’s Catholic Church, 48 Reynolds St.,
Downtown. 905-849-9771. $20, $18(s), 15(m).
- 8:00: Toronto Music Gallery. Mozart at the Piano. Trinity St.Paul’s Centre. See
Feb 22.
- 8:00: Toronto Symphony Orchestra.
Orchestral Showpieces. Roy Thomson Hall. See Feb 22.
- 8:00: Via Salzburg Chamber Orchestra.
For the Love of Opera. Works by Handel, Mozart,
Verdi. Maneli Pirzadeh & Daniel Moran, Wendy
Nelson, soprano; Mayura Sellar, artistic director.
Glenn Gould Studio, 250 Front St. W. 416-205-
5555, 450, 455(st). $25(st).
Saturday, February 25


1:30: Kiwanis Music Festival. President’s Trophy Competition & Showcase of Stars. Armenian Youth Centre Theatre, 50 Hallcrown Place. 416-487-5885. $5.

2:00: Toronto All-Star Big Band. Swing Swing Swing. With Eddie Daniels, clarinet. John Bassett Theatre, Metro Toronto Convention Centre, 255 Front St. W. 416-366-7723. $22.


Expect something different

Orpheus Choir

Robert Cooper, Artistic Director
Edward Moroney, Accompanist

CHORAL JAZZ

Saturday, February 25, 2006, 7:30 p.m.
Grace Church on-the-Hill - 300 Lonsdale Rd
Steven Dobrogosz

MASS

An exceptional mingling of religious solemnity, personal statement and expressive informality, Mass is “decidedly untraditional with popular, jazz and classically romantic influences”.

Plus selections from:
Dave Brubeck The Light in the Wilderness
Paul Halley Missa Gaia
Leonard Bernstein Mass
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Alana Bridgewater, vocalist
Edward Moroney, organ and piano
Robert Cooper, conductor
Talisker Players

Tickets $25 / Senior $20 / Student $10
Call or email for tickets: Tel (416) 530-4428
orpheuschoir@sympatico.ca
www.orpheus.on.ca

Concert sponsored by:
LANNICK

Mississauga Children’s Choir
Thomas Bell Director

MISSISSAUGA CHORAL FESTIVAL

DR. JAMES LITTON
Guest Conductor

Featuring: Brantford Children’s Choir
Georgian Bay Children’s Choir
Mississauga Children’s Choir
North American Choral Company
Oakville Children’s Choir
St Mary’s Children’s Choir

Saturday, February 25, 2006
7:00pm
Cawthra Park Secondary School
1305 Cawthra Rd. (at QEW)

Mississauga
$12 Adults $8 Children/Seniors
Tickets available at the door
www.mississaugachildrenschoir.com
**CONCERTS**

Toronto & nearby

Ontario and the US. James Lileen, guest conductor.

**Covem Park Secondary School, 1300 Cwethia Rd., Mississauga. 10th February, $12, $8sr/st.**

**7:30: Brampton Folk Club. Friday Folk Night; Brampton Folk Festival. Last Chance Audition Showcase. Sanderson Hall, St. Paul's United Church, 30 Main St. S., Brampton. 647-243-3655, $10, $8sr/st.**


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**Sunday, February 26**


**2:00: Toronto Parks & Recreation Sunday Concert Series. Free.**

**2:00: 215 Perth Productions.**

**4:00: Theatre of Early Music.**

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**www.MooredalesConcerts.com**

**Bruckner's Rarely heard String Quintet**

Erika Raum, violin
Scott St. John, violin
Sharon Wei, viola
Kristine Bogyo, cello
Young Artist:
Sarah Nematallah, violin

**Saturday, February 25 at 8 pm - Willowdale United Sunday, February 26 at 3 pm - Walter Hall, U of T**

**Affordable tickets! $25, ($20 St./Sr.) 416-922-3714 x103**

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**February 25, 7:30pm**

St. John's Norwegian Anglican Church 470 Woodbine Ave.

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**8:00: 215 Perth Productions.**

**8:00: Guitar Society of Toronto.**

**8:00: Voltaic: Toronto, Diatopica. Patrick Kearney, classical guitarist.**

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**8:00: Mooredale Concerts. Brunner: Quintet in E for Two Violins; Schubert: Rondo alla Doriana in A. Erika Raum, Sarah Nematallah, violins; Scott St. John, Sharon Wei, viola; Kristine Bogyo, cello; Joanne Chung, piano. Willowdale United Church, 349 Kennedy Ave. 416-622-3714 ext 103. $25, $20($20 S/T).**

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**8:00: St. Andrew's Concert Series.**

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**8:00: Tafelmusik Baroque Orchestra.**

**Saturday at the Piano. Trinity St. Paul's Centre. See Feb 22.**

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**NEW at NMC**

**New works for Robert Aitken and James Avery**

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**www.THEWHOLENOTE.COM**

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**February 1 - March 7 2006**

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**Back to Ad Index**
Tuesday February 27
- 7:30: University of Toronto Faculty of Music. Chamber Music Series: Seren Philar·


- 8:30: Toronto Organ Club. Phil LaPenna, Hammond X-66; St. James United Church, 400 Bumstead Rd. W., Etobicoke. 905-824-

1672, free, fundraiser.

Wednesday March 01


- 2:00: Tapestry New Opera Works. Opera To Go. Six to 15-minute new opera by Payne, Gervais, Bolton, Stannard & Fang. Carla Huhtanen, soprano; Jessica Leyk, mezzo; Keith Klassen, tenor; Colin Powell, baritone; Wayne Strongman, music director. Young Centre for the Performing Arts, 55 Mill St. 416-688-8666, $20. For complete runs see music theatre listings.


Thursday March 02
- 12:10: University of Toronto Faculty of Music. Thursday at 12:10: Canadian Music Competitions Women's Concert. Walter Hall, 80 Queen's Park. 416 978-3744, Free.

- 8:00: Toronto Mendelssohn Choir. Beethoven: Piano Concerto No. 4. Bardi Mater; Haydn: The Heavens are Telling (Overture & Ballet). Guests: Arpad Josephson & Daniel Taylor, countertenor; Ian Bargh, piano; Dave Field, bass; Don Vickreated, narrator. Jane Mallett Theatre, 27 Frank St. E. 416-366-7723, 600-708-6754, $35-94, 18-

35 pay your age, $5 (st), accompanying adult $6.

Friday March 03

- 8:00: Met Our Lady of Perpetual Help Church. Our Lady of Perpetual Help Church. OLP Chor & Friends. Porgi aida: Stab· bato Matters: Haydn: The Heavens are Telling (The Creation); other works by Mozart & Bach. Peter Daly, Bass, and Belfacing organ. 416-498-1540. 410 (funds for organ repair fund).

Saturday March 04
- 7:00: Show One Productions. Young Stars of the Young Century. 2nd Annual International Gold Concert Works by Chaliapin, Shostakovich, Schubert, Chopin, Liszt & Mozart. Canadian Children's Opera Chorus; Kayah Nicola, vocals; David Laikovich, violon; Simon Ng, piano; Susunna Konratala, violon & other performers ages 7-20. George Weston Recital Hall, 5040 Yonge St. 416-973-0300, $30. $25, $10 per person for families with children. Benefit to support the artistic programs of the Amadeus Choir.

- 7:30: Donaldson Art Gallery. Concert of Scottish songs & stories with Silent Auction. Guests: Ketle's On highlander dancers; Lydia Adams, conductor. Toronto Botanical Gar·

arden, 777 Lawrence Ave. 416-446-0730. $30, $25, $10 per person for families with children.


nowski, piano. Jubilee United, 40 Underhill Dr. 416-444-8693, 416-410-x.


Daniel Taylor, countertenor; Ian Bargh, piano; Don Vickreated, narrator. Jane Mallett Theatre, 27 Frank St. E. 416-366-7723, 600-708-6754, $35-94, 18-

35 pay your age, $5 (st), accompanying adult $6.
LYDIA ADAMS, CONDUCTOR AND ARTISTIC DIRECTOR

A Celtic Celebration
Amadeus Choir’s Annual Gala Fundraiser

Saturday March 4th, 7:30 p.m.
Toronto Botanical Garden
(formerly Edwards Gardens)
777 Lawrence Ave. East (at Leslie)

Please note new date and venue
Pipers and singers and dancers - oh my!

Enjoy a celebration of our Celtic roots,
with the Choir’s special guests Kettle’s On,
Highland dancers, and Mrs. Bridges’ famous sweet treats.
There will be an auction and lots of singing, of course!

Tickets: $30 Adult - $25 Senior/Student
To order or for more information: 416-446-0188

torontoartscouncil
An arm’s length agency of the City of Toronto

A Mozart Celebration
Saturday, March 4, 2006 8PM

Commemorating the 250th anniversary of
Wolfgang Amadeus Mozart’s birth.

Mozart: Clarinet Concerto in A
Mozart: Symphony No.22 in C Major
Mozart: Symphony No.35 “Haffner”
Mozart: The Marriage of Figaro (Overture)

Royer: Travels with Mozart (variations on the Magic Flute Theme)

Sinfonia Mississauga
John Barnum, Music Director & Conductor

PATH EON 1|

El último café
THE JUBILATE SINGERS
Musical directors: Isabel Bonnaus

Let the Jubilate Singers warm your heart with music from Cuba and Argentina, and songs from Tres canciones negras by contemporary Catalan composer Xavier Montsalvatge. With special guests Cassava Latin Rhythms.

Saturday, March 4, 2006 ~ 8:00pm
Eastminster United Church
310 Danforth Avenue (Chester subway)
$20 (regular) / $15 (senior) / $10 (student)
Tickets/info: 905-857-2152

Back to Ad Index
Sunday, March 5, 2006 at 2pm

**Russian Salon: Kirov meets Off Centre**

Our fruitful collaboration with the Mariinsky (Kirov) Theatre continues! Clarinet virtuoso Viktor Kulik and two exciting young Russian opera stars join pianists Inna Perkis and Boris Zarankin in a triple-debut with Off Centre. This concert is produced in collaboration with Valery Gergiev, General and Artistic Director of the Mariinsky (Kirov) Theatre in St. Petersburg, Russia and Honourary Patron of the Off Centre Music Salon.

**Sunday, April 2, 2006 at 2pm**

**Doctors and Music II: “We’ve got Rhythm”**

What kind of music does your heart make? Literally. Join baritone Giles Tomkins, pianists Inna Perkis and Boris Zarankin, and percussionists John Rudolph and Ed Reifel, in an unusual (and exciting!) season finale devoted to the relationship between music and the human heartbeat. A dance through life’s various rhythms including those of relationship between music and the human heartbeat. A dance through life’s various rhythms including those of Bartók’s Sonata for Two Pianos and Percussion, as well as Schubert, Trio in B-flat, K.502, and Handel, Gershwin, Stravinsky and Milhaud. You are cardio-ly invited.

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

www.offcentremusic.com
In this issue: Arkell, Aurora, Barrie, Belleville, Brantford, Chatham, Guelph, Hamilton, Kitchener, Lindsay, London, Orillia, Oshawa, Peterborough, Port Hope, St. Catharines, Uxbridge and Waterloo.

Wednesday February 01

- 2:00 Sanderson Centre for the Performing Arts. Standard Fullers. Broadway-style song-and-dance and comedy review with numbers from the '20s to the present. John Dixon, director. 88 Dalhousie St., Brantford. 519-758-3080. 800-265-0710. $32.50 for complete run see music theatre listings.


- 8:00: Kitchener Waterloo Symphony. Canadian Chamber Ensemble Series: Piano Quartet. Peter Longworth, piano. Youth Music Centre, 75 Cardigan St., Guelph. 519-826-9977. 412-826.

- 8:00: Capital Theatre, Opera Hit Parade. L'Atelier Lyrique de l'opéra de Montréal. 20 Queen St., Port Hope. 905-885-1071. 429.

- 8:00: Kitchener Waterloo Symphony. Canadian Chamber Ensemble Series: Piano Quintet. Andrew Burashko, piano; Joaquin Valdepeñas, clarinet; Thomas Gajdosik, violin; Michael Reason, viola; Claudia Landi, cello. Memorial Centre, 290 George St. N., Peterborough. 705-742-7490. $200 advance.

Saturday February 04

- 7:00: Karen Schuessler Singers. Rendez vous to Freedom: A Celebration of Black History Month. Dianne Rolly, vocals; Stephen Konstropoulos, piano; Aaron MacDonald, sax; Darryl Stacey, bass; Jeff Christmas, percussion. St. Paul's Congregational Church, 450 Park Ave. W., Chatham. 519-352-4799. 415.


Sunday February 05


Tuesday February 07

Mahler: Songs of a Wayfarer; Kalinnikov: Symphony No. 1 in G. Chantelle Grant, mezzo soprano.

Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0680. $22, $17(sr/st), $5(under 12).

Sunday February 12

Tuesday February 14
- 2:00: Sanderson Centre for the Performing Arts. Undergraduate: A Valentine’s Day Special Event. Romance, ballads, jazz, gospel, blues, soul and Motown. Rudy Myers, vocalist. The Moonglows; all-star band. 88 Colborne St. Brampton. 519-758-8060. $32.50.

Wednesday February 15

Thursday February 16

Friday February 17

Saturday February 18
- 8:00: Capilano Theatre. Holy Cole in Concert. 20 Queen St. W., Port Hope. 905-885-1071. 848.
- 8:00: Georgetown Bach Choirale. Coffee, Schokolade und Apfelstreudel. Bach: Sinfonia BWV 1045; Coffee Cantata; Sanctus BWV 238 in D; Buxtehude: Cantate Dominum; Corelli: La Folia. Karol Gostynski, violin; Mary Katherine Finch, cello; Ronald Grandam, conductor. 157 Main St. S., Georgetown. 905-877-8321. $35.
...CONCERTS
Further afield

- 8:00: Georgetown Bach Charale. Koffie, Scholasteke and Africatrendel. 157 Main St. S., Georgetown. See Feb. 17.
- 8:00: Kitchener Waterford Philharmonic Youth Choir. Arts in Action, Nancy Tanguay, conductor. Calvin Presbyterian Church, 248 Westmount Rd. E., Kitchener. 415-916(st), 919(dur); 14:00, 19:00.
- 8:00: Sanderson Centre for the Performing Arts. En Dwai Na Daht (We will raise the songs, voices, music). Gospel, blues, rock, bluegrass, country and traditional music. 88 Dalhousie St., Brantford. 519-758-9050. $30.

Sunday February 19
- 3:00: John Laing Singers. Gala Concert. Guests: Valerie Trym, piano; Suzanne Stuhman, flute; Hamilton Children's Choir; Lisa Duschen, soprano; Allan Behan, piano; Zita Pulos, guest conductor. John Laing, music director. Central Presbyterian Church, 155 Church Ave. W., Hamilton. 905-628-5258. $22, $10(dur). 8:00: Theatre Aquarius. Oklahoma! by Rodgers & Hammerstein, Max Reimer, artistic director. 180 King William St., Hamilton. 905-522-7529. $20-$44. For complete run see music theatre listings.

Friday February 24
- 8:00: Northumberland Players. The Little Whitehouse in Texas. By Larry King & Peter Masterson. music and lyrics by Carol Hall. Valerie Russell & Marie Anderson, directors. Capitol Theatre, 14 Queen St. Port Hope. 905-885-1079. $19.50. For complete run see music theatre listings.

Friday February 25

Saturday February 26

Thursday March 01
- 2:00: Sanders Centre for the Performing Arts. Starstield Felles. Roadway-style song dance and comedy review with numbers from the 70s to the present. John Dinnen, director. 88 Dalhousie St., Brantford. 519-758-9050. $20-$30. For complete run see music theatre listings.

Thursday March 08

Friday March 13
- 8:00: Kitchener Waterford Symphony. Gala in Concert. Bittersweet: Four Sea Interludes from Peter Grimes; and other works. Louis Lortie, piano; Gregory Vajda, conductor. The Centre in the Square, 101 Queen St. N., Kitchener. 519-265-8977. 9:45(eve).

Saturday March 04
- 7:30: King Edward Choir. Happy Birthday Amabile! Works by Mozart; Leonardo; Marcia Chappellio. Mass (promania); Beethoven; Al unito. Rhapsody, Susan Cowan, soprano; Rob Heppelle, tenor; Lee Jameson, bass-baritone; Janice Larfle, soprano. Cellier Street United Church, 21 Cellier St., Barrie. 705-726-1916. $18, $15(st).
- 8:00: Kitchener Waterloo Symphony. Gala in Concert. In the Centre. See Mar. 3.

Sunday March 05
- 10:00: Lindsay Concert Foundation. Young Performers' Recital. Featuring performers in the range of 3 to 20 years of age. Academy Theatre, 2 Lindsay St. S., Lindsay. 705-787-5525. Admission by donation.
- 3:00: Wellington Winds. A Mozart Celebration. Stephanie Kramer, soprano; Grandview Baptist Church, 250 Old Campville Dr., Kitchener. 519-921-3200. $10, $5(st; 5-13).

Absolutely Opera
Saturday, February 18th, 8:00 pm
An evening with Soprano Pippa Lock and Mezzo-Soprano Margaret Bardos. Share an evening of great operatic arias and duets.

Organ Dances with Organ and Orchestra
Sunday, April 30th, 3:00 pm
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Musical Explosion
Saturday, June 17th, 8:00 pm
Highlights from Broadway Musicals, from past to present. Come enjoy an evening of musical delight with Soprano Pippa Lock and Mezzo-Soprano Margaret Bardos. With Guest Instrumentalists.

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A Bedful of Foreigners. Pei Tung Players, Mar. 2-4; 8:00; Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-674-2800. $12, $18(sen). 

A Little Night Music. Scarboroug Music Theatre, music and lyrics by Sondheim. Feb. 19, 22, 25: 8:00; Scarboro Village Theatre, 3360 Kingston Rd. 416-356-4049, $21; $8(sen) Thu, Sun only. $11 group(s). 


Anthony & Cleopatra. Acting Up Stage Theatre. By Shakespeare, Feb. 24-25, 27-28, Mar. 3-4: 8:00; St. Andrew's Church, 150 Central Park Dr., Brampton. 416-365-2828, $15, $20, $25(sr/st). 

A Little Night Music. Scarboroug Music Theatre, music and lyrics by Sondheim. Feb. 19, 22, 25: 8:00; Scarboro Village Theatre, 3360 Kingston Rd. 416-356-4049, $21; $8(sen) Thu, Sun only. $11 group(s). 


Bolsa di Rame. The Merry Widow. UWO Faculty of Music. Feb. 10, 17, 18, 8:00. Taliho Theatre, 115 Richmond St., London. 519-675-8778. $20, $25. 


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Comprehensive Club Listings follow here. For jazz in concert, see our daily listings pages 32-48. Deadline to list your jazz club engagements is the 18th of the month.

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55 Mill St. 416-203-2121

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Mezzo</p>
**ANNOUNCEMENTS, LECTURES, MASTERCLASSES, ... ETCETERA**

**ANNOUNCEMENTS**

*February 3, 1:00: 5-00 & 4, 10am-7:00: Royal Conservatory of Music Library, Book Sale. Sale of music scores, books & sound recordings. 90 Crathorne St. 416-408-2824 x331.*

*February 5 6:45: Canadian Songwriters Hall of Fame, 3rd Annual Gala. Honoring Canadian songwriters and songwriters: include Willie Nelson, K.D. Lang, Rufus Wainwright & others; host: Andrew Craig. John Bassett Theatre, Metro Toronto Convention Centre, 255 Front St. West. 416-469-9819.*

*February 6: CBC Radio. Broadcast of Canadian Songwriters Hall of Fame Gala. See details, Feb 5 above. Hosts: Andrew Craig and Sophie Durocher. CBC Radio One: 11 am; Radio-Canada's Espace Musique: 10 am.*

*February 7: CBC Radio. Broadcast of Canadian Songwriters Hall of Fame Gala. See details, Feb 5 above. Hosts: Andrew Craig and Sophie Durocher. CBC Radio One: 11 am; Radio-Canada's Espace Musique: 10 am.*


*February 16 7:00: University of Western Ontario. Medicine and Music Series: Substance Abuse and Jazz Musicians. Lecture with Prof. Andrew Scott and Dr. Martyn Judson. Wolf Performance Hall, 1151 Richmond St., London ON 519-661-3767. Free.*

*February 19 1:00-4:00: Amici. Annual Fund-Raiser and Silent Auction. Enjoy appetizers and fine wines; bid on dozens of items. Performances by Amici: Patricia Pare, piano; David Hebertheng, cello; Joaquin Valdepeñas, clarinet; special guest: Peter Oundjian, violin. Grano Restaurant, 2035 Yonge St. 416-368-8743 x40.*

*March 1 7:00: Canadian Music Week: 6th Annual Independent Music Awards. Awards to musicians in categories including Favourite Jazz Artist/Group, Favourite Blues Artist/Group, Favourite World Artist/Group, Favourite Classical Artist/Group, Favourite Folk Artist/Group and many others. The DuCks Concert Theatre, 11 Polson St. 416-870-0000. www.cmw.net. #20.*

*March 2 7:00: University of Western Ontario. Medicine and Music Series: Mozart and Rheumatic Fever. Lecture with Dr. Don Neveu & Dr. Lynn Burgin. Wolf Performance Hall, 1151 Richmond St., London ON 519-661-3767. Free.*

*March 4 9:30:30am; CCC: The Opera Exchange - Götterdämmerung: Return of the Ring. Day-long symposium with guest Susan Scott, John Deutchridge & others from the University of Toronto & U of Regina, discussing the significance of Götterdämmerung in the Ring Cycle tetralogy. CCC general director Richard Bradshaw and Götterdämmerung's director Tim Albery will also lead a panel discussion of the CCC's production. Isabel Bader Theatre, Victoria University, 50 Charles St. West. 416-583-9231 x425, 4515.*

*March 6: CBC Radio. Broadcast of Canadian Songwriters Hall of Fame Gala. See details, Feb 5 above. Hosts: Andrew Craig and Sophie Durocher. CBC Radio One: 11 am; Radio-Canada's Espace Musique: 10 am.*

*March 8: CBC Radio. Broadcast of Canadian Songwriters Hall of Fame Gala. See details, Feb 5 above. Hosts: Andrew Craig and Sophie Durocher. CBC Radio One: 11 am; Radio-Canada's Espace Musique: 10 am.*


*March 9 7:00: University of Western Ontario. Medicine and Music Series: Substance Abuse and Jazz Musicians. Lecture with Prof. Andrew Scott and Dr. Martyn Judson. Wolf Performance Hall, 1151 Richmond St., London ON 519-661-3767. Free.*

**LECTURES/SYMPOSIA**

*February 4 9:30:30am; CCC: The Opera Exchange - Götterdämmerung: Return of the Ring. Day-long symposium with guest Susan Scott, John Deutchridge & others from the University of Toronto & U of Regina, discussing the significance of Götterdämmerung in the Ring Cycle tetralogy. CCC general director Richard Bradshaw and Götterdämmerung's director Tim Albery will also lead a panel discussion of the CCC's production. Isabel Bader Theatre, Victoria University, 50 Charles St. West. 416-583-9231 x425, 4515.*

*February 11 7:00: University of Toronto Faculty of Music. Lecture on the performance practice, thea tre, art and social consciousness of Beethoven's great symphonic cycle. Lecture by Prof. Andrew Scott and Dr. Martyn Judson. Wolf Performance Hall, 1151 Richmond St., London ON 519-661-3767. Free.*

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**EXHIBITIONS**

*Back to Ad Index*


**ANNOUNCEMENTS, ETCETERA CONTINUED FROM PAGE 51**

**MASTER CLASSES**

*February 1 10am: The Glenn Gould School/Music Toronto. Piano master class with Markus Groh. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*February 2 6pm: The Glenn Gould School. Chamber music master class with Donald Wallerstein. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*February 3 10am: The Glenn Gould School. Violin master class with Donald Wallerstein. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*February 4 1pm: The Glenn Gould School. Tuba solo master class with Alan Baer. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*February 4 3pm: The Glenn Gould School. Trumpet excerpts master class with Ryan Anthony. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*


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School. Trumpet chamber music master class with Ryan Anthony. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*March 2 6pm: The Glenn Gould School. Violin chamber music master class with Andres Cardenes. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

*March 2 10am: The Glenn Gould School. Violin master class with Andres Cardenes. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

WORKSHOPS

*February 3 7:30: Recorder Players’ Society. Opportunity for recorder 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. 416-224-5830.

*February 4 8:30am-1:00: CAMMAC. Choral Tradition of the Balkans. Workshop with Teodora Georgieva, introducing participants to elements of vocal technique, choral blending & texture, stylistic features such as non-symmetrical rhythms. Elliott Hall, Christ Church Deer Park, 1570 Yonge St. 416-510-1422. $20 (members), $30 (non-members).

*February 4 1:00: Canadian Music Centre/Toronto Wind Orchestra. Professional Reading Series. Reading workshop conducted by Tony Gomes of previously unperformed works for winds, brass & percussion by Arsenio Giron (Forest Encounters for wind ensemble) and Elma Miller (Le Phenix for trombone and marimba), followed by an open discussion with the composers, performers & conductor. Laidlaw Hall, Upper Canada College, 200 Lonsdale Rd. 416-961-8801 x207. Free.

*February 5 1:30: Ontario Registered Music Teachers’ Association, North York – York Region & North Toronto Branches. 3-hour workshop on instrumental and vocal Spanish music, by José Hernández. Questions welcome. Eurenmusic Centre, 2651 John St., Unit A8, Markham. 416-502-1315, 905-893-3576. $20 (members), $25 (non-members), $10 (st). (This replaces the lecture-recital by Jean-Paul Sevilla which has been cancelled.)

*February 11 10:30am-1pm: Toronto Mendelssohn Choir. Singsation Saturday: Afrocentric Choral Music with Brainerd Blyden-Taylor. Cameron Hall, Yorkminster Park Church, 1585 Yonge St. Please pre-register at 416-598-0422 x24. $10 (includes coffee & refreshments).

*February 12 3:00: Canadian Music Centre/Elmer Iseler Singers. Professional Reading Series. Reading workshop of previously unperformed choral music works by Clifford Ford, David Lidov & Micheline Roi. Walter Hall, 90 Queen’s Park. 416-961-8801 x207. Free.

*February 15 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. St. Stephen-in-the-Fields, 103 Bellevue Ave. 416-922-7997 or pleaseascr@rogers.com

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ANNOUNCEMENTS, ET CETERA
CONTINUED FROM PAGE 53

*February 18 1:00-3:30: Toronto Early Music Centre, Partzone with Great Company: Viola da Gamba Workshop, Non-traditional and contemporary music coached gamba consort, with Laura Jones, Felix Deak and Joelle Morton. Music will be assigned & provided in advance. Also available: novice class (instrument supplied). Space is limited. 10 Cardinal Place. 416-760-8510, tol@cmu.edu. 925 (TFCM members), 935 (non-members).

*February 23 7:00: Long & McQuade. Workshop w. Eddie Daniels, jazz clarinet. 925 Blow St. West. 416-588-7886 x656. Free.

*February 24 7:30: Recorder Players' Society. Opportunity for recorder 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. 416-224-5300.

*February 26 2:00: CAMMAC. Musical Reading. Loriann Oswald leads a musical reading for instrument players (workshop). Elliott Hall, Christ Church Deer Park, 1570 Yonge St. 416-421-0779, 9500 members.

*February 27 10am-5pm: Music Gallery, State of the Art: Composers' Workshop Third Installment. Drop in to witness the unfolding of four new works for string quartet. The Madawaska String Quartet will undertake this workshop with composers Mike Kane, Sundar Subramanian, David Occhipinti and Dustin Madawaska. Toronto Early Music Centre, Vocal Circle. Recreational reading of early choral music. Ability to read music desirable but not essential. 12 Millbrook Cres. 416-820-5025. Members free, $5 (non-members).


*March 4 9:30am-4:30: Ontario Band Association. Wind Conductors' Symposium 2006: Demonstration groups, open forum discussions, conducting master class. Open to all music educators & university students interested in improving knowledge of wind band literature and skills as effective music leaders. Timothy Foley, featured clinician; hosts: York U Wind Symphony, William Thomas, conductor. York U Performing Arts Centre, 4700 Keele St. 416-743-7787 x5497, 4500 homes/organizations, 9500 university students; fees increase to $95 & $145 after Feb 3.

*March 5 1:30: Toronto Early Music Players Organization. Workshop with Alison McVitty, recorder. All instruments welcome. Lansing United Church, 49 Bogert Ave. 416-778-7770, $20, members free.

*March 5 7:30: Recorder Players' Society. Opportunity for recorder 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. 416-224-5300.

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How I met my teacher

PERSONAL REFLECTIONS ON FORMATIVE RELATIONSHIPS
compiled and edited by m.j buell

Earliest musical memories...?
James: My mother singing to me: “Daisy, Daisy”, “Early One Morning”—lyrical wistful songs and lullabies.
Juliet: Around age 5, at the piano playing the Volga Boat Song for my mother: “Yo ho heave-ho!”

How did music fit into your family life?
Juliet: My mother was my first piano teacher, my grandmother was a singing teacher and my great grandmother had been the queen of the local music theatre scene (in the remote part of New Zealand where they filmed “The Piano”). Whenever we gather there’s still music—singing, playing, and if there are kids, the inevitable song-and-dance routine.

James: Going to events at the National Arts Centre in Ottawa: the orchestra, some chamber music, the opera. Classical music on the radio or on LPs.

Did you begin with singing, an instrument? Who was your “first teacher”? James: Singing—I remember choir in Grades 1 and 2, the teacher was Mrs. Pulker, who loved what she did, and kept us very involved. I really looked forward to choir. Choir lapsed around Grade 3 (don’t remember why) but in Grade 6 I began trumpet (hand at school, plus lessons) and practised fairly faithfully.

Juliet: I studied piano with my mother, then her emotional health no doubt dictated that I seek professional help! I picked up the clarinet at age 12. I remember making a tape collage with insect sounds and my clarinet for my music correspondence school teacher. I was really excited that I wasn’t just playing other people’s music (though that was great too). Then I kept on going till I had a masters degree and was gigging in orchestras.

How does someone teach composition? (Lots of people wonder about this, especially if they have never studied composition.)
James: Patiently. A composer only really learns by trial and error: by experiencing a performance and seeing how it feels. The teacher can help get a piece performed, can suggest appropriate pieces and composers to listen to, can check the work-in-progress for lapses in logic, dead spots, redundancies, etc—things that an editor of prose would look for—and discuss these issues.

Juliet: The teachers I valued most were the ones who encouraged me to take risks. Louis Andriessen told me “Fear is a bad counsellor.” I always remember those words when I need an extra push. In terms of technique, I was extremely grateful to those teachers whose knowledge of music was deep and wide—they knew the old stuff, but they also knew what had just been premiered in New York (or London or Tokyo or Vancouver...).

The sheer pleasure of sound: James Rolfe & Juliet Palmer with daughter Miriam

Your bias list numerous composition mentors. Is there one who was particularly influential?
James: Brian Ferneyhough for the most detailed and patient insight into issues of structure and motivic logic; Louis Andriessen more by example, as a composer who is able to take influences from all over the map and come up with music unmistakably his own, clear and unpretentious. John Beckwith also set an important example as a hardworking perfectionist, someone who tackled vocal writing, opera, and the issues arising from trying to create Canadian music.

Juliet: Louis Andriessen... Anna Lockwood never officially taught me composition, but I would meet her every now and then when I had just moved to New York from New Zealand. She taught me, by living example, that someone could travel the world and make a career as a composer. She is an incredibly positive person and I am still inspired by her passion for music.

What are the impacts of being in a life-partnership with another composer?
James: When one of us finds something exciting—be it music, theatre, dance, opera or art or writing—we can share the experience, talk about it, digest it in a communal way. Practically, more connections are made professionally too, by proximity.

Juliet: We understand each other’s work in an immediate intuitive way—the music, but also the demands it places on our time and energy. I like being able to sound out ideas with James. We give each other critical feedback—even when it may not be what the other wants to hear!

Do you work much collaboratively?
James: Not so far on actual pieces, but certainly we talk about each other’s works-in-progress, ask opinions, etc. There are unglamorous but important tasks like copying and proofreading which can be better as a team.

Juliet: Our current collaboration revolves around our curatorial role at Continuum. We just reviewed over 450 works from the International Call for Scores. On top of that we are commissioning a number of Canadian composers for 2006-2007. It’s been great fun brainstorming ideas and we’re looking forward to presenting three premieres on February 5th. Producing is nerve wracking, but worth it to share the buzz of creativity with an enthusiastic audience. Music doesn’t get much fresher than this!

Where does music fit into your relationship(s) with your child?
James: Every day! We all like to sing, make-up songs, act or play around with various instruments, listen to CDs, etc. Miriam sings in VIVA! Youth Choir, which she enjoys a lot.

Juliet: We sing a lot together—I’ve loved the chance to reconnect with performing (even if it’s only in my living room). Miriam is an inspired performer—she teaches me a lot about spontaneity and the sheer pleasure of sound. It’s a bit like living with a performance artist who’s always ON.

Juliet Kiri Palmer and James Rolfe are curating Continuum's 30th Anniversary Season (next concert, playing in tongues, Feb. 5). And “New at New Music Concerts” premieres one of Juliet’s works on Feb 26.

Juliet’s upcoming projects include an atomic clown opera for Tapestry New Opera Works and a project with urbanvessel, SLIP, to be performed on the 2006 vernal equinox at Toronto’s Grange Park and the Harrison Street Baths. Juliet works in diverse media and with an international Slate of collaborators.

James Rolfe’s operas Beatrice Chancy (libretto by George Elliott Clarke) and Orpheus and Eurydice (libretto by André Alexis Rosa) have been well received in Canada and the United States. His two operas for children, Elijah’s Kite, and Enid and the Swans will premier in 2006. James was awarded the triennial Louis Applebaum Composers Award in 2005 for excellence in the field of opera.
CLASS STRUGGLE permeated Patrice Chéreau's centenary production of the Ring Cycle at Bayreuth in 1976. That was quite consonant with a Western Europe that was still trying to digest the ramifications of the upheavals of 1968. When the Met celebrated the centenary of its first production of the Ring in 1889, the target was fidelity to Wagner's naturalistic romanticism, albeit on a very grand scale. Again, quite consonant for a country where authenticity was a primary theme of its 1960's upheavals. Stir in a big boost to self-confidence as the USA's main rival disintegrated, and you have the Big Apple of international opera's conviction that their Ring is tried and true and right.

Because contrasting ways of staging Wagner's Ring Cycle can be fine litmus tests for a culture's preoccupations and quandaries, two new DVD box sets of the Ring performances are profoundly disquieting. Opus Arte, distributed by Naxos, has just issued Harry Kupfer's 2004 production of the cycle at Madrid's Gran Teatre del Liceu, conducted by one of the justly rising lights of international opera, Bertrand de Billy. Then there's the Stuttgart Opera's idiosyncratic cycle, performed in 2000 and issued in 2004 by TDK, also distributed by Naxos. Stuttgart gives us, among other gifts, Siegfried as a motorcycle punk. I'll come back to Stuttgart in a subsequent column. Here I'll focus on the more artistically important Kupfer/de Billy cycle.

The World Ash Tree is a central symbol in the Ring Cycle, and that's especially the case in the Kupfer/de Billy production. Wagner derived this symbol from Teutonic mythology: the backbone of the cosmos is a World Ash Tree, the only living inanimate object associated with creation. It would outlast both the gods and humans. Trees in general were simultaneously deemed part of the Earth and part of the Heavens.

Ecological pessimism upends Teutonic eternity in the Kupfer/de Billy Ring. From the moment that Wotan, the king of gods, carves his spear shaft from the World Tree's trunk, the Tree progressively shrinks into nothingness as we pass through Das Rheingold, Die Walküre, Siegfried and, finally, Götterdämmerung. The term for costumes and décor is "science fiction glam." It could fit right into sci-fi films like Escape From New York. Act 3, for example, opens up with Hagen, Götterdämmerung's half-Nibelung/half-human evil plotter, surveying the terrain from atop a satellite antenna tower.

Bizarre but visually stunning, and very, very interesting are terms that I would readily apply to the Kupfer/de Billy cycle. Also off on a plane of its own. Perhaps the proper phrase is a "brilliant theatrical extrapolation inspired by Wagner's Ring." The singing and
Books about music inevitably gain resonance when you can hear what the music under consideration sounds like. So here are some listening suggestions to complement this month's three books:

In *Reflections on Liszt*, Alan Walker writes that 'Liszt put the best of himself into his songs.' The songs certainly bring out the best in Dietrich Fischer-Dieskau, who produced a luminous set for DG. Authoritative recordings of Liszt are, of course, not difficult to find, especially with undertakings like the 94-CD set of the complete piano music beautifully recorded on Hyperion by Leslie Howard.

Alec Wilder's *Letters I Never Mailed* contains a lengthy and comprehensive Selected Discography, which nevertheless overlooks his song *Blackberry Winter*. You can find it sung exquisitely on countertenor David Daniels' disc, *A Quiet Thing* (Virgin Classics). Valerie Errante offers a lovely collection of the songs with Robert Wason (Albany Records). The delightful *Neotropic Goldfish* (Kleos) contains Wilder's whimsical chamber orchestra vignettes, with the Manhattan Chamber Orchestra under Richard Auldon Clark.

Joseph Horowitz's *Classical Music in America* discusses many pieces which are hard to come by (which is precisely Horowitz's point). Naxos offers a selection of these and all are worth a listen at http://www.naxos.com/heinrich/index.asp

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**Reflections on Liszt**
by Alan Walker
Cornell University Press 297 pages $47.00

Liszt's life was colourful, complicated, and thoroughly fascinating, as Alan Walker has shown authoritatively in his three-volume biography, and numerous related works. Here he ties up loose ends in a collection of essays on various topics, working on the premise that 'Liszt's life was always reflected in his work.' Liszt composed over 1400 works, writes Walker, 'more than the outputs of Chopin, Schumann and Brahms combined.' A wildly adulated piano virtuoso, who retired early from performing, he remains the most influential and innovative teacher ever - pianists today still proudly trace their pedagogical ancestry back to him. Yet somehow interpretation of his music 'took a wrong turn' and became 'a vehicle of blatant physical display'.

Walker draws us in with his passion for Liszt's undeservedly neglected compositions like the piano arrangements and lieder, or Liszt's voluminous writings, from which Walker culled eighteen precious pages of 'observations'. He re-examines some of the arcane lore that has sprung up around Liszt, like the famous kiss of consecration that Beethoven is reputed to have given Liszt as a young prodigy.

As an epilogue, he addresses a heartfelt 'open letter' directly to Liszt, who 'always seemed to be defending something...you were ever ready to put yourself in harm's way.' This is scholarship put to its best possible use.

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**Letters I Never Mailed: Clues to a Life**
by Alec Wilder
Rochester University Press 334 pages $39.95

Composer Alec Wilder wrote this collection of letters to various people who touched his life. Not only did he never mail them, but he never intended to. Some of those addressed he didn't even know, like the stranger he sat beside on an airplane, to whom he wrote, 'All I do is write music, read books, travel, watch my bobble birds, listen to the sound of fountains, laugh at the absurdity of humanity, and weep over its confusion.' Some, like his mother, were long dead. Some, like Frank Sinatra, who conducted a recording of his music, were admirers, and many, like actress Judy Holliday, photographer Louis Ouzer and jazz pianist Marian McPartland, were dear friends. He even wrote some to himself, addressed 'Dear Jackass' and 'Dear Almost Poet'.

This memoir is as odd, curmudgeonly, imaginative, funny and charming as its author, who was one of the glorious eccentrics of American music. First published in 1975, five years before Wilder's death, it has now been annotated by David Demsey, who has managed to identify almost everyone addressed by Wilder.

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**Classical Music in America: A History of its Rise and Fall**
by Joseph Horowitz
W. W. Norton 635 pages $58.00

Joseph Horowitz has an urgent mission - to save American classical music. His point is an important one, that 'America's musical high culture has at all times (alas) been less about music composed by Americans than about American concerts of music composed by Europeans.' This 'culture of performance' has now run its course - hence the 'fall'.

Horowitz offers more than polemics. His book amounts to a history of music in America - well-documented, delightfully well-written, and for the most part, free of fear-mongering. Not surprisingly, Horowitz's heroes are conductors who promote contemporary indigenous music, composers or performers themselves, like Wilhelm Genèse, Leopold Stokowski, Leonard Bernstein and John Adams.

He does get swept into making some outrageous suggestions, such as that current musical difficulties serve as a metaphor for the 'geopolitical disarray' of the world. His 'America' includes no Canadian composers except Colin McPhee, although he does laud Canadian performers like Vickers, Stratas and Gould. And his coverage of the current composition scene excludes swaths of musical activity, especially outside the orchestras and opera houses he focuses on. But Horowitz presents a convincing case for reexamining the role of music in society. And he tells us where to look for renewal - it can rise again only 'when buttressed by important living composers'.

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**Opera at Home, Rings for Our Times**

A fully capacitated orchestra are excellent, but not up to the level on the DVD box sets of the Met cycle under James Levine's baton, or Pierre Boulez and Patrice Chéreau's pioneering modernism at the Bayreuth centennial. The same is true for the VHS set of Daniel Barenboim's 1992/93 cycle, also modernistic and also at Bayreuth. Warner Classics has just reissued Barenboim's *Die Walküre* as a DVD, with the other three volumes to follow.

If you're buying a first DVD set of all 15 hours of the Ring Cycle, and I do believe that no operatic household should be without one, the 1989 Metropolitan Opera performance on Deutsche Grammophon is the logical choice. By 1989, Levine was along the way of transforming the Met's orchestra from a competent operatic ensemble to the house orchestra for Carnegie Hall. The Met directed its very considerable resources towards engaging a who's who roster of Wagnerian performers on the international circuit. A partial list includes Hildegard Behrens, Siegfried Jerusalem, Christa Ludwig, James Morris, Jessye Norman, and Dawn Upshaw.

While the stage producer, Otto Schenk, aimed at a performance consistent with Wagner's nineteenth century romantic naturalism, this is not a museum piece, nor could it be. The Met's 3500 seat hall and huge, hi-tech stage are way beyond the means that Wagner had at hand. However, we can imagine, given who Wagner was, that he'd be tickled pink with the outsized scale of the Met's financial, human, and physical resources.

The effect of 90 years of naturalism in film acting permeates the stage manners of the singers. And that acting can be as impressive as the singing. The Met engaged Brian Large, one of the masters of opera filming, as video director. His camera are up close to subtle facial gestures by the Met singers that communicate worlds of meaning. This is opera acting at its very best.
recently in town

Andrew Porter
in conversation with Pamela Margles
CONTINUED FROM PAGE 16

“It’s very seldom that I say “Don’t miss this,” except by writing in such an enthusiastic way that someone would say, “That is something I must go to,” or “That is something I would hate, even though this chap liked it.”

“If something is a huge success for the public, that fact should be mentioned, even if I’ve absolutely hated it. Yet I’m bothered sometimes when I go to Covent Garden, where the ticket prices are so high that audiences have to believe that what they have seen is worth it. You can get huge applause that doesn’t seem to be discriminate.” “We had a Butterfly in London last month directed by film director Anthony Minghella. It was a huge hit. I thought it was a travesty of Puccini’s opera, and it didn’t move me at all. It was just a grand show. The baby was a little puppet moved by two puppeteers. It just seemed to destroy the pathos. I think my review was fair. It said it was a smashing show, but didn’t get to grips with the spirit of the opera.”

PORTER HAS BEEN a notably strong advocate for contemporary music. “The really important composers I’ve grown up with are Elliott Carter, Hans Werner Henze, Peter Maxwell Davies, Harrison Birtwistle… Roger Sessions was a voyage of discovery for me when I first came to America.” The Festschrift published two years ago, Words on Music: Essays in Honour of Andrew Porter on the Occasion of his 75th Birthday, features contributions by prominent scholars, composers and critics. But he is proud of the tribute from Carter, a four-bar composition, For Andrew. “I think Carter is the greatest living composer. He writes such emotional music—his Piano Concerto is wonderful drama, filled with passion.”

“I remember the première of Carter’s third String Quartet. It was a terrible night in New York, yet Tully Hall was absolutely thronged with people. Carter had the New York Times against him for a long time. The Times said, “It has to be admitted in the end that Carter remains a cipher.” That was for the very performance that packed Tully Hall!”

Yet you could say that same thing against me when I write about, shall I say, moments when John Adams seems to be just too soggy. Younger people love it. I admire the operas rather a lot. But my ears are not young enough or fresh enough to understand this new thing he’s bringing. It doesn’t seem to be new—it just seems old.”

PORTER HAS ALWAYS BEEN a passionate advocate of period instruments. “There’s something about the sound of original instruments that is very communicative. I love Furtwängler’s performances, although no-one would think they were in authentic, historical style. They were just great interpretations. And of course I want to hear Alfred Brendel play Beethoven on a modern piano. But I also love the sound of the instrument Beethoven wrote for. I’m not only for one or the other. I’m not an either/or person in that way—I hope—because each has different merits.”

“Period instruments have now influenced the way that modern orchestras play, so that you get conductors like Charles Mackerras taking certain kinds of tempi, phrasing and lightness learned from using early instruments, and applying them in the correct ways. We don’t get a Furtwängler or Karajan kind of performance any more. I remember a sublime performance of Bruckner’s Eighth in Carnegie Hall with Karajan. It’s one of the big performances of one’s life. I heard a wonderful Fidelio in Salzburg conducted by Furtwängler. It was the longest—but it didn’t seem a minute too long.”

“Porter is also a famously keen advocate of performing opera in English for English-speaking audiences. His own thirty-five translations are widely performed—Opera Atelier uses his Flute translation.

‘In every production you look at your cast, your audience, the number of performances, the hall, then decide specifically in each case which language to use. The quality of the translation available is another factor. For my translation of the Flute I worked all the time to get as close to the sounds of the original as you can get. It’s gains and losses. You get the merits of communication in the one, and the sounds of the original language in the other. It’s perfectly right for the COC to do The Ring here with an international cast in German, and for the English National Opera to do the Ring with a British cast in English.’

‘But would you have had this Magic Fluteler in German? There’s not a great composer who hasn’t wanted his works to be done in translation. Verdi, Wagner—they wanted the audience to understand what was being said because the music makes sense when you know what it’s expressing. It’s a word perfectly sung that gives you a sudden pang. Singers nearly all say that the most important thing is to express the words. There was a little moment last night where Miriam Khalil sang the word “joy” in such a way that it produced joy in one’s heart. If the word had been in German, it wouldn’t have made that kind of particularly thrilling moment.’

“A director like Peter Hall works so much to get the singers to express the words to the audience. I admire his work all the time, including his Fidelio. Jonathan Miller produced an Otello in my English translation that was moving. A lot of Verdi’s beautiful sounds were changed, of course, because that always happens in translation, but the directness of what they were saying was superb. People respond to the drama.”

For the future, he says, “The opera I long to direct is Fidelio. Flute and Fidelio are the two operas closest to me. If we had the cast and a theatre small enough that you could hear the spoken dialogue, I’d love to do Fidelio—in English, of course. I’d have to translate it first.”

PUBLICATIONS

Words on Music: Essays in Honour of Andrew Porter on the Occasion of his 75th Birthday, edited by David Rosen and Claire Brook; Pendragon Press 2003

Verdi’s Macbeth: A Sourcebook, edited by David Rosen and Andrew Porter; Norton 1984

Many of Porter’s reviews from his twenty-year stint at The New Yorker were published in five volumes: A Musical Season: A Critic from Abroad in America; Viking

Music of Three Seasons 1974-1977; Farrar, Straus, Giroux

Music of Three More Seasons 1977-1980; Knopf


A number of his thirty-five opera libretto translations are readily available. Hushion House publishes many of them in their series of English National Opera Guides, including Otello, Tristan & Isolde, The Force of Destiny, and Don Carlos. Pendragon Press has published Turk in Italy. Porter’s translation of The Ring of the Nibelung is published by Norton.

Porter has written opera librettos for The Song of Majnun by Bright Sheng (recorded on Delos with Ward Holmquest, conductor) and The Tempest by John Eaton.
The ever-popular Swan Lake remains Petipa's greatest triumph, even though there have been many versions since its inaugural performance at the Moscow premiere in 1877. La Scala Ballet presents Vladimir Urmansteiner's 1953 adaptation, with its surprising happy ending — Siegfried defeats Rothbart. Odette turns back into a princess, and they embrace.

Roberto Bolle makes a dreamy prince. His bearing is elegant, his mien boyish, and his technique steely. He is a thrilling partner and a perfect Nachtmahr for the regal Zakharyova, who, in the dual role of Odette/Odile, gets a chance to show off her dramatic range, while taking every opportunity to make technical challenges like the famous 32 fouettes appear effortless.

The La Scala swans are sprightly and full of character. The Act II pas de deux is particularly charming, presented here in the original choreography of Petipa's assistant, Lev Ivanov.

This memorable production, filling the huge stage of the Arcimboldi, is made even more enjoyable by the impassioned performance of Tchaikovsky's gorgeous score by the La Scala Orchestra under James Tuggle.

In both productions, the camera work is unobtrusively spot-on, the sound clear and well-balanced.

Pamela Margles

Concert Note: The National Ballet of Canada performs Swan Lake on February 17 and 18 at 7:30pm, and on February 19 at 2pm.

Handel – Serse
Sandro Piau, Isabel Bayrakdarian, Paul Rasmussen, Patricia Bardon, Ann Hallenberg, Marcello Lippi, Matteo Peralone; Ludwigshafen Theatre Chorus; Les Talens Lyriques; Christophe Rousset

EuroArts 2053798

This production of Serse was presented at the Dresden Music Festival in 2000. Conducted by Christophe Rousset, this DVD recording features dynamic staging by director Michael Hampe and a stellar international cast, including Canada's own Isabel Bayrakdarian, as Romilda. The 'seria' side-opera deals with the inherent, destructive blinders of absolute power and authority that sends those bound to a tyrant's will into absolute chaos. Paula Rasmussen as the King of Persia creates a fantastic blend of tender narcissism and furious rage with finesse and virtuosity. On the other hand are the comic elements of this opera such as Matteo Peralone as the bouncing servant Elviro, Sandrine Piau as Atalante, the cunning vamp of a sister, whose antics and bold vocal prowess had me rolling with laughter. Even the super-numerary roles of palace guards send up the pomposity of their characters hilariously.

Verdi - La Traviata
Anna Netrebko, Rolando Villazón, Thomas Hampson; Vienna Philharmonic; Carlo Rizzi

Deutsche Grammophon 477 9936

This live recording of Verdi's La Traviata was taped at wildly popular performances from last summer's Salzburg Festival, starring opera's hottest soprano-tenor pairing, the Russian Anna Netrebko and the Mexican Rolando Villazön. Netrebko possesses a beautiful and generous lyric soprano with a warm, opaque timbre, and especially stunning high notes. She sounds more awake than on her two rather deadpan solo discs (this is a live recording after all); in the third act she is able to characterize Violetta's last hours as beautifully as any soprano on disc. In parts of the first act, however, she sounds laboured and phlegmatic.

Villazón's Alfredo is a more complete performance. His is not a typical Italian tenor voice, but it is splendidly honey-toned, secure up to a ringing high C, and well-matched with Netrebko. He sings with intense passion, caressing each phrase dramatically. American baritone Thomas Hampson sings with keen intelligence and unusual textual insight, and a fine sense of legato, which makes it all the more unfortunate that he lacks the vocal weight and authority required for Père Ger­mont, Carlo Rizzi leads an incisive, nuanced performance by the superb Vienna Philharmonic.

The deluxe booklet reveals Netrebko as a strikingly beautiful woman, while Villazón cuts a dashing figure. With so many recordings of La Traviata available, this is not a first choice — those with Cotrubas (DG), Gruberova (Teldec), and Stratas (Orfeo) are nearly flawless. But this recording is far from your standard Traviata, and Netrebko and Villazön are both young, exciting singers well worth hearing.

Seth Extrin

Concert Notes: Opera Ontario will be performing La Traviata April 29th, May 4th and 6th in Hamilton, and May 12th and 14th in Kitchener-Waterloo. The following season the Canadian Opera Company will be performing it May 4th to 26th 2007.

EARLY MUSIC

Bach – Alles mit gott und nichts ohn’ ihn, BWV 1127
Monteverdi Choir; The English Baroque Soloists; John Elliot Gardiner

SDG SDG114

Bach – Tenon, ihr Pauken Collegium Vocale Gent; Philippe Herreweghe harmonia mundi HMC 901860

The names Gardiner and Herreweghe are well known to anyone interested in historically-informed performances of Bach's choral masterpieces. Although their intrin-
Gardiner’s disc begins with the premiere recording of a brand new addition to the Bach canon - BWN 1127, ‘Alles mit Gott und nichts ohne Him.’ (All things with God and nothing without Him). Written in 1713, this 12-minute-long birthday ode for Duke Wilhelm-Ernst of Saxe-Weimar was rediscovered in Weimar’s Duchess Anna Amalia Library in 2005 by musicologist Michael Maul, who describes his detective work in the informative liner notes. An aria combining both strophic and da capo features, three of its twelve verses are performed here, and the work is a sweetly transparent delight. Soprano soloist Ellen Manahan Thomas sings with innocent expressiveness; the continuo playing is excellent, especially from cellist Alison McGil livney; and the string ritornello playing is downright enchanting. The remaining 47-odd minutes on the disc include two of Bach’s secular cantatas dat­ ting from his time in Leipzig. The disc also contains works performed here, such as the beautiful oboe playing of Marcel Poncele, and the gorgeous rendition of ‘Bla t die wohlgegriffenen Flüten’ by soprano Carolyn Sampson and flutists Hantel and de Wchein. Those of you seeking an introduction to Bach’s cantatas would do very well with the Gardiner disc; but both recordings are well worth a listen!

Alison McEvilly

**Defiled is My (Middle) Name**
**I Furiosi Baroque Ensemble**
**I Furiosi IF 001**

This self-produced recording offers a great variety of mostly 16th and 17th century repertoire along with an Irish traditional tune, ‘Johnny, I hardly knew ye,’ and a haunting 13th-century lauda, ‘Cristo è Nato,’ not to mention a surprise bonus track. The program is beautifully paced. Beginning with the lyrical Defiled is my name (words by Anne Boley), they take advantage of the contrasting slow and fast movements of Rosenmüller’s Sonata Prima. Following a cello solo Ricercar, there’s a setting of Psalm 112 Zweifracht der wechselnden Saiten’ (‘United discords of alternating strings’), written in 1726 to celebrate a professorship awarded by the city’s University. The suitably magnificent opening chorus will dispel any apprehension the listener might initially experience in reaction to the cantata’s name! Recitatives and ari as for the allegorical characters Diligence, Honour, Happiness and Gratitude are sung with aplomb and finesse by the soloists, disguising the fact that the text itself is a bit fawning. The second cantata, “Einig, ihr Paunert,” was first performed in Zimmermann’s coffee house in December 1733; Bach recycled four of its movements a year later in the Christmas Oratorio, including the magnificent opening and closing choruses. Although the continuo playing struck me as a bit heavy-handed, there are many highlights to be enjoyed here, such as the beautiful oboe playing of Marcel Poncele, and the gorgeous rendition of ‘Bla t die wohlgegriffenen Flüten’ by soprano Carolyn Sampson and flutists Hantel and de Wchein.

Herreweghe’s CD offers us two sit­down meals rather than a buffet - two of Bach’s secular cantatas dat­ ing from his time in Leipzig. The disc opens with BWV 207, ‘Vereinigte Zweifracht der wechselnden Saiten’ (‘United discords of alternating strings’), written in 1726 to celebrate a professorship awarded by the city’s University. The suitably magnificent opening chorus will dispel any apprehension the listener might initially experience in reaction to the cantata’s name! Recitatives and ari as for the allegorical characters Diligence, Honour, Happiness and Gratitude are sung with aplomb and finesse by the soloists, disguising the fact that the text itself is a bit fawning. The second cantata, “Einig, ihr Paunert,” was first performed in Zimmermann’s coffee house in December 1733; Bach recycled four of its movements a year later in the Christmas Oratorio, including the magnificent opening and closing choruses. Although the continuo playing struck me as a bit heavy-handed, there are many highlights to be enjoyed here, such as the beautiful oboe playing of Marcel Poncele, and the gorgeous rendition of ‘Bla t die wohlgegriffenen Flüten’ by soprano Carolyn Sampson and flutists Hantel and de Wchein.

The world’s leading Classical Music label!

All this at an astonishingly low price!
Sammartini - Six Symphonies
Aradia; Kevin Mallon
Naxos 8.557298

Who was it that influenced Gluck and J.C. Bach and had Boccherini play cello in his orchestra? To whom did Haydn pay homage in his early works? And who was the kindly-disposed listener of performances by the child prodigy, Wolfgang Amadeus, so admired by the prodigy's father, Leopold Mozart? Who was that composer, whose brother, Giuseppe, was the favourite oboist of Handel? Who composed 67 concerti out of 8 children of the French oboe player, Alexis Saint-Martin, was in his prime the talent of Milan? And you, at that time Milan was the toast of musical Europe, otherwise why would young Mozart seek to perform there?

From his late twenties until his death in 1775, Sammartini was a composer, organist and conductor in the Milanese cathedral and other celebrated churches; and one of the most prolific artists of the baroque era.

His works, when recorded with the scholarship and passion required, are proof positive that history is not only the greatest teacher, but may also be a harsh mistress — though all the works here collected should be in the standard baroque repertoire, they are usually nowhere to be found. Spirited, original and passionate, Sammartini's writing comes to full life under the careful baton of Kevin Mallon. The Irish-born artist, now as Canadian as the Maple Leafs, gives this forgotten master the treatment his works deserve. The Toronto-based Aradia Ensemble plays with great sensitivity, but also with a crispness that is pleasingly unexpected. Throughout the recording, they successfully avoid succumbing to the music-box precision so frequently befailing period music ensembles. A great disc and my new favourite for "a little morning baroque music".

Robert Tomas

Concert Note: Kevin Mallon is the guest conductor with the Scarborough Philharmonic on February 11.

Boismortier - Sonatas for 2 Bassoons and Continuo
Musica Franca
MSR Classics MS 1170

Corrette - Le Phenix: Les Delices de la Solitude
Musica Franca
Classics MS 1171

Bassoons? It's about time someone took them seriously. The bassoon-centric ensemble Musica Franca is determined to make that point with these two very fine recordings. They present the work of two 18th century French composers, Boismortier and Corrette. The Boismortier sonatas are from his large body of instrumental works; many written for optional solo instruments. These selections are presumably the most bassoon-friendly.

The performances are light and transparent as the players meet the textural needs of the different tempi. Fast movements are wonderfully weightless and slower movements sustain themselves with long phrases and flowing harpsichord arppeggios.

The Sonatas by Corrette, a younger contemporary of Boismortier, are even more playful and colourful than those by Boismortier.

The Sonata III in C major has some brief "funky" rhythms that solo bassoonist Nadina Mackie Jackson handles adeptly and with clear relish. Baroque guitarist Terry McKenna gets in his syncopated riffs in the Sonata IV in B-flat major and the bassoons do wonderful hunting horn imitations in the fourth movement of the same sonata.

Fraser Jackson plays contrabassoon with alacrity and lightness, holding back the otherwise formidable power of this leviathan. Jackson also does some very fine arranging as in the Corrette Organ Concerto No.1 in which the bassoons and baroque guitar take the string parts.

These players clearly have a great affection for this entire repertoire and the instruments chosen to express it. There's a good deal of freedom with tempo and phrasing. It offers deep feeling to the music in a way that seems completely natural to both composers' intent. Tone throughout the bassoons' register is delicious - never constricted at the top or rude at the low end. This is ensemble playing of great mutual respect and undeniable musicality.

The ensemble's production values are high. They balance the intimacy of their audible breaths and instrumental key clicks with the spacious acoustics of St. Anne's Anglican Church - Toronto's architectural homage to Byzantium. Engineer David V.K Bowles' achievement is noteworthy.

If you're suspicious that a little bassoon music might really go a long way - these recordings will provide more satisfying listening than thought possible. Musica Franca knows what they're doing. Enjoy these and look forward to their next release.

Alex Baran

Back to Ad Index
The Founding Years - Music of Sibelius, Mozart, Handel, and Chabrier
London Philharmonic Orchestra; Sir Thomas Beecham
LPO 0006 (mono)
Wagner - Orchestral Music from Operas
London Philharmonic Orchestra; Klaus Tennstedt
LPO 0003 (stereo)
Sibelius - Symphony no.2, op.43 and no.7, op.105
London Philharmonic Orchestra; Paavo Berglund
LPO 0005 (SACD Hybrid, surround 4.0 / stereo)

As The London Symphony and the Halle orchestras have already done, The London Philharmonic has gone into the record business. These three are the first to come to hand.

Sir Thomas Beecham created the Philharmonic in 1932 to be at the service of Royal Philharmonic Society and to play for the international opera season at Covent Garden, of which Beecham was the conductor-in-chief. The equal of the best European and American ensembles, Beecham and his orchestra soon began recording for English Columbia's prestige blue label.

"The Founding Years" contains one unpublished item, excerpts from Sibelius' incidental music to The Tempest, recorded under the supervision of Walter Legge during the October 1934 Leeds Festival. Included are previously available excerpts from Mozart's Mass in C minor, the Haffner Symphony, Espana, and excerpts from Israel in Egypt. Expertly transferred but really of interest only to archivists and completists. Monaural, of course.

The Wagner/Tennstedt disc originated with the BBC's live transmission from the Proms concert on August 20, 1992. These are big boned performances favouring weight and power enhanced by well considered tempi. The Prelude to Die Meistersinger being a little too solemn but the Rienzi Overture is up to speed and quite exciting. Dawn and Siegfried's Rhine Journey (without the concert ending) is followed by the Funeral Music during which, in this performance, the profound tragedy of the event slowly and inexorably uncoils before us. A remarkable achievement. The Ride of the Valkyries is next in a reading as good as it gets. Always in control, Tennstedt's majestic Tannhäuser Overture and Venetoberg Music misses the pagan abandon of the under the hill people. All things considered however, quite recommendable.

Paavo Berglund is no stranger to Sibelius symphonies and he has three complete cycles in print. As there is little room in Sibelius for interpretative variations in tempi, conductors simply adjust balances, intensity, and perhaps the length of the rests. Berglund has the full measure of both scores and projects Sibelius' intentions with a sure hand. I don't believe that these are expected to significantly better his previous efforts but the impact of these committed readings is such that it really doesn't matter. The CD sound is expansive, but the SACD tracks move the listener right into the Royal Festival Hall.

Bruce Sartees

60th Anniversary
Borodin Quartet
Onyx 4002
A recording which bears witness to a string quartet that has survived for 60 years cannot be any ordinary thing. Wonders, and anomalies, greet you.

There is the phenomenon of the cellist Berlinsky who, having carried the group since its inception, throughout a 60-year period of Russian history, speaks in this music like a sage or a bearer of fine, aged wine - the legacy he brings is a weight of understanding that can only be present after long pondering. There is the understated perfection in the playing of 2nd violinist Abramenko, and the magnificent strength, sensitivity and clarity in the playing of both 1st violinist Abarbanell and violist Naidin. Together, these four create a unique sound: delicate and invincible, transparent and rich, flexible and soulful.

There is the maddening (for my taste) Schubert Quartettsatz, its dark treasures missed by a furious tempo and glossed-over rhythmic impulse - alongside the touching, expansive, perfectly lovely unfolding of Alexander Borodin's (their namesake's) second quartet.

There's the fact that this, a 60th anniversary tribute, thrfts expectations because it is not really a retrospective of the ensemble's long achievement. It contains no Shostakovich and no Beethoven, two composers whose works they have intensively explored. The pieces are (except for the Borodin) excerpted or one-movement romantic works, beautiful in themselves, and undoubtedly performed by them time and time again.

Thwarted expectations notwithstanding, repeated listening to this disc brings great rewards as you enter the Borodin's multi-faceted, richly-wrought world of music making.

Simone Desilets
Gustav Mahler: Conducting Mahler: I have Lost Touch with the World
dir. Frank Scheffer
Ideale Audience 2 (DVD)
Gustav Mahler: Attrazione D'Amore; Luciano Berio
Voyage to Cythera
dir. Frank Scheffer
Ideale Audience 1 (DVD)

The Dutch filmmaker Frank Scheffer has been creating outstanding musical documentaries for the past twenty years and has been lauded for his portraits of musicians as diverse as Frank Zappa, John Cage and Elliott Carter. These two new DVD releases present four distinctive perspectives on the music of Gustav Mahler.

Conducting Mahler documents the May 1995 Mahler festival in Amsterdam by the Concertgebouw Orchestra and the Berlin and Vienna Philharmonic Orchestras. Conductors Claudio Abbado, Riccardo Chailly, Bernard Haitink, Carlo Muti and Simon Rattle are shown in rehearsal and in English language interviews discussing their views on Mahler, accompanied by excerpts from each of Mahler's ten symphonies.

I Have Lost Touch With the World (the title is an unexplained allusion to Mahler's heartfelt setting) in 2004. Chailly's complicated relationship with the obstinate Dutch musicians is touched upon in a series of interviews with the players, who admittedly were uncomfortable with his charismatic approach for much of his tenure.

Riccardo Chailly's interpretation of Mahler's Fifth Symphony is the center-piece of the 1998 documentary, Gustav Mahler - Attrazione d'Amore. Amsterdam's importance as a crucible for the promulgation of Mahler's music is explored in a fascinating examination of the annotated scores of the orchestra's first music director. Willem Mengelberg. Chailly is also seen rehearsing excerpts from Bach, Puccini, Varese, Stravinsky and Mozart.

Luciano Berio - Voyage to Cythera is the most elaborate of these documentaries. Mahler again provides the context, though in an unusual way. The third movement of Luciano Berio's landmark Sinfonietta for orchestra of 1969 appropriates the Scherzo of Mahler's Second Symphony to form the backdrop upon which Berio superimposes a grand collage of quotations from fifteen seminal compositions of the twentieth century. Berio himself conducts the work and elucidates his appraisal of Mahler as the spiritual father of the music of our own time. The sources of Berio's citations, stretching from Debussy to Stockhausen, are systematically revealed in their original contexts.

Scheffer's unconventional approach is consistently intriguing and the sound is quite excellent throughout these films. A trademark of Scheffer's cinematography is that the focus is predominantly on the conductors in close-up; one seldom sees a wide shot of the orchestras. While this may disconcert certain viewers I found it provided an intimacy that works very well for home viewing. Highly recommended.

Daniel Foley

Schoenberg - Piano Music
Yoko Hirota
Phoenix PHX.65122
Schoenberg's piano music finds distinctive resources in the instrument: a basis in the lower range; crunchily dissonant chords; extremely melodically

stretches; a busy texture of interwoven parts. His own performing medium was the cello, but the solo vehicle he turned to most often was the piano.

This recording, by the Japanese pianist Yoko Hirota, currently with Laurentian University, Sudbury, includes three of the five main works with opus numbers - opp. 11 (3 pieces), 23 (5 pieces), and 33 (2 pieces), in precise and keenly projective performances.

The remaining menu offers the composer's entire known unfinished writings ("fragments") for piano, a series of 17 items from early to late phases of his career. Some are indeed fragmentary: nos. 9 through 11 last just a phrase or two each, no. 16 only 3 bars, and no. 5 only 6 bars, 2 of which immediately undergo revision. For completeness, Ms. Hirota includes these, doodle-ish and incoherent though they are. The other fragments are more readily grasped, and cover a style-spectrum from something resembling a Brahms rhapsody (no. 1900) to a group of short dodocaphonic studies (nos. 13, 15, 17, early to mid-1930s). No. 6's rapid gestures with the hands an octave apart, and no. 7's fanciful interplay of trichords in an atonal context, are surprisingly free expressions; no. 12 is a compelling slow march. In cases of missing information - no. 2 lacks dynamic markings, no. 8 has no tempo indication - Ms. Hirota makes good, logical guesses. The long oboe-register line of no. 15 seems intended for filling-out, as do also the sparse textures of no. 8, but the performer leaves these mysteries unsolved.

John Beckwith

MODERN AND CONTEMPORARY

Scelsi Volume 1 - The Piano Works I
Louise Bessette, piano
Mode 92

Scelsi Volume 2 - The Orchestral Works 1

The Carnegie Mellon Philharmonic & Concert Choir; Juan Pablo Izquierdo, Mode 95

Scelsi Volume 3 - Music For High Winds
Carol Robinson; Clara Novakova; Cathy Milliken
Mode 102

Scelsi Volume 4 - The Piano Works 2
Stephen Clarke, piano
Mode 143

Referring to Giacinto Scelsi (1905-1988) as Italy's Charles Ives is both on and off the mark. Like Ives, Scelsi's brilliantly radical and idiosyncratic music only gained recognition at a late stage in the composer's life. Both were ultimate inner-driven composers. In other respects they are polar opposites. New England's solidly bourgeois Ives studied music at Yale and became an insurance executive. Scelsi was an independent wealthy Count who trained in a very eighteenth-century way via private mentoring. After thriving as a virtuoso pianist, composer, poet and essayist in interwar Paris, Scelsi turned intensely private. While Ives drew inspiration from American vernacular music, Scelsi learned music and religion in India. He then created a deep hybrid of Asian and European musical structures.

Three of the four phases of Scelsi's compositional path, plus one shining selection from the final period, are represented to date in Mode's important series of Scelsi recordings. Phase one (1930-43) involved Scriabin, futurism, atonality, and docephony. The Piano Suite 2 (1930) on Volume 4 already presents an attention to overtones that would inspire Scelsi's microtonal, "three-dimensional" music.

Phase two begins with an extended nervous breakdown and Scelsi's creation of a new musical system as a vehicle for self-healing. He focused on complex nuances that could be generated from a single note.

Scelsi's practice of Buddhist meditation and Yoga was integral to the attentiveness that attuned him to

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through 1956, Scelsi composed mainly for piano. Real-time composition was part and parcel of his new musical system. In the late 1940's, Scelsi tape-recorded piano improvisations. His ample wealth permitted paying assistants to transcribe recordings. Once Scelsi supervised revisions, however, there was little intended room for performers to interpret works. Then the half-tone limits of piano keys moved him towards woodwinds, strings, human voice and electronic keyboards as vehicles for realizing micro-tonality. By 1959, Scelsi arrived at his mature musical system. The third phase of the 1960's extended this system to orchestras, choruses, and a variety of chamber ensembles. This was the decade when Darmstadt recognized that a great composer had been quietly at work.

Among Mode's discs, the best entry point is "Music for High Winds". Clarinetist Carol Robbins worked intensively with Scelsi during the 1980's. Her impressive disc gives us the Scelsi parallel of Pears singing Britten. Then I would turn to Toronto pianist Stephen Clarke's performance of Action Music (1955), a piece that synthesizes what Scelsi achieved for the piano. "Orchestral Works" stretches, literally, what can be done with power of the big instrumental ensemble that we've inherited from the nineteenth century Romantic tradition. It also includes striking samplings of Scelsi's writing for voice. The solo clarinet version of Three Latin Prayers (1970) on "High Winds" announces phase four of Scelsi's compositions, reworking tonality into his three-dimensional system. The clarinet sounds classically gorgeous and yet unfamiliar, as does the stately but varying tempo.

Given the exemplary performances of Scelsi's music in the four Mode discs at hand, let's hope for future volumes dedicated to the composer's final endeavours.

Phil Ehrenshtaf

Steve Reich's most recent large-scale work You Are (Variations) offers an extravagance of pianos, percussion, winds, strings and voices. A spirit of affirmation colours the glistening contrapuntal textures, swinging rhythms and gentle dissonances. His four texts are short and punchy. A quote from the 18th-century Jewish mystic Rabbi Nachman of Breslov, 'You are whatever your thoughts are', the philosopher Ludwig Wittgenstein, 'Explanations come to an end somewhere', the Psalms and the Talmud, suggest open-ended interpretations. The Los Angeles Master Chorale under Grant Gershon, who gave the world premiere in 2004, captures the celebratory mood. Cello Counterpoint, from 2004, provides an alluring companion piece, with cellist Maya Beiser interacting with seven pre-recorded cello tracks.

Steve Reich - Different Trains
The Smith Quartet
signum records SIGCD064
Live 1977
Steve Reich and Musicians
Orange Mountain Music OMM0018

The booklet for the Smith Quartet's new recording transcribes 'completely' instead of 'concretely' in the text, even though it is clear in the score. But the British group's performance is refined and passionate, and the CD includes two lyrical works by Reich, the expressive Triple Quartet and the tenderly conversational Duet.

Scotty McLean

Steve Reich - Different Trains
Quatuor Bozzini

Different Trains, from 1988, remains Reich's most moving work to date. Reich recorded the voices of a Pullman porter who worked the NY-LA line that Reich traveled to visit his mother when he was a child, the governor who accompanied him, three Holocaust survivors, and train sounds. Each quartet pre-recorded three separate tracks to accompany it in performance. The Quatuor Bozzini, based at Concordia University in Montreal, has produced a vivid, gutsy recording. Closely miked, it clearly differentiates the pre-recorded tracks from what's being performed live in the studio. When a taped voice says 'Black crows invaded our county,' the solo cello responds with hair-raising effect. But the curio cover art and unwieldy packaging don't appeal to me, and much as I object to choosing a disc for its playing time, 27 minutes seems stingy - as does the lack of information about the piece. At least they give the texts correctly (though without punctuation).

Pam Margles

Array Live - Arraymusic
Artifact Music ART 035

Array Live is the 6th CD of this Toronto-based new music group, now in its 34th year of activity. That makes it one of the oldest groups in the country commissioning, performing, recording, and generally championing the concert music and composers of the moment. On this CD, they make a convincing case for the music of five mature composers, Walter Zimmermann, Linda C. Smith, James Tenney, Christian Wolff and Jo Kondo, each of whom has already established their own individual voice. I couldn't help thinking however, that the unspoken influence of the iconoclastic American composer John Cage was not that far off.

If you're looking for a taste of the zeitgeist of U.S.-Euro-Canadian instrumental art music circa 1991-5, then the repertoire on this CD will deliver. The playing by the Array-music ensemble is refined and musical throughout, made even more remarkable when one realizes that it was recorded at a live concert at the annual Darmstadt festival.

GOLD RECORDS
JUNO AWARDS
STUDIO 92
Call for a coffee and tour
rhythms driving the piece along. Rain Cycles by Ronald Bruce Smith also includes two guitars (nylon stringed) and on Main Road by Daniel Janke, the composer plays the kora, a West African harp-lute.

For this reviewer, the highlight of the CD is The Eleusinian Mysteries by Andrew P. MacDonald, with Erica Goodman on harp. It feels something like a harp concerto, with two louder percussive outer movements cushioning a gentler, mysterious middle section. The creative use of the harp, its glissandi, plucked chords, and melodic lines that weave in and out of the gamelan’s pentatonic scale make for an engaging and full musical texture. One can certainly imagine the harpist as a mystic high priest of the ancient Greek ritual on which this piece is based.

As always, the Evergreen Club gamelan gives marvelous performances in all the music on this CD.

Annette Sanger

For Ther e and Then
Evergreen Club Contemporary Gamelan
Artifact Music ART 034

Following two CDs (in 2002 and 2004) of more traditional music from the Sundan region of West Java, the Evergreen Club has once again returned to its more familiar, original territory of contemporary Western compositions for gamelan, bolstered by the addition of occasional non-gamelan instruments for added variety and textural enrichment.

“For There and Then” comprises five pieces from the last fifteen years or so by Canadian composers, including two, Kissed and the title track For There and Then by Evergreen Club member Bill Parsons. Unfortunately the otherwise very informative liner notes give us little insight into the ideas behind these two pieces. The latter features the composer on electric guitar, an interesting sonic contrast to the gamelan instruments in the thick of repetitive and insistent additive

gamelan-like prepared piano. Evocative, searching motives in the violin are accompanied by repetitive fragments in the piano, all of which lead smoothly but unexpectedly to a brief quotation from the slow movement of Beethoven’s A major violin and piano sonata, op. 30. As the quotation fades into the ether, like a distant memory, the seemingly random violin and piano fragments take up where they left off. Violinist Andrew Dawes and pianist Jane Coop give an understated, but stunning performance.

The only slight disappointment is an unprompted set of variations on “Home on the Range” for string quartet that goes on and on. The program note suggests the piece is heavily influenced by Chatman’s composition teacher William Bolcom, which may be the case, but here Chatman needed to be reminded that brevity is the soul of wit.

Larry Beckwith

Gobell - Trilogie d’ondes
Gilles Gobell
Empreintes Digitales IMED 0576

Normandau - Puzzles
Robert Normandau
Empreintes Digitales IMED 0575

Empreintes Digitales here presents the DVD-Audio format debut of two Canadian composers whose electroacoustic works have won awards worldwide. Always looking forward, their music is as challenging as it is rewarding.

Glenn Gould Studio, Toronto, with probably nary an edit. The sound is clear and instrumental balances natural.

The only composer residing in Canada on the CD is Toronto’s Linda Catin Smith, the recipient of the prestigious 2005 Jules Leger Prize for New Chamber Music. Her contribution to this CD is Diagonal Forms, which sparkles with pointillist vibraphone, glockenspiel and piano ascending and descending melodically, contrasted against sustained broken chords by the winds and double bass. Then at other places, the tables are turned, the winds providing the ‘diagonal’ movement. Much of the time the music is thin and delicate in texture and unpredictable in form. Diagonal Forms repays repeated listening.

“Army Live” is not by any means ‘easy listening’, but music which demands attention and thoughtful and even detailed listening. Try it some evening with your best headphones on and a bountiful glass of your best red wine.

Andrew Timar
Robert Normandeau has a much denser overall approach to his own work. His pieces seem to be bathed in a thick soup which is as tasty as it is sometimes difficult to digest. “Puzzles” begins with the title composition, which is made up of various audio elements that fit together like pieces of a puzzle. Do they really fit though? Over the course of about 6 minutes, we’re confronted with various vocal samples, creaking doors, hammer blows. All of these pieces are entrenched with a drilling, mechanical heat.

Perfectly suited to the composer’s acoustical diffusion techniques, the 5.1 Audio Surround mix makes all the difference. Sound percolates from every corner of the room, making your head spin at break-neck speeds. Starting off Eden is a lovely, serene Vietnamese vocal, which then is replaced by loops of music, stretching into eternity. While an angry voice repeats credos from every corner of the plantation, the piece is further coloured by reverberations of time—August of 1952 to May, 1953 they produced more than two dozen sides, a number of which were to become definitive versions. They’re all here—Bernie’s Tune, Line For Lyons, Nights At The Tintable, Walkin’ Shoes plus great versions of standards like My Funny Valentine, Moonlight In Vermont, Darn That Dream, The Nearness Of You and Tea For Two—27 tracks in all, including a 20 second statement of Mulligan’s signature song, Utter Chaos.

They have lost little, if anything, in the intervening years and the magic of the interplay between the two horns is as sublime as ever, perfect foils for each other. The otherwise informative liner note does have one significant typo: Mulligan died in 1996, not 1966 as stated. I’m sure there is a fresh young market for this music, and for those readers who were there first time around it is an opportunity to have, in one neat package, the recorded output of one of the best small groups in jazz.

**Jim Galloway**

Set in Stone  
Nehring/Koller & Braid  
Effendie FND058  
This release offers a collection of eleven compositions by the late Freddie Stone, a Toronto composer/trumpeter of wide experience, including a stint in Duke Ellington’s orchestra. At the time of his death (at 51) he was most interested in developing further his earlier Third Stream interests, combining composition with free playing. Though there was nothing “weird” about his work, Stone was certainly idiosyncratic and out of the mainstream. Unfortunately, little notice of Stone has been taken in the nearly two decades since his passing, a situation remedied by the ironically titled “Set In Stone”: all is always in flux on this trio recording. Bassist George Koller worked/studied with Stone, and has been stalwart in championing his philosophy. Lorne Nehring does something few drummers seem to do these days: listens. The youngest player here, pianist David Braid, likely never met Fred Stone, but he follows the teacher’s edict to find “the uniqueness of their statement”, shining brightly on the whole record.

Some of these pieces will be instantly grasped by the listener, including D Minor Waltz; the Shostakovich-based Demetri’s (sic) Theme...
and Maiserra, which even made it into the Ellington orchestra's book when Stone was a member. The sequencing was wisely-done, placing the freer, more spontaneous works towards the latter part of the disc. By that time a new listener will have adjusted ears and attitude to accept this interesting music.  

Ted O'Reilly

When The Lights Went Out, which along with the band features Carn, Chris Gale, Jono Grant and Samba Eléqua, captures all the craziness of an impromptu street party. The title of the album seems apt. The music truly makes the listener stop and consider those wonderful moments in time when the ordinary and every day suddenly become strange and beautiful.  

Sophia Perlman

Yemaya  
Roberto Occhipinti  
Alma Records ACD12132  

One of the great things about jazz is its ability to take on all different styles of music. In fact, it could be argued that jazz isn't really a type of music on its own at all, but is always borrowing from other styles. That is why the term “jazz fusion” is a bit redundant. It's all fusion. And in the case of this latest disc from Toronto bassist Roberto Occhipinti it is über fusion. Between the borrowings from classical music in the orchestral and string accompaniments, Brazilian and Cuban harmonies and rhythms, and plentiful jazz soloing, it covers a lot of ground. And it could be a mess in less capable hands, but Occhipinti has the experience and knowledge to manage the diversity.  

On the first half of “Yemaya” Occhipinti has included lush string and orchestral parts courtesy of the Toronto String Quartet and the Globales Symphony Orchestra (the latter recorded in Moscow). Then the disc sorts of band down to earth on the second half using more traditional jazz instrumentation (bass, piano, drums, guitar and horns). The standout tunes are the title track, which is a tribute to the goddess of the sea and features stellar saxophonist Phil Dwyer, and the final track, a traditional Cuban song, Yambu. Its simplicity - if you can call a song with a dozen percussionists simple - is refreshing after everything that came before it. This is a rich, complex recording with a ton of talent on display.  

Cathy Riches

Encuentro en la Habana  
Hilario Duran & Perspectiva  
Alma Records ACD12122  

Canada is lucky to have Cuban-born pianist and composer Hilario Duran whose style and technique are easy on par with the likes of Michel Camilo and fellow countrymen Gonzalo Rubalcahu and Chucho Valdes. Duran's latest CD release on Toronto's Alma Records, “Encuentro en la Habana” is a reunion of sorts, as he and seven bandmates initially employed by Arturo Sandoval, formed their own band, Perspectiva, and recorded the album in Havana Cuba in early 2005. The musicians' familiarity with one another is apparent throughout. The sensitivity, interpretation, and use of dynamics make it clear that this is not a one man show, but a project that encouraged the creativity of all involved. Ten tracks, eight of which are composed by Duran are offered in a wide range of tempos and instrumentation. The band's core, consisting of Duran, bassist Jorge Reyes, and conga player Reynaldo Valera work extremely well with the other players and local producer Roberto Occhipinti, who does an admirable job balancing the folklore of Cuban music with the rhythm of the times. Special mention should also be made to alto sax player Roman Feliu, formerly of the Canadian National Jazz Orchestra for his strong melodic interpretation and lucid solos.  

Hilario Duran is also an instructor at Humber College. For anyone and everyone interested in Cuban Jazz, class is in session.  

Eli Eisenberg

POT POURRI

Bill McBirnie Duo/Quartet  
Extreme Flute EF04  

Few jazz players have done what Bill McBirnie is doing: made a career playing nothing but flute. He does it so well that over the length of this CD you never really notice that the tonal range is limited to just that instrument. Not that that's true, really, not with the estimable talents of Bernstein Senensky at the piano throughout, and bassist Neil Swainson with drummer John Sumner on the quartet selections. These days it seems that every jazz CD is nothing but "originals", so it's refreshing to note that only one of the dozen tracks is less familiar: Senensky's sprightly Paco Paco, written for Moe Koffman's group. Otherwise, it's jazz standards, such as Coltrane's Like Sonny, Monk's Bright Mississippi and two versions of Hackensack sufficiently different to merit inclusion. Bernstein Senensky proves again his gift for melody, the brightness of his arrangements and his stamina.  

Ted O'Reilly

Pianist Luis Guerra's solos are "Extremely Well Done Flute" giving you an impression of this interesting music.  

Moment in Time  
Richard Underhill  
Stubby Records  
(www.richardunderhill.com)  

"Of the 10 new compositions on this album," writes Richard Underhill, "one was written for a poignant moment in time". Where Were You When The Lights Went Out?, at times sweet and soulful and at times wildly celebratory certainly does evoke memories of the blackout in Time and, more often than not, a wild, zany and ribald spirit. It is certainly difficult to pick out any individual musician, but one can感知 all this is not a one man show, but a project that encouraged the creativity of all involved. Ten tracks, eight of which are composed by Duran are offered in a wide range of tempos and instrumentation. The band's core, consisting of Duran, bassist Jorge Reyes, and conga player Reynaldo Valera work extremely well with the other players and local producer Roberto Occhipinti, who does an admirable job balancing the folklore of Cuban music with the rhythm of the times. Special mention should also be made to alto sax player Roman Feliu, formerly of the Canadian National Jazz Orchestra for his strong melodic interpretation and lucid solos.  

Hilario Duran is also an instructor at Humber College. For anyone and everyone interested in Cuban Jazz, class is in session.  

Eli Eisenberg

Twelve Easy Pieces  
Anne Schaefer  
RoadHouse Route22  

Anne Schaefer is a singer-songwriter from Canada's West Coast whose first CD is making considerable waves. "Twelve Easy Pieces" is "Girl with Guitar" kicked up a few notches. The notches are courtesy of her sidemen, most notably string bass player Scott White, drummer Kelly MacNayr, and above all, Schaefer's own musical and life
experience. Being alive longer than 30 years, studying classical and jazz music and having lived and performed in Argentina, all enable Schaefer to bring a lot to the party. Sait singing, Spanish lyrics, violin playing and urdu drumming co-mingle and play nicely together with Schaefer's thoughtful tunes. All twelve songs are written by Schaefer: El Hablador has tango touches with the use of banjo, Color is a jazzy free-form exercise in vocalise, and Darling is in familiar territory as a lament to love gone wrong. The horn playing scattered throughout the disc adds much but never overwhelms. Credit goes to Daniel Lapp, trumpet, Bill R urge, sax, and Douglas Schmidt, trombone. Schaefer has a bright and pleasant voice with minimal vibrato and spot-on pitch, which lends itself well to the variety of styles she covers, jazz, “world” and rootsy folk all come across. This is a very strong debut from a non-debutante.

Cathy Riches

Not Much is Worse Than a Troll

Ensemble Polaris

Bisma Bosma Records BBR 001

(www.ensemblepolaris.com)

Is there more to Scandinavia than fjords, saunas and Strindberg? After listening to the Toronto-based Ensemble Polaris’ new disc “Not Much is Worse Than a Troll”, I am now wary of spending too much time with the Finns, giving too much away to the Swedes and letting my guard down with the Norwegians. “Are you afraid of trolls?” you might ask. “Are they scary and slimy?” I do not know the answer to these questions. The one thing I do know, however, is that they like to Polka.

The title of the CD comes from an old Norse poem from medieval Orkney – don’t worry, it is not one that was likely covered in school. True to form, many of the pieces on the CD are based on folksongs which revolve around trolls. There are female trolls with cow’s tails, there are pond-dwelling trolls who kill people, and there are people who behave like trolls and find themselves in the same category. The members of the group have arranged all of the folksongs themselves, and very successfully at that. It is hard to resist these lively arrangements and compositions which include squeeze-toys and slide whistles and various other scary troll-like sounds.

The performance given by the ensemble is full of life, well executed and enjoyable to hear. Alison Mcville and Kirk Elliot cover ten instruments between them, and the other members seem to balance a wide range as well. The percussion, as played by Debashis Sinha, has a drive and purpose to it that makes the music exciting to listen to.

This could, quite possibly, be the only disc of Scandinavian troll music that exists. Not Much may be Worse than a Troll, but there is a lot that is worse than this CD. As I write this, despite my better judgment, I have even begun to Polka.

Gabrielle McLaughlin

OLD WINE IN NEW BOTTLES

Fine Old Recordings Re-Released

by Bruce Surtees

In 1956 DG, then DGG, issued a series of LPs to commemorate the 200th anniversary of the birth of Mozart. Their best artists of the day were heard in a representative collection of symphonies, piano concertos, chamber music, sacred music, selections from opera, and serenades.

Fifty years later DG has restored that collection on CD augmented by other contemporary performances to form two six CD boxed sets [4475806 & 447810], with a 2 CD set of each category available separately.

With the intense scholarship on performance practices and instruments of Mozart’s day, some of the artistry heard on these recordings may sound pedestrian or be labeled anachronistic. However, they certainly were not at the time and represent the finest examples of European musicianship.

The symphonies, 29, 35, 39, 40, 41; the Adagio and Fugue in C minor, K546; Eine kleine Nachtmusik and the Masonic Funeral Music K477 are all conducted by Ferenc Fricsay. More elegant than sprightly, some in stereo. The piano concertos are a delicacy! Clara Haskil [13, 19], Margrit Weber [12], Annie Fischer [Rondos K382 & K386], Monique Haas [23], and Mieczyslaw Horszowski [14] all illuminate their scores with a sense of freshness and élan. Excellent sound. Stereo except for 19 & 23. The chamber music discs feature the Amadeus Quartet and the Loswenguth Quartet playing quartets [K428, K458, K590] and the quartet [K516]. The Concerto for Oboe, Clarinet, horn and bassoon K452 and Adagio and Rondo K617 for glass harmonica (with Bruno Hoffmann) plus flute, oboe, viola and cello feature distinguished soloists of the day. Six sublime masterpieces given elegant performances. The Sacred Works include (of course) the Requiem K626 under Eugen Jochum live for the anniversary in St. Stephen’s Cathedral in Vienna; the Coronation Mass K317 under Marklevitch; and selections, including Exsultate Jubilate, K165 sung by Maria Stader. Valuable performances deservedly returned to circulation with fine sound. Similarly, the Opera Gala with excerpts with Seefried, Hafner, Stader, Streich, Kupper, Grein and Troschel remind us of the quality of yesterday’s acclaimed voices. Finally, the Posthorn and Hofffer Serenades under Ferdinand Leitner and the Gran Partita under Fritz Lehmann, More than a few collectors will be spending many hours with these two sets or packages from it.

Leopold Stokowski is a conductor whom one likes on Sunday and dislikes on Monday. He was capable of giving extraordinary performances on some occasions and others that were wilful and hyperbolic. I don’t recall any of the latter affectations appearing on 78s made during his Philadelphia years, i.e. up until 1939. Music and Arts has issued a set [CD-1173, 4 CDs priced as 3] containing recordings from 1927 to 1939 plus one track from December 1940. I opened the box intending, for the moment, to only sample the Bach Toccata and Fugue in D minor from 1934 which is as good as or better than his other recordings of his famous transcription. Several hours later I was still listening to and enjoying this set of 21 recordings including lots of Bach, the Franck Symphony, Beethoven’s Fifth (from the long play 33 1/3 Victor set L-7001, issued in 1931!), Brahms Fourth, and favourites by Vivaldi, Handel, Lully, Debussy, Johann Strauss II, Sousa, and others. Metaculous new transfers by Mark Obert-Thorn manage to clarify the quietest passages without appearing to adjust levels. Even from 78rpm mono originals, the Stokowski sound, often quite opulent, shines through. As re-issues go, this package ranks very high.

In 1987 The English National Opera staged The Mikado produced by Jonathan Miller which was also prepared for television and seen on screens around the world. Staged as if it might have been in an English seaside resort in the carefree 1920s, it is very different from the usual or unusual productions. Members of the cast are all well known including Richard van Allen, Richard Angas, Lesley Garrett, Felicity Palmer and Eric Idle as Ko-Ko. Costumes are true to the flapper era as is the choreography - 130 minutes of innocent merriment which passes by all too quickly. There are extras including sequences from the rehearsals which are both illuminating and often riotously funny. Ko-Ko’s little list includes “Australians of all kinds.” How audacious! [A&E THAMES AAE-73590, stereo and colour].

Andante, the label that hit the ground running a few years ago with sumptuous packages of immaculate re-issues of Mengelberg, Stokowski, van Beinum, Stravinsky, et al. have pulled back a little and thrown their lot in with the French label, Naive. Their latest release features four 2CD sets of great interest. Bizet’s Carmen with Karajan conducting goes immediately to the top of the short list of the very best versions on disc. Live from October 8, 1954 here is the Vienna Symphony in the Musikverein with Giulietta Simionato (Carmen), Nicolai Gedda (don Jose), Hildeg Gulden (Micaela), Michel Roux (Escamillo), and Grazzella Schiuti (fracasita). Under Karajan’s ardent direction one can sense the tensions and passions and feel the sizzling attraction between Don Jose and Carmen. The orchestra flawlessly executes every command and the recording, although mono, is crystal clear and full bodied, placing the listener just a few rows back from the stage. This legendary performance cannot be recommended strongly enough.
The Complete Verve Studio Master Takes Billie Holiday
Verve B000429102 (6 Discs)

For many, Billie Holiday is the jazz singer. Her relatively short career can be divided in two: the young, intuitive, joyful artist of the last half of the 1930s documented on Columbia records; and the '40s world-weary, stylized torch singer on Commodore and especially Decca sides.

This 100-song collection of Holiday's 1932-57 work for the various Norman Granz labels regains some qualities of the young singer. The 1952 sessions feature the likes of Charlie Shavers, Oscar Peterson, Benny Carter, Flip Phillips and Ray Brown as well as others from the Granz/JATP stables.

I especially like 26 tracks from August 1956 and January 1957 Hollywood sessions when a dream band of Harry "Sweets" Edison and Ben Webster are the front line, and the rhythm section has Jimmie Rowles, Barney Kessel, Red Mitchell (or Joe Mondragon on 4 sides) and Alvin Stoller.

But the last 12 tracks, a complete LP, don't really fit: done in 1959 for MGM, they were her final recordings, done with an indifferent Ray Ellis-led studio orchestra, and she's not in good voice at all.

On the rest, as in the '30s, Billie's accompanied by small groups of great players using uncluttered arrangements and the results are very good indeed. The material isn't all bittersweet and suffering, as was the mellow image of Holiday by then. She reminds you she's a rhythmic master on What A Little Moonlight Can Do, and Please Don't Talk About Me When I'm Gone. Most of the songs are the cream of American writers: Irving Berlin, Harold Arlen, Cole Porter, Duke Ellington and George Gershwin.

One caveat — the packaging. It's a slightly odd-sized tin box that may not fit your shelves, but the real horror is inside: a Jacob's Ladder thingy to hold the discs and 60-page booklet. It makes handling the discs an affair best done by a nimble-fingered cardsharp.

Ted O'Reilly

Ralph J. Gleason
Celebrates Duke Ellington
Duke Ellington
Eagle Eye EE39100-9 (DVD)

This DVD from Eagle Rock Entertainment is an excellent Duke Ellington compilation with 1965 footage from Basin Street West, the Monterey Jazz Festival plus a performance of Ellington's Sacred Music from Grace Cathedral. The music is intercut with interviews by Ralph Gleason, mostly with Ellington, but also with the likes of Earl Hines and Dizzy Gillespie as well as some insightful comments by Harry Carney, who spent virtually his entire career with the Duke and was the anchor of the band. But the Ellington interviews contain the real meat. He was always "on" and rarely did the microphone or camera ever get underneath the projected persona, but we are given some fascinating glimpses of what made the man tick.

We also learn that Mood Indigo was composed while he was waiting for his mother to finish making dinner one night and that In My Solitude was written in twenty minutes standing outside a recording studio while waiting to get in, but that Sophisticated Lady took a month to complete because he could not resolve the bridge.

Fans of his music will be familiar with the Sacred Concert material. This performance in Grace Cathedral, San Francisco in September of 1965, is a bit ragged in some passages and the sound is less than perfect, but the magic is there and the added element of being able to see the performance as well as hear it certainly adds to the pleasure of this aspect of Ellington which became increasingly important in the later stages of his amazing career.

Strongly recommended listening and viewing, and if you have friends who are Duke Ellington devotees, this would make an ideal gift.

Jim Galloway

The Soul of Nina Simone
Nina Simone
RCA/Legacy 82876-71973-2

I am new to the Nina Simone fan club. Her voice, with its reediness and fast vibrato, is an acquired taste. However, this combination CD/DVD (CD on one side of the disc, DVD on the other) has given me a better appreciation for Simone's talents. While the variety and depth of the performances on the CD are impressive, it was the DVD that really converted me. To watch her perform is a revelation. She sings with such focus that all the emotion comes through in her voice. None of it is expended in facial expressions or dramatics. It's all in the voice. Yet, in sharp contrast, she plays the piano in an aggressive and at times, haphazard style. The DVD covers three different concerts starting with the Ed Sullivan show in 1960, complete with cocktail dress and neat hairdo, performing a Bach-inspired Love Me or Leave Me, to the Harlem Festival in 1969, in African-style hair and dress, performing the anthemic, Young, Gifted and Black. What a difference a decade makes. The CD showcases her inventiveness and soulfulness and is a compilation of material recorded mostly in the 60's: diverse songs like Since I Fell for You and Don't Let Me Be Misunderstood. It culminates in a stunning version of I Loves You Porgy, Young, gifted and black, indeed.

Cathy Riches

Don Brown

The Essential Sonny Rollins - The RCA Years
Sonny Rollins
RCA Victor/Legacy 82876 71778 2

I especially like 26 tracks from August 1956 and January 1957 Hollywood sessions when a dream band of Harry "Sweets" Edison and Ben Webster are the front line, and the rhythm section has Jimmie Rowles, Barney Kessel, Red Mitchell (or Joe Mondragon on 4 sides) and Alvin Stoller.

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Ted O'Reilly

This two-CD set celebrates the 75th birthday of tenor titan Sonny Rollins. The material comes from the half dozen albums he made for RCA between 1962 and 1964. Prior to signing with RCA Rollins had taken a two-year sabbatical from both personal appearances and recording. In spite of the lavish praise he'd always received from critics Rollins felt insecure. The emergence of players such as John Coltrane and Ornette Coleman was caus-
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