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### May 1, 8:00 p.m.
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### May 2, 6:30 p.m.
Chronicle of Anna Magdalena Bach - the film  
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### May 3, 6:00 – 6:30 p.m.
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### May 7, 4:00 p.m.
Epistle Sonatas for Organ & Orchestra  
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Jurgen Petrenko – Conductor  
Ian Grundy – Organ  
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### May 10, 6:00 – 6:30 p.m.
Ryan Jackson - Organ  
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Young Organists Playing Competition  
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Organ & Strings  
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Thomas Cosbey – Violin  
Etsuko Kimura – Violin  
Jonathan Tortolano – Cello  
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Yorkville Ave. Toronto • Richmond St. London • Lakeshore Rd. Oakville • www.grigorian.com
10  Opener, Be our guest (reader poll)
11  April's cover

**DISCOVERIES**
12  Editor's Corner
14  On the Record: Eve Egoyan interviewed by David Perlman
16  Recently in Town: Robert Levin by Pamela Margles
65  Opera At Home by Phil Ehrensaft
66  Book Shelf by Pamela Margles

**DISCS REVIEWED**
68  Choral
69  Classical and Beyond
72  Modern and Contemporary
72  Jazz and Improvised
75  Extended Play: Passover Edition by Phil Ehrensaft
76  Pot Pourri
77  Old Wine in New Bottles by Bruce Surtees
78  Discs of the Month - Opera

**BEAT BY BEAT (The Live Music Scene)**
18-36  Quodlibet (chamber and orchestral) 18,
      Early 20, Choral 22, World 26, New Works 28,
      Jazz 31, Band 33, Opera 34

**CALENDAR (Live Musical Listings)**
38  Concerts: Toronto & nearby
54  Concerts: Further afield
58  Opera, Music Theatre and Dance
59  In the Clubs (Jazz)

**MUSICAL LIFE**
37  Contest: Music's Children
60  Announcements, workshops, etcetera
62  Classified Ads
63  "How I Met My Teacher" goes to the Opera by mf. Buell

**OTHER ELEMENTS**
08  Contact Information and deadlines
37  Index of Advertisers
63  WholeNote's MarketPlace

---

**IN THIS ISSUE**

- Pit stop for Ichkhanian
- Hunka headlines Wormwood
- Cape Verde's Cesaria Evora
- Music's Children: Who are they now?
Children Of Chornobyl Canadian Fund

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**DATES AND DEADLINES**

Next issue is Volume 11 #8 covering May 1 - June 7, 2006

Free Event Listings Deadline: 6pm Saturday April 15
Display Ad Reservations Deadline: 6pm Monday April 17
Colour Ads Deadline: 6pm Monday April 17
Black and White Ads Deadline: 6pm Tuesday April 18
Publication Date: Thursday April 27

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Back to Ad Index
ABSENCES

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First up in this month's opener - thoughts from a WholeNote staffer on the phenomenal amount of building going on these days on behalf of music and the arts. "A couple of unique visions for arts education," she says, "are in contrasting stages of bloom."

"I was at the late March opening of York University's impressive new facility, the Accolade Project - state-of-the-art teaching, exhibition and performance facilities in two new buildings, a 325-seat proscenium theatre with orchestra pit, a 325-seat recital hall with integrated recording studio, a 500-seat cinema-lecture hall, a performance halls lobby, specialized dance and music studios, dozens of cutting-edge 'smart' classrooms, labs and seminar rooms for general University use, two art galleries... Phillip Silver, York's Dean of Fine Arts, spoke about 'tremendous synergy between disciplines, an accessible, dynamic Fine Arts cluster integrated within the larger academic community...'"

Perhaps too a greater use of York as a venue by the community at large. Time will tell.

"Meanwhile, the Royal Conservatory of Music awaits with great anticipation the completion of its downtown Telus Centre for Performance and Learning in 2007/08, an impressive complex which will include a 1,140-seat concert hall, a new-media and broadcast centre, fully wired practice and teaching studios, rehearsal, studio and meeting rooms, a comprehensive music library, lobby with... The list goes on."

"The Centre will bring a welcome resolution to the RCM's present struggle to operate under less than ideal conditions while all the construction is taking place! The recent performances of Britten's A Midsummer Night's Dream by the RCM Glenn Gould School Opera Ensemble - imaginatively produced and altogether on a very high artistic level - had to make do in a high school auditorium, with no orchestra pit and a shallow stage that allowed for only a minimal set. It's tantalizing to think what magic those fairies and elves might have wrought in the facility to come. For now, the potion still lies within the flower."

"Tapestry New Opera Works' recent "Opera to Go" evening took place in an analogous facility - George Brown College Theatre School's Young Centre for the Performing Arts -- part of the same largely welcome trend."

"If only one didn't have to watch post-secondary proliferation with the same eyes that are seeing music education in our public schools (and other community centres) being hacked off at the knees. A question for the gifted, flocking to our post-secondary paradise: Where do audiences come from in a society of people deprived of early exposure to music?"

David Perlman, with files from Simone Desilets

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**For Openers**

Be Our Guest Reader Poll

The topic this month is favourite (and least favourite) composers.

- Who are your top three composers?
- Who are three you think are over-rated and over-exposed?
- Who are your three favourite Canadian composers?

Complete this survey online at www.thewholenote.com
Or send it in by mail or fax. Four randomly chosen respondents will each receive a one year free subscription to WholeNote.

Dispatches from Vacuumland

As could be expected, last month's reader poll Radio Listening Habits showed WholeNote readers are avid radio listeners -- particularly to classical music.

The most popular time to tune in is weekend mornings (72%), followed by weekday mornings (69%), weekday evenings (62%) and weekend afternoons (62%), with weekday nights (52%).

Car radios were preferred listening device (85%) followed by hi-fi system (65%).

Classical music was listeners' first choice (58%) compared to 21% for news and information and 17% for jazz.

And 75% of readers said they confine their listening to either two or three stations. Said one, "Are there more than three radio stations in Toronto!!??"

And don't forget! You can also tell us what you think of WholeNote in general when you respond to the poll.

We love to have your feedback. Paul Farrelly

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Some of our upcoming editorial features and special directories

May: Choral Music in Ontario: WholeNote's annual "Canary Pages," an invaluable guide to the choral scene in the province.

Features on extra-mural children's choirs and the choral experience in Ontario's schools, past and present. Why did James Rolfe's school choir lapse when he was in grade 3? (See February's WholeNote, page 36.)

June: Planning your musical getaway. WholeNote's annual "Green Pages" (profiles of summer music festivals in Toronto, within Southern Ontario, and within easy driving distance) enable you to plan a musical summer vacation.

July/August: Comprehensive listings for the festivals profiled in the June issue.

Reach WholeNote's 100,000+ readers. Get your choir or your summer festival profile into one or more of these upcoming issues. INFO@THEWHOLENOTE.COM OR 416-323-2232

May: Choral Music in Ontario:

WholeNote's Annual

Canary Pages

A Choral Directory

May 2006

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Back to Ad Index
April’s Cover

What better photo to anchor our annual opera issue than La Musica in Monteverdi’s Orfeo, “the first true opera” some say.

“It’s a brand new image”, photographer Bruce Zinger explains, “for the upcoming Orfeo.” I try to persuade Zinger, who has been photographing for Atelier since 1999, to let me see other variations of the photo—other poses. “There was truly just the one”, he says. And then as if by way of explanation, “It’s Jeannette in the mask.”

(Dancer Jeannette Zyggy is co-artistic director of Atelier, the author of the company’s elaborate language of movement -- the graceful choreographing of gesture that, because it is so formal, leaves the singers free to inhabit their mighty characters, without having to worry what their bodies are doing.)

Bruce Zinger’s current role with the company goes far beyond what one would normally think of as being in the photographer’s purview.

“Marshall (Pynkoski, Atelier artistic director) and I have been at it for about five years now” Zinger says, “working on a more unified look and feel to the company’s production photographs. I think photographs like this one are very accessible stuff, reminiscent of paintings in the Louvre -- warm tones.”

An unusual image for opera, in that Musica, masked, is voiceless? “If you think about it,” Zinger said, “photography is always like that - voiceless, frozen time. Its counterpart in music is the moment of ‘rest’ - of significant silence. But it was different, for sure. It’s the first opera photo I’ve done where I didn’t have to re-touch the face... Well there was one spot in the paint actually ....”

Bruce’s first photos for Opera Atelier in December 1999 were for Coronation of Poppea. “I had the technical talent,” Bruce says, “and that was a start. They could relax knowing that we’d always be getting something usable from a shoot -- this was all pre-digital. But beyond the technical, there’s being adept at the magic - being able to see the decisive moment.”

“I remember one moment from the Houston Poppea” he says, where Poppea’s husband is trying to kiss the passion back into their marriage and she hangs there passive in his embrace. Capturing her limp body hanging there speaks volumes, more than large gestures. Those are the moments I mean. Marshall and I have a real simpatico. We understand each other’s take on things. We’re both happy with what we’re doing.”

David Perlman

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The Turner disc includes three selections with the CBC Vancouver Chamber Orchestra, including the nominated Symphony for Strings, a woodwind quintet and a piece for winds, strings and piano. Brian Cherney is represented by the nominated Illuminations performed by I Musici de Montreal, Into the Distant Stillness with Esprit Orchestra, a woodwind quintet, a solo piano piece and a string trio.

It is a bit strange to realize that the JUNO category of Best Classical Composition is open to works written anytime over the past half century, Turner's string symphony is a classic work of its time (1960) and genre, with lots of dark brooding textures and lush timbres interspersed with occasional angular, strident sections. Strong as it is however, it is a dated work. So is the technology that was used to record it and unfortunately there is some distortion in the high and low sections.

Cherney's work is also for string orchestra, but it was written in 1987 and is much more recognizable as music of our own time. The orchestra is divided in two, with one group sometimes giving commentary on the other. The opening reminded me of a forest at dawn, an aural landscape that gets busier and busier as the birds awaken on all sides. Recorded in 1992, I Musici is captured in full clarity of sound.

(The Concert Note: Brian Cherney is currently serving as the Michael and Sonja Koerner Distinguished Visitor in Composition at the University of Toronto. On Wednesday April 5th he will give a free noon-hour lecture/demonstration and on April 8th the U of T Wind Ensemble will premiere a new work commissioned for the occasion.)

The fourth disc of the "Ovation" set provides the marvelous opportunity to hear three of Canada's great singers in their prime, in the 1976 recording of Anhalt's La Tourangelle with Phyllis Mailing, Mary Morrison and Roxolana Roslak. This hour-long music theatre piece, one of Anhalt's most important works, also includes "commentary" by tenor Albert Greer and baritone Gary Relyea, a large instrumental ensemble conducted by Marius Constant and tape. The accompanying work, Cento (Cantata Urbana), is a dramatic setting of Eldon Greer's words from "An Ecstasy", for 12 voices and 2 channels of pre-recorded vocal and electronic sounds performed by the Tudor Singers of Montreal.

All in all I think that the gentlemen are very well served by these recordings. In the case of Ann Southam however I question the choice to include only electronic compositions. With the Centrediscs Canadian Composer Portraits devoted to Turner, Cherney, Ann Southam and Istvan Anhalt (all of which have been reviewed in these pages).

Last month's cover story mentioned Kevin Mallon's extensive discography on the Naxos label. This month brought another two releases to the table, a pair of discs that illustrate the faith that Naxos has in Mallon. Pachelbel's Canon aside, Handel's Water Music and Music for the Royal Fireworks (Naxos 8.557764) likely rival Bach's Brandenburg Concertos and Vivaldi's Four Seasons as the most recorded works of the baroque era. This is at least the third recording on the Naxos label alone, following releases by the Prague Chamber Soloists and Capella Istropolitana. Obviously Naxos founder Klaus Heymann must feel that Mallon's Aradia Ensemble has something new and important to say about these works and I must say I agree - these old warhorses feel fresh and vibrant under Mallon's baton.

At another end of the spectrum is a CD of symphonies by a Viennese composer who flourished in the second half of the 18th century and who, in spite of several years spent researching the CJRT radio program Music Before 1800, I must confess is a new one on me. It seems Karl von Ordonez (1734-1786) was a nobleman by birth and a musician by avocation. Among his distinctions was being one of the first members of the Tonkünstler-Societät, a concert society dedicated to raising money for the widows and orphans of musicians. Ironically, Ordonez spent the last three years of his life in sickness and poverty and barely escaped a pauper's grave. Although he has remained virtually unknown for two centuries, there is now a collected body of authenticated work that encompasses two operas (one for marionettes!), 27 string quartets, a violin concerto and some 73 symphonies. If the five included in this Toronto Camerata release (Naxos 8.557482) are any indication of the level of quality I would venture to say that the accepted repertoire of the early classical period is about to take a quantum leap, and Mallon proves himself once again an able and inspired navigator.
do Golijov who has managed to combine both in his modern and eclectic setting of the St. Mark Passion (see Extended Play: Passover Edition). Two very different discs that tell the story of Christ on the Cross are Dietrich Buxtehude’s Membran Jesu Nostri (Harmonia Mundi HMC 901912) and James MacMillan’s Seven Last Words from the Cross (Hyperion SADC 67460).

Buxtehude, the German organist Bach walked 200 miles from Arnstadt to Lübeck to hear play, wrote seven interlocking cantatas following the medieval hymn cycle Salve mundi salutare, mystical contemplations of the individual parts of the crucified Christ’s body. As the cantatas progress our gaze is gradually drawn upwards from the feet, to knees, hands, pierced side, breast, heart and finally to Christ’scountenance. The poetic medieval texts of each cantata, set as solo arias, are framed by biblical quotations for tutti voices and instrumental forces. Buxtehude’s creation is extremely effective and moving. It is given a stunning performance by one of Europe’s most respected early music vocal ensembles, Cantus Collin, under the direction of Konrad Junghanel who founded the group 20 years ago.

Scottish composer James MacMillan first came to my attention when Evelyn Glennie was invited by the Toronto Symphony as the percussion soloist in his 1992 orchestral Vent. vent Emmanuel. I got hooked, but mostly I confess by Glennie (who will return to perform Chen Yi’s Percussion Concerto with the TSO on April 1). MacMillan, like John Tavener and Arvo Pärt, is a deeply religious composer whose musical sensibilities can remind us of earlier periods of musical history. MacMillan’s music has more of a modern density of texture and edginess than that of Tavener and Part however, and this is well exemplified in Seven Last Words. MacMillan uses texts from the liturgy (Good Friday Responsories for Tenebrae and the like) as commentary on the “last words” (i.e. Father forgive them, for they know not what they do; Woman, Behold thy Son!! My God, my God, why have you forsaken me? etc) and like Buxtehude, varies the setting from soloists and small groups to the full forces of the choir and orchestra. And like Cantus Collin, Polyphony, the renowned British choral ensemble featured in this performance, is led by the man who founded the group 20 years ago, Stephen Layton. They are joined by the Britten Sinfonia for this extremely powerful performance. Like Brian Cherney mentioned above, James MacMillan will be the Koerner Distinguished Visitor in Composition at the University of Toronto next Fall. One of the conditions of the residency is a commission to compose a new work for the students. The result is Sun Dogs for massed choirs which will be performed at the Faculty of Music early in November.

Speaking of the University of Toronto, I

CONTINUED ON PAGE 14
Speaking of the University of Toronto, I managed to find a couple of hours in the midst of my administrative and editorial commitments recently to take in a lecture by one of my very favourite writers at the Isabel Bader Theatre. Richard Powers is the author of a number of brilliantly challenging novels that integrate history, philosophy, science, technology and, especially, the arts into elaborately intertwined stories. At the risk of stepping on PamelaMargles’ toes over in the Book Shelf section, I’d like to draw your attention to two of Powers’ works that would be of particular interest to musicians and music lovers who like a good read. The Gold Bug Variations (1991, Harper Collins Canada, 639 pages) interweaves tales of encryption, drawing on Edgar Allen Poe’s “The Gold Bug”, Bach’s Goldberg Variations (and specifically Glenn Gould’s famed 1955 recording) and the search for the secret of the double helix structure of the DNA molecule, as told through two love stories that take place 25 years apart.

The Time of Our Singing, Powers’ most recent novel (2003, Picador, 631 pages), is again a love story but also the story of the 20th century. When a Jewish German emigré scientist with a passion for opera meets a young, black aspiring opera singer in the interracial crowd of 75,000 that flocks to Washington for Marian Anderson’s historic concert from the steps of Lincoln Memorial on Easter Sunday in 1939, a story that will take the subsequent turmoil of America’s latter coming of age as its backdrop is born. Somehow, through the trials and tribulations of the dysfunctional but highly creative family that results from the couple’s decision to create a “colour blind” union, Powers manages to take us on an in-depth tour of European art music of the past millennium (with particular focus on the development of the school of historically informed performance practice) and the developments of North American Afro-centric music from the early forms of jazz to the current hip-hop scene. This is a brilliant book about the appropriation of voice.

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.

David Olds
Editor, DISCoveries
discoveries@thewholenote.com

On the Record

Eve Egoyan answers questions about a busy month

Your early April CD launch concert and Dancemakers gig at the end of the month make an interesting pair of parentheses! Say more about either if you like. And what’s in between?

I will be launching two discs at the April 6 concert. Weave will be nationally distributed after the show and Asking will be on sale only during the show then internationally released on the New York-based label Mode Records in 2007. There is not much time for “in-between” the launch and the Dancemaker shows except for rehearsals with Dancemakers and looking after Viva Anoush who turns two on May 3. There will be active preparations for Easter egg hunting (as well as making traditional Armenian Easter bread, choereg, with Viva to send to my parents in Victoria) and a fun-filled birthday party.

Last CD launch of yours I went to (the Komorous) at the Gould, it seemed that what you were doing, with the lighting and the feel of the event, was to try to create as intimate and personal a space for the listener as possible — a kind of softly lit glade of sound. The Dancemakers show seems like the antithesis of that — glare of the spotlight and all that.

I chose that lighting for that particular piece (as well as for the performance of Linda C. Smith’s Baltad for cello and piano premiered at the Gould on Feb. 22) to help my audience focus their ears. I want them to listen, to still their sense of sight. I am considering what lighting will be most appropriate for my disc launch.

In The Satie Project (two seasons ago?) you also put yourself in the performance spotlight. Any way the Dancemakers Absences compare to that?

I haven’t yet had a chance to rehearse Absences. The music is sombre unlike The Satie Project which had extreme whimsical moments. I love to work with dancers on stage. We use our bodies to communicate the intangible. We work through time. An intimacy passes between us — I feel their bodies, breath, and movement in an extremely sensual way (often I cannot see them but feel their presence). We interact through air — vibrations of skin, breath, and sound.

There are lots of unhappy matchings of dance and music that take place in a concert season — often with a polarized audience in attendance, the dance crowd like figure skating fans waiting to applaud the triple salto, the concert crowd watching when the third of feet or grand gestures interfere with their listening pleasure. Lots of things can go wrong especially if the event is an arranged “multidisciplinary” marriage. I guess the fact that Chenier’s work is an original score makes a difference?

Yes, it is an original score for dance. On Monday I will meet with the composer for the first time and learn the technological aspects of the music. Here is what he tells me: “the piano’s sound is amplified and processed via a Max program. On stage you play an acoustic piano and control the Max program with the Laptop which will be right beside you. You will alter the sound via midi pedals and sometimes with your right or left hand. Throughout the show the sound will navigate real to unreal sound always from the same acoustic piano source”.

It’s not clear from the previous answer whether you will have discretion in use of the Max or whether it will be pre-determined. Can you clarify?

I mailed the composer about your question, since I haven’t worked with the technology yet. Here is his reply to me:

“We use sound processing to give different colours to the natural sound of the piano and realize a kind of “orchestration” of the piano. Its function is to create new atmospheres, feelings, and emotions. We don’t use any tape or prerecorded music to stay in direct intimacy with the dancers, but with a larger sound universe and a different way of playing. And yes, of course, what you will play will be a creative reaction to what you receive from the dancers, and vice-versa. The utilization of Max/MSP changes nothing in our interest to have a dynamic and creative relation between Dance/Music.”

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Oct 7, 2006
BEETHOVEN’S WORLD
Richard Raymond, Pianist
Chan Ka Nin’s shimmering portrait of our coasts and forests opens a vista filled by earthy Russian wit and Beethoven’s magisterial vision of life in a vast universe.

CHAN KA-NIN The Land Beautiful
BEETHOVEN Piano Concerto No. 2
SHOSTAKOVICH Quartet No. 1, orchestral version
BEETHOVEN Grosse Fugue

AUTUMN COLOURS Nov 18, 2006
Jesus Amigo, Conductor / Etsuko Kimura, Violinist / Angela Park, Pianist
Two superb soloists intertwine lyrical lines by a French master, a Canadian paints an imaginary world, and Mozart’s last chamber score reveals him at his most mature and profound.
CHAUSSON Concerto for Violin and Piano
HARRY FREEDMAN Fantasy and Allegro
MOZART Quintet in E flat major, orchestral version

Dec 9, 2006 CHRISTMAS FANCIES
Floortje Gerritsen, Violinist / Ballet Espressivo, Donna Greenberg, Choreographer
Corelli’s best-loved work opens a concert with gifts for all -- Mozart’s silvery violin, a playful scherzo, the Gallant Knight’s adventures brought to life in a vivid ballet, and favourite carols.
CORELLI Christmas Concerto
MOZART Violin Concerto No. 2
ANDRE PREVOST Scherzo
TELEMANN Don Quixote Suite
GADE Children’s Christmas Eve

FEBRUARY HEATWAVE Feb 3, 2007
Giancarlo De Lorenzo, Conductor / Antonio di Cristofano, Pianist
Romance to melt midwinter’s chill... a poem inspired by Yeats, the bard of Ireland’s green hills; Chopin’s poignant brilliance; and a dazzling serenade from fin-de-siecle Vienna.
HEALEY WILLAN Poem
CHOPIN Piano Concerto No. 2
FUCHS Serenade

March 10, 2007 WINTER DREAMS
Julian Milkis, Clarinetist
Wood turns to gold as an international virtuoso breathes Brahms’ soaring melodies, above a sparkling frozen landscape and the fleeting fantasies of Shostakovich’s seven dramatic miniatures.
BRAHMS Clarinet Quintet
JEAN COULTHARD A Winter’s Tale
SHOSTAKOVICH Quartet No. 11, orchestral version

SPRING SONGS April 14, 2007
Rui Massena, Conductor / Mario Carbotta, Flutist
A transcendent prayer, Conway Baker’s lyrical conversation in music, Italian arias sung by the gleaming bel canto flute, and Beethoven’s vigorous serenade to life.
LISZT Angelus! (Prayer to Guardian Angels)
MICHAEL CONWAY BAKER Flute Concerto
MERCADANTE Flute Concerto in E Minor
BEETHOVEN Serenade

May 5, 2007 SUNSHINE
Aline Kutan, Soprano
Musical rays glow through Chenney’s mystical work, glance between the clouds in Britten’s settings of poems by Rimbaud, then burst forth in the full-bodied glory of Dvorak’s joyous folk celebration.
BRIAN CHERRY Elluminationen
BRITTEN Les Illuminationen
DVORAK Sextet, orchestral version

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Back to Ad Index
Robert Levin

Time Traveller

'int's your fantasy,’ American pianist Robert Levin gleefully told his audience at a recent Tafelmusik concert in Toronto. 'Fasten your seatbelts.' He proceeded to dazzle them with an exhilarating thirteen minute fantasia, wholly improvised on four themes he had just chosen from submissions by the audience. The audience was thoroughly captivated, yet taken aback by how uncanonically it sounded like Mozart. Levin had already shown what he could, and would, do with Mozart in a performance of the Piano Concerto no. 24 in C-,. where he freely improvised the ornaments and cadenzas.

I spoke to Levin during the run of five sold-out concerts in February, at the downtown home of his cousin, where he was staying. His aunt, he explained to me, had married a Canadian - hence the Toronto family connection. His vitality is irrepressible, his enthusiasm infectious. As a scholar as well as performer, he seems keener to explore possibilities than promote ready-made doctrines. He is passionate about historical instruments like the fortepiano he was playing with Tafelmusik. But he is also committed to the modern concert grand, on which he has an equally notable career. The key, he says, is to fit the instrument to the situation.

'If I am playing a Mozart piano concerto with a sixty-piece modern orchestra in a large hall, then a Steinway is exactly the right instrument - and it's a splendid instrument. But if I'm playing with Tafelmusik in a smaller venue I'm not going to play a Steinway. Communication is the whole thing.' Nevertheless, I don't play Mozart on a Steinway the way I was trained to. Having spent so much time on a period instrument, I can transfer many - but not all - of its ingenious sounds to the concert grand, which is darker, fuller and more powerful. It excels at singing. It comes to bloom slowly and dies slowly, whereas a period piano responds much more quickly, and dies more rapidly. It is much better at speaking than singing.'

'Modern pianos have a more brilliant sound, so they combine perfectly with the brilliance of the modern orchestra. But the period piano, with its higher overtone spectrum, balances perfectly with the dark rich timbres of period wind instruments and gut strings.'

'So I play a fortepiano only with other period instruments, or in solo recitals. It doesn't work to have two types of instruments struggling for the same overtone spectrum. The audience will not know much about those struggles, but they will know that they're having trouble hearing the instrument.'

Levin manages three parallel careers, performing, teaching and research. 'It's very difficult to keep them all in balance. My performance schedule is planned a minimum of two to three years in advance.' He is a professor at Harvard University. 'I have a class on Monday night - that's why I'm flying back right after the final concert on Sunday.' As well, he is a leading musicologist, well-known for his many cadenzas to period sonatas on period instruments, in chronological order. 'It makes sense to change instruments just as Mozart does, and show the extraordinary ability of the different instruments he used to achieve different characters. The sound becomes more mature, powerful, more plangent, and perhaps more colourful. When the medium evolves, the message evolves.'

What he is doing with Mozart, interpolating ornaments and especially improvising cadenzas, has been seen as presumptuous. 'But I don't do anything to this music except what I find within it. What I am doing is a literal dramatization of innate contradictions in the music. I assume that if the rhythms, articulations and textures are changing every couple of bars, then the character of the piece is changing. I'm told I play in a very opinionated way. I admit that. Mozart is sending the audience a message, which I'm trying to find within the music.'

Mozart wind and string concertos, written only, he emphasizes, when requested by performers and publishers. He is even better known for his revisions and completions of Mozart's unfinished works, including the Requiem, and, more recently, the Mass in C minor, which the Toronto Symphony will perform next year under Helmuth Rilling. Working with Tafelmusik has been a highlight for him. 'Performing with them has been so rewarding. It's something I've wanted to do for a long time. I came within a hair's breadth some years ago of recording Mozart and Beethoven concertos with Tafelmusik and conductor Bruno Weil. I've known Jeanne Lamon since the early seventies. I heard them most recently in a beautiful collaboration with Malcolm Bilson, who was responsible for bringing me into the world of period piano playing.'

'These musicians are so generous - they are extraordinarily responsive and completely empathetic. They play both with ferocity and with enormous joy. To look at Jeanne's face during these performances is a lesson in participatory emotional hands-on playing. It's a rollercoaster ride with her and the whole orchestra.' Indeed, to return, he says, 'would give me immense pleasure.'

Levin is now recording the Mozart piano sonatas on period instruments, in chronological order. 'It makes sense to change instruments just as Mozart does, and show the extraordinary ability of the different instruments he used to achieve different characters. The sound becomes more mature, powerful, more plangent, and perhaps more colourful. When the medium evolves, the message evolves.'

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Early in the month
With the coming of spring, the music-making continues at full tilt. Looking merely at numbers, on Saturday, April 1 there are 24 concerts listed in Toronto and 11 "further afield." On Sunday, April 2 there are 13 "further afield" and 19 in Toronto. Monday, traditionally a "dark" night in concert and recital halls is anything but on April 3, with six events in Toronto.

Benefits
I want to draw attention to three benefit concerts as different from each other as their causes are. On April 9 at Roy Thomson Hall there will be a concert featuring some of our best musicians to raise funds to purchase medical equipment to help the victims of the nuclear disaster in Chornobyl, Ukraine. On April 23 more of our musical best are donating their services in a fund-raiser for the Canada Africa Partnership on AIDS. On April 28 the Bach Consort, consisting primarily but not entirely of Toronto Symphony musicians will perform J.S. Bach's Easter Oratorio and other works to raise funds for Parkdale's Pia Baumann School of Dance, which for years has been making ballet instruction available to everyone, regardless of their ability to pay.

Anthem at St. Paul's
On April 14, Good Friday, there will be numerous musical occasions in recognition of this most sacred day in the Christian calendar. One of these will be at St. Paul's Church on Bloor Street East, a church gradually coming out of almost three years of renovations. Eric Robertson, music director at the church says of this concert, "Each of the anthems being sung ... possesses qualities found in all enduring sacred music: craftsmanship, inspiration, and a timeless message." By composers as diverse as Byrd, Purcell, Lotti, Bruckner, Stainer, Casals, Stravinsky, Ravel and Ramin, the anthems range from as early as the 16th century to just a few years ago. Also part of the beautifully constructed program will be two improvisations by Toronto's NEXUS percussion ensemble. "Regardless of their vintage," Robertson told me, "these Lenten anthems exemplify what is best in our rich musical heritage: they are works written with skill and inspiration and are dedicated to the glory of God."

Organix 06
Two prominent Toronto organists, William O'Meara and Gordon Marsell, have undertaken the ambitious project of putting together a two week celebration of the pipe organ. While most of the events take place in May, the Festival begins on April 28 with a performance by Dame Gillian Weir at St. Paul's Anglican Church. This is a concert not to miss. Dame Gillian Weir has been called "one of the 100 greatest players of the century" and "one of the 1000 Music-Makers of the Millennium." "On the King of Instruments, Gillian Weir is the undisputed queen," Keyboard Review proclaimed. By birth a New Zealander, she is based in London, England where she is the Prince Consort Professor of Organ at the Royal College of Music. Much more than a music professor, however, she has defined an entirely new role as an ambassador for organ music through performances with leading orchestras and conductors, recital tours throughout Europe, North America, Australasia, and Japan, public television programs, interviews, recordings and master classes. Dame Gillian has transformed the image of organist from esoteric musician to beloved celebrity. Performer, scholar and teacher, she has opened the eyes of the world to the music of the organ with her extensive travels and tours.

Kerry Stratton on Tour in Ontario with the Vienna Concert-Verein
Kerry Stratton spoke to me from his hotel room in Vienna, at the end of a day of rehearsals in the Brahms Hall of the Vienna Musik-Verein with the Vienna Concert-Verein, the chamber orchestra of the Vienna Symphony. Besides being the artistic director of the Toronto Philharmonia he is principal guest conductor of the Carlsbad Symphony Orchestra in the Czech Republic, the orchestra chosen by Dvorak for the European premiere of the New World Symphony. "My audition for this orchestra," he told me, "was last year and I was invited to conduct Smetana's Ma Vlast, all of it. When you stand on the podium there are two busts on the left side is Smetana and on the right side is Dvorak." Stratton is getting quite a lot of work in Europe these days from the efforts of his agent in Prague. "He has been almost too successful. I was away from my family for three weeks in January and February, which is just too long. I did, however, work with some wonderful orchestras."

In early April Stratton is taking the Vienna Concert-Verein on tour in Southern Ontario. I asked him about this tour, because when he was growing up in Belleville a now defunct organization called Community Concerts brought in amazing performers, including the Prague Chamber Orchestra. These concerts meant a great deal to him. On the tour he knows there are people on whom the performances will make a similar impression. "I'm really doing it for them, and that's why I'm so thrilled about it." In general, he told me, the audiences in the smaller Ontario centres are great to play for, and remind you of why you are doing this. Happily, one of the concerts on the tour will be Stratton's home town of Belleville.

"Further Afield"
The Vienna Concert-Verein's seven concerts are a significant contribution in terms of quality, but a small one in terms of numbers, to the burgeoning live music scene in the area we refer to as "Further Afield" in our Listings.

A look at those listings reveals not only a large number of events but also a high degree of artistic maturity, with many if not most events produced by local talent.

We at WholeNote are aware of the limitations of our cheerfully Toronto-centric "Further Afield" designation. After all, it lumpstogether, under the one heading, communities that are as far to the west of Toronto as others are to the east -- twice as far from each other as Toronto is to either.

On the other hand it gets us in central Toronto galvanizing as cheerfully off to Cobourg as to Guelph. So we all benefit.

Seriously, though, we are interested in the geographic groupings of listings which make best sense for concert-goers and readers in various of the places we cover. See page 57 for details.
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Sponsor: WMCT Centennial Foundation

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**EARLY MUSIC**
by Frank Nakashima

Stirring the passions
Here's your chance to witness the remarkable instrumental colours of the 17th century, in a program featuring sonatas and canzonas from the Hapsburg court, performed by one of Canada's newest early music ensembles, Chiaroscuro - Kiri Tolfaksen (cornetto), Linda Melsted (violin), Dominic Teresi (dulcian), Greg Ingles & Erik Schmalz (sackbut), and Borys Medicky (organ). This concert (April 21) of 17th century works by Bertali, Neri, Buonamente and others was especially designed to "stir the passions and offer compelling theatre in sound!" - and is presented by Baroque Music beside the Grange in collaboration with the Faculty of Music, University of Toronto, host this year to the Annual Meeting of the Society for Seventeenth Century Music. Did you know that there is a society that is dedicated to the music of the 17th century?

So what's so special about the 17th century? Why was such wonderful music created in that time? Well, for one thing, there's nothing that can compare to the pleasure of playing great music with great friends (or even family!). Ask any musician.

Musical relationship
For example, Joseph Eybler's string quartets reveal his great respect for the style of Mozart and Haydn, and the musical relationship that they shared. Eybler, described as a trusted confidante and colleague of Mozart, managed to orchestrate only part of the Requiem after Mozart's death before he was overcome with awe. It seems appropriate that his music will share a program with one of Mozart's masterpieces, the mellifluous Clarinet Quintet. The final concert of the Baroque Music Beside the Grange series (April 29) brings together Aisslinn Nosky & Julia Wedman (violins), Patrick Jordan (viola), Margaret Gay (cello), and Colin Savage (clarinet).

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Calling it quits: pictured here on the cover of WholeNote March 2001, Baroque Music Beside the Grange's Alison Melville, reed, and Colin Savage, along with hurdy gurdy player Catherine Keenan.

End of an era
Sadly, this concert also marks the end of an era at Baroque Music Beside the Grange, which has produced 22 remarkable seasons of concerts. The artistic directors (Ali­son Melville and Colin Savage, also the founders) and the board of directors have regrettably decided that they can no longer continue the operation of a concert series. Citing reasons of an ever-increasing workload, a steady decline in arts council funding, increasing competition for funding from other sectors, and the resulting financial inability to hire administrative help, the organization, which has operated almost entirely on a volunteer basis since its inception, is unable to continue. BMBG has been presenting concerts in the historic Church of St. George the Martyr since 1984. Its innovative programming of music from the 14th to 21st centuries has attracted an enthusiastic and loyal audience, while developing a popularity amongst musicians for its willingness to present concerts of varied and unusual repertoire on period instruments.

15th century magnificence
The Musicians in Ordinary are joined by Christopher Verrette, playing early bowed instruments, the vielle and the rebec, in music by Heinrich Isaac and Alexander Agricola, both musicians who were employed by Lorenzo (the Mag-
Electric fiddler Oliver Schroer joins Toronto Consort on the Camino

significant di Medici (April 8). The arts thrived in the Medici court (even Leonardo da Vinci and Michelangelo were there!), especially when supported by the likes of Lorenzo who loved to surround himself with the beauty of music and art. The MIO salute Lorenzo (1449-1492) as one of the greatest patrons of music. Visit the website: www.musiciansinordinary.ca

Celebrating anniversaries

Celebrating its 20th anniversary season, Opera Atelier has gathered some of the finest players of Renaissance instruments to perform in Claudio Monteverdi's Orfeo, written in 1607. This celebratory event also marks the 10th anniversary of OA's first production of this work, and will feature baritone Daniel Belcher in the title role. Other performers in this production include Colin Ainsworth, Olivier Laquerre, Stephanie Novacek, Jennie Such, Curtis Sullivan, Monica Whicher, Matthew White and the Artists of Atelier Ballet, with the Tafelmusik Baroque Orchestra and Chamber Choir, all under the direction of David Fallis (April 15, 18, 20, 22, 23).

With lute and ud

The Toronto Consort makes a musical pilgrimage to Santiago (April 28, 29), the famous town in northern Spain where, even today, thousands of pilgrims flock every year. In medieval times, Santiago was just as much a magnet, and as they walked along the road to the shrine, the pilgrims enlivened their travel with songs and dances. With lute and ud, with hurdy-gurdy and pipe, with voice and drum, the Consort takes you on a very unique musical journey through medieval Europe. Website: www.torontoconsort.org

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, www.interlog.com/temc

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The RAM Ensemble

Regeneration House provides affordable housing and support services for adults recovering from mental health issues.

There is an astonishing variety of choral activity in and around Toronto this month, from the heady solemnity of high holy pieces to lighter celebrations of the coming of Spring.

I finished up the March column by highlighting a few important early April events: the Amadeus Choir performance of Handel's Messiah with strong soloists April 1 and the new oratorio by Eyal Bitton, Journey to Jerusalem, April 3.

Also on April 1, the Bach Children's Chorus (recently featured on CBC Radio 2's Choral Concert) presents Field of Wings at the George Weston Recital Hall. The younger singers will be joined by their older colleagues in the Bach Chamber Youth Choir for works by Canadians Eleanor Daley and Mark Street. Conductor Linda Beaupré has done wonderful work for many years both with the Bach Children's Chorus and her similar organization in Guelph (the Guelph Youth Singers). This is a concert well worth catching.

Two performances of the well-known Gloria by Antonio Vivaldi take place in early April. The first, April 1, is by the Annex Singers at St. Thomas' Church. The second is April 8 with a performance by the Oakville Children's Choir with guest conductor Ivars Taurins. Oakville is also the location of an exciting concert the previous night (April 7th), by the highly-touted Vancouver-based choral ensemble musica intima. This 12-voice, self-directed group is on an Ontario tour to celebrate the release of their latest CD "Forgotten Peoples" - the music of Estonian composer Veljo Tormis - and has been engaged to help celebrate the arts at St. Jude's Church, joined by the Oakville Children's Chamber Choir.

Also on April 8, Sharon Riley and the Faith Chorale enliven the Newman Centre on the campus of the University of Toronto.

The following day there are a number of important choral happenings, beginning with an appropriately large-scale celebration at Metropolitan United Church of the life and music of John Govedas, the popular Toronto-area accompanist and composer who passed away last year. Several choirs that were associated with John - including the Riverdale Youth Singers, High Park Choir and the choirs of Howard Park and Withrow Avenue Public Schools...
Franz Joseph Haydn's Choral Masterpiece
THE CREATION
With soloists
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www.elmeriselersingers.com
 Vaughan Williams and Hubert Parry abound. The same night, the Bach Consort, a group of splendid TSO and Tafelmusik musicians who donate their services for charitable causes, presents the Easter Oratorio by J.S. Bach, conducted by Ivans Taurins.

Another charitable enterprise, the Cantores Celestes Women's Choir, sings music by Michael Haydn and Karl Jenkins on April 29, with proceeds benefiting Free the Children. Two concerts by young people also take place that same evening: the Toronto Mendelssohn Youth Choir, directed by the wonderful Lynn Janes, takes a tour of the world's folk musics, and the Oakville Children's Choir hosts a festival of Boys Choirs, with guests from Hamilton, London, Ann Arbor and Cincinnati.

The beginning of May brings a run of performances (beginning May 3) of the Mass in B Minor by Bach — surely one of the greatest choral works of all time — given by the Tafelmusik Chamber Choir and Orchestra, and important concerts from the Elmer Iseler Singers (a celebration in honour of Mary Morris and in memory of her husband, Harry Freedman — May 5) and the PAX Christi Chorale (a rare Toronto performance of Mendelssohn's St. Paul — May 6 — with superb soloists!). More about those and other May choral offerings in next month's issue: WholeNote's annual choral issue. For information on getting your choir listed in the Canary Pages, please see details on page 10.

Another month of city- and community-building choral joy and commitment! Keep it up.

World View
by Karen Ages

We begin in Cape Verde, an archipelago in the Atlantic west of Senegal. The island of Santo Vicente is where singer Cesaria Evora was born in 1941, while the Cape was still under colonial rule. Known as "queen of the morna", a mournful blues-like genre in Creole-Portuguese, she often sings of her country's tragic history: slave trade, isolation and the fact that almost two-thirds of Cape Verdi­ans live abroad today. She'll perform at Massey Hall April 7.

On a similar theme, to celebrate the release of his CD "Travels in Lusomania," Nuno Cristo presents an evening of music of the Portuguese diaspora, including India, Africa and Brazil. Several vocalists and instruments including bagpipes, Portuguese guitars, marimba and ukulele will be featured. (Lula Lounge, April 12.)

Speaking of India, there are three concerts this month representing music of that country. April 7 at the Heritage Theatre in Brampton, tabla player Ravi Naimpally and his group Tasa present traditional Indian classical music on a variety of instruments not necessarily associated with this genre. April 22, Chitralekha Odissi Dance Cre­ations presents an evening of classic Indian dance, at the Toronto Centre for the Arts. Visit www.seexodissi.com for more details. And May 6, the Malhar Group Music Circle, in collabora­tion with Jhankar Academy of Performing Arts presents the South Asian Heritage Music Festival of Hamilton. Visit http://groups.msn.com/SargamCanada/festivalhamilton.msw for full details on the festival.

Celtic music fans will want to be at Hugh's Room on April 19 when all-Ireland champion fiddler Maive Donnelly performs for the first time with world-class guitarist Tony McManus. This promises to be a spirited evening of jigs, reels and airs from the traditions of County Clare and East Galway, French-Canadian tunes and more.

In 1990-92, Canadian film-maker Peter Mettler spent some time on the Indonesian island of Bali, shooting footage for what would become his Balifilm. The film had its premiere April 1997, with live musical accompaniment by the Ever­green Club Contemporary Music of that country. April 7 at the Heritage Theatre, along with the premiere of another multi-media work on the program, Mind's Hammer, by the award-winning dancer/choreographer/com­poser Peter Chin.

Unlike his last work STUPA (see this column, Oct and Nov 05) which employed an array of dancers, Chin will be going solo here. Mind's Hammer is his first work composed for the Evergreen Gamelan's gamelan degung, and the instrumentation will also feature pots and pans and other house­hold items. "I have long been deeply affected by the hammer-like incisiveness of Balinese dance and music, which at the same time has a remarkable capacity to retain suppleness", says Chin. "In Mind's Hammer I explore the act of building invisible structures of energy, sound, movement, intent and meaning that only become real when experienced in the mind's eye. It is a celebration of the ephemeral qualities of music, dance and the act of playing gamelan itself."

It's the end of term for most universi­ties and many student ensembles have their final concerts before breaking till the fall. York's department of music Caribbean Ensemble performs April 3, and the Cuban Ensemble the next evening, both at the Recital Hall in the new Accadole (East) building, the multi-million dollar state-of-the-art teaching, exhibition and performance complex on campus. And April 10, U of T's Faculty of Music presents an evening of Japanese drumming, Bali­inese gamelan, tabla and vocal music, at MacMillan Theatre.

Finally, looking into May, the To­ronto Finnish choir Vox Finlandiae presents an evening of light-hearted music in a program titled Kevätjah­tuma (Spring Fever). May 6. Please check the daily listings for details on all of the above.
From the depths of Middle-Earth... Levon Ichkhanian

interview by Karen Ages

By the time you read this, the new Mirvish Lord of the Rings will have been playing for about two weeks. The music is unusual in that it was composed by three “camps” so to speak: A.R. Rahman (India), the Finnish group Värttinä and British composer Chris Nightingale, who put it all together. (Tolkien is thought to have been inspired by Finnish folklore the “Kalevala” for his story).

I spoke with Levon Ichkhanian, one of the musicians in the pit orchestra, itself an unusual combination of instruments and musical personalities. Levon is known to many as guitarist sideman with many local and international musicians, including Maryem Tollar and Peter Murphy. Recently, he also travelled with Rings composer Rahman, one of India’s foremost film composers, on his “3D World Tour” of India, Singapore and the UK. “We started rehearsals in Chennai, where we learned 50 or 60 times from his movies. On tour, the singers were the actual singers from the soundtracks, whom you don’t actually see in the movies, as the actors are lip-syncing to them. There were many singers, dancers and musicians on stage for these shows, with images projected on huge screens behind them. The audience wore special glasses to get the 3D effect.”

Levon was born to Armenian parents in Beirut, Lebanon. Three of his uncles were guitarists and his father was the music director for many middle-eastern singers. He came to Canada at age 12, and played his first professional gig a year later. Since then (he’ll be 42 this month) he seems to have had a charmed life with many musical and creative opportunities coming his way. In addition to his three solo CDs, he has played on numerous commercial recordings, film soundtracks, (including scoring the music for one of Atom Egoyan’s early films) and has toured extensively throughout North America and Europe.

Of his most recent tour, with Rahman, “it was like going to heaven and back!” he says. “These singers could sing just one phrase and make you cry... getting to meet and hang out with esteemed musicians I’ve long admired, especially in India, and the travel component, and on top of that, getting paid for it all, it was like winning the lottery! The whole tour was like that, one great thing after another.”

And now down in the pit at the Princess of Wales, he’s excited by this new adventure. “I’m fascinated by the whole process, it’s my first time doing anything like this.” He’s part of the “folk band” component of the orchestra, which consists of himself on Celtic Bouzouki, Anne Lindsay (violin, nickel harp, jouhikko) and Sasha Luminsky (accordion). The rest of the orchestra consists of a multitude of percussion instruments, brass, strings, keyboards, and a variety of different flutes played by Les Alt. I asked him about the music itself, whether it was Rahman for some scenes, Värttinä for others (the music was mainly composed by their bouzouki player), Nightingale, etc. “It’s very hard to answer”, says Levon. “The music has been truly married together; it’s kind of like looking at your kids and seeing a bit of yourself, your spouse, your mother-in-law etc. The music is a true hybrid and Chris Nightingale (orchestrator) had the challenge of putting it all together. We’ve got classical players, folk and jazz elements, all held together by conductor Rick Fox.”

I asked Levon if he’d had a chance to see any of the production. “Yes, sometimes in rehearsal we’d get a chance to go up into the theatre and watch, and it’s really something, the sets and effects are truly unbelievable! It’s like there’s this whole other world at the Princess of Wales theatre; when I go in there, the outside world is shut off and I’m suddenly in Middle-Earth; it’s such a living thing, and I’m having so much fun!”

For more about Levon Ichkhanian, visit his website: levonmusic.com.

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Wormwood, the death star: Chornobyl 20 years later  
by Jason van Eyk

Moved by the ongoing social and environmental devastation caused by the 1986 Chornobyl nuclear disaster, more than 250 Canadian choristers and musicians will take to the stage of Roy Thomson Hall on April 9 for Chornobyl 20, a memorial fundraising concert. Presented by Children Of Chornobyl Canadian Fund (CCCF), the concert will feature performances by acclaimed bass-baritone Pavlo Hunka, the Gryphon Trio, The Amadeus Choir, The Orpheus Choir, The Elmer Iseler Singers, Vesnivka Choir, and Toronto Ukrainian Male Chamber Choir.

A highlight of the evening will be the world premiere of Wormwood, a cantata by acclaimed Canadian composer Christos Hatzis. Wormwood has been commissioned by the Gryphon Trio, and will be performed by them, along with bass-baritone Pavlo Hunka, child soprano, rap singer, and all five choirs.

As is usual with Hatzis’ music, many forces came together to shape the inspiration for Wormwood. The starting point was a conversation nearly twenty years ago with a young monk in northern Greece. “Chornobyl was predicted in The Book of Revelation” Hatzis was told. It made no sense at the time. One day, shortly before starting the composition, he saw the apocalyptic import of it. He had discussed with Gryphon Trio cellist Roman Borys whether the word ‘Wormwood’ (the Ukrainian spelling) had any particular Ukrainian meaning. “Wormwood” Borys said. Hatzis then took the word Wormwood into Greek, and there it was -- Apsinthos, the ‘death star’ in the Book of Revelation: hurled to the earth, poisoning the planet’s waters, causing a great many people to die. Right then he knew that the passages from Revelation cited by that young monk in northern Greece would provide the core text for this work. The eerie coincidence between a two thousand-year-old book and a contemporary catastrophic event was clearly enough to stimulate his musical motivation.

In developing the nine movement, 45-minute composition, Hatzis was also very conscious of other “apocalyptic” disasters happening around the world, from New Orleans to Pakistan and Northern India. If this work was to alert us all to an apocalyptic ‘here & now’, Hatzis realized that his music would have to urgently invoke not only music of the past, but also the ‘here & now’ of our current culture. Thus, the popular musical idioms explored in Wormwood, from Gospel to pop and rap, stem from this desire to come to grips with our contemporary situation, and our need for imminent human transformation.

For tickets to Chornobyl 20, call the Roy Thomson Hall Box Office at 416-872-4255 or Ticketmaster at 416-870-8000, or go online at www.roythomson.com or www.ticketmaster.ca. Tickets to the post-performance reception are only available by calling CCCF at 416-604-4611.

Some Thing New  
by Jason van Eyk

As I browsed through this month’s listings – a staggering roster of some 400 concerts – I was astounded by the amount of new music taking place throughout the GTA and surrounding areas. Even within the concert music community we too often think of new music as a specialist niche that appeals to a select group. Yet opera companies, choirs, orchestras, ensembles and soloists of both professional and amateur status are discovering, commissioning, rehearsing and performing a wide range of work by Canadian and international composers, and to a broad range of audiences.

I wish I could highlight every concert, to emphasize the breadth & depth of impact that new music is making every month. But that would require at least seven-and-a-half times more space than I already have. So, instead, I’ll let that image speak for itself – a 7,500 word column every month to highlight the range of new music activity happening in the GTA and surroundings. That would generate 90,000 words per year, or roughly 82 pages of full text in this magazine – a complete issue of WholeNote without a spot of advertising in it. It really is quite astounding.

But that is not my duty to you, the reader. Rather, it’s my responsibility to delve into those hundreds of listings, to search through what’s on offer, to identify continuing and developing trends, and then offer you a glimpse at these trends that bind the community together. And hopefully this is all done in a way that offers you insights to enhance your concert-going experience.

In my delving this month, and early May, a trend I noticed last October has resurfaced, but in a new variation. I’m referring to what seems to be a rising interest in presenting concerts that celebrate an individual creator. (In October we experienced concerts devoted to the work of Steve Reich and Jörg Widman.) Over the next four weeks, I see the same thing happening, with wide variations in focus and scale.

April starts out with the frame set widely, as Syrinx Concerts presents their penultimate event of the season showcasing the work of Canadian composer Steven Gellman. Each of Syrinx’s first three concerts has called on different ensembles to interpret Gellman’s music among selections from the classical repertoire. On April 2 at Heliconian Hall, flautist Susan Hoeppner and guitarist Daniel Bolsby will perform Gellman’s work alongside music by Piazzolla and Takemitsu.

Based in Ottawa, Gellman is one composer from whom we hear very little these days, despite strong credentials. At age 15 he premiered his first Piano Concerto with the CBC Symphony. Studies at the Juilliard School with Luciano Berio, and at the Paris Conservatoire with Olivier Messiaen, solidified his compositional training. In 1970 Gellman won the UNESCO prize for “best work by a composer under the age of 25”; and in 1987 was named Canadian Composer of the Year. So, he’s certainly no underachiever. Our thanks to Syrinx for bringing back to light the work of this “forgotten” Canadian music talent. For more info call 416-654-0877.

In the middle of the month our “trend lens” narrows. On April 18 at the Glenn Gould Studio, Soundstreams Canada offers “Sonic Poetry” as part of its continuing Encounters series. These concerts provide well-curated juxtapositions, exposing new voices in a
format that stimulates musical dialogue between Canadian composers and our circumpolar neighbours. The concert title is taken from a media quote describing the music of emerging Canadian composer Abigail Richardson, which will make up half the programme. Richardson, who will turn 30 this year, already has an impressive roster of awards to her credit. The greatest of these is first prize in the Under-30 category at the International Rostrum of Composers, which resulted in broadcasts of her music all over the world. The other half of the evening’s music comes from the Russian-born, Swedish-based Victoria Borisova-Ollas, who delivers a similarly impressive package. She received second place in the prestigious 2002 Masterprize, resulting in her music being broadcast in 32 countries. Violinist Michael Schulte, pianist Andrew Burashko, the Accordes String Quartet, and clarinetist Joaquín Valdepeñas interpret the works, including two premières. For more info visit www.soundstreams.ca. For tickets call 416-204-1080.

On April 22, Toronto’s champions of contemporary Italian music narrow our focus on the individual creator even more tightly with a concert dedicated to the works of Franco Donatoni. With the sold-out success of last year’s Scelsi Centenary Project, Artistic Director Wallace Halladay has been inspired to continue his goal of presenting rarely-performed 20th-century Italian masters, Donatoni - like Scelsi—suffered from depression. Yet we don’t hear this in his music, which has been described as compulsively witty and delicately virtuosic. For this concert at the Music Gallery, Halladay’s ensemble will perform Donatoni’s later solo and chamber works. Juan Trigos, a past student of Donatoni, will conduct. For more info, visit www.musicgallery.org. For tickets call 416-204-1080.

Our metaphorical lens pulls in even tighter still, as the inaugural ORGANIX festival pays tribute to the organ work of local composer Ruth Watson Henderson. Henderson is one of Canada’s leading composers, church musicians, and choral accompanists, for which she has received international recognition and numerous awards, including an Honorary Fellowship from the Royal Canadian College of Organists. On May 3 at St. Basil’s Church, festival Co-Artistic Director William O’Meara will be joined by guest soloists in an all-Henderson programme of works for solo organ, organ & trumpet, and a world premiere for organ & viol. While this particular concert may seem like a very narrowly framed celebration, the landscape opens up when viewed in light of the 12-concert ORGANIX festival, which ranges in music from the Renaissance to works by Canadian contemporaries like John Burge and Rachel Laurin. For info & tickets visit www.organixconcerts.ca.

Finally, I want to mention the Elmer Iseler Singers’ Celebration: Harry Freedman & Mary Morrison concert on May 5 at the Glenn Gould Studio. Freedman, one of Canada’s pioneering, most performed and most “Canadian” composers, passed away in September 2005. The music community gave him a beautiful celebration concert this past January in this very same hall. But as Walter Pitman, the author of Music Makers: The Lives of Harry Freedman and Mary Morrison, has put it, there was no Harry without Mary, a highly accomplished vocalist and interpreter of Canadian music. So it is fitting that a concert of Freedman’s vocal music should focus its frame on celebrating them both. As part of the evening, the Canadian Music Centre’s Centrediscs label will release Harry’s last completed project, The Tokaido, a CD of his choral music.

For more info & tickets visit www.elmeriseleringers.com.

So take this month to explore musical landscapes. Celebrate creativity through something new.

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

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The Music Gallery has a number of interesting events this month in a variety of locations, including the Gallery proper. I’m intrigued by the direction that the Gallery has been taking over the past few years, exploring experimental directions in pop, jazz and other musical genres, rather than sticking firmly to a canonical notion of ‘new music’. No musical genre has well-defined edges, and at the experimental peripheries of jazz, pop, electronic music, new music and other traditions, we find creators who can collaborate easily and fruitfully. So do check out the Pop Avant series on April 9th (4pm and 8pm shows), as well as two events in collaboration with the Images Festival of Independent Film and Video.

The first of these is on April 11th at 9:30, and features percussionist Susie Ibarra and the extraordinary clarinetist Lori Freedman in the performance of Etudes for Solitudes, a work which accompanies the installation Duet, by Vancouver artist Laiwan.

The second collaboration with the Images Festival takes place at the Vatikan on April 21st at 11:00pm, and is a special live electronics show featuring three Japanese electronic wizards, curated by Aki Onda.

It would be remiss of me not to mention the Franco Donatoni Project, on April 22 at the Music Gallery, featuring performances by saxophonist Wallace Halladay, pianist Stephen Clarke, percussionist Ryan Scott and harpist Sanya Eng of works by what the group calls the ‘underdog’ of contemporary Italian music. This promises to be a terrific concert, especially considering the top-notch talent assembled on stage.

BALTIC CURRENTS

Finally, on April 30th at 8:00, New Music Concerts’ newest offering, Baltic Currents, is curated by guest composer Raminta Serksnyte, who will bring to the Glenn Gould Studio a concert of works by composers from Lithuania, Latvia and Estonia. This promises a glimpse into a compositional world that is not often heard on the Toronto stage.
April Show(ers)

Most of us have memories of an early experience which made a lasting impression, something that you look back on for the rest of your life as having been of real significance. With any luck it is a good experience. For me it was going to St. Andrew's Halls in Glasgow as a youth to see Sidney Bechet and marvel at his music. I had listened to his recordings, but was totally unprepared for the live experience. When he came out on stage I remember thinking that he was not a very imposing figure - kind of ordinary looking in fact - and then he raised his horn and I was transfixed. I had never before heard anything so powerful and moving in my life. I remember walking out of the building in a daze, so moved was I by the emotion which poured out of that man through his instrument. That it had a lasting effect on me goes without saying and I learned an early lesson. Nothing can compare to hearing a live performance.

It is one of the reasons I admire the aims of Share The Music, an outreach programme which, since 1999, has given complimentary tickets for selected concerts at Roy Thomson Hall and Massey Hall for underserved youth in the Greater Toronto Area. Through the generosity of supporters of this programme, doors are opened to the concert stage and ears are opened to the world of live music, often for the first time. In conjunction with these concerts there is an educational component and just prior to the performance a lecture/demonstration followed by a question and answer period, usually conducted by local musicians.

This month, for example, (April 5) Wayne Shorter will appear at Massey Hall with Daniilo Pérez, piano, John Patitucci, bass, Brian Blade, drums plus a performance by Brad Mehldau who will open the evening. And in the downstairs lounge just before the concert Share The Music will hold one of their presentations before inviting their young guests to the concert. On this particular evening David Braid and I will be conducting the workshop and sharing some of our musical thoughts and opinions with the young audience.

Share The Music is produced by The Corporation of Massey Hall and Roy Thomson Hall with the assistance of sponsors, and Inner City Angels, a charitable arts education organisation. It is a worthwhile endeavour and David and I are looking forward to it, of course, the concert afterwards.

So, what's even better than hearing music live?

Making music yourself!

In sharp contrast, a few blocks away from Massey Hall is the Cabbagetown Community Arts Centre on Parliament Street. The centre does wonderful things for young people in the area. About 300 of them go there to learn about art and music and about three quarters of these kids come from low-income families. On any given day the place is a hive of activity with young people getting actively involved in the arts - but a recent article in The Toronto Star told of financial woes. Cabbagetown Community Arts Centre is broke and they have to find a way of raising funds or go under. I know the place well, since I live close by in Cabbagetown and I know how dedicated are the people who work at the Centre. I am there quite often - I make use of the rehearsal space regularly and I feel good vibes every time I walk in, and realise yet once more just how important it is to expose young people to creativity as soon as possible and that the arts are not a luxury, but a necessity in life. Their fight for survival is an all too familiar story. The Cabbagetown Centre has to ride out this storm and in a more perfect world than this is, they would not have to fight so hard for survival.

Some other highlights this month are: The National Jazz Awards at The Old Mill on April 10th. Guests include the Roberto Occhipinti Band; Hilario Duran, piano; David Buchbinder, trumpet; Pat Labarbera, Mike Murley, saxophones and David Occhipinti, guitar. Russ Little will be in concert at the Glenn Gould Studio on Monday the 3rd and Diane Schuur also at the Gould on the 26th.

Also worth noting, at the Montreal Bistro on the 5th, Jaymz Bee will present Babes In Jazzland, all-female and all students of Humber, U of T and McGill, who will be presenting songs from their upcoming CD. Later in the month for three nights starting on 20th

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Wayne Shorter at Massey, April 5

Sackville salute!

And let’s hear it for the great things that happen in tandem with a thriving live scene – like Sackville Records, for example.

Last month I mentioned the Classic Jazz Society’s concert featuring Kenny Davern, Trevor Richards and David Boeddinghaus. Kenny Davern is a clarinetist who has followed his own star throughout his career and is an important and easily recognisable voice in jazz. Trevor Richards, born in England, made his home in New Orleans as a young man and absorbed the music of that city’s tradition; he plays as closely to the classic tradition of drumming, personified by Baby Dodds, as anyone I can think of. Pianist Dave
Inside the Jazz Listings

by Sophia Perlman

Saxophonist Tara Davidson has earned herself a reputation across Canada both for her own ensembles, and those of musicians such as Chris Hunt, Laila Biali and Mike Murley. This month, in addition to a performance at the Rex (Apr 8), she is also the “Artist in Residence and Guest Curator” at the Red Guitar. Every Thursday in April, her trio will host a variety of guest musicians, including John Maharaj, Anthony Michelli, David Oschipintini, Mike McLenman, Brandi Disterheft and Elie Katzlin.

Dave Young can be found playing with two very different ensembles this month! On April 13th and 14th, catch him at the Rex with his Octet, which includes Verne Dorge, Rick Wilkins, Perry White, Kevin Turcotte, Terry Promane, Gary Williamson and Terry Clarke. Then, from April 27-29, he appears in a duo setting with Gene DiNovi for the three night Duke Ellington Birthday Celebration at the Montreal Bistro.

And finally, the Lula Lounge offers a couple of innovative evenings of jazz this month. Tim Postgate, Lina Allemano and Rob Clutton provide the live soundtrack for “City Tales” — an event at the Lula Lounge which combines jazz and story telling, April 4th. Later in the month (Apr 11) jazz vocalist Rita Dighent pairs up with Nick Brownman All and the Sprawl Project for their first performance since 2004’s Distillery Jazz Festival.

Jazz Club Listings are on page 59. Happy listening!

VENUE SPOTLIGHT: THE REX

Ask someone for a list of jazz venues in the city, chances are the Rex would be on the top of many lists — and little wonder: with 18 shows a week, it is one of Toronto’s foremost jazz presenters. The lineup is a mixture of Toronto’s finest professionals, young up-and-coming musicians, and a wide range of special guests from across Canada and around the world. They also attract a huge crowd for their Tuesday night jam sessions.

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Islington United Church Jazz Concert Series
25 Burnhamthorpe Rd. Etobicoke
An Evening with Ben D’Cunha
Ben D’Cunha, vocal/piano
Rob McBride, bass
and Mitch Lewis, Guitar
Saturday, May 13 at 8:00 pm
Tickets: $20.00
Phone: (416) 231-7726

Back to Ad Index
I find it baffling when I get listings for April that trumpet “end of the year” concerts! It seems the concert season gets shorter and shorter. Maybe I’m just seeing it from a skewed perspective, because of the lead time involved in putting out a magazine, but I have a hard time thinking in those terms when winter hasn’t even finished with us yet.

I’ve tried to make it down to the Cardinal Saxophone Workshop in Kentucky every summer. It’s a week of playing in large saxophone ensemble (soprano to bass) combined with chamber music, solos and a fun atmosphere. I’ve never found anything quite like it in Canada. I’m going to have to take a pass on it this year, as I’ll be coming back from the Brampton Concert Band’s trip to Italy and Austria. I strung the two trips together for Kentucky by car. It was exhilarating, but exhausting, and I just don’t think I could pull it off again. I would like to see some Canadian representation there though, so if you’re interested, drop me a line, and I’ll put you in touch with the organizers.

The Mississauga Pops Concert Band’s “Pops Does the Classics” concert on Sunday April 9 marks the end of an era. It’s the last formal concert with Denny Ringler, who has graced the podium with the band for seventeen years. A formal search is currently underway for Denny’s successor; info is available on the MPCB’s website, www.mississuagapops.com.

The Pickering Community Concert Band is presenting a varied program for its April 30th concert. The band and conductor Andrew Locker will be joined by The Plumbing Factory Brass Band is celebrating its 10th anniversary this spring. Prof. Henry Meredith and the band will perform music by Handel, Mozart, von Suppé, Elgar, Brahms and Shostakovich at Byron United Covenant Church in London, on Wednesday Apr. 5th. Make sure to check the band’s website www.plumbingfactorybrassband.com, there are some great pictures of Meredith’s brass instrument collection, which inspired the band’s moniker.

Make sure you avail yourselves of the complete listings in this month’s WholeNote. There’s complete information about these, and many other band concerts. And, uh...I think there’s probably some stuff about orchestras and chamber groups and choirs too...if you’re into that sort of thing!

Woodwind doubler Merlin Williams can be contacted by e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275, if you would like an upcoming band event to be featured in the Bandstand column.
This year, as everybody knows, the Canadian Opera Company will be moving on to a new stage, both physically and metaphorically. Yet, though the Toronto opera world may concentrate its attention on the new house this year, many of the area’s other companies are also going through notable periods of transition. Opera Atelier is soon to reach an artistic goal it has long prepared for. Tapestry New Opera Works is regrouping after the departure of Producer and General Manager Claire Hopkinson. Queen of Puddings Music Theatre is about to make its international debut. Toronto Operetta Theatre and Opera in Concert are planning significant changes for next season. And David Speers, the new General Director of Opera Ontario, has plans to reinvigorate the company in many ways.

To start with the COC, Bellini’s “Norma” (March 30-April 13) and Berg’s “Wozzeck” (March 31-April 13) will be the final two operas the company will present at the Hummingbird Centre. To underscore the importance of this event, the COC has invited former COC Artistic Director Lotfi Mansouri to return to direct “Wozzeck”, which he originally helmed in 1990. The production is designed by Michael Levine, now best known as the designer of the COC’s Ring Cycle. For “Norma”, American soprano June Anderson sings the title role joined by Attila Fekete as Pollione and Marianna Kulikova as Adalgise. François Racine, longtime associate of Robert Lepage, will direct. After a series of inaugural concerts in June, the COC gives the new house a sonic workout with three complete Ring Cycles in September.

Running its own house has many implications. Since it is 1000 seats smaller than the Hummingbird Centre, there will be more performances of each opera, including new Saturday matinees. But in the future, there will be not only more performances but also more productions. According to COC Public Relations Associate Melissa Tan, the number of COC mainstage productions will slowly increase over the years from the present six to a total of nine. General Director Richard Bradshaw has always maintained that it is impossible to present a “balanced” season with only six operas. With nine it will be possible to achieve a balance not just in terms of period and composer, but also in terms of language, style and size of opera. One immediate effect will be more productions of Mozart. Besides this, the new “Aerial Amphitheatre” in the lobby of the Four Seasons Centre will be home to approximately 90 concerts per year starting this year.

Opera Atelier, Canada’s Baroque opera company, also finds itself at a turning point. As part of the company’s 20th anniversary celebrations, OA will present Monteverdi’s “Orfeo” (1607), the work the company began all those years ago in the Walker Court of the AGO. The new production, the first in Toronto since 1989, runs April 15-23 at the Elgin Theatre and features Daniel Belcher as Orfeo, Carla Huhtanen as Euridice and Curtis Sullivan as Plutone. This time the work will be sung in Italian with English and French surtitles.

Those who have followed interviews in this column with Marshall Pynkoski, OA’s Co-Artistic Director, will know that OA has been planning for many years to move into 18th-century French repertoire. To give the singers (and the audience) the background to appreciate this repertoire, Pynkoski has diligently programmed works such as Marc-Antoine Charpentier’s “Actéon” and “Médée” and Lully’s “Persée” and “Armide,” masterpieces in themselves.
but also important antecedents for the declamatory style characteristic of the 18th century. All this careful preparation will reach fruition in the 2007-08 season when OA presents Jean-Philippe Rameau's "Castor et Pollux" (1737, rev. 1754). According to Pynkoski, OA also has other long-range plans that promise much excitement.

One is the expansion from two productions per year to three, the third being a smaller work to be staged most likely in the new theatre at the Royal Conservatory of Music. Another is the expansion of OA's repertoire into the 19th century. After all, Tafelmusik itself has already essayed Beethoven's symphonies with results widely hailed as revelatory.

Opera Ontario, Canada's fourth largest producer of opera, has had a new General Director, David Speers, since July 2004. Speers spent 22 years at Calgary Opera followed by five years at Arizona Opera. There he helped raise the subscriber base from 8000 to 15,000. In Speers' view, Opera Ontario's position in relation to the COC is like the New York City Opera's in relation to the Met. Speers seeks to make Opera Ontario a showcase for Canadian talent not just in secondary roles but in the leads. Next season will see Lyne Fortin and Sally Dibblee as Donnas Anna and Elvira, Richard Margison and Allyson McHardy as Saint-Saens's Samson and Dalila and Frances Ginzer as Tosca.

Speers' plan is to offer two subscription nights per season in Hamilton, rather than the present three, and two in Kitchener. As the COC does with favourites like "Turandot" or "La Bohème", he wants the flexibility to add to this base a variable number of non-subscription nights based on a popular work's potential drawing power.

Speers plans to maintain the current scheme of one to two concert evenings, two familiar operas plus one less familiar one, using that last slot to explore everything from lesser-known works of well-known composers like "La Fanciulla del West" to 20th-century works like Carlisle Floyd's "Of Mice and Men", in productions that have proven successful in regional companies. In a new venture this June, Opera Ontario will hold a workshop of the first opera it has ever commissioned - "Thayendanegea", about the life of Upper Canadian Mohawk chief Joseph Brant (1742-1807), composed by Tomas Dusakto to a libretto by Lisa Van Every of the Six Nations Writers Guild.

Many of Toronto's smaller opera companies are also about to take exciting new steps. Dairine Ni Mheadhrá, Co-Artistic Director of Queen of Puddings Music Theatre writes that the company's trip
in June to Covent Garden "is the beginning of our short and long range plans" and its "launch on the international stage." She continues, "In five years' time, we intend to have gained a foothold for our all-Canadian opera productions in international festivals and recognition as a company that is pioneering a new intercultural opera form. In ten years' time, we want to be the company of choice when international presenters program contemporary chamber opera and to have established ourselves as the world leader in intercultural opera."

Coming soon is an opera built around Suba Sankaran, the Toronto-based South Indian classical singer, to be composed by Michael Oesterele as kind of inversion of "Hansel and Gretel". Next will be a Portuguese fado opera on the subject of Ines de Castro built around the Toronto fado singer Catarina Cardelal to be composed by James Rolfe of "Beatrice Chancey" fame to a libretto by Paul Bentley, the librettist for "The Handmaid's Tale" and "The Midnight Court".

A telephone conversation with Wayne Strongman, Artistic Director of Tapestry New Opera Works, came just before company members were to embark on a group session to clarify their vision of the company. Claire Hopkinson had helped form the company so much in her own image, that with her departure the company now wants to determine how best to prioritize its commitments and focus its energies. Tapestry will seek to increase its national presence. The recent success of its third "Opera to Go" series of mini-operas is just one aspect of this since several composer-librettist pairs who have met under its auspices continue to collaborate. Yet, Tapestry is also on the verge of establishing an international presence. "Elijah's Kite" by James Rolfe to a libretto by Camyar Chai is due to premiere at the Manhattan School of Music on April 9. "Antigone" by Chrispos Hatzis to a libretto by Jocelyn Clarke and directed by Anne Bogart of New York's famed SITI Company is coming up. Both will later travel to Toronto. And in spring 2007 Tapestry is taking Hatzis's acclaimed multimedia work "Constantinople" to Covent Garden.

Guillermo Silvain Marin, Artistic Director of Toronto Operetta Theatre and of Opera in Concert, has revealed that both companies are on the verge of a new era. This reassessment of position has less to do with the new opera house than with the $3,000,000 renovation and upgrade of facilities the St. Lawrence Centre will soon undergo. In the immediate future (April 21-30) the TOT will present "Kismet", the 1953 musical by Robert Wright and George Forrest based on the music of Alexander Borodin, that includes such hits as "Stranger in Paradise" and "This Is My Beloved". The recent success of the TOT's Canadian première of Well's "Lady in the Dark" has proven to Silvain Marin that Toronto audiences have a taste for seldom-seen repertoire. Next year TOT will make the move from three mainstage offerings to four, all fully staged with orchestra. As for Opera in Concert, it will continue to explore risky repertoire and serve, as does the TOT, as a forum for young Canadian singers. What will enhance the experience at Opera in Concert next season will be OIC's first-ever use of surtitles. Silvain Marin also hopes that funding will be in place to permit more rehearsal time and thus allow the OIC singers to be less tied to their scores in order to present the works more dramatically.

The result of all these new developments in companies large and small is that Toronto and environs, already known as a hive of operatic activity in North America, will soon offer audiences a greater range of choice than ever before.

Please see also
Opera, Music Theatre,
Dance Listings page 58
How I Met My Teacher
goes to the Opera page 63
Opera at Home page 65
BookShelf page 66
March's Child .... was David Fallis

"Based on the way the boy cocks his head to sing, I’m guessing that this month’s musical child is DAVID FALLIS."

(Geoffrey Allen, Toronto)

Conductor DAVID FALLIS is one of Canada’s leading interpreters of operatic and choral/orchestral repertoire, especially from the Baroque and Classical periods. As Music Director for Opera Atelier he has helped bring that company onto stages all around the world.

David is Artistic Director of the Toronto Consort. This chamber ensemble specializing in the music of the Middle Ages and Renaissance has more than a thirty year history with the Toronto concert season. They have toured extensively across Canada and in Europe, and David has led the ensemble in recordings for Marquis Classics, Dorian Records and SRI.

The Toronto Consort also performed the theme music for Atom Egoyan’s award-winning film The Sweet Hereafter. David also conducts the Toronto Chamber Choir, a 40-voice chamber choir, and teaches in the Graduate Department of Music at the University of Toronto.

I always feel I had two musical mentors/influences as a child ... One was Lloyd Bradshaw, the choirmaster at St. George’s United Church in whose “Boy Choristers” I first sang. Through him I became a founding member of the Canadian Children’s Opera Chorus, and had such fun in the O’Keefe Centre in La Boheme, Carmen, Turandot etc. A very outgoing charismatic musician, great with kids and youth, he was the first to suggest I should consider composing.

The other was my piano teacher, Court Stone. He was a private man, probably shy, but a great teacher, encouraging his students to improvise and compose. He himself wrote piano music which we played. I’ve dared to write a couple of pieces in the last year, one for the Toronto Consort and one for my choir, and felt free enough to do it thanks to the memory of Mr. Stone’s belief that every musician should be something of a creator.

Upcoming: David Fallis conducts Opera Atelier’s Orfeo (Monteverdi) at the Elgin (opens Apr. 15). Final concert of the Toronto Consort season (April 28/29) sees funk/folk fiddler Oliver Schroer joining the Consort for The Journey to Santiago. New recordings: Praetorius Christmas Vespers for Marquis Classics and an upcoming ‘07 CD release based on the Consort program “The Da Vinci Codex.”

CONGRATULATIONS!
TICKETS WINNER!

Geoffrey Allen and a guest will attend the “The Journey to Santiago” (Apr. 28/29).

RECORDINGS!

Kate Hays receives Toronto Consort’s “The Way of the Pilgrim” and Louise Calleja receives “Mariners and Milkmaids” (ballads, madrigals and dances from 16th and 17th-century England).

Thank you to all our readers who suggested, sent to musicchildren@thewholenote.com or posted on our bulletin board.

APRIL’S Child IS ....?

photo taken circa 1946

“Don’t worry... I can find the light!”

This member of our music community, now more involved with getting others onto music theatre stages than occupying the stage himself, has in his time sung, danced and strummed the best of them—operatic and operetic!

Identify him for a chance to win tickets or a recording.

Think you know April’s Child?

Send your best guess to musicchildren@thewholenote.com. (Winners will be selected by random draw among correct entries received by April 15th, 2006.)
CONCERT LISTINGS
Toronto & nearby

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

Concerts: Further Afield  PAGE 54
Music Theatre/Opera  PAGE 58
Jazz Clubs  PAGE 59
Announcements/Lectures Seminars/Etcetera  PAGE 60

Saturday April 01

1-30 & 7-30: Mirvish Productions, The
Lord of the Rings. Lyrics by Shaun McKenna
and Matthew Warchus; music by A.R. Rahman.
Northern Lights Chorus. Lyrics by Shaun McKenna
Vivaldi: Gloria; selections of world music .
Guest: Realtime Quartet. Cringan
Toronto & nearby

CONCERT LISTINGS

St. Lawrence String Quartet  Apr 3
Symphonic Band  Apr 1
Michael and Sonja Koerner
Distinguished Visitor in Composition
Lecture-demonstration
Mayumi Seller, violin  Apr 6
Walter Delahunt, piano
Wind Ensemble  Apr 8
Gillian MacKay, conductor
Music by Spark, Bernstein, Shostakov-
ich and the world premiere of Brian
Cherney's U of T commissioned work.

Sympathetic Band  Apr 1
Darryl Eaton, conductor
Music by Howard Cable, Karel Huus,
Louis Applebaum and others.

Brian Cherney  Apr S

Percussion Ensemble  Apr 9
Robin Engelmann, director

World Music Concert  Apr 10
Japanese drumming, Gamalan, Tabla and
Vocal Ensembles

Lara St. John, violin  Apr 13
Music for solo violin by Bach and Ysaye.

Kurt Weill in America  Apr 22 & 23
A Musical Theatre Entertainment
presented by the Opera Division

416.978.3744
8:00: Royal Conservatory of Music.
Community Concert Series: Stansus Blake & the Toronto Jazz Orchestra. Josh Grossman, music director. 90 Croatia St. 416-408-2824 ext.321. $15, $10(sr/st), $45(family).

8:00: Toronto Symphony Orchestra.
From East to West. Weinzweig: Rhapsody for Orchestra; Hindemith: Piano Concerto, Op. 29 (Canadian premiere); Harbison: Double Bass Concerto (world premiere); Chen Yi: Percussion Concerto (Canadian premiere). Leon Fleisher, piano; Evelyn Glennie, percussion; Joel Duarrington, double bass; Peter Dundjian, host; Hugh Wolff, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $28.50-$110.

Sunday April 02
1:00: Mooredale Concerts.

1:00: Royal Conservatory of Music Community School.
RCM Guitar Ensembles. Concert Hall, 90 Croatia St. 416-408-2824 ext.321. Free.

1:00: ZOOM! Family Sundays.

2:00: Canadian Opera Company.
Wozzeck. Music by Berg. Pavlo Hunka, bass-baritone; Giselle Allen, soprano; Richard Bradshaw, conductor. 6:45: Pre-Performance Opera Chat. Hummingbird Centre for the Performing Arts, 1 Front St. E. 416-872-2262. $40-$175, $18-$98 (under). For complete run see music theatre listings.

2:00: Off Centre Music Salon.

2:00: Music Gallery.
The Hidden Cameras. St. George the Martyr Church, 197 John St. 416-204-1080. $20(in advance).

3:00: Hart House.

3:00: Syrinx.

3:00: Hart House.

3:00: Mooredale Concerts.
Anton Kuerti Solo. Walter Hall, 80 Queen's Park. See Apr. 1.

3:00: Conference of Independent Schools.

3:00: St. James' Cathedral.

4:00: Hart House.

4:00: St. James' Cathedral.

4:00: Music Gallery.
The Hidden Cameras. St. George the Martyr Church, 197 John St. 416-204-1080. $20(in advance).

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CONCERTS: Toronto & nearby


7:00: Mississauga Big Band Jazz Ensemble. A Tribute to Frank Sinatra. Glen Chipka, performer. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr. Mississauga. 905-306-6000, $15.


7:30: Scarborough North Rotary Club. An Evening with Young Amadeus. Mozart: Concerto #1 in B flat K207; Concerto #2 in C K475; Symphonies Concertante in E flat; Symphony #2 in B201. Toronto Youth Orchestra. Guests: David Lobovick, Clemente Valdane, viola; Adrienne Yang, Joanne Fung, piano; Ayaka Delaforce-Sawickich, viola; David Zaffo, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $35-$50.

Fundraiser for Dignitas International.

8:00: Arbaceque Dance Company. Layali Arabesque. Traditional acoustic Arabic music. Selman Warsaw, lead dumber; Basim Billa, vocalist/lyricist; Sebastian Getto, kelim; George Barbas, dhudha. Gypsy Coop. 815 Queen St. W. 416-920-5533, $10.

8:00: Markham Theatre. The Voices of Showtime: Moments to Remember. Musical hits of the 50s and 60s. Guests: Peter Appleby, vibraphone; 121 Town Centre Blvd., Markham. 905-305-7499, $42, $32.


Monday, April 3


8:00: Toronto Symphony Orchestra. Concerto for Orchestra. Bartok: Concerto for Orchestra. Peter Serkin, piano; Jacques Liebermeister, oboe; Michael Kriznin, violin; Mikhail Kornienko, cello; guest: Brad Mehldau, piano. 15 Shuter St. 416-872-4255, $37.50-$79.50.

Tuesday, April 4


3:00: Canadian Opera Company. Norman: Music by Bombi, Zdenek Plass, bass; Elena Prakina and Marillana Kuikova, sopranos; Peter Barrett, tenor; David T. Hoad, conductor. Hummiberg Centre for the Performing Arts, 1 Front Street E. 416-872-2262. $18. For complete run see music theatre listings.


8:00: Toronto District School Board West Region 1. Showcase Concert. George Weston Recital Hall, 5040 Yonge St. 416-872-1115. $5.


8:30: Brampton Music Theatre. Othello! By Rodgers and Hammerstein. Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-674-2800, $15. For complete run see music theatre listings.

Wednesday, April 5


Thursday, April 6


International Touring Productions presents

Vienna Concert Verein
Kerry Stratton, Conductor
ALEXANDER KOBIR
Van Cliburn Winner

International Touring Productions presents

“An obvious joy of music making” – Wiener Zeitung, Vienna

Thursday, April 6, 2006 -8pm
George Weston Recital Hall
5040 Yonge Street
Tickets: 416-362-1422
$25 / $40
Performing
Arnold Sinfonia
Mozart Piano Concerto #14
Schubert Symphony #5
In collaboration with the International Resource Centre for Performing Artists
The concerts listed are:

**Friday April 7**
- 8:00: *Heritage Theatre*, Tara; Indian Classics. World music through new applications of traditional instruments to traditional Indian repertories. Raví Rainiwalla, tabla, & other performers. Hamilton Hall, 4141 Living Arts Dr., Mississauga. 905-888-0888. $20.
- 8:00: *Ocean Theatre*, Tara; Indian Classics. World music through new applications of traditional instruments to traditional Indian repertories. Raví Rainiwalla, tabla, & other performers. Hamilton Hall, 4141 Living Arts Dr., Mississauga. 905-888-0888. $20.
- 8:00: *Massey Hall*, Cesaria Evora in Concert. 15 Shoe St. 416-872-4255. $40-$60.
42

Back to Ad Index

- 8:00: Toronto Wind Orchestra, Transcriptions, Copland: Ceremonial Fanfare; Nielsen: Concierto for Flute; Respighi: Pines of Rome; Gabrieli: Sonatas for Three, Carol Ann Savage, flute; Tony Gomes, conductor. LaBoul Hall, Upper Canada College, 200 Lonsdale Rd. 416-481-6881. $15, $10 (students).

- 8:00: Wandering Minstrel CD Shop, Penderecki: String Quartet and Krzegorz Krawiec, guitar, violin.

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**Friday April 14**


- 8:00: Theatre Sheridan, Requiem. Music & lyrics by William Finn. 1430 Trafalgar Rd., Oakville. 905-515-4044. $16, $13 (students, Sheridan f/t st.). For complete run see music theatre listings.

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**Thursday April 13**


- 8:00: Theatre Sheridan, Requiem. Music & lyrics by William Finn. 1430 Trafalgar Rd., Oakville. 905-515-4044. $16, $13 (students, Sheridan f/t st.). For complete run see music theatre listings.

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**Music at Metropolitan**

_presents_

**Fast Falls the Night: A Good Friday Vigil in Song**

Good Friday, April 14 at 7:30 p.m.

"From Darkness to Light" Ruth Watson Henderson

Poetry by Patricia Orr

The Metropolitan Festival Choir, soloists and orchestra

Patricia Wright, conductor

Admission: $20

Metropolitan United Church

56 Queen Street East at Church Street, Toronto

416-363-0331 ext. 26 www.metunited.org

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**Requiems**

_by Gabriel Fauré & Maurice Durufle_

Comfort, Contemplation, Commemoration:

FRENCH COMPOSERS honour GOOD FRIDAY with two MEDITATION IN MEMORIAM. YOUTHFUL REQUIEMS

Good Friday, April 14, 2006, 8 PM

7:00 PM pre-concert chat with Rick Phillips.

Yorkminster Park Baptist Church, 1585 Yonge St.

Tickets: $35-365

Tickets: 416-598-0422 Ext. 21

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**Toronto Wind Orchestra**

Tony Gomes - conductor

Carol Savage - flute soloist

**"TRANSCRIPTIONS"**

Aaron Copland

Ceremonial Fanfare

Carl Nielsen

Flute Concerto

Ottorino Respighi

Pines of Rome

Tickets at the door

Adults $15

Students/ Senior $10

Wed. Apr. 12, 8:00 pm

Laidlaw Hall

Upper Canada College

200 Lonsdale Rd (north of St. Clair on Avenue Rd.)

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**VocalPoint**

Chamber Choir

Conductor - Ian Grundy

Organist - Jurgan Petrenko

Viols - Coprario's Musique

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GRACE CHURCH ON THE HILL

Russell Hill Rd and Lonsdale Ave

Adults $15 Seniors & Students $10

Tickets available at the door

416-484-0150 for information

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**Good Friday, April 14 at 11:00 am**

REQUIEM by John Rutter

Megan Fleet, soprano

David Rosevear, guest organist

Melvin J. Hurst, director of music

Humbercrest Choir

with flute, oboe, alto, harp, tympani and organ

Humbercrest United Church

16 Baby Point Road, Toronto (One block west of Jane St. two lights north of Bloor)

(416) 767-6122 Everyone Welcome

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Back to Ad Index
**MAY 44**

4:00: **Toronto Mendelssohn Choir**. Fauré & Durufle Requiem. Jennie Sych, soprano; James Westman, baritone; Jennifer Enns Modolel, alto; Noël Edison, conductor. 7:00 pre-concert chat with Rick Phillips, Yorkminster Park Church, 1585 Yonge St. 416-598-0422; 435-665; 432-1550(StTel).

**Saturday April 15**

12:00: **Royal Conservatory of Music Community School. Centre Stage Concert. Music by Bach.** Concert Hall, 90 Cumberland St. 416-408-2824 ext. 321. Free.

7:30: **Opera Atelier.** Theatre, 189 Yonge St. 416-872-5555. $30-$107. For complete run see music theatre listings.

**Sunday April 16**


**Monday April 17**

8:00: **Meredith Hall in Concert. Works by Monteverdi, Schubert, Purcell, Blow, Rappoport (premiere) & others.** Meredith Hall in Concert. 7:00 p.m. Performers: Andrew Burashko, piano; Jennifer McFetridge, clarinet; Accordes String Quartet. 7pm: **Young Artist Overture: undergraduate composition performances.** Glenn Gould Studio, 250 Front St. W. 416-205-5555. $25, $20(st), $5 (with i.d.).

**Tuesdays April 18**

1:00: **St. James’ Cathedral. Music at Medway: Music by Bach and Elgar.** Andrew Agor, organ. 65 Church St. 416-364-7865. Free.

8:00: **Soundstreams Canada/CBC Radio Two New Hours.** Soundstreams Canada/CBC Radio Two New Hours. 905-576-6000. Free. 1:00: **St. James’ Cathedral.** A.C.T. Productions. 7pm: **Baroque Music by the Grange.** Works by Buonamente, Bertali. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-923-7052. $22.

**Wednesdays April 19**

1:30: **Toronto District School Board East Region 1. Showcase Concert. George Weston Recital Hall, 5040 Yonge St. 416-872-1111.**

8:00: **Toronto Symphony Orchestra. Songs of the Earth.** Tippett: The Rose Lake; Mahler: Die Lied von der Erde. PatriciaLang, mezzo-soprano; CliftonForbes, tenor; Sir Andrew Davis, conductor. Roy Thomson Hall, 65 Simcoe St. 416-593-4628. $25, $20(st), $10 (with i.d.).

**Thursday April 20**

12:30: **Christ Church Deer Park. Monday Chamber Music Concert.** Emma Elvinson, flute; Bruce Kirkpatrick, viola. 1570 Yonge St. 416-820-5211. Free.

**Friday April 21**

8:00: **Amici Chamber Ensemble.** BARBARA HANNIGAN SOPRANO FRIDAY APRIL 21 • 8:00PM GLENN GOULD STUDIO 416-205-5555 WWW.AMICISENSIBLE.COM

- 8:00: Amici Chamber Ensemble.

- 8:00: **Meredith Hall, soprano SYLVIA BERGERON, baritone BERNARD FARLEY, guitar Works by Monteverdi, Schubert, Purcell, Blow, Rappoport (premiere) & others.** Meredith Hall in Concert. 7:00 p.m. Performers: Andrew Burashko, piano; Jennifer McFetridge, clarinet; Accordes String Quartet. 7pm: **Young Artist Overture: undergraduate composition performances.** Glenn Gould Studio, 250 Front St. W. 416-205-5555. $25, $20(st), $5 (with i.d.).

**April 19.**

Tuesdays April 18

7:00: **Northern District Library.** Piano Recital. Works by Beethoven, Liszt & Schumann. Harbordview Bldg., 500 Harbord St. 416-933-7610. Free.


2:00: **Northern District Library. Piano Recital.** Works by Beethoven, Liszt & Schumann. Harbordview Bldg., 500 Harbord St. 416-933-7610. Free.

1:00: **Justus and Friends.** Moscow Chamber Orchestra. Works by Moniuszko, Paganini, Beethoven, Gluck. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-923-7052. $22.


**Barbara Hannigan**

FRIDAY APRIL 21 • 8:00PM GLENN GOULD STUDIO 416-205-5555 WWW.AMICISENSIBLE.COM

- 8:00: Amici Chamber Ensemble.

- 8:00: **Meredith Hall, soprano SYLVIA BERGERON, baritone BERNARD FARLEY, guitar Works by Monteverdi, Schubert, Purcell, Blow, Rappoport (premiere) & others.** Meredith Hall in Concert. 7:00 p.m. Performers: Andrew Burashko, piano; Jennifer McFetridge, clarinet; Accordes String Quartet. 7pm: **Young Artist Overture: undergraduate composition performances.** Glenn Gould Studio, 250 Front St. W. 416-205-5555. $25, $20(st), $5 (with i.d.).

**Barbara Hannigan**

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Call it a new operetta, an American Musical or a Russian fantasy in the ancient city of Baghdad. It's all true!

Based on Prince Igor by Borodin

Wright and Forrest

Elisabeth De Grazia; Gabrielle Prata; Peter McCardle; Joseph Wetton; Ian Sadler, organ. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-688-5879. 420. $15.

Saturday April 22 continues

sine nomine

Ensemble for Medieval Music

Et expecto resurrectionem

Medieval Music of Spring and New Life

Friday, April 21, 8 pm

Saint Thomas's Church,
383 Huron Street
Tickets $15 / $10
416-638-9445
sine.nomine@3web.net

THE CANADIAN SINGERS

Harvey Patterson
Music Director

Saturday, April 22, 7:30 pm
St. Andrew's United Church
Markham
Tickets $15
(905) 294-0351

"Rach III"

Rachmaninoff Piano Concerto No. 3

Peter Longworth, soloist

Also on the program:
Royce Overture to an Unscripted Movie
Villa Lobos Bachianas Brasileiras No. 5

For details, see listings for April 22

JANE MALLETT THEATRE
416-366-7723 or 1-800-708-6754
www.stfc.com

April 21 (prev), 22, 28 and 29 at 8 p.m.
April 26 and 30 at 2 p.m.

Cathedral Bluffs Symphony Orchestra

Robert Raines
Principal Conductor

"Rach III"

Rachmaninoff Piano Concerto No. 3

Peter Longworth, soloist

Also on the program:
Royce Overture to an Unscripted Movie
Villa Lobos Bachianas Brasileiras No. 5

For details, see listings for April 22

WALTER HALL, 80 QUEEN'S PARK
416-978-3744. $13.47. For complete run see music theatre listings.


Birchcliffe Bluffs United Church, 33 East Rd. 416-264-2235. $15.


- 7:30: Toronto Symphony Orchestra.

- 7:30: Elmer Iseler Singers.

- 7:30: Heatie Entertainment. Walter Hall, 80 Queen's Park. 416-978-3744. $13.47. For complete run see music theatre listings.

- 8:00: abc Toronto International Choral Festival. Ella Choir, Choir Solonia (Lisbon); Algoma Conservatory Advance Choir; Salinas High School A Capella Choir (California); Nick Page, director, Eastminster United Church, 310 Danforth Ave. 416-421-4184. $10.

- 8:00: Acoustic Harvest Folk Club. Ian Tymbalenko in Concert, Birchcliff Bluffs United Church, 33 East Rd. 416-264-2235. $15.


Saturday April 22

- 12:00 & 2:00: Royal Conservatory of Music. Glenn Gould School Showcase. 90 Croatia St. See Apr. 21.

- 2:00: Christopher Kuo. Digan Recital. Guest: Giles Bryant, St. Paul's Anglican Church, 227 Bloor St. E. 416-638-9445. $15, $10(st). Proceeds to the RCM Community School.

- 2:00: Royal Conservatory of Music. Glenn Gould School Showcase. 90 Croatia St. See Apr. 21.

- 2:00: Royal Conservatory of Music. Glenn Gould School Showcase. 90 Croatia St. See Apr. 21.

- 7:30: University of Toronto Faculty of Music. Kurt Weill in America: A Musical Theatre.


- 7:30: Performing Arts York Region. Philip Addis, baritone. Includes Schumann song cycle. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-881-1941. $25, $22(st). For complete run see music theatre listings.

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Sunday April 23

- 12:00 & 2:00 & 4:00: Royal Conservatory of Music. Glenn Gould School Showcase. 90 Caledon St. See Apr. 21.


- 4:30 : Christ Church Deer Park. Colleen Allen Quartet. 1570 Yonge St. 416-922-3456. PWYC.


- 6:00: Royal Conservatory of Music. Young Artists Performance Academy Showcase. 90 Caledon St. 416-408-2324 ex 321. $10, $8 (sr, st).


- 8:00: Yorkminstrels. Oliver! By Lionel Bart. Leah Posluns Theatre, 4588 Bathurst St. 416-201-0000. $20, $10 (s, sr). 42nd under 13, $20 (grps 20+).

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- 7:30: Arabesque Dance Company. Layla Arabesque, Egydy Co-op, See Apr. 2.
Concert.

Night: Bebop Cowboys.

- 7:30: St. James' Cathedral Choral Society of Men & Boys, Andrew Ager, soprano; Gaynor Jones, contralto; Lenard Whiting, tenor; Giles Tomkins, bass; Vaughan Williams: Serenade to Music; Parry: Blest Pair of Sirens. Kathryn Demoney, soprano.

- 7:30: Organ x 06.


- 7:00: Brampton Folk Club.

Friday Folk Night: Repop Cowboys: Sanderson Hall, St. Paul's United Church, 30 Main St. S., Brampton. 047-233-3055, $10, $8(students). APRIL 21: 231 Queen's Quay W. 416-973-4000. $25; $16(students)/ CADA/WIFT/SCDS.

- 8:00: DanceWorks.


- 8:00: Easter Oratorio.

Eglinton St. George's United Church. Friday, April 28, 2006, 8:00 PM

For info: www.piabouman.org/bachconsort.html or call 416-481-1141 ext. 250

Friday, April 28, 2006 • 7:30 pm

Great choral music from the British Isles including Vaughan-Williams Serenade to Music and Parry's Blest Pair of Sirens.

The Cathedral Choral Society with guest choirs

The Cathedral Choir of Men and Boys and the St. James Singers

Guest soloists:

Kathryn Domoney, soprano; Gaynor Jones, mezzo-soprano; Lenard Whiting, tenor; Giles Tomkins, bass; Cathedral Choir of Men & Boys, Andrew Ager, accompanists; Michael Low & Andrew Ager, conductors. 85 Church St. 416-364-7865, $20, $15(students). See ad next page.

- 7:30: Toronto District School Board.


- 8:00: Bach Consort. Easter Oratorio.

By J.S. Bach. Bach Consort Choirs and Orchestra; YMI Dancing. Eglinton St. George's United Church, 35 Lytton Blvd. 416-481-1141 ext. 250. Call for ticket prices.

- 8:00: Canstage Productions.

Hair. This show to support the Toronto Bay Initiative. Bluma Appel Theatre, 27 Front St. E. 416-598-2277. $25. For complete run see music theatre listings.

- 8:00: Great Artist Series: Takai String Quartet.

Guests: Marie Berard, violin; Roberta Janzen, cello. RCM Concert Hall, 90 Croatia St. 416-442-2787. $10(advance), $8(students). For complete run see music theatre listings.


- 8:00: Spotlight Musical Productions.

Anything Goes. By Cole Porter. Fairview Library Theatre, 35 Fairview Mall Dr. 416-221-3904. $18. For complete run see music theatre listings.

- 8:00: Music from A for piano and orchestra; Mozetich: Piano Concerto No. 1. Piano: Andrew Larrabure. 60 Simcoe St. 416-481-1141 ext. 250.

- 8:00: Easter Oratorio J.S. BACH

The Bach Consort and Orchestra

with YMI Dancing

Benefit Concert

Eglinton St. George's United Church

Friday, April 28, 2006, 8:00 PM

For info: www.piabouman.org/bachconsort.html or call 416-481-1141 ext. 250

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Guest soloists:

Kathryn Domoney, Gaynor Jones, Lenard Whiting and Giles Tomkins

 Accompanists: Michael Low & Andrew Ager

Conductor: David Low

Tickets $20 ($15 students/seniors) at the Cathedral Gift Shop in person or by phone: 416-364-1728

Also available at the door

The Cathedral Church of St. James

King & Church, Toronto

416-364-7665

www.stjamescathedral.on.ca
... CONCERTS: Toronto & nearby

St. 416-872-4255, $20-50, $50/st.
- 8:00: Via Salzburg Chamber Orchestra. A Passion for Piano. Glenn Gould Studio. See Apr. 27.
- 4:00: Theatre Direct Canada. Beneath the Bryony Tree. Dance, music and puppetry. Lata Pada, choreography; Lynda Hill, director; Edoardo Morano, composer. Mississauga Valley Community Centre, 1275 Mississauga Valley Blvd., Mississauga. 416-937-1411. $10.
- 7:00: Oakville Children’s Choir. Boychoir Festival Concert. Let the Boys Sing! Guests: Cincinnati Boychoir, Amabile Boys Choir, Boychoir of Anne-Arbour, Hamilton Children’s Boychoir; Randall Wolfe, music director. Clearview Christian Reformed Church, 2300 Sheridan Garden Drive, Oakville. 905-337-7104. $10.
- 7:30: Camerata Tibia, German and French Baroque. Works by Bach, Telemann, Graupner, Marais and others. Janos Ungvary and Takayo Shimoda - Recorders; Janas Ungvary, Viola; Laura Jones, Cello. First Hungarian Presbyterian Church, 200 Balmoral Ave. 416-921-3327. $20, $10/st. (under 13).
- 8:00: All the King’s Voices. An Evening of Gilliott and Sullivan. David J. King, conductor. Willowdale United Church, 349 Kennedy Ave. 416-225-2255. $15, $10/st.
- 8:00: Baroque Music by the Grange. "It’s the End: Last Series Concert. Mozart: Clarinet Quintet; Haydn: Quartet in D, Op. 1 #1; Adagio. Op. 1 #3; Haydn: Quartet; Assinik Nosky, Julia Wedman, violins; Patrick Jordan, viola; Margaret Guy, cello; with Colin Sevage, clarinet, St. George the Martyr Church, 197 Jile St. 416-386-4301. $12, $10/st. (under 13).

Join Oliver Schroer and The Toronto Consort for THE JOURNEY TO SANTIAGO

April 28 & 29, 2006 at 8:00 pm

In May and June of 2004, Oliver Schroer walked a thousand kilometres of the famous Camino de Santiago. In his backpack, he carried his violin, like his own precious relic, and portable recording equipment. He played his violin in ancient stone churches along the road – pieces from his life, and pieces inspired by the journey - and the result is a stunning new CD Camino.

In the Middle Ages, pilgrims from all walks of life and from all parts of Europe walked to Santiago, seeking healing, seeking adventure, seeking miracles. As they travelled, they too wrote music and sang songs, and the Toronto Consort has searched out these ancient musical treasures, and brings them to life with ud, hurdy-gurdy, lutes, recorders, and voices. Don’t miss this incredible meeting of old and new, inspired by one of the world’s great pilgrimages - the Journey to Santiago!

www.torontoconsort.org

For tickets call (416) 964-6337

Trinity-St. Paul’s Centre, 427 Bloor St. W.
Canadian Strings Inc. presents

Romantic Works for Strings

SATURDAY, APRIL 29, 2006
8:00 PM

Newmarket United Church
33 Common Avenue, New York

Featuring

Michael Esch, violin
Joyce Lau, viola

Sibelius: Romance in C
Mendelssohn: Concerto for Violin and Piano in D minor
Dowland: Nocturne
Duffy: Hoist Chart Suite

Call 905-707-1200 or visit www.canadianstringsinc.com

Adults $30; Seniors $20
Students $15; Children under 11, $10

SATURDAY, APRIL 29, 2006
7:30 PM

St. Mark's Presbyterian Church
1 Greenfield Road

Adults $15; Children $8
Tickets at door or reserve by phone at 416-444-5762

AN EVENING OF GILBERT & SULLIVAN

Saturday, April 29, 2006 at 8pm

Willowdale United Church
349 Kennedy Avenue, North York

Adult $15, Senior/Student $10, Child $5

For tickets, call 416-225-2255
www.allthekingsvoices.ca

Supported by the Toronto Arts Council

AN EVENING OF FANCY

Explore the immense creative energy, fantasy and power in the chamber works of

Robert Schumann

Fantasy Pieces (Op. 73 & 88)
Three Romances (Op. 94)
Violin Sonata (Op. 105 No. 1)
Fairy Tales (Op. 132)
and more

Alexander Kats, piano
Jani Papadhimitri, violoncello
Nicola Tarasov, clarinet

8 pm • Eastminster United Church •
310 Danforth Ave.
$15 • $10 (s/s)

Tickets at door or reserve by phone at 416-225-2255.

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Tickets at door or reserve by phone at 416-225-2255.
MAY 7:30: Rachel Chong. Hazelton Ave. 416 929-6262. $20, $15(sr)

7:30: Trinity Chamber Ensemble. Works by Austrians and English Composers. Walters: Divertimento for String Orchestra; Rawlings: Snow Rising; Beethoven: Adagio for Strings (Lament for Kosovo); Parry: Lady Radnor’s Suite. Church of the Transfiguration, 111 Manor Rd. E. 416 533-9417. $15, $12(sr/st).

2:00: College Street Ensemble. R. Schumann: Cello Concerto, op. 5/3; Mozart: Concerto no. 4, K. 212. St. James’ Cathedral. 499 University Ave. 416 364-7865. Free.

3:00: Bronze Foundation. Handbell Ensemble Concert. J.D. Coo l e n, music director. Royal York United Church, 951 Royal York Rd. 416 956-5675. $10.


6:00: St. James’ Cathedral. Sunday Afternoon Twilight Recitals. B.C. and Youth Festival Singers. 65 Church St. 416 364-7865.

7:00: Alchemy. An Hour of Chamber Music. Bach/Gounod: Ave Maria for cello and piano; Saint Saens: Sonata for bassoon and piano; Bach: Four Pieces for clarinet, cello and piano; Advocat: Two Rags for cello and bassoon; Mendelssohn: Concertstucke for clarinet, horn and piano. Rondo Rindone, clarinet; Larkin Hinder, bassoon; Jennifer Brunton, cello; Marla Beach and Meri Gee, piano. Bal moyr House, 55 Belmont St. 416 984-2314.

8:00: Music from Lithuania Latvia and Estonia. New Music Concert April 30. R. Vissi-Darte: Chinese folk songs & other duets; L. Chong, soprano; R. Roy, piano; R. H. Helder, tenor; J. Chong, harpist. George Shephard Community Church, 380 Bamburgh C r i c k , Scarborough. 416 488-4970. 7:00, $10 (sr).

9:00: Royal Conservatory of Music Community School. RCM Percussion Ensemble. Paul Hawle, directo r. Concert Hall, 90 Croatia St. 416 408-2344 ext.321. Free.


- 8:00: Toronto Theatre Organ Society. Organ. Wafirper, Pianist at Casa Loma. Lewis Williams, organ. 1 Austin Terrace. 416 498-8282, 417.

Tuesday May 2

1:00: St. James’ Cathedral. Music at Midday. Christoph Jakobson, organ. 6 Church St. 416 364-7805. Free.

- 7:00: Alchemy. An Hour of Chamber Music. Bach/Georgi: Ave Maria for cello and piano; Saint Saens: Sonata for bassoon and piano; Bach: Four Pieces for clarinet, cello and piano; Bach: Sonata for cello and piano; Advocat: Two Rags for cello and bassoon; Mendelssohn: Concertstucke for clarinet, horn and piano. Rondo Rindone, clarinet; Larkin Hinder, bassoon; Jennifer Brunton, cello; Marla Beach and Meri Gee, piano. Bal moyr House, 55 Belmont St. 416 984-2314.


7:00: Tutelmusik Baroque Ensemble. J.S. Bach: Mass in B Minor. Suzie LeBlanc, Catherine Webster, sopranos; Matthew White, counter tenor; Pascal Charbonneau, tenor; Nathaniel Watson, tenor; Tafelmusik Chamber Choir; Ivars Taurens, director. Trinity-St. Paul’s Centre. 427 Bloor St. W. 416 594-6337. 135, $25, $20, $15 (students).


8:00: New Adventures in Sound Art. In Your Ear. Live radio variety-style cabaret, several performers. Drake Hotel, Underground, 1150 Queen St. W. 416 913-7231. $15(ad), $10 (children).

Wednesday May 3


1:30: Alchemy. An Hour of Chamber Music. Bach/Gounod: Ave Maria for cello and piano; Saint Saens: Sonata for bassoon and piano; Bach: Four Pieces for clarinet, cello and piano. Rondo Rindone, clarinet; Larkin Hinder, bassoon; Jennifer Brunton, cello; Marla Beach and Meri Gee, piano. Bal moyr House, 55 Belmont St. 416 984-2314.

The fascinating story of Irish writer Anna Jameson’s travels in 1830’s Upper Canada, set within music she knew and enjoyed.

MONDAY May 1


8:00: Toronto Theatre Organ Society. Organ. Wafirper, Pianist at Casa Loma. Lewis Williams, organ. 1 Austin Terrace. 416 498-8282, 417.

THE NEW ARTS TRIO has firmly established itself as one of America’s most distinguished piano trios. Since its inception in 1974, the Trio has performed in major cities throughout the United States and Canada. In New York City the Trio played Carnegie Hall’s 92nd St. Y, and Carnegie Hall’s Wall Recital Hall.

Jacques Israelievitch, Violin
Arie Lipsky, Cello
Rebecca Penneys, Piano

The New Arts Trio at Temple Sinai Congregation of Toronto
210 Wilson Avenue
Sunday, April 30, 2006 at 4:00 p.m.

Tickets: $45/student rush $10 Call 416 735-7082

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We’re enormously pleased to have the New Arts Trio with us again. Please join us and tell your friends!

Tickets: Members, $10, non-members, $15 available at the Temple Sinai office 416 687-4161.

Temple Sinai is wheelchair accessible.

A special project of Temple Sinai’s Musical Legacy Series

THE NEW ARTS TRIO presents

The New Arts Trio at Temple Sinai
210 Wilson Avenue
Sunday, April 30, 2006 at 4:00 p.m.

Tickets: $45/student rush $10 Call 416 735-7082

Back to Ad Index
**Thursday May 04**
- 2:00: Toronto Symphony Orchestra. Tchaikovsky & Schubert. Scherzo: Scarpina; Tchaikovsky: Piano Concerto #1; Schubert: Symphony #1. Simon Trpceski, pianist; Tania Miller, conductor. Roy Thomson Hall, 60 Simcoe St. 416-868-0222. $25.50-$89.50. For complete run see music theatre listings.

**Friday May 05**

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**Saturday May 06**

---

**Sunday May 07**
... CONCERTS: Toronto & nearby

- 8:00: Toronto Symphony Orchestra. Telakovsky & Sibelius. Roy Thomson Hall. See May 4 2:00. Note this performance: $34, $115.

Saturday May 06

- 7:30: EtoBicoke Youth Choir. Spring Concert. Pascal Da Percio, accompanist; Louise Jardine, music director. Westway United Church, 8 Templar Ave. 416-231-5120. $10, free (under 12).
- 7:30: Mississauga Choral Society. O Clap Your Hands, Toof! Parry: I was Glad. Alliston: The Lord is my Light; Wood: Hail, Gladdening Light & other works. St. Patrick’s Church, 921 Flagship Dr., Mississauga. 416-488-1158. $20.
- 8:00: North York Concert Orchestra. Beethoven’s 5th Symphony. Aria Weber; Der Flatz D’Oortverte, Concertino for clarinet and orchestra. Ricardo Mejia, clarinet; David Bewar, conductor. Willowdale United Church, 349 Kennedy Ave. 416-421-4104. $15, $10(st).
- 8:00: EtoBicoke Youth Choir. Spring Concert. Pascal Da Percio, accompanist; Louise Jardine, music director. Westway United Church, 8 Templar Ave. 416-231-5120. $10, free (under 12).
- 8:00: Mississauga Choral Society. O Clap Your Hands, Toof! Parry: I was Glad. Alliston: The Lord is my Light; Wood: Hail, Gladdening Light & other works. St. Patrick’s Church, 921 Flagship Dr., Mississauga. 416-488-1158. $20.

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SATURDAY, MAY 6, 2006 - 7:30 p.m.

Featuring over 300 choirs of the Toronto Children's Chorus, conducted by Founder/Music Director Jean Ashworth Barlow and Artistic Staff Terri Dunn, Marie-Claire Gervasoni, and Diane Jamieson. This annual Spring Concert provides an eclectic repertoire—from Bach and Mendelssohn to Britten and Hatfield. With its musical tributes to ladybugs and glow worms, grasshoppers and snails, mice and rattlesnakes—even pigs with measles and five fat fleas...this promises to be an enjoyable, light-hearted evening for the whole family!

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or visit the Toronto Centre for the Arts
Box Office, Mon-Sat: 11-6; Sun: 12-4

Performance Applauder:
[Performance Applauders]

Back to Ad Index
The Anglican Church of St. Clement, 400 Balmoral Dr., Toronto, will feature a benefit concert for Sunnyview School, including works by Bach, Handel, and Mendelssohn. The concert will take place on May 11, 7:30 p.m. at the church, with a $20 donation requested. For more information, call 416-767-6122.
CONCERT LISTINGS

Further afield

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

Concerts: Toronto & nearby PAGE 38
Music Theatre/Opera PAGE 58
Jazz Clubs PAGE 59
Announcements/Lectures/Seminars/Etceteras PAGE 60


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Saturday April 01

- 2:00 & 8:00: Scugog Choral Society. Joseph and the Amazing Technicolor Dreamcoat. By Andrew Lloyd Webber and Tim Rice. Town Hall 1873, 302 Queen St., Port Perry. 905-569-1865. $20, $14/student. Free, 12 & under.
- 7:30: Plumbing Factory Brass Band.
- 7:30: Gerald Fagan Singers.
- 2:30: Riverdale Ensemble.
- 12:30: UWO Faculty of Music.
- 7:30: Showplace Performance Centre.
- 12:30: UWO Faculty of Music.
- 2:00: AGH Performance.
- 8:00: Concert Hall at Victoria Hall.
- 8:00: Kitchener Waterloo Symphony.
- 8:00: Nota Bene Period Orchestra.
- 8:00: Kitchener Waterloo Symphony.
- 2:30: Buxtehude Choir.
- 12:15: Centenary United Church.
- 7:30: Liberation Choir.
- 8:00: Milton Concert Presentations.
- 7:30: Waterford Did Town Hall Assoc.
- 2:00: Visual and Performing Arts.
- 8:00: Kitchener Waterloo Symphony.
- 8:00: Kawartha Jazz Society.
- 8:00: County Theatre Group.
- 8:00: Karen Schuessler Singers.
- 8:00: Nota Bene Period Orchestra.
- 8:00: Kitchener Waterloo Symphony.

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Sunday April 02

- 4:00: Music at St. James. Piano and flute recital. Valerie Tryon, piano; Susan Zulman, flute. St. James Anglican Church, 137 Metcalfe St., Dundas. 905-627-1424, $20.
- 8:00: County Theatre Group. Jesus Christ Superstar. Music by Andrew Lloyd Webber, lyrics by Tim Rice. Tim Garrett, musical director. Regent Theatre, 224 Main St., Picton. 613-476-7042, $20. For complete run see music theatre listings.
- 9:00: Karen Schuessler Singers. Royal Fireworks. Mozart: Coronation Mass; Ave Yeum Corus; Handel: Coronation Anthems; Chandel Anthem #9. With chamber orchestra and Marion Newman, soprano; Christopher Fisher, tenor; David Hamilton, bass-baritone. Wesley-Knox United Church, 91 Askin St. London. 519-438-4460. $15, $12/student.
- 9:00: Kawartha Jazz Society. Next Generation of Canadian Jazz Artists/Rob Botto; Lela Blai Trio. Market Hall, 236 George St., Peterborough. 705-745-1870. $20, $10/student.
- 8:00: Kitchener Waterloo Symphony. Original Masterpiece. Music by Kelly Marie Murphy, Stephen Stitaru, violin; David Lockington, conductor. The Centre in the Square, 101 Queen St. N., Kitchener. 506-265-8877. $15-$45.
- 9:00: McMaster School of the Arts. McMaster University Choir. Westdale United Church, 92 North Oval. Hamilton. 905-525-9140 or 24246. Call for ticket prices.

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Tuesday April 04

- 2:00: McMaster School of the Arts. McMaster University Choir. Convocation Hall, 1280 Main St. W., Hamilton. 905-525-9140 or 24246. Call for ticket prices.

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Friday April 07


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Saturday April 08

- 8:00: Concert Hall at Victoria Hall, An Evening with Carl Barré, 55 King St. W., Hamilton. 905-372-2210. $30.
- 8:00: Kitchener Waterloo Symphony. Journey through the Stars. Space-related theme music. Larry Larson, trumpet/leader; David Martin, guest conductor. The Centre in the Square, 101 Queen St. N., Kitchener. See Apr 7.
- 8:00: Nota Bene Period Orchestra. The Royal Hunt. Works by Bach, Purcell and Vivaldi. Linda Meldoch, violin; Rob Perrault, natural trumpet; Christine Passmore & Trevor Wager, natural horn. Perkins United Methodist Church, 275 Erie St. E., Waterloo. 519-884-8573, $25, $22/student, $10/studet.

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Sunday April 09

Monday April 10

Tuesday April 11

Wednesday April 12

Thursday April 13

Friday April 14

Saturday April 22
- 8:00: Capitol Theatre. The Way We Feel. Violinist, Ormandy. Scott Harrison & Phil Cable, conductor. The Centre in the Square, 101 Queen St. W., Kitchener. 519-897-1919. $30, $20(st), $10(t).
- 8:00: Kitchener Waterloo Symphony. Romantic Virtuoso. The Centre for the Performing Arts, 101 Queen St. W., Kitchener. 519-897-1919. $30, $20(st), $10(t).

Sunday April 23

www.THEWHOLNOTE.COM

Fasnacht Chorus London & The Gerald Fagan Singers perform this monumental piece.

7:00, Good Friday, April 14, 2006
Centennial Hall, London, Ontario

Fasnacht Chorus London & The Gerald Fagan Singers

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tickets@choruslondon.com

Back to Ad Index
CONCERTS: Further afield

Hungarian Dances & Russian Souvenirs, works by Schubert, Beethoven & Rachmaninoff. Collier Street United Church, 51 King St. S., Hamilton. 905-526-1147. Free will donation.

- 8.00: Kitchener Watermelon Chamber Music Society, Good String Quartet. Good: Quartet; & other works. KCWMS Music Room, 57 Young St. W., Waterloo. 519-885-1672. $20, $15 (12 & under). For complete run see music theatre listings.

Tuesday April 25


Wednesday April 26


Thursday April 27

- 8.30: Aeon Cinema, Josh Finlayson, Dallas & Travis Dund & Greg Keirle. In concert on vocals & guitar with Travis Good also on fiddle. 54 Bridge St. E., Campbellford. 705-653-5449. $20.

Friday April 28

- 7.30: Northumberland Centre of the Royal Canadian College of Organists, Latin Easter Brunch in Recital. St. Mark's Anglican Church, 51 King St. S., Port Hope. 905-395-3116. Free will donation.

- 7.30: One Voice Choir. Spring Concert. Deb Thompson, accompanist; Angela Wakefield, director; Paul's Anglican Church, 58 Toronto St. S., Uxbridge. 905-662-0004. 412, free leaders 12-18 accompanied.


- 8.00: Capitol Theatre, Men of the Deeps. 20 Queen St., Port Hope. 905-885-1071. $41.

- 8.00: Intervine, Woodstock Fasihauin Sireg & Orian Singer. Works by Grandy & Smallman. St. David's United Church, 190
**Thursday May 04**


**Friday May 05**

- 8:00: Kitchener Waterline Symphony. The Music of Robert Farnan. The Centre in the Square, 101 Queen St. N., Kitchener. Sea May 5.
- 8:00: Kitchener-Waterline Chamber Music Society. Wellington Winds Annual Chamber Concert. Works by Beethoven, Fauré & Stockhausen. KWCMS Music Room, 57 Young St. W., Waterloo. 519-889-1673. $15. $10(gc). 46(st)

**Sunday May 07**

- 8:00: Kitchener Waterline Symphony. To the Sea. Music by Debussy, Wagner, Mendelssohn, and Joana Carniero, guest conductor. The Centre in the Square, 101 Queen St. N., Kitchener. 800-295-8977. $11-$37.

**Saturday May 06**

- 1:00 & 4:00: Theatre Aquarius. Pincacho, adaptation by Jim Eiler; music by Jim Eiler & Joanne Baring, 130 King William St., Hamilton. 905-522-7652. 01. For complete run see music theatre listings.
- 4:00 to 10:30: Mallard Group. South Asian Heritage Musical Festival of Hamilton. Slatestone Theatre, 72 Main St. S., Uxbridge. 905-832-7107. $10, $5 under 16.
John Fanning is Gourmet in Opera Ontario's La Traviata

**Performances**

**Operas**
- Falstaff
  - Detroit Opera House, 3101 Cass Ave., Detroit, MI 48202
  - Performances: April 24-28, 2007
  - Tickets: $45-$95

**Musical Theatre**
- Anything Goes
  - Detroit Opera House, 3101 Cass Ave., Detroit, MI 48202
  - Performances: April 25-29, 2007
  - Tickets: $25-$55

**Dance**
- Danceworks
  - Detroit Opera House, 3101 Cass Ave., Detroit, MI 48202
  - Performances: April 26-28, 2007
  - Tickets: $25-$45

**Music**
- Big Easy 7 Swing Band
  - Detroit Opera House, 3101 Cass Ave., Detroit, MI 48202
  - Performances: April 27, 2007
  - Tickets: $25-$45
LISTINGS
Jazz Clubs

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Bill Haffemen and his Friends, Hogtown Syncopa­
Piano So lo, Grand Slam Arts Jam Night.
Jazz Band.
Apr 28

www.gate403.com
Apr 3

6:30 pm· 9:30 pm No Cover Charge
655 Bay St. 416-596-9364
Thomson Blues Duo.

Apr 12

Steve Bijakowski
Sweet Derrick

Apr 25

Anne Murray
‘The Best of Anne Murray’

Apr 11

Bill Haffemen and his friends, Sabor Latin
Manouchka.

Apr 22

The AdvocatsBig Band.

Apr 4

Karen Manion.

Apr 29

Jasmin

Apr 14

Steve Bijakowski
Sarah Jerrom Duintet.

Apr 20

John Maharaj Duintet.

Apr 26

Frankie Foo .

Apr 21

Peppa Seed.

Apr 28

Bani!

Apr 15

Doug Riley/Jim Galloway Duartet .

Apr 23

Boyce Duartet.

Apr 24

Sarah Jerrom Duintet.

Apr 17

Doug Riley/Jim Galloway Duartet.

Apr 20

The Rex Jazz and Blues Bar
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www.therex.ca
Artie Roth Trio, Christine Jensen. 
Vokurka Swing Ensemble, Swing Shift Big Band, 
and Anthony Washington Savage.

Apr 1

Doug Riley/Jim Galloway Duartet.

Apr 2

John Maharaj Duintet.

Apr 3

Suzana

Apr 10

Steve Bijakowski
Salsa Night.

Apr 15

Doug Riley/Jim Galloway Duartet.

Apr 20

Suzana

Apr 21

Doug Riley/Jim Galloway Duartet.

Apr 22

Suzana

Apr 23

Doug Riley/Jim Galloway Duartet.

Apr 24

Suzana

Apr 25

Doug Riley/Jim Galloway Duartet.

Apr 26

Doug Riley/Jim Galloway Duartet.

Apr 27

Suzana

Apr 28

Doug Riley/Jim Galloway Duartet.

Apr 29

Suzana

Apr 30

Doug Riley/Jim Galloway Duartet.

May 1

Suzana

May 2

Doug Riley/Jim Galloway Duartet.

May 3

Suzana

May 4

Doug Riley/Jim Galloway Duartet.

May 5

Suzana

May 6

Doug Riley/Jim Galloway Duartet.

May 7

Suzana

May 8

Doug Riley/Jim Galloway Duartet.

May 9

Suzana

May 10

Doug Riley/Jim Galloway Duartet.

May 11

Suzana

May 12

Doug Riley/Jim Galloway Duartet.

May 13

Suzana

May 14

Doug Riley/Jim Galloway Duartet.

May 15

Suzana

May 16

Doug Riley/Jim Galloway Duartet.

May 17

Suzana

May 18

Doug Riley/Jim Galloway Duartet.

May 19

Suzana

May 20

Doug Riley/Jim Galloway Duartet.

May 21

Suzana

May 22

Doug Riley/Jim Galloway Duartet.

May 23

Suzana

May 24

Doug Riley/Jim Galloway Duartet.

May 25

Suzana

May 26

Doug Riley/Jim Galloway Duartet.

May 27

Suzana

May 28

Doug Riley/Jim Galloway Duartet.

May 29

Suzana

May 30

Doug Riley/Jim Galloway Duartet.

May 31

Suzana

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ANNOUNCEMENTS, LECTURES, MASTERCLASSES, ... ETCETERA

ANNOUNCEMENTS

*April 6 6:00: Canadian Opera Company, 7th Annual Fine Wine Auction. Cocktails, Tym Ruth; silent auction; Stephen Ranger, auctioneer. Crush Wine Bar, 455 King St. West. 416-306-2305, www.ccc.ca $35. All proceeds are in support of the COC.


*May 1 3:15: New Adventures in Sound Art, Deep Wireless Festival: Radio Art Installation. Installations include Journée Sound: Canal de Lachine by Andrea MacEachern; (Manneu) and Radio Art Salon curated by Darren Caple (Drake Hotel), Soundfours (Toronto to Halifax) by Eleanor King & Stephen Kelly (Interaccess), Drake Hotel: 1150 Queen St. West. Interaccess: 9 Ossington Ave. 416-910-7231. www.deepwireless.ca


*May 6 10am-4pm: Organix 06. Show and Tell. A chance for you to see up close how a pipe organ works, and play it too. All ages are welcome. William Wright, host. Deer Park United Church, 129 St. Clair West. 416-241-9785, www.organixconcerts.ca Free.

*May 8 8:00: Barrio Concerts. The Mark of Zorro. Blend of comedy & acrobatic athleticism, to marrimabpano accompaniment of Nicholas Coulter & Graham Hargrove, Fisher Auditorium, 125 Danforth Ave. West, Barrie. 705-726-1630, 705-726-1181.

*Vax Nouvo. 60x60 Project. Composers are invited to submit recorded works 60 seconds or less in length. 60 recorded compositions will be selected to be performed continuously in a one-hour concert. Open to composers of any nationality, age or career stage. Deadline for submission: May 15, 2006. For more information: support@vaxnouvo.com; www.vaxnouvo.com/06X03 Call.htm

LECTURES/SYMPOSIA

*April 1 1:30-5:00: Canadian Opera Company/Munk Centre for International Studies, Opera Exchange: Wozzeck: Opera for a Modern Age. Discussions by Modria Ekstein, Janet Schmalfield, William Ger­mano; panel discussion with members of the COC's creative team. 7:30pm: screening of the 2001 filmed version of Wozzeck by Robert Wilson & Tom Waits. Symposium: Isabel Bader Theatre, 53 Charles St. West; film screening: Helen Gardner Performing Playhouse, University College, 79A St. George St. 416-683-6231, $25 (full-time std).

*April 5 12:10: University of Toronto Faculty of Music. Lecture demonstration by composer Brian Cherney, Walter Hall, 80 Queen's Park. 416-978-3744. Free.

*April 18 11am: Miles Nadal Jewish Community Centre. Great Jewish Composers of Broadway. Lecture by musician/host Jordan Kaplan, with music by Bernstein and Sondheim. 75 Spadina Ave. 416-924-5211 x133. $15 (members), $10 (non-members).

*April 20 23: Society for Seventeenth-Century Music. 14th Annual Conference. Topics include Charpentier; Music and the Sacred across Europe; Music, Dance, and Art in Italy; "Li Due Orfei..." Biography and Patronage, Sources and Performance. Participating speakers include C. Jane Gosine, Stanley Thompson, Graham Sadler, Robert Kendrick, Linda Austern, John Hajdu Heyer & others. Faculty of Music, Edward Johnson Bldg, 80 Queen's Park. To register & for more information: www.utoronto.ca/s7cm

*April 24 8:00: Toronto Wagner Society. The Power of three: Earthdaughters, Adam & Earthdaughters; and Andra McCartney; of Bruce Zinger. Open to the general public. Faculty of Music, Edward Johnson Bldg, 80 Queen's Park. 416-978-3744. Free.

*April 7 10:00: The Glenn Gould School. Piano master class with Anton Kuerti. RCM, 90 Queen St. 416-408-2624. Free. *Please call to confirm*

*April 7 2:00: The Glenn Gould School. Voice master class with Eleanor James. RCM, 90 Queen St. 416-408-2624. Free. *Please call to confirm*


*April 8 time tbc: The Glenn Gould School. Solo horn master class with David Griffin. RCM, 90 Queen St. 416-408-2624. Free. *Please call to confirm*

*April 8 time tbc: The Glenn Gould School. Horn excerpts master class with David Griffin. RCM, 90 Queen St. 416-408-2624. Free. *Please call to confirm*

*April 11 10am: The Glenn Gould School. Trombone solo master class with John Kitzman. RCM, 90 Queen St. 416-408-2824. Free. *Please call to confirm*

*April 11 1:30: The Glenn Gould School. Trombone excerpts master class with John Kitzman. RCM, 90 Queen St. 416-408-2824. Free. *Please call to confirm*

*April 15 & 16 7:00: Vocalspace Studios. Voice masterclass with Tom Schilling, Mel­rose United Church, 90 Hemsworth Ave., Hamilton. 506-546-5671, www.vocalspace.com $35(participants), $25(participants - Equity/ACTRA members), $10(auditors), $8(auditors - Equity ACTRA members).

*April 16 8:00: Vocalspace Studios. Voice masterclass with Tom Schilling, College Street United Church, 454 College St. 416-546-5671, www.vocalspace.com $35(participants), $25(participants - Equity/ACTRA members), $10(auditors), $8(auditors - Equity ACTRA members).

*April 20 11am: Toronto Wagner Society. Masterclass with pianist Arthur Ozojlo, featuring RCM Community School students playing advanced repertoire. Concert Hall, 90 Queen St. 416-408-2824-4221, $15, $10.

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**ANNOUNCEMENTS, ETCETERA**

CONTINUED FROM PAGE 61

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*Back to Ad Index*
"How I Met My Teacher" goes to ... the Opera!

Toronto's new opera house has done much already to generate greater public interest in opera. But there is some risk that the fascination may be only skin deep - part of Toronto's current love affair with new and renewed public buildings. It's also difficult to say whether that interest will extend to or benefit other opera companies in the region.

But what a time for a concerted effort from the entire community to encourage people of all ages to look at opera. Websites and brochures reveal after-school, weekend and vacation classes, workshops and camps for children as young as five, opportunities for young professionals and adults, for aspiring professionals, as well as for gifted amateurs, to help ensure not only future generations of performers but also future generations of audiences.

Enlightened initiatives offer free or discounted tickets to rehearsals and performances for students. Bravo programs bring artists right down to brave little ensembles like Shoestring Opera and Opera Everywhere. But parents, grandparents, teachers, administrators, and educators need to know how and where they can participate in various facets of opera productions and programs. The Canadian Opera Company provides at least twenty education programs: lectures, pre-performance chats, backstage tours and discounted dress rehearsal tickets and a wide range of learning opportunities for adults such as Opera 101 and, currently, Wagner 101, 201 & 301. They have child/youth programs and initiatives with engaging names like Opera for a New Age (ages 18-29), Opera Jam! (grades 9-12), OperaWorks (Grades 6-9), Opera Storytime (Kindergarten to grade 5).

Opera Atelier has noticed a 900% growth in student attendance at productions and programs. The Making of an Opera program allows school groups a hands-on opportunity to participate in various facets of opera production, and ensures that up to 1,000 students are able to attend every Opera Atelier dress rehearsal free of charge.

Opera Atelier education and outreach has included collaboration with the Faculty of Music, U of T. The Glenn Gould School and Young Artists Performance Program, Tafelmusik's Baroque Summer Institute and George Brown Theatre. Opera Atelier's pre-performance lectures provide insight for all audience members.

Opera Ontario's Young People's Night at the Opera enables students 8-18 to attend a final dress rehearsal ($10/ticket). Opera Look-In, open to all members of the community, allows

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the audience to view technical facets of making an opera, including lighting, and costumes.

Two other programs aimed at elementary age students are OperaLand Express Trunk and Opera Out Classed. The Trunk travels to classrooms as a mini-dress rehearsal. In Opera Out Classed opera singers, technicians, make-up artists and other production staff travel to the classroom and demystify their craft.

Opera York provides a bilingual program for elementary and secondary schools located north of Steeles in York Region, including a visit to one of three theatres in Vaughan, Markham or Newmarket for a live, operatic concert. Teachers receive a curriculum based learning guide with companion CD of “Great Canadian Opera Performances” for use as a pre and post concert classroom component.

The Canadian Children’s Opera Chorus/Youth Opera Chorus (ages 5-20) offers training and performance opportunities, both in their own productions of commissioned operas for young voices through to opportunities in collaboration with the COC, Opera Atelier, U of T Faculty of Music Opera Division, and the COC Ensemble Studio.

TrypTych offers educational opportunities for young professional and non-professional singers/actors. Workshops include master classes by some of Canada’s latest stage directors, conductors, acting coaches, and dance instructors. The winter opera workshop features a fully staged opera. TrypTych produces contemporary operatic works which are relevant and inspire interest in a younger audience.

Toronto Operetta Theatre promotes “the advancement of musical education in Canada including, but not limited to the production, presentation and promotion of operetta and light opera; the encouragement and promotion of Canadian musical artists...” and has a 21 year history in the community.

Opera in Concert has promoted the careers of numerous Canadian singers. The Opera in Concert Chorus is a major choral ensemble in Ontario. OIC has been enriching the opera season since 1974, covering a stylistic gamut of rarely performed operatic repertoire ranging from Rameau’s to Samuel Barber. They present opera per season. Before each opera performance, background information about the opera and composer is presented by Iain Scott.

Toronto Opera Repertoire is a community-based organization that gives trained singers opportunities to perform major roles in the standard repertoire, and encourages bathroo divas” to join the chorus in fully staged, professionally costumed performances of some of the world’s greatest operas. This venerable organization, will be celebrating its 40th anniversary next year.

So what makes opera “accessible”? Is it affordable opera? Opera in English? Opera with surtitles and pre-show chats? Is it melodic, familiar music in Italian, German or French? How much does content matter? To what extent will future audiences demand contemporary work? How do aspiring composers, librettists, directors and conductors fit into the picture? What works with children and young people?

The answers to these fundamental questions should have far-reaching effects on how funding is allocated and budgets are made, and how we secure the future of opera. Some kind of collaborative advocacy - sharing information and resources - is a challenge to which the opera community should be prepared to rise, as a new day dawns.
THE Audio and THE Video Norma

THE woman. Two landmark performances of Norma, one of the most demanding soprano roles in the history of opera, deserve appellation as THE audio and video Normas respectively: Maria Callas in a 1954 La Scala studio recording, conducted by Tullio Serafin; and Montserrat Caballé, playing opposite John Vickers in full prime, filmed live in 1974 at le Théâtre antique d'Orange.

The Théâtre antique Norma not only sets the gold standard for this particular opera, it is one of the best opera videos ever filmed, period. And that's despite just adequate mono sound and images that are rather soft. It was originally filmed for French television, and then issued by VAI first in VHS and then DVD. For a first experience of Norma at home, this VAI video is the place to start.

The next step is the 1954 Callas Norma on disc. It works beautifully with Callas' rise to international divahood. Symbiotically, Callas had much to do with Norma becoming one of the most performed Bel Canto works in today's international opera repertoire, and with the Bel Canto revival as well. A young Callas' tour de force Norma at the Colen theatre in Buenos Aires in 1949 was a key step in her becoming "La Divina." By 1952, she was THE Norma at La Scala and Covent Garden. By 1956, she was Norma at the Met.

Within Italy, Norma achieved permanent status as a core work in great opera houses after a peculiarly tepid initial reception at its premiere on December 26, 1831. In the rest of continental Europe, Norma mostly fell off the map. The way that Norma was performed in Italy, however, changed dramatically. Quite literally. The even, limpid dynamics and masterfully controlled breathing of Bel Canto style was replaced by the strong punctuated dynamics of first, mid-19th Romanticism in full bloom, and then opera verismo.

The persistent, timeless attraction of Norma is evident from the first scene of the first act. An unremarkable early romantic play by Alexandre Soumet is transformed into a remarkable musical drama. A synopsis of the plot, with its conflict between indigenous Celtic Druids and Roman occupiers in ancient Gaul, would provide ample material for a Victor Borge satire. But the young Vincenzo Bellini and his exceptionally talented librettist, Felice Romani give us eternal emotional truths of characters that, like all people, are made of both clay and gold; truths delivered with an exceptionally intimate coordination of words and splendid, vocally demanding music. As long as fish could swim and birds could fly, there will be forbidden love across chasms like these. Machiavellian elements? Nope. Characters fall in love in spite of themselves, with no harm intended to others, but end up causing great suffering.

In the two countries whose tastes leaned most heavily towards Italian opera, the U.K. and the U.S., Norma also entered the core repertoire. Rosa Ponselle and Lotte Lenya pioneered a return to the Bel Canto Norma at Covent Garden and the Met, but these were exceptions that proved the verissimo rule. The post-1949 Callas explosion entirely transformed the predominant manner of performing Norma as well as other Bel Canto period operas. Callas took her Norma right into the high temple of Italian opera, and took La Scala by storm. Continental Europe followed suit.

Until very recently, the gold standard recording of Callas' Norma was EMI's 1997 digital remastering of the 1954 Columbia/Angel mono LP — unless you are lucky enough to have a vinyl version that's in good shape. Callas is in full prime. The same cannot be said of her 1960 stereo recording of Norma. Besides Callas and Serafin, the 1954 featured Mario Filippeschi as Pollione, Eber Stignani as Adalgisa, and the Coro del Teatro all Scala in a work where the chorus is an essential character. At a later point, EMI also issued a 1952 live recording of Callas' Norma at Covent Garden. There's a trade-off here between prime singing and iffy sound quality.

Given Europe's 50 year limit on sound recording copyrights, there's now a Callas restoration competition between EMI and Naxos. It's a win-win situation for the public. EMI has possession of the original 1954 master tapes and used new technology to improve upon the already fine 1997 restoration. New restorations are available in both EMI's Great Recordings of the Century and also the EMI Historical Classics series.

In contrast, Naxos must work from LPs in prime condition. But they also have a secret weapon in the form of Mark Obert-Thorn, an eminent restoration engineer. Obert-Thorn usually works with 78s or cylinders, so LPs are rather a walk in the park. His restoration of the 1954 Norma is also supplemented by 37 minutes of selected Norma arias dating from 1927-37 recordings, remastered by the grand wizard of opera restoration, Wade Marston.

Both the new EMI and the Naxos remastered 1954 Norma can be found at eminently reasonable prices. Take your pick and win either way.

Moving up to the DVD era, the Théâtre antique d'Orange itself is a star in the Caballé/Vickers Norma. The theatre, located 100 km north of Marseilles, was constructed two millennia ago and is one of the great surviving architectural and acoustic marvels of the Roman Empire. It fell into disuse with the final decline of the Empire at the end of the fourth century C.E., and was then restored and revived as an active theatre during the latter nineteenth century. It is a semi-circular amphitheatre whose stage is backed by a 4-storey, 103 metre wide stone wall. Surrounding hills resonate sound back into the amphitheatre. At the time of the Empire, 10,000 people filled the radiating stone benches.

Filming Norma during the theatre's 1974 summer festival resulted in costumes flowing in the wind of Provence's mistral, just the ticket for adding character to an opera about Druids. It also added a persistent hiss in the microphones. This performance was so successful and precedent-setting, however, that other opera houses set up wind machines to reproduce the hiss.

Caballé emerged, by the early 1970's, as the very worthy successor to Callas as the dominant performer of Norma. The Spanish soprano was, and still is, famous for her systematic daily breathing workouts that have much to do with her mastery of the devilishly demanding Norma role. And also her vocal longevity: in contrast to Callas' decade of glory before marked vocal decline set in, she's still onstage at the age of 73.

Live filming as opposed to a studio production was the optimal way to catch Caballé, who is markedly inspired by her audiences. The people on the stone benches at Orange's ancient Roman theatre knew that opera history was being made that evening. Caballé and Vickers knew that they were making opera history. The crowd goes visibly wild after each scene. If I had access to H.G. Wells' time machine, the evening of July 20, 1974, at le Théâtre antique d'Orange would most definitely be a first stop.
Murray considers himself more than a dispassionate ob­server. He eagerly, and knowl­edgeably, shares his opinions about the young singers he is ob­serving. Enrolled in the program are two Canadians, soprano Erin Wall and tenor Roger Honey­well. Murray takes particular in­terest in both. His appreciation of the art of singing means that he can pick up on the insights being passed along, as when the dy­namic voice teacher Gianna Ro­landi says to Honeywell, 'It’s a question of air'.

Remarkable characters continu­ally appear and reappear here. Of necessity, Murray’s account jumps around. An index would have helped track his cast in this affectionate backstage look.

Erin Wall sings with the Toronto Symphony in Mahler’s Symphony no. 2 next season.

His Rigoletto is not represented here, nor his controversial new Mazeppa which opened at the Met last month. But included are his immensely popular Magic Flute from the Met, directed by Julie Taymor, the notorious Don Gio­vanni directed by Peter Sellars, and the gorgeous Amsterdam Ring cycle. This book is beautifully pro­duced, from the splendid photo­graphs to the layout, paper and bind­ing.

Opera’s First Master: The Musical Dramas of Claudio Monteverdi by Mark Ringer Amadeus Press 358 pages; $38.95

In this study of Monteverdi’s op­eras, Mark Ringer shows how they are every bit as psychological­ly involving as those of Mozart, Wagner and Verdi. But he goes further, determined to prove that the first great opera composer was also one of the greatest melodists ever. Even in his recitative, which are often misperceived as being dry, Ringer points out how it creates a declamation that seems to flirt continuously with the contours of aria-like melody.

Ringer even puts Monteverdi for­ward as anticipating Wagner’s romantic use of leitmotifs. Many of Monteverdi’s scores are lost. But there exist extraordi­nary documents from his own life­time. Ringer’s extensive quotations from Monteverdi’s letters and con­temporary reports enrich this book enormously. He gives lively de­scriptions of the characters Mon­teverdi was involved with, the places where he lived and worked, and the philosophical background of his operas. All these, he rightly emphasizes, are essential for un­derstanding Monteverdi’s work. Ringer offers a good deal of musical description, though without illustrations or examples from scores. The full annotations, healthy bibliography, detailed index, and reliable discography are well complemented by the CD of excerpts conducted by Rene Jacobs and William Christie.
me this message, so what do I do about it? Do not tell me I should be playing twenty minutes of chocolate sauce!"　

"I am fascinated with the idea of travelling in time and living within social, aesthetic and artistic givens. It's not for everybody. But students, especially those who want to be concert musicians, should understand the language that they are asked to speak. I want to teach them how to speak Mozart. Mozart's language can do so many different things. The way he moves from one moment to the next makes the audience wonder, "What's he going to do now?" even if they've heard the piece a million times, and know what is actually going to happen. To perform a piece of music as if things could only happen in one way says it of any sense of urgency. In a great performance one has to have the sense of being at a crossroads. To turn a great work of art into something comfortable and harmless is a crime. It's the beginning of the murder of civilization. The culture simply gets sandpapered away."

"Risk and uncertainty is what I live for. Some people go mountain climbing... Well, I go mountain climbing on the stage. And when the orchestra stops, and I'm left trying to somehow get to the other side of a precipice - maybe I'll make it, maybe I won't."

"Levin is not just improvising cadenzas, but doing so where cadenzas written by Mozart actually exist. The purpose of a cadenza was to test the imagination of the performer and show their power of fantasy and invention. Why listen to somebody pretending to make up something that they haven't, and you know because you've heard it 175 times before. Besides which, Mozart's cadenzas are not just of danger of being extinct, because just about every other pianist except me is playing them. So let people come to my performances and hear for once something different."

"The point is that Mozart did not write his cadenzas for himself. He always improvised. Mozart's cadenzas were written for his pupils and the dedicatees of his piano concertos. It cannot be more explicit. He writes a letter to his father, saying, "Tell my sister I'm sorry that it's taken me so long to send her the cadenzas she requested, but when I play this piece, I always play the first thing that comes into my head."

"I feel that spontaneity needs to be at the epicentre of music making. What is said must seem to come from the mind and the heart at the very second that it's said. It should not sound like something painstakingly practised and polished until nothing can go wrong. Above all, it was Mozart's improvisatory power to shake the notes out of his sleeve that absolutely enchanted people most."

"Levin's respect for the composer's text is paramount - but that too belongs in context. Every detail in a masterpiece reflects the vision of the genius. Always start by thinking that I'm a millimetre tall and Bach or Mozart is a mile high, and I go from there. In my cadenzas and embellishments I'm using only textures, rhythms, and characters which are to be encountered in the composer's music. Always tell my students that performance is a moral act - why you do things is just as important as what you do. So, in fact you change what the composer has written for the sake of being arbitrary, that is of dubious morality, whereas if it has been thought out very carefully and remains true to the expression of the moment, then it can be perfectly legitimate."

"Take repeats - should you do exactly the same thing as you did before? Probably not. Why do a mechanical replication of something you've already played? You might ornament or change the character. You might well reverse the forte and the piano the second time around. To say that the composer marked these things well, yes and no."

"If we embellish this music by making it lifeless, predictable and familiar, then those who reject Eurocentrism and all this music by dead white men might have a point. If this music is incapable of getting into our entrails, there is something wrong. All I have to do is look out at the audience in Trinity-St. Paul's and see where I need to draw them in, and whether they're empathetic to what I'm doing. At that moment, I am contributing either to the preservation of this culture or to its downfall. If I fail, then Mozart fails. The middle ground is no option."

"I believe in living in the world of art as if my life depended on it - and as if the culture did too. If people say that I'm overworked and over-the-top, then I say that there are plenty of other performers who are shooting formaldihyde into the veins of the audience, so it will average out in the end."

"I've had critics say I'm over-eager. I love that - over-eager. I'm playing the Schumann Concerto, one of the most ardent, exhilarating pieces ever written, and they say it's too eager. I say that art is a design for living. The message of Tchaikovsky and Schubert's inscrutable art keeps me up nights. I might wake up at two o'clock in the morning and smile and turn over and go back to sleep thinking how Chopin made my life worth living. When I hear the end of the Chopin B-flat Sonata, my heart just jumps into the air and all of my atoms explode with ecstasy and I think life is fantastic... If I can communicate that to a couple of people now and then, that's more than enough recompense for what I do."

"I was extraordinarily lucky that when I was very young, just nine, I got to work with Steven Boulanger. He was so full of fantasy, imagination, humour and mischief. He could do almost anything. Then I got formal rigorous training in theory and harmony at twelve, when I started working with Nadia Boulanger. So really I got the best of all possible worlds - I had both my imagination and my discipline accounted for.

When I was studying conducting with Hans Swarowsky, he said that if you're going to play Mozart piano concertos you have to improvise. He told me to listen to Friedrich Gulda. I listened, and wondered what the hell this guy was doing. So I started reading the source materials and manuscripts, which prove that musicians were improvising all the time. So scholarship is not rarefied - scholarship bakes the cake. I didn't set out to be a professional musicologist. I just wanted to be a better performer."

"We cannot assume, as performers used to, that our ideals are eternal. My apprehensions about what kind of a world our kids are going to inherit can make me feel desolate. But then my idealism brings me back, ecstatically, to my little moment on the concert platform, where I can play a piece by Mozart and people can understand what life is really about. If you can actually reaffirm the humanity in your audience, maybe they'll go out thinking, "Wait a minute, there's something about this music that touches my life."

"Until I find an alternative, I'm going to continue to stand at the barricades."

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**discOgraph**

Levin has made a huge number of recordings, including many of Mozart's piano concertos with Christopher Hogwood and The Academy of Ancient Music (Decca's L'Oiseau Lyre). With John Eliot Gardiner and the Orchestre Revolutionnaire et Romantique he recorded the five Beethoven Piano Concertos, along with the Choral Fantasy, to which he appended two alternative improvised introductions (DG/Archiv).

One of his loveliest recordings, and readily available, is Levin's new version of Mozart's Mass in C performed by the Glässinger Kantorei Stuttgart and the Bach-Collegium Stuttgart under Helmuth Rilling. Among his many publications is the fascinating musicalological investigation Who Wrote the Mozart Four-Wind Concertante? (Pendragon Press).

A full list of Levin's musical activities, including recordings and publications, is given at www.fas.harvard.edu/~musicdept/faculty/levin.html

Maestro Rilling will be conducting the Toronto Symphony in a performance of Levin's version of the C-Mass, introduced by Levin, next October.
Although I was not completely blown away by the drama and passion of this recording, I was deeply impressed by the musicianship with which it was executed. The choir particularly attempts to break out from beneath the thumb of Mr. Pearlman, betraying some hidden emotion behind the words. I would not be surprised if we were soon to learn of a choral mutation in Boston Baroque.

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Concert Note: The Oakville Children's Choir performs Vivaldi's Gloria on April 8.

Mozart - Exsultate Jubilate
Carolyn Sampson; Choir of King's Consort; Robert King
Hyperion CDA67560

Just when you thought you might be all Mozarted-out—think again: the new Hyperion release featuring Carolyn Sampson with the King's Consort under Robert King's direction is decisively five-star calibre. Every once in a while a voice comes along in early Baroque music that literally penetrates my pores and I feel as if I could never get enough. Lucky for me, Sampson has all but cornered the market on early Baroque repertoire. This is her twelfth disc on the Hyperion label—she's recorded the biggies (Handel, Haydn, Monteverdi, Vivaldi, Rameau) and ventured into the hard-core aficionado fare with Zelenka and Schelle.

As someone who grew up as a chorister in many an Exsultate jubilate—I'm just thrilled to have a disc of Rachmaninoff's which has somewhat overshadowed its original setting by Sergei Rachmaninoff, which has somewhat surprisingly made its way into the standard repertoire of western choirs and turns up in performance regularly in the major choral centres of North America. While Hurko's setting is lush and passionate, it lacks the variety and subtlety of Rachmaninoff. That being said, there is a lushness and mesmerising quality to Hurko's music that is very attractive if one enjoys that sort of thing. As an ex-pianist in accuracy, it is notable. The players, the choir and the soloists are all very good, so I listened to the CD thinking: "My, they are all very good."

With so many recordings of the Bach Magnificat and the Vivaldi Gloria to choose from, however, "My, they are all very good" isn't really the most exciting thing to think. Martin Pearlman has at his behest some of the most energetic and virtuosic musicians, and yet the disc boasts only of a good performance. The vitality of the compositions is lost in a sea of mannerisms that become staid and predictable.

Heidi McKenzie

Hurko - Vespers
Vydubychi Church Chorus; Volodymyr Vyniar
Right Angel Records

"The landscape of Ukrainian choral music today is very motley" writes a prominent Ukrainian academic in the notes of this new recording. "The creativity of Roman Hurko fills a unique, original place in the landscape...[his] creativity safeguards for us the greatness of tradition".

Tradition is at the very heart of this setting of the first part of the Ukrainian Orthodox Church All Night Vigil. Canadian born Roman Hurko makes liberal use of traditional chant and it's clear that his writing is completely at the service of the Service and is, at its best, the beautifully crafted work of an artisan.

There are obvious comparisons to be made with the famous setting of the Orthodox Vespers by Sergei Rachmaninoff, which has somewhat oddly made its way into the standard repertoire of western choirs and turns up in performance regularly in the major choral centres of North America. While Hurko's setting is lush and passionate, it lacks the variety and subtlety of Rachmaninoff. That being said, there is a lushness and mesmerising quality to Hurko's music that is very attractive if one enjoys that sort of thing. As an ex-pianist in accuracy, it is notable. The players, the choir and the soloists are all very good, so I listened to the CD thinking: "My, they are all very good."

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Mozart - Three Violin Concertos
Andrew Manze; The English Concert
Harmonia Mundi HMU 807385

Violinist Andrew Manze has emerged as one of the most exciting period performers on the stage today. In his formative years, he studied violin with Marie Leonardt and Simon Standage, then spent a number of years as the Associate Director of the Academy of Ancient Music (injecting some badly needed energy into their ranks at the time!). He succeeded Trevor Pinnock as the Director of The English Concert in 2003 and has been taking them from strength to strength ever since.

At the same time, his recital career (with harpsichordist Richard Egarr) and guest directorships of many ensembles has meant that his special inventiveness and spontaneity has reached a wide audience.

This new recording of Mozart violin concertos numbers 3, 4 and 5 (K. 216, 218 and 219) is a superb vehicle for Manze's talents, not only as a soloist, but as an orchestral leader.

In these pieces, the 19-year-old Mozart displays an astonishing command of orchestration and knowledge of the possibilities of each of the instruments he employs. Unfortunately, modern-day performers sometimes get impatient with the delicacy and balance needed to bring off satisfying performances of these works.

I'm happy to report that Manze gets it absolutely right at every turn in this beautiful recording. I so appreciated the special sounds of the period winds and horns and the aural colours they create in their various combinations.

And Manze's own playing is beautifully transparent without losing technical assuredness. He takes wonderful risks with tempo, dynamics and rhythmic accents (especially in the rustic last movement of K. 219).

Larry Beckwith

All this at an astonishingly low price!

The world's leading Classical Music label!

Mozart - Three Violin Concertos
Andrew Manze; The English Concert
Harmonia Mundi HMU 807385

Schubert - Symphony No.9
Berliner Philharmoniker; Simon Rattle
EMI 3 93982 2

This is not a symphony about brotherhood or victory. Perhaps it's a symphony about music - music, not just as the "holy art" of the famous Schubert lied, but as a force that can both delight and terrify. In recordings past and present, timings vary from 45'20" to 63'35": a matter of observance or non-observance of repeats, rather than tempo variance. Rattle's Berliners give a generous 57'43": they include the long repeat of movement 1 and most (not all) marked repeats in movement 3, and ignore the cuts sometimes made in the finale.

The initial horn passage is suitably inviting, played warmly and with due attention to its 2-bar pianissimo echo. The oboe solo in movement 2 has a nice woody acidity. The trombones range from soft and lyrical to snarly (that unexpected eruption before the long silence in movement 2). The strings deliver their core figure in movement 3 with irresistible crispness.

A couple of seasons ago the Globe and Mail, reporting on Rattle's New York appearance, called him the world's greatest conductor. The present cover photo seems to endorse that notion. As to any live appearance in Toronto, the Globe stringer said, " Forgeddaboudit." Those who, like me, paid an arm and a leg to hear the announced performance of this great
work, in last month's visit by another European orchestra, were similarly rebuffed: lower-drawer Schubert was substituted. The C major is an exhausting hour’s work for the players; though a peak of the classical canon, it doesn’t fit the festival-ritual role of, say, Beethoven’s Ninth.

But recordings like this remind us of its special power.

**John Beckwith**

Mendelssohn - Symphony No. 2
Gewandhausorchester Leipzig; Riccardo Chailly
Eurolirs 2058668

The name of Leipzig has been so synonymous with such giants as Bach, Mendelssohn, Schumann, Wagner, Schiller and Goethe that it has been called the Paris of Germany. Its orchestra, the famous Gewandhausorchester, is one of the oldest symphony orchestras in the world and definitely one of the best. It was Mendelssohn’s orchestra from 1835 and subsequently led by such musical icons as Nikisch, Furtwängler, Walter and more recently Masur and Blomstedt.

This DVD celebrates the new Music Director, the world famous, charismatic, ebullient Italian, Riccardo Chailly, with an inaugural concert devoted almost entirely to Mendelssohn. Everyone involved down to the last chorister is full of inspiration infused with spirit and dedication. Chailly, like a big teddy bear, propels the ensemble with his energy and emotion to an articulated, well detailed performance. Under Chailly the Gewandhaus will no longer be a museum for fired old pieces. He champions modern works like Rihm’s intense, adventurous sound journey *Verwandlung* 2, included here, and researches autographic scores of old works to shed new light on them. Right at the outset the Midsummer Night’s Dream overture is played in its original form, but it has rarely sounded more delicate with shimmering strings, more hilarious in its braying “donkey theme” or more glorious with its brass fanfares.

The second half of the concert is devoted to Mendelssohn’s ecclesiastical works, not really fully characteristic of the composer who converted to Christianity for career reasons. The 2nd Symphony, “Hymn of Praise”, is magnificent in its orchestral movements, but the choral finale is sometimes forced and uninspired. This performance however, with superb soloists and Choir, is impressive in its solemnity and the orchestra truly “sings” as Mendelssohn really should.

**János Gardonyi**

A Baroque Harp – Judy Loman
Bach and Scarlatti
Judy Loman
Marquis 1 81343 2

The ingenious asymmetries of CPE Bach’s Sonata in G Wq 139 that launches the album is the lone work originally intended for the harp. Papa Bach’s French Suite No. 1 fares tolerably well on the instrument though at times the counterpoint in the lower registers does not speak very clearly and the use of ornaments is functionally limited. Loman is radiant in her selection of 11 Sonatas by Domenico Scarlatti. The higher tessitura and lucid textures of these exquisitely crafted gems allow her to call upon her tremendous control of dynamics to reveal a realm of expressive subtleties unknown to the harpist-chord.

The Naxos release, *The Romantic Harp*, finds us on more familiar ground in a programme of typically idiomatic works by past masters of the instrument Grandjany, Tournier and Salzedo and intrepid essays by Rota, Pierné, Fauré and Murphy. The transcriptions in this recording include Prokofiev’s surprisingly mellow piano *Preludes* Op. 10 No. 7 (dedicated to a harpist classmate of his) and a dazzling rendition of the *Spanish Dance* from Manuel de Falla’s *La vid breve*. Production values are uniformly excellent in these two releases, both recorded at St. John Chrysostom Church in Newmarket by the golden eared tag team of Bonnie Silver and Norbert Kraft.

**Daniel Foley**

Twelfth Van Cliburn
International Competition
Alexander Kobrin
Gold Medalist
Harmonia Mundi HMU 907404

It has been nearly 50 years since a lanky Texan, Van Cliburn, conquered Russian audiences by winning the most prestigious piano competition of the world, the Tchaikovsky. This breakthrough event in East-West cultural relations and consequent resurgence of American pride initiated the Van Cliburn International Competition in 1962. Since then it has held every 4 years introducing outstanding gold medalists such as Radu Lupu and Cristina Ortiz. This year’s winner, 25 year old Russian, Alexander Kobrin, established himself as an outstanding interpreter of the Romantic repertoire especially Chopin and Rachmaninov.

Twelve medici begins with Rachmaninov’s *Encores*, each focusing on one particular aspect of technique, but also creating romantic mood “paintings” or tableaux. With his unflagging skill this work is a perfect vehicle for Kobrin who captures the varying moods with a sensitive touch and romantic imagination. Playing the full two books of Brahms’s *Paganini Variations* is no mean achievement and shows, apart from his brilliant technique, endurance second to none. The Chopin *Nocturne* that follows is limpid and understated while the middle section is appropriately passionate.

Rachmaninov’s masterpiece, the Sonata No. 2 is like a ship on a sometimes turbulent, sometimes placid sea. Its form seems amorphous but with an underlying firm structure. The pianist, like a captain of this ship, has to keep the elusive form under control and be wary of emotional excesses. While my favourite, David Helfgott’s wonderfully balanced, insightful performance can hardly be surpassed, this is a very satisfying, if a bit youthful, reading.

**János Gardonyi**

Concert Note: Both Alexander Kobrin and the renowned Vienna Concert-Verein Orchestra make their Canadian debut under the baton of Kerry Straton at the George Weston Recital Hall on April 6.

**Helene Grimau**

**Annie Sofie von Otter; Truls Mork; Staatskapelle Dresden; Esz-Pekka Salonen; Deutsche Grammophon 4775719**

In her earlier concept album, “Credo”, Grimau combined unlikely disc-mates Beethoven, John Corigliano and Arvo Pärt into a convincing and successful collection. The connection in “Reflection” is quite obvious, as all three composers had, for a time, lived together under one roof.

Grimau’s playing in every piece is impressively nuanced and poetic while retaining that air of spontaneity that inhabits all her playing. Where called for she is introspective, impetuous, or passionate.

Sounding freshly minted, Salonen’s sunny conducting and Grimau’s affinity for the music make this a most refreshing reading of Robert Schumann’s concerto. Jaded listeners will be agreeably surprised.

Clara’s songs are pleasant enough but don’t linger in the mind, although von Otter and Grimau argue a good case.

The Brahms first cello sonata is played not as a work for cello with piano obbligato but as a symbiotic relationship as each player raises the other to heightened levels of beauty and intensity. It almost
sounds like a new work. I have re-
played these tracks many times over
the last week.

In the 1947 movie Song of Love,

a young Johannes Brahms (Robert
Walker) comes to Schumann (Paul
Henried) for instruction. “Play
something you’ve written,” says
Robert. Johannes anachronis-
ically tosses off the Rhapsody Op. 79,
No. 1. Clara (Katharine Hepburn)
rushes to kiss Johannes on both
cheeks and a stunned Robert says
“I wish I could write music like
that. It’s strange. It’s magnificent.” He was right. Both of these
Rhapsodies are magnificent, Grimaud’s playing confirms it.

Bruce Surtees

Piano Music by
Emmanuel Chabrier
Angela Hewitt
Hyperion SACD 67515

Though he adored music from the
age of six, the influential French
composer Emmanuel Chabrier
(1841-1894) spent a painfully dull
two decades of his adulthood as a
civil servant until a revelatory per-
dure. His first professional composition, the Dix piec-
es pittoresques (1881), forms the centrepiece of Angela Hewitt’s
in-sightful new recording. In the lit-
tle more than a decade remaining
to him he composed feverishly
before succumbing to a complete
mental breakdown - a dismal fate
for a man well known for his spar-
kling wit and joie de vivre.

Though he is best known today
for his uncharacteristically extro-
verted orchestral showpiece, Es-
pelta, his influence in his time was
considerable. Ravel and Poulenc in
particular acknowledged their deep
admiration for him. Vincent d’Indy
said at the premiere of the Dix pièc-
es, “We have just heard something
extraordinary. This music links our
time with that of Couperin and
Rameau.” Angela Hewitt, having
recently traversed the works of
these very composers on recent Hy-
perion releases, is an ideal inter-
preter for these exquisite mini-

tures, and performs them with a
charming spontaneity, elegance
and tenderness. The disc also in-
cludes several of Chabrier’s other
piano works, including a vivacious
performance of the 1891 Bourée
fantasque.

Daniel Foley

Folklore
Denise Djokic; David Jalbert
Endeavour Classic END1013

What can be added to superlatives
already heaped upon cellist Den-
ise Djokic? Decades after her re-
peated Yugoslav parents opted for
the safe existence of professorships
in Halifax, Denise hit the concert
stage with a splash. She surpassed
her teacher Shimon Walt in her
teens, and her meteoric rise con-
tinues unabated. Her collaborations
with pianist David Jalbert have cul-
minated in an excellent CD.

The balanced repertoire includes
Six Studies in English Folk Song
by Vaughan Williams, which ex-
ists in several arrangements and
has been recorded by many musi-
cians. Putting this at the top of the
programme shows Djokic and Jal-
bert’s considerable audacity. The
performance is flawless and pol-
ished. Following that, they dive
into Stravinsky’s Suite Italienne.
Incorporating themes from Pele-
nelia heard in Stravinsky’s 1932 ar-
angement and given the duo’s ut-
most, this performance very much
deserves hearing. Schumann’s Fünf
Stücke im Volkston is a major work,
and admirable respect is given.

Curiously, Janacek’s Fairy Tale
and Cassado’s Suite for Cello (with
Djokic alone) finish the CD. As
Canada spawned such robust tal-
et, a Canadian work (something
by Grieg comes to mind) might
have suited.

No studio in Halifax, nor any
Yamaha CF2 there, was sufficient
for Folklore. CBC’s Glenn Gould
Studio and its Steinway fill the bill.
Photographs, as stage-managed as
the young musicians, permit no
blemish, and Djokic wears two
sweaters in her casual back-flap
photo to preserve modesty. Ador-
ing fans will surely snap up this
CD.

John S. Gray

Performance Note: Denise Djok-
ic is one of the artists featured at
the Canada/Africa Partnership on
AIDS Concert on April 23.

Journey-Podroz
Grzegorz Krawiec
Ma Records M068A

The debut disc “Journey-Podroz”
from the young Polish guitarist
Grzegorz Krawiec features Euro-
panean repertoire of the 19th to 21st
centuries. That the journey boun-
nces back and forth between 19th
century Romantic and various Mod-
ern styles is somewhat unusual for
a single disc given the trend toward
stylistically unified recordings.

However on straight through lis-
tening the 19th century style pieces
give the ear a chance to refresh
between bouts of more intense
modern music and the resulting

Glorious French Baroque music for
bassoons, guitars, theorboes, harpsichords & organ

MUSICA FRANCA

The Music of Michel Corrette & Joseph Bodin de Boistrouvrier

Available from MSR Classics

Back to Ad Index
Concert Notes: Grzegorz Krawiec performs a number of concerts with the Penderecki String Quartet this month culminating in an April 22 appearance at Glenn Gould Studio. Other April dates include: 5 (London); 6 (Windsor); 7 (Stratford); 8 (Collingwood); 9 (Waterloo); 10 (Oakville); 19 (Deseronto); 20 (Ottawa); 21 (Guelph). Krawiec will also give solo recitals on April 1 (Rosemount) and 2 (St. Thomas) and duet performances with his brother Andrzej April 23 (Oshawa); 26 (Leamington); 27 (London); 28 (Deseronto); 29 (Milton) and 30 (Bayfield).

British Tuba Concertos
James Gourlay: Royal Ballet Sinfonia; Gavin Sutherland Naxos 8.557754

In my recent unscientific survey, 100 percent of respondents began to laugh upon hearing the word tuba. Why? Does the instrument sound funny? Does a favourite Monty Python episode come to mind? Or is it the recollection of one’s first encounter with “Tubby the Tuba”. British Tuba Concertos is no laughing matter. This is an enjoyable release with a varied program of four concertos featuring the fine musicianship of James Gourlay.

Scottish born Gourlay is a master of his instrument. His pitch, tone and intonation are perfect as he proves that the tuba can be more than just the bottom line in a brass band. He is able to balance his performance successfully with the orchestral accompaniment, illuminating that he is not only a good soloist but also a careful listener.

Edward Gregson’s Tuba Concerto (1978) is an exuberant work that focuses on the rhythmic strengths of the tuba. Based on his three pieces with piano accompaniment, Roger Steptoe’s twelve-tone Tuba Concerto (1983) is more of a tuba solo with an orchestral background. Ralph Vaughan Williams composed his Tuba Concerto in F minor (1954) at the sprightly age of 82. Vaughan Williams is quoted in the liner notes as referring to this work as “fairly simple and obvious”. So it is, and this in itself is no mean feat. The composer is in top form in his, the strongest section on this release.

The highlight of John Golland’s Tuba Concerto, Op. 46 is the second movement Adagio where the tuba is heard against the vibraphone in an unusual example of musical colouring.

Good musicianship, solid compositions and an excellent sound quality make “British Tuba Concertos” a great way to spend a musical hour.

Tiina Kilk

Hui - and blue sparks burn
Various Artists
Centrediscs CMCCD 10605

I couldn’t possibly do justice to every one of Melissa Hui’s seven compositions presented with style in this CD, so I must limit myself to a few highlights. To my ear, the over-riding musical signature of this composer is steady-handed, mature; an altogether distinctive musical voice.

The title track, and blue sparks burn (2002) for violin and piano, the composer’s personal response to the 9/11 tragedy, is a moving composition. At once succinct yet mysterious, it conveys both mourning and moments of eerie calm. Marie Bédard’s elegant violin playing often takes excursions into tricky overtone territory, yet Bédard always maintains secure pitch and a gently lyrical, legato melodic line.

Another quiet pleasure was Hui’s Come as you are (2000), a mysterious-sounding work for pipe (Chinese late) and nine orchestral instruments. In part a very convincing evocation of aspects of Gagaku (the music of the Imperial Japanese court), I also hear the strong presence of Varèse and other 20th century composers in this work. This stylistic mélangé makes for a uniquely satisfying musical experience. Gary Kulesha effectively conducts the fine chamber ensemble comprised of Toronto-based musicians in this and other compositions on the CD.

The final movement of Changes, Melissa Hui’s earliest composition, features a mysterious-sounding, muted and buzzing, pulsing pizzicato on the low strings of the (acoustic?) bass, unlike anything I’ve ever heard before. I like that. It’s an eminently fitting ending to an album replete with multiple mysteries.

Andrew Timar

Mnemosyne’s March
Murley Braid Quartet
Cornerstone CRST CD128

I had only a vague thought of what it meant, so I had to look it up. Now, I’ll save you the trouble: Mnemosyne (Mn-MOSS-ine-in-knee) is a Greek goddess, the mother of the muses.

This new release, co-led by reedman Mike Murley and pianist David Braid, features mostly original compositions. They have called on Euterpe and Terpsichore, it would seem, for the music is lyrical and dancing. And whoever the Muse of Jazz is, has contributed ‘swinging’, or perhaps that’s the work of bassist Jim Vivian and drummer Ian Fro­man.

The first three tunes are by Braid, surely the most interesting young pianist in jazz. Say A Silent Prayer moves in and out of waltz time to lead us into the set (recorded live at Toronto’s Montclair Bistro & Jazz Club). It’s followed by the more driving Dream Recording and then the title tune, which is most certainly not a march. Vivian’s out-of-tune arco bass in the intro is quickly forgotten when Murley’s soprano sax weaves a lovely musing (dare I say) melody, then Vivian’s plucked solo deepens the ethereally optimistic feeling.

Mike Murley, half a generation older than Braid, brings a different angle to his compositions. It’s lighter, more humorous, and often standards-based, as on Sheep Walking (from You – or ‘ewe’ – Stepped Out Of A Dream). Cascade has some of the qualities of John Coltrane, circa early ‘60s, unrolling out of tempo for its entire quarter hour. Vivian’s bass solo leads into the theme of the next tune. Rundie, Ian Frooman’s vigorous drumming à la Elvin Jones is appropriate here.

Trane made a defining version of Harry Warren’s mid-‘40s song I Wish I Knew yet Murley puts his own stamp on it, as he always does. A mirror cavat is with the live recording: it rarely seems live, as re­action is only heard in quickly-fad­ed applause at the end of tracks, and ‘way off mic at that. I’ve heard this band, and it’s more exciting than it seems here. The producers should have used the audience to enhance the home-listening experience.

Ted O’Reilly

Performance Note: Mike Murley is among the featured artists who will perform at the National Jazz Awards at the Old Mill April 8.

Monk’s Moods (4 CD set)
Thelonious Monk
 Proper Records Properbox101

Pianist/composer Thelonious Monk was one of those artists who seemed to live in his own musical world, inspired only by jazz itself. Monk’s music was never easily understood by the public, nor many musicians. His (relative) fame came years after his most important contributions were made, and it’s that 1947-1955 material from his first 13 sessions as a leader that is featured in this package.

First recordings of seminal compositions such as Ruby My Dear, Well You Needn’t, In Walked Bud, Evidence, Misterioso, Straight No Chaser and Criss Cross are included. There are two versions of his famous ‘Round Midnight, which had already been recorded (by Con­nie Williams’ big band) as early as 1944.

Equally fascinating are the pianist’s interpretations of standards April In Paris, Willow Weep For Me, Sweet And Lovely. Monk seems to get deep inside them, and wash away all the unessential ele­ments.

The best-suited drummer for Th­elonious was Art Blakey, and he’s on most of this, with Shadow Wil­son, Max Roach, Willie Jones and Kenny Clarke also heard. One of the other greatest interpreters of
Monk is vibraphonist Milt Jackson, heard on two sessions, and tenorman Lucky Thompson, who shines on Let's Cool One from a session where trumpeter Kenny Dorham is also effective.

The great tradition of solo piano in jazz is highlighted in a 1954 Paris session, slightly marred by an inadequate instrument.

Thelonious' trio tribute to Duke Ellington, his first LP for Riverside Records (with bassist Oscar Pettiford and Kenny Clarke on drums), brought Monk's name to a wider public. It successfully showed that the underrated musician had his roots in one of jazz' great artists.

Proper Records has drawn from the catalogues of Blue Note, Prestige, a small French label Jazz Legacy, and Riverside for these 69 sides, and 'sides' they were, as most go back to the days of 78 rpm releases. Alternative takes are included from some of the Blue Note sessions.

Ted O'Reilly

Ellis in Wonderland
Herb Ellis
Verve B0005930-02

Good Pickin's
Howard Roberts
Verve B0005931-02

Jimmy Raney featuring Bob Brookmeyer
Jimmy Raney
Verve B0005954-02

These days, the guitar is the most popular instrument in the world, as rock music is based on the amplified version, the "2 by 4 with strings and a pickup". In the early days of jazz, the acoustic guitar was heard mostly as a rhythm instrument, underpinning the rest of the band. It simply wasn't loud enough to be heard in most public performance.

In the late '30s amplification brought it to equal status with horns and the essential influence of Charlie Christian spread the word, and the three guitar players heard on these re-releases heard the message.

Blues-infused Herb Ellis came to prominence in the '50s with Oscar Peterson, and the pianist, with triomate bassist Ray Brown, join him on "Ellis In Wonderland" recorded in late 1955 and early '56. Rounding out the rhythm is Alvin Stoller, and the horns include Harry 'Sweets' Edison on trumpet, with Jimmy Giuffre on tenor, baritone and clarinet. Altoist Charlie Mariano joins in on the second session. The music is a sprightly blend of blues and standards, including one written by Ellis (and others): Detour Ahead. Tidy arrangements lift this out of the jam session category.

"Good Pickin's" was recorded in 1959 by Howard Roberts, a solid guitarist who virtually disappeared into the recording studios of Los Angeles. He'd make a record every few years, and appear on hundreds of others, but you'd be hard-pressed to find many who know his work, and that's too bad, as this release shows. He uses the entire instrument, eschewing tricks, and plays with great clarity with the solid rhythm of Pete Jolly, Red Mitchell and Stan Levey. Tenorman Bill Holman is on half the record. Standards dominate the programme, with bop tunes like Godchild and Relaxin' At Camarillo and a nice lazy blues at the end.

"Jimmy Raney featuring Bob Brookmeyer" is pretty much self-explanatory, with the plectrist and the 'bonist sharing space on this originally-Decca album from the east coast, recorded in the summer of 1956. They each contribute two compositions to go with four classics by Gershwin, Rogers, Kern and Burton Lane. Piano duties are handled by Hank Jones or Dick Katz, and Teddy Kotick is the bassist with the tasty drummer Osie Johnson moving things along. It's amazing how unchanged Brookmeyer's playing is after 50 years, proving that unique needs not fashion.

Ted O'Reilly
The Essential Herbie Hancock
Herbie Hancock
Columbia/Legacy 82796 94593 2

This two-disc retrospective covers Herbie Hancock's career, as sideman and leader, from 1962 through 2000. The music comes from the catalogues of Blue Note Records, RCA, Columbia, Verve, and Warner Brothers. Both Hancock's jazz and pop recordings are included. Not surprisingly, the jazz material is every bit as fresh now as it was when originally issued. But the pop sides sound remarkably dated.

The first recording of what would become Hancock's most famous composition, Watermelon Man, opens the collection. This 1962 performance comes from the pianist's debut leader date. His nominal sidemen on the session, trumpeter Freddie Hubbard, tenor saxophone legend Dexter Gordon, bassist Butch Warren, and drummer Billy Higgins, make up quite a band for a new young artist's first album. Even later, reverting once again to a sideman role, Hancock kept fast company. On Round Midnight we hear him providing brilliant accompaniment to tenorman Sonny Rollins. Hancock's compositional genius is front and center in such pieces as Cantaloupe Island, Maiden Voyage, and Circle, the latter from his time with Miles Davis.

But the problem for this listener begins with Chameleon. As annotator Bob Belden points out, "most of Herbie's work for Columbia crossed over into the pop market, there is no real jazz chronology involved in the music. Instead his music paralleled the developments in pop music such as rhythms, vocals and more closed forms." The important thing to remember, however, is that Hancock's forays into the pop world have never affected his jazz abilities.

Don Brown

Le Passant
Michel Lambert
Jazz from Rant 0529

With dozens of releases penned to his name [along with those recorded with various artists], Montreal percussionist Michel Lambert has now composed a suite entitled "Le Passant" ["The Wanderer"], that looks at the conflicting relationship between a small group of improvisers and a large chamber orchestra. Recorded with bassist Dominique Duval, violinist Malcolm Goldstein and saxophonist Ellery Eskelin, the first part of the disc ["Le Passant" movement] is a heady conflict between orchestra and improvisers enlisted for the project. Some of the most defining moments are heard in the form of the pinnacle of various sub-conflicts the players muster themselves. There's that signature Malcolm Goldstein screeching, scraping, head-on-deadly violin sound that goes head-to-head with the orchestra, but is then left alone to his own devices. Ellery Eskelin blows some nasty, mean passages especially on Le Choe Spirituel—but otherwise the movement's central aligning force seems to be Goldstein (whose "Hardcore Songs" album was one of the most defining releases of last year). This doesn't mean Lambert doesn't get involved. In fact, his percussive force is everywhere inside the movement. While he concentrates on hi-hats, he's not afraid to let off steam at will. Duval really shines in the spotlight as he takes an elongated solo during the latter part of the movement. The last seven pieces on the record are "improvisations" (as they're referred to on the disc itself) between various band members. Running in the Cave seems to be the strongest one as all musicians of the quartet actively take part. It's a thrill to hear Goldstein's violin scrapes rattle against Eskelin's sax rallies, while Duval throws a thick backbone, together with Lambert's densely cluttering percussion work. "Le Passant" may not be an easy listen, but the more time you invest, the richer your payback.

Don Brown

The Feeling of Jazz
Trio Derome Guibeault Tanguay ambiances magnetiques
AM 145 CD

Pee Wee et moi
Robert Marcel Lepage ambiances magnetiques
AM 144 CD

Let's Cool One
Frederic Alarie; John Geary Fidelo FACD016

Shadows of a Brighter Day
Tyler Horne
Roadhouse Records Route 21

For my debut as a WholeNote CD reviewer, I was given 4 CDs, 3 featuring Quebec based artists and a pan Canadian work by drummer Tyler Hornby. "The Feeling of Jazz" showcases the work of 3 pillars of the Quebec musique actuelle scene (Normand Guibeault on bass, Pierre Tanguay on drums and reedman Jean Doreme) in a set of swing jazz standards with a modern twist. Doreme attacks Ellington, Cole Porter and Fats Waller with a gritty tone and adventurous angular lines while the rhythm section swings freely underneath. The band draws an immediate comparison to Henry Threadgill's 1980's group Air, as the trio approaches the tradition with equal parts respect and irreverence. The energy is infectious, but Doreme's awkward swing feel over the prickly groove of the rhythm section starts to wear thin. The saving grace comes as the band gets down and dirty on a Misha Mengelberg cha cha called A Bit Nervous and when Derome switches to flute on Ritterbug Waltz, but then defeat is snatched from the jaws of victory when Derome sings, adding high camp to the already full dance card.

Tom Sekowski
Osvaldo Golijov: La Pasión según San Marcos
Luciana Souza; Samia Ibrahim; Reynaldo González Fernández; Orquesta La Pasión; Schola Cantorum de Caracas; Cantoria Alberto Gau; Maria Guinand
Hänssler Classic 98.404

Here's the New Music dream: instead of premiers being one-offs that satisfy mission statements to episodically support living composers, repeat performances fill major concert halls. Leading ensembles and soloists commission follow-up endeavours. Parallel to the first half of the twentieth century, New Music fascinates innovators in the literary and visual arts.

This dream is coming true for Osvaldo Golijov's La Pasión and subsequent works, culminating in the Lincoln Center's recent Golijov festival. But how come a nice Jewish boy from Argentina is writing a Pasión según San Marco to commemorate the last days of Christ between Passover and the crucifixion? Golijov has created, to my knowledge, the only Passion that ends with a Kaddish. Well, why not? Passions are a major expressive form in Western art music. The International Bachakademi Stuttgart commissioned four composers to write Passions in celebration of both the new millennium and the 250th anniversary of Bach's death. Sofia Gubaidulina, Tan Dun, and Wolfgang Rihm were the other three invitees. Heady company indeed for a young composer barely known a decade earlier.

Golijov stands at the intersection of three cultures: first, the Jewish liturgical and Yiddish music from his Eastern European immigrant parents. Not only the melodies and modes, but also musical meta-structures: a seeming anarchy of praying voices going in all directions turns highly coordinated on short order. These meta-structures permeate Dreams and Prayers, an important recording of early efforts by Golijov.

Osvaldo Golijov - The Dreams and Prayers of Isaac the Blind
Kronos Quartet; David Krakauer, clarinets
Nonesuch 79444-2

and the virtuosic Krakauer to move forward with Yiddish music, not encapsulate it in neo-romanticism. This 1997 disc was also a signal from the Kronos Quartet that an important new voice had arrived.

Second, Golijov's mother was an accomplished classical pianist: As a toddler, Golijov stationed himself under her piano, fell in love with Bach and, later, Bach's ingenious organization of multiple melodic lines. These interests were deepened by three rigorous years at the Jerusalem Academy of Music, and then studies in the U.S. with George Crumb.

Third, Golijov has a true Argentine love for the tango, and parallel passions for Afro-Brazilian and Afro-Cuban music. His admiration for the Beatles is one part of a populist stance towards vernacular music. For somebody who grew up under Argentina's military dictatorship, it was a natural move to reset the downtrodden Jewish population of ancient Judea as downtrodden Latinos. Plus the people he sees in Jerusalem look a lot more like Latinos than do West European paintings of early Christians.

So yes La Pasión has powerful Latin jazz brass, rumbas, and the like. The Yoruba-influenced drumming certainly makes us want to get up and dance. But when Golijov wrote these parts, I bet he asked himself what Bach would have done. Golijov also recognizes that he can go only so far in using popular singers to express his musical ideas. He turns increasingly to divas like Dawn Upshaw. It's going to be a real interesting ride.

Phil Ehrensaft
rhythmically inventive shout choruses to evoke a 50's swing feel, while harmonic and melodic shifts pull the work into the present. Ironically, the clarinet solos often begged for the restatement of an intricately arranged melody and René Lussier is underused on guitar, with quick glimpses of his amazing talent often drowned in a sea of reeds. But these are minor quibbles on what is a truly original tribute to an idiosyncratic clarinet pioneer.

Touch Wood
Mark Duggan
Independent VMCD003 (www.markduggan.com)

This outstandingly well-recorded CD highlights Mark Duggan’s mastery of the marimba – his nimble articulation, his sensitive command of a broad spectrum of timbres.

The repertoire leans towards a kind of pattern-music whose quirky ostinatos and drone harmonies are of South American derivation. The most developed number in this category is the title piece, “Touch Wood.” Its ostinato is immediately engaging, and as its two parts open into fuller harmony and ignite a short cadenza you wonder how two hands are managing all this, though no overdupling is cited in the notes. The vaudeville ending is neat.

Bill Brennan’s Atrage, calls for two marimbas (Brennan and Duggan). Its rhythms explore novel paths: one part keeps going while the other slows down, speeds up, or goes briefly and Reichishly out-of-phase, yet the music never sheds its Latin dance character.

Two longer tracks depart into more complicated territory. The quartal harmony of bois sculpté establishes quick marimba patterns and then adds eerie long-held bass-clarinet notes – like a close-up superimposed on a crowd scene. Myo Tokugai bases its fresher harmonies on oriental models, and offers the most dramatic work on the disc, progressive in the sense of constantly pushing forward and making you wonder what’s next.

For contrast there are four interludes (1 minute or so each) played by Duggan on Indonesian percussion, differently tuned. Here the irregular shivers, shimmers, spurs, and speech-like phrases feel freer and more flexible than the marimba pieces.

John Beckwith

Buscando mi voz
Nicolas Hernandez
Independent NH-2005

Guitarist Nicolas Hernandez is a true product of his environment. Born and raised in Canada, he has absorbed some of the many styles of music that make up the modern Canadian musical landscape: blues, middle Eastern and, in particular, East Indian scales all show their influence on his debut recording Buscando Mi Voz. But because Nicolas was born to Spanish parents, flamenco has made the deepest imprint.

Traditional flamenco has very rigid parameters that dictate the song’s form, and for musicians like Nicolas who are creating modern flamenco, these stylistic dicta can pose a problem: How do you create something new and original that is still authentic? Nicolas has established flamenco guitar skills gained through over 25 years of studying with Spanish guitar masters and lately playing with Canada’s own guitar phenome, Jesus Cook, and acting as Musical Director of the Esmeralda Enrique Spanish Dance Company. Where he is finding his voice, as the title of the disc states, is via exploration and collaboration with musicians from a variety of musical traditions. This is best illustrated by Raga por Bulleras, a haunting blend of an East Indian melodic phrase (the raga) and a traditional 12/8 flamenco form (the bullera) which features tabla player Ravi Naimpally.

The eight original songs on the disc are sparsely populated, sometimes with only percussion and/or guitar accompanying Nicolas’s lush, melodic playing. Local “world music” luminaries Art Avalos and Ernie Tollor add congas and harmoni (bamboo flute) and Jesse Cook guests on cajon (box), Violinist Chris Church, who has apparently been playing enough flamenco to earn himself a Spanish nickname ‘El Cri’, plays on two tracks here. This beautiful disc may be found at www.nicolashernandez.com

Cathy Riches

Camino
Oliver Schroer
Big Dog Music BD0601

In 2004, the lanky Canadian violinist Oliver Schroer and several friends packed their bags and walked for two months and 1,000 km on the Camino de Santiago. This “Camino” of the CD title is an ancient pilgrimage trail that dates back to the 9th century and stretches from southern France to Spain.

Schroer carried his rich-sounding, five-string David Papazian violin in his backpack. He also lugged two compact mobile recording studios. One was for ambient sounds – bells, bees, birds, walking feet and the other for recording his violin playing in about 25 churches and cathedrals along the Camino.

Schroer’s previous CDs seemed edgier, filled with fast passages in complex, odd meters. Here, one hears consonant, slow-moving melodies, no doubt influenced by the long delay time in the stone churches he found. His unusual and eloquent slow vibrato, which he uses to fine emotional effect at the end of phrases, adds extra poignancy.

On repeated listening, distinctly Bachian layered lines began to emerge, so I wrote to Schroer, and asked him. He replied that “I grew up listening to the Hendryk Szeryng recordings of the [Bach] solo partitas and sonatas. I have sometimes described the style of these pieces as ‘folk partitas’. The music [recorded on “Camino”] was my prayer in many ways. It was a thread stitching together the many thousands of steps we took on this trip.”

That accurately sums up the works of this evocative and meditative CD, which runs a full gamut from fully pre-composed to inspired improvised material. It was a pleasure to be an ear-witness on a part of Schroer’s journey. For Oliver’s fascinating Camino diary, complete with photos, visit www.oliverschroer.com.

Andrew Timar

Let’s Cool One” is a duo recording from bassist Frédéric Alarie and guitarist John Gearey. Recorded on the premises of Montreal’s Savannah restaurant sans audience, the CD captures the duo as they would perform for the Sunday brunch crowd at their regular gig. The label (Fidelio) proudly boasts that this is a record for their soft jazz fans, and the album does succeed at fulfilling these modest goals. This is well recorded straight ahead jazz for the brunch set with interesting arrangements of standards with the bass often taking the melodic lead and fine inside the box soloing from the duo.

Tyler Hornby’s “Shadows of a Brighter Day” features solid writing and expert playing from a crack band featuring Canada’s perennial tenor sax man Mike Murley and fine Vancouver trumpeter Ingrid Jensen. Murley is solid and distinctive in his solos, while Jensen’s lyrically melodic yet punchy playing makes for some fine listening. The rhythm section is tight with Hornby powerfully out the arrangements on drums giving the session an up-to-date Art Blakey feel, with strong melodic compositions and fine aggressive blowing. The weak link may be in the chordal structure of the compositions, which can drift into a vague modal area that leaves one wishing for the return of the melody to make sense of it all.

Richard Underhill

POT POURRI

Touch Wood

Buscando mi voz

Camino

John Beckwith

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Oliver Schroer

Big Dog Music

BD0601
OLD WINE IN NEW BOTTLES
Fine Old Recordings Re-Released
by Bruce Surtees

I wonder how many of us have attended a performance that transcended all expectations and now lodges in our memory of unforgettable experiences. I have only a few to recall but there is no doubt at all that those who attended a performance of the Elgar Cello Concerto on the evening of January 3rd 1967 in Prague will never forget what they witnessed.

Here was the 21 year old Jacqueline du Pré with her dear friend Sir John Barbirolli conducting the BBC Symphony Orchestra playing a score that was close to both their hearts. That performance was recorded by the BBC and now licensed to Testament, who has coupled it with the first and second Bach Suites for unaccompanied cello recorded by Du Pré during January of 1962 [SBT 1388].

This is worlds apart from other cellists effortlessly playing all the notes in the right order. Here is a celebration of Elgar, wherein du Pré is playing from inside the score, realizing the vision beyond the dots on the page. There are less than perfect passages in the orchestra, but this adds to the excitement and reality of this super-human performance. How fulfilling this must have been for all concerned. Of her four available performances of the concerto, this one is the most powerful. Jacqueline du Pré gave her all to whatever she played and the Bach Suites which accompany the concerto on this disc are no less committed and individual. Also of interest, there is a very moving documentary on DVD from OpusArte [CN 0902 D] entitled Jacqueline du Pré in Portrait which follows her childhood to post-career teacher and includes a complete Elgar concerto conducted by her husband and Beethoven’s Ghost Trio with Barenboim and Zukerman.

It was the 1967 movie, “Elvira Madigan” that introduced the unwashed masses to Mozart’s 21st piano concerto, the second movement of which was heard throughout the three Kleenex tale of a circus performer, Elvira Madigan and her doomed love affair with her army officer, Geza Anda’s 1961 recording was used in the movie and DG quickly completed the whole cycle with Anda, available now as a boxed set [DG 469510, 8 discs]. While there are quite a few sets of pianist-directed performances, Perahia, Banchini, and Barenboim, it is the Ashkenazy cycle that I enjoy most and it is now in a slim-line box at a special price [Decca 4768904, 10 CDs]. In these recordings, made with the English Chamber Orchestra and the Philharmonia from 1966 to 1988, there are attractive dialogues between soloist and orchestra rather than them playing against each other. The well balanced sound is in the best Decca tradition.

One of the most sought-after Sviatoslav Richter collections was never available from any of the usual suppliers. Permission to issue any recordings of the now legendary Carnegie Hall concerts from October 19 to 30, 1960 was vehemently withheld by Richter himself and the only recordings to be heard were from private sources. A box of six well filled CDs from Doremi [DHR 7864-9, mono] contains all there is to be had from those five evenings in satisfactory sound...not studio quality but quite acceptable to Richter completists. Check the contents at www.Doremi.com. The enclosed notes are by the late cellist Peter Schenkman who reminisces about his career and Richter’s arrival upon the world scene.

DG has reissued the Beethoven nine symphonies with Karajan and the Berlin Philharmonic on DVD [440 0734107 3 DVDs]. This set presents Karajan’s way with Beethoven between 1967 and 1972, predating Sony’s five individual DVDs which document performances during 1982-84. The method of making these videos was for conductor and orchestra to make a perfect audio recording and then create a video performance to synchronize with it. In this way close-ups and montages, some of them outrageously artistic, not possible to do live, can be created. This said, these are extraordinary performances, full of vitality and the new equal, or better than, any of Karajan’s commercial audio-only recordings. The sound, now expanded to 5:1 surround, is far more dynamic and alive than earlier issues. The three discs are available separately as symphonies 1, 2, 3; 4, 5, 6; and 7, 8, 9.

Note: Sony has a DVD of the Eroica outside of their cycle recorded live on the occasion of the Jubilee concert celebrating the orchestra’s 100 years. The date was April 30, 1982 and this is truly a “you are there” live, over the top performance, in stunning sound [SVD 484334]. If you never attended a Karajan concert this disc conveys much of the experience. While only 55 minutes, this is a must have DVD.

Bruce Surtees
Hercules
Des Arts Florisants; William Christie
Bel Air Classiques BAC013

Rameau - Les Paladins
Les Arts Florissants
OpusArte OA 0938 D

These two productions of baroque operatic works could not be more different from each other. Yet they are both unmistakably the work of early music pioneer William Christie, whose flair for baroque music remains unsurpassed today.

In this staging of Handel's tragic musical drama Hercules, emotions are bared, whereas in Rameau's playfully mannered Les Paladins, it is the bodies (of dancers, not singers) that are bared.

Bringing Handel's searing musical drama to the stage, director Luc Bondy sets Hercules' death at the hands of his jealous, demented wife Dejanira in a Greek amphitheatre, with high prison-like walls and a sand-covered floor. The muted costumes reinforce the contrast between Hercules' military glory and his emotional failures at home. The music is allowed to control the action, which is mainly psychological, making for the kind of riveting operatic experience rarely captured on video. The small cast is electric, with Joyce Didonato as Dejanira dominating. Her Resign thy club drips with innuendo. Bondy treats each member of the luminous Les Arts Florissants chorus as an individual, with his or her own particular relationship with the principal singers. This rich dramatic interplay makes it all the more effective when the whole chorus launches into the powerful fugue following the finger-pointing of Jealousy! Infernal pest!

Les Paladins shows how a resolutely contemporary staging of an opera from quite another time can be outrageously provocative, without indulging in on-stage violence or gratuitously crude gestures. What we get in this imaginative multimedia extravaganza are lots of animals, from lions and kangaroos to peacocks and rabbits, as well as subway trains and invisible trampolines, all embellished with Monty Python-style animations, and displayed with good-humoured ebullience.

Handel - 3 Portraits
of Mezzo-Soprano Heroines
Maria Ricarda Wesseling
Chaves 50-2504

Mezzo-soprano is considered the "dark voice". Just as the "good guys" always wear white— it's the sopranos who sing the virgins, the innocents, and the unjustly maltreated. In the operatic tradition that continues to this day, the mezzo is reserved for madness, cruelty and tragedy. Fortunately, the sumptuous tones of the low voice usually emanate from the characters that are a whole lot more interesting than their milquetoast counterparts. Meida, Eboli, Azucena, Carmen—these are the mad, bad, sad and wonderful mezzo roles. This voice is naturally more conducive to anguish, anger and despair than the sweetly toned soprano. Among many composers to take advantage of this Rossini, Vivaldi and Handel stand out.

Handel in particular endowed many of his female characters with some of the most powerful mezzo writing. Take Meida, the tormented child-killer avenger, whose terrible story is well known through the works of Cherubini and others. And Dejanira, the tragic wife of Hercules. Or Radamisto's Zenobia—these dames are trouble! The controlled mezzo of Maria Ricarda Wesseling handles the challenge well, though you might wish she'd let the emotions carry her on. In this case, her voice is almost too controlled—though there is no disputing its beauty. The Lautten Compagney Berlin, under Wolfgang Katschner delivers some of the most transcendent period performances, intricate and delicate at once, like a piece of vintage lace. This is a "concept" album—it works best if you are willing to listen with compassion to the mournful tales of a jilted lover, a jealous wife or an infanticidal sorceress.

Pamela Margles

Opera Recital
Rolando Villazón; Münchner Rundfunkorchester; Michel Plasson
Virgin Classics 6 344733 2

Rolando Villazón's burnished sound, superb technique and unusual dramatic intensity easily place him at the forefront of today's crop of tenors. Having previously recorded a recital devoted to Gounod and Massenet arias, he casts a wider net with this disc, which covers fifteen arias from ten composers in four different languages. Considering the scope and variety, Villazón handles the challenges with consistent success, whether tackling the elegant bel canto of Donizetti's "Com'é gentil" from Don Pasquale or the declamatory passion of Giordano's "Amor ti vieta" from Fedora. Many of the roles surveyed are ones Villazón has not performed on stage, and even if he always displays full command of the music and character, the disc occasionally feels more like a test for which roles he should add to his growing repertoire instead of a cohesive and logical selection of arias. He excels in the lyrical roles like Offenbach's Hoffman, Tchaikovsky's Lensky (even if his Russian is imperfect), Bizet's Nadir, and Strauss's Italian Tenor. Roles like Eunuchie, Cavaradossi, Turiddu, and Don José ideally require more heft than Villazón can provide, but these performances of excerpted arias give consistent pleasure. The veteran conductor Michel Plasson brings superb orchestral support and structural uniformity.

The CD is accompanied by a DVD which shows off Villazón's spunky off-stage personality and his ability to overcome the superficial aspects of the recording studio. Highly recommended for Villazón's tremendous vocal powers, if not for innovative programming.

Robert Tomas

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