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Thursday, March 23, 2006

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in Slanted Time

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Alice Ping Yee Ho
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Glenn Buhr - piano

* World premiere

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BEETHOVEN Grosse Fuge

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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
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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
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May 5, 2007 SUNSHINE
Aline Kutan, Soprano
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This issue: Page 59-64: Focus on Summer Music Education. Spend some time this summer perfecting your singing or playing, immersing yourself in an intensive learning experience away from the distractions of everyday life. There’s something for everybody in our summer education section, whether you’re a beginner, a student or professional. Get away this summer from the daily grind and recharge your batteries!

April: Focus on Opera. Opera is alive and well and thriving in our community, from large companies with spectacular main stage productions to small, energetic companies running on faith and adrenaline. Road about where they are and when and what they are performing.

May: Focus on Choral Music. As choirs reach the end of their seasons May becomes a de facto choral festival, with night after night of choral concerts. WholeNote celebrates our dynamic choral tradition with our “Canary Pages” directory of choirs all over Ontario. Whether you just want to go to hear voices in harmony or are looking for a choir to join (or part of a choral organization looking for recruits) this is the issue for you.

June: “The second season”. WholeNote’s “Green Pages” guide to all the summer action.

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Our Festival weekend begins with performances by The Hannaford Junior Band and The Hannaford Street Youth Band conducted by Larry Shields, the HSSB's Director of Youth Education Programs. These young musicians will share the stage with Intrada Brass of Oakville and their Music Director, Bram Gregson.

Community Showcase
Saturday, March 11, 12:30 p.m. Jane Mallett Theatre Tickets $15
Enjoy the sounds of The Orillia Silver Band, Conductor Jim Ferris, The Weston Silver Band, Conductor Larry Shields, The Whiby Brass Band, Conductor Roland Hill, The Metropolitan Silver Band, Conductor Fran Harvey and The Buffalo Silver Band, Conductor Pim Leibmann as they perform concerts throughout the afternoon.

Collaborations
Saturday, March 11, 8 p.m. Jane Mallett Theatre Tickets $20
This concert features selected musicians from the bands participating in our Festival to form the Hannaford Honour Band under the batons of our distinguished guest Elgar Howarth and HSSB's Artistic Director, Curtis Metcalf. This event will begin with a performance of The Maple Leaf Band from Ottawa conducted by David Druce.

Slide Show
Sunday, March 12, 3 p.m. Jane Mallett Theatre Tickets $30, $25, $20
The HSSB is honoured to present the celebrated trombone virtuoso and New York Philharmonic Principal, Joe Alessi as he performs Elgar Howarth's Trombone Concerto and Arthur Pryor's Air Varie. Guest Conductor, Elgar Howarth will lead the HSSB in performances of Heaton's Contest Music, Arnold's Fantasy for Brass Band and the world premieres of Barbara Croall's Gi-giiwe? commissioned by the HSSB with the generous support of the Ontario Arts Council.

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In the last issue Bruce Surtees wrote an essay about one of the truly inspiring success stories of the music industry of our time: BIS records and its founder Robert von Bahr. I must confess that following a very enjoyable lunch at which several of the WholeNote crew were entertained by Mr. von Bahr's tall tales and reminiscences of his "life in the trade," I appropriated one of the discs that had been provided for that article, "Nordic Spell" (BIS-CD-1499). Von Bahr's wife, Sharon Bezaly, was chosen Instrumentalist of the Year by the prestigious Klassik Echo in Germany in 2002 and in 2003 received the Cannes Classical Award as Young Artist of the Year. A host of international composerson have dedicated works to her, and it was with few qualms that I decided to commandeer this disc featuring world premiere recordings of concertos written for Bezaly by three top Nordic composers: Kalevi Aho (Finland), Haukur Tómasson (Iceland) and Christian Lindberg (Sweden). With apologies to Bruce I admit no regrets as to my decision. I have found endless delight in Ms Bezaly's extraordinary technique (which includes a total command of "circular breathing" learned from Aurele Nicolet) and the lush works composed for her by our northern neighbours. As we have come to expect from the discerning and uncompromising standards of Mr. von Bahr, the performances and BIS production standards are exceptional.

I would say that this is equally true of the recently released DVD edition of Yo-Yo Ma's multidisciplinary interpretation of Bach's solo cello suites, marvelously realized by Toronto's Rhothumbnail Media in the series "Inspired by Bach" (Sony SYV3D 58785). Six notable Canadian directors (Kevin McMahon, François Girard, Barbara Willis Sweete, Atom Egoyan, Niv Fichman and Patricia Rozema) produced this illuminating set of hour long films that feature collaborations with artists from diverse fields to bring the suites to life in a variety of ways.

From the landscape artistry of garden designer Julie Moir Messervy, the 'impossible' Escher-like architectural designs of Giovanni Battista Piranesi (in computer graphic realizations) and the choreography of Mark Morris, through Atom Egoyan's dramatic miniature (featuring Arsène Khanjian, Lori Singer, Don McKellar and George Sperlakos), a Kabuki interpretation by Tamasaburo Bandó and the stunning ice ballet of Torvill and Dean, we are presented with six very different artistic visions "inspired by Bach". If you missed these films when they were first released almost a decade ago I urge you to give yourself a treat and catch them this time around. And for those of you who are familiar, I found that they withstood the test of time very well. With the DVD technology we are presented with a few bonus features, interviews with the directors, photo gallery and the like, but I do wish there had been some sort of a code included, especially for the first suite. The Music Garden documents the development of that Toronto harbour landmark, originally planned for the city of Boston, that has become home to a very successful summer series of concerts and it would have been nice to be presented with glimpses of how garden has grown since its planting 10 years ago. In addition to the DVD bonuses we are told that there are a number of DVD-ROM features available, including Interactive Music Scores, Internet Web-links, Bios, Production Notes and Discography, but with its previous history of using "copy-protected" technologies that led to potential security risks for consumers, I personally hesitate to invite Sony into my computer. We are advised by Sony/BMG and the Electronic Frontier Foundation that this is no longer the case, but as the saying goes, "buyer beware".

Yo-Yo Ma is not the only cellist to capture my attention this month. As I write this I have just returned from a fabulous performance at the U of T Music Faculty billed as "Fred Sherry and "Friends". Sherry, a leading light on the New York music scene for the past four decades, spent an intense week in Toronto preparing an extremely challenging program of contemporary music with Scott St. John and his colleagues at the faculty. The program culminated in an invigorating performance of Schoenberg's rarely heard Ode to Napoleon. Sherry joked from the stage that the concert's title referred not only to his actual friendships with composers Elliott Carter and Charles Wuorinen whose works were featured, but also to Schoenberg who Sherry considers "his hero". Which brings me to our next CD. The third release in the Robert Craft "Schoenberg Collection" (Naxos 8.557521) features the Fred Sherry String Quartet and soprano Jennifer Welch-Babidge in the String Quartet No. 2 with its third and fourth movement settings of "Litany" and "Ecstasy" by Stefan George. Written in 1908, this uncompromising work was the last to which Schoenberg gave a key designation - F sharp minor - as he was on the brink of developing his system of "composing with all twelve notes". And certainly in this work the idea of tonality is greatly expanded. It was only in 1934 that Schoenberg would return to the use of the key signature, in the Suite in G for String Orchestra, his first American composition, written in 'the old style' as a pedagogical piece intended for student-level performers. The Suite, performed by the Twentieth Century Classics Ensemble under Craft's direction, is paired with Six A Cappella Mixed Choruses with the Simon Joly Singers to complete this加盟 to the little-known tonal side of one of the 20th century's most talked about and least performed composers.

Russian music publisher Mitrofan Petrovich Belaiev (1836-1904) was an extremely important link in the development of the Russian school of composition in the late nineteenth century, nurturing the likes of Borodin, Balakirev and Glazunov. It was not only through his efforts as a publisher - he founded the third largest house in Leipzig, thereby ensuring that Russian composers would be entitled to royalties not otherwise available to them in their homeland which had not signed international copyright agreements - but also through the b-weekly salons held at his home on Friday evenings. Belaiev was an accomplished string player in his own right and these "Vendredies", as they were called, often featured chamber works written especially for the occasion. Sixteen of these were eventually published by Belaiev and Quebec's Quatuor Alcan has just released a recording of the complete set (ATMA ACID2 2500). While most of them are charming miniatures, like Liadov's Mazurka, Wihoko's Menuet and Kopilov's Polka, there are a few extended works, including a 12-minute Scherzo by Borodin, an extended Prelude and Fugue by Glazunov and Rimsky-Korsakov's Allegro. All in all the Quatuor Alcan paints a convincing picture of a by-gone age in this welcome addition to the string quartet discography.
Bill Brennan, who returned to Newfoundland a while back after working as a percussionist on the Toronto scene for a number of years, has recently reinvented himself and emerged as both a record producer and pianist. In the first instance he engineered a compelling disc of jazz-based improvisations by reedman Paul Bendsza and percussionist Rob Power entitled "Spanner" (Independent 0206927). The disc starts off in the realm of Ornette Coleman, with a busy percussion track underneath some frantic clarinet riffing in a tune entitled Carni­ voror. On this track and others Bendsza incor­ porates some sampled sounds that add to the mix without overpowering the inherently acoustic nature of the performances. The disc encompasses a variety of jazz-based and musique-actuelle concepts and varies in mood from frenzied ecstasy to otherworldly calm. Power draws on a wide range of percussion equipment from around the world to create an extremely broad palette, and Bendsza’s array of wind instruments, keyboards and extensions keeps the ‘melody’ lines just as diverse. The disc is distributed by the Canadian Music Centre (www.musiccentre.ca). Brennan’s own disc, “Solo Piano” (Independent 0206918), comes from another end of the spectrum, or perhaps it is a different world altogether. Bordering on ‘ambient’, these soothing improv­ isations were just what I needed to get through some extremely stressful times in recent weeks. Modal and melodic, the gentle pieces exude calm and a peacefulness that are ‘just what the doctor ordered’. Waves of nostalgia washed over me as I was carried back to the time when I first discovered Keith Jarrett’s “Köln Concert”, although there is none of Jarrett’s virtuosic busy­ness in Brennan’s nuanced playing and, thankfully, no vocalisations. I’m sure this disc will be added to the Canadian Music Centre’s catalogue in the near future, but at the moment you can order on-line from www.atlanticcanadianmusic.com.

The remainder of my listening this month was captured by something I would call a ‘guilty pleasure’. As I told the publicist who sent me the disc, I was quite prepared to dismiss it as something that WholeNote does not cover, given our primary focus on Classical and Jazz releases. However, I made the “mistake” of putting guitarist Danny Weis’ “Sweet Spot” (Marshmellow Records MMr030) on the CD player and found myself enthralled.

Toronto has a long history of Rhythm and Blues bands and I grew up wishing I were old enough to go to the clubs that were featuring such seemingly legendary artists as Little Ceasar and the Consuls, Luke and the Apostles and David Clayton Thomas with his early bands the Fabulous Shays and the Bossmen. A decade or two later I was donning my dancing shoes and heading off to the El Mocambo to catch Mary Margaret O’Hara’s band Dollars or over to Jarvis St. for Billy Reid and the Street People featuring Molly Johnson. Weis, originally from California, was a founding member of Iron Butterfly (although he left the band before their break­through hit (fn-a-Gadda-da-vida) and Rhinoceros. He ended up marrying a Toronto girl and now makes his home in the country east of our fair city. It’s nice to hear of great musicians moving here instead of away! “Sweet Spot” is a predominantly instrumental album that took me back to the heady days of the 1980s with reminders of such Jazz/R&B crossover greats as George Benson and Lee Ritenour, and occasional forays into the realm of Wes Montgomery. Weis comes by his chops honestly – his father was an accomplished jazz guitarist who set a good example but left him free to discover his own funky and soulful voice. With able assistance from sideman Rich Brown on bass, drummer Jorn Andersen, saxophonist and horn arranger Vern Dorge and keyboardist Lou Pomani, who fills out the mix with ‘strings’ that are not annoyingly synthes­is­sounding, Danny Weis has produced some fine R&B. “Sweet Spot” indeed!

We welcome your feedback and invite sub­ missions. 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.

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Conductor/violinist
KEVIN MALLON

“Letting the music flow through me”

Interviewed by Allan Pulker

Irish-born violinist and conductor, Kevin Mallon, is best known in Canada as a baroque violinist and the founder of the Aradia Ensemble period orchestra, which in addition to performing in Toronto has toured extensively and over the past ten years has recorded thirty CDs on the Naxos label. Aradia recently came into the international limelight with the nomination of two CDs for the prestigious Gramophone Magazine Editor’s Choice awards (August 2003 for Boyce symphonies, and the recent release of Handel’s Water Music and Music for the Royal Fireworks, nominated for March 2006).

Mallon came to Toronto in 1993 to play in Tafelmusik and to teach at U of T., both positions which he has since left in order to pursue his own conducting career. He saw the move to Canada as “a unique chance to be in an exotic country full of the promises of the new world!” In 2006, some 13 years later, he tells me “I still love it!” However, his work as a conductor takes him all over the world, and at the time of this interview he was in Ireland.

AP: What has brought you to Ireland at this time?

KM: 2005 was an important year in Cork Ireland, as the city was designated European Capital of Culture. For this year a new opera company was formed (Opera 2005) and I was appointed artistic director. We did many events last year, including two main stage opera productions - Mozart's Figaro and Bizet's Carmen. This young company has had very particular success, with the Figaro productions gaining two nominations for best opera in the Irish Times Theatre awards.

I am in Ireland this time to run a 3-day master class for the young singers in our Young Artists program.

AP: You started as a violinist. Why did you add conducting to your professional activities?

KM: I have always been a conductor - well, from age 16. At that age, I was in a music school in England, and was concert master of the school's symphony orchestra for a guest conductor, John Eltor Gardiner. It was from him that I got started in baroque music and had my first experiences conducting. Before I came to Canada I was active as a violinist and conductor - it is really only in the last few years that the conducting has gained prominence in my life in Canada and in Europe.

AP: I see the conductor's role as being to bring out the best in the ensemble he is conducting, to make them play better than they would without him. How do you do that?

KM: In my many years as a professional violinist I observed that the conductors I liked best and who got the best results were the ones who didn’t alienate the musicians. I try to make my enterprises ones where we all work as a team. (The by-product of that is that I can be friends with the musicians, which means that as a guest conductor with a new orchestra, I am not left out in the cold socially - with many days in the hotel on my own!)

Musically, I try to let the music flow through me, leaving myself out of it - and to bring together everyone’s talent into the one sound.

AP: You have primarily (I think!) been involved in baroque music, but in December & January you conducted Toronto Operaetta Theatre’s production of Johann Strauss’s Wiener Blut. How did that come about? What were some of the similarities and differences between baroque music and 19th century opera? Would you do it again?

KM: Over the years I have conducted Offenbach operas, Stravinsky’s Rake’s Progress, La Bohème etc. It is true that I have been doing predominantly baroque music - but I never meant to leave other things behind.

Conducting Wiener Blut in Toronto came about because of the faith put in me by Bill Silva, the director of both Opera in Concert and the Toronto Operaetta Theatre. We have done four projects together with Opera in Concert (Handel’s Semle, Rameau’s Castor and Pollux, Handel’s Rinaldo and more recently Vivaldi’s Griselda). I am grateful to Bill for these opportunities.

Now that I am back conducting other repertoire I realize that the training in baroque music can be brought to bear on all styles. For example with the Wiener Blut - I approached it to really think what the style of the time was, focusing particularly on the fact that the Viennese Waltz has a lift and often an accent on the 2nd beat - sometimes making the 3rd beat late - almost a syncopation.

In the approach to the singing - as with the baroque, I put the emphasis on the words first, making sure that there are no vocal extravagances (too much vibrato etc) that get in the way. So too with the instrumentalists I prefer a clean, leaner sound - Johann Strauss’s orchestra would have been playing on gut strings after all!

I am getting ready to conduct Die Fledermaus in Ireland in 2007.

AP: You have lived and worked in Dublin, Paris and Toronto. Is there anything that makes each of these cities unique musically? What do you like best/about each? What could we do better in Toronto than we do now?

KM: The main difference in musical activities is really to do with the degree of heritage. Paris has always been a musical capital. Dublin was a major musical city since the 18th century - when Handel went there and premiered the Messiah, he was going to a major European city.

Clearly to a greater or lesser degree, the arts have had a longer heritage over many centuries than Toronto. Paris for example still banks in the glory of Versailles - and attendance at an arts event is taken as a matter of course.

In Toronto the music making is fresh and vital, but the arts still have to compete with hockey or baseball!

AP: What could Toronto do better?

KM: My observations of music in Canada include something that may not be popular to hear: along with trying to keep French culture alive, Quebec, I think, has managed to give greater emphasis to the arts than English Canada.

This intrigues me because I think that the standard of music making is extraordinarily high in Toronto. We (and I include myself here as a Torontonian) seem to have trouble in having a truly international belief in our activities. It is maybe a small country trait, for I have seen the same in Ireland.

AP: You have produced 30 CDs in the last ten years. Why so many? How do you maintain your high performance standard consistently when you do so many? Do you plan to keep up this pace of recording?

KM: Aradia made the first CD in 1996, but it is really since 1999 that we have worked so hard. At this stage we are recording about 5-6 CDs a year. I feel very lucky to have such a contract with the international label Naxos. I have taken this work very seriously and have devoted huge amounts of my time to organizing the work - hiring the musicians, organizing the music etc. For many years the recordings have been the major part of my work - now I have conducting opportunities particularly in Europe and I can devote less time to recording albeit...
that this year we will still produce 6 CDs – volume I of a complete Purcell Theatre Music cycle, 2 CDs of classical symphonies and a 3-CD set of Vivaldi's opera Griselda).

One important reason for continuing the recordings is that I am lucky to get to record so much repertoire at a time that most other companies are hardly recording at all. But more importantly I have extraordinarily gifted players to work with. So, I will try to keep going for as long as I'm able!

AP: What sustains you artistically? Do you have extra-musical activities/interests that give you a change of pace?

KM: About four years ago I had a serious accident (laughable as it is) and fell off the Tafelmusik stage during a rehearsal of the St. Matthew Passion.

A number of things happened as a result of the accident. I met a therapist who helped me deal with the pain through meditation. This led me to start attending a Tibetan Buddhist Temple and to embrace that way of life. At the same time I started to do the Alexander Technique to help the healing of my shoulder. As a result I enrolled to become a teacher of the Alexander Technique.

I also have a circle of wonderful and supportive friends that inspire me in life and in music.

AP: Where are you going musically? What do you want to have done in five, ten, twenty years?

KM: At the moment I have a number of jobs - I am director of the Aradia Ensemble in Toronto, I have just taken on the artistic director position of the Grand River Baroque Festival and I am artistic director of the opera company in Ireland.

Over the next number of years I would like to see all three activities become better established (and, especially in the case of Aradia, gain a better infrastructure). At the moment I am stretched to fulfill these administrative responsibilities, which makes accepting other guest engagements difficult. If I had fewer administrative responsibilities, I could accept more of such work.

In twenty years I would hope that either I would still be involved with all the work I now do without the administration or that I would be involved with organizations that are more established.

AP: The business/artistic relationship with Naxos appears to have been mutually good. Can you comment?

KM: The recording contract with Naxos has given us a much higher profile, without which Aradia would still be just a small start-up enterprise. It is also because of Naxos that we have been able to gain international invitations - Aradia has traveled to New Zealand, Italy, USA and we are working on many more such tours.

For Naxos too, it has been a good deal. As our status continues to grow, the label can boast a first rate ensemble on their books and they are guaranteed first-rate recordings. As the relationship grows there are advantages on both sides.

AP: When will our readers in Southern Ontario next have the opportunity to hear you?

KM: The big Aradia show is on Sunday April 30th at the Gladstone Hotel. This concert, which we're calling a "Theatrical Affair," will feature rare theatre music by Henry Purcell, and will launch a new recording series of all of Henry Purcell's theatre music.

There will also be a baroque wind chamber concert on June 17 with Nadina Jackson's new group Musica Franca - the concert will feature music by Zelenka and Fasch played by 2 oboes and 2 bassoons.

AP: What about your plans for Grand River?

KM: I have only recently been appointed to the Grand River position as artistic director. The festival will be a slightly smaller format this year, as we regroup, but there will be a performance of Handel's Watermusic and Music for the Royal Fireworks.
American soprano Michael Maniaci joined Tafelmusik in early February for an all-Mozart program. When he started singing, members of the audience were stunned. Soon they were dazzled, and by the end they were ecstatic.

Maniaci is a natural male soprano, the only one singing on operatic stages today. He is emphatically not a countertenor, so he can't put himself in that small, but glorious, camp. 'I'm in my own camp - for better or for worse,' he told me when I spoke with him after the final dress rehearsal with Tafelmusik. 'I'm having to create a professional niche for myself that doesn't exist yet. I have no precedents.'

'Countertenors sing in falsetto - only the very edges of their vocal chords are engaged. That's why there is such a distinct quality to their sound. That's not to say that falsetto singing is any less valid than a traditionally produced voice, not at all. If it were, you wouldn't hear them producing such glorious sounds.

'Once amazing singers like Andreas Scholl, David Daniels, and Mathew White came into prominence the countertenor became a normal voice type - thank God. That has helped the baroque revival all over the world. But I'm quite different from a countertenor. When I went through puberty, my larynx didn't fall out, and so my vocal chords didn't grow. I have the body of a man - except for my vocal chords. Obviously they did mature, since I don't sound like a little boy. Doctors say that, for whatever reason, this is just what my body did, and they leave it as a fascinating curiosity! But this is my only voice range. It's not falseto.'

'I sang as a boy, but I was exposed only slightly to classical music. After my parents took me to Les Miz when I was fourteen, I just had to be on stage. I threw myself into singing musical theatre. I also started playing in orchestras and wind ensembles. Oddly enough, trombone and euphonium were my instruments - the lowest end of the spectrum. But when I went through puberty, my voice simply didn't drop. 'I didn't know what was going on. My voice was getting bigger and rounder and warmer, but I wasn't losing my top notes. I tried to force my singing voice down into a male register. But I lost my voice and became really sick. Later I forced my speaking voice as low as I could, trying to talk like a man and be accepted as normal. By the time I turned 18 I finally said, "To hell with it, this is who I am, for better or for worse!" This is my only voice - I don't have any other options.

'I'm sure this must happen to plenty of men. The thing is, how many of them know any-thing about music? You do come across guys with high speaking voices. Pop singers like Michael Jackson and the Beach Boys have a different way of singing. They would have made great countertenors.

'Now that I'm doing this, I hope more true male sopranos will emerge - it could only help. What James Bowman accomplished as a countertenor is exactly what I'm trying to do as a male soprano. For the first time he gave validity to his voice type on operatic stages and in major concert halls. That's exactly the challenge that I have ahead of me - it's fun, interesting, and exciting, but sometimes scary!

'Notwithstanding his unique voice, Maniaci had a solidly traditional music education. 'Julliard wouldn't accept me as an 18 year old because I was too weird for them. But when I returned to audition as a graduate student after five years at the Cincinnati Conservatory, there were by then a number of internationally successful countertenors, so they thought, "Maybe that's what he is, so, okay, we'll take him." They were very supportive and gave me a full scholarship. I started working with Marlena Malas, and still do. So my technical approach has been that of any soprano.'

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Early in month
In the first week of March there are many outstanding performances. Free up as many evenings as possible in order to get to at least some. March 1, for example, accordion virtuoso, Joseph Petric and oboist Normand Forget du their Bach organ sonatas CD fundraiser that I wrote about last month. The same evening British flutist, Paul Edmund Davies, gives a recital, sponsored by Long & McQuade, at Victoria College Chapel. On March 2 the Penderedky String Quartet gives its Kreutzer Sonata concert; and on March 3 Amici performs with guests, pianist André Laplante, violist Stephen Dann and violinist Scott St. John. On March 4, Show One Productions' second annual "Young Stars of the Young Century" brings us virtuoso teenage musicians from Canada and the republics of the former Soviet Union. Canadian superstar soprano, Measha Brueggergosman, will give a solo recital from the stage of Roy Thomson Hall on March 5. The same afternoon Off Centre Music Salon presents its collaboration with St. Petersburg's Mariinsky (Kirov) Theatre, and that evening bassoonist Nadia Mackie Jackson, on pianist David Swan and oboist Kathy Halvorson perform in the ballroom of the Gladstone Hotel. On March 6 the Associates of the Toronto Symphony Orchestra present chamber ensembles from the Toronto Symphony Youth Orchestra, and March 7 there are difficult choices: the Gryphon Trio, the Art of Time Ensemble and the Vienna Philharmonic Orchestra all have performances at 8:00 in the evening.

(The Vienna Philharmonic is not the only famous Viennese orchestra coming to Toronto this month: on March 29 the Vienna Mozarteum Orchestra will be at Roy Thomson Hall; and on April 6 the Vienna Concert Verein will perform at the Weston Recital Hall — more about that next issue.)

Bach's Birthday
March 21 will be Johann Sebastian Bach's 321st birthday, acknowledged this year by one concert, at 1pm that day at St. James' Cathedral with mezzo Elaine Robertson and organist, Michael Bless. However, at 5pm the same day, pianist Shoko Inoue, David Jalbert and Heather Schmidt will performショスタコーヴィチクス'24 Preludes and Fugues, the inspiration for which was undoubtedly J.S. Bach's work in the same genre.

"Non-traditional" Venues
Something that becomes very apparent from even the most cursory survey of music history is the mercurially ever-changing nature of music, as the pinacles of one generation become the classics or clichés of the next, as "Ars Nova" becomes a chapter in the history of early music, or as the artistic audiences of one generation lose interest, wealth or their heads, and are replaced by audiences from the bourgeoisie.

The concert, which at one time may have been a Diotysian experience, has in its time become Apolian formal, conventional and safe. We have noticed a quiet, almost underground, movement to liberate the concert from the constraints of its current incarnation. The abundance this month of "musical events" in what, for lack of a better term, I am calling "non-traditional venues" is an indication of the strength of this current in our artistic life.

CBC's Music Around Us
"The New Generation"
In addition to the Stars of Tomorrow concert and the Toronto Symphony Youth Orchestra ensembles there are other opportunities to hear young talent at the CBC's "Music Around Us, The New Generation" concert series on March 2, 9, 16, 23 and 30.

Celebrating Women in Music on March 30
On March 30 at 8:00 there will be two concerts featuring musicians who are women. It is regrettable that we will have to choose between them.

"Global Divas" brings together outstanding women performers from around the world, primarily singers but including Toronto jazz musician, Jane Bunnett and Quebec cellist, Corinne, for a performance in an informal cabaret situation.

"Finding North: Noteworthy Canadian Women Composers" is a recital at the Heliconian Hall given by a distinguished American mezzo-soprano and educator, Katherine Eberle, a musician and scholar who has undertaken research on Canadian women composers to raise Americans' awareness of their contribu-
tion to the vocal repertoire. Their work, she feels, has been overlooked by many singers and voice teachers outside of Canada because of the domination of the repertoire by European art songs. "In my search at the Canadian Music Centre library," she comments, "I have found 116 pieces for the mezzo-soprano or contralto voice alone, 43 of which are song cycles, averaging about five songs each. There are countless songs for other voice types as well."

**String Quartets**

I counted nineteen concerts by string quartets this month, twelve in Toronto, six in other cities. Some involve other instruments: quartet with clarinetist Nicolai Tarasov at the Academy Concert Series on March 18; with bass viol and piano at the Art of Time on March 24; with piano and soprano at the Canadian Sinfonietta on March 25; with piano at the Associates of the TSO on March 27; with bass and horn at the Toronto Senior Strings on April 6.

Some of the string quartets are new, or not well-known: the Windermere String quartet, a Toronto-based ensemble which makes its debut on March 19; the Cecilia String Quartet on March 23; the Toronto Symphony Quartet on March 26; and the Gould String Quartet, guest of the Associates of the TSO on March 27.

Berlin's Vogler String Quartet is touring Southern Ontario, playing in Hamilton on March 17, in Lindsay on March 18 and in Barrie on March 19. The Kitchener-Waterloo Chamber Music Society presents the Penderecki Quartet with guest cellist Antonio Lysy, on March 3 and the Tokai String Quartet on March 17. Waterloo's Perimeter Institute presents the Juilliard String Quartet on March 30, and Music Toronto brings us three quartets – the Penderecki, already mentioned on March 2, the Tokyo String Quartet on March 16, and the Music Toronto Chamber Society on March 28. At U of Toronto, the St. Lawrence String Quartet performs on April 3, quite likely the last opportunity to hear this group in Toronto with founding second violinist, Barry Shiffman.

**Percussionist, Evelyn Glennie with the TSO**

Scottish percussionist, Evelyn Glennie's biography on her website begins: "Evelyn is the first person in musical history to successfully create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene today she is constantly redefining the goals and expectations of percussion ... combining superb technique, a profound appreciation of the visual and ... astonishing musicality to create performances of such vitality that they almost constitute a new type of performance."

If this isn't extraordinary enough, consider that at the young age of twelve doctors told her father that his daughter would have to stop taking piano lessons because she had lost her hearing. Fortunately for her and for the world he considered this advice nonsensical and let his daughter continue her lessons. Having now twice seen Touch the Sound, the documentary film about Ms. Glennie, my impression is that what makes her such an extraordinary musician, more than even the qualities mentioned in the quotation, is the quality of her listening. For me she has redefined what a musician is by redefining what we understand as listening and its significance in musical expression. Evelyn Glennie has only one performance with the Toronto Symphony Orchestra, April 1st, part of their New Creations Festival.

**Read on...**

These have been a few highlights of the month ahead. If you have been writing this column you might have chosen a completely different set of events. For example, I haven't mentioned the Guitar Society of Toronto's concerts on March 17 & 18 or the several very fine piano recitals sprinkled throughout the month. So please, read the listings carefully. They have been designed to be user-friendly, so that each reader can decide easily if a concert is for him/her or not. There's "a ton" of concerts there that are worth going to, just waiting for you to find them! Read on....
**Early Music**

*by Frank Nakashima*

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**Past History**

Despite living in a world overwhelmingly preoccupied with the latest technology, current fashion, modernization, contemporary trends, what's popular, etc., most of us, I'd like to believe, can still appreciate the fact that we can all learn something, not only from our past, but from the past.

One of the country's most prominent philosophers, John Ralston Saul, expressed it beautifully in this way: "History is an unbroken line from the past through the present into the future. It reminds us of our successes and failures, of their context; it warns us, encourages us. Without memory, we are a society suffering from advanced Alzheimer's, tackling each day like a baby with its finger stuck out before the flames."

Here's an interesting bit of history. Back in the mid-16th century, the viola da gamba (also known as a "viol") was brought to Japan by Portuguese sailing ships. Naturally, the Japanese were intrigued by the sound and craftsmanship of these instruments and, although generally unfamiliar with polyphonic music, many young Japanese learned to play the viol, performing for local lords.

The first report of viol making in Japan was in 1603. Today, Japanese builders of the viola da gamba are known all around the world. The Yukimi Kambe Viol Consort performs on a matched set of viols built by Kazuya Sato.

In their Toronto concert (March 24), their mastery of 17th & 18th century European repertoire will be displayed alongside the 20th century Japanese contemporary music expressly written for these historic viols.

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The Musicians in Ordinary play two programs, one reflecting Louis XIV's musical tastes, with works by Lambert and Viseé, and the other featuring 19th century Viennese lieder by Schubert and others.

Thursday, March 30 - 6 p.m. FREE

Royal Conservatory of Music: Piano Solo with Philip Chiu

Chiu performs a complex and moving program, including works by Mozart, Rachmaninoff and Chopin.

Thursday, April 27 - 6:30 p.m. FREE

Royal Conservatory of Music: Quartet Constanze

This talented string quartet performs works by Schumann, as well as contemporary Canadian and Icelandic pieces.

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CHORAL Scene
by Larry Beckwith

I begin this month with a confession (it being the Lenten season): I am not a regular pursuer of choral music, at times I am confronted with pieces for which I have no frame of reference. At those times, a very handy Doubleday guidebook “Guide to Choral Masterpieces” by American journalist Melvin Berger comes to my rescue. While looking up the Messe Solennelle, by Charles Gounod, I came across two quotations that seem to pertain to this month’s choral offerings in Toronto and indeed to concert-going in general these days, one from Hector Berlioz and the other from Gounod himself.

Berlioz writes: “It is not enough that the artist should be well prepared for the public. The public must be well prepared for what it is going to hear.” With the wide range of motivations for attending concerts these days, it would be interesting to know how much preparation concert patrons undertake to familiarize themselves with the works of art they are about to confront, especially in the case of large choral works that deal with profound subjects, whether religious or otherwise.

The Gounod quotation is from a letter he wrote at the time he was composing the Messe Solennelle (St. Cecilia Mass): “There is only one difficulty. It is to match in music the demands of this incomparable and inexhaustible subject, the Mass! In music! By a paltry man! My God, take pity on me!”

Toronto choral fans can judge for themselves how successful Gounod was when the Toronto Classical Singers perform his work on March 5. Jurgen Petrenko’s choir tends to perform his work on March 5. Jurgen Petrenko’s choir tends to

The intrepid and musically-curious David Fallis is presenting a performance of the newly-reconstructed St. Mark Passion by Bach, with his Toronto Chamber Choir and a mixed group of soloists, at Christ Church Deer Park on March 11. As described by Frank Nakashima, where in this issue, the music has been lost to this setting, but scholars have used existing music of Bach's
for the choruses, arias and chorales and borrowed the recitatives from a setting of the same version of the story by Bach's colleague Reinhard Keiser. I am fascinated to think of what today's audience takes away from these performances. I do know for a fact that there are those who go without any knowledge of German and who do not follow the texts in the program. They simply let Bach's music take them away to a timeless, wordless place filled with complicated thoughts and emotions.

The Amadeus Choir gives a rare non-Christmas performance of Handel's Messiah on April 1 at Yorkminster Park Baptist Church and promises revelations of "new depths of the emotional appeal of this brilliant work". Once again, I marvel at the appeal of this work to the general public. I don't mean to be facetious or not to recommend this performance highly. I think it's a wonderful piece and it's really quite marvelous to know that the genius, depth of feeling and highly entertaining music carries the work far beyond the specifics of its text.

I do not mean at all to diminish the spiritual meaning or effect of any of these works. Quite the opposite, actually. I am simply amazed, in light of Gounod's worries, that these "choral masterpieces" now reach a much wider audience than they were originally intended to, due entirely to the brilliance of their music.

There are several other great choirs in action, this month. On March 4, the Jubilate Singers - who have been enjoying much success lately under their dynamic leader Isabel Bernaus - welcome the Latin group Cassava as their guests for an evening of Cuban and Argentinian music at Eastminster United Church.

The same evening, William Brown's Oriana Women's Choir present "Song of Survival", "a WWII story of courageous women and the music that saved their lives." The 1997 film "Paradise Road" told the story of a group of women interned by the Japanese in Sumatra in 1942. They formed a "vocal orchestra" to bring a sense of humanity to their awful situation. The concert features dancers from the National Ballet School and promises to be a departure from standard choral fare.

The Victoria Scholars are in concert on March 5, the Exultate Chamber Singers sing 20th century settings of music for Holy Week on March 10, and Doreen Rao's MacMillan Singers give a concert with the legendary Nexus Ensemble at the University of Toronto on March 25.

Last for years, the music director at the Beth Tikvah Synagogue was Sruil Irving Glick, a well-known composer who passed away a number of years ago. His successor at the Synagogue, Eyal Bitton, has been making a name for himself as a composer, as well. He has written a number of musicals and musical adaptations of existing stories, including The Apprenticeship of Duddy Kravitz, King David: The Musical and Moses: The Musical Saga. His latest work, an oratorio entitled Journey to Jerusalem, will be performed at the Synagogue on April 3 by an enormous collection of musicians, led by Bitton himself.

It's a brilliant array of choral events this month. Gounod needn't have worried.
Jerusalem, an oratorio composed and conducted by Eyal Bitton, currently the choir director at Beth Tikvah, and composer of over 130 liturgical pieces and several musicals based on biblical themes. Originally written for the 3000th anniversary of Jerusalem and premiered ten years ago at Montreal’s Salle Claude Champagne, Journey to Jerusalem features Cantor Tzvi Howard, Michele Tredger, the Beth Tikvah Choral Society and a 25-piece orchestra, and chronicles “the historic journey of the Jewish people from Abraham and Sarah to the birth of modern-day Israel.” For sound clips and more information on the composer, visit www.eyalbitton.com.

Travelling slightly farther east: the Iranian Association of U of T and Harbourfront Centre present Sense of Spring, featuring orchestral works by contemporary Persian and Azerbaijani composers, at Harbourfront Centre Theatre, March 17 and 18. The works on this concert, conducted by Mehdi Javanfar, include, among others, The Legend of My Fatherland by Kurd composer Arsaaan Kamkar and The Blood of Seyyisah by Iranian Behzad Ranjbaran, whose violin concerto was performed last season by the Toronto Symphony, with Joshua Bell as the soloist. In addition to a Western classical orchestra of local musicians (which will include myself!), some of the works employ traditional Iranian instruments. The concert is part of the three-day Under the Azure Dome festival in celebration of Norooz, an ancient Persian Spring Equinox celebration. For more information, visit www.azuredome.ca.

Also on March 18 (let’s hear it for conflict calendars!) Roy Thomson Hall and Small World Music present Masters of Persian Music, drawing on the rich heritage of Persian classical music and Sufi poetry. Musicians include Mohammad Reza Shajarian, Iran’s most prominent classical vocalist, tar (lute) maestro Hossein Alizadeh, Kayhan Kalhor on kamancheh (spike fiddle) and Shahjarian’s son Homayoun on tambourine (drum) and vocals.

Closer to home: Old time fiddler Erynn Marshall is launching her newly published book Music in the Air Somewhere: The Shifting Borders of West Virginia’s Fiddle and Song Traditions March 20 at the Gladstone Hotel, joined by banjo / guitar player Chris Coole, bassist Neal Evans, and other guests (free admission with book purchase; all book sale proceeds to Augusta Heritage Center (WV) music programs).

U of T gamelan specialist Annette Sanger writes: “my Balinese gamelan teacher (for the past 20 or so years) I Wayan Sinti is coming to U of T for two weeks in March with his wife, dancer Cokorda Istri Nilawati. Sinti will teach the two Balinese gamelan groups at the Faculty of Music, both will give a free workshop (with me) on Balinese music and dance at Scarborough campus on March 20 (all welcome), and Nilawati will offer an introductory dance workshop at the Faculty of Music. Sinti will also tune the instruments of U of T’s gamelan Se­mer Pegulingan, a task that requires much skill and time!” Of all this will culminate in a concert March 26 at Walter Hall. See listings for details.

The fourth annual Global Divas concert takes place March 30 at Kool Haus (132 Queen’s Quay East). An International Celebration of Women and Song, this annual event, led by jazz musician Jane Bunnett and her band The Spirits of Havana, is in aid of St. Stephen’s Community House, a social agency in downtown Toronto. This year, all proceeds will go toward the St. Stephen’s Youth Arcade, a drop-in program. This year’s performers include Muna Mingole, known as “The Blue Flame of Cameroon”; Inuk throat singer Tanya Tagaq Gillis, who has performed with Bjork as well as the Kronos Quartet; Latin jazz/ Afro-Cuban singer Amanda Martinez (who is also the host of “Café Latina” on Jazz FM 91.1); jazz vocalist Kellylee Evans, who won 2nd place in the 2004 Thelonious Monk International Jazz Vocal Competition; and South African singer-songwriter Zaki Ibrahim.

And a couple of quick mentions: closing: presented by World-Songs, Moira Smiley will be leading a workshop in music from the Balkans, Ireland, and shapenote music, at the RCM (90 Croft St.), March 6; and KlezFactor (see CD review p.76) will play traditional Klezmer at the Free Times Cafe on March 5, and their unique style of jazz/Klezmer/rock fusion at The Bagel on March 22, joined by the York University Klezmer Ensemble.

Karen Ages is a freelance obstetrician who has also been a member of several world music ensembles. She can be reached at 416-323-2232 or worldmusic@thewholenote.com.
What has happened to our festival “season”? I seem to remember a definable series of concerts packed into a few summer months, just a breath away from the close of the annual concert season. While this rich summer festival season continues, the sense of its fixed boundaries has become blurred by a year-round assembly of mini-festivals tucked into the concert season. Why has this come to be?

I would venture a guess that the “festival” concept has become so universally popular because it gives art directors a curatorial tool that easily focuses their programming into tidy marketable packages. I don’t intend to sound negative here, because this “packaging” is far from a bad thing. Quite often the ideas that come out of a well-programmed, season-based mini-festival can have a greater artistic effect and public impact than the formula of a regular concert season. They can also bring an increased positive profile and notoriety. Take for example Continuuum’s L’oreille Fine festival from last winter. As a first larger-scale festival attempt for this organization, it had it all—a great concept tied together with good programmatic and interactive sound art installations at locations throughout the city, and focusing on new and recent work by Canadians Gordon Monahan and Sandor Ajzenstat. In so doing, Arraymusic has brought the music of seminal experimentalists to Toronto, including Gilius van Bergeijk of the Netherlands, and Christian Wolff from the United States.

The third installment of Scratch will again break new ground for Arraymusic, showcasing performance and interactive sound art installations at locations throughout the city, and focusing on new and recent work by Canadians Gordon Monahan and Sandor Ajzenstat. In the mix is Ajzenstat’s Cumulative Interplay multimedia sculpture, which is “played” by the audience themselves to stimulate light and sound movement through a fixed maze. When It Rains, which was first exhibited by New Music Concerts in 2000 and at the Open Ears Festival from

Where we no longer have a New Music Festival from

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Festival in 2003, has become one of Gordon Monahan's best known works. This automated sound sculpture consists of 32 computer-controlled water valves dripping their rhythms onto 24 suspended small metal and plastic objects. The result is a magical sounding percussion orchestra.

At the core of the Scratch festival will be a collaborative, intensive, week-long creative session between installation artists Ian Birse & Laura Kavanaugh and Arraymusic artistic director Bob Stevenson. The end result of their work will be a new multimedia performance piece for the Arraymusic Ensemble. The public is invited into the creative process through a series of open rehearsals.

The festival closes on March 31st with a free concert featuring the Arraymusic Ensemble at Hart House. Along with the new Birse/Kavanaugh/Stevenson piece, the Ensemble will also tackle a brand new composition by Gordon Monahan with theremin, dance and DJ. This is sure to be a prime display of the eclectically broad palette Monahan uses to create his exceptional sound-worlds. Pianist Stephen Clarke adds in Monahan's brilliantly muscular Piano Mechanics, an earlier work from 1984. A return to the work of Dutch electronic master Gilius van Bergeijk rounds out the evening. For more info about Scratch 3 visit www.arraymusic.com or call 416-532-3019.

The Toronto Symphony Orchestra follows on the success of their inaugural New Creations Festival with a second installment running March 30 to April 5. Originally planned as a two-year pilot, the New Creations Festival did so well at the box office in 2005 that the TSO has already announced a third installment as part of its 2006-2007 season.

But let's not get too far ahead of ourselves. The line-up for 2006 certainly offers enough to demand our attention. Maestro Oundjian has programmed three dense concertos around the theme of the contemporary concerto, showcasing world-renowned soloists who are passionate champions of this genre. Pianist Emanuel Ax gives the world premiere of his concerto, Extremity of the Sky, inspired by the tragic events of September 11th, which Wagner observed first-hand from her New Jersey home. Percussionist Evelyn Glennie brings Chen Yi's Percussion Concerto for a Canadian premiere, blending Chinese musical themes, instruments and vocals with Western compositional techniques. Joel Quarrington will give the first in a rolling series of fifteen premieres of American composer John Harbison's Concerto for Bass Viol. On the following concert Peter Serkin tackles Peter Liebermann's Piano Concerto No. 5 in its Canadian premiere. An interesting note is that all these works were written especially for these soloists, which should make it even more of a special treat to hear them live.

Canadian content comes to the New Creations Festival mostly from the pioneering generation of our country's musical creators. Veteran Quebec composer Jacques Hétu opens the festival with a TSO-commissioned world premiere, Variations concertantes Op. 74. Our Dean of Canadian Composers, John Weinzweig (who turns 93 on March 11) will receive the premiere of his fully revised Rhapsody for Orchestra on April 1st. This one is a rare treat, one of Weinzweig's last creative efforts before he put down the pen two years ago. Finally, the premiere of Toronto composer Alexander Levkovich's new double concerto, Isle of a Beautiful Illusion, will take place on April 5th. This work was composed expressly for TSO Concertmaster Jacques Israelievitch and his son, percussionist Michael Israelievitch.

Complete concert details for the New Creations Festival are available through 416-393-4828 or at www.newcreationsfestival.com. So take this month to do something new. Celebrate sound 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 jasonv@musiccentre.ca.
torontohearandnow roundup
by Keith Dennin

There was an exciting development in the new music world in Canada recently, and the Toronto Coalition of New Music Presenters is pleased to be a part of it. After extensive discussions with the national new music community, the Canadian New Music Network has been established. This is a network of artists, ensembles, producers, labels, educators, and fans of new music who believe in the importance and value of creative music making. This is an exciting step for the new music community in Canada, which has recognized, over the past number of years, the increased need of Canada-wide organizations to promote new music in all of its forms. Please visit www.newmusicnetwork.ca to learn more and to join the network.

THE RISING GENERATION

Right at the top of the month, on March 1st, at the brand-new Young Centre for the Performing Arts in the Distillery, Tapestry New Opera presents Opera To Go, six short chamber operas by composers Aaron Gervais, Rose Bolton, Andrew Staniland, and others. This promises to be a rich and varied show, featuring music from the rising generation of Toronto's composers. (You can read more about it in Chris Hoile's On Opera.)

On Saturday, March 18th, Earshot Concerts returns after a nearly year-long hiatus with Bassic Reeding, a concert of new music for low winds, featuring the talents of Max Christie on bass clarinet and Wallace Halladay on baritone saxophone, performing a varied contemporary program, including works by Torontonians Rose Bolton, Erik Ross, and yours truly, Keith Denning. Bassic Reeding will be presented at the Music Gallery. Again at the Music Gallery, on March 24th, is Toca Loca's new concert, Words We (Never) Use, featuring works by Rzewski, Globokar, and Andrew Staniland.

JOHN KAMEEL FARAH

John Kameel Farah is a pianist and an electronics wizard who is quite busy this month. On March 9th, he will be at the Music Gallery to launch the fascinating DVD project entitled GRAVITAS. This collaboration between himself and astronomer John Dubinsky is billed as "a convergence of music and astronomy." Farah is a fantastically imaginative improviser, performer, and composer, and I am certain that this performance will be very impressive. Later in the month, on March 21st, Farah will perform a solo concert of improvised and experimental music at the Drake Hotel.

WOMEN COMPOSERS

CONTACT Contemporary Music presents a show entitled Girlfriend on March 8th, which is International Women's Day. The concert features new and recent works by women composers, mainly from Canada, including Monique Jean, Dierdre Piper, Linda Catlin Smith, Lori Freedman, and Ann Southam, one of my personal favourites. Girlfriend is being presented at the Music Gallery. This sounds like one not to miss.

At the end of the month (March 30th), the Heliconian Club presents another concert of works, titled Finding North by Canadian women composers. You can read about the origins of this concert in Allan Pulker's Quodlibet, elsewhere in this issue.

MORE IMPROVISATION

Fans of improvisation will not want to miss the improv quintet comprising Henry Kaiser, Lukas Ligeti, John Oswald, Michael Snow and Casey Sokol. This is a possible one-time-only coming together of this remarkable group of musicians. Don't miss them on March 26th at the Music Gallery. (And on March 28th, the Music Gallery presents another evening of improvisations, this time at the Red Guitar, on Markham Street just south of Bloor.)

REVIEWS

Finally, I invite readers to tell us what you think of the concerts you attend. You can post your concert reviews at the Coalition of New Music Presenters' website: www.torontohearandnow.com.
Jazz Notes
by Jim Galloway

March In Tempo
Plenty of good jazz in town this month and I'll mention just a few of the special happenings.

The Toronto Downtown Jazz Society pre-Festival series continues with Cubamismo at The Opera House on March 9th, a 15-piece band and one of the most exciting groups to come out of Cuba in a long time.

They are followed by Randy Weston on the 10th at Glenn Gould Studio. Mr. Weston has devoted his long career to bringing the music of Africa to the attention of his audiences and incorporating that heritage in his compositions. Two quite varied but musically rewarding presentations and a rare opportunity to hear these artists.

Another rare opportunity presents itself on Saturday, March 18 when the Classic Jazz Society of Toronto and Sackville Records present Kenny Davern, Trevor Richards and David Boeddinghaus in a concert of classic New Orleans jazz at the Estonian House on Broadview Ave.

On March 31st at the Glenn Gould Studio, CBC Radio presents a concert featuring Kenny Wheeler, trumpet & flugelhorn; Phil Dwyer, saxophone; Don Thompson, piano/vibes and arranger/conductor Rick Wilkins, plus an orchestral ensemble and special guest Norma Winstone. A sold-out sign has already been posted, but the consolation is that there will be a broadcast of the event.

Time to party
A few years back I wrote a piece about the phenomenon of jazz parties and their origins - how they were the brainchild of Dick Gibson, a New Yorker who moved to the open spaces of Colorado in 1960. He missed the New York jazz scene, which was pretty healthy in those days, and decided to simply import several musicians to Aspen for a week-end. The concept was quite simple. Bring together a group of compatible players with a common musical vocabulary and mix them together for a few days in a series of jam sessions, then sit back and enjoy the results. The jazz party was born.

There have been jazz parties in Toronto, but always in the somewhat unsympathetic setting of a hotel ballroom, which, no matter if you try to dress it up a bit, is still a hotel ballroom and somewhat lacking in atmosphere. Well over at The Montreal Bistro, which has lots of warmth and atmosphere, there is a feast of jazz steeped in the swing tradition - in effect, a mini jazz party, for three very special nights in March from Thursday 16th to Saturday 18th, when ten of the best Canadian and American musical swingers take over the stage.

Who's going to be there?
From the United States there will be two veterans of the jazz life. Bucky Pizzarelli is one of the all-time great guitarists, famous for his "chording" solos which never fail to set the audience on fire, and he has a way of interpreting a ballad which turns it into an emotional experience. Incidentally, his son, also keeping the tradition alive, is John Pizzarelli Jr. On piano is Johnny Varro, whose career took off in the busy club scene of New York in the 50's. He started at the top because his first professional gig was with Bobby Hackett.

A regular at Eddie Condon's which was to traditional jazz what Birdland was to bebop, he established himself as one of the best in a rich array of New York piano players.

From a younger generation of players come trombonist John Allred and, on clarinet, Allan Vache. Both are well-known to Toronto audiences from previous festival appearances and both are huge favourites on the jazz circuit. John, whose formidable technique is the talk of the trombone world, is a featured player in the Harry Connick Jr. big band when he isn't wowing festival audiences around the world. One of his behind-the-scene party pieces is to play "One Note Samba" with every repeated note in a different slide position, then take the bridge, which goes all over the place, in a fixed position! (Just ask any trombone player about that one.) Before embarking on his solo career, Allan Vache played in the Jim Cullum band, heard weekly on JAZZ.FM91. Since then he has carved out a niche in the clarinet fraternity as one of the most exciting players on the scene.

Given the number of times they have proved themselves on the international scene and have accompanied visiting "stars" to Toronto, it isn't surprising to find that the Toronto component of the Party features Don Vickery and Archie Alleyne on drums.

You have heard of the Three Tenors? Well each night the party will present a different bass player, each of whom has played with the top names in the business. On Thursday Neil Swainson will help to make the evening swing, then Rosemary Galloway takes the stand on Friday night, followed on Saturday by Dave Young - a three bass hit. Rounding out the package and acting as genial host is some guy called Galloway, also well-known on the international stage.

This is "in your face" swinging jazz, where having a good time is the name of the game.

All ingredients are there, technique, a real knowledge of the tradition of jazz, a sense of fun and a desire to communicate with the audience. The Bistro is an ideal setting for this event and it would be a smart idea to be part of that audience. See you there.

Jazz at R.Y.
THE DAVE YOUNG QUARTET
DAVE YOUNG - Bass
KEVIN TURCOTTE - Trumpet
ROBI BOTOS - Piano
FRANK BOTOS - Drums

Sun. Mar. 26 - 2pm
Royal York Road
United Church, Etob.

TICKETS: $20 & $17 Sr
INFO: 416-231-1207

CHRIST CHURCH DEER PARK PRESENTS
jazz vespers
Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy

Sunday, March 19 - 4:30 p.m.
GENE DINOVl - piano

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

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

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Inside the Jazz Listings
by Sophia Perlman

It seems like only yesterday that we were asked to venture out into the cold and cast our votes. Perhaps the federal government could learn something from the organizers of the National Jazz Awards. Throughout the month of March, listeners are encouraged to visit their website - www.nationaljazzawards.com and vote for their favourite jazz musicians, producers and personalities - all from the comfort of their own home. The ceremony will take place at the Old Mill Inn, on April 10th - just a few days after another set of high-profile music awards, the Junos, are announced in Halifax, on April 3rd.

In March, there are several opportunities to see many of these nominees perform in Toronto - including four nominees for Best Contemporary Album of the Year at the Junos.

Trumpet player David Buchbinder received critical acclaim for his most recent album Shurum Burum Jazz Circus. He has been nominated for best album at both awards, as well as SOCAN composer of the year. On March 12, you can catch him as a part of Persian Purim Cabaret at Lula Lounge.

Hilario Duran is being acknowledged for his work as a pianist, arranger, and recording artist this year - in addition to the best contemporary jazz nomination, for his album Encuentro en la Habana, he has also received nominations for Best Acoustic Group, Big Band of the Year, Latin Artist of the Year, Best Arranger, and musician of the year. He appears with his trio at the Montreal Bistro, March 23-25.

Nominated in three of the same NJA categories, Roberto Occhipinti is also a Juno nominee, for best Latin Artist, Best Arranger, and the Best Contemporary Jazz Album, for his recording Yemaya. He will appear on March 18th with the Sicilian Jazz Project at the Rex, in the evening spot. Directly before him that night, is another latin jazz nominee, pianist David Virelles.

In addition to a nomination for his work with Marc Rogers, Phil Dwyer and Terri Lyne Carrington on the album, pianist Robi Botos is also nominated as Best Keyboardist. He appears every Sunday at N‘Awlins.

These and several other nominees for the National Jazz Awards can be seen across the city all month, and of course, in WholeNote’s jazz listings. Before you exercise your democratic right to vote, make sure you go out and hear some of the best music Canada has to offer! Jazz listings are on page 54.

Venue spotlight: The Pilot

Now in its 62nd year of business, the Pilot Tavern has been featuring Saturday jazz for the past 20 years. A Sunday afternoon show, which began with pianist Laila Biali a year and a half ago, has also found a faithful group of listeners who come to hear music from a wide range of artists including Kollage, Mike Murley, Norman Marshall Villeneuve and Richard Underhill, and to enjoy their full menu, or one of the 21 beers on tap.

The Pilot Tavern
22 Cumberland 416-923-5716
www.thepilot.ca
Wheelchair Accessibility: One small step to main door.
Washrooms are in basement.
Age restrictions: All ages welcome
Musician Booking: Generally 2-3 months in advance
Saturday Jazz: Randy Sorrell
Sunday Jazz: Al Stuart.
Other Info: no cover charge!

March 6 @ Opera House
door at 8pm, show at 9pm tickets $30 / door $35

March 10 @ Glenn Gould Studio
show at 8pm tickets $32.50 + service charge

April 3 @ Glenn Gould Studio
show at 8pm tickets $32.50 + service charge

April 26 @ Glenn Gould Studio
show at 8pm tickets $45 + service charge

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March is one of my favourite months. My birthday’s in March. School
winter breaks are generally in March as well. I associate the month
of March with presents and getaways to exotic locales. Okay, not that
exotic...say Montreal or Ottawa .
Now that my day gig is in retail, I’m less likely to be able to travel,
so I’m pegging my hopes on good prezies, though I doubt anyone is
going to spring for the new bassoon I'd like.

HANNAFORD
FESTIVAL OF BRASS
The tirelessly innovative Hannaford
Street Silver Band presents its 3rd
Friday March 10 to Sunday after­
noon March 12 under the distin­
guished baton of guest conductor
Elgar Howarth. It’s a weekend
of youth, community and music
making in joyous collaboration,
in the Hannaford’s prime per­
formance venue, the Jane Mallett
Theatre.
The first concert Rising Stars –
Friday March 10 at 8pm – features
the Hannaford Street Youth Band,
conducted by Youth Education Di­
rector Larry Shields, in a Young
Artist Competition for the opportu­
nity to be a soloist with the HSSB.
Shields will also conduct the newly­
formed Hannaford Junior Band. This
opening concert of the Festival also
includes Oakville’s Intrada Brass
under Music Director Bram Greg­
son.
Next up is the Community Show­
case - Saturday, March 11, 10am to
5pm - part of the HSSB’s continuing
mandate to provide education and
community outreach. Metropolitan
Silver Band (conductor Fran Har­
vey), Weston Silver Band (conduc­
or Larry Shields), Whitby Brass
Band (conductor Roland Hill), Orill­
ia Silver Band (conductor Jim Fer­
riss) and the Buffalo Silver Band (con­
ductor Pam Liebmann) perform a
variety of 45-minute concerts dur­
ing the day, led by Larry Shields,
assisted by Elgar Howarth.
Collaborations - Saturday, March
11 at 8pm - brings together dedicat­
ed musicians from the bands partici­
pating in the Festival, under the but­
tons of guest Elgar Howarth and the
HSSB’s resident conductor
and artistic director, Curtis Me­
talf. As well, ten mem­
ers of the HSSB will give a
special tribute to The Philip
Jones Brass Ensemble,
ounded by Maestro
Howarth, which had a huge
impact on brass chamber
music. Ottawa’s Maple Leaf
Brass Band with conductor
David Druce will also be there, performing selections from
their repertoire of pop­
ular classics and marches,
and the event will conclude with a
post-concert reception, for musicians
and audience in the lobby.
The final concert, Slide Show is
Sunday, March 12 at 3pm , follow­
ing a 10am to 12 noon open rehearsal
and a 2:15pm preconcert chat be­
 tween HSSB co-founder and execu­
tive director, Ray Tizzard and guest
conductor Elgar Howarth. The con­
cert itself will include performances
of Howarth’s Mosaic, Wilfred Hea­
ton’s Contest Music, Malcolm Ar­
old’s Fantasy for Brass Band
and many more brass band showpieces,
and will feature the principal trom­
bone . Also featured is the world
premiere of Canadian composer Bar­
bara Croall’s new work for brass
band “Get give na?” (Are you go­
ing home?). It was commissioned
by the HSSB with the support of the
Ontario Arts Council. Visit www.hssb.ca
for more details.
The HSSB’s event is by no means
the only band concert on this month.
As always the concert listings are
check-a-block with good stuff. Mu­
sical gifts like these make not being
able to travel this month a whole lot
easier to handle!
If you would like an upcoming band
event to be featured in the Bandstand
column, feel free to contact Merlin by e­
nail at merlin@williamsyuming.ca or
phone 416-903-0277.
Diamond in the rough

The main opera event this March is the latest installment of “Opera to Go” from Tapestry New Opera Works. Running from March 1-17 the evening consists of six brand new mini-operas, each only 12-20 minutes long, by five different composers. The six works are “Unfamiliar” (composer Darren Fung, librettist Dave Deveau), “Binoculars” (composer Richard Payne, librettist Joseph Majigia), “Ashlike on the Cradle of the Wind” (composer Andrew Staniland, librettist Jill Battson), “Gotcha!” (composer Darren Fung, librettist Betty Jane Wylie), “Netsuke” (composer Rose Bolton, librettist Jill Battson) and “The Enslavement and Liberation of Oksana G” (composer Aaron Gervais, librettist Colleen Murphy).

They cover a wide range of contemporary themes from adolescent alienation, modern marriage, gay sex in the shadow of AIDS, children meeting their birth parents, cross-cultural values and the international sex-slave trade. The music reflects many styles from melodic legato to rhythmically complex pieces with quartertones. Four singers are involved in various combinations—soprano Carla Huttanen, mezzo-soprano Jessica Lloyd, tenor Keith Klassen and baritone Calvin Powell.

Tapestry Artistic Director Wayne Strongman conducts a six-piece chamber orchestra and all six works are directed by Tom Diamond.

In Toronto Diamond most recently directed Handel’s “Semele” for the University of Toronto Opera Division in 2005, but frequent opera-goers will remember, among others, his stagings of Handel’s “Giulio Cesare in Egitto” for the COC in 2002, Sartorio’s work of the same title for the COC Ensemble in 2001 and the world premiere of Chan Ka Nin’s “Iron Road” for Tapestry also in 2001. His upcoming “Rigoletto” for Pacific Opera Victoria will travel to London, Ontario, for a run at the Grand Theatre in June later this year. Television viewers will have seen him in action as one of the coaches and judges on Bravo’s hit programme “Bathroom Divas”.

A conversation with Diamond on February 14 revealed how a production of “Opera to Go” comes into being:

The first point that Diamond makes clear is that “Tapestry’s focus on the development of new work is unique not just in Canada but in all of North America”. He should know since he recently sat on the committee for the Opera Creation Program, jointly administered by Opera America and Opera.ca, reading through literally hundreds of grant proposals for new works. “The Americans were jealous of the Canadian proposals” Diamond says. “They were more adventurous and edgier than the American ones, both in subject matter and in dramatic approach”. Tapestry must take some credit for this since, according to Diamond’s estimate, at least 90% of people now involved in creating new opera in Canada have passed through Tapestry’s annual Composer-Librettist Laboratory, a creative “boot camp” commonly known as the “Lib Lab”.

Tom Diamond

Two by Puccini! Gianni Schicchi & Suor Angelica

March 19 - 2:00 pm & March 23 - 8:00 pm at St. Elizabeth Performing Arts Centre, 525 New Westminster Drive, Vaughan

Call Opera York at 905-763-7853 to order tickets for St. Elizabeth Theatre

ALSO March 26 - 8:00 pm Markham Theatre for Performing Arts

Call Opera York at 905-305-7469

TICKETS $30 Group rates available www.operayork.com

Opera Courses and Opera Tours with Iain Scott

Course: The Five Key Themes of Wagner’s “RING”

5 afternoons 3:00 – 5:00 pm July 17 – 21

Spread over five afternoons, this in-depth seminar will be an ideal introduction to anyone intending to attend Die Ring des Nibelungen in September. This course is designed to appeal to both the neophyte and the experienced Wagnerian.

At U of T’s St. Michael’s College in association with Classical Pursuits

Opera Tour: CHAUTAUQUA and GLIMMERGLASS

see 5 operas over the August Long Weekend Thursday 3rd to Wednesday 9th August, 2006

If you have never been to Glimerglass or to Chautauqua, you have been missing out on two of the most wonderful artistic experiences of the summer! At Glimerglass, stay at the fabled Otesaga Resort. Then spend three days at the famed Chautauqua Institution’s Athenaeum Hotel. An operatic experience not to be missed!
Jarvis (TMA Board member and music director) for the after school programs, please be in touch with your school is interested in the program, or for ways to encourage at-risk youth to participate. We hope to get that into schools looking for some fresh ideas and new inspiration in this area.

Specialized school music programs:
A rhythm basics program, called Rhythmetry, developed by member musician/educators Jane Fair, Brian Katz, and Alan Hetherington continues to be offered to schools in the GTA. Aimed at grades 6 to 8, it is a fun and lively way to gain a better understanding of rhythm. Many students can use more time in this area, and our program is intended to help them find fun ways to practise rhythm skills as a warm-up or focus for a music session. We will be developing a program addressing vocal basics for the same age group shortly, and hope to get that into schools looking for some fresh ideas and new inspiration in this area.

For member Nellie Kurtado, and after-school programs are being developed in several different areas of the city. This is an exciting program that has great support from our partners, and we are hoping for some spectacular results.

Honouring our finest:
Composer, arranger and trumpet player Johnny Cowell was honoured with the TMA’s Lifetime Achievement Award. His compositions have been recorded by such luminaries as Vera Lynn, Chet Atkins, Lawrence Welk and Andy Williams, and his association with the TSO has lasted more than 50 years. His most recent recording “The Art of Johnny Cowell: Virtuoso Trumpet Gems” contains performances as recent as 1996. At the presentation, President Rosemary Galloway read Johnny’s astonishing list of achievements to an appreciative audience. In his acceptance speech, Johnny noted that he’d been a member of the TMA for 63 years—yet another impressive achievement.

At a Benefit Event held at the Montreal Bistro on December 12, 2005, TMA member Eugene Amaro was honoured with a Special Recognition Award and a host of fabulous jazz instrumentalists and vocalists performed for this unique occasion. Eugene and his extended family were there for dinner and to enjoy the musical proceedings. Secretary Allan Macmillan spoke briefly honouring him with the award, “to be presented to him one-on-one as soon as we can get the dang thing made up”.

Congratulations also to Archie Alleyne, a 50-year veteran of the Toronto jazz scene, who received a Lifetime Achievement Award at the Urban Music Awards presented at the Koof Haus on November 29. He’s played with Bingie Holiday, Mel Tonne, Nancy Wilson and countless others. He currently fronts the popular group Kollage as well as bringing jazz into the classrooms and finishing up his autobiography.

Canadian Jazz Archives:
In recent years, major jazz related collections have been lost to researchers who wish to look into this invaluable cultural heritage. Recognizing this loss, a group of dedicated jazz fans and musicians has recently established a format vehicle for collecting and preserving all jazz related material. Known as the Canadian Jazz Archives Network (CJAN), the group is working with the York University Library and will play an important role in networking, promoting and reaching out to the jazz community at large. The York/CJAN collection will be easily accessible to the general public and will include music on disc, tape, piano rolls, or any other electric/electronic medium; plus published music, band arrangements, books, periodicals, catalogues, manuscripts, personal scrapbooks, correspondence, photographs, and all ephemera that would assist researchers into jazz music and related events. CJAN’s purpose is to collect and save this material in the already well-established music library and archives at York University. For further information, see the web site at www.yorku.ca/cjan and/or contact Rob van der Bliek: 416-736-2100 ext. 33694, e-mail bliek@yorku.ca or Ken Crooke: 416-481-8140, e-mail kcrooke@rogers.com

Lord of the Rings:
March 23, 2006, opening night of The Lord of the Rings, promises to be an auspicious date for the revitalization of large-scale commercial theatre in Toronto. There is no question that the drastic downturn in tourism that Toronto suffered in 2003 and 2004, which precipitated the premature closing of the excellent productions The Producers and Hairspray, had the effect of discouraging producers from mounting open-ended commercial productions in Toronto. With the opening of The Lord of the Rings at the Princess of Wales Theatre, Toronto hosts the world premier of the most elaborate and expensive commercial theatre production ever produced. Here’s hoping it’s a wonderful production, audiences line up to buy tickets and musical director, Rick Fox, contractor, Jim Spragg and the 18-musician orchestra have work for years to come. As we know from the past, successful productions encourage new productions.
March's Child ....

Photo taken 1961

Identify this member of our music community, who you'll find consorting with kings, courtiers, men of the church, vagabonds, goddesses and burly-gurdy players, for a chance to win tickets or a recording.

Thank you to our many readers who guessed.

Think you might know who March's Child is? Send your best guess to musicchildren@thewholenote.com. (Winners will be selected by random draw among correct entries received by March 15th, 2006.)

February's Children .... were Lara and Scott St. John

"I recognize this photo! It sure brings back memories. Their mother is accompanying them at the piano. I was studying violin performance at the University of Western Ontario during that time, and actually competed against Scott in a Kiwanis violin class. I believe she also performed as a duo with the London Symphony Orchestra (of which I was a member) that same year..." Susan Guise-Bagley (Barrie, Ontario)

Scott and Lara St. John began playing Suzuki violins at the ages of 3 and 2. Their mother, an accompanist, motivated their musical beginnings. When this childhood photo was taken during a London Ontario Kiwanis Festival their success as performers was already well underway. "There was always something about the brother and sister team that people really enjoyed" comments Scott. "One of the nice things about the relationship is that we still get along well enough to play together!" Enrolled at the Curtis Institute (Philadelphia) as very young teenagers, they quickly developed separate musical identities as the world became various and inviting.

Scott has won numerous competitions and awards and delights recital audiences and chamber audiences around the globe. Scott is Associate Professor of Violin at the University of Toronto, Faculty of Music, and has recently been appointed to the St. Lawrence String Quartet. She performs on the 1779 "Salabue" Guadagnini thanks to an anonymous donor and Heinl & Co., Toronto.

Upcoming ... Scott: Music Toronto (March 28); Sinfonia Toronto (May 6); Esprit Orchestra (May 18); Lara: Thursdays at Noon Series, recital (April 13) (U. of T. Faculty of Music at Walter Hall, Free). Scott and Lara join the TSO and Maestro Peter Oundjian for a Mozart evening, including the Sinfonia Concertante K. 364 (Jan '07).

CONGRATULATIONS to our winners!

Wendy Seravalle-Smith and a guest will attend the Music Toronto Chamber Society (The Gryphon Trio; Scott St. John, violin; David Harding, viola; James Vandemark, bass) March 28, Margaret Couse and guest will also attend. Shelley Koke, Andrea Milek, Amir Safavi, and Susan Guise Bagley will each receive Bach: The Concerto Album (Ancalagon Records, 2001) featuring Lara St. John and the New York Bach Ensemble, joined by Scott St. John for the Double Concerto. Thank you to our many readers who guessed.

Know someone whose photograph should appear on this page? Your suggestions are most welcome! musicchildren@thewholenote.com

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CONCERT LISTINGS
Toronto & nearby

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

Concerts: Further Afied PAGE 50
Music Theatre/Opera PAGE 54
Jazz Clubs, QuickPicks PAGE 54
Announcements/Lectures/Seminars/Etcetera PAGE 55

Wednesday March 01
- 1:00 & 7:00: Mirvish Productions. The Lord of the Ring. Lyrics by Shaun McKenna and Matthew Marchus; music by A.R. Rahman and Varrina with Christopher Nachighiale. Princess of Wales Theatre, 360 King St. W. 416-872-1212. $78-$125. For complete run see music theatre listings.
- 9:00: Markham Theatre. Jim Galloway & Jan Echoes of Swing. Music of the swing era. Laurie Brown, trombone; Dave Johnston, trumpet; Ian Benge, piano; David Field, bass; Don Vickery, drums. 171 Town Centre Blvd., Markham. 905-305-7466. $38, $34.
- 7:30: Massary Hall. The Blind Boys of Alabama. Gospel group in concert. 15 Shuttle St. 416-872-4255. $45-$95.50.
- 8:00: Mendelssohn Singers. St. John Passion. By Bach. Daniel Taylor, countertenor; Gillian Keith, soprano; Charles Daniels, tenor; Peter Harvey, Daniel Licht, basses; Noel Edman, conductor. 7:00 pre-concert chat by Rick Phillips, Roy Thomson Hall. 60 Simcoe St. 416-872-4255. $35-$45.

Thursday March 02
- 8:00: Drury Lane Theatrical Productions. Ode to Tyne Music Hall. Don Simpson, music director. 2289 New St., Burlington. 905-637-3079. $23, $21(tourist), $19(senior 12+). For complete run see music theatre listings.
- 8:00: Meadowvale Music Theatre. West Side Story. Music and lyrics by Bernstein & Sondheim. 6315 Montevideo Dr., Mississauga. 905-651-4720. $21, $19(senior). For complete run see music theatre listings.
MARCH 1 - APRIL 7 2006

Survival.
Figaro; - 8:00: Oriana Women's Choir. director; students from the National Ballet Danforth Ave. Rhythms. Eastminster United Church, 310
Music from Cuba & Argentina; Montsalvatge: - 8:00: Jubilate Singers. conductor. St. Luke's United Church, 353
Orchestra. Sinead Sugrue, soprano; Terry Kowalczuk, $15(advance), $18(door).
Institute, 2450 Birchmount Rd. $20, $15(sr/st), free(under 12).
for Flute and Orchestra; Queen of the Night #1,
Vance), $30(door).
#1, 4th movement: Symphony #25; Andante
for Flute and Orchestra; Queen of the Night
(Thel Magic Flute); Sove si il Vento Cosi Fan Tutte); Finale from Act II of Marriage of Figaro; Overture from La Clemenza di Tito.
Sirod Sugrue, soprano; Terry Kowalczuk, conductor. St. Luke's United Church, 353
Shorbourne St. 416 925 9872 ext.2066.
$15(advance), $18(door).
Sunday March 5
- 11:45am & 1:45pm: Klee Factor. Traditional klezmer music. Free Times Café, 320
College St. 416-967-1078. $17.95 for brunch with reservations.
- 1:30: CAMMAC/Me Mikhail Art Gal-
lery. Sunday Concert Series. Richard White-
- 2:00: North Toronto Institute of Music.

On organ repair).
- 8:00: Arabesque Dance Company
Orchestra. Aida Nour Gala Performance.
Bassam Bishara, oud/eiyevele/cesta; George
Sawa, qanun/vebalmsaye; Saloman Warwar, lead dumbek; George Barbas, dholka; Sebastian
Gatto, katu. Estonian House, 958
Broadview Ave. 416-920 5993. $25(advance), $30(advance).
1-866-768-8801. $20;
Saturday, March 4, 2006 at 2pm
Russian Salon: Kirov meets Off Centre
Our fruitful collaboration with the Mariinsky (Kirov) Theatre continues! Soprano Irina Vasilieva and baritone Vladimir Tyulpavov, two exciting young Russian opera stars, join pianists Inna Perkis and Boris Zarankin in a double-debut with Off Centre. This concert is produced in collaboration with Valery Gergiev, General and Artistic Director of the Mariinsky (Kirov) Theatre in St. Petersburg, Russia and Honourary Patron of the Off Centre Music Salon.

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Gellman & Chausson, Holli genes Hall, 35
4:00: St. James' Cathedral. Sunday
Afternoon Twilight Recitals. Students from
the Oratorio studio of Darryl Johnson. 65
Church St. 416-384-7865. Free.
4:00: Toronto Classical Singers.
Gowda: Messe Solennelle St. Cecilia; Fauré:
Requiem. The Tafellisten; Marion
Samuel Stevens, soprano; Leonard Whiting,
tenor; Gregory Dahl, baritone. Jurgen
Petrenko, artistic director. 1570 Yonge St.
5:00: Czech Community Centre at
Masaryktown. Concert. Works by Mozart,
Smetana, Dvorak. Zdenek Flech, bass; Steven
Pihlcox, piano. Restaurant Prague 450
Scarborough Golf Club Rd. 416-439-4384.
$20, $15.
5:00: University of Toronto at Scar-
borough. New Music Concert. New works
by Rapport, Ogborn, Ager and Holman.
Guests: Leonard Whiting, tenor; composers
performing. Hart House Music Room, 7 Hart
7:30: Christ Church Deer Park. Orga
Music and Costume Ensembles. Nicholas Fair-
bank, organ. 1570 Yonge St. 416-550-5211.
Collection.
7:30: Victoria Scholars Men's Choir
Ensemble, Canadian Scholars. Bedard; Missa
Brewis; MacMillan: Blanche Conn a Le Niege;
Randall: Ave Verum; works by Haas,
Daly, Quastko & Schaller. Our Lady of
Sorrows Church. 3055 Bloor St. W. 416-761-
7776. $25, $20 (students).
8:00: Arabesque Dance Company
Orchestra. Leyla Arabesque. Traditional
acoustic Arabic music. Bassam Belwah, oud;
Aly El Zein, oud; Lubna Al Tima, oud;
George Barbara, oud; Sabrina Gatto, karim;
George Sawa, musical director. Gypsy Co-op,
815 Queen St. W. 416-920-5653. $10.
8:00: Eddbird and Swan. Dreaming in
Colours. Works by Poulenc, Mandelstam,
Wolfgang, Hefing, Kreisler & Olson. Nordin
Mackenzie Jackson, bassoon; David Swain, piano.
Guest: Kathy Halversten, eebie. Ballroom,
Gladding Hotel, 1214 Queen St. W. 416-
536-4798. $20, $10.

Monday March 06
7:30: Associates of the TSO. Five Small
Concert Series: Chamber Music Groups from
the Toronto Symphony Youth Orchestra.
Trinity St. Paul's United Church, 427 Bloor St.
W. 416-821-3942. $17, $14 (students).
7:30: Southern Ontario Chapter Hymn
Society. More Voices: The Sampler Re-
vealed. United Church Hymn Supplement,
sing-through. Chapel, Emmanuel College, 75
8:00: Hummingbird Centre. Harlem
Gospel Choir. 1 Front St. E. 416-872-2262.
$7.50-
9:00: Toronto Downtown Jazz-20th
Anniversary, Cubanos. Opera House, 735
Queen St. E. 416-870-8000. $20 (online);
$35 (door).

Tuesday March 07
1:00: St. James' Cathedral. Music at
Midday. Andrew Adair, organ. 65 Church St.
3:00: Toronto Symphony Orchestra.
Music at the Oratorium Studio of Darryl
Johnson. 65 Church St. 416-872-2262. $7.50-
9:00: Five Small Concerts: Chamber
Music Groups from the Toronto Symphony
Youth Orchestra.
Trinity St. Paul's United Church, 427 Bloor
St. W. 416-821-3942. $17, $14 (students).
3:00: Toronto Downtown Jazz-20th
Anniversary, Cubanos. Opera House, 735
Queen St. E. 416-870-8000. $20 (online);
$35 (door).

Wednesday March 08
12:30: Yorkminster Park Baptist
Church. Noonday Organ Recital. Karen
Rymal, organ. 1585 Yonge St. 416-822-
1167. Free.
8:30: Les Voix du Cour. In Concert.
Choral ensemble performing popular French
songs. Cafe Lounge, 1505 Dundas St. W. 905-
883-7951. 440 includes dinner.

March 7th: 7:30 Toronto Opera Repertoire. Free
Opera Excursions. Scenes from The Magic
Flute, Carmen, La Traviata & other works.
Bickford Centre, 777 Bloor St. W. 416-889-
9572. Free.
7:30 University of Toronto Faculty of
Contemporary & world music. Master Chan-
nels. Guests: High Park Choir; Zimfira Poloz;
Lori Anne Doolittle & Blairend Dylintiel Way-
to, conductors. Victoria College Chapel, 61
8:00: Bellydance Superstars. Hags
Canivalo Tour. Isaam Houshan, dancer. Jan
Mallett Theatre, 27 Front St. E. 416-
306-7723. $30-$40.
8:00 CONTACT contemporary music.
Music Gallery. Girlfriends. Smith: Knots;
Sills: Low Memory #3; Piper: Personae;
Fabe: drift unit: Southern: Ethnographies;
Beglarian: Fireside. Sarah Fraser, violin;
Michael Grøner, piano; Alex Grant, cello;
Akiyo Hattori, clarinet; Christine Muren,
flute; Jerry Pargiati, percussion; guest: Len
Friedman, clarinet. St. George the Martyr,
197 John St. 416-902-7011. $15, $10(st).
8:00: Hatch Girl Con Create. She Said
Safra. Dance theatre by Lisa Pijan Nomura;
choreography by Meaghan O'Shea & Ilse
Gudino; dramaturgy by Marjorie Chan. Studio
Gould. 250 Front St. W. 416-
205-6134. $30-$110.
8:00: Hummingbird Centre. Celtic
Dance. Lisa Pijan Nomura; choreography by
Meaghan O'Shea & Ilse Gudino; dramaturgy by
Marjorie Chan. Studio Theatre, Harbourfront Centre, 235 Queen's
Quay West. 416-973-4000. $17, $15 (students).
8:00: Symphony Orchestra.
Ontario. Five Small Concerts: Chamber
Music Groups from the Toronto Symphony
Youth Orchestra.
Trinity St. Paul's United Church, 427 Bloor
St. W. 416-821-3942. $17, $14 (students).
8:00: Yorkminster Park Baptist
Church. Noonday Organ Recital. Karen
Rymal, organ. 1585 Yonge St. 416-822-
1167. Free.
8:30: Les Voix du Cour. In Concert.
Choral ensemble performing popular French
songs. Cafe Lounge, 1505 Dundas St. W. 905-
883-7951. 440 includes dinner.
Thursday March 9


Women's Musical Club of Toronto

March 9, 1:30 p.m.
Xiang Zou, piano
1st Laureate Honens International Piano Competition
Works by Schubert, Godowsky, Liszt, and the premiere of a new work by Chinese composer De-Qing Wen

Friday March 10

5:00: University of Toronto Faculty of Music, Concert of classical, folk & contemporary Thai music. Dr. Sax Chamber Orchestra; Dr. Sogre Chotanamok, music director; Prateep Supanong, conductor. Walter Hall, 80 Queen's Park. 416-978-3744. Free.


6:00: Hannaford Street Silver Band - Festival of Brass. Collaborations: Musicians drawn from many bands; Elgar Howarth, guest conductor; other guest performers. Jane Mallett Theatre, 27 Front St. E. 416-388-7723. $20.


6:00: Toronto Symphony Orchestra. Brahms: Concerto for Violin; Raffa Armen, violin/R. McKay, horn; Regina Anthone, piano. Roy Thomson Hall. See Mar. 8.


6:00: Toronto Symphony Orchestra. Haydn's Creation. David Fallis, conductor. 8:00 pm. Victoria College Chapel.

Saturday March 11

10:00am to 5:00pm: Hannaford Street Silver Band - Festival of Brass. Collaborations: Musicians drawn from many bands; Elgar Howarth, guest conductor; other guest performers. Jane Mallett Theatre, 27 Front St. E. 416-388-7723. $15.

1:00: Westone Silver Band. In Concert. Part of the Hannaford Street Silver Band Festival of Brass. 10:00am. Jane Mallett Theatre, 27 Front St. E. 416-388-7723. $15.

2:00: Theatre D'Art Canada. Beneath the Banyan Tree. Dance, music and puppetry. Lapa Pado, choreography; Lynda Hill, director; Edgardo Moreno, composer. Assembly Hall, 1 Colonel Samuel Smith Park Dr., Etobicoke. 416-201-7093. $10. ASL at this performance.

8:00: Hannaford Street Silver Band - Festival of Brass. Collaborations: Musicians drawn from many bands; Elgar Howarth, guest conductor; other guest performers. Jane Mallett Theatre, 27 Front St. E. 416-388-7723. $20.

8:00: Maryem Tullar /Small World Music. Family Values. Maryem Tullar, vocals; Erin Teller, sax/flutes; Khaleen Kaplak, violin/oole; Art Arvelos, percussion; Ian DeSousa, bass; Dave Restie, piano; Elsho Otaiyef, poet. Glan Gould Studio, 250 Front St. W. 416-205-5555. $20, $10(st). $10(st).


8:00: Toronto Chamber Choir. Bach's St. Mark Passion. Toronto premiere of the reconstructed St. Mark Passion, performed with full Baroque orchestra. Matthew White, counter tenor; Catherine Webster, soprano; David Falla, conductor. 7:00 Pre-concert lecture. Christ Church Deer Park, 1570 Yonge St. 416-690-4681. $23-$25, 416-818-1110.

HOLY WEEK

IN THE 20TH CENTURY

Friday, March 10, 2006
8:00 pm
Saint Thomas's Anglican Church
383 Huron Street
Toronto

Regular $15
Senior $10
Student $15

For more information:
416-971-9259

Exultate
John Tuttle, Conductor

March 1 - April 7 2006

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The Musicians In Ordinary
Saturday March 11 at 8 pm

An die Laute
— 19th Century Viennese Songs —

Music by Schubert,
Beethoven &
Gigliani

Hallie Fishel,
Soprano
John Edwards,
Guitar

Tickets $15 and $20
Hecticonic Hall – 33 Hazelton Avenue

Produced with the assistance of

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The Hannaford
Street Silver Band

presents
Slide Show
Sunday, March 12, 2006, 3 p.m., Jane Mallett Theatre
Elgar Howarth, Guest Conductor
Joe Alessi, Trombone Soloist

We are honoured to welcome to our stage Joe Alessi, Principal Trombone of the New York Philharmonic, who will perform Elgar Howarth’s Trombone Concerto. This concert, led by our distinguished guest conductor, Elgar Howarth, will feature the world premiere of Gi-Giwei, a new work for brass band by the Canadian composer Barbara Croall, commissioned by the HSSB with the generous support of the Ontario Arts Council. Other works will include Arnold’s Fantasy for Brass Band and Heaton’s Concert Music. This is the final event of our three-day Festival of Brass, our annual celebration of youth, community, and the very best of professional music-making.

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March 15, 17, 18 & 19, 2006
8 PM
Trinity Presbyterian Church

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Edward Franko - Stage Director
Lena Waddington - Music Director

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William Litter, The Toronto Star

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The Tallis Choir

Peter Mahon, Director

HOLY WEEK IN THE RENAISSANCE

featuring

Allegri's Miserere, Palestrina's Lamentations of Jeremiah and Stabat Mater

Saturday, March 18, 7:30 pm

St. Basil's Church (note venue change)

50 St. Joseph St. [at Bay, south of Bloor]

Adults - $25, Seniors - $20

Special Student price - $10 at the door with ID

For information: www.tallischoir.com

416-286-9798

March 1 - April 7, 2006
WWW.THEWHOLENOTE.COM

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PASSION & INSPIRATION

Chamber works by Beethoven, Schubert, Mendelssohn & Meyerbeer

David Stewart, violin • Paule Prefontaine, violin
Stephen Marvin, viola • Christina Mahler, cello
Nicolaï Tarasov, clarinet

Saturday, March 18, 2006
8 pm • Eastminster United Church
310 Danforth Ave.

Academy www.academyconcertseries.com

www.MooredaleConcerts.com

Mendelssohn in London

Gwendolyn Mok, piano
“A technique as agile as her insights are deep”
Boston Globe

John Slavik, actor
Kristine Bogyo, cello
Young Artist:
Nathaniel Anderson-Frank, violin

Sunday, March 19 at 3 pm • Walter Hall, U of T
Affordable tickets! $25, ($20 St/Sr.) 416-922-3714 x103

... CONCERTS: Toronto & nearby

- 3:00: Windermere String Quartet. in Concert. Mozart: Quartet in B flat K159; Haydn: Quintet in D in Op. 76 #2; Schubert: Resonance Quartet in A, Op. 29 #1. Rona Goldensher & Geneviève Gilardeau, violinists; Anthony Rapoport, viola; Laura Jones, cello; St. Olave’s Anglican Church, 360 Windermere Ave. 416-798-7054. $15, $10(st at door).
- 4:00: St. James’ Cathedral, Sunday Afternoon Twilight Recital. Stephanie Martin, organ, 65 Church St. 416-982-4255. $30, $20(st at door).

MUSIC AT MIDDAY • SUNDAY TWILIGHT RECITALS

Admission is free.

LEAD US, GUIDE US

A HYMN FESTIVAL IN LENT

Sunday, March 19, 2006, 3 pm

The St. James Singers

Michael Bloss, Director of Music

Lent is a time of soul searching and reflection. Encounter the realities of this season in Word and Music. Hymns old and new, sublime choral music, and penetrating readings reflect on the meaning of this season.

Admission is free.

Music at Midday • Sunday Twilight Recital

Attend free weekly concerts!
The Cathedral hosts musicians throughout the year from across Toronto and around the world in a series of performances.
Sundays: 4:30 pm and Tuesdays 1:40 pm

The Cathedral of St. James
80 Queen’s Park Toronto
777-9235 ext. 221
www.stjamescathedral.on.ca

WWW.THEWHOLENOTE.COM MARCH 1–APRIL 7 2006

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Music Toronto

CYPRIEN KATSARIS
March 24 at 8 p.m.

- 8:00: Music Toronto. Cyprien Katsaris in Concert. Works by the Mozart, Chopin, Beethoven, Schumann, and Debussy.
- 8:30: Toronto Symphony Orchestra. John Storgar, conductor. Steven Isserlis, violin. Mozart: Violin Concerto No. 5; Shostakovich: Cello Concerto No. 1; Tchaikovsky: Symphony No. 5.
- 10:00: Royal Conservatory of Music. Orchestra. Conducted by vegetables.

The Passion According to St. John

Johann Sebastian Bach
Friday, March 24, 2006 • 7:30 p.m.

Sunday Music Toronto

- 10:00: Royal Conservatory of Music. Vocal Masterclass. Conducted by vegetables.
- 12:00: Esprit Orchestra. Charles Reesor, conductor. Shostakovich: Symphony No. 5.
- 1:00: Music Toronto. Cyprien Katsaris in Concert. Works by the Mozart, Chopin, Beethoven, Schumann, and Debussy.
- 2:00: Toronto Symphony Orchestra. John Storgar, conductor. Brahms: Symphony No. 3; Shostakovich: Symphony No. 10.
- 3:00: York University. Faculty of Music. Masterclass for Strings. Performers: Chamber Music Ensemble, York University.
- 4:00: Toronto Symphony Orchestra. John Storgar, conductor. Mozart: Symphony No. 40; Beethoven: Symphony No. 7.
- 5:00: Sunday Music Toronto. Vocal Masterclass. Conducted by vegetables.

Music Around Us New Generation Series

- 1:00: Toronto Symphony Orchestra. John Storgar, conductor. Shostakovich: Symphony No. 1; Dvořák: Symphony No. 9.
- 3:00: Toronto Symphony Orchestra. John Storgar, conductor. Brahms: Symphony No. 3; Tchaikovsky: Symphony No. 5.
- 4:00: Sunday Music Toronto. Vocal Masterclass. Conducted by vegetables.

Music in the Air

Airs from the Court of the Sun King

- Monday, March 20
  - 6:00: Concert. Airs from the court of the Sun King. Various composers.
    - 6:30: Live Performance. Beethoven: Symphony No. 3; Shostakovich: Symphony No. 5.

The Musicians in Ordinary

- Friday, March 24 at 8 p.m.
  - Du Bon Gout

Music Around Us New Generation Series

- Thursday, March 23
  - 1:00: Toronto Symphony Orchestra. John Storgar, conductor. Brahms: Symphony No. 3; Tchaikovsky: Symphony No. 5.
  - 3:00: Toronto Symphony Orchestra. John Storgar, conductor. Brahms: Symphony No. 3; Tchaikovsky: Symphony No. 5.
  - 4:00: Sunday Music Toronto. Vocal Masterclass. Conducted by vegetables.

Music at Massey Hall

- Friday, March 24

Music in the Air

Airs from the Court of the Sun King

- March 24 at 8 p.m.
  - 7:30: University of Toronto Faculty of Music. Faculty Artist Series: Shoshana Rabinovitch, cello; Lydia Wang, piano. Guest: Peggy Baker, dance. Walter Hall, 60 Queen's Park. 416-978-3744. $21, $11.

Music Around Us New Generation Series

- Thursday, March 23
  - 1:00: Toronto Symphony Orchestra. John Storgar, conductor. Brahms: Symphony No. 3; Tchaikovsky: Symphony No. 5.
  - 3:00: Toronto Symphony Orchestra. John Storgar, conductor. Brahms: Symphony No. 3; Tchaikovsky: Symphony No. 5.
  - 4:00: Sunday Music Toronto. Vocal Masterclass. Conducted by vegetables.
... CONCERTS: Toronto & nearby


8:00: Jane Blackstone, Chamber Music at Heliconian Hall. Works by Hindemith, Singaglia, Strauss & Nichols (invited)

8:00: Canadian Sinfonietta. Performing Arts York Region.

8:00: Tafelmusik Baroque Orchestra. Etobicoke Community Concert

7:00: St. Christopher's Anglican

8:00: Massey Hall.

8:00: Tafelmusik Baroque Orchestra.

8:00: Mississauga Symphony.

3:30: Toronto Jazz Orchestra.

8:00: Massey Hall.

8:00: Toronto Tabla Ensemble.

8:00: Music Gallery.

APRIL

8:30: Living Arts Centre.


8:00: Jane Blackstone, Chamber Music at Heliconian Hall. Works by Hindemith, Singaglia, Strauss & Nichols (invited)

8:00: Canadian Sinfonietta. Performing Arts York Region.

8:00: Tafelmusik Baroque Orchestra. Etobicoke Community Concert

7:00: St. Christopher's Anglican

8:00: Massey Hall.

8:00: Tafelmusik Baroque Orchestra.

8:00: Mississauga Symphony.

3:30: Toronto Jazz Orchestra.

8:00: Massey Hall.

8:00: Toronto Tabla Ensemble.

8:00: Music Gallery.

SATURDAY MARCH 25, 2006 8pm

Carole Warren, mezzo soprano

Birchmount Park Collegiate


8:00: Massesy Hall. Lady Boy, blues guitar.


8:00: Music Gallery. Residency Concert


8:00: Performing Arts York Region. Shono Wu in Concert. Sharon Wu, piano, with guest Angela Park. piano. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-891-1841. $25, $20 (student).

8:00: Tafelmusik Baroque Orchestra. Mozart Triumphal Coronation Mass & Jupiter Symphony. Trinity-St.Paul's Centre. See Mar 23.

8:00: Toronto Early Music Centre.

Japanese Canadian Cultural Centre.

Yaohnen Roiy, Kolto, violin. Niagara Canadian Baroque Quartet; Schubert: Piano Quintet in A (Trout). Daphne Hsu, soprano; Sebastian Krunnies, viola; Dorothy McDonald, Mary Ellen Moore. 403 Roncesvalles Ave. 416-588-2330. No cover.

Saturday March 25

3:30: Toronto Jazz Orchestra. In Concert.

The Rex Hotel, 194 Queen St. W. 416-899-6000.

No cover; donations appreciated.

7:00: Echo Women's Choir.

15th Anniversary Spring Fundraiser. Guests: Riverdale Youth Singers; Dan Yashinsky, storyteller. Church of the Holy Trinity, 10 Trinity Square. 416-588-2930. $29.50-$34.50.

7:00: St. Christopher's Anglican Church.

Josepheph Choral Society. 662 High Park Ave., Toronto. 416-872-2455.

8:00: Tafelmusik Baroque Orchestra. Mozart Triumphal Coronation Mass & Jupiter Symphony. Trinity-St.Paul's Centre. See Mar 23.

8:00: Toronto Early Music Centre.

Japanese Canadian Cultural Centre.

Yaohnen Roiy, Kolto, violin. Niagara Canadian Baroque Quartet; Schubert: Piano Quintet in A (Trout). Daphne Hsu, soprano; Sebastian Krunnies, viola; Dorothy McDonald, Mary Ellen Moore. 403 Roncesvalles Ave. 416-588-2330. No cover.

Saturday March 25

3:30: Toronto Jazz Orchestra. In Concert.

The Rex Hotel, 194 Queen St. W. 416-899-6000.

No cover; donations appreciated.

7:00: Echo Women's Choir.

15th Anniversary Spring Fundraiser. Guests: Riverdale Youth Singers; Dan Yashinsky, storyteller. Church of the Holy Trinity, 10 Trinity Square. 416-588-2930. $29.50-$34.50.

7:00: St. Christopher's Anglican Church.

Josepheph Choral Society. 662 High Park Ave., Toronto. 416-872-2455.

8:00: Tafelmusik Baroque Orchestra. Mozart Triumphal Coronation Mass & Jupiter Symphony. Trinity-St.Paul's Centre. See Mar 23.

8:00: Canadian Grand Symphony Orchestra. Mozart Through the Ages.

Symphony 44 in D, K19; Sinfonia Concertante for violin and oboe in E flat, K9; 2 German Dances; K506; Symphony 59 in E flat, K543. Elsa Lee, violin; Sebastian Kunnies, oboe; Richard Lee, music director. George Weston Recital Hall, 5640 Yonge St. 416-534-3760. $35. $25.

8:00: Massey Hall. Hecowken Works in Concert. 15 Shuter St. 416-872-4255. $25, $20 (student).


Winston Choi, piano. Living Arts Centre, 1414 Living Arts Dr., Mississauga. 905-306-6000. 433-904-4350.


8:00: Tafelmusik Baroque Orchestra. Mozart Triumphal Coronation Mass & Jupiter Symphony. Trinity-St.Paul's Centre. See Mar 23.

8:00: Toronto Tabla Ensemble.

Maryam Tollar and Friends in Concert. 15 Shuter St. 416-872-4255.


Winston Choi, piano. Living Arts Centre, 1414 Living Arts Dr., Mississauga. 905-306-6000. 433-904-4350.


8:00: Tafelmusik Baroque Orchestra. Mozart Triumphal Coronation Mass & Jupiter Symphony. Trinity-St.Paul's Centre. See Mar 23.

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Maryam Tollar and Friends in Concert. 15 Shuter St. 416-872-4255.


Winston Choi, piano. Living Arts Centre, 1414 Living Arts Dr., Mississauga. 905-306-6000. 433-904-4350.
Music at St. Clement’s

The Blessed Virgin Mary

Music & Readings on the life of Mary

Music by de Arauxo, J.S. Bach, Javi Busto, Purcell and C.V. Stanford
St. Clement’s Choir,
Thomas Fitches, Organist & Conductor
Naomi St. John, Narrator

Sunday, March 26, 2006, 4:30 pm
St. Clement’s Anglican Church
59 Briar Hill Ave., Toronto Ont.
Collection
Information: (416) 483-6664

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Based on the epic poem POLTAVA by Aleksander Pushkin, historical drama is blended with masterful romanticism.

Mazepa

BY PYOTR TCHAIKOVSKY
Raisa Nakhmanovich
Music Director & Pianist
Peter McGillivray
Nikolay Cherkasov
Katerina Tchoubar & Emilia Boteva
special guest Emilia Boteva
The Opera in Concert Chorus, Robert Cooper, Chorus Director
In collaboration with Jackman Foundation

Sunday, March 26 at 2:30 pm
JANE MALLETT THEATRE
416-366-7723 • 1-800-708-6754
www.stlc.com

Jacques Israelievitch & Friends presents
The Toronto Symphony Quartet in Concert
at Temple Sinai Congregation of Toronto
210 Wilson Ave. (between Avenue Rd. & Bathurst)
Sunday, March 26, 2006 at 4:00 p.m.

Jacques Israelievitch,
1st violin
Paul Meyer,
2nd violin
Teng Li,
viola
Winona Zelenka,
cello

The Toronto Symphony Quartet will perform the music of Mozart, Ravel and Mendelssohn. Join us for the best kept secret in town (but don’t forget to tell your friends!)

Tickets: $15.00
available at the Temple Sinai office 416-487-4161

Temple Sinai is wheelchair accessible.

A special project of Temple Sinai’s Musical Legacy Series
...CONCERTS: Toronto & nearby

- 8:00: Music Gallery. Improv Event. Henry Kaiser, guitar; Lukas Luger, percussion; Oswald, sax; Michael Snow & Casey Sokol, piano. St. George the Martyr, 187 John St. 416-204-1080. Call for ticket prices.

Monday March 27

- 8:00: Varitune, in Concert. Mod Club, 722 College St. 416-645-9690. $30.

Tuesday March 28

- 1:00: St. James’ Cathedral. Music at Midday. Wynn Noble, organ. 65 Church St. 416-364-7865. Free.
- 8:00: Varitune, in Concert. Mod Club, 722 College St. 416-645-9690. $30.

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

Celebrating Mozart and Shostakovich Anniversaries

Monday March 27, 2006 7:30 p.m.

Shostakovich

Preludes and Fugue in C

Beethoven

Piano Sonata No. 17 in D Minor Op. 31 No. 2 "Tempest"

Mozart

Piano Trio No. 2 in B flat KV 502

Shostakovich

Piano Quintet in G Minor Op. 57

Ails Bankas, violin

Jin-Shan Dai, violin

Aleksander Gajic, viola

Olga Laktionova, cello

Shoko Inoue, piano

General Admission: Regular $17.00; Seniors/Students $14.00

For further information, call (416) 221-8342

The Associates of the Toronto Symphony Orchestra - 2006 Season

Music TORONTO

MTO CHAMBER SOCIETY

March 28 at 8 p.m.

The Koffler Centre of Arts School of Music proudly presents

SOUNDS OF TORONTO

an outstanding showcase of various instrumental and choral groups from seventeen Toronto District School Board high schools. Over one thousand music students perform works by Britten, Grieg, Reed, Webber, Hatfield and various others.

Wednesday, March 29, 2006, 7:30 pm

Massey Hall, 15 Shuter Street

Tickets: $5.00 at the door (or from participating students) General Admission Seating
Wednesday March 29


- 7:00: University of Toronto Faculty of Music. World of Music: Guitar Ensemble. Jeffrey McFadden, director. University Art Centre, 15 King's College Circle. 416-978-3744. Free.


- 8:00: Roy Thomson Hall. Vienna Mozart Orchestra. All Mozart program. 60 Simcoe St. 416-872-4255. $45-$85.

- 8:00: Curtain Call Players. The Sound of Music. By Rodgers and Hammerstein. Fairview Library Theatre, 30 Fairview Mall Dr. 416-703-6181. $21. For complete run see music theatre listings.

- 8:00: Heritage Theatre. The Irish Rover. 86 Main St. N., Brampton. 905-874-2800.$42.50, $40.50(st/sr). Free.


Thursday, March 30, 8:00 p.m.

George Weston Recital Hall
Toronto Centre for the Arts
5040 Yonge Street
(Yonge north of Sheppard)

For tickets, call 416-870-8000/416-499-2204,
or visit the TCA box office

www.torontophil.on.ca

GREAT MUSIC CLOSE TO HOME!
**... CONCERTS: Toronto & nearby**

Janet Catherine Cox, soprano; Vicki St. Pierre, mezzo; Keith Boldt, tenor; Sean Watson, baritone; Karyn Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416 670 8000; 416 446 0168. $44.50-$54.95.

- 8:00: Toronto Symphony Orchestra. The Irish Rovers in concert. 171 Town Centre Blvd., Markham. 905 305 7469. $48. $45.


- 8:00: Baroque Ensemble. Addicted to Love. Venetian love songs. Julia Wedman, Assilah Nosky, viola; Gabrielle Maclauglin, soprano; Felix Dalek, cellist/voix d'orgue. Calvin Church, 20 Delta St. 416 892 2328. $20, $10 (students/membershp). 4:00 (unthrottled performance).

- 8:00: Markham Theatre. The Irish Rovers in concert. 171 Town Centre Blvd., Markham. 905 305 7469. $48. $45.


- 8:00: Toronto Jazz Orchestra. Artistic Director: The Beethoven Extravaganza. Bach Chamber Youth Choir; Malcolm Dalgleish, hammer dulcimer/compass; Reen D'arte, pianist; six guest youth choirs; Linda Beaupre, conductor. George Weston Recital Hall, 5040 Yonge St. 416 870 8000. $20, $24.


- 4:00: Hart House Music. Onstage. For the Performing Arts, 1 Front St. E. 416 922 3714. $25, ($20 St/St) 416 922 3714 x103

**Friday March 31**


- 4:00: Hart House Music. Onstage. For the Performing Arts, 1 Front St. E. 416 922 3714. $25, ($20 St/St) 416 922 3714 x103

**Saturday April 1**


- 4:00: Hart House Music. Onstage. For the Performing Arts, 1 Front St. E. 416 922 3714. $25, ($20 St/St) 416 922 3714 x103

**DEER PARK CONCERTS**

129 St. Clair Avenue West (just east of Avenue Road)

Saturday Night Organ Recital Series

Presents its 35th season

**ORGANIST**

**WILLIAM WRIGHT**

April 1, 2006, 7:30 P.M.


**LaFrenie, mme; Nuclear Ann, conductor.**

Wolmer Reay Baptist Church, 188 Lowther Ave. 416 499 0403. $25, $15 (children).

- 7:30: Amadeus Choir. Handel's Messiah. Meredith Hall, soprano; Rhysone McHardy, mezzo; David Pomery, tenor; Sean Watson, baritone; Lydia Adams, conductor. Yorkminster Park Church, 1585 Yonge St. 416 446 0166. $45, $35 (sr/st) .


- 4:00: Hart House Music. Onstage. For the Performing Arts, 1 Front St. E. 416 922 3714. $25, ($20 St/St) 416 922 3714 x103

**www.MooreadConcerts.com**

Kristine Bogyo & Anton Kuerti play

Beethoven

"Les Adieux" Piano Sonata

Cello Sonata in A major and more!

Saturday, April 1 at 8 pm - Willowdale United Sunday, April 2 at 3 pm - Walter Hall, U of T at 1 pm for children - Music and Truffles - $10

Afrordable tickets! $25, ($20 St/St) 416 922 3714 x103

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WWW.THEWHOLENOTE.COM

MARCH 1 - APRIL 7 2006
ment accompaniment. Church of the Holy Trinity, 10 Trinity Sq. 647-430-0636 . $20.
- 8:00: Intemporel Baroque Ensemble. 
- 8:00: Living Arts Centre. The Irish Rovers in Concert.
Hammerson Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000. $35+.
- 8:00: Mooredale Concerts. 
- 8:00: Peter McCutcheon. Agnus Dei: Celebrating the Passion of Christ. With Lynne McMurtry, alto; the Georgetown Bach Chor¬ale; Ron Graidanus, conductor. Glenn Gould Studio, 250 Front St. W. 416 205 5555. $35.
- 8:00: Royal Conservatory of Music. Community Concert Series: Saimus Blake & the Toronto Jazz Orchestra. Josh Grossman, music director. Concert Hall, 60 Creola St. 416-408-2824 ex321. $15, $10(sr/st), $45(family).
- 8:00: Toronto Symphony Orchestra. From East to West. Weinzweig: Rhapsody for Orchestra; Hindemith: Piano Concerto, Op. 29

Lecons de ténèbres
POUR LE MERCREDY
François Couperin’s supremely beautiful Lenten vocal masterpiece in concert, with instrumental interludes
Michele DeBoer & Teri Dunn, sopranos
With period-instrument accompaniment
Saturday, April 1, 2006 at 8 p.m.
Church of the Holy Trinity (next to Eaton Centre)
Admission: $20 Information (416) 430-0636

Field of Wings – A Choral Extravaganza
Bach Children’s Chorus and the Bach Chamber Youth Choir
Linda Beaupré, Conductor
Eleanor Daley, Pianist

With guest choirs:
Guelph Youth Singers (Linda Beaupré, conductor); Hamilton Children’s Choir (Zimfira Poloz, conductor); High Park Choir (Zimfira Poloz, conductor); Oakville Children’s Choir (Glenda Crawford, conductor); St. Marys Children’s Choir (Eileen Baldwin, conductor); Young Singers (Anna Lynn Murphy, conductor)

Featuring hammer dulcimer artist and composer Malcolm Dalglish

Saturday, April 1, 2006, 7:30 p.m.
Toronto Centre for the Arts, George Weston Recital Hall
5040 Yonge Street (north of Sheppard Ave.)

Tickets: $20 and $24
Toronto Centre box office or TicketMaster 416-870-8000

More information www.thewholenote.com
... CONCERTS: Toronto & nearby

(Please note: Some events may have since moved or changed. For more information, please consult local listings or online resources.)

Sunday April 02

Monday April 03
- 8:00: Beth Tikvah Synagogue. Journey to Jerusalem. Oratorio by Eyal Bitton. Cantor Tibor Kovari. Michele Trigder, Beth Tikvah Choral Society and Beth Tikvah Gala Orchestra, performers; Eyal Bitton, conductor. 3080 Bayview Ave. 416-221-3433 ext 354. $40 reserved, $35 general admission, $15 student. 9256.

Tuesday April 04
- 1:00: St. James’ Cathedral. Music at Midday. John M. Scott, organ. 65 Church St. 416-870-8000. $32.50.

SYRINX SUNDAY SALONS

Susan Hoeppner & Daniel Bolshoy perform Piazzolla, Gellman, & Takemitsu

Sunday, April 2, 2006, 3:00pm
Heliconian Hall, 35 Hazelton Avenue
Adults $20 Students $15
For more information, please call 416.654.0877

MUSIC BETH TIKVAH 2006 Prestige Concert Series

EYAL BITTON’S JOURNEY TO JERUSALEM THE JEWISH PEOPLE’S ORATORIO

"... a sweeping oratorio"
Heather Solomon (The Canadian Jewish News)

An EPIC modern oratorio recounting the history of the Jewish people

featuring
24-piece orchestra
Beth Tikvah Choral Society guest soloists and narrator

Eyal Bitton
Cantor Tibor Kovari
Michèle Trigder
Jason Allen

MONDAY, APRIL 3, 2006 | 8:00PM | BETH TIKVAH SYNAGOGUE (3080 Bayview)

TICKETS & INFORMATION: (416) 221-3433 ext. 354
Patrons $50 / General Admission $35 / Seniors $30 / Students $20
FESTIVAL WIND ORCHESTRA
Gennady Geteria, Conductor

Springtime Serenade

Musical selections include:

C.M. Weber's Concertino in B flat for Clarinet with soloist Pavel Markelov, and Gershwin on Broadway.

Tuesday, April 4, 2006 at 8 p.m.
Christ Church Deer Park, 1570 Yonge Street
(at Heath, 2 blocks north of St. Clair, close to TTC & municipal parking)

Adults $15; Students $10
To reserve tickets, call 905-881-4255
Fax 416-491-5280
or visit www.festivalwindorchestra.com
Handicapped accessible

EVE EGOYAN
2 New Discs - April 2006
5 World Premiere Recordings

WEAVE includes works by ARNOLD / FINNISSY / KONDO / TENNEY
ASKING by Maria de ALVEAR

Thursday, April 6, 2006 8 pm
Glenn Gould Studio, 250 Front St. W.
Box Office (416) 205-5555
Tickets $15, students/seniors $10

www.eveegoyan.com

Music TORONTO

TRIO FIBONACCI
April 6 at 8 p.m.

Pearson Theatre, 150 Central Park Dr., Brampton, 905-674-2000.


International Touring Productions presents
Vienna Concert-Verein
Kerry Stratton, Conductor
ALEXANDER KOBIRIN
Van Cliburn Winner

"The most prestigious classical piano contest in the world" - Chicago Tribune

Thursday, April 6, 2006 8pm
George Weston Recital Hall
5040 Yonge Street
Tickets: 416-872-1111
www.ticketmaster.ca
Or TRCPA: 416-362-1422

Performing
Arnold Sinfonietta,
Mozart Piano
Concerto #14
Schubert Symphony #5
**CONCERTS:** Toronto & nearby

- **6:00:** Massey Hall. Cesaria Evora in concert. 15 Shuter St. 416-872-4255. 9:15. $10.
- **8:00:** Royal Conservatory of Music. Royal Chamber Music Concert: Saturday April 8 @ 8:00. Free admission. Poulenc Sextet, Sibelius Quintet, Canadian Piano Works and Finnish Songs. Peter Margolian, piano with soprano, winds and strings. Washington United Church. 3739 Kingston Rd. (southeast corner of Kingston Rd. & Scarborough Golf Club Rd.) Contact: 416-250-5475.
- **8:00:** Conservatory Orchestra Series. Prokofiev: Piano Concerto #2; Adams: Short Ride in a Fast Machine; Semistski: Symphonic Dances from West Side Story. Glenn Gould Studio, 250 Front St. W. 416-205-5555. 8:15. $10 (student).
- **8:00:** Tafelmusik Baroque Orchestra. J.S. Bach: Wedding Cantatas, Trinity- St. Paul's Centre. See April 8.
- **Sunday, April 9th at 5:30 p.m.** Metropolitan United Church. 56 Queen Street East. Presented by the choirs of Howard, John Wanless, John Ross Robertson, and Withrow Avenue Public Schools with the High Park Choir and Riverdale Youth Singers. Tickets: $10. Telephone: 416-234-8943.
- **Wednesday March 01**
  - **2:00:** Sanderson Centre for the Performing Arts. Stardust Follies. Broadway-style song-dance and comedy revue with numbers from the '20s to the present. John Dimon, director. 88 Dalhousie St, Brantford. 519-758-8090. $32.50. For complete run see music theatre listings.
- **Friday March 03**
  - **8:00:** Kitchener-Waterloo Symphony. Lortie in Concert. Britten: Four Sea Interludes from Peter Grimes & other works. Louis Lortie, piano; Gregory Vajda, conductor. The Centre in the Square, 101 Queen St. N., Kitchener. 519-758-8090. $9.

**Music at Metropolitan**

**Elora Festival Singers Spring Series**

- **April 2, 2006, 8:00 p.m.** Te Deum by Bach at St. Paul's Church, Elora. 56 Queen Street East at Church Street, Toronto 416-363-0331 ext. 26. www.metunited.org
- **April 3, 2006, 8:00 p.m.** Serenade to Music, performed by the Elora Festival Singers. Trinity College Chapel, Toronto.
- **April 14, 2006, 3:00 p.m.** Music of Williams, Britten, parody. Series of 3 concerts for $80 + CD for New Patrons. Tickets: 519-846-9331 or 1-800-265-9377.


**CONCERT LISTINGS Further afield**

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

Concerts: Toronto & nearby Page 34
Music Theatre/Opera Page 54
Jazz Clubs, QuickPicks Page 54
Announcements/Lectures Seminars/Etcetera Page 55

Wednesday March 01
- 2:00: Sanderson Centre for the Performing Arts. Stardust Follies. Broadway-style song-dance and comedy revue with numbers from the '20s to the present. John Dimon, director. 88 Dalhousie St, Brantford. 519-758-8090. $32.50. For complete run see music theatre listings.

Thursday March 02
- 10:30am & 1:30: Brantford Symphony Orchestra. 13th Annual Young Person's Concert—In Tune with the School Curriculum.
be, stage director. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710 ext. 2150. $15, $10. For complete run see music theatre listings.

Saturday March 04
- 2:00: Tafelmusik. Benefit Concert for the Coalition for Music Education in Canada. Based on the TafelKIDS cd Baroque Adventure: the Quest for Arundo Donax. Tafelmusik Baroque Orchestra. Blair Williams, narrator. 1:15 pre-concert “instrument petting zoo”. Dominion Chalmers United Church, 355 Cooper St., Ottawa. 613-521-5909. $15, $10 (under 12).
- 2:00: Hamilton Concert Band. A Touch of Class. Music from the British Isles. MacNeill Baptist Church, 1145 King St. W., Hamilton. 905-544-7015. $10, $8 (sr/st).
- 7:30: Chorus Niagara. The Great Mass in C. Music by Mozart. Guests: SooHyung Park, soprano; Anita Kreusse, alto; Michael Colvin, tenor; Alex Debas, bass; Furlotti Baroque Orchestra; Robert Cooper, conductor. 6:30pm pre-concert chat. Cathedral of St. Catherine of Alexandria, 67 Church St., St. Catharines. 905-688-5550 ext. 3257, 430, 926 (sr), 915 (st).

Sunday March 05
- 2:00: Lindsay Concert Foundation. Young Performers' Recital. Featuring perform-
March 1 - April 7 2006

FACTS & FIGURES

- Sinfonietta, women's choir conductor. St. Mary's Church's Choir, Eileen Baldwin, conductor; Georgian Bay Children's Choir, Linda Hawley, conductor; Jackie Hawley, massed choir conductor. Alliance Church, 441 11th Ave. E., Owen Sound. 519-338-0100. $20, $15(sr/st).
- Celtic Fiddle Festival. 519-985-1965. $20, $15(sr/st).
- Celine Papizewska, soprano; Mila Filatova, piano/soprano; Dima Sorgsky, Prokofiev & others. Celine Papizewska, artistic director. Hebron Christian School, 3545 Don Road, Victoria St., Kitchener. 519-745-0675. Call for ticket prices.
- All Saints Anglican Church, 235 Rutledge St., Peterborough. 705-741-0851. Call for ticket prices.
- UW Concert 120. 905-568-4290, 886-1673. $20, $15(sr), $10(st). For complete run see music theatre listings.
- Pittsburgh Opera. 800-285-0710. $29.
- Chamber Music Society of the Americas. 20 Queen St., Port Hope. 905-885-1965. $20, $15(sr/st). For complete run see music theatre listings.
- Appalachian Mountain Strings. 519-745-0675. Call for ticket prices.
- Showplace Performance Centre. 120 Queen St., Port Hope. 905-344-5092, 933. 8475/or. Proceeds to sound system for the school.
- Arkell Schoolhouse Concert Series. The Toronto Symphony Comes to Arkell! Jacques Israelievitch, Paul Meyer, violin; Teng Li, violin; Wina Zulauf, cello. 843 Watson Rd. S., Arkell. 519-785-7258. $25.
- Canadian Opera Company. 886-1673. $20, $15(sr), $10(st). For complete run see music theatre listings.
- Thursday March 23: 12:00 UWO Faculty of Music, Fate. Brahms: Schicksalslied (Song of Fate). UWO Singers, Kuster Hall, 1151 Richmond St. N., London. 519-661-3767, Free.
- Thursday March 24: 12:00 UWO Faculty of Music, Fate. Brahms: Schicksalslied (Song of Fate). UWO Singers, Kuster Hall, 1151 Richmond St. N., London. 519-661-3767, Free.
- Thursday March 23: 12:00 UWO Faculty of Music, Fate. Brahms: Schicksalslied (Song of Fate). UWO Singers, Kuster Hall, 1151 Richmond St. N., London. 519-661-3767, Free.
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Shulman, flute; Valerie Tryon, piano. Convoca. "Carmen" Fantasies. Irina Muresanu, violin; Michael Lewin, piano. KWCMS Music Balcom: Sonatas #2 and #4; Busoni & Saras.

Spirit. calm Praise Band. 300 Church St. N., Doherty, tenor; Paul Massei, baritone, Spirit. calm Praise Band. 300 Church St. N.,

Arkell Schoolhouse Concerts. Gerald Fagan Singers. Peter's Anglican Church, 240 College St., Harwood-Jones, soprano; Philip Carmichael, baritone; Adam Luther, tenor; Andrea Grant, conductor. The Centre in the Square, 101 Queen St. N.,


Mark Halverson: Duet for Violin & Cello; Haydn: Piano Sonata in B flat, Op. 67. 31 Caroline St. N.,

Journey through the Stars. Parkminster United Church, 275 Wellington St. N., Linda Melsted, violin; Rob Perrault, natural horns. Parkminster United Church, 275 Wellington St. N.,

Suppe, Rossini, Bizet, Mendelssohn and Prokofiev. Moscow State Symphony Orchestra. Works by Bach, Purcell & Telemann.

Sanderson Centre for the Performing Arts. The Irish Rovers. 89 Dalhouse St. Kitchener. 519-758-8002. $38.


March 28: Thursday 12:30: UWO Faculty of Music. Lunchtime Recital. Steve Montgomery, piano. Sobeys, 101 Queen St. N.,

May 1-31. Sunday April 02:


March 25/26: 7:30pm

Sunday March 30:

Tuesday 8:00pm

March 29/30: 8:00pm

March 25/26: 7:30pm

Trinity United Church, 26 Chapel St., Cobourg

Friday March 31:

Monday March 27:

Monday March 27:

9:00am

March 1 - April 7, 2006

wwwthewholenote.com

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LISTINGS

Opera

Music Theatre

Dance

Performances are listed by show title


A New Day. Blythe Portal. Mar. 20: 8:00. Genex, Wilo, St. Andrew's, St. George's, 655 Bay St. 416-596-9364. $40-$160.


Andrew Lloyd Webber and Tim Rice. Mar. 23, 26, 30, 31, Apr. 1, 6, 7, 8:00, Apr. 1, 2:00. Town Hall 1873, 302 Queen St. Port Perry. 905-895-1965, $20, 419/st.


Anne with an E. The Longview Players. By L.M. Montgomery. Mar. 1-6: 8:00; Apr. 1, 2:00. Fairview Theatre, 35 Fairview Mall Dr. 416-730-6811.

Anne of the Thousand Days. Opera To Go. By Benjamin Britten. Les De'Ath, artistic director. Mar. 21, 23: 8:00; Mar. 19: 2:00. The Town Hall, 1873, 302 Queen St., Port Perry. 905-895-1965, $20, 419/st.

Anne of Tulipiel. The Mikado Toile of the Old West. North Toronto Players. An adaptation from Gilbert & Sullivan. Michael Harms, stage director; John Ricciardi, musical director. Mar. 4-6, 8:00; Mar. 5: 2:00. Leith Paulins Theatre, 4580 Bathurst St. 905-727-2206.

The Mikado. Opera North. By Gilbert & Sullivan, with numbers from the '20s to the present. Hummingbird Centre for the Performing Arts, 1 Front St. E. 416-872-2262. $18-$215.


The Marriage of Figaro. University of Toronto Faculty of Music, Opera Division. By Mozart. Raffi Armenakian, artistic director; Michael Patrick Albano, director, March 9-11: 3:00; March 12-13: 2:00. MacMillan Theatre.
announcements, lectures, masterclasses, ... etcetera

announcements


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ANNOUNCEMENTS, LECTURES, MASTERCLASSES, ... ETCETERA
ANNOUNCEMENTS, ETCETERA
CONTINUED FROM PAGE 55


*Arien* Symphony. Applications for the Young Musicians' Competition for Instrument and Voice are being accepted. Open to all instrumentalists and voices for voice. Applicants must reside in or have permanent residency in Hastings, Prince Edward, Northumberland or Lennox and Addington counties. Competition date: June 25, 2006. Deadline: March 4, 2006. 916-968-2385 or info@ariensymphony.com

*Vox Novus.* Ann D. Project. Composers are invited to submit unrecorded works 80 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@VoxNovus.com; www.voxnovus.com/60x60/Call.htm

**LECTURES/SYMPHOSIA**


*March 4 9:30am-11:30: OSM Screwdrive Symposium 2006. Demonstration groups, open forum discussions, conducting master class. Open to all music educators & university students interested in improving their knowledge of wind band literature and skills as effective music educators. Timothy Foley, featured clinician; hosts: York University Wind Symphony, William Thomas, conductor. York University Performing Arts Centre, 4700 Keele St. 905-476-2787 x549, 4857teacher/conductor, 4450(university student).


*March 8 12:10: U of T Faculty of Music. Lecture by Patricia Shehan Campbell on music in literature and skills as effective music leaders. University Wind Symphony, Richard Aspnes, RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*


*March 9 10:00: U of T Faculty of Music. Master class with Hilario Duran, Latin jazz piano. Room 130, Edward Johnson Bldg, 80 Queen's Park. 416-578-3744. Free.

*March 10 1pm & 6pm: The Glenn Gould School. Trombone master class with John Perry. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*

*March 10 2:00: U of T Faculty of Music. Master class with Hilario Duran, Latin jazz piano. Room 130, Edward Johnson Bldg, 80 Queen's Park. 416-578-3744. Free.

*March 10 6:00: The Glenn Gould School. Violin master class with David Grimal. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*

*March 10 10am: The Glenn Gould School. Violin master class with David Grimal. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*

*March 10 2:00: U of T Faculty of Music. Master class with Hilario Duran, Latin jazz piano. Room 130, Edward Johnson Bldg, 80 Queen's Park. 416-578-3744. Free.


*March 18 10-12pm & 2pm-4pm: The Glenn Gould School. Piano master class with John Perry. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*

*March 31 11:00: The Glenn Gould School. Student recital with Anton Kuerti. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*.

*April 3 2:30: University of Toronto Faculty of Music. Opera master class with Edith Wiens. Toronto Reference Library, 789 Yonge St. 416-703-3767. Free.

*April 4 4:00: University of Toronto Faculty of Music. Oratorio and leader master class with Edith Wiens. Toronto Reference Library, 789 Yonge St. 416-703-3767. Free.

*April 7 11:30am & 2pm: The Glenn Gould School. Piano master class with Anton Kuerti. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*

**WORKSHOPS**

*March 4 7:40: Long & McQuade. Trumpet clinic with Guy Fee, who will share his insights into playing and being a good performer. 925 Bloor St. West. 416-588-7866. Free.

*March 5 1:30: Toronto Early Music Players Organization, Workshop with Alison Mavis, recorder. All instruments welcome. Lanzing United Church, 40 Bloor Ave. 416-778-7777 x320, members free.

*March 5 10:00: Canadian Meditation Centres, Music & Mindsets. Superspin, 720 Bathurst St. 416-539-0234. Free.

*March 5 7:30: Recorder Players' Society. Opportunity for recorder players of all levels to play together in small, informal groups and play Renaissance & Baroque music. Church of the Transfiguration, 111 Manor Rd. Ext. 416-224-9830.


*March 26 12noon & 2pm: The Glenn Gould School. Harp master class with Lynee Arpin. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*

*March 26 2:00: Long & McQuade. Master class with clarinettist Joao Van Delden, featuring the many topics & issues facing young clarinetists. Young participants will present their prepared material, 925 Bloor St. W. 416-588-7866. Free.

*March 26 12noon & 2pm: The Glenn Gould School. Harp master class with Lynee Arpin. RCM, 90 Croatia St. 416-408-2424. Free. *Please call to confirm*


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Bathurst St. 416-539-0234. Free.

March 13 10am-5pm: Music Gallery. Mądowska String Quartet. Drop in to witness the unraveling of 4 new works for string quartet, with the Mądowska Quartet & works by Wlodek Kopus, Sander Schneuwly. David Ockeghem and Dustin Peters. St. George the Martyr Church, Kane, Sundar Subramanian, David Occhipinti and *March 15 7:30: Toronto Shapenote 197 John . 416-204-1080. PWYC.


March 12 10am-Spm: Music Gallery. Mądowska String Quartet. Drop in to witness the unraveling of 4 new works for string quartet, with the Mądowska Quartet & works by Wlodek Kopus, Sander Schneuwly. David Ockeghem and Dustin Peters. St. George the Martyr Church, Kane, Sundar Subramanian, David Occhipinti and *March 15 7:30: Toronto Shapenote 197 John . 416-204-1080. PWYC.

March 11 2:00: Long & McQuade. Clinic with Ted Waggner, Conn-Selmer's chief brass designer. Hear about the history and future plans for Conn, Bach, King, Selmer & others. A question-and-answer session will be held, a variety of Conn-Selmer instruments will be available for trial. A product specialists will be available for assistance. 925 Bloor St. W. 416-586-7885. Free.

March 10 12:00 noon-2pm: York University Music Centre. Senior Strings. Featuring: Steve Turner, Concertmaster, Toronto Symphony. The main focus will be on improving string technique. St. Cuthbert's, 100 St. Clair W. 416-927-9473. Free.

March 9 7:00: Toronto Shapenote 197 John . 416-204-1080. PWYC.

March 8 3:00: MACO. Clinic with Ted Waggner, Conn-Selmer's chief brass designer. Hear about the history and future plans for Conn, Bach, King, Selmer & others. A question-and-answer session will be held, a variety of Conn-Selmer instruments will be available for trial. A product specialists will be available for assistance. 925 Bloor St. W. 416-586-7885. Free.

March 7 7:30: Toronto Shapenote 197 John . 416-204-1080. PWYC.


March 5 11am-5pm: Music Gallery. Mądowska String Quartet. Drop in to witness the unraveling of 4 new works for string quartet, with the Mądowska Quartet & works by Wlodek Kopus, Sander Schneuwly. David Ockeghem and Dustin Peters. St. George the Martyr Church, Kane, Sundar Subramanian, David Occhipinti and *March 15 7:30: Toronto Shapenote 197 John . 416-204-1080. PWYC.


March 3 12 noon-2pm: Toronto Shapenote. 197 John . 416-204-1080. PWYC.

March 2 10am-5pm: Music Gallery. Mądowska String Quartet. Drop in to witness the unraveling of 4 new works for string quartet, with the Mądowska Quartet & works by Wlodek Kopus, Sander Schneuwly. David Ockeghem and Dustin Peters. St. George the Martyr Church, Kane, Sundar Subramanian, David Occhipinti and *March 15 7:30: Toronto Shapenote 197 John . 416-204-1080. PWYC.


*March 20 noon-2pm: U of Toronto Scarborough Campus. Interrelationships between Music, Dance and Drama in Balinese Performing Arts. Following a general introduction to Balinese performing arts, this workshop will focus more closely on a few representative genres, and will be illustrated with live music & dance as well as audio-visual materials. I Wayan Sintik, Cokorda Istru Nilawati and Annette Sanger, presenters. Leigha Lee Browne Theatre, 1265 Military Trail. 416-287-7076. Free.

*March 19 3:00: Stevie Ray Vaughan. Clinic with Ted Waggner, Conn-Selmer's chief brass designer. Hear about the history and future plans for Conn, Bach, King, Selmer & others. A question-and-answer session will be held, a variety of Conn-Selmer instruments will be available for trial. A product specialists will be available for assistance. 925 Bloor St. W. 416-586-7885. Free.


*March 19 3:00: Stevie Ray Vaughan. Guitar clinic & workshop with music & jamming. Learn an introduction to SRV licks, technique, tone, guitar setup, amp effects & more; bass style & drumming technique will be discussed as well. Bring your guitars. The Black Swan, 154 Danforth Ave. 416-469-0537. $10.

*March 19 2:00: Long & McQuade. Clinic with Ted Waggner, Conn-Selmer's chief brass designer. Hear about the history and future plans for Conn, Bach, King, Selmer & others. A question-and-answer session will be held, a variety of Conn-Selmer instruments will be available for trial. A product specialists will be available for assistance. 925 Bloor St. W. 416-586-7885. Free.


*March 18 3:00: Toronto Shapenote 197 John . 416-204-1080. PWYC.
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National Arts Centre 2006 Summer Music Institute - Young Artists Programme and Conductors Programme 53 Elgin Street, P.O. Box 1534, Station B, Ottawa ON, K1P 5W1
Phone: 613-947-7000 ext. 568
Fax: 613-943-1400
E-mail: charris@nac-cna.ca
Website: www.nac-cna.ca
Contact person: Ms. Christy Harris

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National Music Camp of Canada

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Summer Address: PO Box 850
Orillia ON, L3Y 6K8
Winter Phone: 416-492-2575 or 1-800-761-3122
Summer Phone: 705-325-2285
E-mail: info@nationalmusiccamp.com
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National Music Camp is run by a non-profit, non-sectarian foundation and is located on a 120 acre site on the shores of Lake Couchiching, north of Orillia. For over 40 years, young musicians have come from across Ontario and Canada to enjoy a challenging musical experience balanced with a wide range of recreational activities, including water skiing, swimming, sailing, canoeing, kayaking, baseball, volleyball, basketball, tennis, archery, golf and arts and crafts. 2006 NMC Camp Sessions: Jr. Division (grades 3-7) August 20-27; Sr. Division (grades 8-12) August 27-September 3.

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Website: www.nostringstheatre.com
Contact: Denise Williams, Artistic Director

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More than Music: Summer Music Festival - Suzuki Kingston

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Phone: 613-542-1468
Fax: 613-542-7550
E-mail: mm@kingston.net
Website: www.morerthanmusic.net
Contact person: Anne Vincent

Summers Music Festival - Suzuki Kingston, held at Queen's University from July 2 - 14, 2006. Students and teachers from around the world convene in Kingston for a remarkable two weeks of intensive instruction, coaching and entertainment. Private lessons are available for piano, violin, cello, harp, flute and guitar. Many other programs include Music Theatre, Teen Program and Jump into Jazz! All ages and levels welcome. Accommodations are available on and off campus. Teachers inquire about the Queen's University credit option from Queen's when you enroll in Mastering the Piano Pedagogy Program.

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Contact: Neil Cockburn, Head of Organ Studies

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Open House and Music Theatre Workshop: Sat., March 25, 10am-2pm, 173 St. Clair Ave, W. Auditions: April and June. TBA. Registration deadline: June 15. Spaces limited to 35.

NORTH TORONTO INSTITUTE OF MUSIC
550 Eglinton Ave. E., Toronto
Phone: 416-488-2589 Fax: 416-488-9053
E-mail: info@ntinmusic.com
Web: www.ntinmusic.com
Contact: Mary Kenedi, Director

The Institute offers music instruction for all ages and levels at the Eglinton site. Summer classes are available from July 4th to August 19th. As well as regular private lessons in most instruments, classes in Theory will be available along with preparation for August RCM exams, in both practical and theory. If the number of applicants is sufficient, jazz workshops, clowning, scenic study and music theatre will be available as well. Application for programs may be discussed by phoning the Institute by June 15th.

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Oakville ON, L6J 1H1
Phone: 905-842-5865 Fax: 905-844-1154
E-mail: aficzere@socmi.org
Website: www.socmi.org
Contact: Adrianna Ficzere, Institute Director

SOMI will hold its summer program for gifted string and piano students at Appleby College in Oakville from August 7-20, 2006. This program, which focuses on the intensive, in-depth study of chamber music, is offered to advanced high school and university students. SOMI's internationally-acclaimed faculty provides participants with expertise and guidance through a unique mentoring experience - individual lessons, ensemble coaching, masterclasses, and concerts. The 2006 faculty includes the Penderecki, Lafayette, and Tokai String Quartets, violinist Mark Fewer, cellist Shauna Rolston, violist Andre Roy, and pianist/composer Heather Schmidt. Application deadline is May 1. For more information, visit www.socmi.org.

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Contact: David Little, Administrative Coordinator

June 7 – 20 2006 at the University of Toronto.
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Contact: Guillermo Silva-Marin or Jeff Chow
E-mail: tbsi@tafelmusik.org
Website: www.solt.ca
Fax: 416-964-2782

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Contact: Guillermo Silva-Marin or Jeff Chow
Founded in 1988, Summer Opera Lyric Theatre brings together young vocalists, professional singers and teachers in a programme that combines learning and performing in an environment reflecting the professional operatic world of today. The 2006 workshop productions of Mozart’s La Clemenza di Tito, Offenbach’s The Tales of Hoffman and Puccini’s La Boheme take place June 11 to August 13 in Toronto. Participants are assigned a role in one of the operas, which they prepare and memorize prior to June 11 so as to make best use of the rehearsals, lectures and masterclasses. The workshop culminates in a series of public performances. Call for audition information.

Tafelmusik (right)

How I met my teacher

MUSICAL LIFE

PERSONAL REFLECTIONS ON FORMATIVE RELATIONSHIPS

will return after the March break!
A booming niche market for high tech restoration of historic classical recordings contradicts oft-heard laments about the purportedly stagnant demand for art music. During a recent browse through the bins of the Juilliard School of Music’s exemplary student book and record store, the dominance of historical recordings in the CD bins stood out. That holds for both vocal and instrumental music.

At one pole of this booming niche, Naxos Historical has done yeoman service in offering high calibre restorations at budget prices. “High calibre” means two things: access to new technology like the CEDAR system created in Cambridge University’s high tech belt; and retaining the services of rare people who combine the musical ears, patience, and technological mastery necessary to make difficult microsegment by microsegment work with high fidelity. There is no free lunch in this business: capturing musical information competes with editing out the hisses, snaps, crackles and pops of the 78 era.

The elegant Andante Collection occupies the other pole of the restoration market, and Naxos now distributes Andante in North America. This upscale historic recordings label was founded as one strand of Andante.com, which aimed at becoming the international reference portal, online magazine, encyclopaedia and web broadcaster for classical music. The Andante label seeks out landmark recordings, interdisciplinary team of musicians, musicologists and recording engineers. The team identified the highly varying playback speeds around the theoretical industry standard of 78 rpm, causing warbling variation from true pitch, as the supreme challenge. They then addressed the problem of finding or creating styli appropriate to the varying material composition of master discs. Once these challenges were addressed, the very hard work of artful use of CEDAR technology could proceed.

When I wanted to examine the proof in the pudding of all this hard work, my review procedure was to line up Andante opera titles in chronological order and listen sequentially. In general, the earlier the recording, the greater the challenge of digging out quality sound. In an Andante catalogue that is now approaching 100 titles, six are from the 78 era: from roughly 1915 (when discs reached a larger market share than cylinders), through 1947 (when the 33 1/3 rpm LP was invented at Columbia Records). The hi-fi mono LP era then bowed to stereo a decade later.

Here’s my shopping list of Andante opera treasures in chronological order of performance. For the mono LP, stereo LP, and digital eras, the focus was on outstanding live performances. (Given the operatic character of Mahler’s second and fourth symphonies, as befits the leading opera conductor of his time, I also included Andante’s Mahler/Walter album!)

1938 Mozart La Nozze Di Figaro, Salzburg Festival (Bruno Walter).
1934 Verdi, Falstaff. Salzburg Festival (Arturo Toscanini); and 1957 (Herbert von Karajan).
1944 Beethoven, Fidelio. Vienna State Opera (Karl Böhm) and 1953 (Wilhelm Furtwängler).
1949 Strauss, Der Rosenkavalier Salzburg Festival (George Szell).
1968 Berg, Lulu. Vienna State Opera (Karl Böhm).
2002 Zemlinsky, Der König Kadmus. Salzburg Festival (Kent Nagano).

High quality tape recording was invented in Germany during the late 1930’s and early 1940’s, but did not catch on in North America until 1948. Hence the 1937-44 German and Austrian master tapes are closer in quality to mono LP era masters than North American master discs of the same years. So the real acid test for me was seeing (or hearing, rather) what Andante’s wizards could work on the 78 master discs of the 1930 Faust and the 1941 Pelléas.

Stunned, and happily so, is the only appropriate term for my reactions to the qualities of the sound restoration and vocal performances of the 1930 Faust. The voices sound like they were recorded decades later, and surface noise is remarkably minimal. This is the classic French school of opera singing at its very best: big rounded vowels, and sound springing out from the middle facial mask. The 1941 premiere recording at Pelléas had a noisier master disc. There were tough choices between knocking out surface noise and losing sonic information. The choices leaned towards conserving information. Psychologically the surface noise quickly recedes into the background as one focuses on a performance close to what Debussy probably heard at the 1902 premiere.

Upscale restoration is matched by ritzy packaging that is beautiful to hold and behold. The design is handled in Paris, where artful book layouts are highly valued. Until recently, there were retro hard-cover albums with CD’s in 78-era black paper sleeves; CD’s replicated the look of LP’s; three substantial essays, and librettos. The essays usually start with a piece by the Washington Post’s Pulitzer Prize winning music writer, Tim Page. No less a personage than Pierre Boulez explains the importance of Pelléas in the evolution of Debussy’s musical thinking.

The VSOP cognac quality of Andante’s restorations is matched by full priced discs that are worth every penny. Andante.com was making reasonable progress towards their aesthetic goals, but not, alas, the cash flow from subscriptions and advertisements to sustain them. The company was absorbed by France’s Nai’ve label, which supported the Andante label and a less ambitious version of the Andante web site. Fortunately the label’s recording ambitions are being supported, albeit in classily designed 21st century packaging that retains the real-deal album notes.
Father Owen Lee aptly titled one of his books about Richard Wagner The Terrible Man and His Truthful Art. Wagner's great-grandson, Gottfried Wagner, who as a kid after the war discovered the extent of his grandmother Winifred's never-repudiated Nazi involvement, claims that the music cannot be separated from the man. He, as have many, many others, has written his own book, Twilight of the Wagners. But Brigitte Hamann, in the first biography of Winifred, confirms that nothing is clear in the legacy of this complex man and his 'still warring family.'

At the other extreme from Wagner is Olivier Messiaen, whose saintly aura masked only tenderness. I interviewed him, along with his wife, Yvonne Loriod, in 1982 for a magazine feature when they were in Toronto to judge the first Glenn Gould Prize. They had been napping when they showed up at our hotel for our appointment, yet they insisted that I come up nonetheless. They were both in their pajamas, I remember - two of the most extraordinary people I have ever met. Messiaen left a legacy of joyful affirmation, which Loriod carries on throughout, they show how these two elements shape what is at once the most colourful and most transcendentally sublime of twentieth century music.

Messiaen is exquisitely produced, from the photos and quotations from Messiaen's writings and scores, to the layout, endpapers and cover.

The Great Instrumental Works by M. Owen Lee Amadeus Press 280 pages plus two Naxos CDs of musical examples; paper $36.95

In the hands of a writer as passionate, insightful and witty as Father Owen Lee, what initially appears to be a rather mundane way to follow up his unique memoir, A Book of Hours, turns out to be a stimulating personal quest. Having retired from teaching classics at the University of Toronto, and completed his 23-year stint on the Met opera quiz, Lee sets out to explore the operatic repertoire through the eyes of an opera-lover. In fact this survey offers all kinds of pay-offs to the knowledgeable music-lover as well as the neophyte.

Among his chosen fifty composers, he includes just one living composer, Arvo Pärt, who, like the author, happens to be deeply religious, and just four others from the twentieth century, Messiaen, Britten, Shostakovich and Barber.

But, avoiding the obvious, he does make some refreshing choices of works to represent those composers, like Mozart's g minor String Quintet K. 516, and Beethoven's last Piano Sonata. He is unduly hard on former warhorses like Grieg's Piano Concerto, which has been rehabilitated as the masterpiece it is.

His sole recommendations for recordings often ignore current performance practices, which can be fine - Bruno Walter's Mozart retains its glow today. But Karajan for the Brandenburgs? Horowitz for Scarlatti?

Messiaen by Peter Hill and Nigel Simeone Yale University Press 448 pages illustrated with examples and photographs; $49.95

French composer Olivier Messiaen dominated his own century in a way few musicians do. He was every bit as influential as a teacher, and through students like Boulez, Stockhausen, Xenakis and pianist Peter Hill, one of the authors of this luminous biography, that influence continues.

But his most significant student, as this volume now reveals in detail, is Yvonne Loriod, the brilliant pianist and teacher who performed his music even better than he did, edited and copied it, chauffeured him on bird-watching expeditions, helped care for his very ill first wife and son, and finally became his wife in 1961.

After Messiaen died in 1992, Loriod opened her private archive of Messiaen's diaries, letters and photographs to the authors. With such a wealth of biographical material, Hill and Nigel Simeone nonetheless keep the music at the forefront, bringing to life its two most essential elements, his profound Catholic faith, and his love of nature, in particular, birdsong.

An elderly man discovers the manuscript of a previously unknown violin work by Beethoven. Soon he is dead...and the narration is taken over by the two lead players, a virtuoso violinist and her husband, who provide different perspectives. Victoria Morgan is vulnerable and unstable - otherwise why would even a brilliant musician like her be daft enough to abandon an important concert and go off with a total stranger? Blechta obviously has first-hand experience with the pressures of performing, and understands the irresistible lure of 'the opportunity to plumb the depths of an unknown violin masterwork' by Beethoven.

Blechta's main villain, a sadistic, dissolute music-lover who happens to be a baron, complete with castle, is something of a stock figure. But the gay companion, the loyal best friend, the fickle manager, the cultivated detective all contribute to terrifically enjoyable entertainment. I just wish Beethoven's Concerto Rhapsody in F#- existed!

Winifred Wagner: A Life at the Heart of Hitler's Bayreuth by Brigitte Hamann Granta Books 592 pages with photos and map; hardcover $75.00; paper $30.95

Wotan's famously dysfunctional family, as depicted in Richard Wagner's Ring Cycle, doesn't begin to approach the composer's real-life tragedy for discord.

Austrian historian Brigitte Hamann focuses for the first time on Winifred, the English girl who married the composer's son Siegfried, produced four children to carry on the family legacy, and took over the Bayreuth Festival after Siegfried died in 1930. Hamann reveals the extent of Winifred's relationship with Hitler, 'Uncle Wolf' to her children, and how he stepped in to keep the festival going right through to 1944, purged of Jews, of course. She shows how Bayreuth influenced his rise to power and became 'the symbol of the third Reich'.

Winifred was infatuated not just with Hitler's beliefs, but with the man himself. Yet her deep anti-Semitism did not prevent her from trying to help a number of Jews during the war. Hamann has uncovered revealing correspondence between Winifred and family members, friends and associates from the opera world. Hamann's most sensational discovery could well be Winifred's son Wieland's Nazi activities, especially as civilian director of a Nazi 'work camp' near Bayreuth whose existence was not even known until 1989.

This book was understandably a best-seller in Germany. It has been expertly translated and annotated.
ever could do these roles. You would think there would be an explosion of desire in having a guy play a young man like Cherubino in Mozart's Marriage of Figaro or Siebel in Gounod's Faust, but actually that hasn't been the case. The resistance isn't from the audiences or the critics, it's from the company heads and artistic directors.

'Last year I had the chance to play Cherubino for Pittsburgh Opera, which was a dream come true. I'd been dying to sing that role forever. It was because of Christopher Hahn, the artistic director. He is a great modern artistic administrator because he takes risks, and truly trusts in the intelligence of his audiences.

'Cherubino is a perfect role for me. If I didn't feel that way, I wouldn't touch it. As an artist I'm not dumb enough to put myself forward for any role I don't think I can properly serve. So why shouldn't I do it? Especially since it was a huge success for the company. The audiences went insane - because they saw a boy playing a boy. There was no disconnect.

'I would love to do Richard Strauss's Octavian. That would be an even greater leap of faith for people - but why not? For the curtain to come up at the top of Der Rosenkavalier to show an actual man in bed with the Marschallin would be dramatically so interesting, I can create a wholly believable character.

'It's been more challenging than I thought it would be to convince companies to give me opportunities....' Here Maniaci becomes upset, and his voice breaks up.

When he first started his career, he was concerned about the mild facial palsy that affects one side of his face, but it has motivated him to hone his dramatic delivery. In fact, his lopsided smile just adds to his charm and attractiveness.

'The exciting thing for me is the response I get from audiences. That's how I know what I'm doing is valid, and that's when companies figure out it's valid. I just made my debut with the Boston Baroque playing Nerone in Handel's Agrippina. When I first auditioned for them about four years ago they felt Boston wasn't ready for a male soprano. This is a city steeped in a brilliant baroque tradition - you have countertenors singing there all the time. Finally they thought, 'Okay, Nerone, he's crazy, evil and weird, so maybe it's all right to hire this guy.' I did it, the audiences went insane, the critics were wonderfully supportive, and they instantly asked me back.

'There are baroque conductors and directors in Europe who still refuse to grant me an audition. When they hear "male soprano" they expect a terrible falsettist who forces his voice very high because he can't make it as a countertenor. The biggest challenge is convincing them that I'm valid. They get it when they hear me, but often times it's challenging just to get heard."

Last year he sang Nireno in Handel's Julius Caesar with the Royal Danish Opera. Scholl was Caesar. 'Andreas was unbelievable - you listen to that man make music and your entire body goes to putty. He's a brilliant human being - one of the sweetest people you could meet. After he heard me do my aria, he said, "O, mein Gott! You really are a soprano! But you have a hard road ahead of you, because everyone thinks male sopranos are these terrible countertenors that cannot sing. You are the real thing, But, oh, it's going to be hard."

'And that perfectly summarizes my experiences in convincing people that what I do is valid, and that there can be a good, legitimate male soprano. If Mozart were sitting here right now and I sang these arias to him, I'm convinced he would put me up on stage."

Maniaci sings Speranza in Monteverdi's Orfeo with Opera Atelier from April 15 to April 23 at the Elgin Theatre.
Handel - Delirio

Natalie Dessay; Le Concert d'Astree; Emmanuelle Haïm
Virgin Classics 0946 332 624 2-3

With so many fine singers producing solo Handel discs these days, what makes this one such a standout? For one thing, Dessay stamps these cantatas with her charismatic personality. For another, she is unsurpassed in melding Handel's dazzling coloratura with soulful lyricism. Dessay has given up her former signature role as Mozart's star-blazing Queen of the Night to become Queen of the mad scene, devoting much of her time on operatic stages to bel canto roles such as Ophélie in Thomas's long-neglected Hamlet, and Donizetti's Lucia di Lammermoor. This collection of "delirious" arias expands her repertoire.

Emmanuelle Haïm's Concert d'Astree provides lively, colourful backup. Haïm highlights the individual timbres of her terrific soloists to support Dessay's rich spectrum of colours. Some exquisitely effective duets between singer and instrumental soloist emerge.

In Delirio amoroso Dessay convinces as a rejected lover whose torment sends her into a florid state of delirium. The orchestra plays up the jauntyness of the incongruous end done by the bizarre photography. But that point is rather unsubtly overdone by the bizarre photography.

Pamela Margles

Brahms - Cello Sonatas

Stephen Isserlis; Stephen Hough
Hyperion CDA67529

Brahms called the two featured works on this disc simply Cello Sonatas, but that's not how Steven Isserlis and Stephen Hough treat them. Rarely have there been a pair of musicians able to strike the same balance between cello and piano in their performance that Brahms achieves in his composition. Isserlis, playing on gut strings, creates a sinewy but powerful sound, capable of deep expression and intensity without indulgent introversion. Hough in his turn is known as a formidable soloist, but here he plays with sensitivity rarely found with even the most experienced accompanists. At the same time he conveys the integrity of the piano part as equal to the cello.

In the rapturous opening of the second sonata, where with many performances the cellist is too often overshadowed by the busy piano part, Hough is assertive not through his volume but through his approach and clarity. This allows Isserlis to shape the cello part with gorgeous tone without having to compete with the piano. Such mutual musical interplay, combined with technical flawlessness, takes these performances to the highest standard. Separating the sonatas are two works each of Dvorák and Suk. These delightful pieces are given luxurious readings bringing out some musical similarities which are overshadowed by the compositional differences between them and the intense sonatas. This recording sets standards for not only the Brahms sonatas, but for chamber music in general.

Seth Extein

Future Concert Note: Stephen Hough will be one of the featured artists in Music Toronto's Piano Series next season with a concert on February 20, 2007.

Bruckner - Symphony No.5

NDR Sinfonieorchester; Günther Wand
TDK DVUS-COWANDI (DVD)

These days when conductors with even a modicum of talent are jet setting around the globe, giving under-rehearsed "stopover" performances, the career of Günther Wand is notably contrary. In a long lifetime that ended in 2002, at the age of 90, he rarely left Germany and worked mostly in Cologne and later in Hamburg. In both cases he transformed the musical life of these cities.

He never achieved the glamour and fame of many of his colleagues. He devoted himself to authenticity, the pursuit of excellence and to following composers' intentions religiously. This finely wrought video gives ample proof of this and will document his art for posterity.

Already a feared perfectionist and a fine interpreter of Beethoven and Schubert, he came to Bruckner relatively late, especially to the 5th symphony. He was afraid of not being worthy of such a monumental task. The mighty Fifth is a revolutionary work, a great departure from Bruckner's earlier symphonies to such an extent that only the visionary Ninth surpassed it as a quantum leap.

Hardly able to move without assistance, the octogenarian ascends the podium with difficulty, but once his eyes are laser-like. With minimal effort he holds together the grandiose architec tone structure and we are not even aware of what he is doing until the incredibly complex Finale when everything falls perfectly into place. The end is cataclysmic.

Janos Gardonyi

Rachmaninov - Symphony 2

Budapest Festival Orchestra; Ivan Fischer
Channel Classics CCS SA 21604

Mahler - Symphony 6

Budapest Festival Orchestra; Ivan Fischer
Channel Classics CCS SA 22905

Tchaikovsky - Symphony 4

Budapest Festival Orchestra; Ivan Fischer
Channel Classics CCS SA 21704

The Budapest Festival Orchestra was founded in 1983 by Ivan Fischer and Zoltan Kocsis, two of the foremost musical figures of Hungary. Assembling it from the most talented young players, their purpose was to form an orchestra of international stature. Fischer treated each player as a creative soloist, introducing rigorous rehearsal methods with an emphasis on chamber music. Within the last ten years this effort has paid vast dividends in terms of international honours and impressive recording contracts. The orchestra has become one of the great ensembles of our time.

Those who attended the BFO concert at Roy Thomson Hall on Jan 22nd, the last stop of their 11 day, 9 city tour of North America and their only concert in Canada, were lucky indeed. Of the three romantic masterpieces presented I was most impressed by the rarely performed Tchaikovsky's Manfred Symphony. What a performance it was! Near the beginning the attack of furious cellos in impeccably precise unison set the tone of excitement while in the Berlioz-like Scherzo the virtuoso flutes were dazzling. In the pastoral 3rd move...
A PRIL
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Studio Theatre at Hamilton Place.

after the concert, he said "that it was high time to restore this fine work to mainstream repertory". This he surely did with great panache. At the end of the concert the thunderous applause, the shouting and foot stomping were probably heard outside in the street.

After their first significant contract with Philips which resulted in many award winning releases, in 2004 the BFO signed up with the Dutch state-of-the-art recording company Channel Records. SACDs recorded in 5 channel surround sound place the listener literally inside the orchestra, and when played on standard CD players give superlative sound. The three discs under review have already received international acclaim. The Rachmaninov 2nd is my favourite. This symphony can turn into hackneyed syrupy mush in the hands of a lesser conductor, but Fischer discovers much hidden beauty in it, with translucent textures and uncanny precision. Passionate but never sentimental, with perfectly chosen tempos, this is surely what Rachmaninov intended.

The Tchaikovsky and the Mahler have a similar theme, that is, Man's struggle against Fate. It is ironic that Man comes out victorious in the Mahler, while in the Tchaikovsky, it is the orchestra that is victorious against Man. On the other hand, Mahler was enjoying an unusually happy period in his life during his writing of this symphony, while Tchaikovsky was struggling against Fate. It is ironic that Man comes out victorious in the Mahler (though it was written at a time when Mahler was enjoying an unusually happy period in his life), while Tchaikovsky wrote his symphony while struggling against Fate. It is ironic that Man comes out victorious in the Mahler, while in the Tchaikovsky, it is the orchestra that is victorious against Man.

The full power of Strauss's luxuriant orchestration positively glows in this excellent live performance from the historic Great Hall of the Musikverein in Vienna. This is a cream-of-the-crop ensemble that has put in ten times as much rehearsal as usual. The greatly expanded string section, offstage brass and organ passages near the end are all recorded to perfection. Strauss - Eine Alpensinfonie

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Gisele Dalbec; Michel Szczesniak
Independent SCD6717
(gmszczes2@sympatico.ca)

With the opening notes of Brahms' second Hungarian Dance this recent CD - from two of the most accomplished musicians from the Kingston area - explodes with vitality, energy and good fun.

Gisele Dalbec is the Concertmaster of the Kingston Symphony and both she and her partner, pianist Michel Szczesniak, are on the teaching faculty at Queen's University's School of Music. They are renowned in the area for their boisterous recitals and collaborations and that spirit pervades this recording.

The program is wide-ranging and adventurous, with a generous sampling of Canadian music for violin and piano. Included are short pieces for the combination by Alexis Contant (pupil of Caixa Lavallé) and Healey Willan, as well as more recent works by the Kingston-based composer Marjan Mozetic and Szczesniak himself.

The centrepiece of the album is a collection of arrangements of fiddle tunes found in the 19th Century Upper Canadian Allen Ash Manuscript. The arrangements, by John Beckwith, are given stylish, elegant and lively performances, especially by Dalbec, whose tone and sensitivity come through in spades.

The emphasis of the whole program seems to fluctuate between singing and dancing, and both performers give their all on both fronts. I especially appreciate their ability to play lyrically without taking tremendous liberties with tempo. The music moves along briskly and where rubato occurs it makes perfect sense.

Bartok's Six Romanian Folk Dances make a fitting and brilliant end to a fascinating disc. My only minor quibble is technical: both instruments are recorded a little too closely, which at times gives an unrealistic sense of balance and otherworldly sound.

Willan - Organ Works

Patrick Wedd
Naxos 8.557375

Not many organ recordings find their way into these review columns. It's a treat, therefore, to consider one such rarity.

Healey Willan was a British export to the Canadian sacred music scene (1913) and is chiefly associated with his legendary tenure at St. Mary Magdalene. His compositional output for choir and organ is becoming increasingly valuable.

Organist Patrick Wedd has chosen a fine program for this recording. There are three major works and a collection of smaller ones based either on hymn tunes or plainchant melodies. The Prelude on Aberystwyth is a favourite and beautifully performed.

Perhaps Willan's greatest work, the Introduction, Prelude and Fugue, or IPF as organists call it, generally causes a range of apoplectic reactions among those compelled to learn it. It's a thick, heavy and internally brilliant work that requires considerable analytical comprehension on the part of the player. Only on this basis can an organist convey the clarity and contrasts of vulnerability and power that the work portrays. Wedd does so.

Like baseball fans, the fraternity of organ nuts (I'm one of them) thrives on mystical statistics. We are curious about each instrument's divisions, tonal colours, and engineering facts. Credit to NAXOS for listing the organ's specifications!

This Casavant organ in Montreal's Église Saint-Jean-Baptiste is magnificently recorded. Acoustic balance, notoriously difficult with pipe organs, is captured flawlessly.

WARNINGS: Do not play near a geological fault line. You may blow your bass speakers with this one. People on your block had better enjoy organ music.

Alex Baran

Rameau - Dialogues and Illuminations
Joseph Petric, accordion
Audio Ideas AI-CD-015

Euphonia
Joseph Petric
Audio Ideas AI-CD-016

One of Canada's foremost concert accordions, Joseph Petric achieves new heights of musical excellence in both interpretation and musicianship in these two recent releases of solo compositions from opposite ends of the musical spectrum.

I have followed Petric's career with keen interest and utmost respect over the years. In order to substantiate my opinions, it must be noted that I am also an accordionist. That said, it must be then noted that musical life as an accordionist per se has been made substantially easier by Petric's trailblazing hard work and dedication. Many a musical door has been permanently flung open by his prolific output as a performer, arranger and commissioner of both transcriptions and contemporary music written for specifically for the accordion.

Petric has chosen a collection of Jean-Philippe Rameau keyboard works, arranged in three groups of seven pieces for 'Dialogues and Illuminations'. The contrapuntal nature of Rameau's music lends itself easily to the accordion. Petric masterfully transcends the technical demands of the instrument and the music itself to create a solid record of his unique musicianship. He is an interpreter not afraid of taking risks - Le Rappel des Oiseaux is a unique take on a familiar work. I must admit that I was initially somewhat taken aback by his untraditional approach to time. But his rhythmical choices here are so well thought out that though it may not be totally to my esthetical tastes, I cannot argue with his interpretation. In Les Soupirs, Petric shines in a performance of depth, tradition and musicality.

The works of the five composers featured on "Euphonia" have vastly enriched the solo accordion repertoire. Janika Vandervelde's Klucevsek's Web (1995) is a reworking of a tradition-steeped piece originally written for American accordionist Guy Kluczevsek. Rose Bolton is represented by two works, the four movement Sonata for Accordion (2001) in which she seems to
be working out compositional kinks that results in the superb Seriosity (2002).

Fondly, through the madness... breathing (1992) by Micheline Roi shows Petric easily tackling the contrasting static and rapid sections of one of my favourite solo accordion works. Jocelyn Morlock's Curvilinéar (2002) is a curious treat that merits repeated listening. Superstar Canadian composer Linda C. Smith's Low Tide is a poetic masterpiece for the accordion. Her compositional style lends itself effortlessly to the instrument.

The sound quality of both discs is superb. Petric's decision to include the inherent clicks and breaths of the accordion on the recording is again witness to his fearless love of the instrument. Petric is at the height of his career here. What's next? Will we hear accordion transcriptions of AC/DC? I'm sure he can do it.

Rachel Laurin – Festivals
Anne Robert; Veronique Potvin; Agathe Martel; Michel Bellavance; Marc Bourdeau
Atma ACD2 2295

As a composer the Montreal organist Rachel Laurin is primarily known for her sacred works, but this new Atma CD is a testament to the fact that her gift does not stop there. I first heard Ms Laurin's secular music in an inspired performance of Festivals for violin and piano by the Tsang-Leblanc Duo here in Toronto back in 2003. This new disc presents a cross-section of her chamber works in which that very piece holds pride of place.

From relatively early in Laurin's output comes Fables, for voice and piano. Based on the writings of Jean de La Fontaine, particularly the first of the two songs evokes a certain nostalgia for France, before 1914. Sonate for flute and piano is a recent work, commissioned by the players on this disc. Bellevance and Bourdeau show their expertise in a smooth, polished performance. Le Bestiare is another vocal work, a setting of words from the surrealist poet Guillaume Apollinaire.

The best, however, is saved for last: The 1990 Trio for flute, viola and piano is a major work, over twenty-five minutes long. Laurin worked for over a year on the Trio, the score sprawling over 65 pages. It is a tour de force of writing, and Potvin, Bellevance and Bourdeau give their utmost to it. This is a piece I return to with each listening, and you will do this too, I'm certain. Recommended.

John S. Gray
The mezzo-soprano Nancy Maultsby is the hard-working soloist in Leonard Bernstein’s 1943 setting of verses from the Lamentations of Jeremiah from his First Symphony. Her interpretation struck me as excessively melodramatic and over-wrought, fighting a losing battle with a dreadfully unsubtle orchestral balance.

The Atlanta orchestra seems far more at home with the spectacular effects of David Del Tredici’s Paul Revere’s Ride, a setting of Longfellow’s well-known tale of the American Revolution. It is very much from the same rich vein del Tredici has mined since the seventies in his series of Alice in Wonderland pieces, but tricked out with many, many more American flags and extra percussion including sirens, wind machines, and whips. Fabulous orchestration, and considerable help from mutant (i.e. amplified) coloratura soprano Hila Plitmann prevent this way over-the-top confection from sliding into kitsch — but just barely!

Daniel Foley

JAZZ AND IMPROVISED

Count Basie Big Band ’77

Count Basie

Eagle Eye: Norman Granz’ Jazz in Montreux EE 39061-9 (DVD)

This production from Swiss television comes from the days when the Montreux Jazz Festival actually presented jazz music. And in 1977, most of it came from the recording stable of the prolific American producer/promoter Norman Granz.

His Pablo Records label recorded every second of music his artists played that year, and in one way or another it has all been released on LP and CD, and now, on DVD video.

I’ve been a Basie fan for over 50 years now. I love the quintessential, easy swing (easy to listen to, not easy to achieve) he brings out of any group he plays with. That he loved being on the stage is apparent in the glowing smile on his face as he connects with his players and the audience.

Calling the programme as he goes along, Basie’s at the piano, with soloists such as Al Grey on trombone for The More I See You and I Need To Be Bee’d With (good long piano intro); flugelhornist Wayman Reed on Night In Tunisia and trumpeter Sonny Cohn on the lovely L’il Darlin’.

Tenorman Jimmy Forrest is hot on The Heat’s On and seductive for Bag Of Dreams. Eric Dixon leads off the tenor work on Whirlbird, later to be joined by Forrest for the classic two-tenor feature. A curious edit on that track (incorrectly called Fantasia on the package) finds the upcoming drum solo by Butch Miles edited by a fade-in/fade-out.

I’ve known this event for years via LP and CD, and have long felt that it was Basie’s last Real Good Band. Seeing them in performance only enhances the music, with the pictures revealing the onstage joy of the players, and the appreciation of the audience.

Ted O’Reilly

Ella Fitzgerald and the Tommy Flanagan Trio ’77

Ella Fitzgerald

Eagle Eye: Norman Granz’ Jazz in Montreux EE 39062-9 (DVD)

Another in the continuing series of Montreux Jazz Festival concerts produced by jazz impresario Norman Granz during the 1970s, this one showcases his biggest star, Ella Fitzgerald. “The First Lady of Song” receives sensitive backing from pianist Tommy Flanagan, bassist Keeter Beatts, and drummer Bobby Durham. As we’ve come to expect, both the sound recording and camera work are first rate. These concerts were originally broadcast on Swiss TV and the attention to detail shows.

Ella’s program includes standards such as Too Close For Comfort and Come Rain or Come Shine, as well as a couple of Ellington chestnuts, I Ain’t Got Nothing But The Blues and I Let A Song Go Out Of My Heart. There’s even an “instrumental” - Charlie Parker’s Billie’s Bounce - which receives a bravura scat treatment. The real highlight for this viewer, however, is the singer’s exquisite interpretation of the classic torch song, My Man. And, in spite of her well-known shyness and unease before audiences, you really have to hand it to Ella; she could be unflappable. After blowing a line in Too Close, the veteran trooper simply carries on as if nothing had happened.

And we mustn’t overlook Tommy Flanagan. One of the most creative of jazz keyboard artists, Flanagan also just happened to be a master vocal accompanist. Ella always had excellent taste in piano players. Flanagan follows in the footsteps of such giants as Hank Jones, Ellis Larkins and Lou Levy.

Don Brown

My One and Only Love

Denzal Sinclaire

Verve 0249884222

Ah Denzal. The cashmere-voiced crooner and piano player has graced us with another CD, just in time to warm our frozen Canadian hearts.

The new CD, “My One and Only Love”, is a collection of 10 tunes, recorded in New York. While this is a very mellow album of slow to medium tempo tunes, it is not dark or melancholic. The songs all have positive messages about life and love. Tunes like I Can See Clearly Now and For You, For Me, Forever More set the tone. The other notable trait of this record is that Sinclaire, refreshingly, relies less on the standard songbook of the 40’s and ventures into more modern territory with Stevie Wonder’s Happy Man, The Morning Sun, Always on My Mind (made famous by Willie Nelson) and Genesis’ Follow You Follow Me. But tribute is paid to the masters here too, with the Gershwins, Hoagy Carmichael and Jerome Kern all being given the Denzal treatment.

Hearing Denzal Sinclaire live, we get a much stronger sense of his personality than what comes across on record. (He launched “My One and Only Love” at the Montreal Bistro in Toronto on Jan. 26th and will be back in Ontario at the Orangeville Opera House on April 7.) As a result, the CD is a little flat and not entirely representative of what he can do. Once he harnesses some of that stage presence in the studio, look out!

Players include the New York guitar god, Russell Malone, Reuben Rogers on acoustic bass, Gregory Hutchinson, drums and Seamus Blake, tenor. The multi-talented fellow Vancouverite Brad Turner, plays trumpet and flugelhorn and also produced the record. Overarching all are Sinclaire’s effortless style, impeccable diction and tasteful, inventive phrasing.

Cathy Riches

New Orleans Party Orchestra

The Happy Pals

New Orleans North CD-006

Saturday afternoons at Grossman’s on Toronto’s Spadina Avenue have been enlivened for more than three decades by the joyful Southern neighbourhhood sounds of functional jazz music. It’s true folk music: simple, and amateur in the purest sense, it exists to wash away the worries of the week, and have a good time.

Until his passing three years ago, Cliff “Kid” Bastien led the Happy Pals, and his easy-going spirit remains on the band’s new release, its first in a dozen years. Patrick Tevlin moved over from tenor/clarinet to play trumpet, and carries on the tradition of mixing the music, whether it’s blues or spirituals, rags or marches, or pop songs new and old.

Here, the gumbo they proudly make includes Bob Dylan’s Don’t Think Twice, It’s Alright and Folsom Prison Blues from Johnny Cash, along side Al Green’s Sexual Healing and Short Dress Gal (which comes from 1927, not 1967).

Robertia Tevlin plays trombone, with Roberta Hunt at the piano, Toby Hunt on alto sax, and banjoist Rainer Runck. String bass is played by Philip J. Carney, and the drums are appropriately played by Chuck Clarke. It seems most everyone joins in with heartfelt vocals.

This "handmade" music was...
Calling for Rain
Lori Cullen
Maple Nationwide LC206

There is a new force to be reckoned with on the Canadian jazz-pop scene in the form of Lori Cullen. Actually, calling Cullen “a force” is a little wrong given her quavery, little girl voice. (Think Kate Bush meets Norah Jones with forays into Blossom Dearie territory.) But her strength comes from her interpretive powers and her tune-picking abilities.

Calling for Rain is Cullen’s fourth CD and her second that dips into the jazz pool. Cullen sings straight, so the jazz comes from the players and the arrangements. David Matheson, late of Moxy Fruvous, accompanies on piano, Dave Birston covers most of the bass duties and Mark Mari-Moody handles the bass duties and Mark Mari-Moody accompanies on piano.

For the past fifteen years, alto saxophonist François Carrier has played live all over Canada and the world; presenting his music to die-hard fans of new and improvised music varieties. With at least a half a dozen records under his belt, his new live double CD “Happening” has earned his way into the Leo Records stable of artists that include the likes of luminaries such as Anthony Braxton, Sun Ra, Cecil Taylor, Phil Minton and Sainkho Namchylak. This time around, he chose to use a number of players from previous collaborations: bassist Pierre Côté and drummer Michel Lambert; and supplement the line-up with new musicians: violinist Mat Maneri and multi-instrumentalist Uwe Neumann. The results are a mash-up between jazz, improvised, world and new musics. The first disc resembles a machination of styles that work well. Along with a few blasting alto solos, the session turns out to have quite a smooth and pleasant flow. Nothing dangerous in these waters is found until we arrive at the second disc.

Here, Mat Maneri gets into some free-wheeling duets head-to-head with bassist Pierre Côté and with Carrier himself. Michel Lambert tends to stay in the background more or less, with his light percussive work, while Uwe Neumann works out on a few tender amandolohori [Indian talking drum] solos.

Personally, it’s the second part of this recording that attracts. It seems to take more chances by allowing all players a democratic say in the music making process. It’s enriching to hear how much give-and-take interplay there is between all players of Carrier’s ensemble.

One drawback of the recording is the hollowed-out mix, which oftentimes doesn’t allow for some of the instruments to come clearly into focus. Regardless, “Happening” shines as a beacon for François Carrier: a Canadian voice on the world jazz/new music scene to watch closely.

Tom Sekowski

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

MUSICA FRANCA

Nadina Mackie Jackson & Mathieu Lussier, solo bassoons with Musica Franca

Fraser Jackson, contra bassoon

Kathleen McLean, bassoon

Sylvain Bergeron, theorbe

Terry McKenna, baroque guitar

Paul Jenkins, harpsichord & organ

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According to the informative 45 page booklet by American ethnomusicologist, puppet theatre expert and recording producer Dr. Andrew N. Weintraub, Wayang Golek is the rod puppet theatre of the Sundanese people of West Java, Indonesia, which "celebrates significant life-cycle events and other important social occasions in the lives of the Sundanese people". It uses wooden puppets to relate stories from the Hindu epics Mahabharata and Ramayana told in the Sundanese (plus other) languages. The performance is directed by a dalang or puppet master, who not only manipulates dozens of different puppet characters, but also delivers most of the narration and dialogue, entertains the audience with topical jokes and sings many of the songs during the all-night performance.

In order to tell the 6 hour lakon or story - The Birth Of Gatotkaca, (A Nationalist Hero) - recorded on these 6 CDs, Asep Sunandar, the most sought-after puppeteer in West Java (pop. c. 33 million), directed a large ensemble consisting of 17 male musicians who play a type of orchestra called gamelan and two pasinden (female singers). The dalang and his ensemble skillfully blend many types of performing arts: life-like puppetry, philosophically narrative, dialogue at times dramatic and other times humorous, popular songs of the day, and brilliant instrumental music. All these are combined into an exciting and sometimes raucous popular entertainment which at times still shows aspects of its sacred roots. Wayang Golek has maintained its appeal to Sundanese people of all ages and social classes, even in this era of massive social, cultural and political change and in the face of the ascendance of international mass media. As an indication of his popularity at the time, Asep Sunandar and his group Giri Harja III, were hired to give an average of 200 such performances each year. This play was performed and recorded on stage in front of a live audience of some three thousand.

Giri Harja III plays a special gamelan (orchestra), which is distinct from most others, as it is tuned to accommodate seven different 5-tone laras or scales on their single set of instruments. Usually a single gamelan can play one or two different scales only. The result is that this "multi-laras" tuning allows great tonal variety in the music, giving the impression at times of surprising modal modulation. It also allows this group to perform several types of songs found originally in various Sundanese genres, each tied to one particular tuning system.

To my mind, in the large human and historical themes it broaches, its theatrical sweep and in the sophisticated musical forces it employs, Wayang Golek sometimes comes tantalizingly close to western opera, albeit a sort of opera where puppets rule the stage! In addition, there are also elements of circus, stand-up, religious ritual and satire added for good measure. Politics and commerce have a place here too. In The Birth Of Gatotkaca, there is a song promoting governmental family planning and several commercials. My favourite commercial is the song spoofing the 1970's Sundanese superhit "Dauin Pasir", in the popular Jajapangan dance club style, with its "Ju-ga-la" refrain, full of menacing male attitude. "Ju-ga-la" is substituted here with the word "Ya-ma-ha", promoting a local motorcycle shop. Very drole.

The Birth Of Gatotkaca belongs firmly in the cultural and political context of the West Java, Indonesia of 1994, at the twilight of the political era dominated by its long-term president, Soeharto, and Dr. Weintraub's illuminating booklet provides much social and artistic details of the time.

I must admit that I was initially daunted by the prospect of making my way through hours of Sundanese dialogue, while waiting for the tuneful songs and flashy gamelan instrumentals. Fortunately, on an enhanced CD, the producer has included English translations of the play, cued to the CD tracks, and an innovative and detailed Performance Flow Chart in the booklet, which itemizes musical titles and dramatic elements like monologue and dialogue, genre and stage action. This helped me navigate through the CD's, to understand the show and allowed me to enjoy the music in its full context. And once armed with the accurate track and performance info it's easy to customize your listening. For instance, you could select just your favourite arias or sequence the instrumental gamelan sections only to create your own orchestral suite.

For this listener, this set attracts due to the subtle and charming Sundanese songs and the strong, exciting musical performances by the gamelan - all couched within the palpable electricity which only a live performance can deliver.

Andrew Timar

Concert Note: Duncan Hopkins' inspiration Kenny Wheeler teams up with Phil Dwyer, Don Thompson and Rick Wilkins for a performance Glenn Gould Studio on March 31.
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Liu Fang already has a distinguished reputation in Canada and abroad as a performer on the Chinese pear-shaped lute, pipa. In her concerts, she also often plays the guzheng, Chinese zither, with apparently equal accomplishment.

"And this is her first CD devoted entirely to solo repertoire for that instrument.

While on the one hand I particularly enjoyed the traditional nature of this collection, with the intriguingly descriptive titles and familiar scales, tunes and embellishments, on the other hand, a splash of something more contemporary or the inclusion of one or two other instruments here and there might have provided a welcome touch of contrast. Nevertheless, among the twelve short pieces there are examples from different places — including Chaohou, Henan, and Shandong — as well as two composition-arrangements, "Chaining of a Tiemen" (wind chimes) by Zhao Denglshan, and "Embroidering the Golden Tapestry" by Zhou Yan Jia, one of China's greatest guzheng teachers. The gamut of moods ranges from the more serious and elegant "Three Variations of Plum Blossom and Guanling Fantasia" (which both emphasize the richly resonant lower strings of the guzheng) to lighter, merry tunes such as "Freedom Flowers" and "A Red Point.

The educational composing notes in French by sinologist and anthropologist Lucie Rault offer a scholarly perspective on the long history of the guzheng and its music, though the English translation (by Gabriel Safdie) is a little awkward in places.

"Annette Sanger"
Concert Note: The Orchid Ensemble performs a noon-hour concert in the chapel at Conrad Grebel University College.

Road to Kashgar
Orchid Ensemble
Independent OE 2004

In my books, the Orchid Ensemble defines the very essence of “Canadian music”. Two of the ensemble, Yan Ting and Mei Han, have married their traditional music and instrumentation with a hodge-podge of western, Middle Eastern and Asian delights.

Each track on the CD is a journey unto itself. The musicians themselves describe the album as a set of musical landscapes of the Silk Road. In fact, the title, Road to Kashgar, references a nexus of the Silk Road in northwest China. The album criss-crosses both time and space, spanning over 2,000 years of cultural inspiration and influence, and reaching across China, India, and Persia. The 7/8 rhythms of the title track create stunningly specific visual imagery of a caravan with Persian or Indian travelers as they approach Kashgar from the West.

The two seemingly most out of context tracks are both surprising and fun: Yaribon and Bengalta - harkening to Jewish and Bengali influences respectively. The blends are superb with just a dash of today to make this music accessible to contemporary tastes.

Disc one contains five Wagnerian excerpts including the Prelude to Act III of Lohengrin; Tannhauser Overture and Bacchanal; Forest Murmurs from Siegfried; Siegfried’s Rhine Journey; and The Ride of the Valkyries. Then we see a Beethoven Ninth from 3 April 1948 with soprano Anne McKnight, contralto Jane Hobson, tenor Erwin Dillon and Norman Scott, bass. A young and modest Robert Shaw receives an appreciative touch from Toscanini during the final applause. The Wagner excerpts, as those in the later discs, make it clear that Toscanini well deserved his reputation as a supreme interpreter of this music. The Ninth, although not ‘definitive’ illuminates Maestro’s radiant vision of Beethoven’s extraordinary statement.

Disc two has the Brahms “Double Concerto” with his first desk men, Mischa Mischakoff and Frank Miller. Toscanini’s Brahms was always firm, expansive and conveyed a real feeling of inevitability. RCA posthumously issued this recording in 1949. The principals are Herva Nelli as Amneris, Richard Tucker as Ramades, and Giuseppe Valdengo as Amonasro. Toscanini conducting Verdi has to be taken seriously and there is much to admire here. But, for me, concert performances of opera are not completely engaging, no matter how noble the efforts. Throughout there are excellent images of Toscanini’s technique as he directs with complete and unerring authority, without relaxing for a moment. There are no subtitles available although the Japanese edition, issued by Toshiba EMI, has embedded Japanese subtitles.

Disc four has Weber’s Euryanthe Overture followed by the Brahms First Symphony in which we see and hear Maestro at his legendary best. Toscanini brings the sense of unstoppable power and yet there is the ever-present lyricism and forward motion. The extra tympani parts added to the coda of the last movement and the juggernaut energy make this performance uniquely irresistible. More Wagner follows with the Prelude to Act I of Lohengrin; Forest Murmurs; the Prelude and Liebestod from Tristan; Siegfried’s Death and the Funeral March from Gotterdammerung and The Ride of the Valkyries. Special mention must be made of the vital Gotterdammerung excerpt which is unusually sharply edged in the clarity and texture of the brass.

The fifth disc contains Cesar Franck’s Redemption; Sibelius’s En Saga; two of Debussy’s Three Nocturnes; and The William Tell Overture. Also on this final disc is the tenth and final televised concert from Carnegie Hall - Beethoven’s Fifth and Respighi’s The Pines of Rome. So appropriate, because the Beethoven is a work he studied again and again to satisfy himself that he understood what Beethoven intended. Respighi was a friend whose works he championed while others treated them with derision. The Pines of Rome proves to be the ultimate show-stopper.

I compared the picture quality on the Testament discs new with both the laser discs and the Japanese DVDs and found them to be virtually identical, still haunted selectively by a bloom around some highlights. As for the audio component, the sound is impressive - very clean and dynamic. No caveats at all here. In sum then, these five DVDs are true historic documents.

Toscanini was, arguably, the last century’s most esteemed conductor, about whom more books have been written than any other. However, as with other greats of his era, his recordings have been bypassed by the advances in technology and pale against what is possible today. Be that as it may, there is no Arturo Toscanini before the public today, no blinding talent standing head and shoulders above the rest. To Toscanini was, after all, a work worth studying and hearing, even though not in the definitive manner.

Heidi McKenzie
Mozart arie & duetti
Isabel Bayrakdarian; Michael Schade; Russell Braun
CBC Records SMCD5239

Mozart - Lieder
Suzie Leblanc; Yannick Nézet-Séguin
Atma ACD2 2327

These two recordings of Mozart vocal material could hardly be more different. The daring "early music" approach taken by Leblanc and Nézet-Séguin in their CD Mozart Lieder compared to the high-powered opera trio of Bayrakdarian, Schade and Braun leaves one wondering if this really is music by the same composer. More on this in a moment - first, however, the traditionalists.

We tend to love our Mozart in the way we've always heard it, imbued with romantic vocal technique, shaped largely by the needs of the opera stage. We're comfortable with full-bodied voices, restrained for lyrical and tender interpretation of the melodies crafted by the Wunderkind. This is familiar lurid territory for us - highlights from five Mozart operas for which anyone could hum the opening bars. The voices are polished and healthy. The performances meet all expectations.

Bayrakdarian, Schade and Braun's voices have darkened naturally with maturity and care. Russell Braun, in particular, sings with an authority that suits well, his list of opera roles cited in the liner notes. Schade and Bayrakdarian too, provide ample evidence of their artistic standing. These are big voices capable of filling halls and yet we have heard them in recitals both live and recorded, where they astonish audiences with control, expression and intimacy. The collaboration on this CD makes it a highly desirable item for every collector.

The recording of Mozart lieder by soprano Suzie Leblanc and Yannick Nézet-Séguin playing a modern copy of a 1790 fortepiano is the true nemesis of the CBC disc above. Here, the intent has been to recreate a period style that we have come to accept unreservedly with recordings of Bach, Handel and earlier composers. Challenging traditional Mozart as we've heard it since childhood is a gamble that some may deem inappropriate.

Artistically, this disc is near perfect. If we apply the criteria of period performance, we find vocal clarity and lightness with power when the lieder require emotional impact. The singing is as straight tone as Leblanc can make it with only the subtlest hints of vibrato. The fortepiano accompaniment is technically impressive but the recording acoustics are just a tad too reverberant for the kind of intimacy these songs really require. They vary stylistically from hymn-like to operatic. Oddly enough, Mozart offers early pre-echoes of a lieder style we encounter again in Beethoven and later Schubert. The repertoire choices and performance style of this disc are unique. It may be slightly ahead of its time.

Mozart - Violin Concertos
James Ehnes; Mozart Anniversary Orchestra
CBC Records SMCD5238 -2

From the acknowledgments and program note in the booklet of this CBC CD, one gets the first indication that the four days in August, 2005, that Canada's pre-eminent violinist James Ehnes spent at the George Weston Recital Hall with 27 of his closest musical friends was a special experience. The result is a transcendent digital recording of Mozart's entire output for solo violin and orchestra. That Ehnes publishes biographies of each of the orchestra members is another sign that this was a tremendous collaborative effort.

With his playing, Ehnes proves once again that he possesses a rich tone, impeccable intonation and a simply beautiful way with a phrase. I especially appreciate the shaping of the solo playing in slow move-ments: the way the long-lined melodies spin effortlessly out into the ether. In the faster movements, Ehnes' playing is poised and always at the service of the music. While it is Ehnes' solo performances that recommend this CD very highly, there are a few places where the orchestra could have used slightly stronger direction, specifically in the balance between winds and strings and sense of forward motion. The considerable intellectual meaning of these pieces is slightly hampered by a lack of direction and attention to detail in this regard, but this is a minor point. In general, the performances shimmer with energy and a refreshing sense of spontaneity. All cadenzas are written by Ehnes and, as a labour of love, this whole recording - all two CDs worth - is a magnificent achievement and stands head and shoulders above a recent similar project from Anne-Sophie Mutter.

Larry Beckwith

Mozart?
The Festival Winds
CBC Records MVCD1173-2

One of the most popular chamber ensembles in late 18th century Vienna and Prague was the Harmonie, a wind octet comprising pairs of oboes, clarinets, bassoons and horns, often with string bass added for ballast. Besides original compositions, a wealth of favourite operatic and symphonic selections were arranged for this tonally flexible and eminently portable (and marketable) grouping, primarily for use in social situations. In a letter to his father, Mozart complains that if he doesn't soon finish an arrangement for Harmonie of tunes from his opera Abduction from the Seraglio, someone else will beat him to the profits.

From the appendix of the Köchel catalogue reserved for "doubtful" works come the 25 movements grouped into five 'Partitas' on this double CD; some exist only in early 19th century editions, and others in manuscript copies not in Mozart's hand. Clarinettist David Bourque has prepared these latter works for modern publication with meticulous attention to preserving the integrity of the sources, for which he deserves our thanks.

The performances on this disc are clean, stylish, and infectious from the opening track, as one would expect from Mssrs. Campbell, Mason, Sommerville, et al, the resident ensemble at Parry Sound's summer music festival. They give us the full variety of appealing, affecting, invigorating tone colours available to the Harmonie, with obvious enthusiasm. While everyone may have their own opinion on stylistic grounds about which movements are actually by Mozart, in the end it doesn't really matter when performed by an ensemble taking such pleasure in their music making. Highly recommended.

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