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URBAN FESTIVAL
BAND LEADER
JANE BUNNETT

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HOTNEWWAVES
ESPRIT ORCHESTRA
NEW WAVE COMPOSERS FESTIVAL
MAY 16-18, 2006

TUESDAY MAY 16
DeLeonWhiteGallery-1096QueenStreetWest • Freetothepublic • Limited seating • CashBar

6:30 pm WARM-UP RECEPTION MeetandGreetComposersandPerformers

7:00 pm HEATED PUBLIC FORUM DISCUSSION JohnRe,moderator
JohnReapresentsthispositionpaper* Changingmusic,musicchanging:Thelongingfor bothpermanenceandchangeincontemporarymusic* andleadpanellistsMichael ColgrassandScottGood,hadiscussionwiththeaudience.

8:30 pm HOTWAVEONE Alex Pauk, conductor
Programme:
Scott Good
EmilyDoolittle
VincentHo
DavidAdamcyk
MaximeMcKinley

VariationsforChamberOrchestra
tourpiecesaboutwater
RemnantsofGlassCathedral
LesPampresdelakenonne
Wirkunft-Fellini

WEDNESDAY MAY 17
DeLeonWhiteGallery-1096QueenStreetWest • Freetothepublic • Limited seating • CashBar

8:00 pm HOTWAVE TWO Brian Current, curator, conductor
Featuring: WallaceHalladay,saxophone;Linnystars,cello;ErikRoss,drumset;Future:InHenning,accordion.

Programme:
ErikRoss
BrianCurrent
AaronGervais
R.Murray Schiefer

InSofia headache
Concertina
Flusse-Einflusse
FiveStudiesonTextsbyPrudentius
(torrufitflusandsoprano)

9:00 pm HOTWAVE THREE Scott Good, curator, conductor
Programme:
Kevin Lai
BenjaminHeaslip
GarethFarr
RichardMascall

InSearchofUnicorns
InAbsenceofYou
ThePaganPrayer
Grunge

10:30 pm HOTWAVE FOUR Lateightbandactionwith Kanaka
Kanakaisaninstrumentalgroupthatmixeselementsofjazz,freeimprovisation,pop,and worldmusic.Featuring:MichaelKoerl,bassguitar;AndrewStaniland,electricguitar; MichaelRosenthal,drumset;ScottGood,tromboneandpiano.

THURSDAY MAY 18
JaneMallettheatre, St. LawrenceCentrefortheArts-27FrontStreetEast

7:15 pm Pre-concertcomposers talkhostedbyLaurieBrown

8:00 pm REDHOTFINALE Alex Pauk, conductor
Featuring: RyanScott,marimba;Wallace Halladay,saxophones;StJohn, violin.

Programme:
AndreRistic
JoseEvangelista
ErikRoss
Scott Good
*World Premiere

Sublimations
Violinissimo
Concertoformarimbaand Orchestra*
Babbitt*

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Ballet Jørgen Canada's
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May 4 at 2pm
May 5 at 8pm
Tania Miller, conductor
Simon Trpceski, piano
Programme includes Tchaikovsky’s Piano Concerto No. 1 and Sibelius’ Symphony No. 1.

JOAN OF ARC
May 10 at 8pm
Richard Bradshaw, conductor
Ewa Podles, contralto
Programme includes Tchaikovsky’s “Joan’s Aria” from The Maid of Orleans and Symphony No. 4.

SINFONIETTA
May 13 at 7:30pm
May 14 at 3pm (George Weston Recital Hall)
Jacques Israelievitch, conductor/violin
Teng Li, viola
Programme includes Haydn’s Symphony No. 100 and Mozart’s Sinfonia concertante for Violin and Viola, K. 364.
May 13 part of the BANANA REPUBLIC Casual Concerts Series
May 13 sponsored by Mitsubishi CANADA

FROM THE NEW WORLD
May 17 at 8pm
Manfred Honeck, conductor
Christian Tetzlaff, violin
Programme includes Joachim’s Violin Concerto in D Minor, “Hungarian” and Dvořák’s Symphony No. 9, “From the New World”.
May 18 sponsored by Deloitte

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<td>Metropolitan United Church, 56 Queen St. East, north of Bloor and</td>
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DATES AND Deadlines

Next issue is Volume 11 #9 covering June 1 - July 7, 2006
Free Event Listings Deadline: 6pm Monday May 15
Display Ad Reservations Deadline: 6pm Monday May 15
Colour Ads Deadline: 6pm Tuesday May 16
Black and White Ads Deadline: 6pm Wednesday/May 17
Publication Date: Tuesday May 30

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With special guest
David Wall
www.davidwall.ca
On festivals and the fine-ness of art

My dear former neighbour Ida Carnevali would have known what I meant by "the fine art of the urban festival." Her Kensington Carnival Arts Society was a living example in the art of throwing some transforming activity in the path of the ordinary. Ida’s direct legacy in the Market is the Kensington Festival of Lights, which takes the form, at sunset every winter solstice, of a lantern-lit Market-wide march, from scenario to scenario, re-enchancing all the world’s yearning for light.

“Scenario ambulante” she called it—stringing sequential scenes of a story into various carefully chosen spots and then leading an audience on a journey to discover the story. Under her magic wand the Market would become a place of giants and swagger, song, drums, torches, with real people gawking in real doorways completing the cast.

She loved that aspect of it, I think, more than anything—the opportunity for “real” people going about the ordinary to stumble across the magic and be amazed, and by their amazed presence becoming part of the spectacle.

It’s that potential for accidental discovery that I yearn for in the urban context. Urban festivals, it seems to me, should be judged by the extent to which they can be “come across” by people engaged in the ordinary. And even more so by the extent to which the artists involved are going to be willing to go beyond “business as usual” by availing themselves of the opportunity afforded for chance encounters and spontaneous collaboration.

This kind of festive meeting of music and urban landscape doesn’t just transform the landscape, it can re-form artists’ sense of what they are doing. In a world of giants and swagger and song, anything becomes possible.

“Baalbeck, in Lebanon, was a fascinating and crazy experience,” says June Anderson in Pam Margles’ great interview with her, starting on page 14. “You could see the Hezbollah headquarters just above the ancient ruins—guys with machine guns and tanks... But it was magical—as I sang Casta Diva... the moon came up over us.”

For me, it’s not the scope of the event—three days or three weeks. It’s not whether the event bills itself as a festival. It’s the extent to which something about it says, this is not (for this place or these performers) “business as usual.”

David Perlman, editor

Our Mistake: Aradia, March 06

The first sentence in our March feature on Kevin Mallon described him as “founder of the Aradia Ensemble.” In fact while he has been artistic director of the group performing and recording under this name since 1993, it was founded and named by violinist Christopher Reibling (who also facilitated Mr. Mallon’s introduction to Naxos Records).

Be Our Guest Reader Poll

The topic this month is Pursuing Arts Funding

For many individuals or groups, pursuing arts funding is an activity that may consume as much time as making music. We want to know what you think of the current state of funding for the arts, from both public and private sources.

For each source listed below, do you think arts funding is 1) getting much better 2) getting somewhat better 3) staying the same 4) getting somewhat worse 5) getting much worse

Arts Funding Sources

Municipal ___ Provincial ___ Federal ___
Foundations: ___ Corporations: ___ Individuals: ___

(Also, we would be interested in your comments in general on the arts funding situation.)

Complete the survey online at thewholenote.com

Or send it in by mail or fax. Four randomly chosen respondents will each receive a one year free subscription to WholeNote.

And don’t forget! You can also tell us what you think of WholeNote in general when you respond to the poll. We love to have your feedback.

Results of April’s poll:

Composer likes and dislikes

At press time, close to 100 composers had been mentioned in last month’s reader poll on composers.

The top five composers in each category were:

Favourites Overrated / Overexposed Top Canadians
WA Mozart WA Mozart Healey Willan
J.S. Bach Arvo Pärt R. Murray Schafer
Beethoven Arnold Schoenberg None
GF. Handel Hector Berlioz Harry Somers
F.J. Haydn GF. Handel Claude Vivier

That “None” at Canadian #3 is a bit harsh, admittedly, but on the bright side more than 40 Canadian composers were named. Most striking in the results are the two composers who made top five in both favourite and overexposed categories. Barely half way through the year of Mozart at 250, one might say there is a polarity of opinion. As for Handel, the annual Messiah-fest has long had its devotees, and its share of detractors.

As to general remarks: One reader opined: “It’s time to put the Second Viennese School to rest. I think their music is out of style now!” While another felt that “over-rated and over-exposed are two different categories: just as even chocolate can pall, some great composers, who I would never call overrated, are nevertheless overexposed at times.”

The poll, while admittedly unscientific, is very encouraging for Canadian composers, as the long list of mentions shows considerable interest and awareness of the diversity of our home grown talent.

Paul Farrelly
May's Cover

Jazz combines the music of the streets with gospel ... blues, dance music ... all with elegance and sophistication. Jazz is joy.

JANE BUNNETT

WHAT IS THIS Thing CALLED JAZZ?

"I'll play it first and tell you what it is later." - Miles Davis

by Cathy Riches

As a student and a performer of jazz and now a CD reviewer, the question has crossed my mind more than once: "Is this jazz?" It is one of those things I know when I hear it, and when I'm feeling particularly brainy, can even articulate with words: improvisation, rich harmonies and syncopation. But many forms of music have all those things but are not what I think of as jazz. Then there are all the hyphenated hybrids like jazz-rock and jazz-funk and the ones that come with qualifiers like smooth, acid and latin.

SEE "WHAT IS This...?" PAGE 16

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I Musici de Montréal, chamber orchestra
October 26, 2006

Susan Yi-Jia Hou, violin, Daniel Spiegel, piano
November 23, 2006

Jane Coop, piano
Shirin Eskandani, mezzo-soprano
February 8, 2007

OCTAGON: Andrew Dawes, violin; Patricia Shih, violin; Rivka Golani, viola; Carole Sirois, cello; Joel Quarrington, double bass; James Campbell, clarinet; Kenneth MacDonald, French horn; George Zukerman, bassoon
March 15, 2007

Marion Newman, mezzo-soprano
Gregory Oh, piano
April 26, 2007

Walter Hall, Edward Johnson Building

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www.wmct.on.ca

Back to Ad Index
As the record industry continues to make the most of the 250th anniversary of the birth of Wolfgang Amadeus Mozart, this month once again we feature a “Mostly Mozart” section. We also welcome guest columnist Richard Haskell who offers some personal insights into that west-coast Canadian keyboard dynasty, the Parker clan, in the context multiple piano review in a Mozart edition of our “Extended Play” section. Haskell was for many years a music programmer at Classical 96FM and currently manages the “Music Gallery” section of the Nicholas Hoare book shop and we’re happy to welcome him as a contributor.

My own listening and viewing this month has also had a Mozart focus as you will see. The Brilliant Classics label has recently brought out 6 DVDs (92816-21) under the title “Mozart on Tour” which feature 13 hour-long documentaries that originally aired on European television during the previous “Mozart Year”, 1991, the bicentennial of his death. Narrated by André Previn, recipient of last year’s Glenn Gould Prize for music and its communication, each program includes a narrative look at what was going on in Mozart’s life in the context of his worldly travels. Each also features a piano concerto dating from the period in question, performed by a variety of internationally renowned soloists. Volume 4, with which I passed a weekend, told of young Wolfgang’s break with his father and with old family friends, the Webers of Mannheim, and found consolation from the heartbreak of seeing the elder daughter marry another, by falling in love with her sister Constanze. We are entertained with the tale of how some of this real life family drama found its way into Die Entführung aus dem Serail. This volume features the Concerto K453 performed by Dezso Ránki and the English Chamber Orchestra under the direction of Jeffrey Tate in the splendour of the Austrian Imperial Palace, Schloss Schönbrunn. While I do enjoy these “travels with Wolfgang” which take us from early visits to London and Mantua, through Milan, Bologna, Mannheim and Paris, to Vienna, Prague, Frankfurt and Munich and eventually back to Vienna, I do have several reservations about the set. There is a dearth of information on the packaging itself (i.e. no liner notes or even recording data) and an absolute minimum of indexing on the discs — “play all” or “play concerto” being the only options. This means that to check the credits to find out who does what you have to fast forward through the entire disc. I also found that the discs were not readable by the DVD player in my computer, although they tracked fine on both TV systems.

The six string quartets that Mozart dedicated to Haydn also date from the time he spent in Vienna in the early 1780s. These masterpieces set the standard for the genre and are a benchmark for any ensemble. As mentioned above record companies are really “making hay” while the Mozart Year shines and budget re-issues of some very fine performances abound. Several examples that have crossed my desk recently include the Esterhazy Quartet’s recording of all six (Decca 475 7108) and Canada’s own Orford Quartet’s K387, K421, K458 and K465 (CBC/ Eloquence EQCB069) and the young Quatuor Satie/Satie String Quartet’s recording of K464 and K465 (PH04029), the final two of the “Haydn” set is fine addition to the discography.

Well that’s a lot of Mozart indeed, but my listening has not been restricted to his output this month. It has concentrated on the string quartet medium however, at least if we include extensions. One might wonder why a string quartet would name itself after a composer who wrote never wrote one. That’s what came to mind when I first saw the recent Skylark release (SKYO0601) featuring the young Quatuor Satie/Satie String Quartet founded in 1999. I suppose it simply reflects this French ensemble’s commitment to the repertoire of their homeland, a fact which is also reflected on this compact disc with familiar works by Ravel and Fauré and a more recent composition by François-Bernard Mâche. It is nice to see this independent B.C. label get support not only from the French Consulate of Vancouver, but also from the AFAA, a French government agency devoted to the arts. But where’s the Canadian connection you might ask? Well that’s provided by renowned pianist Jane Coop who joins members of the ensemble for the final offering on the disc, Fauré’s Piano Quartet No.1 in C minor. It’s a stunning performance, but strangely I find this wonderfully buoyant work jarring after the initially strident and then quietly dissipating modernism of Mâche. I would have preferred a chronological passage from Fauré’s Romanticism through Ravel’s Impressionism to the contemporary Mâche. Perhaps in a concert hall with an intermission between the second and third pieces, the program as presented on the disc - Ravel, Mâche, Fauré – would work better. Nevertheless it is an interesting grouping, and one which takes me back to the early days of the compact disc. From LPs, with two twenty to thirty minute sides, suddenly we were presented with the possibility of 70 minutes (and now even more) of uninterrupted music. Evidently this is because the inventor wanted to be able to listen to the entirety of Beethoven’s Ninth Symphony without having to leave his chair. My first
CD of the Ravel quartet featured another French ensemble, the Quatuor Viotti, and in the opening of the de rigueur pairing with Debussy's quartet, we were presented with the bonus of Fauré's contribution to the genre. Strangely, in that instance too I felt the Fauré somewhat less than appropriate. This is not to disparage the music of Fauré - I'm happy to have it and in other contexts it is very satisfying - but just to say that sometimes less can be more. We tend to feel cheated if a CD has less than an hour's music on it, but I have often found myself thinking that unless the length of a particular piece of music demands it, an hour is more than enough. Of course the technology allows us to program as much or as little of a disc as we want to hear, and in the order of our choice, so I guess this could be considered a moot point.

The final disc I'd like to speak about this month also involves a string quartet, with extensions. The Artemis Quartet was founded at the Musikhochschule in Lübeck in 1989, putting them in the senior category of the current generation of European quartets. For this recording (Virgin Classics 35130 2) they were joined by two members of one of the most distinguished ensembles of the previous generation, violist Thomas Kakuska and cellist Valentin Erben of the Alban Berg Quartet. The recording is dedicated to Kakuska whose death from cancer in July 2005 robbed the chamber music world of one of its best-loved figures. The repertoire is billed as “Three late Romantic string sextets”, but the emphasis must I think be put on the word late. The disc opens with Richard Strauss' rarely heard sextet from the 1942 stage work Capriccio, "progresses" through Alban Berg's Piano Sonata Op.1 in a very convincing transcription by Artemis first violinist Heime Müller, and concludes with one of the most forward looking pieces of the turn of the last century, Schoenberg's Verklärte Nacht. Written in 1899 this latter, touted as the first piece of programmatic chamber music, tells the story of star-crossed lovers as depicted in a poem by Richard Dehmel. It is a work which had a seminal influence on my own development when I stumbled upon Pierre Boulez' Domaine Musical recording thirty-some years ago (and his later Ensemble Contemporain recording). For me this work was as ear-opening as the Bartok string quartet cycle that I discovered at about the same time, and as a matter of fact I named my first radio show "Transfigured Night" in honour of Schoenberg's masterpiece work back in my days at CKL-N-FM (1984-1991). It is this original string sextet version, as opposed to Schoenberg's later string orchestra adaptation, that really speaks to me and I am pleased to say that in this performance I have found a worthy successor to my old vinyl pressing on the Everest label. While it may not quite live up to my "mistaken memories" of the Boulez performances from my formative years, this presentation, with its somewhat incongruous chronological presentation, of the performance of moving forward from 1942 to 1899, makes for an enthralling listen. And clocking in at well under an hour, it seems just right for my current attention span.

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

David Olds
Editor, DISCoveries
discoveries@thewholenote.com

MORE REVIEWS ON PAGE 64
June Anderson
interviewed by Pamela Margles

American soprano June Anderson first sang in Toronto in April 1995, replacing an indisposed Mirella Freni in a concert with Freni's husband, Nicolai Ghiaurov. Now exactly eleven years later, Anderson was back in Toronto, this time replacing Elena Proksa in Bellini's Norma for the COC. This turned out to be a coup for the COC - there is no better Norma singing today. Critics and audiences soon caught on, dazzled by the unmannered purity of her voice, and the brilliance of her technique and intonation. Tickets quickly sold out.

I spoke with Anderson in the middle of the run. "Technique is something that I work on all the time," she said, "because it changes every day. You think you've solved one problem and another one comes out. It's a constant battle. But I had a wonderful teacher.

'I was sick about ten years ago. The disease destroyed muscles that I used for singing. I had to find other muscles to do a similar job, so I know exactly what I'm doing on any given day. It took me about five or six years to work my way back to being able to sing properly. By that time my teacher had passed away, so I just had to remember things that he had told me, and find new ways of doing old things. I came close to saying, "I can't do this anymore," but I was so frustrating.'

Her repertoire is versatile, but she made her mark in bel canto. Recently she has been exploring the German repertoire, with works like Capriccio and Daphne by Richard Strauss. "After I did Norma for the first time, I got bored with a lot of bel canto. Norma is so incredible that most other parts pale in comparison, dramatically. And I'd already spent a lot of years on them.'

She started out with high, florid roles like Mozart's Queen of the Night (it's her voice for the Queen in the film Amadeus), "and worked my way down." But she is not a typical coloratura soprano - her voice, though extremely agile, is big, with lots of shading, and a rich centre. "Strange enough, given my repertoire, I'm not a high note person. I love a more mellow sound. If I could have chosen I would have been a mezzo-soprano. People will describe me as a dramatic coloratura, but I don't like labels - I'm a soprano, basically.'

'I actually think the best thing I do is the legato line. I'm really good at the coloratura, but that's not something I can take credit for. To do it easily is just a facility that some people have and don't. You can learn to do it better, but it's a natural ability. Callas, Sutherland, Silis all had it. But that's not what singing is all about, as far as I'm concerned. It's just a little whipped cream.'

'That said, there are singers who have really good coloratura and don't have very good pitch. That screws things up a bit. I'm a fanatic about pitch, as someone doing the kind of music that I'm doing should be. If you're not going to do all of those notes and do them right, why bother doing them? Someone in an opera chorus once came up and said to me, "You are the pitch." I loved that.'

'Beyond her technique, what impressed Toronto audiences was the expressive intensity of Anderson's stage presence. Singing is an art that should communicate. If you leave somebody cold then you haven't done your job, especially with a part like Norma. It's a hard night's work. There are other roles that demand many things, but Norma is so complete. Dramatically it's asking everything, and vocally it's asking more than everything. And it's very long. It's her all the time.'

'I started doing Norma in 1997, and my performance has changed a lot. I've learned to pace myself. I've figured out what can and can't be done. I think of her as a successful modern working woman. She's trying desperately to have a private life - and it's just not working. I like Norma a lot. She's tough. She has a conscience, which stops her from killing Pollione, the father of her children, who she once loved even though he's a bastard. I wouldn't mind having somebody like Norma as a friend, because she's the kind of person you can really count on.'

'I didn't sing Norma until after I'd had my heart broken and everything turned upside down in the worst nightmare relationship.' She laughs. 'I've known my Pollione, and mine was even worse than Norma's. But it does help to have actually had that experience of having your heart absolutely ripped to shreds by somebody. All Bellini's male characters are basically bad news, even when there's a happy ending.'

'At first I had to really work on the aggressive part because Norma is so much stronger than I am. It's kind of remarkable that I've had the career that I've had, given that I've never tried very hard to make anything happen. I'm not an aggressive person at all, which has had an impact on my career. I just kind of let things flow. But I was always very careful what I did repertoire-wise because I didn't want to hurt myself. I guess that's why I'm still singing.'

'Anderson hasn't done a lot of contemporary music, but her recent experience with The Basso Corporate by Hans Werner Henze was a happy one. "I accepted it because the Chalet Theatre is a seven minute walk from my apartment in Paris. We had an extraordinarily talented conductor, Kazushi Ono. He even made me like Henze's music.'

'I saw that this score wasn't unhealthy. And it has a certain lyricism, albeit sometimes a little weird. When you put the music together with what's going on in the orchestra, all hell breaks loose. My character is very dramatic, with a mad scene that is so moving. I brought to the role all my background in bel canto. You don't find too many Normas doing this kind of thing. I came to really appreciate this amazing work, although we had one of those typically French experiences - an orchestra strike, for the first time Henze's opera was being performed in France!'

'When I'm working on a part, once I've made most of my decisions I'll listen to someone I admire to see what they've done. Usually that's Callas. I love her voice, even though I don't agree with what she's doing. I learned both what to do and what not to do by listening to her. She is so clear dramatically, and so intense.'

'But you've got to find your own road, so luckily I never tried to copy her, which so many singers have gotten themselves mixed up trying to do. Most of the people I started singing with are now not singing anymore, which is sad because this age is part of the prime.'

'For someone who pretty much never wanted to be a singer - I was going to be a lawyer - I do see now that I've had a much more interesting life than if I'd been a lawyer.'

'Of her many roles, Carmen from Leonard Bernstein's Candide is one of her signature roles. 'My time with Bernstein was probably the best of my career. We had an ideal connection - two people putting their own ideas together and coming up with new ideas that no-one else could have.'

'So often people either want me to tell them how I want to do something, or they want to tell me how they want to do it. To be in a situation where you are actually collaborating is what I'd always hoped for in my musical work, and I found it with Lenny. He was one of the most intelligent people I've ever met. He could quote poetry in several languages - that just got me. He had such extraordinary passion and humour. He was over the top in lots of things but he really was a genius.'

Anderson worked frequently with Luciano Pavarotti, including in the infamous Daughter of the Regiment at the Met in 1995, which was supposed to be Pavarotti's big comeback in his most famous role. 'Oh, that was interesting. I didn't even want to do this part again, but Luciano kept calling me. Of course, Luciano ended up doing only half of the performances .... Well,
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we had worse moments, in a concert that we did together when I had to hold him up physically. But we got along really well. He was a wonderful gentleman - I have nothing but good things to say about him. For me listening to Luciano was like listening to Callas. Both had this connection to both the words and the music, and they made them inseparable. Callas was a great actress, whereas Luciano was not. But I loved listening to him. It was a lesson every time we worked together - I just listened to him.'

She encountered Jon Vickers very early in her career. 'I'll never forget the first time I heard Vickers' voice live. It just totally surrounded and grabbed you. It was a truly a force of nature, that voice. I was doing the Second Niece in Peter Grimes in Chicago. Vickers was just adorable, though very, very intense. He would take me out for pie and coffee. One day in the middle of a big rehearsal, everyone was quiet, then suddenly his voice filled the stage, singing "June is busting out all over". I turned absolutely bright red. It was very funny. After the final performance, he said, "You don't belong in this business." He was telling me to get out while the going was good. He was absolutely right that I never had the personality for the business, but what he didn't realize from the minor part of the Second Niece was that I had the talent. So I didn't follow his advice.'

'What is there about dramatic tenors and Canada? You seem to have cornered the market. The best Pollione I've had is Richard Margison. He's a wonderful singer, and such a sweet man. When we were doing Trovatore at the Met I was just trying to find my voice again after my illness. Richard was so supportive.'

Anderson has performed around the world, in lots of strange and wonderful circumstances. 'Baalbeck, in Lebanon, was a fascinating and crazy experience. We were watched all the time. You could see the Hezbollah headquarters just above the ancient ruins - guys with machine guns and tanks all around the place. But it was magical - as I sang "Casta Diva" in the Roman Temple of Bacchus the moon came up over us. This was just the second year that Baalbeck had been opened after the civil war. An older gentleman came up to me afterwards and said, "Thank you so much for reminding us that we are a civilized people." Things like that move me so much.'

'When the Canadian Opera Company asked me to come to Toronto to do Norma at the Hummingbird, I had heard such terrible things about the O'Keefe Centre that I thought, "Oh, thank God, it's not in the O'Keefe Centre." Of course when Anderson arrived in Toronto she soon found out it was the same hall - with a different name. 'I was afraid that it was going to be like singing into a pillow - a bit of sound coming back. It isn't that bad. And I am very, very happy with the level of the chorus and the orchestra. The orchestra is wonderful, and the chorus fabulous.'

She was dismayed to learn that the the opera company was leaving the hall for good right after her Norma. 'I thought, "What terrible timing."' But Anderson's timing turned out to be brilliant. When she took her curtain call at the final performance, the audience stood en masse. Her thrilling performance perfectly represented the wonderful things they had heard and seen there over the years.

'Norma was a particularly appropriate finale for the COC before moving to their new house, since Norma was the first opera ever fully staged in Toronto, back in 1853, as Ezra Schabas and Carl Mooney point out in Opera Viva. Toronto audiences wouldn't likely be hearing opera in the Hummingbird again. But they certainly left hoping they would be hearing Anderson again.

DISCOGRAPHY: Anderson's full discography can be found at her website: http://www.june-anderson.com/junea.htm. Her latest releases, not included there, are: Norma: with Daniela Barcellona, Shin Young Heon and Ildar Abdrazakov; Europa Galante Orchestra (on period instruments), Verdi Festival Chorus, conductor Fabio Biondi. TDK DVD: Daphne: with Birgit Remmert, Roberto Sacca, Scott MacAuley; Orchestra and choir of La Fenice, conductor Steven Anton Rack. Dynamic CD, Daphne: Upcoming on DVD.

FEATURE: FINE ART OF THE URBAN FESTIVAL: PART ONE

WHAT IS THIS THING CALLED JAZZ?

by Cathy Riches

"What is jazz" is different for everyone. This is particularly evident during patio season when every town and neighborhood in Ontario seems to have a so-called jazz festival, with styles from blues to flamenco getting stage time. So, with the busy festival season about to commence, we thought it would be a perfect time to pop that very question to some prominent festival organizers in town.

And who better to start with than saxophone player, Cuban-jazz bandleader and one of the founders of a new festival/educational organization called "Art of Jazz", Jane Bunnett. (Our cover art is based on a photo of her from the sleeve of 2006 Juno award winning CD Radio Guantanamo, an album that brings the Cuban and New Orleans influences in her music into always adventuresome synthesis.)

"Jazz is freedom. Once you learn the beautiful language of jazz you have the freedom to totally express yourself. Jazz is soul. It's North America's most original art form. It's a powerful music that combines the music of the streets with gospel and blues, dance music... all with elegance and sophistication. Jazz is joy. It's the sound of happiness. The art of jazz ties us together as a community in a spiritual way."

The "but is it really jazz?" question isn't an issue for her. "We've always tried to support a variety of musicians. Larry and I meet musicians all the time while traveling and love to be able to bring them here to play and workshop. Everybody is linked. There's a connection between all musicians."

("Larry" is husband, irrepresible trumpeter Larry Cramer. Art of Jazz's directorship is Larry, Jane, pianist/educator Howard Rees, and the group's president - jazz and marketing veteran Bonnie Lester.

Among the people who will "travel here to play" pianist Hank Jones, alto saxophonist Charles McPherson, tap dancer Jimmy Slyde, bassist Earl May and drummer Leroy Williams. All will gather as part of an evening celebrating the work of New York jazz master (and Howard Rees' mentor, Barry Harris, of "bebop bible" fame. It's the kind of mix where accidents are bound to happen. And that too is the art of jazz.)

Bill King, Musical Director of the Beaches Jazz Festival, musician, writer and broadcaster: "True jazz is pop music of the 20s, 30s and 40s. Jazz today is a hybrid of many things from blues - Latin - classical - world sounds. It's about dynamic rhythm patterns, exotic harmonies, improvisation and individualism. It can be rooted in any of the above from blues to world. Jazz can swing or it can be free of meter. It can come from the most pained regions of the soul or from the most calculating zones of the brain. At times it can be demanding of the ears, at others, inhabit the body. Jazz festivals pretty much embrace many kinds of contemporary sounds - absent hard rock, alternative rock, rap, and country. Blues, gospel, Latin and rhythm and blues are all family. A pure jazz festival would draw small numbers reflective of the minimal record sales."

Last, from Toronto (Downtown) Jazz Festival Musical Director and WholeNote colleague, Jim Galloway we get this bit of pith: "It is pretty impossible to give a short definition of jazz as it exists today. It seems to have a so-called jazz festival, with styles from blues to flamenco getting stage time. But is it really jazz?"

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Since your career began in the mid nineteen sixties, how has the choral scene changed since 1992 with Marlene as accompanist or pianist? Gerald will conduct the Ontario Youth Choir for the first time and the Concert Players Orchestra? His wife Marlene, in addition to being general manager of all three organizations, is also the accompanist of the two choirs. They have become pillars of strength in the choral community and a source of inspiration to many colleagues and former students and choristers. This summer Gerald will conduct the Ontario Youth Choir for the first time since 1992 with Marlene as accompanist.

How has the choral scene changed since your career began in the mid nineteen sixties?

GF: The universities have done a fine job of graduating kids with good basic choral conducting technique. Many of these people after graduation want either to conduct or sing in a professional or semi-professional choral ensemble. This has led to the growth of many fine programs in churches and communities. There is probably about five times as much choral talent today as there was when I was young. There are now high schools for the arts, something that didn't exist in the sixties, where typically a student will get instruction in voice, strings and keyboard every day. The great influx of immigrants into Canada has also expanded our horizons: for example, in a recent concert my choir performed music from twenty-two countries in the original languages, in which we were coached by choir members from those countries.

Is your audience dying off or is it renewing itself?

GF: The key to renewing and strengthening your audience base is innovative programming. If you keep doing the same thing over and over it's like always having the same art in an art gallery, and people stop coming. Next season we are putting together a month long celebration of women in the arts in London. This will directly appeal to 51% of the population. At Christmas we always invite a children's choir to perform with us, and the children's families all attend and perhaps come back for other concerts as well. It is also important to go where the people are, not to stay in one concert hall and expect everyone to come to you. We have recently done concerts at St. Joseph's Convent, which in turn invited the local community to come, at Or Shalom Synagogue and at St. Peter's Basilica.

Perhaps most importantly, we treat every concert as if nobody knows we exist; we promote every concert energetically on radio and in the press and sell tickets ourselves. We break our butts to get the word out!

How has music teaching in the public schools changed?

In the sixties there were music specialists teaching singing in the public elementary schools. In 1963 I took a job as the vocal music teacher in the high school in Listowel Ontario. All the feeder schools had music specialists and were sending me kids who knew how to sing and were enthusiastic. I had hundreds of kids. One class had over ninety! That wouldn't happen today, because specialists were eliminated in the late sixties. On the other hand today practically every community these days has a children's choir, which was not the case then, giving their members great musical experience.
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**Urban Festivals**

Music festivals in smaller centers and rural settings, are the heart and soul of the summer music season, but the urban festival/multi-day special event, while not a new phenomenon, seems to be on the up and up as a more widely used vehicle for the presentation of music during the fall/winter/spring season, in Toronto and other urban centres.

**Guelph Spring:** The Guelph Spring Festival, one of the oldest and most established urban festivals, sent us a press release in February announcing that the illness of one of its founders and the death of another had resulted in "a time of flux for the event," effectively forcing the question, "should the Festival continue and how?" It goes on to say that while the festival's organizers are giving this question serious consideration, they know that it "...is a critical part of our community. It plays a key role in helping define Guelph's unique character...and with an exciting milestone, our 40th anniversary in two years - we are obliged to take this Festival as far as it can go, to make it as good as it can be."

Hopefully there is someone out there ready and willing to take on the jobs that need to be done to continue making this great event a reality. Meanwhile, what the rest of us can do is vote with our feet and get out to an event or two in Guelph. The festival runs from April 27 to May 7, and all the details can be found in our listings.

**Organix:** William O'Meara and Gordon Mansell, the organizers of the "Organix" festival write on their festival's website: "We... want to see the organ continue to be part of the musical landscape in our country. Unfortunately, we often see diminishing audiences, difficulties in maintaining instruments, concert halls and churches being built without organs, and fewer concert opportunities for young organists. And yet the organ can lay claim to spectacular repertoire and immense sonic possibilities. Organ festivals in Europe, South America and Asia all testify to the power and appeal of what Mozart called "the King of Instruments." With imaginative programming, sometimes incorporating other instruments and voices, and an all-star roster of organists from both the local and international communities, their festival is one we owe it to ourselves to get out to, so again, get out and vote with your feet!

**New Urban Venues**

**Rose Theatre Brampton:** with all the excitement about the really big arts building projects in Toronto, it is all too easy to overlook two smaller but significant arts infrastructure developments: Brampton's new Rose Theatre, a $55 million state-of-the-art performing arts facility with an 880-seat theatre, a 160-seat recital hall and a community meeting space, has announced it will opening on schedule in September this year. A cornerstone of Brampton's five year downtown revitalization plan, the theatre, is one of the largest public infrastructure projects in the country at this time. Kudos to the people behind it; if the performing arts are to thrive they must have dedicated spaces where they can be heard and seen at their best.

**Danforth Music Hall:** The Danforth Music Hall has new owners who are determined to revitalize this historic venue for live performance, particularly musical theatre. The recently completed renovations include new seats, a new climate control system, cutting edge sound and light systems, new washrooms, a completely renovated backstage and a new lobby, bar and box office. The renewed Music Hall will open for business on May 4 with the Canadian premiere of Andrew Lloyd Webber's show, Song and Dance, starring singer, Louise Pitre and dancer Rex Harrington.

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EARLY MUSIC

by Frank Nakashima

Ages of song, sensuous and sonorous

Thanks to a generous donation in memory of Joan and Geoffrey Riggs, the Toronto Chamber Choir has been presenting an innovative Bach Cantata Series in which director David Fallis begins each of four Kaffeemusiks by placing a cantata in context, analyzing the music, and having the choir demonstrate. Then, if you've been paying attention, this will enhance your enjoyment of the choir's full performance of Bach's Cantata #161 Komm, du süße Todesstunde with orchestra and soloists (May 14, at Christ Church Deer Park). Coffee, tea and sinful home-baked refreshments follow. Their website: www.geocities.com/torontochamberchoir

Considered by many to be Bach's finest work, J. S. Bach's Mass in B Minor will be performed by Tafelmusik Baroque Orchestra, considered by many to be one of the finest ensembles of its kind (May 3-7), with sopranos Suzie LeBlanc and Catherine Webster, countertenor Matthew White, tenor Pascal Charbonneau, baritone Nathaniel Watson, and the Tafelmusik Chamber Choir, under the direction of Ivars Taurins, at Trinity-St. Paul's Centre.

Studio Sixteen performs the sensuous and sonorous 8-part choral sacred works from Spain and Portugal, including Duarte Lobo's Requiem, also music by Victoria and Guerrero, in a program entitled "Canciones de el Alma: Songs of the Soul." This concert takes place at Toronto's acoustically stunning and visually exquisite St. Paul's Basilica (May 13). Website: www.studiosixteen.ca

The Tallis Choir pays homage to one of the world's most beloved composers, Mozart, with a reconstruction at St. Basil's Church of the service music as it might have been heard at Mass in Salzburg Cathedral over 200 years ago (May 13). Guest soprano Laura Albino and The Talisker Players assist. The program includes the Coronation Mass, Exsultate Jubilate, and Ave Verum Corpus. Visit www.tallischoir.com

Since being founded just a few years ago, the Toronto Masque Theatre has based its presentations on an old performance art known as the masque which combined elements of theatre, music and dance. This month (May 17 & 18), they will be revisiting the music of Henry Purcell in a much-anticipated presentation of the 17th century spectacle, actually a semi-opera (an integration of music and spoken word), Dioclesian which brings together a period instrument ensemble, and dancers in costume, under the direction of WholeNote's very own Larry

CONTINUES
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Klaus Horbach alawyn

Founded and directed by DR. KEVIN KOMISARUK, the STUDIO OF EARLY MUSIC TORONTO (SEMT) is a new platform for professional collaboration, apprentice training, and applied study in early vocal and instrumental music. Our mandate is to promote historically-sensitive rhetorical literacy in the proficient performance of instrumental and vocal works composed before A.D. 1750 and to become Toronto's leading environment for inquiring into the intellectual and sensual content of this literature. SEMT is composed of three performing ensembles: STUDIO SIXTEEN is the principal vocal ensemble of the SEMT; specialised in eight-part, sixteen-voice sacred music of Europe's Renaissance. ALAWYN is a male quintet dedicated to vocal literature predating A.D. 1600, as well as Canadian student compositions inspired by this literature. KAUS is the instrumental division of the SEMT dedicated to works predating A.D. 1750, and consists of several small groups under one director, rather than operating as one static performing ensemble.

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Trinity College in the University of Toronto and the Church of St. Mary Magdalen, Toronto, invite applications for the position of Organist/Choir Director for a 5-year term (renewable after review) to begin September 1, 2006.

At Trinity College the position includes responsibility for College-related musical events, supervision of the organ scholar, promotion of the Choral Scholarship programme and teaching liturgical music in the Faculty of Divinity.

At the Church of St. Mary Magdalen the position involves responsibility in Sunday and occasional weekday worship, working with various choirs and fostering a tradition of contemporary music, a cappella singing and Gregorian chant.

These areas can be combined to make a full-time position but applications in any single area or any combination of two areas will also be considered.

The successful candidate(s) will be grounded in the Catholic tradition of music as worship, have a broad knowledge of classical church music and the best of contemporary sacred music, experience in organ performance, choir direction of volunteers and teaching, Master’s degree in music and membership in the Royal Canadian College of Organists and the Anglican Church of Canada preferred.

Apply to: J. Willard, Trinity College, 6 Hoskin Avenue, Toronto, ON MSS 1H8 or to: resume@trinity.utoronto.ca by June 1, 2006.

Beckwith at Glenn Gould Studio.
Soloists include sopranos Michele DeBoer, Teri Dunn, and Eve Rachel McLeod; altos Jennifer Enns Modolo and Peter Mahon; tenors Colin Ainsworth and Michiel Schrey; and baritones Doug MacNaughton, Jason Nolte, and David Roth; four actors (Derek Bayes, Arlene Mazeloff, Richard Clarkson and Robyn Stenman); dancers Marie-Nathalie LaCoursiere and Toni Pearson. This semi-staged performance of Dioclesian brings to life the story of an emperor who abdicates his throne for the sake of his true love, Drusilla. Sound familiar? See www.torontomassqueetheatre.ca

New Music Concerts and the University Settlement Music and Arts School presents Music Speaks (not to be confused with Musically Speaking below). This event features Toronto Symphony cellist David Hetherington who will introduce and perform a selection of solo cello works from Bach to the present day (May 7, St. George-the-Martyr Church). You might especially enjoy listening to the evolution of solo cello repertoire, and it’s free!

Similarly, the Toronto Early Music Centre presents “Musically Speaking,” an enlightening program of historical performance which, this month, features the bayan which is an instrument that has a similar operating principle and design to the accordion. The difference is in the right hand keyboard; instead of the piano-like keys of the accordion, the bayan has five rows of buttons. Invented in Russia in 1870, its status has quickly evolved from that of a purely folk instrument to a legitimate concert instrument. Virtuoso Marko Peterec performs his adaptations of Baroque music for that instrument and discusses his arrangements. Music by Bach, Scarlatti, Soler, Zolotaryov, Repnikov and Trojan (May 21, at the Church of the Holy Trinity).

The free Monday Chamber Music Concert at Christ Church Deer Park presents the Montgomery Viol Consort performing viola da gamba repertoire by Jenkins, Corrado, Holborne & others (May 4). Valerie Sylvester, Sheila Smyth, Marilyn Fung & Laura Jones, viola.

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Back to Ad Index
CHORAL Scene

by Larry Beckwith

Serving up a plenitude

As if as a compliment to Wholenote magazine’s focus on choral music this month, Toronto’s choirs are serving up a plenitude of great masterworks, anniversary celebrations, brilliantly conceived thematic programs and a national competition.

The finals of the biennial CBC competition for amateur choirs take place in various centres across the country, which are linked by the magic of radio. The whole thing takes place on the evenings of May 2 and 3 and Toronto’s “centre” is the Atrium of the CBC Broadcasting Centre. Many of the finest choirs from Southwestern Ontario will be on hand to perform and connect with choirs from other parts of Canada over the airwaves. It’s always an exciting event.

The Tafelmusik Chamber Choir performs Bach’s Mass in B Minor, beginning on May 3. I think my memory goes far enough back to remember the organization’s complete relationship with this piece, starting with performances under the brilliant but eccentric Dutch organist Ton Koopman around 1990. We were treated a few years later to a guest appearance of the Stuttgart Chamber Choir, under Frieder Bernius, singing the piece with the Tafelmusik Orchestra. Then, roughly five or six years ago, conductor Ivars Taurins led performances, which were critically acclaimed. Taurins again leads Tafelmusik’s performances this month.

CONTINUES NEXT PAGE

Elmer Iseler Singers
Lydia Adams, Conductor

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jiseler@elmeriselersingers.com
with complete resume of your vocal training and experience.
Include address and phone contact number,
or call 905.880.1889 for further information
www.elmeriselersingers.com
Established in 1997, Kammermusik Toronto is a not-for-profit chamber choir and orchestra dedicated to performing and promoting a wide range of music from medieval to modern. This small SATB chamber ensemble consists of 22 dedicated and enthusiastic singers who rehearse Wednesday evenings at Riverdale Presbyterian Church (Pape and Danforth).

Auditions for all voices will be held in May 2006.

Candidates will be asked to sing a brief vocal piece that they have prepared in advance, to be sung with instrumental colours and invention. The audition will also include sight-reading and an examination of your vocal range.

To arrange an appointment, please contact:
Keith Müller: keithmuller@rogers.com OR call (416) 778-1898

Orpheus Choir of Toronto: Expect something different

It is a work that bears repeating every half decade or so, especially by Tafelmusik, who specialize in an intimate, transparent and deeply meaningful approach to the works of Bach. I'm still knocked out by the first four bars of this magnificent piece: a call to worship that musically implores us to forget our petty troubles and focus on loftier matters for the next two hours. Of course, Bach wrote the piece over the course of 25 years and there's no definitive evidence to suggest that he intended it to be performed in its entirety at one sitting. Still, it has a wonderful unity to it and exemplifies all of Bach's tremendous gifts for choral counterpoint, mixing instrumental colours and inventive solo writing. It's a wonderful showcase for the Tafelmusik choir, who are joined by a handsome collection of soloists.

The Elmer Iseler Singers have a splendid-looking concert planned for May 5. It's a celebration of the contributions made by the phenomenal husband and wife team of Harry Freedman and Mary Morrison to the life of the city of Toronto and the country of Canada. Sadly, Mary passed away last fall, but his witty, understated and highly crafted compositions live on.

Mary Morrison is still very much with us and is known these days primarily for the stunning array of singing students her studio churns out year after year: Valdine Anderson, Tracy Dahl, Maasha Brueggergosman, John Tessier, Gordon Gietz, Barbara Hannigan to name but a few. Of course, in her day, Mary was a leading soprano on opera and concert stages, and specialized in fearless performances of contemporary music. The Iseler Singers will perform many of Freedman's works and Mary will be in attendance. I'm sure Harry will be smiling down on the whole affair.

The next day, Stephanie Martin's Pax Christi Choral Chorale gives the first of two performances of Felix Mendelssohn's St. Paul, a work heard much more rarely than his perennially performed oratorio Elijah. It's a powerful telling of the conversion and struggles of St.
Paul and full of clever, dramatic, moving musical content. Soloists include the wonderful Meredith Hall and Laura Pudwell.

The Mendelssohn Choir ends its season on May 12 with a performance of Beethoven's Ninth Symphony, Pierre Mercure's Cantate pour une joie and a new piece based on the popular Kahlil Gibran extended spiritual poem The Prophet, by a young composer named David Stone. Like Bach's Mass, Beethoven's 9th needs to be heard regularly, not necessarily for only its oft-quoted Ode to Joy theme, but for its scope, attention to detail and incredible journey, not to mention astounding orchestration, brilliant structure and poignancy.

Also on May 12, the Exultate Chamber Singers celebrate their 25th anniversary by pulling out some gems from their varied repertoire, including works by Debussy, Elgar, Rachmaninoff and Kenneth Leighton. The steady and reliable John Tuttle has led his charges with humility and humour through many highs. They've recorded several superb CDs, won many honours in the CBC Choral Competition (including the coveted Healey Willan Prize more than once) and maintained a consistent high quality of music-making and programming. Let's hope they're around for many more years!

Echo's Becca Whitla

The 70-voice Echo Women's Choir also celebrates an anniversary - their 15th - on May 14. Entitled Bread and Roses, the concert features "peace songs, gospel numbers, tunes from Eastern Europe and the Republic of Georgia, and fun songs like a cleverly updated version of Shuffle off to Buffalo". Congratulations to co-directors Becca Whitla and Alan Gasser and the choir on reaching this milestone!

Also on May 14, the Elora Festival Singers come to town with a program of 20th century English standards - including Vaughan Williams' Serenade to Music and Britten's Hymn to St. Cecilia. The choir has been offering two concerts in Toronto for the past few years.
seasons, making their temporary home among the sensational acoustics of Trinity College Chapel.

Later in the month there are three excellent programs that caught my eye and interest: the East York Choir, conducted by Jenny Crober, are offering a Celtic Song and Dance celebration on May 27 with some of Canada's top Celtic instrumentalists, including Anne Lederman, Brian Tahaney and Sharlene Wallace. The program includes excerpts from the popular Celtic Mass for the Sea.

On the same evening, Robert Cooper's Orpheus Choir is presenting the premiere of a new show from Canada's priceless Prima Donna MaryLou Fallis. Entitled Prima Donna Choralis, it promises to be a hilarious send-up of the wonderful world of choral music. Written by MaryLou and her supremely witty pianist Peter Tiefenbach, Prima Donna Choralis is also being presented with choirs elsewhere in Ontario this month (check the out-of-town listings for details).

The Nathaniel Dett Chorale - which acquitted itself brilliantly in the recent CBC Easter Sunrise broadcast - is in concert on May 31. Conductor Brainerd Blyden-Taylor has put together another fascinating program of Afro-American choral music entitled "And still we sing: let us rise in love".

June begins with important concerts by the Amadeus Choir (June 3) and Penthelia Singers (June 4) and also on June 4, the Toronto Jewish Folk Choir has its 80th anniversary celebration!

Ron Cheung's choir Voices is having its 10th anniversary in June, as well. Ron is anxious to hear from past members of the choir who might be interested in returning to sing in this concert and help them celebrate. You can contact him at roncheung@yahoo.ca.

More about all of this in next month's column. Enjoy the warm weather...and the music!
Spring brings Bollywood fever

May is South Asian Heritage Month, and Alan Davis of Small World Music has put together another stellar line-up of musicians for the occasion. This year’s concerts include: Bollywood Fever, a fundraiser for children in Bangladesh on May 3; TANTRA & Catherine Potter’s Daunia Project, May 12; autorickshaw, with guests Trichy Sankaran and members of the Hannaford Street Silver Band, May 13; the Gundecha Brothers of Bhopal, who specialize in the ancient Hindustani vocal form Dhrupad, May 19; and Ragasree Vaze & Vineet Vyas, kathak dance and music, May 26. For more details, see our daily listings or visit www.smallworldmusic.com (Small World also presents Sima Bina, a night of Persian folk music, on May 11.)

If you live in Hamilton, the Malhaar Group Music and the Jhankar Academy of Performing Arts presents its own South Asian Heritage Music Festival, May 6, at the Downtown Arts Centre. Beginning at 3:30 the program includes a variety of performers of Indian music and dance. And May 27, the Indo Canadian Networking Council of Hamilton presents sitar player Neeraj Prem’s ensemble, who will also do a short set of their own. Beyond the Pale, klezmer and dance, with guest musicians Loretta Reid (tin whistle, flute, concertina, accordion), Sharlene Wallace (celtic harp), Anne Lederman (fiddle), and others on traditional instruments, May 27 at Danforth Baptist Church. And the Toronto Jewish Folk Choir presents its 80th (!) annual spring concert on June 4 at the Leash Poins Theatre. In addition to other works, the choir will premiere In America, by Sid Robinovich, a work for choir and klezmer band, based on a novel in verse by Montreal Yiddish poet Sholem Shtern.

They’ll be joined for this work by Beyond the Pale klezmer ensemble who will also do a short set of their own. Beyond the Pale, recently named “best instrumental group” at the Canadian Folk Music Awards, will also perform May 15 at Beth Tikhvah Synagogue, where they’ll be joined by guest vocalist David Wall. Visit www.beyondthepale.net and www.musicabethtikhvah.com.

Happy Birthday to Maza Meze! Toronto’s (and perhaps Canada’s) best loved Arabic/Greek band, rooted in tradition but not limited to it, celebrates ten years of music making, May 17 at Harbourfront Centre Theatre. Vocalists Jayne Brown, Sophia Grigoriadis and Jennifer Moore, along with instrumentalists John Gzowski, Kathleen Kajioka, Ernie Tollar, Debashis Sinha and Jeff Wilson, welcome former members, Canada’s leading Arabic singer Maryem Toullar, and belly-dancer extraordinaire Roila Said. For more info on Maza Meze, visit their website, www.mazameze.com, or see this column in WholeNote’s June 04 issue. Maryem and Roila will also perform June 1 at Arabic Night at the Lula Lounge, where they’ll be joined by Karin Nagi (percussion), Dr. George Sawa (guitar), Bassam Bishara (oud), Ernie Tollar (various), and Kathleen Kajioka (violin).

For years, human rights groups have documented the often deadly persecution of practitioners of the peaceful spiritual discipline of Falun Gong in China. On May 27, the Global Mission to Rescue Persecuted Falun Gong Practitioners (GMR) is holding an Orphan Rescue fundraising concert, in support of children who have faced torture and lost their parents at the hands of the government. Two escapes now living in Australia and New Zealand will share their stories in an evening which will include dance and music from China. Visit www.rescuelongchildren.ca.

Vocalist and songwriter Eliana Cuevas invites you on a musical tour of South America, May 28 at the Mod Club. This Venezuelan native will perform a variety of Latin, Brazilian and Caribbean styles, bossa nova, Cuban rhythms and calypso, in English, Portuguese and Spanish. She’ll be joined by Brazilian guitarist and percussionist Celso Machado, and Toronto band CanFire, who mix calypso with blues, Cuban and Latin jazz.

And looking ahead to June, the Muhtadi International Drumming Festival is back, June 2-4. Opening night is at Harbourfront’s Brigantine Room; the rest takes place at Queen’s Park, 11am to 8pm, free of charge. The festival showcases a huge variety of professional and community based drummers representing traditions from around the world. Visit www.muhtadidrumfest.com.

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Synergies of content, time, and place

In light of the upcoming soundXis Festival, which proposes to transform Toronto into a playground for sound and space exploration, and which will get more detailed treatment in the June issue, I have been encouraged to discuss a similar yet unrelated project – namely, the Canadian Music Centre’s New Music in New Places festival series.

I am, I suppose, both uniquely qualified, and by the same token disqualified, to discuss New Music in New Places, seeing as I am the CMC’s Ontario Regional Director and, as such, have partnered with composers, performers, and ensembles throughout the province to deliver twelve such events. So, having stated my conflict of interest, let me wade in anyway.

This national series has delivered 82 events in a range of locations across the country – from airports, pubs, galleries, and office towers, to fisheries, wineries, labyrinths, lighthouses, and penitentiaries. It is designed to showcase the work of CMC’s 650 Associate Composers in the communities where they work and live.

Following on the CMC’s Professional Readings Series, which partnered Canadian composers and professional ensembles in public rehearsal workshops, New Music in New Places came as a logical next step. The Reading Series expanded professional relationships between composers and ensembles, and uncovered a lot of previously unexplored new music (which it continues to do throughout Ontario thanks to the Ontario Trillium Foundation). But the series never really made the expected impact on the broader community. These reading sessions attempted to position the composer as a living, breathing contributor to the health and vitality of his/her community. But it never materialized in the way the CMC had hoped. When we analysed why this might be, we thought that the event format might be to blame. It was more likely the venue choice – the concert hall and its social “barrier” perceptions within the wider public – that was the culprit. By bringing the music of Canadian composers out of the concert hall and into spaces where people naturally gather, the CMC found a much more practical way to connect musical creators to their communities, with more exciting results.

In Ontario, New Music in New Places is delivered as a series of composer-driven events. CMC Associates are invited to submit proposals from which a jury selects the best options. CMC-Ontario then enters into partnerships with these composers, and the venue operators, to bring the event to life. Over the last two years, the range of scale & scope in these events has been significant, and the results have been amazing. Why so? One could accuse the series of trading on novelty and spectacle to achieve its large audiences and media attention. But I don’t think that’s the case. I believe we have realized these results based on the inspiration of the venue, and the effect it has on both the artistic concept and its delivery. Ultimately, it is the synergy of content, time & place that creates a deep level of meaning, which resonates with the creator and is transferred to the audience. Let me give you some examples to explain.

Burlington-based composer Elma Miller developed a successful concept for the historic Ireland House museum. Her programme involved 100 years of Canadian chamber music, from works composed during the year of the house’s construction right through to a freshly penned world premiere. The concert played out as a musical tour through Ireland House, from short historical pieces using the original piano and furniture of the Ireland family, to contemporary works in newer interpretative areas. The event coincided with Burlington’s Heritage week. As a result, the confluence of time, place and programme attracted the largest one-time audience ever witnessed by Ireland House staff. Now they consider similar musical events as part of their regular programming.

In Toronto, CMC has partnered with Tapestry New Opera Works and Playwrights Guild of Canada to bring Opera Briefs to the Word on the Street literary festival. There, the creative collaboration between Canadian playwrights/librettists, composers and creative artists via a series of brand new, 5-minute operas was met positively by hundreds of festival attendees. The theme of each opera had to be big if it was to balance the intimacy & brevity of these small-scale works against the nature of an open-air space and a huge one-day festival. Both the composers and librettists delivered. Interpreting the performances with presentations from the creators themselves deepened the connection between the composers, librettists and the community. Word on the Street was so pleased with the results that they moved Opera Briefs from a small tent to the City TV Main Stage the following year.

But one of the most successful New Music in New Places events to date shows a true level of confluence, which resulted in the kind of attendance and buzz most new music presenters hope for. CMC Associate Chen Ka Nin invited his colleagues to write works for the University of Toronto’s new Chinese ensemble, to be played in context with traditional Chinese music. The event was held during Chinese New Year in the ROM’s Canada Court. The synergy of new Canadian music for traditional Chinese ensemble, during an important Chinese holiday, within a museum in the process of developing new space for its Asian collections, resonated greatly with the highly-engaged 400-plus audience and local media.

Of course, the CMC is not the only organization to be exploring new spaces for new music. In fact these sorts of presentations have been a growing trend, as is clearly visible in many of this month’s upcoming concerts, and culminating in soundXis June 1-11.

The quickly gentrifying Queen Street gallery district has become an area of particular interest for many of Toronto’s new music groups. For example, on May 5th Earshot will be presenting leading Hungarian composer György Kurtág’s seminal Kafka Fragmente at Gallery 1313. Earshot has a history of presenting in gallery spaces, often with mixed results. My first Earshot experience was at Queen West’s Propeller Gallery – an entertaining Dadaist affair. For details visit www.earshotconcerts.ca

Arraymusic, while currently located in the Parkdale neighbourhood, is fairly nomadic in its choice of venues. They will in-

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habit the artsy Gladstone Hotel on May 19 for their annual Futurelab presentation of emerging composers. Arraymusic also recently explored the performance properties of Hart House’s Great Hall, as part of its Scratch 3 Festival, where the ensemble will return on June 2 as part of the soundaXis festival. Visit www.arraymusic.com.

Esprit’s New Wave Festival has become a solidly annual event. The gala concert for this year’s festival is at 8:00 on May 18th in their traditional Jane Mallet Theatre venue and features two world premieres by Toronto composers, Erik Ross’ Concerto for Marimba, performed by the extraordinary Ryan Scott; and Scott Good’s saxophone concerto, entitled Babbitt, performed by saxophone wizard Wallace Halladay. But the multiplicity of events the previous two days are in a venue that really fits the bill in terms of this month’s theme - the DeLeon-White Art Gallery on Queen Street West.

Visit www.espritorchestra.com for all the details.

Finally, New Adventures in Sound Art will present their month-long Deep Wireless festival of radio art from numerous locations. The Drake Hotel and Ryerson University will serve as dual home base, but the festival will also occupy the Hacienda, Grange Park, Trinity-Bellwoods Park, the Music Gallery and the airwaves of several radio stations at different times. When considering new music in new places, radio art seems like the most fascinating of extensions, seeing as it exists as a transmission, in the ether - everyplace but in no place at all. Visit www.soundtravels.ca/deepwireless to learn more.

So venture out into unexplored spaces; find your place for something new.

Jason van Eyk can be reached at 416-961-6601 x. 207 or else at jasonv@musiccentre.ca.)
The Music Gallery is looking for an Executive Director.

What is the Music Gallery?
The Music Gallery is an internationally-renowned centre for new music which has been promoting and presenting creative music in Toronto since 1976. The Gallery operates a unique venue at St. George-the-Martyr Church, just steps from Toronto's vibrant Queen Street West. Our work is funded by public agencies and private supporters. See www.musicgallery.org.

Why are we seeking an Executive Director?
We are creating the position of Executive Director because we want a new team member to work with us in building a vibrant future for the Gallery. Just one year ago, the Gallery was facing a serious artistic and financial crisis. Since then, a special committee of staff and the Board has worked hard to renew the Gallery's artistic focus, normalize its finances and professionalize its operations. We have achieved excellent results. We've created a new mission for the Gallery, defined new key activities, repaid the majority of our debt, formed an Artistic Advisory Committee and appointed two dynamic Co-Artistic Directors: Jonathan Bunce and John Gzowski.

In September 2006, the Gallery's new Executive Director will begin working with the Co-Artistic Directors, the Board, staff and stakeholders. Her/his job will be to manage the day-to-day affairs of the Gallery, and seek ways to drive the Gallery's new vision forward.

What will a successful Executive Director do?
To be successful, the ED will draw on strategic, marketing, financial, organizational and interpersonal skills to:
- Collaborate with the Artistic Directors, the Board, staff and others to promote the mission of the Gallery, realize its artistic projects and increase its impact.
- Manage the day-to-day activities of the Gallery in an effective and professional way
- Increase effective communication with internal stakeholders
- Increase effective communication with external stakeholders
- Find and develop new audiences
- Develop and maximize new sources of revenue

She/he will have a sound knowledge of arts funding in Canada, five or more years managing a non-profit organization and a record of strong working relationships with advanced creative professionals.

What's the compensation?
The new Executive Director will earn a combination of pay and benefits totalling about Cdn. $45,000 per annum, depending on experience and qualifications.

How do I apply?
Before Monday, June 19, 2006, send a cover letter stating why you want to be Executive Director of the Music Gallery, together with your resume, to: executivedirector@musicgallery.org.

For further information, please contact board president Daniel Cooper: daniel@dcooper.com.

Perhaps the biggest news for the Coalition of New Music Presenters right now is the final preparations for the soundaXis symposium, which begins in June - an exploration of music and architecture, inspired in no small part by that giant of 20th century composition, Iannis Xenakis, who himself had a foot firmly planted in both fields. Even without soundaXis, May is a very busy month for Coalition members, among others. Here's a quick roundup.

NEW MUSIC CONCERTS
On May 7th at 2pm, NMC presents another in its Music Speaks series. This informative (and free!) concert features cellist David Hethoven performing, and speaking about, solo cello works from Bach to today. This concert takes place at the Music Gallery. The really major event for New Music Concerts in May, however, is their two-part offering Elliott Carter at 97. NMC excels at bringing the living legends of modern music to Toronto. Recall Pierre Boulez's visit a few years ago. One of the giants of American composition, Elliott Carter is still going strong as he approaches his centennial. Two concerts are offered: on May 27th at the Music Gallery, music by Carter follows a film by Frank Scheffer entitled A Labyrinth of Time. The film starts at 7:15, with the music following at 8:45. At the Glenn Gould Studio the following day (May 28, at 8:00), another concert of Carter's music is accompanied by an interview with the composer himself. This surely qualifies as one of the 'not-to-be-missed' events of the year.

NEW ADVENTURES IN SOUND ART
New Adventures in Sound Art has numerous events and many locations around the city this month as a part of its annual Deep Wireless festival. They start at the Drake Hotel on May 3rd with a live-radio cabaret called In Your Ear. There are too many events to be mentioned here. Best to visit their site at www.soundtravels.ca for comprehensive listings.

EARSHOT CONCERTS
Earshot presents a challenging and intimate work by Hungarian master György Kurtag at 8:00 on May 5th at Gallery 1313 (1313 Queen St. W.) Entitled Kafka Fragmente, the work is a setting of fragments of Kafka's writings scored for soprano (Kristen Mueller-Heaslip) and violin (Christian Robinson). It will be sung in German with English titles.

MUSIC GALLERY
The Music Gallery has an intriguing mini-festival from May 4th through the 6th called Over The Top, which delves into the weird world of the alternative underground. Notably, on May 5th at 7:00, they play host to the notorious Nihilist Spasm Band. Later in the month, on May 14th, the Gallery presents the Madawaska String Quartet in a concert of modern repertoire.

MUSICA NOIR
Formerly known as Ensemble Noir, Musica Noire has a three day run of Bongani Ndodana-Breen's work Orange Clouds: A Cantata of Migrations at the Innis Town Hall, 2 Sussex Ave., which is just a five minute walk south of Bloor and St. George. Orange Clouds runs from May 9 to 11, starting each evening at 7:30.

THE LOLLIPOP PEOPLE
While not strictly 'new music' in the normal sense (whatever that means!), the sheer inveniveness and wit of "Friendly Rich" Rich Marsella and his group The Lollipop People deserves a mention here. One could call this 'apocalypse cabaret', perhaps. Regardless, it is a musical experience you'll not soon forget. They perform at the Lula Lounge on May 11th at 8:00.

Keith Denning is webmaster of www.torontohearandnow.com
**Eisenman milestone:**
In any kind of relationship, milestones are something, and musical relationships are no exception. On Saturday May 13, Mark Eisenman celebrates the 20th anniversary of his trio with John Sumner and Steve Wallace, with a special concert at Walter Hall. It also marks the growth of this ensemble - the second half will feature the debut of the Eisenman Quintet, which welcomes jazz veterans John MacLeod and Pat LaBarbera to the fold. For more information, check out his website at www.pianojazz.ca.

Eisenman will also be appearing as a part of a new concert series, The Piano Bench, on May 18th. These concerts allow an audience of 50 people to enjoy intimate solo piano concerts, as well as pre- and post-concert mingling at Paul Hahn and Co.'s premises on Yonge Street. The series is hosted and curated by pianist Ron Davis, who describes them as "19th century salon meets 21st century musical intelligence."

**Two guitarists involved in projects worth a mention:**
May 27th, Lorne Lofsky appears as a part of a special benefit concert, in aid of the restoration of St. Paul's Church in Newmarket. Tickets are available by calling the church office at 905-853-7285.

And, although better known as a jazz guitarist, David Occhipinti, composer, debuts a new work at the Music Gallery on May 14th. "Four Pieces for String Quartet" will be performed by the Madawaska String Quartet, along with other new works.

**Speaking of new works...**
Over April, Jazz Fm, in conjunction with Alma/Universal, has been accepting recordings from young jazz hopefuls enrolled in post-secondary music education. The prize at stake is $15,000 towards a debut album. On May 25th, The Rex will be featuring the final competition – with five outstanding undiscovered finalists. The Project Jazz evening begins at 9:30 pm.

**VENUE SPOTLIGHT:**
It was little surprise when The Ken Page Memorial Trust announced that this year's lifetime achievement award would go to Lothar and Brigitte Lang. They have been presenting live jazz in Toronto beginning in 1983, and most recently at the Montreal Restaurant, Bistro and Jazz Club, where they have featured performances by an impressive roster of international musicians including Oscar Peterson, Geoff Keezer, Joshua Redman, Diana Krall, Junior Mance, and many others, who appreciate the intimate, respectful setting.

**THE FACTS.**
The Montreal Bistro
65 Sherbourne Street (Sherbourne and Adelaide.)
416-363-0179
Hours: Monday to Saturday 5:30-Close
All Ages: Yes.
Wheelchair Accessible: No
Menu: A wide range of bistro-style fare.
Bookings: Interested musicians should contact Lothar Lang, with a recording, bio and band information. Acts are generally booked 2-3 months in advance.
May Days - May Days

It's May! It's May! The hasty month of May!

It has always seemed to me as a horn player, that the piano is a more difficult instrument on which to develop a personal sound. Certainly, it is possible to identify, say, Thelonious Monk, Ray Bryant or Hank Jones after listening for a few bars, but, by and large, it is a less personal instrument than a saxophone played by, for example, Ben Webster, Coleman Hawkins or Johnny Hodges. They have a trademark sound that is recognisable after only a few notes, and you can say the same about Louis Armstrong or Clifford Brown on trumpet. The physical act of blowing gives the opportunity to make the notes personal at source. It is much more difficult to imbue a piano with similar characteristics, added to which a pianist is playing on a different instrument on almost every engagement, and often on an inferior one.

But it seemed to me, sitting here in mid-April and contemplating the summer ahead, that, in the jazz world, the month of May in Toronto was shaping up to be "let's celebrate piano" month.

Consider this - Hank Jones, Barry Harris, Kenny Barron, Jay McShann, Oliver Jones - all significant contributors to jazz are all scheduled to perform in Toronto in May, and all are able to make a piano "personal".

The first three names will be part of the Art Of Jazz Series at Young Centre for the Performing Arts in the Distillery District from the 17th to 20th.

There is a famous jazz number called "Four Brothers", but even more important were the Three Brothers - Elvin Jones, Thad Jones and big brother Hank Jones, who is quite simply one of the great names in piano jazz, and, incidentally, one of the main influences on our own piano great, Oscar Peterson, who openly acknowledges his debt to Mr Jones.

Barry Harris has devoted his life to the advancement of Jazz and when he's not having his weekly workshop sessions in New York he travels the world spreading the word.

Philadelphia horn Kenny Barron is a wonderfully individual voice on piano and a long-time favourite with Toronto audiences, largely through his appearances at the Montreal Bistro.

For information on the Art Of Jazz Series which also features A Tribute to Don Thompson with Jim Hall, John Handy, Dave Holland, Randy Clarke & Phil Dwyer, you can call 416-840-7663 or 416-866-8665.

And, yes, there are four Jones's - but this one, Oliver is not related to Hank, although he shares more than the name in that he is also a great musical talent. Oliver Jones and his trio will be in town for the Ken Page Memorial Trust annual fundraiser at the Montreal Bistro on May 15th. For information call 416-515-0200.

(Now comes the not so good news. Jay McShann, master of the blues, Kansas City style, who was scheduled to be at the Bistro with me the first weekend in May, had an accident and broke a bone in his foot. At time of writing he is undergoing therapy and unable to travel. It is a huge disappointment to all my friends here, but taking his place will be another old friend of Toronto jazz fans, someone who held the fort at Castle George in George's Spaghetti House for many moons, a very soulful and swinging piano player, Brian Browne.)

But we're not finished yet with the brighter side! Let's not forget the piano talents we have right here in town. Hilario Duran will also be part of The Art Of Jazz Series when Salsa Meets Jazz on the 20th. On May 13 The Mark Eisenman Trio has a 20th Anniversary Concert at Walter Hall, 80 Queen's Park and earlier in the month on the 6th, the Classic Jazz Society presents Jack Hutton, an old friend of mine from the old Sapphire Tavern and a devotee of the music of Fats Waller. The concert will be at Estonian House on Broadview Ave.

'Bubbles'

When I mention The Sapphire, (the sign did have two "p"s in it), it brings back memories of playing there in the early 70s with someone who was very special to me, Ron Sorley.

We knew him as "Bubbles". He was for many years a sales rep for Clifton Cosmetics and bubble baths were part of the line, so "Bubbles" it was. He was an unassuming, gentle man of infinite talent, playing in the Teddy Wilson style and I was amazed by his vast knowledge of the standards and a surprising number of obscure songs.

At the time we met, I was casting around for the right piano player with the "Metro Stompers". Ron was Mister Right! He and I began a happy relationship that was to last until his passing a few weeks ago.

In the early 70s we had a steady engagement at "The Sapphire", (complete with double "p""). Well, playing regularly with Ron was not only a treat for me, but we developed a sometimes uncanny level of communication with each other, to the extent that on several occasions I can remember thinking of a number and Ron would start playing it without any verbal exchange between us. Scary! In recent years Ron would regularly go to Sunnybrook Hospital, often with drummer Don Vickery, and play for the residents. Eventually Ron himself was living in the Veterans' Wing - he was a navigator in the Air Force during WWII - and continued to give his popular concerts. I joined in a couple of times and marvelled at his dexterity at age 90. "The fingers are working fine, but the rest of me is falling apart!", he told me one day.

Well, on April 7th of this year, Don Vickery went to Sunnybrook for Ron's regular Friday concert, and there was no Ron. He died later that evening, probably regretting that he had missed his gig, but if anyone was a personal expression of the joy of music, it was Ron Sorley and whatever piano he happened to be playing.

CHRIST CHURCH DEER PARK PRESENTS

JAZZ VESPERS

Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy

Sunday, May 14 - 10:00 a.m.
JAZZ MASS for MOTHER'S DAY
THE BRIAN BARLOW QUARTET and THE PARISH CHOIR

Sunday, May 28 - 4:30 p.m.
Musicians to be announced

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.
**BAND Stand**

somewhere above the mid-Atlantic

It seems like international band trips are all the rage this year. The Brampton Concert Band is visiting Italy and Austria this July, having been invited back to perform at the Mid-Europe Festival in Schladming, Austria. I couldn’t go on the band’s previous sojourn to Austria, so I’m looking forward to the beer...er...scenery that I missed last time.

The Thornhill Community Band has scheduled an exchange with an Italian Concert Band, October 4-13, 2006. The trip includes visits to Venice, Florence and Rome, and concert performances in Sassuolo, Maranello and possibly Rome. Cost is about C$2900 per person and includes flights, transfers, coach transportation, accommodation, all breakfasts and some dinners. The more people that join the trip, the cheaper it is. To reserve, contact the Thornhill Community Band, 22 Carmel Ct, North York, ON M2M 4B4, or e-mail TCBand@rogers.com for more info.

I received contact info from a band that is new to me: the Ayr-Paris Band in Ayr, ON. Their website is www.ayrparisband.com. Full listing info will be included in our upcoming annual Bandstand roundup of community bands. The Ayr-Paris band is also going abroad this summer – to Ireland and Scotland, July 21st to August 6th. Good luck with the trip; we’ll be coming back from Austria the day you leave, so we’ll make sure and wave somewhere over the mid-Atlantic.

There’s a wide variety of band concerts to attend in May. Here are some worthy mentions from the complete listings:

East York Concert Band. *Music from the Movies!* May 1st.

Toronto Youth Wind Orchestra. *Anniversary Concert.* May 5th.

North Toronto Collegiate. *Maytine Melodies, 60th Anniversary.* May 11th & 12th, Celebrating 60 years of music at North Toronto Collegiate. 70 Roehampton Ave. 416-393-9180 x20100. $10, $7(st/sr).

North Toronto Community Band. *Spring Rhythms.* May 13th.

Hope United Church. *Northdale Concert Band.* May 14th.

If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin by e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275. To count on being included in the WholeNote listings section, though, don’t count on Merlin to do it. Send listings direct to listngs@thewholenote.com by the 15th of the month before.

Oh, and here comes one more worthy straggler!

News from the Toronto Musicians' Association

"One of the highest and best uses of human intelligence - the musical artist"  Russ Little

by Brian Blain

Awards: Don Thompson won Traditional Jazz Album of the Year at the JUNO Awards this year and also took home three National Jazz Awards as musician, composer, and instrumentalist of the year (for vibraphone, piano and bass). Other multiple winners at the Jazz Awards were TMA member Diana Krall, named jazz vocalist and international musician of the year; and Rob McConnell, who took trombone and big-band honours. Dave Young won in both the bass and acoustic group categories. More kudos to Mike Murley (saxophonist of the year), Metalwood (electric group of the year), Kevin Turcotte (trumpet), Reg Schwager (guitar), Turcotte (trumpet), Reg Schwager (guitar), and John L. Waters (Latin jazz artist), pianist David Virelles (rising star) and composer and pioneering jazz educator Phil Nimmons (clarinet), Phil Dwyer for arranger, and bassist Roberto Occhipinti for producer. Terry Clarke was the official winner in the Drummer of the Year category, but he insisted on sharing his moment with Canadian jazz pioneer Archie Alleyne. Meanwhile, popular drummer Don Vickery was acknowledged for his equally artful photography. The TD Canada Trust Downtown Toronto Jazz Festival won the best fest category. Justin Time Records was Label of the Year, Larry Green, who hosts Jazzology on Toronto's JazzFM91, was named Broadcaster of the Year, and the Toronto Star's Geoff Chapman was named Jazz Journalist of the Year.

Lifetime Achievement: The Toronto Musicians' Association Lifetime Achievement Award will be presented to Andrea Hanono and John Kay during the May 28 Annual General Meeting. Andrea Hanono joined the TMA in 1954. Throughout her outstanding career as a violinist Andrea has received numerous awards and honours including the Order of Ontario, the Order of Canada and the Queen's Jubilee Medal. Andrea performed throughout Canada, the U.S.A. and Europe during the 1980's with her sister Florence as "The Hansen Sisters". She was a member of the Montreal Symphony from 1968 to 1976 and the Toronto Symphony from 1977 to 2001. In 1987 the Toronto Symphony's Canadian Odyssey tour traveled to the Western Arctic. Following a performance a young girl asked, "Will we ever see you again?" In 1988 Andrea founded Strings Across the Sky. Since then she has been traveling on ice roads, small planes and boats through blinding snowstorms and under frigid skies, delivering more than 200 donated fiddles and doing everything she can, to touch over 400 northern students with her special magic of teaching the fiddle. She continues her extraordinary work as Music Director and Co-founder of the Strings Across the Sky Foundation. John Kay has been a member of the TMA since 1969. John Kay and Steppenwolf are one of rock's enduring legendary bands. With record sales in excess of 25 million units, continuous play on radio and songs featured in numerous motion picture and television soundtracks, John's recordings of "Born To Be Wild", "Magic Carpet Ride" and "Monster" have become part of the North American psyche. John Kay and Steppenwolf continue to record, perform and tour. In addition to his life as a working musician John with his wife Jutta Maue Kay are active with humanitarian work through the Maue Kay Foundation which they formed in 2004 to support individuals and organizations engaged in the protection of Wildlife, The Environment and Human Rights. Through their foundation John and Jutta have built a school in Cambodia, assisted in the expansion of a school in Tanzania, and provided financial assistance to elephant and wildlife sanctuaries, the Natural Resources Defense Council, the Second Harvest Food Bank, Amnesty International and numerous other vital organizations.

New President: Russ Little is the new President of the Toronto Musicians' Association Local 149. Trombonist, composer, arranger and conductor, member of Lighthouse and The Boss Brass, Little has been a mainstay in the Canadian jazz scene for years. In his inaugural message to members, Little wrote "I give you my word: I'll do my very best, in the time that I have allowed myself to pursue this difficult but rewarding job, to seek to improve the lot of ALL of our Local 149 members. Let's not be naive. It's an exceedingly tough world out there for the working musician, but with vision; hard work and industrious energy, we can do what we must, to improve our lot and make life just a little bit better for what I think of as one of the highest and best uses of human intelligence - the musical artist."

The TMA Instrument Bank continues to assist in getting instruments into the hands of deserving students. If you can help, or have some ideas about where to find instruments, please contact Corkie Davis at corkie.davis@sympatico.ca.

We'd like to hear from you: The Toronto Musicians' Association invites WholeNote readers to give us your feedback on this column. If you have any suggestions for news items relating to members of the Toronto Musicians' Association, please forward them to Brian@Blain.com. Please include the word "WholeNote" in the subject line.
... tenor turned impresario HENRY INGRAM

"I would know that smile and tenor cheekbones anywhere." (Debra Chandler, Toronto)

I began learning the piano about the time I started school. I took piano lessons for a number of years and played very badly but I went through a lot of music. I sang as a boy soprano in the small churches we attended in South Georgia. My hits were 'The Lord's Prayer', 'The Holy City', and 'The Stranger of Galilee'. When it became apparent a sports career was not in my stars, my parents suggested I'd like to be in the band. The clarinet was my ticket to adventure. My high school clarinet teacher/band director was a great influence. He had musical integrity and led me to enjoy a broad range of orchestral scores, the LPs of which I lent me. I got quite good, went to lots of band camps, football games, marched in parades and was scholarship-shipped to Florida State University as a clarinet music education major. Changed to voice in second year and the rest is history...

Henry Ingram has been closely associated with the Toronto Operetta Theatre since its inception in 1985, appearing in The Count of Luxembourg, The Czar of Cassian, The White Horse Inn, Die Fledermaus, and The Yeoman of the Guard. He has appeared in Canada, Germany and the United States in numerous roles including the Simpleton in Boris Godunov, Beppie in Pagliacci and Pedrillo in Die Entfuhrung aus dem Serail. On the concert stage he has been heard frequently as the Evangelist in The St. Matthew Passion and as the Roasted Swan in Carmina Burana for major U.S. and Canadian symphonies and at the Domfestspiele in Bad Gandersheim, Germany. Career highlights include The Postcard from Morocco for the Guelph Spring Festival produced and conducted by Nicholas Goldschmidt, and the Stratford Festival's Mikado in which he played Nanki-Poo.

Currently, Mr. Ingram is Director of the Concerts Division of Dean Artists Management.

Our winners!Tickets: Debra Chandler and a guest will attend the Oct 28 Toronto Operetta Theatre season-opening performance of Patience. S. Gisele Kubak "... I just can't see how that cute little boy can't be Henry Ingram" and a guest will attend the Opera in Concert season opening night - La Rondina, October 1.

Recordings: Alison Lynn will receive a DVD recording of The Mikado (Stratford Festival), featuring Henry Ingram as Nanki-Poo.

Congrats to all our readers who guessed right.

May's Child is?... Photo taken at "my first piano recital" in 1965

"The winner takes it all..."

This internationally recognized Canadian music theatre performer is the recipient of numerous awards including three Doras. Identify her for a chance to win tickets or a recording.

Think you know who May’s Child is? Send your guess to musicchildren@thewholenote.com.

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

Know someone whose photograph should appear on this page? Suggestions are welcome! musicchildren@thewholenote.com
Abilities Centre, 55 Belmont Street. 416-964-0370. $10.
- 8:00: Mendelssohn: Concerto for clarinet, basso-

Tuesday May 02

- 1:00: St James's Cathedral, Music at Midday: Christopher Jacobson, organ. 65 Church St. 416-364-7865. Free.
- 7:00: Alchemy: An Hour of Chamber Music. Bach/Gounod: Ave Maria for cello and piano; Saint Saens: Sonata for bassoon and piano; Bruch: Four Pieces for clarinet, cello and piano; Bach: Arioso for cello and piano; Frankevitch: Two Rags for cello and bassoon; Mendelssohn: Concertet/ticke for clarinet, basso-

Wednesday May 03

- 2:30: Alchemy: An Hour of Chamber Music. Bach/Gounod: Ave Maria for cello and piano; Saint Saens: Sonata for bassoon and piano; Bruch: Four Pieces for clarinet, cello and piano; Bach: Arioso for cello and piano; Frankevitch: Two Rags for cello and bassoon; Mendelssohn: Concertet/ticke for clarinet, basso-

Friday May 05

- 7:00: Eric Warner/Music Gallery. Over the Top Festival: Grizzly Bear with Gentleman Fates. Tchaikovsky: Piano Concerto #1; Sibelius: Symphony #1. Simon Trpceski, piano; Tania Joelle Morton, tenor viol; Marilyn Fung & Valerie Sylvester, bass viols. 1570 Yonge St. 416-220-5211. Admission by donation.
- 2:00: Toronto Symphony Orchestra. Rachmaninov and Schubert. Scherzo; Rachmaninov: Piano Concerto #1; Schubert: Symphony #1. Simon Trpceski, piano; Tatiana Miller, conductor. Roy Thomson Hall, 60 Sim­

Elmer Iseler Singers
Lydia Adams, Conductor

CELEBRATION Harry Freedman, Mary Morrison Friday, May 5, 2006 7:30 pm Glenn Gould Studio, 250 Front St. West, Toronto
Guest artists: Amadeus Chamber Singers and The Aeolian Winds
A concert honouring the artistic brilliance and immense contributions of these two Canadian musicians.
Works include Voices, Tokaido, 1838, Valleys and Shakespeare Songs

SPECIAL CD LAUNCH: Centrediscs, Canadian Music Centre
SPECIAL BOOK PRESENTATION: Music Makers
The Lives of Harry Freedman and Mary Morrison
Walter Pitman/Dundurn Press
Lobby Reception Following the Concert

FOR INFORMATION OR TICKETS CALL 416-217-0537 Monday to Friday 9 am - 5 pm

408-2824 ext. 321. Free.
- 5:45: Mendelssohn: Concertstiicke for clarinet, bas­

KAFKA
by Gyorgy Kurtag

Kristin Mueller-Heaslip

Christian Robinson

earshot concerts presents earshot #18

Gallery 113
113 Queen St W.
Friday May 5

8:00 p.m.
Tickets $15/$10/$5
earshotconcerts.ca 416-555-6556

earshot concerts presents earshot #18

© Canada Council for the Arts
Conseil des Arts du Canada

408-2824 ext. 321. Free.
Friday, May 5, 2006 at 7:00 p.m.
St. John's United Church, 262 Randall Street, Oakville
Tickets $25 (Senior/Student) at L'Atelier Grigorian 905-338-2360, or at the door.

ETOBICOKE YOUTH CHOIR
Louise Jardine, Music Director

SPRING CONCERT - 7:30 PM MAY 6
(see Concert Listings - Toronto)

NEW MEMBERS WELCOME
Ages 7-17
416.231.9120
eye.secretary@sympatico.ca
**CONCERTS:** Toronto & nearby

Sathyam, cello; Ilana Frenes, piano. 432 Runnymede Rd. 416 488-9550. 415, 416.

7:30: Toronto Children’s Chorus. 4:00 & 7:30: St. John’s York Mills An­

3:00: Mississauga Choral Society. 5:00: Royal Conservatory of Music. 3:00: Udo Kasemets. 8:00: Sinfonia Toronto. Popovici: Codex

2:00: New Music Concerts/University

8:00: Tafelmusik Baroque Orchestra. 3:00: Music at St. Clement’s. 3:00: Pax Christi Chorale. Men ·

8:00: Vax Finlandiae. 8:30: Living Arts Centre.

7:30: University of Toronto Gospel

3:30: Tafelmusik Baroque Orchestra. 8:30: Hugh’s Room. 8:00: Royal Conservatory of Music.

8:00: Vax Finlandiae. 2:00: Cellist in

8:00: Royal Conservatory of Music.

RCM Orchestras. 3:00: Udo Kasemets. piano; Paul Dutton, speaker; Pierre Tremblay, visuals. Victoria University, Emmanuel College. 75 Queen’s Park. 416 929-5849. Free.

3:00: Royal Conservatory of Music.

R.C.M. Orchestras. 3:00: Udo Kasemets. piano; Paul Dutton, speaker; Pierre Tremblay, visuals. Victoria University, Emmanuel College. 75 Queen’s Park. 416 929-5849. Free.


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3:00: Royal Conservatory of Music.

R.C.M. Orchestras. 3:00: Udo Kasemets. piano; Paul Dutton, speaker; Pierre Tremblay, visuals. Victoria University, Emmanuel College. 75 Queen’s Park. 416 929-5849. Free.
Night at the Proms.


Tickets $25/$20/$5 6205-5555.

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**Monday May 08**


- 8:30: Hugh's Room. Ian Tamblyn Tribute. $75. Fundraiser for Ian Tamblyn's family.includes intermission party with Ian Tamblyn's sisters and wine.


**Wednesday May 10**


- 8:00: Aradia Ensemble. Live broadcast Performance and Autograph Session. 250 Front St. W. 416-588-8772. $10.

**Friday May 12**

- 8:00: Friendly Rich Show. The Lopplopp People. Lula Lounge, 1555 Dundas St. W. 416-442-2787. 10(advance), 12(door).

- 8:00: JazzFM91. Jazz Lives 2006: Performers include Rob McConnell, Jeff Healey, Sultans of Swag & others. Convocation Hall, 31 King's College Circle. 416-978-3695. $75.

**Sunday May 14**


- 6:00: Small World Music. Sina Bina, Persian folk singer. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $50.

**Tuesday May 09**

- 1:00: St. James' Cathedral. Music at Molyday. Nicole Marion, organ. 85 Church St. 416-394-7865. Free.


- 8:00: Toronto Symphony Orchestra. I Am the Riddle. Ernesto Tozzi. Emmanuel United Church.

**Thursday May 11**

- 8:00: Friendly Rich Show. The Lopplopp People. Lula Lounge, 1555 Dundas St. W. 416-442-2787. 10(advance), 12(door).

- 8:00: JazzFM91. Jazz Lives 2006: Performers include Rob McConnell, Jeff Healey, Sultans of Swag & others. Convocation Hall, 31 King's College Circle. 416-978-3695. $75.


- 6:00: Small World Music. Sina Bina, Persian folk singer. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $50.

**Tickets $25/$20/$5 416-205-5555**
FRIDAYS @ EIGHT

presents

Mass For a New Millennium
(by American composer, Richard Nance)

with

The Choir of Lawrence Park Community Church

Mark Toews, Director of Music
Kimberly Briggs, soprano
Jo-Anne Bentley, mezzo soprano
Gramp Jordan, organ
Graham Hargrove, percussion
Hazel Newton, oboe
Erica Goodman, harp

and

An American Sonabook
music of Bernstein, Gershwin and Porter

Friday, May 12th, 2006 at 8:00 pm

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

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

Ample free parking
**Satuday May 13**

- **12:00 noon:** Royal Conservatory of Music, Centre Stage Concerts: Music for Mother's Day. Fesial of the RCM Community School students, Concert Hall, 90 St. George St. 416-408-2824 ext. 321, Free.

- **12:00 noon:** Royal Conservatory of Music, Concert of the University of Toronto Chamber Choir in the 4th annual Festival. University of Toronto, St. George St. 416-973-4000.

- **12:00 noon:** Organ Recital, Festival of the Organ. Royal Conservatory of Music, 90 St. George St. 416-408-2824 ext. 321, Free.

- **2:00 pm:** Organists' Conference. University of Toronto, St. George St. 416-973-4000.

- **8:00 pm:** Toronto Mendelssohn Choir. St. Andrews Presbyterian Church, 73 Simcoe St. 416-971-9225. $25, $20, $15 (students), $5 (children). Free.

- **8:00 pm:** The Band of the Royal Regiment of Canada and the Cathedral Choral Society present songs from the past 25 seasons. The Cathedral Church of St. James, 350 Queen St. W. 416-366-0467. $25, $15 (students), $5 (children). Free.

- **8:00 pm:** Hugh's Room. 255 Roncesvalles Ave. 416-410-1570.

- **8:00 pm:** Canadian Children's Opera Chorus. South Asian Music with Alexa Petrenko. Roy Thomson Hall, 60 Simcoe St. 416-366-0467. $75, $45, $25 (children). Free.

- **8:00 pm:** Upper Canada Choristers. Opera, Anyone? Britten's Fludd; music by Gluck, Verdi, Wagner, Bizet, Mozart, Smetana, Strauss. Laurie Evans Fraser, conductor. Eglinton St. George United Church, 35 Lytton Blvd. 416-256-0510. $20 (students), $15 (children). Free.

- **8:00 pm:** Kathryn Domoney, soprano. The Steel Workers Bldg, 25 Cecil St. 416-408-2824 ext. 321, Free.

- **8:00 pm:** Fat Cooe. 35 Hazelton Ave. 416-531-6604.

- **8:00 pm:** Toronto Mendelssohn Choir. 231 Queens Quay West. 416-872-4255.

- **8:00 pm:** Upper Canada Choristers. Opera, Anyone? Britten's Fludd; music by Gluck, Verdi, Wagner, Bizet, Mozart, Smetana, Strauss. Laurie Evans Fraser, conductor. Eglinton St. George United Church, 35 Lytton Blvd. 416-256-0510. $20 (students), $15 (children). Free.

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- **8:00 pm:** Toronto Mendelssohn Choir. 231 Queens Quay West. 416-872-4255.

**THE LAST NIGHT OF THE ROMS**

Friday, May 12, 2006 • 7:30 pm

The Cathedral Choral Society, conducted by David Low and the Cathedral Choir of Men and Boys with Director and Organizer Michael Bless, will present songs from the past 25 seasons.

The Band of the Royal Regiment of Canada, William Milton, Director, Master of Ceremonies, Dr. Giles Bryant, will present songs from the past 25 seasons.


Comme sing to the rafters!

NORTH AMERICAN PIE

Unionville's Village Voices present songs from North American and the United States. Gerald Lee (our talented accompanist) will perform jazz stylings. Join us after the concert for complimentary refreshments, of course, North American Pie!

Saturday May 15th at 8:00 pm

Central United Church, 1 Main Street, Unionville

Tickets: $15 at the door or call 905-204-8687. Children 12 and under free.

Check our website at www.villagevoices.com for more information.

**Back to Ad Index**
Moments of Water

With special guests

Ballet Espresivo

featuring

winning compositions from the 2005 Ruth Watson Henderson Composition Competition;

music by R. Murray Schafer, JS. Bach, Leonard Bernstein, Ruth Watson Henderson, Andrew Wishart, M. Innes, and the

Bach Chamber Youth Choir.

Moments of Water

Music by Schaefer, Bach, Dafois; winning compositions from the 2005 Ruth Watson Henderson Composition Competition;

Linda Beaupre, director; Eleanor Daley, accompanist; guests: Ballet Espresivo, George Weston Recital Hall, 5040 Yonge St., 416-872-1111.

7:30: Moments of Water: A Mozart Coronation. Mozart: Mass in C; Exsultate Jubilate; Ave Verum Corpus. Laura Albin, soprano; Talisker Players; Peter Mahon, director.

St. Basil's Church, 50 St. Joseph St., 416-268-9786. $25, $20(stk), $10(stk).

7:30: Toronto Symphony Orchestra. Sinfonietta: Ressurection Overture & La pazza ladra; Haydn: Symphony No.100; Rossini: Overture to La gazza ladra;

Mozart: Requiem Mass; Sinfonia concertante; Haydn: Symphony No.100; Roussel: Sinfonietta.

St. Telia, 80 Queen's Park. 416-433-1173. $25(advance), $27(door).


8:00: Brassfully Yours Quintet. A Mighty Wind: Musical journey around the globe in celebration of the wonders of our natural world. Guests: Judy Mardales, soprano; Etobicoke Collegiate Imp. Senior Concert Band; Shenna Nykolaiszyn & John Edward Little, music directors. Etobicoke Collegiate Auditorium, 66 Montgomery Rd., 416-416-1337. $15(stk), $13(stk), children free.

8:00: Islington United Church Jazz Concert Series. An Evening with Ben D'Cunha, Ben D'Cunha, vocalist; Rob McBride, bass; Mitch Lewis, guitar. 25 Barn hamthorpe Rd., 416-231-7726. $20.

8:00: Mark Eisenman Trio. 20th Anniversary Concert. Mark Eisenman, piano; John Sumner, drums; Steve Wallace, bass; guests. Pat LaBarbera, sax; John MacLeod, trumpet. Walter Hall, 80 Queen's Park. 416-433-1173. $25(advance), $27(door).

8:00: MegaCity Chorus. Puttin' on the Ritz, MegaCity Chorus, quartets, Random Notes Youth Choir & showdancers. MasMic Theatre, Edward Johnson Bldg., 80 Queen's Park. 416-225-5301. $25.


8:00: Oakville Symphony Orchestra. Last Night of the Proms. Proms highlights: music of Rossini, Verdi, Bizet & others. Guests: David Pommer, tenor; Othalie Graham, soprano; Andrew Tees, baritone; Roberto De Clara, conductor. Oakville Centre for the Arts, Harbourfront Centre Theatre, 231 Queens Quay West. 416-972-4000. $20(advance), $25(door).


8:00: Etobicoke Community Concert Band. A Mighty Wind: Musical journey around the globe in celebration of the wonders of our natural world. Guests: Judy Mardales, soprano; Etobicoke Collegiate Imp. Senior Concert Band; Shenna Nykolaiszyn & John Edward Little, music directors. Etobicoke Collegiate Auditorium, 66 Montgomery Rd., 416-416-1337. $15(stk), $13(stk), children free.

William Brown

Leonard Bernstein's A Walk in the Country, presented by the Ontario Arts Council and the Toronto Arts Council.

Saturday, May 13, 2006 at 7:30 pm

Toronto Centre for the Arts

George Weston Recital Hall

Chelstoner Finals - Leonard Bernstein's A Walk in the Country, presented by the Ontario Arts Council and the Toronto Arts Council.

Saturday, May 13, 2006 - 8:00 pm

Grace Church on the Hill, 501 Loandale Road, Toronto

Tickets: $20 Regular $15 Seniors $10 Students.

Contact: 1-866-856-8233

The Tallis Choir

Peter Mahon, Director

A MOZART CORONATION

Mass in C Major, 'Coronation'

Exsultate Jubilate; Ave Verum Corpus

Laura Albin, soprano

Talisker Players

Saturday, May 13, 7:30 pm

St. Basil's Church

50 St. Joseph St. (at Bay, south of Bloor)

Adults - $25, Seniors - $20, Students - $10 with ID

For information: www.tallischoir.com

416-286-9798
Performing Arts, 130 Navy St. Oakville. 905-815-2021, "SOLD OUT".
- 8:00: Peter McCutcheon. Duets: Double the Pleasure! Double the fun! Glam Guild Studio, 250 Front St. W. 416-205-5655.
- CANCELLED

Sunday May 14

- 10:00am: Christ Church Deer Park. Jazz Mass on Mother's Day. Brian Barlow Quartet; Parish Choir. 1570 Yonge St. 416-920-5211. Free; donations welcomed.
- 11:00am & 2:00: Solar Stage Children's Theatre. My Best Friend. Kalya sings for ages 3 to 6. 4950 Yonge St. 416-368-8031. $13.
- 8:00: Toronto Symphony Orchestra. "Kornm, da sassen Todestunde" by David Fallis. conductor. Analysis of Bach's Cantata "Kornm, da sassen Todestunde" by David Fallis precedes this performance with choir, soloists and orchestra. Christ Church Deer Park, 1570 Yonge St. 416-680-4851. $15, $12(st).

Friday May 19

- 8:00: Studio Sixteen. Canadian Songbook of the 18th Century. Music inspired by Klezmer, jazz, bluegrass, Balkan, Romanian & funk. 3080 Bayview Ave. 416-221-3433 x354. $50 (regular), $35 (seniors), $35 (students), $20 (children).

Monday May 15

- 7:30: Associates of the TSO. Five Small Concerts Series: Chamber Music for Two Cellos: Boccherini; Quintet for D in G for viola, viola & 2 cellos; Arensky; String Quartet a in G for violin, viola & 2 cellos; Schoenberg: String Quintet in C for violin, viola & 2 cellos, Trinity St. Paul's United Church, 427 Bloor St. W. 416-211-8342. 417, 418 & 419.
- 8:00: Beth Tikvah Synagogue. Beyond the Pale. Music inspired by Klezmer, jazz, bluegrass, Balkan, Romanian & funk. 3080 Bayview Ave. 416-221-3433 x354. $50 (regular), $35 (seniors), $35 (students), $20 (children).

Tuesday May 16

- 1:00: St. James Cathedral. Music at Midday. Settings of poems by Walt Whitman. Lynne McMurray, mezzo; Alison Dalmano, piano. 50 Church St. 416-384-7865. Free.
- 7:00: Thornhill S.S. A Night at the Movies. Music from movies. Guests: staff & students from Thornhill Junior High School of Terrace B.C. Thornhill United Church, 25 Elgin St., Thornhill. 905-889-5453 x53. $25 (general), $20 (students), $15 (children).
- 8:00: OnStage. Isabel Bayrakdarian & Friends. Glenn Gould Studio, 250 Front St. W. 416-205-5955. "POSTPONED TO OCTOBER." 
- 8:00: Smile Theatre. How to Get Rid of a Monster. Tom Carson, artistic director. At Green Theatre, Miles Nadal Jewish Commun-
ty Centre, 750 Spadina Ave. 416-599-8440. 9:12.

- 8:00: Toronto Jazz Orchestra. 0 Canada.

dึกodine Hotel Ballroom, 1214 Queen St. W. 416-899-5209. 410. 9:15.


- 9:00: New Adventures in Sound Art. AMBASSIDE Noise; James Bailey; Matthew Poulakakis; Jamie Todd; Haciendo; 79 Bathurst St. 416. 910-7321. PWYC.

- 10:30 pm: John Kameel Farah. CD Release Party. Improvisations mixed with computer programming. John Kameel Farah, composer, harpsichord, piano, synthesizer keyboard, electric piano; Laura Barrett, kalimba; Richard Carnegie, double bass. Drake Underground, 1150 Queen St. West. 416-531-5642 z260. 45-10.

Wednesday May 17


- 2:00: Toronto Singers. 32nd Anniversary Concert: Singing the Years Away. See May 16.


- 8:30: Art of Jazz. Gala Opening Concert. Performances by Barry Harris, Don Thompson, Hank Jones & others. Ferrington Callier, Distillery Historic District. 55 Mill St. 416-840-7953. 9:15.


- 8:00: Maza Mezé. 10th Anniversary Concert. Guests: Maryam Tollar, vocals; Rouda Sade, dance; Kathleen Kajikoko, violin. Harbourfront Centre Theatre, 231 Queen Quay W. 416-873-4030. 918.

- 8:30: Toronto Masque Theatre. Diocesan Recital. By Henry Purcell, Michele DeBeer, Eva Rachel Mcleod & Todd Duma, soprano; Peter Maillo & Jennifer Ens Mofrad, alto; Colin Ainsworth & Michael Sidney, tenors & other singers; ensemble performing on period instruments; Baroque dances; Larry Backwich, artistic director. 7:15 pre-concert talk with Glenn Gould Estate. 250 Front St. West. 416-205-5655. 4:05, 4:35. 4:65. For complete run, see music theatre listings.


Thursday May 18


- 8:00: Toronto Symphony Orchestra. From the New World. Roy Thomson Hall. See May 17.


- 9:00: Tallulah Turks, Contemporary South Asian synthesis. Ravi Naimpally, tabla; John Gradowski, guitar; Neil Tettey, flautist; Alan Heathcote, vocals. 1570 Yonge St. 416-920-5211. 19.

- 2:00: Northern District Library. Piano Recital. Featuring all-advancing students from the studio of Lawrence Ritchie. 40 Orchard View Blvd. 416-393-7610. Free.

- 2:00: Toronto Senior Strings. A Thursday Afternoon Concert. Handel: Harp Concerto; Mozart: Concerto in G; Mozart: Divertimento in D, K 136; Beethoven: String Quartet in E flat; Schubert: String Quartet in G, Op. 77 movements II and IV. Joseph Peleg & Alexander Kaufman, violins; Steven Barta, viola; Terri Dunn, cello. ladies' Church of St. Mary Avenue, 5040 Yonge St. 416-872-1111. 153 358. $44. 50. 548. 4:20.


- 8:00: Small World Music. Fourth Annual South Asian Music Festival. Gunticha Brother
MAY 1 - JUNE 7 2006

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My Soul Doth Magnify
The Choirs of Grace Church on-the-Hill present Anthems and Canticles for Evensong
Featuring works by Finzi, Holman, Howells, Mendelssohn, Parry, Piccolo, Wills, and more
7:00 pm
May 27th, 2006
Reception to follow
Tickets: $10/$15
416-488-7884 ext.117

Acclarion invites you to
Come for the concert, stay for the wedding!
On Saturday, May 27, 2006, David Carovillano & Becky Sajo, members of Canada's premier classical accordion and clarinet duo, Acclarion, will be getting married on stage at Walter Hall (Edward Johnson Building, U of T) where they first met 3 years ago.
To celebrate their love and music, Acclarion will present a one hour concert, followed by the marriage ceremony and a catered reception in the lobby.
A limited number of seats are available to the general public and can be reserved by emailing acclarion@yahoo.ca
www.acclarion.ca

2006 Concert to Rescue Falun Gong Orphans
7 years of persecution towards Falun Gong in China caused thousands of orphans. Some of them have been expelled from schools; some of them even live on the streets...
Your help can change their sadness to smiles.
Calvin Presbyterian Church, 26 Delisle Ave (Yonge & St. Clair)
Saturday, May 27, 2006, 7:30PM (www.rescuefgchildren.ca)
The Performers: Bai Xue Soprano
Ismail Amin Jovdet oglu Hajiev Pianist
Yevgeny Yablonovsky Baritone
Brenda Chen Clarinet
Xiaochun Qi Erhu player
Lian Hua (Lotus) Arts Group Traditional Dance
Tickets: $20.00 (Seniors, Students & Group $15.00)
Information: 416-566-3533, 647-283-4579, 416-893-4492

CONCERTS: Toronto & nearby
...
New Music Concerts presents
ELLIOTT CARTER AT 97

Music Gallery • May 27
Glenn Gould Studio • May 28

Sunday May 28


Expect something different

The premiere of a new work by
Mary Lou Fallis & Peter Tiefenbach

Soprano-comedicine
Mary Lou Fallis joins the Orpheus Choir in a satirical choral eurosurgue highlighting the quirks and curiosities of the 'choral experience'.

Mary Lou Fallis, soprano-comedicine
Peter Tiefenbach, pianist
Robert Cooper, conductor
Edward Moroney, accompanist

Saturday May 27, 2006, 7:30 p.m.
Trinity-St Paul’s Centre - 422 Bloor St W

Concert supported by:
Ontario Council of Teachers of Music
Toronto Symphony Orchestra
Ontario Arts Council

Tickets $28 / Senior $23 / Student $10
Tel (416) 530-4428
orpheuschoir@sympatico.ca
www.orpheus.on.ca
**AN AFTERNOON AT THE BALLET**

**R. FLEMING**  
Ballet Introduction

**H. FREEDMAN**  
Excerpts from *Rose La Tullippe*

**L. APPLEBAUM**  
Suite from *Barbara Allen*

**J. FENWICK**  
“Back to School Ballet” from *Anne of Green Gables*

**TCHAIKOVSKY**  
Excerpts from *The Nutcracker*

Instrument Petting Zoo in the Lobby

ALL CONCERTS AT THE GEORGE WESTON RECITAL HALL
TORONTO CENTRE FOR THE ARTS

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Special Rates: Children/Youth up to 18 years $10 and groups of 20 or more $20. Call Orchestra Toronto at 416 467 7142 for information.

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**Deep Harmony**

Sunday, May 28, 2006, 3 p.m., Jane Mallett Theatre
Curtis Metcalf, Resident Conductor

Dylan Bell, Carl Berger, Kevin Fox, Ross Lynde

Four men, four microphones, 27 brass instruments!  
Cadence is Toronto’s celebrated acapella band who will provide a rousing close to our 2005/2006 season. This formidable foursome has been dishing up its unique blend of tight harmony, instrumental imitation, high-energy antics and audience interaction to sold-out audiences across Canada. The HSSB will perform Torstein Aagaard-Nilsen’s *Entrada* and David Chaulk’s *Triptych*. Together, the HSSB and Cadence will perform works from Bach to David Clayton Thomas...

“Silver-plated music making all the way”  
William Littler, The TorontoStar

Call the St. Lawrence Centre Box Office at 416-366-7723 or 1-800-708-6754

Visit us at www.hssb.ca

This concert generously sponsored by SCHAEPFLER CANADA INC.
ELIANA CUEVAS & FRIENDS  
MAY 28th @ THE MOD CLUB


3:00: New Music Concerts. Elliott Carter at 97 (Part Two). Music by Carter; interview with the composer. New Music Concert Ensemble: Erica Goodman, harp; David Swan, piano; Robert Arlter, director. Glenn Gould Studio, 250 Front St. W. 416-205-5555 for day; 416-961-9594 for wkend pass. $45, $25 (sr), $15 (sr), $5 (st/cheapseats); Weekend Pass: $100, $50, $25 (sr), $5 (st). 

5:00: Toronto Wagner Society. Mahler: Symphony No. 2. Toronto Opera Orchestra, Toronto Opera Chorus, conducted by Eduardo Beaugrand. Roy Thomson Hall, 60 Simcoe St. 416-325-4848. $35-$60.


Tuesday May 30

1:00: St. James’ Cathedral. Music at 1:00. Father John Palmer, organ. 65 Church St. 416-364-7865. Free.

5:00: Toronto Organ Club. Michael Schade, Tenor in Concert. St. James United Church, 400 Burn­hamthorpe Rd. W., Etobicoke. 416-424-4677, 415, free (under 10).

Wednesday May 31


8:00: Aldeburgh Connection. Michael Schade, piano; Iraida Erokhina, domra; James Maben, conductor; Margaret Deeth, accompanist. Sir John A. MacDonald Collegiate, 2300 Pharmacy Ave. 416-779-8286. Free.

8:00: Michael Schade. Weekday piano recital. All Saints’ Anglican Church, 121 Church St. W. 416-781-0479. Free.

Saturday May 27

4:00: St. James’ Cathedral. Afternoon Twilight Recitals. Father John Palmer, organ. 400 Burn­hamthorpe Rd. W., Etobicoke. 416-424-4677, 415, free (under 10).

CONCERTS: Toronto & nearby

TALISER PLAYERS CHAMBER MUSIC

Anne Grimm, soprano
Marion Newman, mezzo-soprano
Peter Longworth, piano
The Talisier Players

May 31, 2006, 8 p.m.
Trinity St. Paul’s Centre
Tickets: $25 / $20 / $10
Information: 416-466-1800
www.taliserplayers.ca

And Still We Sing: Let Us Rise in Love
with special guest The Joe Sealy Jazz Quartet
Featuring works of Mary Lou Williams & Ysaye M. Barnwell

May 31, 2006 - 8:00 pm
George Weston Recital Hall
Toronto Centre for the Arts | 5040 Yonge Street
Tickets: $26.50 - $38.50 children under 12 - $15
To buy tickets, call Ticketmaster 416-872-1111
or visit www.ticketmaster.ca Groups: 416-340-0550

Free - 12:15 St. John’s York Mills Anglican Church, Music on the Hill. Hymns, spirituals & original Christian songs, Heather Cameron, performer.
18 Don Olive Dr. 416-225-9211

Free - 8:00 All’s Journey, Take My Hand. Evening of musical celebration & mentorship. Canada Pops Orchestra/Michael Burgess; Jackie Richardson; Guido Basso; David Marrack, musical director. George Weston Recital Hall, 5940 Yonge St. 416-972-1111.
$10, $5 (students). To benefit All’s Journey.


$38, $75. 120


Free - 8:00 The Harmony Singers. A Touch of Latin. Music from south of the border. Guests: Christie Manzo, vocalist; Blake Pouliot, violin; Harvey Patterson, conductor; Bruce Harvey, accompanist. Martin Grove United Church, Martin Grove & Mercury, 416-553-0105.
$15, $12, child under 10 free.

Free - 8:00 Via Salzburg Chamber Orchestra. Chamber Master Works. Glenn Gould Studio. June 1, 8:00.

Saturday June 03

Free - 12:00 noon Royal Conservatory of Music. Centre Stage Concerts. Recital by RCM Community School students. Concert Hall, 90 Cumberland St. 416-428-2024 ext. 321.


Free - 7:00 Scotia Centennial Choir. A Mozart Celebration. Selassie, choir, organ; Irene Oh, conductor. St. Elizabeth of Hungary Church, 432 Sheppard Ave. 416-971-9754.
$15, $12.

Free - 7:30 Amadeus Choir. Simple Gifts. Brahms: Liebeslieder Waltzes; Caplan: Simple Gifts. At the River, Ching-a-Bling Choir, music by Calver, Coulthard, Healey, Holman,

7th Annual Muhtadi International Drumming Festival
"A Festival of Nations United by the Drum"

Supported by: www.muhtadidrumfest.com

May 1 – July 6 2006

Back to Ad Index
Joyfully Ringing

The Bells of St. Andrew's: An Evening of glorious Handbell and Vocal music Saturday, June 3rd 7:30 pm

St. Andrew's Presbyterian Church, 115 St. Andrew's Rd. Scarb Adult - $10 Student/Senior - $5 Info - 416-438-4100

Chansons du monde

Refresh your French and explore la francophonie, as you enjoy an evening of the Europeans (Poulenc, Ravel, Fauré, Saint-Saëns), the contemporary American composer Lauridsen, and Québécois folk songs.

Saturday, June 3, 2006 - 8:00pm

Eastminster United Church
310 Danforth Avenue (Chester subway)
$20 (regular) / $15 (senior) / $10 (student)
Tickets/info: 905-857-2152

amadeus choir
LYDIA ADAMS, CONDUCTOR AND ARTISTIC DIRECTOR

Simple Gifts

Saturday June 3rd, 2006, 7:30 p.m. George Weston Recital Hall, Toronto Centre for the Arts

Repertoire for choir and two pianos, including Johannes Brahms' enchanting Liebeslieder Waltzes, and composers Aaron Copland, Jean Couthard, Derek Holman, Donald Patruquin and Mark Stirew bring this 31st season to a charming close.

Ruth Watson Henderson, piano
Peter McDonald, piano
Lydia Adams, conductor

Tickets: $40; $35; $30 Available through Ticketmaster: 416-872-1111 Or in person at the Toronto Centre for the Arts For more information please call The Amadeus Choir at 416-446-0188

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**... CONCERTS: Toronto & nearby**

- 8:00: Hugh's Room. **Jake Langley, jazz guitar**. 2761 Dundas St. West. 416-531-6604. $18 (advance), $20 (door).

**Monday June 05**

- 7:30: **Anniversary Concert**. **Eskin & Belva Spiel, sopranos**; Mitch Smolkin, tenor; Herman Rombouts, bass; Lina Zemel, piano. Great Hall, Hart House. 416-929-6262. Free.

**Monday June 06**

- 5:00: **soundaXis/Earshot Concerts. Reflections on Xenakis**. Exploring in words & music, subjects ranging from Xenakis’s notations of composition to reflections on his time & life. Exploring a diversity of sound possibilities. Architecture Bldg, Ryerson University, 325 Church St. 416-655-6566. Free.

**Wednesday June 07**

- 8:30: **Hugh’s Room. Songs from the Mills Brothers, The Beach Boys**. 2761 Dundas St. West. 416-531-6604. $10 (advance), $12 (door).

**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

**Puccini, Debussy and the Youthful Brahms**

Monday June 5, 2006 7:30 p.m.

Puccini

I Crisantemi (Intermezzo from Manon Lescaut)

Debussy

String Quartet in G minor Op. 10

Brahms

Sextet No. 1 in B flat major Op. 18

**Jin-Shan Dai**, violin

**Sidney Chun**, violin

**Teri Li**, viola

**Daniel Blackman**, viola

**Robert Janzen**, cello

**Kirk Worthington**, cello

**General Admission:**

Regular: $17.00

Seniors/Students: $14.00

For further information, call (416) 221-8342
High Park Choirs of Toronto
Zimfira Poloz, Artistic Director

Voices in Bloom
Our 19th Annual Season Finale Concert
Sunday, June 11th, 2006 3:00 pm
St. Anne's Anglican Church
270 Gladstone Avenue
Call for tickets: (416) 762-0657
$15 Adults, $10 Students/Seniors

SPRING AUDITIONS
(May & June 2006)
Now accepting new members for our special 20th Anniversary Season:
- Early Bird Choir (ages 5 - 7)
- Training Choir (ages 6 - 11)
- Children's Choir (ages 9 - 13)
- Senior Choir (ages 12 through Uni)
- Chamber Choir (selected from the Senior Choir)

Your “Choir around the Corner”
in Toronto’s West End
The children’s choir with the best vocal training in Toronto under Artistic Director Zimfira Poloz
Added value with music theory rudiments
Warm, encouraging atmosphere
Our choristers love to sing!
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For more information and to schedule an audition, please contact:
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FESTIVAL WIND ORCHESTRA
Gennady Gefter, Conductor
Summertime Pops
Musical selections include:
George Gershwin’s Rhapsody in Blue, with soloist Gail Klebanoff, and Duke Ellington Medley.
Tuesday, June 20, 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 $12 in advance, $15 at the door
Students $8 in advance, $10 at the door
To reserve tickets, call 905-881-4255
Fax 416-491-5282
or visit www.festivalwindorchestra.com

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CONCERT LISTINGS
Further afield

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

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FURTHER AFIELD:
Ajax, Aurora, Bancroft, Barrie, Belleville, Blackstock, Bolton, Brantford, Breslau, Brooklyn, Caledon East, Caledon, Cambridge, Caledon, Collingwood, Creemore, Dundas, Etona, Georgetown, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Midland, Newmarket, Orangeville, Oshawa, Owen Sound, Peterborough, Port Hope, Sudbury, St. Catharines, Stratford, Uxbridge, Waterloo, Woodstock

Monday May 01

Tuesday May 02

- 1:00 & 8:30: Sanderson Centre for the Performing Arts. Hazel & Greetl. Members of the Canadian Opera Company perform this opera by Engelbert Humperdinck. 68 Dalhousie St., Brantford. 519-758-8090. $16.


- 8:00: Guelph Spring Festival, Lunchtime Community Concert: Mary-Kathryn Stevens, viola. Royal City Church (Chalmers), 50 Quebec St., Guelph. 519-763-3000, 1-877-520-2408. PWYC.

Wednesday May 03

- 2:00 Sanderson Centre for the Performing Arts. Stardust Folkies. Broadway style sing-dance and comedy revue with numbers from the ‘20s to the present. John Dillon, director. 88 Dalhousie St., Brantford. 519-758-8090. $42.50 For complete run see music theatre listings.

- 8:00: Collingwood Music Festival. Canadian Brass in Concert. New Life Brethren in Christ Church, Hurontario St., Collingwood. 1-888-283-1712. $35, $20 (youth).


Thursday May 04


Friday May 05
- 12:10: Guelph Spring Festival. Lunchtime Community Concert. Mary-Kathryn Stevens, viola. Royal City Church (Chalmers), 50 Quebec St., Guelph. 519-763-3000, 1-877-520-2408. PWYC.


- 8:00: Capital Arts Centre. Michael Kaeshammer & Harry Mann in Concert. Michael Kaeshammer, piano; Harry Mann, Mohan lap steel/harmonica/banjo. 20 Queen St., Port Hope. 905-885-1071. $31.

- 8:00: Gentile Coram. Traditional & original compositions. Alex de Groebb, Garand, flute; bass; Pascal Ginn, fiddle/feet; Yann Falquet, guitar. 102 Hesp. St. George’s Church Hall, Owen Sound. 519-372-1140.


- 9:00: Kitchener Waterloo Chamber Music Society. Eric Hinay, Piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25, $20/st, $15/st.

The Woodstock Fanshawe Singers present

Woodstock • London • Ontario • May 24-27, 2006

featuring highly acclaimed a cappella group RAJATON

Rajaton is the highly acclaimed six-piece a cappella group from Finland that has performed in over 70 countries at jazz festivals, churches, and concert halls singing everything from spiritual music to pop hits.

May 24 8pm Showcase Concert
First St. Andrew's United Church. London

May 26-27 8pm Showcase/Gala Concerts
Knox Presbyterian Church. Woodstock

For tickets call 519-539-3428
www.woodstockfanshaweangels.ca
**Saturday May 06**

  
- 1:00 & 4:00: Theatre Aquarius, Placebo. Adaptation by Jim Eiler, music by Jim Eiler & Jeanne Bargy. 190 King William St., Hamilton. 905-522-7529. $11. For complete run see music theatre listings.
  
  
- 3:00: Kitchener Waterloos Singers. Spring Concert. St. George of the Forest Hill Anglican Church, 99 Peter St. N., Kitchener. 519-877-8321. $25.
  
  
  
  
  
  
  
- 4:30: Waterloo Symphony. The Music of Richard Strauss; Don Giovanni; Manon Lescaut; Die Meistersinger; The Magic Flute; The Tales of Hoffmann. George St. United Church, 534 George St. North, Peterborough. 705-765-1820. $22, $17(st/$5).
  
- 5:00: The Jamineys. Spring Concert. St. George’s Church, 6029 Old Church Rd, Guelph. 519-886-1673, $16, $14(st/st under 16).
  
  
  
  
- 8:00: York Symphony Orchestra. A Night at the Proms. Classic highlights of the Proms, including Saint-Saëns: Concert Piece for Horn & Orchestra; Ela Etter Straubinger, French horn. Trinity Anglican Church, 79 Victoria St., Aurora. 905-410-8880. $22, $17(st)/$7.
  
  
  
  
  

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**Sunday May 07**

  
  
  
  
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**Order your tickets today!**

**Shanghai String Quartet**

June 3 | 2006

3:00 pm

**A Tribute to Iannis Xenakis**

June 10 | 2006

3:00 pm

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**Further afield:**

**Wednesday May 10**

**Thursday May 11**
- 8:00: County Town Singers. Haydn for Hollywood. Music from the movies. Dirhof Hall. 801 John St. N., Guelph. 519-508-4111. $1.42 (cost over 1.10).

**Friday May 12**
- 8:00: Canadian Guitar Festival/Sunfest. Men of Steel. John Andrews. Aeolian Hall. 780 Dundas St., London. 519-672-6645. $30. 110th.
- 8:00: County Town Singers. Haynd for Hollywood. Dirhof Hall. Guelph. Free will donation.

**Saturday May 13**

**Monday May 15**
- 12:15: Central United Church Midday Concert Series. Daniel Nutter, organist. 488 Dalhousie St., Brantford. 519-753-4749. $15.
- 8:00: Canadian Guitar Festival/Sunfest. Men of Steel. John Andrews. Aeolian Hall. 780 Dundas St., London. 519-672-6645. $30. 110th.
- 8:00: County Town Singers. Haynd for Hollywood. Dirhof Hall. Guelph. Free will donation.
LISTINGS

Opera - Dance Theatre - Music

ALPHABETICALLY BY SHOW TITLE

A Funny Thing Happened On The Way To The Forum
Civic Light Opera Co. Music & lyrics by Stephen Sondheim, Joe Landry, Joe Cascone, Larry Westlake, Glenda Somerton & others. May 25-27, June 1-3: 8:00; May 28, June 4: 2:00. Fairview Library Theatre, 35 Fairview Mall Dr., 416-795-1712; 607-350-2400 (May 25-31, June 1, 7).


An Elegant Ending. A production of the Gable Family Historical Clothing Encounters. Coral reef Organ, St. James Anglican Church, 137 Mulville St., Dundas. 905-672-1424. Admission by donation.


Anne of Green Gables. An Opera performed by the New Westminster Community Opera Society. By Robert and Steven Germain. St. Mark's Anglican Church, 1351 Island Lake Rd., Coquitlam. 604-944-0099. $30.00 (includes High Tea). May 25-27, June 1-3: 8:00; May 31 & June 7: 7:00; May 28, June 4: 2:00. Fairview Library Theatre, 35 Fairview Mall Dr., 416-795-1712; 607-350-2400 (May 25-31, June 1, 7).


The Tingle Factor. By John Beckman. St. Paul's Anglican Church, 227 Church St., Stratford. 800-567-1600. Call for ticket prices. May 29-31: 8:00; June 1: 1:00. Stratford Festival, 257 Queen's Quay W., 519-835-4000. $26 to $42 (sr/st), $16 to $26 (child).


Opera ~ Music Theatre ~ Dance

Diary/Journal Intime. Harbourfront
Centre Dance Series/Milk International
Children’s Festival of the Arts/Cas Parcifal.
Diocesan. Toronto Masque Theatre. By
Henry Purcell. Michele DeBaro, Eva Rachel
Mclean & Ten Dunn, sopranos; Peter Mahon &
Jennifer Enns Modale, altos; Colle: Aneworth &
Michael Schrey, tenors & other singers; ensemble
performing on period instruments; Baroque
dances in costume: Lenny Beckwith, artistic
director. May 17 & 18: 8:00. 7:15 pre-show
talk. Glenn Gould Studio, 250 Front St. W. 416·
238-5556, 345 (card).

D2006 “Lucky Lady”. Hart House
May 23-27: 8:00, May 27-20: 7:30. / Hart House
Circle. 416-872-9883. 440.
Fiddler on the Roof. Alexander Singer
Sopranos. Book by Stein, lyrics by Harnick,
musical by Bock. Directed by Vincente Seriti,
Gerritth Schaboski, Robert Plata. May 13, 17-30:
222, May 14 & 21: 2:00. May 17: 12:00 noon.
Leith Campbell Theatre, 4585 Bathurst St. 416-·
324-1250, 222.70; 222 (arr).
Hair. Can Stage. Book & Lyrics by Geronimo
Ragland and James Rado; music by Galt
MacDermot. To June 17. Mon Sat: 8:00. Wed:
1:30. Sat: 2:00. Dianna Angell Theatre, 27 Front
222 (cash). 30.
Hansel & Gretel. Brampton Lyric Opera.
By Humperdink. With chamber orchestra. May
5: 8:00; May 6: 1:30 & 8:00. Heritage Theatre,
86 Main St. N., Brampton. 905-874-2800.
222 (live), 195 (arr).
Scortt, Dan R. Chamerley, Porty McJames, Jay
Turvey, performers; Kelly Robinson, director; Paul
Sperelli, musical director. To Nov. 19. Festival
Theatre, 10 Queen’s Parade. Niagara on the Lake.
1800-511-7429. Call for ticket prices.
How to Get Rid of a Moister. Musical
Theatre. May 8: 8:00. At Queen Theatre,
Miles Nadal JCC. 750 Spadina Ave. 416-599-·
8440. 312.

Johannes Thomas, John Fleming, performers; Daniel Lipton, director. May 4, 6, 8:00 at Great Hall, Hamilton Place. 1 Summers
Lane; May 3: 12:00 and May 14: 2:00 at Centre in
the Square, 191 Queen St. N., Kitchener. 905-·
529-6558, 900-205-8977.
Little Red Riding Hood. Solar Stage
Children’s Theatre. Musical play for ages 4 to
10. May 6, 13, 20; 27-28: 11:00am. 2pm.
4905 Yonge St. 416-393-8031, 413.
Musical Theatre. Thirteen of a Kind. Songs
performed by Jennifer Friesen, Carrie Lynch &
Laura Schatz. May 7: 7:30. St. Anne’s Church
Hall, 270 Gladstone Ave. 905-752-7525. 315.
Oliver! Stratford Festival. Music & lyrics by
Lenni Bart. October 20. Various dates and times.
Festival Theatre, 56 Queen St., Stratford.
877-676-1600. Call for ticket prices.
Puccinio, Aegusian Theatre. Adaptation by
May 6, 7, 13: 10-10 & 4:00. 1800 King William
St., Hamilton. 905-522-7359. 411.
Petticoat at the Biz. MegaCity Chorus.
MegaCity Chorus, Quartets, Random Notes.
Youth Choir & showdancers. May 13: 8:00.
MacMillan Theatre, Edward Johnson Bldg., 80
Queen St. W. 416-225-5312. 418.
Regimine. Encore Entertaiment. Music &
lyrics by Stephen Flaherty & Lynn Ahrens;
directed by Ellen Kenzinger. May 26-27.
June 1-8:00, May 28, June 4 2:00, Studio
Theatre, Toronto Centre for the Arts,
5404 Yonge St. 416-872-1111. 300 (live), 328
(100).
Michael Gifford, director; Tim Weil, musical
director. May 11: 8:00; May 12-19: 2:00 & 8:00.
4905 Yonge St. 416-872-5555. 457-847.
Sleeping beauties; Mac Dougall Mozart &
You want to be a singer? Canadian Children’s
Opera Chorus. Music by Deborah Hay; excerpts
from Mozart operas; excerpts from
Hoffmannlein & Lermontov & Loesser,
Bernstein, Sonnenthal & others (score). Tim
Cooper, artistic director; conductor. May 13:
7:00. Christ Church Deer Park, 1570 Yonge St.
416-396-0467, 925, 115 (live). 100 (live).
Sassical! The Musical Victorian Orpena.
Society. Music by Stephen Flaherty; lyrics by
Stephen Flaherty; directed by Elena Ghehiu.
Lynn Ahern. Guests: The Big Easy 7 Swing
Band. Gillian Snook, director; Florence Fletcher,
producer. May 4-7, 30; May 8, 20. Victoria
Hall Concert Hall, 55 King St. W., Cobourg.
905-372-2210. Call for ticket prices.
Shu, Mo and the Monkey Bunch. Milk
International Children’s Festival of the Arts.
Favourite dancers & musical stylings for all
ages. Shishana Stening & Maury Lay, singers;
guests: Tuesday, June 21; 11:30am to 4:30, May 22
& 27; 11am to 1:00, May 28; 11am to 1:30.
Harbourfront Centre, 235 Queens Quay West.
416-373-4000. Call for ticket prices.
Song & Dance. Andrew Lloyd Webber.
Music by Andrew Lloyd Webber; lyrics by Don
Black. Louise Penne, Rick Harrington, Evelyn Hart,
performers; Wayne Steep, choreography; Teddy
Moffatt, director/producer. May 7-11 reviews,
May 9-26 regular run. Tue Sat: 8:00, Wed, Sat: 2:00.
Sun: 2:00. Danforth Music Hall, 147
Danforth Ave. 416-780-8000. 25-485 (previews).
447-7S9-781, 225 (limited offers). Check
tickets for handicapped & seniors.
South Pacific. Stratford Festival. Music by
Richard Rodgers; lyrics by Oscar Hammerstein;
James Rado; music by Galt Macdimm. To June 20.
3135 dates and times. Avon Theatre, 99 Queen
St. W., Stratford. 800-567-1600. Call for ticket prices.
Stardust. Follies, Saloon Centre. Broadway
style song-and-dance comedy re-vue with
numbers from the 20s to the present. John
Dixon, director. May 3, 10, 17, 24, 31, June 7,
20, 27, 28, 29, 68 Dalhousie St, Brantford. 519-758-
3456, 519-572-7527. $25/1night.st (eng/uhkiacdp+
reco).
Stars of the 21st Century. Koffler Centre
for the Arts. Classical and contemporary ballet
program. May 7-33. Main Stage, 5040 Yonge St.
416-872-1111. $85.95-$178.30. Benefit for the
Koffler Centre.
The Last Resort. Drury Lane Theatre.
Productions. A Canadian musical mystery.
Donna Dunn Albert, music director. May 4, 8, 11,
13, 19, 20, 27, 29; May, 14-21, 2-60.
2269 New St., Burlington. 905-637-3979. 519 796-
8030, 800-265-0740. $32.50.
La Traviata. Opera Toronto. Music by Verdi.
Johannes Thomas, John Fleming, performers; Daniel Lipton, director. May 4, 6, 8:00 at Great Hall, Hamilton Place. 1 Summers
Lane; May 12: 8:00 and May 14: 2:00 at Centre in
the Square, 191 Queen St. N., Kitchener. 905-·
529-6558, 900-205-8977.
**ANNOUNCEMENTS, LECTURES, MASTERCLASSES, ... ETCETERA**

**ANNOUNCEMENTS**


- **May 3-5: Guelph Spring Festival.** Vocal Competitions. Musicians under the age of 30 compete for $4,500 in prizes, and the opportunity to appear during the 2007 Guelph Spring Festival. Preliminary: May 3 3pm-7pm & May 4 11:30am-1:30pm; Finals: May 5 7:00: Top 12 finalists perform for 20 minutes each, including a Mozart aria. Guelph Youth Music Society; 75 cardigan St., Guelph; 519-522-7000; 1-877-520-2408. Preliminaries free; finals PWYC.

- **May 3-26: New Adventures in Sound Art.** Deep Wireless: Radio without electricity. About once every second day the Drake Hotel will unexpectedly turn off the music in the restaurant, cafe or other locations, and transform itself into an Avant Garden Irish Pub with singers, acoustic musicians & battery powered radio artists. Curated & directed by John Oswald. Drake Hotel, various spaces, 1150 Queen St. West. 416-910-7231 Free.


- **May 6: 8:30am-9:30am: Organix 06.** Show and Tell. A chance for you to see up close how a pipe organ works, and play it too. All ages are welcome. William Wright, host, weed & lord. United Church, 129 St. Clair West. 416-241-5988; www.organixart.ca Free.

- **May 6: 5:30: Toronto Operetta Theatre.** Shenandoah. Toronto Mendelssohn Choir, Stars in Song Gala. Includes pre & post-concert reception, dinner, silent auction & premium seating for 8pm concert (see daily listings). Roy Thomson Hall, 60 Simcoe. 416-598-0422 x24. $300.

- **May 13 10:30am & 11:30am: Oakville Symphony Orchestra.** Meet the Percussionist. For ages 4 to 7 must be accompanied by an adult. Oakville Public Library Auditorium. Free; call to reserve a spot: 905-872-9439.

- **May 13 7:00: New Adventures in Sound Art.** Deep Wireless: Power Up. Kathy Kennedy will apply her skills in sonic choreography and public guerrilla sound art to the Toronto urban soundscape with transmission arts performances in parks, street corners & other sites of dense concentration. Begins at the Guelph Gallery, 197 John St. 416-910-7231 Free.

- **May 21 1:00: New Adventures in Sound Art.** Deep Wireless: Power Up. Kathy Kennedy will apply her skills in sonic choreography and public guerrilla sound art to the Toronto urban soundscape with transmission arts performances in parks, street corners & other sites of dense concentration. Begins at the Guelph Gallery, 1150 Queen St. West. 416-910-7231 Free.

- **May 21 3:30, May 22 3:00: Milk International Children’s Festival.** Milk Festival Birthday Party: Dan Zanes and Friends. All ages concert and dance party. Dan Zanes, singing/writing/multi-instrumentalist & his band. Harbourfront Centre, 235 Queens Quay West. 416-973-4000.


- **May 31 6:00: soundaXis/Alliance Francaise de Toronto.** Xenakis: A Portrait. Opening of exhibit of a portrait of Xenakis and all aspects of his work, including biographical information, music, architecture, writings, performances & friends. Exhibit runs to June 5, Mon-Thurs 9:30am-6pm; Fri 9:30am-3:30pm. La Galerie, Alliance Francaise de Toronto, 24 Spadina Rd. 416-922-2014 Free.

- **June 1-11: soundaXis/New Music Arts Projects/Toronto Urban Studies Centre (Toronto District School Board).** Building Music. Multimedia creation program engaging students in the composition of music using sounds from the urban environment. Student-produced soundtracks for architectural imagery are on display. MaRS Centre, 101 College St. 416-925-3457 Free.

- **June 1-20: soundaXis/Canadian Music Centre.** Re-Sounding: Creating a New Space for Canadian Music. Reception to launch an exhibit which showcases the architectural proposal for a future home for the Canadian Music Centre. Includes presentations by architects Paul Raff and Colin Rigby, CMC Executive Director Elizabeth Bill & other special guests. Exhibit runs from June 1-11, Mon-Fri 9am-5pm. Chalmers House, 20 St. Joseph St. 416-961-1601 Free.

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* June 3 2:00: soundaXis/Canadian League of Composers. Exploring New Places for New Music. Exploring issues arising from presenting new music in unusual venues: showcasing the original activities of a range of presenters & composers from across Canada seeking to find new ways and new places to present music & to engage the world around them. Theatre, Royal Ontario Museum. 100 Queen's Park. 416-925-3457. Free.

* June 7 10: soundaXis/Dept of Architectural Science, Ryerson University. Architectural/Music/Acoustics Conference. Strategies and techniques used by architects in architectural design. International 3 day conference, focusing on the strategies and techniques used by architects in dealing with sound and the ideas borrowed from music, encouraging an active mode of engagement with sound in architectural design. June 7 6:30: Keynote speaker: R. Murray Schafer, Architectural Bldg, Ryerson University, 325 Church St. To register: www.ryerson.ca/amaconf

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**ANNOUNCEMENTS, ETCETERA**

CONTINUED FROM PAGE 59

8 years old & up, who register by May 2.


*May 7 1:30-4pm: Toronto Early Music Performance Organization, Workshop with David Fallis in medieval pilgrim songs, for singers & mixed instruments. Lansing United Church, 49 Bogert Ave. 416-777-7777. $20, members free.


*May 13 2:00: Acoustic Harvest Folk Club. Ukulele Workshop. Workshop in strumming techniques, given by James Hill Birchhill Blu’s United Church, 33 East Rd. 416-264-2225. $15.

*May 13 2:00: Long & McQuade/Yamaha, Orchestral Strings Spring Fling Clinic Series: Jazz Bass. Clinic with Chris Minh DeKy. Topics will include how to cross over from electric bass guitar to acoustic upright bass & other jazz-related issues. 935 Bloor St. West. 416-538-7866. Free.


*May 17 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. St. Stephen in the Fields. 416-322-7607 or pleasancnaword@rogers.com


*May 20 3pm-5pm: Art of Jazz, Hilario Duran Clinic. Art of Jazz Studio, Distillery Historic District, 55 Mill St. To register: 416-840-7663. $25.


*June 3 time tba: Long & McQuade/Zildjian Cymbals. Clinic with drummer Steve Gad. $25.

*June 4 1:30pm: Toronto Early Music Performance Organization. Workshop with mezzo soprano Laura Petrelli, for vocals & mixed instruments. Lansing United Church, 49 Bogert Ave. 416-777-7777. $20, members free.

*June 4 2:00: CAMMAC. Reading for voices and instruments of Beethoven’s Mass in C, conducted by Greg Burton. Annual general meeting follows. Elliot Hall, Christ Church Deer Park, 1570 Yonge St. 416-421-0779. $5 (non-members).


*Items for consideration for Announcements, Etcetera should be sent to simone@thewholenote.com, no later than the 15th of the month prior to the date being announced. (For more information contact Simone Desilets at 416-323-2232)
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My life flows on in endless song:
Above earth's lamentation
I hear the sweet though far off hymn
That hauls a new creation.
Through all the tumult and the strife
I hear the music ringing;
It finds an echo in my soul—
How can I keep from singing?

The seeds as well as the sustenance of musical life, regardless of where it takes you, choral singing is not only for children, or adults who do not aspire to be solo performers. The diverse array of choirs in WholeNote's choral directory is testament to this every year.

Interestingly: scratch the surface of many church, community and auditioned choirs and among the rank-and-file you will find fine working musicians who are there because it provides a comfortably routine, disciplined work-out in sight-reading, ear training, part-singing, blending, vocal production and repertoire development.

But take heed: the unmatchable high of being swept up into the music, as part of a larger instrument created by many human voices, becomes a lifelong need for most who experience it. People just get hooked.

This is true not only for singers. Instrumental musicians and conductors will tell you that they have to be able to sing, in some fashion, the things they play. Many will tell you that their first and formative experiences of collaborative music were in school or community choirs. And some will confess that they still have to get their choir "fix"—maybe even regularly, or at least as often as they get a chance. Even if it's just the sing-along Messiah.

Soprano Gabrielle McLaughlin is one such musician.

Gabrielle is a founding member of the I Furioso Baroque Ensemble (Up In Smoke June 10, Calvin Presbyterian Church). The soprano, two violins (Aisslinn Nosky and Julia Wedman), and cello/viola da gamba (Felix Deak) are joined in their five concert season by an eclectic array of guest performers. One of the things that make their historically informed work unusual and engaging is the adrenalin-charged, highly collaborative approach they take to repertoire which many would describe as "serious" music.

Gabrielle has been a collaborative musician all her life. Her bio reads like a miniature choral directory, starting with choir at Huron Public School, and seven years singing in the Toronto Children's Chorus.

By the time I was eight I had already decided I was going to be a baroque soprano. About that time my parents gave me an LP of the Chicago Children's Chorus and after hearing it, not understanding that Chicago was a city, I asked my parents if there was an "Ontario Children's Chorus"...

When Gabrielle left the TCC at sixteen, studying privately with a U of T faculty member, she was already earning money singing solo with church choirs. She had also organized for herself an ensemble, an all-girl madrigal choir called Vox Lunarem who made "ridiculous amounts of money" busking at the St. Lawrence Market, enough money that Gabrielle was able to head off, at the age of 17, for the Early Music programme at McGill University, where for three years as a student she sang with the Cappella Antica, a 12 to 16 voice ensemble, which sang mostly medieval music, as well as Concetto della Donnée. Returning to Toronto, she didn't waste any time finding places to sing.

Gabrielle aptly describes herself as a "ringer"—she has a clear, white-hot kind of soprano that has a similar knife-edge quality that treble boys occasionally (briefly) achieve, often with little or no vibrato. Her voice can cut through, or soar above, or change when people move on.

In Toronto Gabrielle has sung in or with Tafelmusik, The Toronto Chamber Choir, The Elmer Iseler Singers, A ready, The Tallis Choir, and numerous church choirs. Her current solo position is with the Calvin Choir (Calvin Presbyterian Church). And as if this, plus a solo career, teaching privately, and raising two young children was not enough — when her old friend Kevin Komisaruk called to say that he was starting a sixteen voice renaissance choir, Gabrielle's hunger for the collegial harmonic "high" left her no choice but to say "yes please" (Studio Sixteen performs Canciones del Alma, May 13, St. Paul's Basilica).

As a soloist there's a lot of really virtuosic stuff, but I can't make harmony with myself. With choirs you get something much larger — a kind of deep rooted musical thickness. For people who get hooked on choirs as kids it's part of their lives. We can say that it's about getting to do sight reading, exploring repertoire, but it's as much about connecting. For a free-lance soloist this is a priceless
relationship with colleagues. So it's always part of what I do but... it's not all good. Classical choirs are still predominantly white, affluent, and Christian. They have a kind of terminal uniqueness.

Would she like to see her own children "hooked" in the same way?

Choir took over my life as a child. On the one hand it's an education you can't beat. We learned so much musically, and especially with touring we learned socially and culturally. But it created in me a kind of discipline that's almost too much in a young person. We learned to over-achieve, learned to expect so much of ourselves, and took on big responsibilities for the younger choristers as we got older. Childhood is so precious and I'd like their lives to be centred more around family and friends. But if either of my girls wanted to join a community choir that'd be okay...

**Other voices**

"This is where I began learning how to work for excellence without ever losing sight of the enjoyment of music...." Suzie LeBlanc, soprano

"I remember... skipping all the way to the theatre singing my chorister's part over and over again. It was beautiful music and made me feel completely giddy inside" Karina Gauvin, soprano

"I remember feeling steeped in tradition. It was so powerful - knowing that the music I was singing had come from these great cathedrals..." Noel Edison, conductor, artistic director

"...there was this overwhelming feeling of 'safety in numbers'. It was a chance for everyone - singers, horns, drummers, bass players - at all levels of musicianship, to connect in a situation that was completely stripped down to its most basic form. It didn't matter what gear you had, or how long you'd been playing. You just had to open your ears, and open your mouth." Sophia Perlman, jazz performer and WholeNote columnist

"I remember choir in Grades 1 and 2, the teacher was Mrs. Pulker, who loved what she did, and kept us very involved. I really looked forward to choir." James Rolfe, composer.

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This DVD was created to tell the story of Perotin (or Perotinus Magnus), the mediaeval composer who is thought to have initiated the movement of Notre-Dame polyphony. The film (directed by Uli Aumüller) was conceived and made by German historians who were very excited about recreating the beauty and sacredness of Perotin’s music. They do a lot of philosophizing and lecturing on camera, but still manage to keep the film from becoming too dry.

I had a few problems with this disc, however. When it asks you what language you want - don’t be fooled! By ‘English’, it means German. By ‘German’, it means German. By ‘Chinese’, it means German. I watched the entire thing straight through in German twice, before realizing that I still don’t speak the language. I finally discovered a hidden option for subtitles – not to be confused with the option for language. Surprisingly, it was about the same with subtitles, although one of the historians creating questionable chalk diagrams of Paris on the title floor of the rehearsal space was decidedly less funny. Once the subtitles were on, I was supplied with the translation of the Hilliard Ensemble’s quips to one another from the film, which is Oxbridge English.

When I finally discovered a definition; it is so well-blended into the music and the performance thereof are simply divine. The Hilliard Ensemble is the undisputed king of this era of music, and the text. The highlight of the film thereof are simply divine. The original English to easier English.

How fortunate I am not to be forced to comprehend the muddled slang which is Oxbridge English. Surprisingly, it was about the same with subtitles, although one of the historians creating questionable chalk diagrams of Paris on the tilled floor of the rehearsal space was decidedly less funny. Once the subtitles were on, I was supplied with the translation of the Hilliard Ensemble’s quips to one another from the film, which is Oxbridge English.

The music and the performance thereof are simply divine. The Hilliard Ensemble is the undisputed king of this era of music, and the singers are each individually immaculate in their communication of the text. The highlight of the film is the counter-tenor solo (sung by David James) Beata Viscera. That Perotin could write.

The bulk of this enhanced 'hybrid' CD from Sweden's BIS label presents a complete recording of Bach's recently-discovered Alles mit Gott und nichts ohn' Ihm. (In February I reviewed a partial recording of the same work by John Eliot Gardiner and the English Baroque Soloists in these same pages.) Discovered in June 2005 and apparently Bach's only contribution to the strophic aria genre to date, the work's 12-verse text was based on the motto of Duke Wilhelm Ernst of Sachsen-Weimar and was written for his 52nd birthday.

Finally, any 12-verse text to music would be a challenge, even for the likes of Bach, but he measures up admirably with his trademark contrapuntal brilliance, as well as clever elaborations of the string ritornello found at the end of each strophe. Recording a performance of the work also requires considerable creativity, in which Suzuki largely succeeds through changing continuos colours from verse to verse, and varying the number of ritenello players. Though it's unlikely that I will listen to this piece many times, it receives a thoughtful and elegant performance here, as does Cantata 51, 'Jauchzet Gott in allen Landen' and the arie 'Spiele, ihr beselten Lieder' from Cantata 210.

English soprano Carolyn Sampson sings wonderfully, in celebratory or serenely contemplative fashion as the texts require. The demanding trumpet obbligatos of BWV 51 present no problem at all to Toshio Shimada, and the solo violinists are excellent. I only wish that the cellos' sound had been given more definition; it is so well-blended into the continuo section that it loses a bit too much of its own character, particularly when playing with the pair of violins.

The principal attractions of this Austrian television broadcast of the 2002 Salzburg Festival performance of Puccini's Turando are David Pountney's striking production and the world premiere of Luciano Berio's sensitive completion of the third act of this posthumous work, a welcome alternative to the heavy-handed Alfano version. This is an innovative staging in which Turandot towers twenty feet above the stage in a long golden robe, monstrous mechanical puppets portray the Emperor and his Mandarin, and imposing three-story tall sets enwrap the grotesquely masked, robotic chorus. Only Calaf, Liu and Timur, interlopers in this inhuman realm, are portrayed conventionally.

Thirty years of singing Wagner and Strauss has obviously taken their toll on soprano Gabrielle Schnaut's voice, though one might charitably allow that her imperious tone is not inappropriate to the despot's nature. Not a single member of the cast is Italian. Paata Burchuladze's Timur in particular is incongruously Slavic sounding. Tenor Johan Botha is a rock-solid Calaf, though his considerable girth limits his stage deportment to the old bark-and-bark. Christine Gallardo-Domas as Liu seems the most musically sensitive member of the cast. The trio of courtiers, Ping, Pang and Pong, adorned in weird headgear and prosthetic arms, are excellent throughout. It goes without saying that the Vienna orchestra provides a masterful interpretation under Gergiev's dynamic leadership. The Vienna Opera Chorus is front and centre in this production, towering over the soloists in more ways than one.
Berg - Lulu
Lisa Saffer; English National Opera Orchestra; Paul Daniel
Opera in English - Chandos
CHAN 3130

Few operas have benefited so fully from being presented in our own language as Berg's convoluted tale of the bisexual, merciless femme fatale known as Lulu. Berg derived his own lengthy libretto (78 pages worth in the booklet) from two plays by Frank Wedekind (Earth Spirit and Pandora's Box) and was meticulous in his text settings, which run the gamut from speech to bel canto. Translator Richard Stokes faced a daunting challenge rendering this work into English. Though perhaps a tad too specifically British at times (expressions such as "Bugger!" and "cheeky monkey" come to mind) it is nonetheless a very effective effort.

Berg left Lulu unfinished upon his unexpected death in 1935 and despite early indications that the opera could be completed based on the remaining sketches, the entire work would not see the light of day until 1979, when Pierre Boulez premiered Friedrich Cerha's complete work. Daniel Foyle

Britten: A Midsummer Night's Dream
David Daniels; Ofelia Sala; Gordon Gietz; Deanne Meek; Symphony Orchestra of the Gran Teatre del Liceu; Escolania de Montserrat; Harry Bicket; Robert Carsen
Virgin Classics 33920293 DVD

This production, originally created in 1991, was already hugely popular by the time it reached the Gran Teatre del Liceu in Barcelona last year. It bears the distinctive stamp of Canadian director Robert Carsen, whose spare, imaginative, and musical stagings make him the most consistently enjoyable of today's modernizing directors. Carsen brings out the high-spirited wit of both Shakespeare and Britten, while doing justice to their philosophical musings. Canadian designer Michael Levine has created striking sets of green-blanketed beds, in various sizes and quantities, against a blue backdrop.

As Oberon, countertenor David Daniels serves Shakespeare's language, as adapted by Britten and his long-time partner, tenor Peter Pears, with an ideal combination of robustness and lyricism. Actor-mime Emi Wolk is an agile, wizened Puck. He never sings, yet he does occasionally annoy. But Ofelia Sala's Tytania blazes splendidly, and the boys of the Escolania de Montserrat beguile without cuteness. All sport green and blue costumes, with matching hair.

Canadian tenor Gordon Gietz, a handsome and fair-voiced Lysander, sets the tone for the Athenians, dressed conspicuously in gold. The "rude mechanicals", led by Peter Rose's Bottom, are delightful, aided by Mathew Bourne's stylish choreography. Harry Bicket leads the orchestra deftly through Britten's colourful orchestrations. François Roussillon's expert video direction gives us the complete stage picture, yet with satisfying detail. But we see almost nothing of the theatre, and the orchestra and conductor appear on camera only for curtain calls.

Pamela Margs

Concert Notes: Mathew Bourne brings his version of Swan Lake to the Elgin Theatre from May 2 to May 7. Gordon Gietz sings with the

Daniel Foley
Mozart - Mass in C minor
Philippe Herreweghe
Harmonia Mundi HMX 2961393
Mozart never completed his last mass setting. Apparently, it was performed in its incomplete state (only the Kyrie, Gloria, Sanctus and Benedictus), in Salzburg on 26 October 1783.
This work is a wonderful example of Mozart's inexhaustible genius. In it, you'll hear the exquisite lyricism, dramatic contrast, and soloists' dialogue with chorus as in the Christe, the soprano duet Domine Deus in which the imaginative voices are equally beautiful; the acknowledgment of Baroque masters Handel (imagine "in excelsis" replacing "hallelujah") in the opening of the Gloria) and Bach (in the contrapuntal craftsmanship in Cm Sancto and the Osmusy) and a variety of textures—from solos to double cho- ruses.

The Laudamus te, in traditional opera style, presents extraordinary singing by Jennifer Larmore whose astonishingly rich powerful voice traverses Mozart's almost-suicidal angular writing with ease.

Clever rhetoric abounds throughout. Et in terra (And in earth)—descending softly—contrasted with in excelsis (in the highest)—ascending loudly. In Qui tollis (Where he takes away) a deeply expressive chromatic progression. The name Jesu Christus is gloriously proclaimed. A month of Christ's birth is elegantly-styled in the soprano solo Et in carnatus est, a gift from God to us through the music of Mozart.

Frank Nakashima
In a huge listening leap, Haimovitz now turns his musical sights to Transylvania, in “Goulash! - a Bartok-infused stew”. Described in the liner notes as “the centre of a flourishing culture crossroads”, Haimovitz builds on Bartok’s idea that the folk music around him originated from this part of the world. Haimovitz teams up with guitarist John McLaughlin, violinist Andy Simionescu, the all-cello ensemble UCCELLO, the middle-Eastern ensemble Constantinople, and DJ Olive in a varied collection of music from Bartok to improvisation.

Though the UCCELLO rendition of Led Zeppelin’s ‘Kashmir’ originally caught my attention, it is the solo work of Haimovitz in his performance of Ligeti’s Sonata for Violoncello Solo which stands out. Haimovitz writes of his inspirational meeting with Ligeti about the performance of this work. He has taken to heart all of the composer’s suggestions, and the result is a clear and steadfast performance.

Matt Haimovitz deserves hearty applause for putting together two solid releases.

**Concert Notes: Matt Haimovitz**

**Tiina Kik**

Concert Notes: Matt Haimovitz performs a solo recital at the Perimeter Institute in Kitchener on May 12 [Sold out!]. Also on May 12, violinists Ida Kavafian and violist Teng Li join Amici cellist David Hetherington to perform Mozart’s K404a at Glenn Gould Studio.

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Corrette - Les Delices de la solitude
Les Voix Humaines
Atina ACD2 2307

My first experience with the music of Michel Corrette was in high school. My teacher brought in some books of duets arranged for woodwinds, and as we played through them, I noticed many names that were unfamiliar to me at the time. Boismortier and Corrette always stood out in my mind - the pieces of theirs we played were always quite enjoyable. It wasn’t until many years later that I realized: 1) the music hadn’t been written for the instruments we were playing, and 2) this music was written for more than two bodies.

Hearing Les Voix Humaines play Corrette for the first time was quite a revelation. My chamber music interests tend to be driven by my fascination with wind players. There is certainly excellent wind playing here by baroque bassoonists Mathieu Lussier and Kate van Orden. I’ve enjoyed Lussier’s playing on modern bassoon before, and I find myself simply bowled over at the sound and facility that he and van Orden have on what is quite a stripped down instrument compared to the modern bassoon.

There is much more than just excellent bassoon playing on this disc, of course. The varying combinations of two violas da gamba, double bass, theorbo, bassoons and harpsichord provide a wonderful variety of tone colour through the six sonatas and one concerto included on this recording. Absolutely sublime!

Merlin Williams

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**Schumann - Carnaval Fantasiestücke; Papillons**

Marc-André Hamelin

Hyperion CDA67120

A mature artist at the top of his game, Marc-André Hamelin offers a collector’s “keeper” with this Hyperion release of three piano collections by Schumann.

Susceptible only to minor criticism for a couple of tracks that should have been redone after a piano retuning during the recording session, this disc is otherwise terrific. Hamelin profoundly understands what Schumann wrote and delivers it with such honest conviction that his performance surpasses reproduction and becomes as creative an act as composition.

Papillons Op. 2 is played with wonderful tenderness. Hamelin’s keyboard technique is astonishing for the lightness and frequent staccato-siminos Schumann requires and the Steinway seems willing and able to give its player everything he demands.

Possibly the most memorable track on this recording is the opening “Des Abends” from Fantasiestücke Op. 12. This is a simple piece played with genuine affection and complete lack of pretense. It’s quite disarming.

Carnaval Op. 9 is a serious physical workout and the opening Prélude is as majestic an opening as you hear played by anyone. Its bookend partner, the closing March against the Philistines, is even more energy-charged. Hamelin also takes special pleasure in this cycle’s several waltz-time pieces. His robustos are beautifully and effectively placed without ever using the technique.

Schumann’s Chopin and Paganini references are clever and amusing. The dance segments alluding to the characters of classical comedy are equally entertaining. Hamelin captures every interpretive nuance, giving us a wonderfully fresh reading of these Schumann favourites.

Alex Baran

Beethoven - Violin Concerto

Maxim Vengerov; London Symphony Orchestra;

Mstislav Rostropovich

EMI 3 36403 2

This performance of the Beethoven Violin Concerto is decidedly old-fashioned, but in the best sense: grandly scaled, sonorous, highly polished and technically brilliant. Mstislav Rostropovich, who has provided some of the best Beethoven performances of this ilk in the last half-century, here lays down his cello bow to take up the baton. At a time when even the most traditional orchestras and conductors are taking heed of period instrument practice when performing Beethoven, Rostropovich makes a strong case for a monumental approach, which nonetheless maintains clarity and visceral excitement.

Rostropovich’s interpretation would not be so successful without Maxim Vengerov as soloist. He, with his big, beautiful, throbbing tone and astounding technical ease, easily measures up to the greatest violinists of the past. Many violinists would flounder in Rostropovich’s languid tempos, especially the snail-paced first movement, but Vengerov fills what must be one of the longest
performances on record with passionate attention to detail and charismatic energy. He performs his own cadenzas, elaborate displays of virtuosity which, even if unquestionably not by Beethoven, never betray the spirit of the piece. This might not be everyone's favourite approach to Beethoven, but there is no doubt that both conductor and soloist are total masters of their art. Considering the thought put in by both of them, it is unfortunate that the generic liner notes reveal nothing about this specific performance. To complete the disc, Beethoven's intimate romances nicely offset the monumentality of the concerto.

Seth Estrin

Concert Note: Maxim Vengerov performs Shostakovich's Violin Concerto No.1 with the Toronto Symphony on May 31 and June 1.

Shostakovich and Prokofiev Violin Concertos
Sarah Chang; Berliner Philharmoniker; Sir Simon Rattle
EMI Classics - 3 46053 2

Khachaturian and Shostakovich Violin Concertos
Catherine Manoukian; Armenian Philharmonic Orchestra; Eduard Topchjan Marquis - MAR 281

Two releases of the same work is an occasion that invites comparison. The shared repertoire of the Shostakovich violin concerto is where we find the fascinating difference between passion and precision.

Sarah Chang's recording with the Berlin Philharmonic under Rattle is very satisfying. The playing is clean and precise. Both soloist and ensemble display a range of emotional dynamics that exploit the potential of this concerto. Chang's technique and intonation are superb. She plays the Scherzo with an appropriate brittleness. The daunting 3rd movement cadenza requires spot-on accuracy both in its opening arpeggios and ferocious closing measures with huge leaps and relentless double stops. Chang nails it.

Chang and Rattle put in a technically flawless performance. Their interpretation, however, seems to counter the sometimes ponderous and heavy orchestration that Shostakovich used for good reason. Life under Stalin was no picnic and Shostakovich meant to convey this through totality and orchestral colour. Some of the necessarily lugubrious writing has been highlighted by Rattle's approach. While precise and powerfully dynamic, he has lightened some of the chromatic chaos and harmonic weight in a way that really wasn't the composer's intention.

Enter Catherine Manoukian and the Armenian Philharmonic Orchestra. Manoukian writes her own liner notes and reveals an evolving fascination with Soviet history. She's an intelligent young woman completing a PhD in philosophy and confesses to an insatiable curiosity about practically everything. She's coming of age emotionally and looking for vehicles through which to express this. Manoukian brings the same technical excellence to this concerto that we hear in Chang's performance. Her tone, however, is darker and she has some fabulous slides into notes that are just perfect for their emotional content. She claims to overlap the work to combat the sameness threatened by Shostakovich's heavy writing, but Manoukian never really delivers on this. Her dynamism is not demonstrably greater than Chang's. In fact, Chang captures more of the Scherzo's angularity. The two violinists also take different approaches to the cadenza. Chang is more graduated in her build to the wild ending. Manoukian takes a faster pace, but her darker tone and personal phrasing deliver a more engaging, convincingly intimate statement.

As for the Armenian Philharmonic, intonation problems in the winds keep them from matching the ensemble playing of their Berlin counterparts. They do, however, capture the darkness that Shostakovich wanted and that the Berliners missed. Final verdict: a near draw.

Alex Baran

Concert Notes: Maxim Vengerov will perform the Shostakovich concerto with the TSO under Andrey Boreyko's direction on May 31 and June 1.

Dedication
András Segovia
Deutsche Grammophon 4775060

One of the many radio broadcasts I heard as a child is still stuck in my memory – the announcement of Segovia's death on June 3rd 1987. Though I had yet to hear a single note by Segovia (or any classical guitarist) I mourned his death as much as a twelve year old could. Another guitar icon, George Harrison, was my idol then – but I had an instinctual feeling about the relevance of Segovia. Such was the overwhelming power of his personage. At the start of Segovia's career the guitar was not considered a medium for the interpretation of serious music. Over the course of his lifetime Segovia succeeded in changing that attitude. This CD re-issues recordings made between 1954 and 1968 and represents composers who were convinced by Segovia's artistry to inscribe their music to his name and cause. This music is 'For and because of Andrés Segovia' as one such dedication aptly describes.

The first disc of this two CD set is devoted to the music of Mexican composer Manuel Ponce. The second includes large works by Tansman, Tansman, Harris and others. Segovia's interaction with these composers produced full-scale concert works with true depth and variety of expression – precisely the kind of compositions that are very rare in the pre-Segovia guitar repertoire. The instantly recognizable poetry of these performances reminds us of why Segovia succeeded in his mission: a seemingly limitless palette of tonal colours; total control of articulations and dynamics; his unique way of making an instrument devoid of true sustain seem to sing; and that unmistakable personality evident in every single note.

Unlike the first brittle sounding re-issues in the digital domain, this re-mastering (in 24-bit) seems to capture more of the natural warmth of the analog originals.

Aaron Brock

Ives - Works for Violin and Piano
Jasper Wood; David Riley
Endeavour Classics END1012

Is the music of quintessentially American composer Charles Ives (1874 - 1954) "...more respected than loved"? That's one of the issues raised in the liner notes in this...
collection of two of Ives' violin and piano Sonatas (No. 3 and 4), two independent movements from other sonatas and a collection of his songs arranged for violin and piano.

The Sonatas make a case for the complex, thorny Ives, full of the harmonic, rhythmic vigour and melodic exploration for which he is justly (in)famous. It must be said that they are also chock-a-block of (sometimes very poignant) nostalgia, featuring quotations from early ragtime and popular religious melodies of his youth. In contrast are the more straightforward Ives songs chosen here, arranged by American composer Mathew Fuerst.

The piano parts are stylishly presented by David Riley, though in places, I wish I could hear the lustrous presence of the 1700 "Taft" Stradivarius violin, better. It's presented a bit back in the mix and is too 'dry' for my taste. This is a minor caveat however and the youthfully-looking, multi-prize-winning violinist Jasper Wood, born in New Brunswick and trained at the Cleveland Institute of Music, performs with musicality, throughout.

Ives' Berceuse at 1'25" is the briefest of lullabies - yet it is a complete musical thought, full of characteristic Ivesian longing and melancholic charm. This evanescent lyric without words, eloquently closes the CD. Do we respect the ancholic charm. This evanescent music of Charles Ives? I find that lyrically without words, eloquently closes with ease. If you are a connoisseur of organ music, "Celtic Impressions" is a must.

Andrew Timar

Celtic Impressions
Gayle H. Martin
Independent
GHH - 003
(www.musiccentre.ca)

If you remember Paul Murray's CBC program Organists in Recital, you know that Atlantic Canada has long been home to some dedicated organists, and there are a number of instruments of note in that region. Into those Maritimes came scholar and organist Gayle Martin, in time to fill the large gaps left by the departure of Harmon Lewis and the late David MacDonald.

When Martin commissioned a new work, no local musician, Celtic or otherwise, would suit this project: the honour was reserved for Edmon-

John S. Gray

Crossing The Line
Pat LaBarbera Quintet
Jazz Compass JC1012

Pat LaBarbera brought considerable talent and experience to the Canadian jazz scene when as a 30-year old he moved to Toronto in 1974. This CBC Radio recording (at the now-defunct Top O'The Senator) was a celebration of Pat's 60th birthday, and his 30 years in the city as player and pedagogue.

He arrived from 7 road-years with the Buddy Rich band, but continued international work, as with the late drummer Elvin Jones, appropriately, given that LaBarbera's primary influence was John Coltrane.

Pat has a great grasp of all the reeds, and an understanding of all of jazz' history; he has been playing since childhood in a family band - his father was his first teacher.

Brothers John and Joe are professional musicians, too, and drummer Joe (ex-Tony Bennett, and in Bill Evans' last trio) is heard here, with featured guest trumpeter Randy Brecker. Ace players Neil Swainson on bass and pianist Brian Dickinson are LaBarbera regulars.

Four tracks are by Pat - Crossing The Line, a muscular post-bop romp with fleet Brecker work; the moody Years On Mine Or Blues suggests '60s funky stuff; the Latinate Mind Games; and the medium-tempo-and-a-touch-dark It Used To Be.

LaBarbera loves semi-obscure standards, and there are two here, the ballad There's A Lull In My Life with thoughtful Swainson, and graceful Dickinson piano work; and While My Lady Sleeps has a nice, fattening solo by Randy Brecker.

The wrap-up is Monk's Bye Ya, with a march/New Orleans backbeat intro by Joe LaBarbera that gives the classic a new twist.

This excellent U.S. release is on offer at the main downtown Toronto retailers' jazz sections, and at www.jazzcompass.com.

Ted O'Reilly

Concert Note: Pat LaBarbera is a featured guest when the Mark Eisenman Trio celebrates its 20th anniversary at Walter Hall on May 13.

Movin' & Groovin'
Jake Langley
Alma ACD62212

Less and less often can you hear a working group make music these days: there are so few of them! 'All Star' performances or 'Tribute to...' are increasingly the norms these days.

Guitarist Jake Langley's new release features a working group, even thought it's not his: with organist Joey DeFrancesco and Byron Landham on drums, the trio works as the organist's group! But, "...a rose by any other name" and all that, they play together with the assurance and style of a fine double-play combination, it's just that Langley may have a little more prominence here than if Joey's name were to be on the label.

The blueprint for the classic Hammond B3 trio such as this was drawn years back - the architect was the late Jimmy Smith. Smith willed his instrument to DeFrancesco, and it's used on this Toronto recording.

Most of the music is comfortable standards in jazz: Dis Here, Bobby Timmons' 45-year old hit; a couple by the under-recognized Duke Pearson, Jeanine and Minor League; the lightly-romping Canadian Sunset; and Jingles, by Langley's idol Wes Montgomery. Two ballads are featured: Who Can I Turn To, and Crazy She Calls Me, played as a solo by the leader to close the disc.

Langley contributes two originals, the bright Uptown and the more laid-back shuffle blues Take It Easy.

You won't find sharp edges here, if you're looking for cutting-edge jazz, but you should still handle with care: this stuff can get hot!

Ted O'Reilly

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There is a concert videotaped at the 2004 Montreal International Jazz Festival where he is accompanied by a generous serving of Mr. Jones. It was released on Justin Time this is a jazz-inspired bestselling CD.

Justin Time JTDVD 5101-9

Dave Young on bass and Norman Marshall Villeneuve on drums. The video quality is excellent and anyone who has heard him recently can vouch for the fact that Oliver has lost none of his musicianship.

Bonus tracks include a lengthy informal interview with Oliver seated by a piano and talking about his life, the influence of Oscar Peterson, the difficulties of finding places to play when he was young and an appreciation of his long relationship with Jim West and Justin Time Records, and the icing on the cake comes in the form of a couple of numbers where Jones joins the Oscar Peterson Quartet, featuring Ulf Wakenius, guitar, Alvin Queen, drums and the late Nils-Henning Orsted Pedersen on bass. This DVD provides an enjoyable and interesting visual and aural picture of someone who has made a lasting impact on Canadian jazz. It's also a reminder that nice guys can be winners.

Jim Galloway

New Orleans - That's Our Home
Bob Barnard; John Sheridan;
Don Vickery
Sackville SKCD2-3068

This tribute to the beleaguered city of New Orleans is performed by three outsiders, but that’s no cause for concern. The happy results are infused with the indomitable spirit and panache one automatically associates with the Crescent City. Composer Bob Barnard, who hails from Melbourne, Australia, pianist John Sheridan, a native of Ohio, and drummer Don Vickery, born in Halifax, but long resident in Toronto, summon up the shades of the original creators of this music with love and admiration. The three men obviously share a life-long familiarity with New Orleans jazz. Their playing is filled with small details that pay homage to such giants as Armstrong, Morton, and Oliver. And they’ve chosen some great tunes, all associated with New Orleans or its environs. Composers represented include Jelly Roll Morton, Joe Oliver, Lil Armstrong, Ellington, Johnny Mercer, and Hoagy Carmichael. There’s also a Bob Barnard original.

Possessor of a gorgeous tone, Bob Barnard has developed into one of the most impressive brassmen on the scene today. He plays with the kind of ease and authority one used to hear in the work of Ruby Braff and Buck Clayton. And pianist John Sheridan never fails to impress. I’ve always enjoyed his playing but was really knocked out by the way he can evoke Jelly Roll Morton without resorting to imitation. Then there’s the always dependable Don Vickery, who tips his hat here to New Orleans drum pioneers Baby Dodds and Zutty Singleton. Don’t miss this one.

Don Brown

Preface
OneUpOneDown
Independent OUOD-001
(www.oneuponedown.ca)

The appeal of OneUpOneDown’s debut “Preface” is its gentle fluidity. Both Canadians, saxophonist Cameron Wallis and pianist Paul Shrofel who make up the duo, look on their music as something that is to be savoured, rather than simply ravaged through. This isn’t a quick, run-of-the-mill “let’s amaze them with our skills” blasting session but a tender, reflective, at times even ponderous recording of two minds that think alike. Luckily, nowhere does the music hit that dreaded “smooth jazz” category that I absolutely dread.

Rather, this is a lyrical session that showcases the writing talents of both individuals (writing credits are almost equally shared). Their musical friendship has led them to understand each other’s core values and to take note of each other’s abilities. Is this an album full of ballads, you ask? Sure it is. However, they’re not wilted leaves fallen on a forest path. They’re more like budding flowers in the spring, waiting to bloom.

Shrofel’s piano is mostly meditative and at times gets a tad too serious and dire, while Wallis blows soprano passages that are lovely, though at times a bit too sweet for my ears. I wish the two actually explored a form of outright improvisation that would showcase instant composition methods that are available to them. With that said, “Preface” is just a fair debut. But there is promise here and I look forward to the possibility of future projects that could actually place the duo in an “outstanding” category.

Tom Sekowski

Breath
Steve Amirault
Effendie FND059

“Breath” is the 4th album from lyrical Montreal pianist Steve Amirault and features nine original songs per-
formed in a trio setting with Amirault's long time collaborator Jim Vivian on bass and up and coming drummer Greg Ritchie.

Amirault is a magnificent player with a fluid touch and ample technique. He's not afraid to really stretch a tune and often some of the best group playing occurs on the extended outro's of tunes like Society Intrigue and It'll be OK. At times it feels as though Jarrett is in the room, especially on the 'concert hall gospel' treatment of Je Vois Clemente Danse and Amirault's languid phrasing on most everything.

The band works well together to wring as many textures as possible out of the piano trio setting. Veteran bassist Jim Vivian is solid in support and delivers fine solos on Acceptance, If We Believe in Love and a wonderful intro on It'll be OK. Drummer Ritchie definitely holds his own, and adds a shimmering rhythmic punch to much of the material. The only knock on this fine CD is that a few of the original tunes seem to be chords in search of a melody or bed tracks for a soloist that didn't make the session. However, after a few listens, it's easy to forget to nitpick and just get happily lost in this highly personal, impeccably performed and well-recorded CD.

Richard Underhill

Havana Banana
Alexis Baro, trumpet
Groove United ABA 406

2004 National Jazz Award co-winner Alexis Baro was a nominee in several NJA categories again this year - quite a feat given that only six years ago he was a young man still living in Cuba. But since moving to Toronto, Baro has made many musical friends, a reputation for himself as a hot trumpet player and now, a CD.

Baro wrote the majority of the 10 tunes on "Havana Banana". In general this isn't a pour-yourself-a-singe-malt-and-chill-out-by-the-fireplace kind of disc. In fact, I don't think I heard anyone play anything longer than a quarter-note in the first few tracks. But Baro and the band hit some nice grooves, which are at times reminiscent of 70's Latin and non-Latin jazz, with the presence of the Fender Rhodes. The covers Baro has chosen are gems: Wayne Shorter's Footprints and Oliver Nelson's Stolen Moments, which add to Baro's stylistically varied originals.

Baro's sound is more Maynard than Miles, owing to his bright, edgy sound and smokin' high notes, which he employs on nearly every tune. With the 70's and 80's jazz-funk style and tenor and trumpet horn lines (sax duties are shared by Jeff King and Jeff Borens), the Brecker Brothers come to mind more than once. Steady bandmates Luis Orbegosa on congas, Chendy Leon on drums and Paco Luviano on bass drive the tunes forward.

Cathy Riches

The Hidden Land
Bela Fleck and the Flecktones
Columbia 8270696417 2

Banjo player Bela Fleck once again demonstrates why he is credited by many for reinventing the image of the banjo, on the latest recording with his group the Flecktones.

"The Hidden Land" opens with the fugue from Bach's Prelude and Fugue No. 20 in A minor - skillfully arranged for the band's unique instrumentation (which also features Jeff Coffin on saxophones, Victor Lemone Wooten on Bass and Future Man/Roy El on drum/percussion) - and moves without pause into the heavily swinging P'tod in the House.

The original compositions stay true to the virtuosic style that fans of this band have come to expect; Kaleidoscope which is by turns wonderfully danceable and mind-twistingly complex rhythmically, while Coffin's warm clarinet tone and Fleck's acoustic banjo make for a beautiful duet at the beginning of the
Jeff Vidov's multi-CD set is one of the most audacious projects to be heard or seen in a long time. We experience Vidov as both composer and keyboardist. He begins this massive project with two CDs of works by other composers, going from Bach to Satie. For the initial bold stroke, he launches into 16 of Bach's Goldberg Variations, after opening with one Satie Gymnopedie. As a Torontonian Mr. Vidov undoubtedly tries to pull out of Gould's shadow with this set, and Vidov's Goldberg are neither as quirky as Gould's nor as stainless-steel polished as Hewitt's. He'd have benefited from Gould's obsession to sonic quality however: the piano is just slightly out of tune, remaining that way for two discs. Gould, remember, retained tuner Verne Edquist during his Toronto sessions, to tweak should one unison slip. Reverberant ambience increases from the first to the latter Bach variations, perhaps in homage to Gould's recording tricks.

Haydn Sonatas follow Bach, then on to Beethoven (four familiar sonata movements) and thence to Chopin. Here Vidov ventures into the realm of the virtuoso successfully, and it is worth hearing. The classical portion ends with a Satie Gnossienne. On the jacket Jeff lists further repertoire, should you wish to hire him for a gig.

Vidov's improvisations feature motivic cells being subjected to variations, with little reliance on the broad episodic form of many who try at this genre. The piano is very close-miked, as if you'd stick your head under the lid, making listening a pleasurable experience in a big room with good speakers, but not ideal for headphones.

The sudden appearance of studio orchestrations, rhythm section and singers takes you by surprise. Vidov's last World Music piece reminds one of Rick Wakeman in his 80's Switzerland period, complete with guitar that appears out of nowhere courtesy of audio engineering. This comparison is apt, as he follows with organ improvisations. However these climb an adventurous path where Wakeman never trod, and there is quite a mass of sound therein.

Butterfly Lovers - A Music and Dance Film by Marilki Hakolu Takako Nishizaki; New Zealand Symphony; James Judd Marco Polo 2.220002

This DVD is a beautiful aural and visual rendition of the very popular "Butterfly Lovers" violin concerto, composed in Shanghai in 1959 by Chen Gang and He Zhan Hao. Like much Chinese or Chinese-inspired music, this is a programmatic piece: it is based on the story of two lovers who, for social reasons, cannot be united in this world and end up living together in eternity as a pair of butterflies.

It is not surprising that such a sentimental fairy-tale translates into music that is utterly romantic in style, combining melodic and technical elements from traditional Chinese music (especially the use of the erhu, a two-stringed fiddle) with lush orchestration and harmonies. In an interview on the DVD, composer Chen Gang relates that at the premiere performance in Shanghai the whole audience was clapping with tears in their eyes. On this DVD we have an outstanding performance by the New Zealand Symphony Orchestra with internationally famous violinist Takako Nishizaki. According to the notes, this is her seventh recording of this piece!

The visual interpretation is stunning. Delightful dance routines - based on Chinese dance and martial arts mixed with balletic features - are juxtaposed with beautiful shots of natural scenery and pagodas. And, from time-to-time we return to film of the orchestra and the soloist, with it all melding together very smoothly. The choreographer, Dou Dou, certainly turns to artistic advantage many of the technological possibilities of the DVD format - this is much more to artistic advantage many of the technological possibilities of the DVD format - this is much more than a film of a stage performance.

If you already know and love this well-known piece of music, you are sure to appreciate its romantic visual interpretation - both are equally tender, dreamy and fanciful. There are also interesting interviews with the leading artists in this production, and one also has the option of listening to the music without the visual component.

Annette Sanger
Hayley Westenra
Odyssey

"The Voice of an Angel"
- THE NEW YORK TIMES

Patrizio Buanne
The Italian

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The supreme Wagnerian Heldentenor of our time sings the most compelling music from the Ring! His name synonymous with Wagner, Ben Heppner presents some of the most beautiful and powerful scenes from the Ring epic as he traces the tragic destinies of Siegmund and his fearless son, born of an incestuous union: Siegfried, the doomed hero. Ben performs the role of Siegmund & Siegfried in arias from Die Walküre, Siegfried and Götterdämmerung.

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

Colin Davis - no stranger to Sibelius having
committed two complete symphony cycles to
CD in addition to several tone poems - has
shown up on Profil [PH05049] with five
performances with the Staatskapelle
Dresden of the Second Symphony, En Saga,
and Luonnotar. The ordinariness of his
Boston cycle (Philips) and the London
Symphony recordings (RCA) did not bode
well for yet another. Second from Sir Colin,
but this disc turns out to be a real winner.
Live from September 1988, this thrilling
performance stands taller than most of the
competition. In fact if one were to own but
one Sibelius Second this could be it. The tone
poem and the cantata, both recorded live in
1972, the film originating from Schloss
Corio/an from 1947, Eroica. The fifth movement of the String
Quartet opus 130 played by the Berlin
Philharmonic strings (1940) may be
considered a bonus.

The popularity of Mahler's symphonies
continues unabated which has prompted
Decca to issue a reasonably priced boxed set
of their complete cycle, one through nine,
with Riccardo Chailly and the
Concertgebouw Orchestra [475686 12
CDs]. These are deeply committed
performances, meticulously prepared and
recorded in one of the world's finest venues.
Chailly's vision of these scores is quite
different from Bernstein's often idiosyncratic
presentations, sounding natural and free from
interpretive point making. The Cooke
performing version of the Tenth with the
Berlin Radio Symphony rounds out a very
desirable package. The sound, so important
in these works, is truthful in timbre and
dynamics, typical of Decca's best.

Arthur Grumiaux (1921-1986) was dubbed
"the violinists' violinist" and every
recording be made, from Bach to Bloch,
edorsed that. Philips was the label for
whom the Belgian violinist recorded the
Tchaikovsky Concerto in 1975 with Jan
Krenz conducting the New Philharmonia.
Also included in Pentatone's latest release
of four channel surround sound discs is the
concerto plus Tchaikovsky's Serenade
Melancolique and the popular Scottish
Fantasy by Max Bruch [hybrid disc
5186117]. This is a superb disc preserving
Grumiaux' inspired realization of these
three pieces in today's dynamic sound.
Altogether, a faultless presentation.

Finally, the equally famous David Oistrakh
(1908-1974) can now be heard and seen on a
two disc package from Andante [AN2200]
playing Mozart sonatas with Paul Badura-
Skoda. Heard are three sonatas, K306,
K454, K481 and the Six Variations K360;
seen and heard on the accompanying DVD
are the K481, K454, and K360. Both
recording and filming were done in August
1972, the film originating from Schloss
Klessheim near Salzburg. Originating from the
ORF, both sight and sound are
exemplary. Very recommended indeed.

Bruce Surtees
Karg-Elert - Ultimate Organ Works, Volume 2
Elke Volker
Aeolus AE-10171

It's about time that Karg-Elert enjoyed a revival. The German composer's post-romantic organ works will surely make a good impression on listeners with this, the second volume in a series by organ virtuoso Elke Volker. Recorded at the massive 98-stop Wilhelm Sauer 1893 organ in the acoustically rich interior of the St. Petri Dom in Bremen, this is music to shake rafters from cathedral to condominium.

The 1910 Three Symphonic Canzonas are spellbinding. Unexpected appearances by instruments and voices beyond the organ make this set utter magic, especially in the third part, Fuge, Karszende und Epilog. Two Pieces for violin and organ, dating back to 1903, continue this display of Karg-Elert's inventive pairing, showing us his more introspective side.

The last piece, Passacaglia and Fugue on B-A-C-H, op. 150 is from very late in Karg-Elert's life, and controversy and confusion about the authenticity of parts of the score still remain. As presented it is a densely chromatic work, nearly 20 minutes in length.

Volker plays all with ease and grace; violinist Immanuel Willman is well-matched to the organ in the Two Pieces. There are four singers: Inka Henze, Rotraut Reidel, Hanna Wardetzki and Ulla Kostia-Miekle, and they deserve much praise for their work here. Trumpeter Michael Boese is also excellent. As expected, the organ stops have a whole page in the notes, and even the microphones are credited. Splendid!  

John S. Gray

Concert Note: Elke Volker is joined by TSO concertmaster Jacques Israelievitch for a program of works by TSO concertmaster Jacques Israelievitch for a program of works for organ and violin (including music by Karg-Elert) as part of the Organix festival on May 6 at Metropolitan United Church.

All Around the Circle
Exultate Chamber Singers; John Tuttle
Independent ECS04

It is a heartwarming comfort to revisit the Canadian heritage we sometimes forget. And defining this country of ours is often difficult, because of the wide range of possibilities in a nation of such large landmass with an increasingly diverse cultural mix. Hearken back to earlier times of settlers, pioneers, fishermen and first-nations people, and you'll discover the well (and not-so well) - known tunes that are presented on this disc in modern interpretation by the likes of Stephen Chatman, Derek Healy, Andrew Ager, John Greer, Willi Zwezdesky and, surprisingly, Ward Swingle (of Swingle Singers fame).

Deftly handling the nuances of such diverse repertoire, the Exultate Singers led by John Tuttle do an excellent job navigating around both the pure and heartfelt melodies such as Connie Kaldor's Wood River as well as a challenging quodlibet in the finale of John Greer's All Around the Circle. Many of the singers in the ensemble are given the opportunity for solos on this disc, including a very amusing “in character” passage by alto Bonnie McKenzie in The Grand Hotel. Accompanying pianists Stephen Ralls and Bruce Ubukata display their usual panache with rollicking precision. With a wonderful mixture of the nostalgic, romantic, saucy, comic and even mystical evocation of sounds of nature, this is a recording that covers coast-to-coast beautifully.

Dianne Wells

Concert Note: The Exultate Chamber Singers' final concert of the season, a retrospective celebrating the choir's first 25 years, takes place on May 12 at St. Andrew's Presbyterian Church.
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1) July 4 - “Composers in Exile”
   a. Georges Onslow double bass quintette - “The Hunting Accident”
   b. Bela Bartok (clarinet, violin, piano) - “Contrasts”
   c. Lukas Foss - “String Quartet Number 5”
   d. Hans Eisler - “Suite for Violin, Flute, Clarinet, Viola and Cello”

2) July 5 - Recital: Richard Raymond & Michael Guttman
   a. Solo piano - Reubke, Wagner and Liszt
   b. Liszt Duo for Piano and Cello
   c. Chopin Trio for Piano, Violin and Cello

3) July 7 - All Schubert Concert: (Octet, Quintet and Quartet)
   w/Special appearance at close of concert by Pork Belly Futures
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Nicholas ANGELICH
and Gabriela MONTERO, piano
Mozart’s Missa Solemnis:
Karina GAUVIN, soprano
Frédéric ANTOUN, tenor
Choirs of the Festival and
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Alain LEFÈVRE, piano
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Every Fri Thu.
Welcome to WholeNote magazine’s 2006 edition of the Canary Pages – a guide to 140 choirs that make music week in week out, year in year out, in Southwestern Ontario.

WholeNote readers can use this guide in many different ways:
If you are a singer – or if you would like to be a singer – you can look up choirs in your area and get in touch with them to audition or sign yourself up to sing.
If you have a child who is interested in singing, you can find an appropriate children’s choir, training choir or school that will best suit your child’s level of interest and proficiency and arrange for an audition or sign them up to sing.
If you are a concertgoer who has a passion for choral music and you are interested in the scope of choral activity in and around Toronto, you can peruse these pages, find a choir that suits your taste and go to one of their concerts.

As I look through these pages, I am astounded by the variety of repertoire, size, cultural interest, and style of all these organizations. Another thing that strikes me as well is the tremendous level of effort it takes to keep these groups functioning. Each listing represents not only a choir of between 16 and 180 voices, but a support system, administration and audience base that keeps it strong and vital.

This is a guide to choirs that we know and love from all over the province, but as you read through it, you will find – as I did – reminders that the choral landscape is always changing and new groups are being formed all the time.

I read with interest about:
• Voxworks, founded in 2005 in the west end of Toronto
• Harbourfront Chorus, formed in February of this year with the purpose of learning “diverse repertoire for a diverse city”
• Caribbean Chorale of Toronto, formed over 10 years ago and going strong.
• Choral De Lites, formed a few years ago in Port Perry.
• The Irish Choral Society of Canada, which has been giving concerts in Toronto for the past five years.
• The Monday Morning Singers: “a group of 25 women who meet to sing every Monday at 9:30 am at Goodwood United Church in Uxbridge” and give concerts from time to time.
• The Toronto Swedish Singers who meet and sing together in Swedish every Wednesday night at York Mills and Yonge.

It goes to the heart of what a wonderfully varied and exciting choral environment we enjoy in and around Toronto.

Life is difficult in 2006: there are challenges to our natural environment, bad news is hitting us from all sides, both domestically and abroad. Pessimists’ predictions of society’s erosion abound.

And yet people are singing. More than ever, our response to the challenges of life is to sing. Medieval chant, Renaissance masses and chansons, Baroque and Classical oratorios, Romantic choral symphonies and Requiems, 20th century film scores, arrangements of pop songs, musicals, and music from cultures around the world.

Most importantly, these pages are a celebration of the true spirit of music-making here in Ontario. What a comforting and uplifting feeling it is to know that in every corner of Southwestern Ontario, people are regularly gathering together to sing: to deeply and more fully celebrate and marvel at the mysteries of life and death through music.

Enjoy.
Larry Beckwith

Larry Beckwith has authored WholeNote’s Choral Scene column since November 1997 at which time he made it his mission to “gently nudge WholeNote readers in the direction of intriguing choral events in and around Toronto … [with]… one or two trips beyond the city limits from time to time.”
Achill Choral Society
This mixed 85-voice community choir of accomplished amateur singers, under the direction of A. Dale Wood, delights local audiences in Alliston, Beeton, Caledon, Orangeville, Shelburne and Tottenham. Founded in 1982, the choir has attracted many guests and accompanists of the highest calibre. Our extensive library of classical and contemporary repertoire is available to other choirs through our website. Having toured in England, Holland, and Ireland, we plan to celebrate our 25th anniversary with a Canadian tour. Concert series are performed in November and April, in addition to community events. Rehearsals are Wednesday evenings in Hockley. Auditions are held twice annually.

cathy.whitcombe@sympatico.ca
Cathy Whitcombe 519-941-9966
www.schillchoral.on.ca

Alawyn
Alawyn (adapted from Welsh Alawyn, “Harmony”) is a newly-formed professional male vocal quintet dedicated to European vocal literature predating A.D. 1600, and also to the study and performance of contemporary Canadian student compositions inspired by early literature. The mandate of Alawyn is to explore and promote continuity between composers of the past and future, to heighten public awareness of infrequently-performed early vocal repertoire, and to give voice to young Canadian composers who may not have access to resources ensuring their works will be performed. Alawyn is affiliated with the Studio of Early Music Toronto, founded and directed by Kevin Komisaruk.

offce@alawyn.com
Kevin Komisaruk 416-559-2586
www.alawyn.com

Alexander Singers and Players
The Alexander Singers started in 1987 as a summer choir. Under the enthusiastic direction of Angela Hawaleshka, Alexander Singers has evolved to enjoy near-professional status. With a strong educational mandate, members grow in their ability to sing and in performance skills. Indeed, many have gone on to enjoy successful professional careers. The choir’s annual spring productions have included Merry Widow, Die Fledermaus, Sweeney Todd, Fiddler on the Roof, The Most Happy Fella and several G&S operettas. Each December a choral concert is presented, with rehearsals commencing in September. All are welcome to join this Festival Choir.

hawaleshka@sympatico.ca
Angela Hawaleshka 416-324-1259
www.axisingers.com

All the King’s Voices
ATKV is a mixed-voice community choir dedicated to enabling amateur singers to experience the joy of singing works from a wide variety of choral genres. Founder and conductor David J. King, assisted by a highly trained accompanist and 6 section leaders, provides professional leadership. Annual sight singing courses help choristers improve their musical skills. Next season’s concerts include Mozart’s Requiem (a special Remembrance Day concert) November 11, A Global Christmas December 16, and A Musical College (from madrigals to jazz) May 5. ATKV rehearses September to May on Tuesdays 7:30-10pm at Willowdale United Church, 349 Kenneth Avenue, Toronto.

allthevingsvoices@canada.com
David King 416-225-2255
www.allthevingsvoices.ca

Amabile Choirs of London
The Amabile Choirs of London, Canada is a not-for-profit organization that brings together young singers from London and area. Our mandate is to develop the musical talents of our singers and provide high calibre musical experiences while singing a wide repertoire. This family of choirs began in 1985 with the Amabile Youth Singers and has since grown to seven choirs under the direction of eight conductors, including the Junior Amabile Singers, the Amabile Boys Choirs and the Amabile Chamber Choir (oldest tenors and basses from the ABCs and the oldest singers in the AYS). For more information, check out the website.

www.amabile.com

Amadeus Choir
Founded 31 years ago, the Amadeus Choir is the 100-voice, semi-professional choir-in-residence at the Toronto Centre for the Arts. During artistic director Lydia Adams’ 21 years as conductor, the choir has grown significantly to become one of Canada’s pre-eminent choral groups. The choir rehearses Tuesday evenings in the Church of the Ascension, 33 Overland Drive, Don Mills. Membership is by audition, held in May/June each year. The 2006/07 season includes the Choir’s annual four-concert series, single performances, run-outs and recording sessions, and will feature performances by such composers as Dukas, Mozart, Rossini, Vaughan Williams, Watson Henderson and Willan.

amachoir@idirect.com
Judith Young 416-446-0188
www.amadeuschoir.com

Annex Singers of Toronto
The Annex Singers is a vibrant community choir with a growing reputation for performing diverse and exciting music. We present formal concerts in December and early spring, and a light-hearted, themed cabaret at the end of May, in addition to community appearances. We welcome new members with a broad range of vocal experience. Weekly rehearsals are held on Monday evenings at 7:30 p.m. at St. Thomas’ Anglican Church Hall, 33 Huron Street, Toronto, beginning the second Monday in September. Director Maria Case’s leadership brings a dynamic approach to all of our repertoire.

margaret.rice@sympatico.ca
Richard Farlingon 416-988-7747

Arcady
Arcady is an ensemble dedicated to the recording and performance of the music of Ronald Beckett. The choir has established a reputation for its energetic and imaginative performances of early music. It combines outstanding young Canadian performers, mostly performance majors or recent graduates, with established professional instrumentalists and singers. Arcady offers between 20 and 30 performances in Toronto and southwestern Ontario each year, with programs ranging from flute and piano duos to full choral-orchestral performances. The choir has appeared on TVO’s On Stage at Studio 2 and is heard frequently on classical radio. Audition inquiries are welcome.

info@arcady.ca
Ronald Beckett 519-428-3185
www.arcady.ca

Bach Children’s Chorus and Bach Youth Choir
BCC is an auditioned choir of 180 singers, celebrating its 20th anniversary under the direction of Linda Beaupré, a well-known Toronto conductor and clinician. BCC has four choirs at differing levels — three treble choirs for ages 6–16 and an SATB choir for changed voices and girls aged 16 and up. All choirs rehearse weekly in east Scarborough, perform twice yearly at the Toronto Centre for the Arts, and appear regularly at Toronto events. Each choir participates in weekend festivals, workshops and concerts with other youth choirs and world-renowned clinicians. BCC has released four solo CDs and has won provincial and national choral awards.

bachchildrenschorus@bellnet.ca
Jane Greenwood 416-431-0790
www.bachchorus.org

Bach Consort Chorus
The Bach Consort is a group of instrumentalists, vocal soloists and choristers who perform together twice a year in aid of charity. The Bach Consort involves some of Canada’s finest instrumentalists and singers, many hailing from celebrated groups like the Tafelmusik Chamber Choir and Exultate Chamber Singers. Contact us to book an audition for the sixth annual presentation of Bach’s Christmas Oratorio (complete with intermission meal) under the direction of the English conductor Jane Glover on December 8th, 2006. We also will be performing Bach’s B Minor Mass under the direction of Yannick Nézet-Séguin in February or March, 2007.

timojo58@hotmail.com
Timothy Dawson
www.geocities.com/bach_consort/

Bach Elgar Choir of Hamilton
The Elgar Choir, first formed in 1905, amalgamated with the Bach Choir, formed in 1932, following WWII. The Bach Elgar Choir has been performing for Hamilton and Canadian audiences ever since. The Bach Elgar Choir which is the premiere symphonic oratorio chorus in
the Hamilton Region and the second-oldest choral organization in Canada, regularly features the Hamilton Philharmonic Orchestra. The choir has performed many premieres including Verdi’s Requiem, Henry Gorecki’s Miserere and Ruth Watson Henderson’s The Magic of God’s World. The choir enters its 102nd four-concert season with a new conductor as their present conductor Ian Sadauk has resigned.

bachelgar@bellnet.ca
Sharon Jarvis 905 527-5959
www.bachelgar.com

BELL’ARTE SINGERS
The Bell’Arte Singers was founded in February 1988 by Dr. Lee Williaming and a group of enthusiastic colleagues. The season generally consists of a three-concert subscription series together with guest appearances. The season includes itself in all genres of repertoire and styles through concerts, recordings, and broadcasts. The Bell’Arte Singers participate in special benefit concerts for charity and church outreach organizations as well as donating a portion of their concert proceeds to a charity. Rehearsals are held on Saturday mornings in Toronto’s east end. Auditions take place as required to fill vacancies in the group.

manager@bellartesingers.com
Jim Service 416-699-5879
www.bellartesingers.com

BLOOR STREET GOSPEL CHORUS
The Bloor Street Gospel Chorus is occasional performances. Founded in 1997, the choir is a project of the Worship Committee at Bloor Street United Church, 300 Bloor St. West. We are active from September to May, and perform two concerts each year, along with other occasional performances. Founded in 1997, the choir is a project of the Worship Committee at Bloor Street United Church, but choir members need not be church members, and we welcome a variety of spiritual perspectives.

bloorgospel@rogers.com
416-536-3076

Brampton Festival Singers
BFS is a mixed voice community choral ensemble, serving Brampton since 1985, striving for excellence in music from classical to pop. We are always looking for new voices, especially tenors and basses, for the 30-person choir. Rehearsals are every Tuesday evening at Grace United Church, 156 Main Street North in Brampton. We perform three concerts a year with often more than one performance per concert. The music director of the choir is Robert Hennig.

info@bramptonfestivalsingersinc.org
Carol Barber 905 450-5659
www.bramptonfestivalsingersinc.org

Burlington Civic Chorale
Founded in 1994, this 25-30 voice SATB community choir presents an exciting variety of classical, baroque and operatic concerts throughout the year under the musical direction of Dr. Gary Fisher. The choir’s repertoire is often accompanied by professional soloists and a chamber ensemble of area musicians. There are three main concerts each year. Auditions are held in September and January and are open to men and women 18 years and over who have some sight-reading ability. Rehearsals are Tuesday evenings from 7:15pm to 9:30pm at St. Christopher’s Anglican Church, Guelph Line, Burlington.

fisher63@interlog.com
Gary Fisher 905-855-2885

Canadian Children’s Opera Chorus
In its 38th season, the CCOC consists of five choruses: Principal (ages 10-16), Youth (ages 14-19), Intermediate (ages 9-11), Apprentice (ages 7-9), and Ruby (ages 5-7). It is the only permanent children’s opera chorus in Canada to regularly commission and produce operas for children. The program prepares young people for the complex, vibrant world of opera, while offering excellent musical and dramatic training. Members regularly perform with the Canadian Opera Company, and throughout the GTA. Rehearsals take place weekdays after school in the downtown area. Auditions are held in May/June. Artistic director: Ann Cooper Gay.

info@canadianchildrensopera.com
Ken Hall, company manager
416-366-0467
www.canadianchildrensopera.com

Canadian Singers, The
The Canadian Singers, under music director Harvey Patterson, have performed in Roy Thomson Hall, Scarborough Civic Centre, Hart House, Toronto Centre for the Performing Arts and Markham Theatre with Mark DuBois, Peter Appleyard, Dave Broadfoot, Lorna Boyd and Natalie McMaster. The Singers have an exciting year in 2006 – they are recording a CD of Songs of Faith, and will present concerts at St. Andrew’s United Church in Markham and Church of the Holy Trinity in Toronto as part of the Music Mondays series; as well they will appear at Performing Arts Lodge, Markham Street Festival and Montgomery’s Inn in Etobicoke.

thecanadiansingers.ca@inter.net
Music Director, Harvey Patterson
416-239-5821
www.thecanadiansingers.com

Cantabile Chorale
Cantabile Chorale is a 40-voice mixed adult choir founded in 1973 by Robert Richardson, performing 8-10 times a year, mainly in the southern York Region and frequently for charity. The choir has a broad repertoire embracing classical and contemporary, sacred and secular, and often performs with other musical ensembles. Membership is by audition and new choristers are always welcome. Applicants should have good sight reading ability and a commitment to the joy and discipline of choral singing. Rehearsals take place Monday evenings in Thornhill from September to June. The choir also holds an annual weekend retreat in September, and occasionally arranges weekend tours.

cantabile@primus.ca
Robert Richardson 905-731-8318
www.cantabile.ca

Cantores Celestes
Women’s Choir
Founded in 1989 this highly-trained 40-voice women’s choir, whose motto is ‘Share Your Song’, has produced four CDs to rave reviews, plans are underway for a fifth and they performed live on CBC Radio. They have a very large and enthusiastic audience attendance and ALWAYS donate some concert proceeds to local charities. Directed by Kelly Galbraith, the choir’s repertoire includes von Bingen, Pergolesi, Vivaldi, Fauré, Holst, contemporary composers, gospel, bluegrass, and Celtic music. Rehearsals are Tuesday evenings 7-9 pm at Runnymede United Church in Bloor West Village, September to May. They will be auditioning for new members from May to August.

sing@cantorescelestes.com
Kelly Galbraith 416-236-1522
www.cantorescelestes.com

Caribbean Chorale of Toronto
From Palm trees to Maple trees... from white-sand beaches to snow-filled lanes. This describes the range of music that the Caribbean Chorale of Toronto, Inc. performs. Under the leadership of Music Director, David Murelle, this choir’s wide repertoire includes classical, gospel, folk music from the Caribbean. Members of the Caribbean islands and those who share the spirit of the Caribbean formed the Caribbean Chorale of Toronto Inc. in 1993. This non-profit organization was incorporated in 1995.

corlmembership@hotmail.com
Pauline Goodman 416-493-3251

Cellar Singers
The Cellar Singers, directed by Albert Greer with Blair Bailey as accompanist, are in their 38th year. They present four major concerts each season in the Huronia-Muskoka area. As well this coming season the Cellar Singers will be performing two concerts in the Algonquin Theatre in Huntsville. Performances include complete traditional oratorios, with professional vocal soloists and orchestras, shorter works, and Canadian compositions. The 80-member, auditioned choir rehearses weekly for three hours, has participated in many special performances, and toured internationally. They have two Christmas CDs available through their web site. All choristers volunteer for some organizational duties and participate in fundraising.
noble82802@rogers.com
Wayne Noble 705-527-8280
www.theceilarsingers.com

Centenary Choir of Hamilton
This 25-member auditioned choir sings weekly services and presents regular concerts from September to June. The choir has four paid professional and four student scholars studying at university and college level. The choir has collaborated in the past with the Hamilton Philharmonic Youth Orchestra and the Hamilton Philharmonic Orchestra presenting world premiere works for chorus and orchestra. In 2005 the choir performed an Ontario premiere of Karl Jenkins' "The Armed Man: A Mass For Peace with chamber orchestra and this June presents MUSICAL EXPLOSION a concert of Broadway Music (June 17). The choir with orchestra will present Karl Jenkins' Requiem November 11.

shawn.grenke@utoronto.ca
Shawn Grenke 905-522-6843 x26
www.centenaryunited.com

Choirs of the Church of St. Mary Magdalene
The choirs of the Church of St. Mary Magdalene are composed of two separate ensembles: the Ritual Choir, which sings plainchant, and the Gallery Choir, which sings unaccompanied polyphony, and is especially known for its interpretation of the compositions of Dr. Hasley Willan. The choir rehearses on Thursday evenings for the hymns, masses and motets sung at the 11am Sunday Mass, and occasional concerts. The choir welcomes new members. Please contact director of music Dr. Willis Noble or assistant conductor Judith Young to arrange an audition.

smmsingers@hotmail.com
Willis Noble: 416-978-3611
Judith Young: 416-446-0188
www.smmarymagdalene.ca

Choirs Ontario
Connect Chorally - Make Life Sing! Choirs Ontario is an arts organization that promotes and celebrates choral music making in Ontario. Our members, both organizations and individuals, believe that choral music is a vital component of our lives and an enrichment to society. We provide services to choirs, conductors, choristers, composers, administrators, and educators as well as anyone who enjoys listening to choral music. Choirs Ontario provides its members with a variety of services that include information resources, publications, and a choral music library.

info@choirsontario.org
416-923-1144
www.choirsontario.org

Choral de Lites
Choral de Lites is a community-based organization from the Port Perry area. It was founded in 2001 and is led by music director Cathy Pavlik. It consists of two groups, intermediate group from grade 3 up and a fledgling group 6-8 years old. As well as meeting each Friday after school for rehearsal, workshops, vocal coaching and musical theatre are offered. They perform at community events and festivals in addition to their regular concert series. Auditions are held for the intermediate group.

thesiones@powergate.ca
Judy Anderson 905-985-4257

Chorus Niagara
Chorus Niagara is Niagara's premier choral organization. We are entering our 44th season. Under the direction of Robert Cooper, we are a 100-voice adult choir. We perform 4 concerts per season, which begins in September until the first of June. We perform mainly classical works. Our performances take place mainly in St. Catharines. We are always looking for new singers. Please visit our website for details of our upcoming season and how to get tickets.

ccnadmin@beacon.org
Johanna Colle, administrative director 905-371-1518
Pam Gilmore, auditions: 905-357-1616
www.chorusniagara.ca

CHRIST CHURCH DEER PARK
At this dynamic Anglican parish in mid-town Toronto there are three choirs, all under the direction of Bruce Kirkpatrick Hill. The Senior Choir, led by eight professionals, sings the best of Anglican liturgical music every Sunday morning at 11am, with concerts and other special events, September to June. They rehearse Thursday nights at 7:30pm. A less ambitious adult choir, led by four professional singers, rehearses Thursdays, 6:45-7:15pm and sings twice a month at the 9:15am Sunday service. The Junior Choir learns music theory and the fundamentals of singing; they rehearse Wednesday afternoons 4-5pm, and sing two Sundays a month.

bkhill@christchurchdeerpark.org
Bruce K. Hill 416-920-5211 x28
www.christchurchdeerpark.org

Common Thread Community Chorus
Common Thread is a 70-voice, non-auditioned choir conducted by Isabel Benauss, promoting community and social justice through a repertoire based in multicultural folk traditions. We welcome singers with a wide range of musical experience and cultural backgrounds. Rehearsals are on Wednesdays 6:45-9:30 at Cecil Community Centre (Spadina and College) September through May. Our season includes two small concerts plus two performances of a full-length concert at the end of May. Orientation and vocal placement sessions for those on our waiting list are held in March and June with intake of new members in September.

info@commonthreadchorus.ca
Samantha Clarke, chorus manager: 416-410-5022
www.commonthreadchorus.ca
Coro San Marco

Counterpoint Chorale
... dedicated to the community and to the performing arts...
CC is a 35-voice auditioned choir based in downtown Toronto. Founded in 2001, by current artistic director, William Wolochuk, the choir is known for their wide interpretation, and multi-lingual performance range. Annual auditions are held in August, and through special arrangements in January. Weekly rehearsals are held on Tuesdays from 7-9:30 p.m. in St. Vlad's Institute - 620 Spadina at Harbord (parking available).

info@counterpointchorale.com
Wm Wolochuk: 416-253-4674
www.counterpointchorale.com

Darabazi
Darabazi is currently an eleven-member Toronto-based vocal ensemble specializing in the rich harmonies of the Republic of Georgia, sublimely sacred to uproarious secular. Formed in 1995, Darabazi has performed around southern Ontario, in Montreal, in New York and in St John's. In October 2002, Darabazi sang at the First International Symposium on Georgian Polyphony in Tbilisi, Georgia and plans to attend the third biennial Symposium in September 2006. A cappella or accompanied on traditional instruments, there are generally three parts: two tenor voices and bani (baritone line). We are actively seeking bass/baritones. Formal vocal training not a prerequisite, but dedicated attendance is weekly rehearsals.

banquest@sympatico.ca
Ray Kinoshta 416-917-8571
www.darabazi.com

DCAT Chorus
DCAT (Drum Corps Alumni Toronto) is a non-audition chorus consisting of more than sixty women and men, performing a broad repertoire of songs ranging from Broadway favourites to folk, from pop to traditional, all in six-part harmony. The chorus is under the professional direction of Mr. Wyatt Gill and has been entertaining audiences for the past eleven years. The chorus has a performance schedule of twelve to fifteen shows per year. Rehearsals are 7:30-10pm Wednesday evenings at Estonian House, 958 Broadview Avenue, Toronto. Our goals are to provide a great activity for our members and wonderful performances for our audiences.
DURHAM COMMUNITY CHOIR
J.-C. Coo dren directs this mixed-voice community concert choir based at Durham College—University of Ontario Institute of Technology in Oshawa. As a non-audition choir, it welcomes all people 16 years of age and older who love and wish to sing, and aims to provide them with a joyous, educational and enjoyable music-making experience. In collaboration with professional guest musicians, it performs two concerts each year: Handel's Messiah in late November and a secular program in late April. In advance of each concert, weekly rehearsals occur Mondays, 7:30-9:30pm, in Room C-112 of the Durham College—UOIT Main Campus in north Oshawa.

EAST YORK CHOIR
The EYC, founded in 1988 is an auditioned ensemble which performs choral selections from a wide range of musical genres, often in collaboration with other artists. The artistic director is Jenny Crober, and our accompanist is Elizabeth Acker. Our season consists of two concerts, as well as performances at a variety of community events, including benefit concerts. On May 27, Celtic Song & Dance will feature chamber, instrumental and vocal music, Irish dancing and narration, with some of Canada's finest Celtic performers, including the Reid-Taheny Band. Rehearsals are Monday evenings at Leaside Presbyterian Church, 670 Eglinton Ave., E. of Bayview.

ECHO WOMEN'S CHOIR
Echo is a 70-voice community choir open to women from all walks of life. Echo sings each Tuesday night at Holy Trinity (beside the Eaton Centre), performs at city-wide grass-roots events, and holds December and May concerts. Echo, a non-auditioned choir co-led by Becca Whita and Alan Gasser, aims to build a strong, varied and vibrant culture and community through song. There is currently a year-long waiting list. Repertoire includes music from village singing traditions around the world and newly-commissioned music. Membership fees and concert tickets are sliding scale. Echo's spring concert, Bread and Roses, is May 14 2006 at 3pm at Holy Trinity.

ELMERS ISLER SINGERS
EIS is a twenty-voice professional chamber choir based in Toronto. Founded in 1979 by the late Dr. Elmer Iseler and now under the artistic direction of the acclaimed Lydia Adams, the Singers are known for their beauty of tone and wide interpretive range. They are highly valued for their contributions to master classes and workshops for schools and community choirs. The Singers are the professional Choir-In-Residence at the University of Toronto's Faculty of Music. Annual auditions are held in April/May (call 905-880-1889). Weekly rehearsals, a Toronto concert series, touring and recording make the Elmer Iseler Singers one of Canada's most illustrious choral ensembles.

ELORA FESTIVAL SINGERS
The Elora Festival Singers, founded by Noel Edison in 1980, is the principal vocal ensemble for the Elora Festival. The 24-voice professional choir performs regularly in Elora and Toronto and choristers rehearse weekly near Guelph. The EPS is also the core of the Toronto Mendelssohn Choir and the Mendelssohn Singers. Next season will highlight the Singers touring the Maritimes in the Spring of 2007.

ENSEMBLE TRYP-TYC
Chamber Choir
Ensemble Tryp-Tyc Chamber Choir, a mixed choir of 30 singers under the inspired direction of Lenard Whiting, is now entering its 6th season. ETTC performs 4 main concerts each year with music from renaissance to contemporary. The choir is open to all: auditions by appointment in September. Weekly rehearsals on Tuesday evening from 7:30 to 9:30 PM at Trinity Presbyterian Church, 2737 Bayview Avenue (just south of the 401) from September to May. ETCC repertoire includes oratorios, opera and smaller works including compositions by 20th century composers. ETCC collaborated with three choirs to perform the St. John Passion in Toronto and London, ON.

ENSEMBLE VOCAL
LES VOIX DU COEUR
L'ensemble vocal Les voix du coeur was founded in 1994 and is the only French choir in Toronto. Under the artistic direction of Manon Côté, the volunteer 50-member choir rehearses weekly on Wednesday evenings at École Étiennette-Briély (Bayview and York Mills) from September to June and once a month on Saturday afternoons. Les voix du coeur presents several concerts including a "cabaret-style" dinner-concert in March, an "end of year" concert and Christmas concerts. Repertoire includes mostly French popular songs. Music reading ability is helpful. Auditions take place in September. The rehearsals are held in French. Please, for auditions/information contact:

info@tryptych.org

Lenard Whiting
416-762-6007

EXULTATE CENTENNIAL CHOIR
Exultate Centennial Choir, a 60-voice mixed choir, enters its 40th season in 2006/07 under the skilled direction of Dr. Harris Loewen. The three-concert season encompasses a varied repertoire of classical and contemporary works, both sacred and secular, and has included works written for the choir. The choir shares great camaraderie and welcomes new singers. Rehearsals are held on Tuesdays 7:30-10:00 p.m. from September through May at Islington United Church (Islington subway station). Interested singers are invited to attend our open rehearsals. Membership is by audition.

methermon@sympatico.ca
Mary Thornton 416-620-1855
www.exultateesings.com

FANSHAWE CHOIRS LONDON/
GERALD FAGAN SINGERS
Founded in 1979 by Gerald Fagan, artistic director, and Marlene Fagan, accompanist and general manager, FCL is a world-class, community-based ensemble of 110 with a sister organization, the Ger-
and Fagan Singers, a chamber choir of 28. Both are accompanied by the Concert Players Orchestra in a variety of concerts every year. Four CDs have been released recently, and the Chorus has twice earned a Lieutenant Governor's Award for the Arts. Repertoire includes all the major choral works and more contemporary works with a particular focus on Canadian composers. Singers who audition to join must read music and assist in some aspect of the organization's operations.

info@choruslondon.com
Marlene Fagan 519-433-9550
www.choruslondon.com

Forte: The Toronto Men's Chorus
Forte, founded in 1997, is a non-profit, auditioned group of individuals dedicated to highlighting the talents of the gay community and building bridges to other communities through performance of a diverse repertoire of music and theatrical presentation. Under the musical direction of Edward Connell, the 30-member TTBB chorus mounts annual holiday and spring productions as well as performing at many community events. The choral season runs from the first week of September until after the annual Toronto Pride Week activities. Auditions are held in September and January. Rehearsals are held every Monday from 6:45-9:30pm at St. Andrew's United Church, 117 Bloor Street East.

forte-chorus@rogers.com
Terry Thompson 416-981-5708
www.forte-chorus.com

Georgetown Bach Chorale
Founded in 1999, this non-profit chamber choir has a membership of 16 voices. Whilst emphasizing J.S. Bach, other classical composers' works are performed as well. Concerts include four to five in the fall, Advent/Christmas, and spring concerts featuring choral and orchestral works, solo and instrumental items, and local and international artists. The choir performed in the Advent Festival in 2000 in Prague. Artistic director Ronald Greidusas has an established career as a concert pianist in Canada and abroad, and has performed for the Rachmaninoff Societies of England, USA, and Austria, and given recitals in France, Germany and Spain.

shuttleworth@hotmail.com
William Shuttleworth 905-877-8321

Georgian Bay Children's Choir
The Georgian Bay Children's Choir, conducted by Linda Hawkins, is a community treble choir for children and youth 8-18, from the southern Georgian Bay region of Ontario, centred on Owen Sound. Now in our 20th year, there are three GBCC choirs: The Little Jewels, The Middle C's and the Touring Ensemble, with a vocal assessment upon joining, to place choristers appropriately. Concerts are twice a year — December and May, as well as numerous singing engagements in the community, and annual choral festivals. Every other year, the Touring Ensemble travels internationally. Fees vary according to choir level. Rehearsals are Mondays, September to June.

info@gbcc.ca
Aly Boltman, General Manager
www.gbcc.ca

Grace Church On-the-Hill Choruses
There is no sound like the soaring tone of trebles, boys and girls, trained in the British cathedral tradition and singing in the superb acoustics of Grace Church. The Choruses of Gentlemen and Boys and the St. Cecilia Choir of Women and Girls sing the best of British and Canadian repertoire each week in service, concert, and on tour. The choirs will travel to the UK in the summer of 2007 under conductor Melva Graham, M.Mus. Professional music training in a family setting of fellowship and nurturing. Girls and boys accepted upon audition when they read English well. No upper age limit, no membership fee.

gracechurchontahill.ca

Harbourfront Chorus
Harbourfront Chorus is a non-auditioned community chorus for the GTA, performing diverse repertoire for a diverse city. Rehearsals are Tuesday, 7:45-9:15 pm at the Harbourfront Community Centre on Queen's Quay at Bathurst. Joseph Dudzinski is the artistic director. The Chorus was founded February 2006 with 22 members.

jthedudzinski@hotmail.com
Joseph Dudzinski 647-400-3087
www.jmdmusic.info

Harlequin Singers
Founded in 1967 to support Hamilton Theatre Inc., the 35-member choir was incorporated as The Harlequin Singers in the mid-seventies. Choristers live in the Hamilton and Halton region. Repertoire comes from Broadway musicals, films, pop charts, jazz and big band. Two major cabaret concerts, Christmas and spring, are mounted. The 2006 spring concert cabaret, June 2 and 3, is called Memories, featuring the best Broadway shows, films and pop charts. The choir performs at fundraisers and celebrations, for service organizations, charities, seniors, churches, retirement and nursing homes. Singers interested in auditioning should be able to read music and be willing to commit all music to memory.

John (Jack) Packer, Musical Director 905-575-9380
www.harlequinsingers.ca

High Park Choirs of Toronto
Something wonderful happens when children join hands and sing, especially when artistic director Zimtira Poloz, a voice/choral specialist with a great love for her choristers and an incredible ability to make their sound shimmer, leads the choirs. 2006-07 will be our 20th Anniversary Season of magical music making. We offer 6 divisions: Early Bird Choir (ages 5-7), Train-

www.wholenote.com
WholeNote Canvas Pages
ing Choir (ages 6-11), Children’s Choir (ages 9 - 13), Senior Choir (ages 12 through university) and Senior Chamber Choir (selected from the Senior Choir). Our program comprises weekly rehearsals in Bloor West Village (including music theory and ear training), two annual concerts, workshops, community engagements, and an annual tour (for the Senior Division). Auditions are held in April/May and January.

info@highparkchoirs.org
Mary Bella, Choir Manager
416-782-0857
www.highparkchoirs.org

INTER-MENNONITE CHILDREN’S CHOIR
The Inter-Mennonite Children’s Choir is a Waterloo Region community choir providing opportunities for musical excellence, and stimulating a life-long appreciation for the music of Christian heritage and culture. Averaging 40-55 singers, ages 8 to 15, the choir performs annual Christmas and Spring Concerts, and at various functions, festivals and competitions throughout the region. Current conductors are Carolyn Neumann and Judith Bean. In May 2007, a 40th anniversary celebration concert will feature the Inter-Mennonite Children’s Choir and Training Choir, Menno Youth Singers, and an alumni choir of choristers from the 1970s. To be part of the alumni choir, please inquire by email.

singing.diva@sympatico.ca
oneunnem@golden.net
Judith Bean 519-742-5687
www.mennosiSing5.com

IRISH CHORAL SOCIETY OF CANADA
ICS is a community adult SATB choir performing sacred, secular and folk works that centre around Irish and other Celtic themes and includes genres such as Baroque, Classical and Canadian Folk. The choir performs three times a year; often with special guest artists including Toronto’s finest Irish traditional musicians. The choir has had an ever increasing audience since its inception and is delighted to begin its fifth anniversary season beginning in September 2006. The choir is looking for experienced singers to join the organization in its time of great growth. All voices are needed. Tenors and basses are particularly welcomed!

icsoc@canada.com
Karen D’Aoust, director
416-653-9102
www.icsoc.ca

JUBILATE SINGERS
Jubilate Singers is a chamber choir of 25-35 members that rehearses on Tuesday evenings from 7:30-9:45 pm at St Leonard Church on Wanless Av. (1 block from Yonge and Lawrence). The conductor, Isabel Bernaus, is energetic, talented and a joy to work with. The choir performs a three-concert season plus three community events annually. The latter concerts feature spiritual and gospel music. Repertoire is wide ranging, interesting, challenging, multi-lingual, and often features works from Spain and Latin America. Good blend, pitch and sight-reading required. The next audition is Tuesday, June 6.

join@jubilatesingers.ca
Diane Knowler 416-385-1502
www.jubilatesingers.ca

KAMERMUSIK TORONTO
Established in 1997, Kamermusik Toronto is a not-for-profit chamber choir and orchestra dedicated to promoting and performing eclectic music. This small SATB ensemble of 22 dedicated and enthusiastic singers rehearses Wednesday evenings at Riverdale Presbyterian Church (Pape and Danforth). The choir performs a wide range of music from medieval to modern in concerts held in December, March and May/June each year. Auditions for all sections will be held in April/May 2006 for the full term starting September 2006. Please contact the Artistic Director for more information.

KITCHENER WATERLOO PHILHARMONIC CHOIR
The Kitchener Waterloo Philharmonic Choir was founded in 1883. Over the years the choir has maintained a commitment to music education, establishing a Children’s Choir in 1985 and a Youth Choir in 1998. There are now 135 members in the Adult Choir. The 25-voice Chamber Choir forms the core of this group. The Philharmonic Choir has grown dramatically under the dynamic leadership of Howard Dyck, conductor and artistic director. Howard has brought a direction and focus that has allowed the choir to stretch to new heights in choral music, earning its reputation as one of Canada’s leading choral organizations.

LACHAN JEWISH CHAMBER CHOIR
Cantor Benjamin Z. Maisner created Lachan (meaning melody in Hebrew) eleven years ago with a group of enthusiastic Toronto-based musicians who shared a love of music. The choir’s primary purpose was to showcase the best of Jewish music sung by the best of Toronto’s voices. The choir is known internationally for its musical virtuosity and its comprehensive repertoire spanning thousands of years. Lachan has performed in Canada and Europe, appeared on television, and recently produced a CD. The 30-member auditioned volunteer choir rehearses Mondays 8-10:30pm September to June at Holy Blossom Temple, 1950 Bathurst Street, Toronto. A good level of sight-reading is expected.

Aaron Hermant 416-787-0393
www.lachan.org

LEASIDE UNITED CHURCH CHOIR
This church choir, under director Sharon Beckstead, has four paid section leaders who help the choir sing an eclectic variety of anthems for Sunday worship services and other choral events during the year. The choir highlight is the Festival of Lessons and Carols each December. Rehearsals are Thursdays, 7:30-9:30pm, September to May. Sunday services are at 10:30am and the choir sings September to June.

sharon.beckstead@sympatico.ca
Sharon Beckstead 416-425-125 x23
www.leaside.org
Lyrica Choir of Barrie
Lyrica Choir was founded in September 2000 by Natallia Gurin. It draws its members from Barrie and the surrounding area. The mixed SATB chamber choir performs sacred and secular music including Renaissance, Baroque, Classical, Romantic and 20th century choral works. Lyrica Choir recently appointed a new conductor, Steve Winfield and accompanist, Brent Mayhew for the 2005-2006 season. The choir rehearses on Monday evening from 7:00-9:00 p.m. at St. Andrew’s Presbyterian Church in downtown Barrie.

Steve Winfield 705-722-0271

MegaCity Chorus
An all-male a cappella group formed in 1997 with a current membership of 65, this chorus has entertained all over Ontario, including Hamilton Place, Casino Rama and Mississauga Living Arts Centre. They have appeared on Canada’s Walk of Fame gala as well as Mix 99.9 and have competed internationally, placing 13th in the world in 2003. Rehearsals take place every Monday from 7:30 to 10:00pm at Harmony Hall, 2 Gower Street, Toronto. Extra rehearsals may be necessary around shows and events. The choir is an auditioned SA TB group with members of varying abilities. Rehearsals are on Wednesday from 7:30-9:30 and run from September to June. The Women’s Choir: No experience, No audition, No pressure, No kidding! Meets every 2nd Monday from 8:30-9 Sept-June. A great group with widely varied repertoire to help women put music back in their lives.
harrinetw@mnjcc.org
Harriet Within 416-924-6211 ext 133 www.mnjcc.org

Menno Singers
Menno Singers has been part of the Kitchener-Waterloo choral community since 1955, when Abner Martin founded the choir with the intent of providing Mennonite choristers with opportunities to study and perform sacred choral music. The 55-voice choir has since expanded its repertoire to include secular works, a cappella and accompanied texts, hymns and oratorios. The choir sponsors the Mennonite Mass Choir, giving choristers the opportunity to perform larger works such as Handel’s Messiah. Peter Nikiforuk, artistic director since 1998, is an active organ recitalist and clinician, co-owner and editor of Kelman Hall Publishing.
lindajz@sympatico.ca
Peter Nikiforuk: 519-576-8583
Linda Janzen: 519-576-8583 www.mennosingers.com

Metropolitan United Church Choir and Festival Choir
The auditioned, 32-member Church Choir has eight lead singers, rehearse Thursday evenings, and sings Sunday mornings and on special occasions, September to June. Repertoire is medieval through 21st century. Singers must have some sight-singing ability. A waiting list exists; contact the director late spring or early fall. The Festival Choir adds 10-15 singers to the core choir, and rehearses Sunday afternoons for six weeks prior to Good Friday. Past concerts featured works by Bach, Mozart, Fauré, Duruflé, Gilless, Schütz, and Dietter. The Metropolitan United Church Choir (ages 4-6); Metropolitan Choristers (7-11); CIC Ensemble (vocal and instrumental, ages 12+); and Metropolitan Handbells are groups open to all.
patriciaw@metunited.org
Patricia Wright 416-363-0331 x26 www.metunited.org

Miles Nadal JCC Youth Choir
The JCC Youth Choir, directed by Samantha Clarke is for singers in grades 2-6. The choir was founded in 2004 with the ideals of diverse music and a fun inclusive atmosphere. There is no audition or experience required for these groups. Our rehearsals prepare for performances throughout the year and raise the musical skills of our singers. We rehearse from September to May on Thursdays from 4:30-5:30. We also offer a mentorship program for our experienced singers.
samec@mnjcc.org
Samantha Clarke 416-924-6211 ext 277 www.mnjcc.org

Milton Choristers
The Milton Choristers are currently celebrating their 37th year of continuous singing with a series of concerts entitled Evenings of Enchantment. This group is a vital component of the Milton community, providing the Halton region with excellence in choral music with a minimum three-concert series annually. We also participate regularly in various community events. The repertoire presented varies from the classical to the contemporary and from the sacred to the secular. This non-auditioned choir is looking for new singers. Rehearsals are held on Tuesday evenings 7:30-10pm at Knox Presbyterian Church, 170 Main Street, Milton.
inquires@miltonchoristers.com
Sonja van de Hoel 905-876-3203 www.miltonchoristers.com

Mississauga Children’s Choir
The Mississauga Children’s Choir promotes the musical education of young singers through performances of the highest calibre, touring, and service to the community. Under the direction of Chrys A. Bentley, the Choir has blossomed into an 80 voice semi-professional ensemble which has become both recognizable and celebrated. The choir rehearses in Port Credit, from September to June, Tuesday evenings 7:15-10:15 and presents at concerts at the Living Arts Centre and in engagements with many other acclaimed groups throughout the golden horseshoe. 2006-2007 will be the MCS’s 32nd season of choral music-making.
info@mississaugachildrenschoir.com
Kathryn Bristley, choir manager
905-624-9704 www.mississaugachildrenschoir.com

Mississauga Festival Youth Choir (MFYC)
The MFYC, Tara Nadal, artistic director, is open by audition to youth ages 9-19, treble and changed voices. Rehearsals are held on Monday or Wednesday nights September to June by age and choir level. The 85-member choir offers a developmental program at three levels, a training level, ages 9-11, intermediate, and advanced singers ages 12-19. There is also the chamber choir, a 16-voice advanced ensemble. Our diverse repertoire includes classical, contemporary, jazz, and gospel, with special emphasis on world music. Tuition assistance is available to students with financial need. The advanced choir tours yearly.

www.mississaugachildrenschoir.com

WHOLENOTE CANADA PAGE

MAY 2006
Monday Morning Singers
The Monday Morning Singers is a group of 25 women who meet to sing every Monday at 9:30 am at Goodwood United Church, Uxbridge, Ontario. Now in its sixth year under the direction of Anne Mizen, (also, organist, composer and director of music at Pickering Village United Church). Repertoire includes music written for women's voices, from Bach and Mozart to folk songs and contemporary pieces. The choir performs a Christmas concert and a spring concert, as well as several run-outs to other communities and last fall visited the south of France as guests of the women’s choir Rozsam. New singers are welcome. There are no auditions, but an ability to read music is an asset.

info@nathanieldettchorale.org
Nathaniel Dett Chorale
Brainerd Blyden-Taylor is founder and artistic director of The Nathaniel Dett Chorale, Canada’s first professional choral group created to perform Afrocentric music both in its Toronto home and on tour. The Chorale is comprised of 21 classically trained musicians mandated to promote public awareness of and interest in works of Afrocentric composers past, present and future. The Chorale has an ongoing commissioning program, and an education program which includes lecture/demonstrations, master classes and curriculum extensions for use in schools. Auditions by appointment only; one piece each of classical, jazz and gospel/R&B. Sight reading necessary.

info@nathanieldettchorale.org
Brainerd Blyden-Taylor 416-340-7000
www.nathanieldettchorale.org

Newtonbrook United Church Choir
The chancel choir of Newtonbrook United Church consists of volunteer singers supported by a number of professional section-leads. The choir sings a wide variety of classical and contemporary repertoire and provides strong musical leadership each Sunday morning, twelve months of the year. In addition to full choir anthems, various ensembles and solos are presented by members of the choir. On selected Sundays, the choir presents extra choral music (carols at Christmas, a cantata at Easter). Choral music from all parts of the globe is regularly featured. Rehearsals are held Sunday morning before the service and on selected Thursday evenings through the year.

taylorsullivan@yahoo.com
Taylor Sullivan 416-222-5417
www.newtonbrookunitedchurch.ca

North 44th Ensemble
North 44th Ensemble was founded in the year 2000 by artistic director Geoffrey Butler. An affiliate of the Toronto Choral Society, the ensemble consists of 20 auditioned members who are dedicated to excellence and eclecticism in choral music. North 44th was featured on the Juno-nominated CD The Children of Life by Loretto Reid. Performances include their annual fundraising event with proceeds to Street Haven Women’s Choir as well as special engagements. North 44th rehearses once a week on Wednesday evenings in the Toronto core.
n44vocalensemble@hotmail.com
905-764-5140
www.north44ensemble.org

Oakville Choral Society
The Oakville Choral Society has been an integral part of the Oakville community since 1960. We are a community choir of 80 to 100 members who love music, possess a true passion for singing and enjoy contributing culturally to the community. There are no auditions required; however, a love of music and a willingness to learn are important. Rehearsals are Tuesday evenings from 7:45-10pm at Sheridan College, Trafalgar Campus, and registration is held in September and January. We hold two performances annually, in early May and early December. Our artistic director is J. Bev Stainston.

Anthony Ward-Smith, president
905-845-8300
www.oakvillechoral.com

Ontario Presbyterian Chorus
The Ontario Presbyterian Chorus was formed in 1989 as a non-auditioning chorus seeking to promote sacred choral music from the 1600s to the present. Using voice and instruments, our repertoire includes classics, anthems, hymn arrangements and gospel songs. Ministering mainly in southern Ontario, we average two programs per month September–May and tour approximately every three years. Although Presbyterian in origin, we are transdenominational in membership and concert schedule. Directed by Alastair McCallum, we rehearse bi-weekly on Tuesdays in a North Central location on the subway line. New members warmly welcomed.

oarchoirsby@sympatico.ca
Sheila Bailey 905-731-0136

Orangeville Chorales of Sweet Adelines
Sweet Adelines International is a worldwide organization committed to advancing the musical art form of 4-part harmony, barbershop style, through education and performances. The Orangeville chorale has been spreading harmony since 1981 and has a current membership of 60. At the 2005 Regional competition in Syracuse, Orangeville choruses, under the direction of Pat Vipond, were awarded Most Improved Chorus for the third time, placing 8th out of 23 choruses from the U.S. and Canada. Let us entertain you with performances to fit your needs – weddings, anniversaries, company parties or concerts. Rehearsals are every Wednesday at 7:30 pm at St. John’s Anglican Church, Caledon.

orangeltb@hotmail.com
Pat Vipond 519-541-5655
www.harmonize.com/orangevillechorus

Oriana Singers (NORTHUMBERLAND)
Under the direction of Marie Anderson and accompanist/composer Robert Grandy, Northumberland County’s Oriana Singers offer a yearly concert series that includes the best choral music of all styles, from gospel to jazz, classical to avant-garde. Guest artists perform regularly and creative staging adds to the richness of each concert experience. The more than 50-voice choir rehearses on Wednesdays from Sept to June in Cobourg. If you love to sing, enjoy the camaraderie of other choristers and are up to being challenged musically, contact Marie Anderson to ask about joining us.

Marie Anderson 905-372-2609

Oriana Women’s Choir
Oriana Women’s Choir, one of the finest choirs in Canada, was formed in 1972. This 40-voice auditioned choir is committed to choral excellence that provokes a passionate response to the power, beauty, and joy of song. The choir received “Best Performance of a Canadian Work” in the 2004 CBC National Choral Competition. Our final concert of the 2005-2006 season is Saturday, May 13, 2006; see our website for details. The choir presents subscription concerts in November, March, and May each year. Concerts are held at Grace Church on the-Hill. Auditions are held August 30 for the fall term starting September 13. Rehearsals are Wednesday evenings 7:30-9:45pm.
Orpheus Choir of Toronto
Founded in 1964, this 60-member mixed-voice choir aims to offer something different to concert-goers and singers alike. The choir has a 4-concert season, plus occasional guest performances, including collaborations outside the Toronto area. Under the energetic leadership of Robert Cooper, repertoire is both sacred and secular, from a cappella to full orchestral accompaniment, and includes many new or less well-known works. The choir also provides opportunities for young singers to gain experience as soloists through its Sidgwick Scholarship positions. Rehearsals are Tuesday evenings at Yorkminster Park Baptist Church near Yonge and St. Clair. Admission is by audition in May/June, and periodically throughout the season.
orpheuschoir@sympatico.ca
Helen Coxon 416 530-4428
www.orpheus.on.ca

Palestrina Chamber Choir
Founded by Comm. Alberto Di Giovanni in 1997, the Palestrina Chamber Chorus is a semi-professional mixed-voice choir with 35 members, all of whom have received formal training in vocal music. The Palestrina is gaining a reputation as one of the finest choirs in Toronto. The repertoire of the choir consists primarily of sacred, early secular, and operatic works from the Italian school. The choir gives several recitals in the Toronto area during the year. It is sponsored by Centro Scuola e Cultura Italiana, located in the Columbus Centre, 901 Lawrence Ave. West, Toronto M5A 1C3 Participation is by audition only.
music@centroscuola.ca
416-789-4970
www.centroscuola.ca/music

Pax Christi Chorale
Toronto’s Mennonite Choir
Pax Christi Chorale is an 80-voice oratorio choir. Many singers are local Mennonites, but the choir also boasts members from several faith traditions and cultures. Conductor Stephanie Martin, who teaches at York University, is dedicated to performing the great works of choral literature, with a view to achieving musical excellence and sustaining a supportive choir community. The 2006-07 season marks the choir’s 20th anniversary. Plans include the launch of a chamber choir. Several choral scholarships are offered each year. Membership is open to anyone interested in serious choral singing. Rehearsals are Monday nights.
paxchristilorale@hotmail.com
416-494-7889
www.paxchristilorale.org

Peel Choral Society
Peel Choral Society was founded in 1971 to provide the people of Brampton with an opportunity to share the experience of performing a wide range of choral music. The choir is a four-part mixed voice ensemble. Under the direction of Mervin Fick, the choir presents two main concerts: Christmas Concert and a Spring Concert. This season, the choir will also present a Valentine’s Day Concert and a Fall Harvest Dinner and Concert. Peel Choral Society extends a welcome to both singers and audience to share our music.
erdunk@rogers.com
Elaine Dunk 416-961-6444
www.peelchoral.ca

Penthelia Singers
Now in its 10th year, Penthelia Singers is a dynamic ensemble of young women performing a diverse and musically sophisticated repertoire in several languages, Renaissance to 21st century. Noted for innovative programming, the choir was a semi-finalist in this year’s CBC choral competition. The choir participated in the Ontario Science Centre’s Environment Month in late April. The spring concert, Earth, Air, Fire and Water will be Sunday, June 4 at the Glenn Gould Studio. The choir rehearses at Rosedale Presbyterian Church, Wednesdays, 7:30-9:30pm, and is looking for new members for its fall season. To find out more about Penthelia please contact Mary Legge, artistic director.
m Legge@rogers.com
Mary Legge 416-229-0522
www.penthelia.com

Port Perry United Church
Port Perry United Church is a 40 voice mixed senior choir open to all who love to sing. Repertoire is traditional and contemporary. The choir rehearses Thursday evenings from 7:30 to 9:00 and sings each Sunday at 10:00am. The choir highlight is a Christmas choral festival with an additional concert during the year. The choir is accompanied on the Keates-Geisler pipe organ and/or grand piano. Presently searching for a choir director/organist
portunited@bellnet.ca
Pa Bird, church administrator
905-985-2801
www.portperryunited.com

Queensmen of Toronto
Male Choir
Performer, conductor and organist Michael Morgan directs the Queensmen of Toronto Male Choir. Established for over 50 years, this 30 voice choir has gained an international reputation for choral excellence and a well blended sound; the choir places much emphasis on community outreach and fellowship. The Queensmen give 15 performances annually of a broad repertoire of popular, spiritual and sacred song at community events and “Big Sings” in Ontario and the States. A registered non-profit organization, the Queensmen award an annual scholarship to a deserving student. Rehearsals are Tuesday, 7:30pm at Westway United Church, 8 Templar Drive, Etobicoke.
mickeyblue73@yahoo.com
Michael Morgan 416-581-7099

Renaissance Singers
RCM Choirs
The Royal Conservatory of Music’s choral program provides an array of opportunities for choristers of all ages. Choose from RCM Children’s Choirs (children & teens), World Music Chorus (global music), Repertory Chorus (classic choral repertoire), Chamber Choir (by audition), Vox Continental (20 voices), Silver Singers (ages 50 and older), Lyric Singers (light repertoire), RCM Jazz Choir (if swing’s your thing), or Summer Chorale (rehearsals in June and July). Most RCM choirs do not require an audition, although an initial meeting with the conductor for placement purposes is standard. All singers are welcome.
416-403-2825
www.rcm.ca/music

Sacred Music Society
SMS, founded of the World Youth Day 2002 Choir, is a world-renowned performing arts and educational institution with repertoire ranging from Gregorian chants to classical music, and including contemporary and commissioned works. SMS embraces people with a gift for music and a desire to share it. Choir members dedicate significant time to rehearsing, recording, touring and performing. The choir accepts applications in early June and September. The three adult SMS Choirs include the 30-member Chamber Choir, Sacra Sinfonia, and the 70-member World Youth Day 2002 Choir. There are also four “Sparrow” children’s choirs. Rehearsals are in central and eastern Toronto.
info@sacredmusicsociety.com
Harold Marcolite 416-515-0767
www.sacredmusicsociety.com
Scarborough Sweet Adelines

Are 33 women who enjoy singing four part harmony, love entertaining and performing at various venues and functions, including Sunday afternoons at Scarborough Civic Centre, street fairs, seniors homes, service clubs, carols at malls, and Christmas dinners. Repertoire ranges from musicals and golden oldies to Etton John. Each spring we compete against other choruses from our region and have competed internationally. Sweet Adelines have an international membership of 30,000 women. Let us entertain you or come and join us. Ability to read music is not essential - loving to sing is. Rehearsals are Wed 7pm at St. Paul’s L’Amoreaux.

Harriet 905-420-9823

Serenata Choir

Serenata Choir, under the direction of conductor Gary Heard, is welcoming new members. In honour of the upcoming 20th anniversary the choir will be performing two of the most popular choral works ever written. The 40-voice mixed SATB choir sings a varied repertoire consisting of sacred and secular music from ancient times to modern. Auditions are at the discretion of the conductor. Choir rehearsals one week on Monday nights from September to June, and performs two to three times a year, and at various community functions, as the opportunity arises.

Wolg Glaze 705-526-9715
www.arianbeai-huronia.ca

Serenata Singers

The Serenata Singers, directed by Audrey McLeod, is a 65-voice SATB self-sustaining performing choir of retired men and women. The choir appears at senior’s residences and community events on request. The Singer’s repertoire includes folk, spirituals, golden oldies, Broadway show tunes and pop melodies, showcased at an annual spring concert. The choir rehearses Wednesday evenings from September to May at the Wilmar Heights United Church, 963 Pharmacy Ave, Scarborough. A simple audition is required; music sight-reading skills and choral experience is helpful. The enjoyment of singing and associating with a very friendly group of adults is an added bonus.

audrey.a.mcleod@sympatico.ca
Audrey McLeod 416-497-5952

Shevchenko Choir

The Shevchenko Choir originated in the Ukrainian community, therefore its repertoire, in the main, is Ukrainian and other Slavic songs. However, since its formation in 1951 the choir has also included folk songs of other peoples, operatic choruses, and original Canadian works. This year is in National Semi-Finals of CBC Choral Competition. The choir is part of the Shevchenko Musical Ensemble, performing with mandolin orchestra, and dancers. Choir is multi-generational as well as multicultural. Performances: 2 or 3 concerts per season culminating in annual showcase of the Shevchenko Ensemble. Rehearsals: Sunday morning (10:00 to 12:30) at Columbus Centre, 901 Lawrence Ave. West.

info-sme@bellnet.ca
Alexander Veprenisky, conductor 905-768-7516
Ginger Kautio, office 416-533-2725
www.shevchenkomusic.com

Society of Singers

The Society of Singers is a non-auditioned four-part mixed choir, under the direction of Ashley W. Tidy. The choir performs varied and interesting repertoire in seniors’ centres and retirement homes, averaging one or two afternoon concerts per month from September to May. Rehearsals are on Monday evenings from 1-3 pm at Blythwood Baptist Church, 80 Blythwood Road, east of Yonge Street, where there is ample parking. All voices with previous choral experience are welcome.

norma.hall@rogers.com
K. Horsley: 416-466-5014
Ed Gilmore: 416-783-9490

St. James Anglican Church Choirs

The Parish Choir sings Sunday 10:30 and Wednesday 7:30. Choir rehearsals are Wednesdays 7:30-9:30 at St. James Church, 240 Gladstone Avenue, Scarborough. Choir membership is open to anyone who wishes to sing. A simple audition is required, and sight-reading ability is required. Rehearsals are on Wednesday evenings from 7:30-9:30 at St. James Church, 240 Gladstone Avenue, Scarborough. Choir membership is open to anyone who wishes to sing. A simple audition is required, and sight-reading ability is required. Rehearsals are on Wednesday evenings from 7:30-9:30 at St. James Church, 240 Gladstone Avenue, Scarborough. Choir membership is open to anyone who wishes to sing.
vides choral experience to those desiring a mix of liturgical and non-liturgical repertoire. The St. James' Singers is an auditioned semi-professional mixed-voice chamber choir performing sacred music of every age. For information on lead opportunities please contact Michael Bloss for application details.

music@stjamescathedral.on.ca
Michael Bloss 416-964-7865 x231
www.stjamescathedral.on.ca

St. Michael’s Choir School
Since 1937, this Catholic boys school has become the most renowned choir school in Canada. Its auditioned students (grades 3-12), provide choirs for the Saturday evening and Sunday morning Masses at St. Michael’s Cathedral. Almost 100% of these students go on to higher education, with Michael Burgess, Matt Dusk, John McDermott and Michael Schade among the school’s distinguished alumni. Recent performances include the International Choral Festival of Sacred Music (Italy), Pontifical Institute of Sacred Music (Rome), Queen Elizabeth’s Canadian visit, and the 2002 World Youth Day Papal Mass. SMCS’s 67th annual Christmas concert runs December 15-16, 2006 at Massey Hall.

Fr. J.M. Missio 416-393-5518
Mr. D. Malino: 416-393-5518
www.smcs.on.ca

STUDIO SIXTEEN
Studio Sixteen is a sixteen-voice, eight-part professional ensemble dedicated exclusively to sacred music of the European Renaissance, and is the principal choral ensemble of the Studio of Early Music Toronto (SEMT). Founded and directed by Kevin Komisaruk in 2004, the ensemble’s repertoire spans Josquin to Victoria; texture minimum is six parts. Rehearsals are unaccompanied and take place on Wednesday nights. Entrance is by ongoing audition; associate positions are also available for rehearsal or performance call on a standby basis. Please contact the director for more information, or visit the studio’s website for more information.

info@studiosixteen.ca
Kevin Komisaruk 416-599-2586
www.studiosixteen.ca

TAFELMUSIK CHAMBER CHOIR
Celebrating its 25th anniversary next season, the Tafelmusik Chamber Choir, specializing in baroque and classical performance practice and vocal technique, was formed in 1981 as a complement to the Tafelmusik Orchestra. Under the direction of its founder, Ivans Taurins, the choir has been praised for its clarity, nuance and brilliance. The Tafelmusik Chamber Choir performs and rehearses out of Trinity-St. Paul’s Centre, 427 Bloor Street West, as well as the George Weston Recital Hall. Chamber Choir auditions are normally held between July and September for the upcoming season. If you are interested in auditioning please visit our website for more information.

jurychuk@tafelmusic.org
Joanna Jurychuk, Production Manager
416-964-9562 x226

TALLIS CHOIR
The Tallis Choir, under the direction of Peter Mahon, enters its 29th year in 2006-07 with a four-concert season featuring a broad range of music. This semi-professional chamber choir which specializes in Renaissance chamber music begins the new season with a presentation of the Victoria Requiem in October. This is followed by Midnight Mass in San Marco, featuring the music of Monteverdi in December, Brahms’ Liebeslieder Waltzes and To Dreams Return by Andrew Ager in February, and the Six Bach Motets in May. Rehearsals are held at Trinity College on the U of T campus on Wednesday evenings. General auditions are held in late May/June but can be arranged at other times.

416-286-9798
www.tallischoir.com

TAPESTRY CHAMBER CHOIR
Founded in 1988, Tapestry Chamber Choir offers a varied choral repertoire to an ever-widening audience in the Newmarket-Aurora area. Under the direction of Andrew Snadowsky B.Mus, B.Ed. ARCT and accompanist Sheila Vandikas B.Mus ARCT, Tapestry aspires to create "weavings of song" with rich colours and textures, while remaining free to explore the artistry of any composer of any period. Although most of the repertoire is a cappella, Tapestry welcomes opportunities to perform with instrumentalists. If you would like to become one of the threads in our choral tapestry, please contact us.

tapestrychoir@sympatico.ca
Choir information: 905-836-8589
www.tapestrychoir.com

TEMPUS CHORAL SOCIETY
A youth choir in the 1970s, Tempus reformed in 1999 as an SATB community choir with over 60 voices. Directed by Brian Turnbull (Mus. Bac. (Hons), B.Ed.), an accomplished musician with several published works, our repertoire includes swing, Broadway, inspirational and contemporary music. Members are 18 years and over and we rehearse Tuesday evenings from 7:30-9:15pm September to June at 262 Randall Street, Oakville. We conduct voice assessment for section placement only, and there is a one-time membership fee of $75 to help defray the cost of music.

info@tempschoralsociety.com
905-845-0551 x3
www.tempschoralsociety.com

TORONTO CHAMBER CHOIR
David Fallis, well-known expert in early music, is the director of the Toronto Chamber Choir. The choir’s season includes four concerts of authentically performed baroque and renaissance works, often paired thematically with music from later periods. In 2006-7, the season features the Charpentier Messe de Minuit and the Cavalli Requiem. The 40-voice choir rehearses in the church hall of St. Patrick’s church at Dundas and McCaul streets on Monday nights from 7:30 to 10:00, with additional rehearsals prior to concerts. Singers with good sight reading ability may request an audition at any time during the season.

wrend@yorku.ca
Bill Found 416-730-9731
www.geocolites.com
www.torontochoralchoir.org

TORONTO CHORISTERS
James Maben directs this large, non-auditioned 105-voice choir which is now completing its 14th season. The choir consists mostly but not entirely of retired teachers from Boards of Education in the Toronto area. Community applicants are welcome. Repertoire is varied, from classical to pop to modern. Rehearsals are on Thursday afternoons from October through May. Because the choir is so large, women wishing to join may be placed on a waiting list, but men will be accepted immediately. This year’s spring concert is on Wednesday, May 31st, 7:30 pm, at Sir John A. Macdonald Collegiate, Pharmacy Ave, Scarborough.

brunesnell@rogers.com
Bruce Snell 416-487-2742

www.torontochoralchoir.org

TORDONTO CHORAL SOCIETY
The Toronto Choral Society was founded in 1845. The 120-member community choir is a non-auditioned choral group dedicated to enhancing the community by providing an opportunity for enthusiastic choristers to perform contemporary and traditional repertoire for Toronto audiences. The choir is currently working on their upcoming concert, Haydn’s choral masterpiece, The Creation. This will be performed Wednesday, May 17, 2006 at Yorkminster Park Baptist Church, 1585 Yonge Street (north of St. Clair) at 7:30pm. The choir rehearses once a week on Wednesday evenings at Eastminster United Church.

416-410-3509
www.torontochoralchoir.org

CHILDREN’S CHORUS
Lady Willingdon’s Choir, founded in 1978, is one of the world’s leading choirs. Entering its 27th season, the Chorus has more than a dozen CDs and has toured widely, nationally and internationally. The Chorus recently recorded Mahler’s Symphony No. 8 with Sir Simon Rattle in Birmingham; the CD is now available on EMI Classics. The TCC (Main Chorus and four Training Choirs) presents an annual Subscription Series; the Chamber Choir and Choral Scholars, subsections of the Main Chorus, perform additional concerts and record. The Chorus also offers a West End Training Choir for children in grades 3-6.

See revised profile info@torontochildrenschorus.com
Heather Wood 416-932-8666 x223
Margaret Lam: 416-932-8666 x221
www.torontochildrenschorus.com

TORONTO CHILDREN’S CHOIR
Founded and directed by Jean Ashworth Barrle, the TCC, for children ages 7-15, is one of the world’s leading choirs. Entering its 27th season, the Chorus has more than a dozen CDs and has toured widely, nationally and internationally. The Chorus recently recorded Mahler’s Symphony No. 8 with Sir Simon Rattle in Birmingham; the CD is now available on EMI Classics. The TCC (Main Chorus and four Training Choirs) presents an annual Subscription Series; the Chamber Choir and Choral Scholars, subsections of the Main Chorus, perform additional concerts and record. The Chorus also offers a West End Training Choir for children in grades 3-6.

See revised profile info@torontochildrenschorus.com
Heather Wood 416-932-8666 x223
Margaret Lam: 416-932-8666 x221
www.torontochildrenschorus.com

WHOLESOME
Toronto Classical Singers
The Toronto Classical Singers are a 100 people who love the choral/orchestral classics. Each season we present three concerts featuring guest soloists and the Talisker Players orchestra. Our conductor is CBC Radio 2's Jurgen Petrenko, who brings an infectious enthusiasm to the proceedings. In the past twelve years, we have presented master works by, among others, Bach, Haydn, Mozart, Gounod, Saint-Saens, and Vaughan Williams. Our 2006-7 season will feature Handel's Messiah, Haydn's Lord Nelson Mass, and Vaughan Williams' Sea Symphony. We rehearse Mondays evenings 7:30-9:30pm, September through April at Christ Church Deer Park (Yonge Street, two blocks north of St. Clair). We welcome new members. To set up an audition or for ticket information, please contact us:
torontoclassicalsingers@sympatico.ca
416-443-1490
www.torontoclassicalsingers.org

Toronto Mendelssohn Choir
The Toronto Mendelssohn Choir (founded 1977) provides training and performance opportunities for singers aged 15-23. Annually, the TMYC presents a three-concert series. Past highlights include: a performance in Italy (1997), joining the TMC at the National Arts Centre for the opening of Festival Canada (July 1998), performing in the rotunda of Ottawa's Parliament Buildings (spring 2004), being featured with the Toronto Philharmonia (2005), joining the TMC to sing Beethoven's Ninth Symphony (2006), and the release of a recording of seasonal music under the direction of composer/conductor John Rutter. Rehearsals are Tuesday evenings 7-9:30pm. Auditions for the 2006/2007 season begin in June.

Toronto Mendelssohn Youth Choir
The Toronto Mendelssohn Youth Choir (founded 1997) provides training and performance opportunities for singers aged 15-23. Annually, the TMYC presents a three-concert series. Past highlights include: a performance in Italy (1997), joining the TMC at the National Arts Centre for the opening of Festival Canada (July 1998), performing in the rotunda of Ottawa's Parliament Buildings (spring 2004), being featured with the Toronto Philharmonia (2005), joining the TMC to sing Beethoven's Ninth Symphony (2006), and the release of a recording of seasonal music under the direction of composer/conductor John Rutter. Rehearsals are Tuesday evenings 7-9:30pm. Auditions for the 2006/2007 season begin in June.

Toronto Swedish Singers
The Toronto Swedish Singers perform in Swedish and English under the direction of Lloyd Thompson, who arranges much of the choir's repertoire. The choir presents annual spring and Christmas concerts, performs at local Swedish cultural events and serves as the choir for the Swedish Lutheran Church in Toronto at major celebrations. Short tours are arranged periodically. Membership is open to anyone getting their purpose, the choir still sings at numerous churches, corporate and campus events. Lisa Toussaint directs the choir's repertoire of classical, traditional, spiritual and religious works.

University of Toronto at Scarborough Concert Choir
University of Toronto at Scarborough Concert Choir is a 40-voice auditioned choir open to students, faculty and guests. Auditions are held the first week of classes each term. The choir meets on Wednesdays from 4-7pm in the new Arts Administration Building, suite AA303 (The Music Studio) at the college located at 1265 Military Trail in Scarborough (401 and Morningside). Repertoire ranges from the Renaissance to the present. Performances take place on campus and in the greater GTA from September to April. Recent performances of Mozart's Requiem, Handel's Messiah and Bach's St. John Passion were presented in collaboration with Ensemble Tryptych Chamber Choir.

University of Toronto Gospel Choir
Founded February 1995, Black History month, the UTGC's weekly rehearsals became a meeting place for students interested in singing praises to the Lord, and for those looking for an empowering environment. UTGC has sung in a Barados Gospel Festival, in Stockholm, and four concerts in Japan. For seven years the choir had been featured in The Colours of Christmas as guest of international recording artists such as Peabo Bryson, Roberta Flack, and Jon Secada. Never forgetting their purpose, the choir still sings at numerous churches, corporate and campus events. Lisa Toussaint directs the choir's repertoire of Christian contemporary, traditional gospel, praise and worship, and spirituals.

University Settlement Community Choir and Children's Choir
The 30-member adult mixed voice choir was started 8 years ago. Teodora Georgieva leads the choir in a wide variety of repertoire from madrigals to show tunes. Rehearsals are on Thursday nights from 7:30-9:30 p.m. University Settlement Children's Choir began in September of 2003. This growing group meets on Thursdays from 5:30-6:45 p.m. The choir, for ages 8-13 (unchanged voices) is led by Teodora Georgieva in singing songs from a wide variety of musical styles. Both groups are non-auditioned, and no experience is necessary. They perform several times a year at different venues but rehearse at University Settlement, 23 Grange Rd., Toronto.

Univox Choir
Univox is a new and exciting mixed voice community choir for young adults that focuses on creating wonderful music in a fun and uplifts'ng environment with relationship building, social responsibility and musical excellence at its core. The choir is open to young adults age 15 through their 30s. We sing music spanning five centuries including contemporary works, spirituals and folksongs from around the world. Univox rehearses on Mondays, 4:30-6:30pm at New Horizons Tower, 1140 Bloor St. W (NW corner at Dufferin—Dufferin Station); season runs September to May. Please contact Dallas Bergen, founder and artistic director, for more information.

Upper Canada Children's Choirs
The Elgar Choir, first formed in 1905, amalgamated with the Bach Choir, formed in 1932, following WWII. The Bach Elgar Choir has been performing for Hamilton and Canadian audiences ever since. The Bach Elgar Choir which is the premiere symphonic oratorio chorus in the Hamilton Region and the second-oldest choral organization in Canada, regularly features the Hamilton Philharmonic Orchestra. The choir has performed many premieres including Verdi's Requiem, Henry Gorecki's Miserere and Ruth Watson Henderson's The Magic of God's World. The choir enters its
Upper Canada Choristers

The Upper Canada Choristers is a non-auditioned SATB community choir of about 50 voices, under the direction of Laurie Evan Fraser, founding artistic director. The choir, now in its 13th season, is a vibrant, growing organization with a commitment to excellence. Weekly rehearsals are Monday at the Salvation Army Community Church, Eglington Avenue just east of Yonge Street, 7:30 to 9:30 pm. The choir prepares 2 programs annually, performing in a variety of community venues – hospitals, nursing homes, seniors’ residences, schools, churches – as well as singing at special events and other public concerts. The members’ diversity is reflected in a wide range of choral repertoire.

Taylor Sullivan, director 416-585-4521 x3101 www.chorister.org

Uxbridge Community Choir

"One Voice" was founded in 1997 by director, Angela Wakeford. It is an un-auditioned SATB choir of fifty voices presenting two annual concerts, Christmas and Spring. The choir also performs in surrounding communities, supporting local events and fund-raising. The repertoire is drawn from both sacred and secular works including spirituals, folk music and Canadian compositions. The choir supports and encourages young musicians through a scholarship program, frequently including them in concert programs. The choir’s accompanist is Debra Thompson.

taylor.sullivan@yahoo.com
www.ucchoir.org

Victoria Scholars Men's Choral Ensemble

The essence of the Victoria Scholars' music is the clarity and balance of sound characteristic of renaissance music. The ensemble's repertoire encompasses works from the Baroque, Classical and Romances, and contemporary and newly commissioned works. The choir rehearses weekly in preparation for their concert series, consisting of three performances annually. If you are an experienced musician with excellent sight reading abilities and you are looking to join one of Canada’s finest male ensembles, please call or email to set up an audition appointment.

info@victoriascholars.ca

VocalPoint Chamber Choir

Founded in 1997 by musical director Jan Grundy, VocalPoint has established itself as one of the country’s finest chamber choirs, reaching the semi-finals in the past three CBC Radio competitions. In addition to an annual subscription series in the superb acoustics of Grace Church-on-the-Hill, VocalPoint has performed on Mark Trelwall’s noon-hour series for Organ and Choir, at the Glenn Gould Studio for live broadcast on CBC Radio Two, and at the Sharon Temple. Members are auditioned from many top church choirs in Toronto; most are experienced soloists, teachers, or conductors. Auditions: Wednesday evenings during June. Please contact Carol Grundy at (416) 461-8301.

vocalpointchoir@lycos.com

VoxWorks

Founded in 2005 by artistic director James Wells, voxworks explores lesser known, rarely performed vocal music, and offers an insightful approach to the firmly established literature. The core of repertoire is secular music of the twentieth century, complemented by works from other style periods. Because the programs include solo as well as choral repertoire, some of which the composers stipulate for and a commitment to ensemble work. Auditions are held as required to fill vacancies.

voxworks@voxworks.ca

Wayne Gilpin Singers

The Wayne Gilpin Singers is an auditioned 40-voice chamber choir that presents an annual series of public concerts and performs on request at social and charitable functions. The choir performs a wide variety of music ranging from choral repertoire classics to excellent modern works. A recent review raved that the Singers “diction was crystal clear. Especially enjoyable was the mellow feeling of relaxed tempos and the rich blending

info@vivayouthsingers.com
Laura Menard 416-788-8482 www.vivayouthsingers.com

Wayne Gilpin Singers

The Wayne Gilpin Singers is an auditioned 40-voice chamber choir that presents an annual series of public concerts and performs on request at social and charitable functions. The choir performs a wide variety of music ranging from choral repertoire classics to excellent modern works. A recent review raved that the Singers' "diction was crystal clear. Especially enjoyable was the mellow feeling of relaxed tempos and the rich blending..."
of the parts." The choir rehearses on Monday evenings from 7:30-9:30pm at Luther Village Chapel in Waterloo from September to June.

mail@gilpin.ca
Wayne Gilpin 1-800-867-3281
www.gilpin.ca

YORK UNIVERSITY DEPARTMENT OF MUSIC
York University's Music Department is home to ten choral ensembles, all open by audition to the wider York community (incl. faculty, staff and alumni). Lisette Cantor directs Concert Choir, Chamber Choir, Male Chorus and Women's Chorus performing western classical repertoire. There are four Jazz Choirs directed by Bob Hamper and Mim Adams. Karen Burke directs the Gospel Choir. The World Music Chorus (traditional music of Africa, Europe (folk and medieval) and Asia (especially Georgia) is led by Judith Cohen. Each ensemble gives public concerts during the season. Auditions are held the first week of September. Participants who are not registered students pay an audit fee.

musicprg@yorku.ca
416.736.5242
www.yorku.ca/music

WINDSOR CLASSIC CHORALE
Founded in 1977 by Professor Richard Householder, Director of Choral Activities at the University of Windsor, and currently under the direction of Tim Shantz, the Windsor Classic Chorale is an auditioned mixed choir. Over its 29-year history, the choir has appeared on nationally televised programs including a performance of Messiah, and was selected to perform in both the 1989 and 1993 Toronto International Choral Festivals. Repertoire includes Haydn's Lord Nelson Mass, Brahms' Neue-Liebeslieder Waltzer, and Pinkham's Christmas Cantata. WCC performs two series concerts per year in November and May with some smaller events during the year. Rehearsals are held on Monday evenings from 7:30-9:30pm September to June.

mclaughlinc@rogers.ca
Patricia McLaughlin, President
519-736-5761
www.windsorclassic.org

Woodstock Fanshawe Singers
The Woodstock Fanshawe Singers, Woodstock, ON, under the direction of Jennifer Moir, is an auditioned SATB choir who perform a varied repertoire featuring Canadian composers. Composer in residence, Jeff Smallman has written several pieces commissioned by the group. The International Kafelid Choral Festival, now in its second season, is one of the organization's innovative projects.

519-539-3428
www.woodstockfanshawesigners.ca

WORCESTER CHORAL SOCIETY
Founded in 1869, the Worcester Choral Society is one of the oldest choirs in North America. The Society is committed to high standards of choral performance and has performed throughout New England, in all 50 states, and in more than 20 countries. Our 150-voice choir is led by Director of Choral Activities, Peter d'Amboise. We have performed at the Kennedy Center, the Lincoln Center, and the White House. The Society’s renowned music director is the late Dr. Arthur Gulliver. Worcester Choral Society’s home base is under the auspices of the Community Music School of Worcester. Our 150-voice choir practices Monday evenings from 7:30-10:30pm at Cummer Lodge, North York, from September to the end of June. Our director is Cathy Whiteside. We do simple choreography and there is a simple audition to join the group. We have openings available in our tenor and bass/baritone sections. If you love to sing, come sing with us!

dfraser@rogers.ca
Wendy Fraser 416-225-5810
www.yorkminstrels.com

YORK REGION CHILDREN'S CHORUS
The York Region Children's Chorus is an auditioned treble chorus open to children and youth ages 10-17. In its twenty-second season, this 70-voice choir has become a high-profile representative of the region, performing in many parts of Canada, USA and abroad. In 2004 the choir sang in Paris, Milan, Venice, and in the Salzburg International Choir and Orchestra Festival. In 2005 the choir represented Ontario in the Unison Festival for Canada Day in the National Arts Centre. Auditions for the 2006/2007 season will be held Wednesday June 7 and Wednesday June 14, 2006 from 6pm. Rehearsals: Wednesday evenings, 6:15-8:30pm, September to June.

905-727-0022 x2977 or 905-727-3107 x427
www.yrcc.ca

Go to our Website and click on this image for a complete Online Canary Pages Choir Index

Just as every canary's song is slightly different, every choir is unique. The Online Canary Pages contain listings of the categories into which our listed choirs fall, to aid in the search for a singing group that matches a prospective choir member's age, interest, ability, musical preferences, and location.

Categories include:

- Adult Community Choirs
- Non-Auditioned Choirs
- Men's
- Women's
- Sacred Music and Church Choirs
- Large Adult Choirs over 100 voices
- University Choirs
- Professional and Semi-professional Choirs
- Chamber Choirs under 25 voices
- World, Jazz and Folk
- Cultural Interest.

Choirs are also listed by region, if outside Toronto, with the breakdown being by area code: 705, 905 (East, North, West, and South), 519, and 613. Choirs frequently appear in more than one category.

Happy searching and singing!

Attention All Choirs

Free Delivery of WholeNote

Spoon feed your choir members by arranging for regular free delivery of WholeNote directly to your rehearsal venue, office, or concert location. Simply contact circulation@thewholenote.com or telephone 416-406-5055.
“Not a sparrow falls” the Good Book says but our May “Choral Canary Pages” let a few slip. WholeNote regrets the error.

**Coro San Marco**
Founded in 1995 by artistic director Daniel Colla, the choir’s 50 members share a love for folk, classical and operatic music, and participate in many concerts and festivals, averaging ten concerts a year. They have performed at Roy Thomson Hall and the Museum of Civilization in Ottawa, founded the annual multicultural choral festival Singing Together, and have performed with the Nova Amadeus Orchestra from Rome. With the Esprit Alliance Orchestra they premiered Albinoni’s Magnificat and G. Puccini’s Ave Maria. Coro San Marco has two recordings: Va’ pensiero / Longing Spirit, and songs of the Italian migration: Addio Patria Mia / Farewell My Homeland.

colladaniel@hotmail.com
www.corosanmarco.com

**Renaissance Singers**
The Renaissance Singers were founded by Raymond S. J. Daniels in 1972. The choir’s early reputation was based on its polished performances of renaissance a cappella literature. Today, the choir sings music from the masters of all centuries. The Renaissance Singers have also commissioned and premiered the works of leading Canadian composers. The choir has four recordings to its credit, and has performed on four tours of England. Under the musical direction of Richard Cunningham, the choir looks forward to its 33rd season.
kathybob@golden.net
Kathy Lees: 519-725-4397

**Toronto Children’s Chorus**
Jean Ashworth Bartle, C.M., O.Ont., Founder/Music Director
The Toronto Children’s Chorus, now entering its 28th season, is widely recognized as one of the world’s leading children’s choirs, offering unique musical, educational, and social experiences for children between the ages of 7 and 15. The choir is comprised of the Main Chorus and five Training Choirs, and presents an annual Subscription Series in Toronto, in addition to guest performances and international tours. It has recorded more than a dozen compact discs.
A West End Training Choir is offered for children in Grades 3-6. For more information, call 416-932-8666, ext. 231.
info@torontochildrenschorus.com
www.torontochildrenschorus.com

**Toronto Welsh Male Voice Choir**
The choir was founded in 1995 to kindle the tradition of four-part Welsh male voice singing. Under the leadership director David Low, associate director Lenard Whiting, and accompanist Kathryn Tremills, the choir has grown to an ensemble of 60 men from many ethnic backgrounds, performing approximately ten concerts a year. Membership requires an elemental audition, and an ear for, and a love of choral music. Repertoire includes: opera choruses, folk songs, show tunes, spirituals, and traditional Welsh music.
Practices are held Wednesdays 7:30-10pm, September to June at Dewi Sant Welsh United Church, at Yonge/Lawrence.
president@twmvc.com
416-410-2254
www.twmvc.com

The Choral Canary Pages is available year-round at www.thewholenote.com
Phone 416-323-2232