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2. SOPHIA PLUS
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Sophia Cusbidulina
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La joie éclatante des jeunes époux
Philip Cashian
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Gidon Kremer, violin
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Saturday, February 10, 2007 at 7:30 pm
Nadja Salerno-Sonnenberg, violin
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Yefim Bronfman, piano
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Welcome watchword

"Welcome" was going to be the watchword of this "Opener". But, as things turn out, it’s not enough.

First, of course, is "welcome back" – to all our regulars. Contributors, readers, musicians – hope you’re recharged and ready. The music awaits its audience. The audience awaits its music.

(Also in the "welcome back" category: Colin Eatock’s T.O. Diary returns (page 18). In his final column before heading off to England in July 05, he wondered out loud how WholeNote readers would "survive and thrive in an irony-deprived environment until my return". For those of you who somehow did, the long drought is over.)

Next comes just plain "welcome":

— to our new Bandstand columnist Jack MacQuarrie who has set a blistering pace – connecting with a mind-boggling sixty new community bands and wind orchestras for our eighth annual band list. Some readers say the community band end of things doesn’t even belong here. "The music’s just an excuse for a party" they grumble. Hmmm. Now there’s a concept.

— to our new listings co-ordinator Les Redman, likewise hell-bent on establishing new standards of thoroughness in the live concert listings coverage that is our raison-d’etre. Check out, for example, what we do in our Toronto-centric fashion call our "Further Afield" concert listings. And imagine gathering all that, one brochure and flyer at a time.

— and welcome to you, if you are a first-time WholeNote reader. This includes a special welcome to those of you in town for the Canadian Opera Company Ring Cycle. We hope these pages open your eyes to our city’s year-round musical riches, and that you will return.

As I said at the outset, though, welcome is not enough of a watchword, because it’s a word that says only "hail" and not "farewell", and life is not like that. Too late for our individual writers to address in their regular columns, came news of John Weinweig’s passing. Larry Lake’s words on the next page mark the moment of "farewell," a placeholder for the deserved tributes to come.

David Perlman
Editor

Canadian pianist, Winston Choi and Chinese violinist Minghuan Xu - a married couple as well as musical collaborators - are still in their twenties and are still students - she at SUNY Stony Brook, he at Northwestern University - but each is already an accomplished artist with an extensive list of accomplishments.

Choi is a laureate of the 2003 Honens International Piano Competition and winner of the 2002 Concours Internationaal de Piano 20e siècle d’Orléans. His first CD, the complete piano works of Elliott Carter received a five-star rave review from BBC Music Magazine and his second, first of a three-CD set of the piano music of French composer, Jacques Lenot was awarded the Grand Prix du Disque de l’Académie Charles Cros. He has since finished recording the second of the set as well as a CD of music by impressionistic composers, all on the Arctons label.

Minghuan Xu is a native of Beijing, China, where she began playing violin at the age of five. A winner of the Beijing Young Artists Competition, she came to the United States at the age of 14 to study at the Curtis Institute, moving on to Northwestern University. As a duo they were the first recipients of the Banff Centre for the Arts’ Rolston Fellowship in 2005 and in 2005-06 were ensemble-in-residence at Tufts University. They gave their Carnegie Weill Recital Hall debut last February and have toured in many parts of the world, separately as soloists and together as Duo Diorama. At the time of writing they are together touring South America.

While both are absorbing and mastering the standard repertoire for their instruments, they are also deeply committed to the performance, support and encouragement of the creation of new music. In their artists’ statement they write: "...we strive to present contemporary music in an exciting, vibrant and communicative way. Since our formation we have worked with dozens of composers. Working intimately with the composer and the exchange of ideas during the creative process is an integral part of our work. By having as much contact as possible with those creative minds writing music for us, we can have the best possible input on the music. It is our dream to be able to champion great new works...".

They appear already to have done a great deal of the type of work described in their statement, having worked with many composers, including William Bolcom, Elliott Carter, Brian Ferneyhough, Bright Sheng, Christian Wolff and John Zorn.

The good news for WholeNote readers, especially if you missed their soundaXis Festival performance at the Music Gallery last June, is that there are not one but two opportunities to hear these very accomplished young musicians. On Saturday, September 23 they will perform in Barrie’s Colours of Music Festival and on Sunday, September 24 at the Music Gallery as part of the XAVANT New Music Festival. The Barrie program will feature the duo’s more traditional repertoire - Brahms’ Sonatensatz, Richard Strauss’ Sonata in E-flat, three Preludes by George Gershwin transcribed by Jascha Heifetz and a very early composition by John Corigliano.

The program at the Music Gallery will be a wonderful opportunity to hear them perform works by living composers. The duo has worked very closely with Mischa Zurik on his work, Shades of Grey (which was written for them, and of which they will be playing one movement called "Trigger"), and with Amy Williams on her work, Wrist, which was also written for them. A third piece on the program, Prisma by Felipe Lara, was also written for the duo, but was finished just close to their departure for South America in mid-August that they have yet had the opportunity to play it for the composer. This performance will be the North American premiere. There is one work by a Canadian composer on the program, Wild Honey, a relatively recent work by the outstanding young Canadian composer, Omar Daniel.

Speaking of the difference between preparing a program of traditional repertoire and of contemporary works, Choi observed that the biggest difference is that with the work of living composers one has the opportunity to be involved in the creative process, even to influence, in a way that you never can with a composer whom you have never met, what he or she wanted to say in a particular composition. You approach both kinds of work with the question, “what is it that I as a musician want to say?” and find a balance between that and what the composer wants or wanted to say. The work with living composers, Choi said, has influenced the way he perceives the composers of the past; they become more real, more human, closer to us, just as to their contemporaries they were just other people, not superhuman musical heroes.

These promise to be performances that we will remember for a long time. Put them in your calendars and reserve tickets early.

This month’s cover

Duo Diorama

By Allan Pulkener

WWW.THEWHOLENOTE.COM  SEPTEMBER 1 - OCTOBER 7 2006
I’m sad to report that the great John Weinzweig, often called the Dean of Canadian Composers, passed away August 24.

John was a true giant of Canadian music. Before him, there were no professional composers. Then, there was one. Now, there are many.

I recall John years ago defining the term “professional” to me. His definition was more stringent than most. He said that a professional composer was one who made his or her living by writing music. He then added with a smile that he gave up his professional status when he became a professor.

Perhaps the public knew John best as an outspoken advocate of Canadian music. He never ceased to defend our art form against all threats. And I believe that’s in this role that he’ll be missed most.

As I said, John was my teacher. But in later years, he also became my friend. We served together for many years on the Ontario Regional Council of the Canadian Music Centre. I still can’t quite grasp the fact that we’ll never again see him seated at the table in the Chalmers House boardroom. And I’ll never get one of those phone calls that simply began, “What’s all this nonsense at the CBC?”

And of course I can never call him for the help and advice he was so willing to give.

Sleep well, John. You laboured for 93 years. We’d have loved to keep you with us for 93 more.

Larry Lake
It was with shock and dismay that I read about the death of 31 year old guitarist Aaron Brock last month. Aaron, whose outstanding debut CD "Toccata" I reviewed in these pages in the July issue, was also a contributing writer to the DISCoveries section. He was a truly gifted musician who will be sorely missed and our sympathies go out to his family and friends. Donations in Aaron's memory may be made to the Aaron Brock Trust, c/o the Brock Family, 53 Sherrick Dr., Gormley ON L0H 1G0, to be used to create a scholarship or award in Aaron's name.

We also note the absence from these pages of writer Merlin Williams, but in this instance it is for happier reasons. Merlin has decided to concentrate his creative energies on writing music and although I hope to tempt him back from time to time to review particularly interesting music recordings, for the time being he has given up his "Band Stand" column and is taking a break from DISCoveries. We wish Merlin well with his compositional activities and look forward to hearing some of the fruits of his labours.

I’d also like to take this opportunity to welcome the newest addition to our creative team, jazz writer Ken Waxman. Ken, whose focus is the more avant-garde end of the spectrum, has previously been published by Saturday Night, CODA and MusicWorks. For his maiden voyage at WholeNote Ken looks at new releases on two Toronto labels, ambiances magnetiques and Effendi, that feature veteran bass player Michel Donato, and a curious offering from Philippe Lauzier, Miles Perkin and Robbie Kuster that combines improvisation with the chamber music of Béla Bartók.

Bartók’s chamber music is also the focus of violinist Jasper Wood’s new Endeavour CD with pianist David Riley, reviewed in these pages by John S. Gray, as well as that of the first release that I will talk about this month. The Pendered! String Quartet will release its recording of Bartók’s six string quartets in September and in doing so will, to the best of my knowledge, become the first Canadian ensemble to record this important cycle in its entirety. I’ve actually been “holding my breath” about this one since last March when the PSQ performed at Music Toronto. Although the two disc set (Elecctra ECCD-2075) was on sale at that performance, I was told that the official launch would not be until September and was asked to hold off on mentioning it in print. I had the pleasure of hearing the PSQ performance of the six quartets in two concerts for the Kitchener-Waterloo Chamber Music Society a couple of years ago and was very impressed with the way they had made these seminal works “their own”. I was particularly taken with how the newest member of the group, cellist Simon Fryer, blended with violinist Christine Vlajk in some of the quasi-unison passages. The quartet has undergone a number of personnel changes since moving to Canada from Poland in the late 1980s, most recently the replacement of cellist Paul Pulford, who was the first Canadian to join the group and was a mainstay throughout much of its 20 year history. The Bartók cycle provides a bridge between old and new with Pulford featured on the first four quartets and Fryer on the final two. The set also incorporates one of the signature traits of the group, with violinists Jerzy Kaplanek and Jeremy Bell taking turns in the "first" chair. One might think these changes might lead to a less than cohesive whole, but this is not the case. The group’s ensemble work is seamless and there is a wonderful consistency of sound. Mastering the Bartók cycle has become one of the benchmarks by which quartets are measured and I’m pleased to say that with this recording the PSQ has confirmed its position as one of the finest ensembles around today.

In our last issue I promised a report on the Centredis “Portrait” of Harry Somers, but as you will see in our “Discs of the Month” section I yielded this privilege to senior writer John Beckwith. The Somers portrait was one of three Centredis releases to arrive on my desk over the summer. Tiina Kilk shares her impressions of the “NorthWord”, the Elora Festival Singers’ recording of the music of Leonard Enns in the following pages and I’d like to tell you about “A l’aventure!”, a collection of works by Denis Gougeon (Centredis CMCCD 11506). Gougeon was appointed composer in residence with the Montreal Symphony in 1989, the first to hold that position, and the title track was featured on the orchestra’s South American tour early in his tenure. It was also selected as Best Orchestral Work in the 1991 SOCAN competition. Originally performed by the Orchestre Métropolitain under Walter Boudev's direction in 1990, it is that premiere performance we are presented with on this recording. Like A l’aventure, the exhilarating and exhilarating song of joy Heureux qui, comme featuring soprano Marie-Danielle Parent and the ensemble of the SMCQ has been previously available on compact disc.
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Canadians

October 14

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Recently in town ... Agnes Grossmann
interviewed by Pamela Margles

Conductor Agnes Grossmann is determined to turn Toronto into a summer music destination/mecca. As artistic director of the first Toronto Summer Music Academy and Festival that took place at the University of Toronto's Faculty of Music last month, she brought artists like Richard Goode, Menahem Pressler, Russell Braun, the members of Nexus, André Laplante and Janos Starker to perform and teach. Students from across the world participated. And audiences attended, numerous and enthusiastic beyond the most optimistic expectations.

The high point was undoubtedly the staging of Mozart's Don Giovanni, with Grossmann herself leading singers from the Academy, accompanied by the National Youth Orchestra. On opening night, when I attended, the audience was swept along by Grossmann's buoyant, stylish musical direction, and Michael Alban's dramatic staging.

Grossmann is strikingly elegant, with a glowing natural beauty. Her irrepressible enthusiasm animated our conversation when I talked to her in July, a couple of days before the first group of Academy students was due to arrive.

'Students are coming here from across the country, the United States, Europe, and Asia to get finishing touches before they launch a career,' she told me with evident excitement. 'The singers who are coming have all finished their studies, and some of them already have professional engagements and management. We will provide what they would experience performing in an opera production in Europe. When these singers go to audition in European opera houses, they had better have six to eight roles completely learned and, if possible, sung on stage with an orchestra, if they want to succeed.'

'The McMillan Theatre here has everything you need for opera - lighting, an orchestra pit, excellent sound. And this building is empty during the summer. It couldn't be better.'

Don Giovanni was an ideal choice, and not because this is Mozart's 250th anniversary year. 'Don Giovanni is one of the most complete operas. It is such a fabulous mixture of humour and drama. What a rich palette of expression!'

'Since the drama happens in the recitatives, I will work on natural delivery of the words. In the ensembles I want to get a real unity of sound. All the singers need to have the same kind of vocal technique. Even with different singers from different backgrounds the ensembles have to be like one instrument - that's my goal.'

Grossmann is adamant about performing Don Giovanni in Italian. 'I would not do it in English, absolutely no. The whole piece is based on Da Ponte's fabulous text. It absolutely needs to be sung in his Italian. I don't like operas in translation, especially with the possibility of offering translations. We will, of course, have surtitles.

Grossmann was born in Vienna, and still maintains a home there with her husband, conductor Raffi Armenian. 'My father, Ferdinand Grossmann, was the choir master for all the large choirs in Vienna, including the opera choir, as well as for many years artistic director of the Vienna Choir Boys. So he worked with all the leading conductors, like Bruno Walter and Herbert von Karajan. When I was artistic director of the Vienna Singakademie and the Vienna Choir Boys, I also worked with great conductors, like Claudio Abbado and Leonard Bernstein, just as my father had.

'I started as a pianist. My father did not want me to be treated as a child prodigy, because his step-sister had been a child prodigy, and then stopped developing after the age of 15. He just didn't want that to happen again. So he became my first teacher. He was a fabulous teacher, very creative. I loved every moment of it. He had a superb ear, with absolute pitch, which he kindly passed on to me. Somehow at my very early age we were in dialogue musically with each other. He would do a musical question and I would answer on the instrument.'

Grossmann laughs joyfully at the memory. 'It was a very, very, beautiful childhood, before I started formal training.'

'I wanted to become a pianist. My grandmother was Lili Kraus, a very famous pianist. She was my guiding light. She came regularly to our home, which for me was heaven on earth. I loved her playing - it was just absolutely gorgeous. I loved sitting underneath the piano, listening and watching her hands.'

After later studies in Paris with Pierre Sancan, Grossmann became Kraus's assistant. 'I performed quite a lot. Also, as pianist in the Vienna Flute Trio, I toured a lot. And I started giving concerts for Columbia Artists. I had a very, very good career as a pianist.'

In 1972 Grossmann won the prestigious Mozart Interpretation Prize, and was set to record the complete Mozart Piano Sonatas for Philips. 'I had this very strange feeling in my right hand. Before going on tour I had caught my hand in a door when a strong wind came. I had some pain, but I thought everything was fine. It was not. I had an operation and was supposed to be able to play after two or three weeks. But when I went to the piano I could not lift this finger anymore.' She shows me how the muscle between the thumb and first finger was destroyed. 'I did exercises, and I went to all the specialists in the world. It was two years of agony, with my father dying in the meantime.'

'Fortunately, my education gave me options. I considered singing professionally, but I wanted to have all the voices I had had as a pianist. So I went back to university to study conducting. My first year was very difficult. The, one day when I was conducting Schubert's Unfinished Symphony with the student orchestra, the orchestra responded in a way that I had not experienced before. It sounded enormously homogeneous. It felt amazing. I asked my teacher, "What has happened here?" He said, "You have found your language". From then on my development was very fast.'

'After I finished my studies in Vienna..."
Recently in town ... Agnes Grossmann

I still felt fragile, of course, because after twenty-seven years of pianistic activities, not to be able to do that anymore was a big challenge. On the other hand, new colours developed. I had to learn lots of new repertoire, but because I had this ear, it came very quickly.

'If I was teaching at the university, but I had very few possibilities for performing. I said to myself, "I want to see what can be done". But in a city where no women were allowed to play in the two main orchestras, let alone conduct, men definitely dominated the musical scene. A woman could be successful as an instrumental or vocal soloist, but as a conductor it was practically impossible. As a woman I wasn't even allowed to conduct a church choir.'

Even some years later, in 1996, when Grossmann became conductor of the Vienna Choir Boys for three years, she was not allowed to conduct when the boys sang in the Royal Chapel in Vienna each Sunday. 'In Vienna they still want to keep those traditions. It's unbelievable. I think they do believe that the sound is different depending on whether it's a woman or a man. But I absolutely do not think there is a difference. A woman conductor can have sensitivity, and the capacity for, how shall I say, passionate expression, equally to that of a man - no doubt about that. Music is neutral, and musical expression is not dependent on whether someone is a man or woman. It depends on talent, a very good stick technique and the capacity to express yourself dramatically.'

'So in 1981 I left Vienna and came to the University of Ottawa. This experience was very, very important for me. I gave concerts, guest conducted across the country, and led the Chamber Players of Toronto. When I took the Chamber Players to Europe, they played in the Vienna Musikverein, the famous, famous Golden Hall where so many major works were premiered, and they experienced the tremendous acoustics in this hall. You cannot imagine how much sounds there, and how little effort is necessary, unlike Roy Thomson Hall, where it is so difficult to achieve a round and unforced sound.'

Since the Vienna Philharmonic rehearses only in the Musikverein, their sound has developed with their surroundings. This Viennese sound has developed over several hundred years in favourable acoustical environments like that. It is that sound, which has been passed down to her as a living tradition, that Grossmann is intent on passing on.

'I cannot bring all these students to Vienna, but I can bring to them people who have a very similar musical sound concept and a very similar message in life. Our faculty here all embody a sound concept which is close to the Viennese style, which is full of singing. These fabulous teachers have produced many wonderful musicians, and are willing to do that again and again, as long as they are alive. That's what I want to bring to Toronto.'

'There is incredible vocal talent here, no doubt about that. But Canada is a young country, and styles have yet to be established. I think there are very good conditions for singing here. People are in harmony with their inner life. Singers need that. If you think too much, and you're totally separated from your emotions, you cannot sing well. You need to feel floating and positive to produce a beautiful sound.'

'Sound production comes from a vital inner musical vision of what you want to express. To know what that is, you need to know the content of the music. That is what we want to foster here.'

'There are far too many classical musicians today, and very few positions. Only those who have something to say will succeed - I can tell you that. They cannot all teach. The only way they are going to make it is if they have something very, very special to say. There must be a shining personality behind the interpretation.'

'I do believe you need to know the literature and art from the time and place of the composer you are performing. If you have never seen baroque buildings, can you really understand the baroque sound? If you have not seen the works of the impressionist painters you will not completely understand Debussy and Ravel. It is all linked.'

'But stage directors in Europe today usually know very little about music. They cut the opera score, not caring at all what is happening musically. The text is what they like to bring out, and they even add in other texts as well. It's just incredible, there is such a great lack of taste. They seem to be mainly preoccupied with how much or how little the women have on. Each opera production has to have at least one rape, Doesn't that show that we are actually going backwards? It's demeaning, both for the role itself, and for the female performer as well.'

'Nowadays some stage directors actually ask women to audition in their underwear, even if they have the most beautiful voice in the world ... Just imagine - is that very comfortable for a woman performer? I have nothing against nudity. It can be beautiful. The problem is when you have to do it, and when it becomes so prominent in a production.'

'Of course, Don Giovanni was obsessed with women. But Mozart actually wanted to show how Don Giovanni is a servant of his obsession. He's doomed to death because he's lying all the time, making everybody most unhappy, and creating terrible situations. It's the way Mozart expresses that, without moralistic preaching, that shows such genius.'

'Directors should understand his musical language and transmit that into action. Of course the text is in the forefront. Da Ponte's libretto is stunning. But if there is not enough understanding of the musical content then the staging will not come off, to my mind.'

'Our director for Don Giovanni, Michael Altmann, is incredible in the way he brings life to his stagings, in total service of what is happening musically. That is so fruitful for young singers because he gives them tools to bring out all the content, but he lets them be themselves. He does impose his vision, yes, but he gives them freedom to also create their own.'

'If there is no meaning behind an action, it's not very interesting. The question is always, what do you want to express? That is the only thing which counts.'

Among Grossmann's conducting commitments next year include leading the University of Toronto Choirs and Symphony Orchestra in Mahler's Symphony No. 2 on Friday March 30.

Grossmann's recordings include: Prokofiev's Summer Day, Peter and the Wolf, Winter Bonfire and Symphony No. 7 with Grossmann conducting the Orchestre Metropolitain; CBC.

Vienna Choir Boys 500th Anniversary with Grossmann conducting the choir in works by Haydn, Salieri, and Mozart; Koch International Classics.

Donizetti's Poliuto with José Carreras and Katia Ricciarelli, accompanied by the Vienna Symphony Orchestra under Oleg Caetani, with Grossmann leading the Vienna Singakademie; CBS.
Lydia Adams, Conductor 28th Season
2006–2007 Concert Series

REQUIEM – Mozart; Mass No. 2 in C – Schubert
Friday, November 10, 2006 8:00 pm
Metropolitan United Church, 56 Queen St. E., Toronto
Soloists: Rebecca Whelan, soprano
Andrea Ludwig, mezzo-soprano
Mark Dubois, tenor
Nelson Lohnes, bass
with orchestra

HANDEL’S MESSIAH
Friday, December 1, 2006 8:00 pm
Metropolitan United Church, 56 Queen St. E., Toronto
Special Guest Artists: THE AMADEUS CHOIR
Soloists: Monica Whicher, soprano
Christine Stelmacovich, mezzo-soprano
David Pomoroy, tenor
Alexander Dobson, bass
Robert Vanables and Robert DiVito, trumpets
Patricia Wright, Organ

CELEBRATION with True North Brass
Friday, February 2, 2007 7:30 pm
Glenn Gould Studio, 250 Front Street West, Toronto
Celebrating Howard Cable
Special Guest Artists: Jim Gardiner, trumpet
Raymond Tizzard, trumpet; Alastair Kay, trombone
Joan Watson, French horn; J. Scott Irvine, tuba

CONCERT OF 100 CANDLES
Friday, April 27, 2007 8:00 pm
St. Mary Magdalene Church, Manning and Ulster
World premiere of Lamentations of Jeremiah,
new major work by Canadian composer and
Juno nominee, Peter Togni.
Special Guest: Jeff Reilly, bass clarinet

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Upon (no) further review ....

Here in southern Ontario, what might be called the "public presence" of classical music has quietly shrunk in recent months. I'm not talking about a decrease in quality or quantity of performances, but rather in what is written about them. This spring, the National Post - a newspaper that seems aimed at well-educated, culturally engaged readers - parted ways with its classical music critic, Tamara Bernstein, and appeared to withdraw from classical music coverage altogether. I soon learned that this was not an isolated incident.

July 7, 2006: At Hamilton's Dofasco Centre for the Arts, an audience of several hundred music lovers sits waiting to hear Anton Kuerti play Beethoven piano concertos. But before Kuerti can play a note, Boris Brott, director of the Brott Music Festival, makes an announcement from the stage. He points out that that the Hamilton Spectator has decided to drop classical music reviews from its pages. "That's not just our concerts," he says gravely. "It's the Hamilton Philharmonic, the Bach-Elgar Choir - everybody."

But the ever-resourceful Brott has an idea: if people would write their own reviews and send them to the Spectator, perhaps they might be published. At the very least, Hamilton's daily would be made aware that there are people in the community who care.

August 21: Over the last month, I've learned that declining classical music coverage is one of those issues that some people just don't want to talk about. Bernstein had absolutely nothing to say on the subject of her departure from the Post. And Leonard Turneviecius, the classical music critic for the Hamilton Spectator, declined to be quoted. However, Benjamin Errett, Arts and Life Editor for the National Post, did reply to my e-mail query.

He told me that his newspaper did not generally review live music performances of any kind. "Our reasoning is that we would rather preview concerts and interview performers of note," he explained, "rather than review them, except in cases of long runs or exceptional events." Continued Errett: "To that end, our new classical music writer, Stephen Cera, will be regularly appearing in the Post as of September." Cera is of course the man who ran the legendary recital series at the Ford Centre (when it was still called the Ford Centre), before it collapsed, along with the rest of the Livent empire.

August 28: I receive a phone call from Jeff Day, an editor at the Hamilton Spectator. Apparently, the "Spec" hasn't entirely given up on classical music reviewing - it just won't review one-off performances. (Unfortunately, in Hamilton, that means pretty much everything of a classical nature, except for Opera Ontario's productions, which are performed twice.) And there will still be feature articles about musicians. "Our focus has changed," he says, "so we'll be able to give a lot of pre-publicity."

But the ever-resourceful Brott has an idea: if people would write their own reviews and send them to the Spectator, perhaps they might be published. At the very least, Hamilton's daily would be made aware that there are people in the community who care.

But the news isn't all bad, for those of us who want to read about what happened at last night's performance. When William Littler retired from the Toronto Star last year, Canada's largest newspaper was presented with a perfect opportunity to drop classical music reviews. It didn't - and appointed John Terauds to take Littler's place. And at the Globe and Mail, Robert Everett-Green and a host of freelancers (myself included, occasionally) continue to review a wide variety of live classical performances.

There's nothing wrong with previews and feature articles. At their best, they can explore behind-the-scenes issues that aren't generally touched upon in reviews. But at their worst, they can be superficial puffery that skirt around the central issue: how well musicians do what they set out to do. That's what reviews are for.

Colin Eatock is a Toronto-based composer and freelance writer
New Music Concerts 2006-2007 Season
Robert Aitken, artistic director | Visit www.NewMusicConcerts.com for updates and full season details.

Sunday October 15, 2006 – Music Gallery
Generation 2006
l'Ensemble contemporain de Montréal
Véronique LaCroix, director

Sunday November 5, 2006 – Music Gallery
Slowind Returns | Slowind Wind Quintet (Slovenia)

Monday November 27, 2006 – Glenn Gould Studio
Sofia Gubaidulina: A Portrait
Friedrich Lips (Russia), bayan; Patricia Green, soprano;
Michael Schulte, violin. New Music Concerts Ensemble,
Robert Aitken, flute & direction; Fujiko Imajishi, violin;
Erica Goodman, harp, David Hetherington, cello

Saturday January 13, 2007 – Isabel Bader Theatre
Rien à Voir II (music for loudspeakers) Ann Southam:
Robert Normandeau; Gilles Gobeil; John Oliver

Friday February 16, 2007 – Glenn Gould Studio
Music from Beijing | Guest Artist: Wei-Wei Lan, pipa
New Music Concerts Ensemble; Robert Aitken, director

Saturday March 10, 2007 – Music Gallery
PSQ New
Works composed for the Penderecki String Quartet
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Saturday April 28, 2007 – Music Gallery
The Ninety-Six Note Octave
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Sunday June 3, 2007 – Music Gallery
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There is something utopian about summer festivals, where the demands of ordinary life relax a little and everyone, performers and audience alike, seem more open to the call of music, to life less tram­melled. At the Brott Festival’s July 7 performance of Beethoven’s piano concertos we were able to shed right away the ordeal of getting there by GO Train (my suggestion in the July issue!). Similarly, a late July day at the Festival of the Sound was glorious, with three concerts, a really great talk about Robert Schumann’s music by UWO professor Jeffrey Stokes and, at the end of the evening, a late meal with a mix of audience and performers. Likewise, having dinner at the Victory, near the WholeNote office, and then bicycling down Palmerston Avenue to the Toronto Music Garden to hear Les Sonneurs de Montréal was a euphoric change of pace and atmosphere.

Toronto had other musical moments as well: a really fine performance of the Debussy String Quartet by the Tokai Quartet at a Toronto Summer Music Festival concert, an engaging evening of performances by the young singers who were participants in the same festival and a really entertaining performance of Don Giovanni on an inexplicably cramped set at the MacMillan Theatre. Music Mondays offered welcome interludes from the daytime heat and congestion in the other-worldly Church of the Holy Trinity. It was great to get out of the city, but it was great also that there was so much music in the city.

The festivals continue into September. I’ve already mentioned the Colours of Music and X AVANT Festivals. Another we need to get our radar is the Sweetwater Music Weekend, September 22-24, in Owen Sound and nearby Leith. Situated on the southern shores of Georgian Bay, Owen Sound is a large town with a colour­ful, and cultural, history and an ever-growing intellectual and artistic community of émigrés from Toronto and elsewhere. The weekend offers a very diverse range of repertoire from the seventeenth to the twenty-first Century performed by some of Canada’s best musicians, who will also be conducting master classes during the daytime hours. If you want to immerse yourself in music for a weekend, a last musical fling as it were before the onset of winter, this is a great way to do it. The Colours of Music Festival begins the same weekend but continues right through the following week and weekend, so the musical spree can continue on right into the first day of October.

While in Parry Sound I chatted with artistic director, James Campbell, about the economic spin-off of his festival. Local businesses, he told me, had complained about how slow things had been there in the first few weeks of the summer and were grateful for the festival, which they knew would give the local economy a welcome “shot in the arm.” There can be no doubt that there is a tremendous amount of economic activity generated by artistic initiatives such as the summer and early autumn festivals and, for that matter, collectively by all the concerts listed in our magazine.

There seems, unfortunately, to be such a gap between this reality and the popular perception, fuelled in large part by irresponsible journalism that would have us believe that interest in culture is declining and only sports are good for the economy. The very fact of WholeNote’s existence of course gives the lie to that notion, but, as all too often happens, the preconceived idea hangs on long after the evidence disproving it has become common knowledge. We lovers of art, of course, consider it far too crass to tell the people running the restaurants and other commercial enterprises that we patron­ize as part of our concert-going what it is that brought us there in the first place. Maybe we need to drop this preconceived idea on our part. If we don’t tell them, then who will? Nobody has up to now and nobody will, and all they will hear is what they hear from the mainstream media. Meanwhile hundreds of young musicians, like the two on our season-opening cover, are living evidence of the vitality of the artistic life, building it now and for the future right under the noses of the naysayers who seem to believe that the only news worth printing is bad news.
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Monday, December 4, 2006
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ROSS MacDONALD

Monday, April 2, 2007
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**Early Music**

*by Frank Nakashima*

**Essential Music: An Invitational Early Music Primer**

Did you spend the summer trying to stay cool listening to expensive, mega-wide, 3-D, ear-popping, digital surround musical extravaganzas, either at home or in your car? Perhaps you’d like to come down to earth and get back to the essence of where our music comes from. Perhaps you would like to learn more about Early Music.

Consider attending the Toronto Early Music Centre’s annual Early Music Fair on September 23rd: an early music “open house” at the historical Montgomery’s Inn (restored as a living museum to the mid nineteenth century). Enjoy mini-concerts, exhibits, and information about the art of historical music performance.

If music of the Middle Ages interests you, about how to hear Sine Nomine Ensemble for Medieval Music?

The intimacy of lutes and voices, as performed by the Musicians in Ordinary will speak to you whether you are from Mars or Venus. You’d prefer your baroque music with a bit of an adrenaline-charged edge, take in an I Furiosi Baroque Ensemble event.

Toronto’s Tafelmusik Baroque Orchestra is one of the finest period orchestras in the world. In celebration of music director Jeanne Lamon’s 25 years of inspired leadership, her friends, the Montreal-based Arion Baroque Orchestra have been invited to perform in a concert featuring music written for two orchestras!

Another period orchestra quickly gaining in stature through their recordings on the Naxos label is the Aradia Ensemble.

Opera existed before Rossini, Puccini and Wagner. See and hear what inspired generations of opera composers, singers, and audiences in the historically inspired, ground-breaking productions of internationally acclaimed Opera Atelier.

If you enjoy choral music, you should hear the Tallis Choir (directed by Peter Mahon, and named after the great English composer whose 500th birthday was celebrated last year), the well-established Toronto Chamber Choir (directed by David Fallis), and the fledgling Studio Sixteen (directed by Kevin Komisaruk), all of whom offer some of the most exquisite choral repertoire in the history of the western world.

Founded in 1972, The Toronto Consort continues to present masterpieces of early music – Medieval, Renaissance and early Baroque – in its programs.

Experience the difference in Classical chamber music performed on period instruments as presented by the Academy Concert Series, or the juxtaposition of old and new, again on period instruments, in the Scarabellla series.

Toronto is home to people who make or mend historical keyboard instruments (Claviers Baroques), and clarinets (Stephen Fox), as well as enthusiastic advocates for their own particular instrument specialty, such as Joëlle Morton’s Great Bass Viol, or Thomas Georgi’s viola d’amore.

And then there are people who just love to play early music – T.E.M.P.O., the Toronto Early Music Players Organization. WholeNote’s listings and advertisements in any issue will include many of these ensembles. Most have websites (listed below) where you can find details of their concerts, and samples of their music.

**An Internet Early Music Treasure Map. Just follow the links. Bon Voyage!**

Academy Concert Series - www.academyconcertseries.com
Aradia Ensemble - www.aradia.ca
Claviers Baroques - www.claviersbaroques.com
Great Bass Viol, Joëlle Morton - www.greatbassviol.com
I Furiosi Baroque Ensemble - www.ifuriosi.com
Musicians in Ordinary - www.musiciansinordinary.ca
Opera Atelier - www.operaatelier.com
Stephen Fox historical clarinets - www.sfoxclarinets.com
Scarabellla - www.scarabellla.ca
Sine Nomine - www.pims.ca/sinenomine.html
Studio Sixteen - www.studiosixteen.ca
Tafelmusik Baroque Orchestra - www.tafelmusik.org
Tallis Choir - www.tallischoir.com
Toronto Chamber Choir - www.geocities.com/torontochamberchoir
The Toronto Consort – www.torontoconsort.org
Toronto Early Music Players Organization - www.chass.utoronto.ca/~dresher/TEMPO/
Toronto Early Music Centre - www.interlog.com/~temc
Viola d’amore - www.violadamore.com

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

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I have spent the past ten Julys of my life burning up the highway between Toronto and Elora, taking part in the annual Elora Festival, a highly varied event whose focus is on choral music. Under the guise of a “sabbatical,” artistic director Noel Edison supposedly took it easy this summer and gave over a number of the festival’s concerts to guest choral conductors. I say “supposedly” because Edison managed to direct the opening night performance of Robert Levin’s version of the Mozart Requiem, as well as a demanding program of opera excerpts featuring the Toronto Mendelssohn Choir, Richard Margison and John Fanning, and a memorable reading of Mahler’s 2nd Symphony with soloists Donna Brown and Susan Platts near the end of the festival.

It was a revelation to work with his guest conductors and be exposed to new and stimulating approaches to the art of singing. We were introduced to three of Montreal’s leading choral conductors, each of whom has distinctive and prodigious gifts.

Julian Wachner’s encyclopedic knowledge of harmony and form, Christopher Jackson’s humility and deep devotion to text, and Wayne Riddell’s expansive and ecstatic musical interpretations made lasting impressions and brought a palpable excitement to the music-making at this year’s festival.

A highlight for me, though, was the intensive week spent rehearsing a demanding program of modern a cappella works under the direction of the 28-year-old Dutchneoir

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Yorkminster Park Baptist Church

From Darkness to Light
Saturday March 31st, 7:30 p.m.
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Triumph of the Spirit
Saturday May 12th, 7:30 p.m.
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CHORAL Scene
CONTINUED

phenom Peter Dijkstra. I came away from our midsummer Sunday afternoon performance quite shaken by the sense of something truly rare and special having occurred. It “rocked my world.” Of his many talents, I was quite taken by Dijkstra’s keen ear, knowledge of the inner workings of the voice, command of at least seven languages by my count, unerring sense of rhythm, and devotion to the composer’s wishes as indicated by even the smallest marking in the score. Above all, though, I was struck by this young man’s disarming maturity. He built strong musical relationships with all of us in a very short time and the result was a remarkably intimate, warm, nuanced, and principled performance. For me, unforgettable.

Which brings me more or less up to the present day, and an unusually varied and busy choral/vocal September in Toronto.

I often wax nostalgic for the wonderful Niki Goldschmidt Joy of Singing festivals of 1989, 1993 and 2002. One of the highlights of 1993 was the Russian male choir Akafist, who gave several stunning performances of repertoire seldom heard in these parts. Well, Akafist is touring southern Ontario extensively this month, so there is no excuse to miss them. They’ll be in Kingston, London, Barrie, Markham, Kitchener, Guelph and several other towns, and will give more than one concert in Toronto. For information and tour dates, visit www.kennethgml.com/akafist or call 1-800-437-1454 or 416-410-0453.

Sept 3: The ageless Toronto Jewish Folk Choir kicks off the month with a performance in the Ashkenaz Festival at the Briargate Room.

Sept 9: “In just a few years, The Essentials have moved from their humble beginnings in a parking lot of an ice cream shop in London, Ontario, to international acclaim as one of the ‘finest a cappella groups in the world.’” Judge for yourself as this brassy boy band takes over the Taste of Toronto stage at Metro Hall at 4:15.

Sept 12: There is sparing use of the chorus in Richard Wagner’s Der Ring des Nibelungen, but as it begins the first of three complete cycles in Toronto’s new opera house - and a new era - we wish the Canadian Opera Company the very best.

Stretching it

Though it might be stretching the envelope of choral music, there are three concerts in the middle of the month which feature some enduring and familiar vocal sounds.

Sept 15: “After six decades in the limelight, Charles Aznavour, the man who reinvented the French chanson, brings his immortal song stylings to Toronto for one last time.” It all takes place at the Hummingbird Centre.

Sept 19: Something called Led Zepplica invades Massey Hall for a full-scale tribute to Plant, Page and the gang. Not to be missed if you’re into that sort of thing.

Sept 20: The veteran Canadian singer-songwriter Ferron - she of that immortal lyric “But life don’t clickety clack down a straight line track/It comes together and it comes apart” - makes a rare stop in town at Hugh’s Room: a beautiful voice and old soul.

Sept 28: The Temptations bring their smooth elegance to the Living Arts Centre. How sweet it is......

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Dr. Fred Graham, organist
Melvin James Hurst, conductor

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Psalmody workshop
Dr. Giles Brydges, director
$15/10 (lunch provided)

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Or visit our website at
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Back to Ad Index
Sept 27 and 28: The Toronto Symphony are into Beethoven in a big way this month, culminating with a performance of the mighty Symphony #9, conducted by Peter Oundjian and featuring four outstanding young singers (Measha Brueggergosman, Susan Platts, Michael Colvin, and Brett Polegato) and the Toronto Mendelssohn Choir.

Sept 30: We go from the sublime to the ridiculous as something called Play! A Video Game Symphony takes the stage of the Hummingbird Centre. "Performed by full orchestra and choir," screams the breathless publicity, "PLAY! features award-winning music from a catalogue of blockbuster video game titles. Outstanding graphics on large screens above the orchestra accompany the scores, highlighting memorable moments from the video games."

October 1: The male quintet Alawyn gives its inaugural performance at the George Ignatieff Theatre. Led by Kevin Komisaruk, the concert features secular vocal music by a host of the great Renaissance composers. For more information, visit their handsome website at www.alawyn.com

October 4: Lastly, if you can't get a ticket to an opera, you can at least get into the lobby of the new opera house as the Canadian Children's Opera Chorus gives one of the first public performances in the Richard Bradshaw Amphitheatre. Show time is 5:30pm and the event, though free, is ticketed.

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Summer is barely over, but the concert season is back in full swing, with too many events this month to do justice to all, so here are highlights, followed by a brief list of upcoming world music education opportunities.


Small World Music, fifth annual fall festival, September 21 to October 1 at various venues. Performers from around the world include Natacha Atlas (Egypt), Flamme Fumana (Italy), Debashish Bhattacharya (India), African Guitar Summit and more. See www.smallworldmusic.ca.


All of these three festivals, and many of the following events, are covered in detail in our concert listings section.

Special Events: Tang Concubines is a large scale action-musical extravaganza running September 7-16 at the Toronto Centre for the Arts. Set in the era of China’s T’ang dynasty (618-906 AD), this story of love, lust and power is told through a combination of dance, acrobatics, music and martial arts featuring a huge cast, stunning sets and lavish costumes.

Also set in the T’ang dynasty, Canadian composer R. Murray Schafer’s Palace of the Cinnabar Phoenix runs August 31 to September 9 in the Haliburton Forest. This production is the eighth work in his “Patria” cycle of large-scale site-specific music theatre works. Advance tickets are advised. Visit www.patriamusica.ca.

Miscellaneous: A number of concerts of Indian classical music take place this month. The Raag-Mala Music Society presents Kala Rammath (violin) and Subhankar Banerjee (tabla), September 9 in the 16 at Eastman Music Auditorium. On T of T, September 16, the Malhar Group presents Sanjoy Banerjee, Hindustani classical vocalist (with tabla and harmonium) in a house concert in Dundas; and the Raga Music School presents Niraj Prem (star) with Kiran Morarji (tabla) in a CD release concert in Burlington. At U of T’s Faculty of Music, Jim Kennep presents traditional and new music for tabla, September 21. And, Roy Thomson Hall presents the legendary sitarist Ravi Shankar in concert with his daughter Anoushka Shankar, September 23.

On tour this fall in Canada and the US, New York based Rob Curto’s “Forro For All” makes a stop at the Lula Lounge, September 10, with music from Northeast Brazil. They’ll be joined by Toronto’s Afro-Brazilian percussion group Maracatu Nuna Anes, with vocalist Aline Morales. Also September 10, Musica Beth Tikvah presents The Diva and the Fiddler, featuring soprano Shoshana Friedman-Brazee and violinist Moshe Hammer in a program of Yiddish and Hebrew folk music, and classical favourites, at Beth Tikvah Synagogue.

Darbazi, Toronto’s Georgian vocal ensemble, is preparing for an up-coming trip to this Russian region. They perform September 16 at Eastminster United Church in a concert of traditional music sung a cappella or with folk instruments. The Miles Nadal JCC presents Balagan: traditional Jewish music, modern Israeli pop, French cabaret, Mediterranean, Afro-Cuban and Moroccan rhythms, October 5 in the Al Green Theatre. Arabesque Academy presents Layali Arabesque (Arabesque Nights) with traditional musicians and bellydancers, at Gypsy Co-op, September 10, 17, 24 and Oct. 1. Sambacanaca (Brazilian Samba led by Alán Hetherington) performs at the Red Vio­lin, September 2, 9, 16 & 30. And the Akaffist Chamber Choir, a 15 voice Russian male choir presented by the Kenneth G. Mills Foundation, performs extensively this month, in Toronto and beyond. Check the daily listings for a performance near you.

World Music education:
Please check the websites for details and registration information.

Arabesque Academy
1 Gloucester St., Suite 107
416 829-5663
www.arabesquedance.ca
Dunbar's Fork with Suleiman Banerjee (tabla); September 10

Clapping Land - World Music classes for children age 18 mo-3yrs
Riverdale Presbyterian Church
416-228-8161
www.clappingland.com
www.claipingland.com
Sound Adventures (18 mo-3 1/2 yrs); Sound Explorers (pres K to SK). 10 week sessions $170 incl CD & song guide

M&O & Toronto Table Ensemble
50 Spadina Ave.
416-306-0332 (tablea); 416-504-7082 x 1 (kathak)
www.tableensemble.com; www.mdo-tse.org
Classes in table and Kathak dance start Sept 18 and 19 in Toronto. Kathak classes in Markham, including children’s classes, start Sept 16. (AshaDele Community Centre, 2401 Denison St.)

Miles Nadal JCC
750 Spadina Ave.
416-824-6211
www.mnjcc.org

Register now for Women’s Choir, Community Choir, Suzuki Music Program, Tots & Tunes, Private Music Lessons, Youth Choir, Klezmer Workshop, drumming circles and more.

Royal Conservatory of Music
Private lessons in traditional Chinese instruments, other World Music instruments and Urban music techniques; Taiko drumming; Tabla; Ghanaiian drumming; Latin Jazz ensemble; Brazilian Samba; World Music chorus; Canadian Fiddling; Tim Whitfield; Celtic Harp ensemble; Irish Music; Urban Music. Private lessons start any time after September 5; group classes begin late September.

RCM Mississauga
905-891-7944
South Indian violin lessons; Global percussion; Rock Band Jam class

Worlds of Music Toronto
416-588-8813
info@worldsofmusic.ca
www.worldsofmusic.ca
World vocal styles (South Indian & Jazz, Fado etc.), African drumming, Latin American rhythms, Latin Jazz ensemble, Portuguese ensemble, Klezmer ensemble, Canadian Fiddling and more. 1-time workshops and 5-10 week workshops. Season launch September 25 at NOW Lounge with public workshop “Drum Nations”.
September is always an exciting month in Toronto's live music scene, when the anticipation of a new concert season puts a buzz in the air. While at this time last year ensembles had to contend with a CBC lockout and the Music Gallery's instability, this year's outlook is much more positive, with good news on a number of fronts for Toronto's new music community.

The first bit of good news is that the Music Gallery has pressed forward and made remarkable recovery. Under the wing of a guiding coalition, the Gallery's financial situation has improved, a new mission and programming structure are in place, their board has been strengthened, an advisory committee has been established, and a new Executive Director has been hired.

The first 2005-07 season offering by the reincarnated Gallery will be the X AVANT Festival. This four-night international “X-plosion” of avant-garde musical talent runs September 21-24 from the Gallery's hub at St. George the Martyr Church, and includes runs to new locations like the Drake Underground and Sneaky Dee's.

The ultimate aim of the festival is to unite the Music Gallery’s diverse programming in one tightly curated, intensive weekend showcase, providing a sampler of the tasty musical treats in the season ahead. New Music diehards will want to mark their calendars with X AVANT dates for Toca Loca (Sep. 22 at 7pm), Duo Diorama (Sep. 24 at 4pm) and Continuum's collection of warped sonic works entitled Blips and beeps (Sep. 24 at 9pm at Sneaky Dee's). Other events, including Barnyard Drama and Deep Dark United (including ambient techno/dub creator Ian Jelinek), provide some interesting variety for the palate.

For full X AVANT details visit www.musicgallery.org or call 416-204-1080.

The second bit of good news comes from this summer's inaugural soundaXis festival of architecture, music and acoustics. Not only did soundaXis turn Toronto into a playground of sound and space exploration, it was also a huge success. For the first two weeks of June, 26 different arts & cultural organizations collaborated on a range of events, including 20 concerts and numerous screenings, lectures, exhibitions, conferences, symposia and installations. All were enjoyed by capacity crowds, received kudos from critics and praise from overseas attendees.

The success of soundaXis has provided some ideas for other events that launch this fall, which are taking place outdoors across the city.

Leading the pack is urbanvessel's SLIP project, which follows three singers, two dancers and one drummer through the locker rooms and swimming pool of the Harrison Baths – an urban oasis established in 1910 and now housed in a facility built in the 1960s. Urbanvessel is a new collective comprised of choreographer Yvonne Ng, writer Anna Chatterton, designer Christie Pearson and composer Juliet Palmer, who focuses on site-specific, interdisciplinary work that expands the idea of public space. SLIP will be the group's second public project and runs Sep. 20-22, with performances starting at 9pm. Each performance begins at the Music Gallery. Seating is very limited, so be sure to reserve tickets early. For more details visit www.urbanvessel.com or call 416-204-1080.

A number of musical projects are taking place during the city's first ever Nuit Blanche all-night "contemporary art thing". From sunset on Saturday, Sep. 30 to sunrise on Sunday, Oct. 1 Torontonians are invited to encounter their city in unique ways designed to broaden their experience of the urban environment. The familiar will be discarded as Toronto is converted into an exhilarating artistic playground, featuring intriguing electroacoustic events dreamt up by two imaginative local composers.

David Ogborn will transform Chalmers House - the Canadian Music Centre's national home – into a giant dream-instrument. Entitled "Dream House", his multi-level, multi-gallery sound installation will invite the public to experience the musical voices of over 650 Canadian composers who make up the CMC's collections. On over the traffic islands of University Avenue, Micheline Roi will be offering a headphones-based soundwalk inspired by stories of Toronto's underground. Rodolfo Wallmann and the de Grassi sisters of the Mackenzie Rebellion will be performing with a free 4pm concert designed for the main hub of Downsview Subway Station. With a sub-theme of "electronic unplugged" CONTACT will be performing well-crafted acoustic arrangements of works by renowned electronic artists such as Aphex Twin and Brian Eno. These will be complemented by a healthy dose of minimalism, with pieces by Philip Glass, Terry Riley, John Tavenner, and Toronto's own Ann Southam. For those urbanites unwilling to travel so far north, the concert will be repeated downtown at the O'Connor Gallery the following night at 8pm, but as a ticketed event titled "Atoral Landscapes".

For full details, visit www.contactcontemporarymusic.ca or call 416-902-7010.

So, get out and explore the new sounds of the city. Discover the musical geography of some thing new.

(Jason van Eyk can be reached at 416-961-6601 x. 207 or jvaneyk@musiccentre.ca.)

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BAND Stand
by Jack MacQuarrie

As I sit down to write, the Canadian National Exhibition has just opened for another season. The CNE used to mean one or more performances on either the Main Bandshell or the smaller North Bandstand, but now band concerts there are only a memory. Gone are the “Feature Bands” from Britain, the USA and around the globe. One could be tempted to believe that band concerts were as archaic as saddle shoes and bobby socks and that town bands were extinct. Times have changed, but, as you will see, the town band has not disappeared; it has evolved.

I have been asked, as the first challenge in my new role as WholeNote’s Band Stand columnist to investigate the state of the band community in Ontario by revising last year’s list and ferreting out others to be added. With close to two hundred telephone calls, e-mails, web searches and in-person chats over the past two weeks, I have my answer. Community bands in Ontario are alive and well. I started with a list of 46 bands; the list now stands at 101, and is still growing. My queries, without exception, were greeted with a warm and friendly response, and with almost every telephone call there were personal reflections of memorable performances, friends in common, and bands or venues in which we had played. It has been like a two week long family reunion. My only regret is that it will be impossible to accept all of the invitations to visit and/or sit in with the bands contacted. Thank you all who assisted, in particular, Keith Estabrooks of The Valley Concert Band in Amherst and Max MacDonald of the Perth Citizens’ Band.

Many of the bands I contacted have their own websites. The home page of The National Capital Concert Band in Ottawa, www.nccb.ca, is particularly impressive, while top marks for names go to the Times of The Valley Concert Band in Sudbury and “The Gravenhurst Bifocals Band!” and for content to Graham Nasby of the Wellington Winds, www.grahamnasby.com. Banding is certainly not dead.

With your participation, Band Stand can be a clearing house to exchange information throughout our banding community. Please stay in touch. Already, in my calling around, I have learned of a husband and wife who have been playing in one of the listed community bands and now are moving to another community and will be looking for a band which is a good match for their tastes and musical abilities. I hope this listing will assist them.

The list in the magazine includes the name of each band and a contact name and phone number. The online version is located at www.thewholenote.com and includes: rehearsal day, time and location, conductor’s name, website, e-mail and who can join.

While the focus this month is on the listing of bands, I would be remiss if I did not mention two special events coming soon:

- A special event of a different sort takes place early in the fall As Guest Conductor, Dr. Howard Cable when the Etobicoke Community Concert Band hosts an open house to conduct a new work commissioned for the occasion.

- Two special events coming soon:
  - The City of Brampton Concert Band will present Sept. 10th, 2006
  - Etobicoke Community Concert Band will present

The City of Brampton Concert Band will present Sept. 10th, 2006

The online version is located at www.thewholenote.com and includes: rehearsal day, time and location.

Banding is certainly not dead.

While the focus this month is on the listing of bands, I would be remiss if I did not mention two special events coming soon:

- As part of the opening ceremonies for the new Rose Theatre on either the Main Bandshell or the smaller North Bandstand.
- Etobicoke Community Concert Band will present.

- The City of Brampton Concert Band will present Sept. 10th, 2006
- Etobicoke Community Concert Band will present

The online version is located at www.thewholenote.com and includes: rehearsal day, time and location.

Banding is certainly not dead.
Jazz Notes
by Jim Galloway

Well, a lot of water has flowed under the bridge since the last WholeNote. The truly sad news is that The Montreal Bistro has joined the list of former great jazz clubs in this city. Almost exactly a year after the demise of The Top O' The Senator, the Bistro joins The Colonial and Town Taverns, Bourbon and Basin Street, George's Spaghetti House and several others where good jazz had a home. Bad news travels fast and there were e-mails from all over Canada and the States expressing concern. The loss of two major clubs in a year is a sad reflection of a city that boasts of being one of North America's entertainment meccas but seemingly cannot support a major jazz room.

One of the home-town catch phrases I hate is “world class”. If you have to say it, you're not one. I'm happy living in Toronto, but there are things which disappoint me. The never-ending problem is that there are far too many places where good jazz isn't Broadway, Bloor Street isn't Soho - and that's just the truly great cities of the world.

An outstanding example is New York. While writing this article, I was in mid-Atlantic. The ensuing security measures, including no carry-on luggage for any flight in Britain, came the day before I was to fly into Heathrow and take a connecting flight to Edinburgh with my soprano sax in its soft leather bag which has for 30 years carried it all over the world. I sat there stunned by yet another turn in our world's downward spiral. Have horn, can't travel. Meanwhile, there wasn't time to find a hard case strong enough to survive baggage handlers and in any case (no pun intended), although airline security may be tight, it carries no guarantees for an unlocked container holding a valuable musical instrument. So it was a frantic phone call to Scotland to see if I could rent or borrow a curved soprano saxophone.

The remoted horn in Edinburgh was of indeterminate origin and make, but it played well enough, although it was different enough to make playing a challenge. Horn players will know what I'm talking about. Little differences in layout, and the angle of the neck was not at all the same and that took some getting used to. At least I had my own mouthpiece, which had been packed in my suitcase. I tried to get a feel for the year-round jazz scene in Edinburgh. At festival time it is active, but spotty the rest of the year, although The Jazz Bar on Chambers Street seems to have regular programming and there are a few other spots such as Henderson's, The Lot in the Grassmarket and Eighty Queen St. all featuring local players. Edinburgh is still one of the most beautiful cities in the world and, like Toronto, the downtown core is of a manageable size and easy to get around. I like it. London where I spent three days is much more active, as one would expect, even if it is a bit less so than it used to be. But in the week I was in Britain, London jazz fans had the opportunity to choose from a list that included Howard Alden, Rashied Ali, Terence Blanchard and John Colianni, all appearing in clubs. Not New York, but not bad.

Meanwhile, here in Toronto we still have The Rex and Reservoir along with the dozen or so other clubs that keep the music alive for local musicians and The Happy Pals still spread joy on a Saturday afternoon at Grossman's. So get out there and enjoy some of that live music.

In the Jazz Listings; go to page 49

WholeNote welcomes a number of new venues, with several more to come. Two hotels - the Markham Hilton and The Pantages in Toronto are booking top-quality jazz at their lounges. Guitarist Michael Klenic starts a new residency at Club Caya Coo, and Ten Feet Tall on the Danforth is the new Wednesday Night home of Lisa Particelli's popular "Girl's Night Out" Jam session. Venues like the Concord Café (while not always booked far enough in advance to make our listings) also are offering great jazz - stick your head in or phone.

Some great jazz at the Rex - including the hugely successful Annual Tribute to John Coltrane with Pat Labarbera and Kirk MacDonald (Sep 21, 22, 23), and a performance by JazzFM's Project Jazz winner Mike Ruby (Sep 25). The Hogtown Syncopaters also start a Friday afternoon residency. They also can be found at Gate 403 (Sep 2).
On OPERA
by Christopher Holle

Starts with a bang
The 2006-07 opera season starts with a bang, the end of the world no less, with the COC’s presentation of the first-ever Canadian Ring Cycle, the first operas to take the stage in the COC’s new home, Four Seasons Centre for the Performing Arts. We’ve seen the second through fourth operas in Wagner’s tetralogy since the 2003-04 season. On September 12 the COC finally presents the first of the cycle, “Das Rheingold”, directed by Michael Levine, who is also the designer for the entire cycle.

The three cycles run Sep 12-17, September 19-24 and September 26-October 1. The performances are already 95% sold, but CBC Radio Two will be broadcasting the first cycle live for listeners around the country—“Das Rheingold” Sep 12 at 6:30pm, “Die Walküre” Sep 13 at 6:30pm, “Siegfried” Sep 15 at 1pm and “Gotterdammerung” Sep 17 at 1pm.

There have been significant cast changes from the individual presentations of the last three operas. British soprano Susan Bullock assumes the role of Brünnhilde for the first and third cycles, while Frances Ginzer sings the role only in the second. Pavlo Hunka, heard previously in the roles of Hunding and Alberich, now sings the role of Wotan. Phillip Ens, who previously sang Fafner, now sings both Fafner and Hunding. The rest of the cast remains the same with Christian Franz as Siegfried, Adrienne Pieczonka and Clifton Forbis as Sieglinde and Siegmund, Robert Kunzli as Mime and Mats Almgren as Hagen. A host of special events, lectures, films and seminars about Wagner and the Ring accompany the Ring itself. See the website at www.ringcycle.ca.

Immediately following the Ring, the COC goes on to stage a regular full season, starting with Mozart’s 250th birthday in the form of “Così fan tutte” (Oct. 17-Nov. 5). In December (6-10) the COC Ensemble presents one of the most unusual offerings of the year, a double bill of William Walton’s “The Bear” (1947) and the world premiere of the comic opera “Swoon” by James Rolfe, of The Bear Project fame, at the Imperial Oil Opera Theatre. The new year begins with two works Toronto has not seen for a long time, namely Shostakovich’s “Lady Macbeth of Mtsensk” (Jan. 31-Feb 23) and Gounod’s “Faust” (Feb 1-24). The first, held at the Belasco Theatre, is a belated celebration of the composer’s 100th birthday, hasn’t been seen in Toronto since 1988. The second, amazingly, hasn’t been seen here since 1985. The season concludes with three familiar works—Verdi’s “Luisa Miller” (Apr 10-May 11), Richard Strauss’s “Elektra” (Apr 21-May 19) and Puccini’s “La Traviata” (May 4-26).

Opéra Atelier celebrates the Mozart year with a revival of its popular “The Magic Flute” (Nov 17-25). The company’s new production in spring (April 28-May 5) is Gluck’s “Orphée et Euridice”. This is Gluck’s large-scale 1774 Paris version of his 1762 “Orfeo ed Euridice” that OA presented in 1997. Andrew Parrott conducts this Canadian premiere.

Toronto Operetta Theatre expands its offerings from three to four this season. Its two most exciting offerings are by Leonard Bernstein and Imre Kalman. Bernstein’s “Candide” (Dec. 27-Jan. 7), labelled by the composer as an operetta, has not been seen in Toronto since 1984 and stars Carla Huhtanen, Peter McCutcheon and Jean Stilwell. Next in February (16-18) comes a real rarity in the form of Kalman’s “Gypsy Violins” ("Der Zigeunerprinz") from 1912.
The University of Toronto Opera Division presents Johann Strauss's "Die Fledermaus" (Nov. 9-12) and Benjamin Britten's "The Rape of Lucretia" (March 15-18), while the Glenn Gould Vocal Ensemble at Royal Conservatory of Music presents a major rarity in Respighi's 1922 opera "Sleeping Beauty" ("La bella dormiente nel bosco") (March 16-22).

Fans of early music will be pleased to learn that Tafelmusik will perform Henry Purcell's semi-opera "The Fairy Queen" (1692) in concert (Nov. 29-Dec. 3) under Richard Egarr. The Toronto Consort will present its first staged opera in the form of the 1604 madrigal-comedy by Orazio Vecchi (1550-1605) called "The Night Games of Siena" ("Le veglie di Siena") (April 20-21) with dancers and commedia dell'arte artists.

Out of town, Opera Ontario celebrates the Mozart year with "Don Giovanni" starring rising star Daniel Okulitch (Hamilton Oct. 19 & 21; Kitchener Oct. 27 & 29). The company's winter presentation is Saint-Saëns's "Samson et Delilah" in concert with Richard Margison, Allison McHardy and a 100-voice choir (Hamilton Jan. 25 & 27; Kitchener Jan. 31). To finish the season, Canada's own Brühlhalle, Frances Ginzer, appears in the title role of Puccini's "Tosca" (Hamilton May 3 & 5; Kitchener May 11 & 13).

### OPERA - IS

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- Verdi's Fathers & Daughters 28 Nov. - 12 Dec.
- Opera 102 - Other forms of opera 9 - 30 January, 2007
- Duelling Divas - Great Sopranos 6 - 27 February
- How to run an opera company 13 March - 3 April

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- At the Arts and Letters Club
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- San Francisco Tristan & Isolde 21-26 October
- Montreal Lakmé 9-11 February
- New York Die Meistersinger 2-5 March
- Verdi's Italy 13-25 April
- Wagner's Italy 12-27 June

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**DISC**

### Opera at Home

**Der Ring on Screen and Disc**

"But a miracle happens when the Ring is heard, no matter what the insane ideas of narcissistic stage directors. Exegesis disappears and the listener is swept into something primal, timeless, and is pushed by elemental forces." Harold C. Schonberg

Big screen, small screen, and now the very small screen of ubiquitous iPod's don't just exercise major impacts on contemporary culture, they are among its defining pillars. Film/tv muscled its way into opera houses when stage directors grabbed an outsized role. Compare that to operas written before the onset of "talkies" in the 1920s, where staging played a distinctly subordinate role to singers, conductors and orchestras.

Even the ultimate opera showman, Richard Wagner, in constructing his Bayreuth cultural temple to strut his Gesamtkunstwerk ("total work of art"), was driven by acoustical rather than architectural splendour. Architecturally, Bayreuth's squat hall is nothing much to write home about, unless you happen to be Stravinsky: "It was like a crematorium, and a very old-fashioned one at that, and one expected to see the gentleman in black who had been entrusted with the task of singing the praises of the departed."

But the hall, still the world's largest freestanding timber building, is exquisitely suited to Wagner's dense orchestration. And, make no mistake, dramatic purpose is served. Sinking the orchestra pit out of sight, sombre ambient light and stark seating create just the relation between audience and stage that Wagner thought appropriate. His staging, though, was modest and conventional relative to the Ring's innovations in musical structures, libretto and exploration of the full range of the human voice.

No fewer than six DVD sets of the full Ring cycle have appeared since DVD displaced VHS. Only one of them respects this subordination of staging, sets and costumes, the Met's 1990 performance. (Deutsche Grammophon/Universal) I wouldn't call the staging modest - with the Met's enormous budget, nothing ever is - but it's most definitely subordinate. This Met DVD Ring cycle is the essential first purchase in building a Wagner library. James Levine has transformed the Orchestra from a competent ensemble into a house orchestra worthy of Carnegie Hall.

Hildegarde Behrens, Jesse Norman, Christa Ludwig, James Morris, Siegfried Jerusalem, and Dawn Upshaw are among the who's who cast. Otto Schenk's staging is masterful. Video director, Brian Large, is one of the best in the business. The Met Ring is exemplary opera on film.

My other contender for a first Wagner acquisition would still be the landmark Solti audio recording for Decca/Universal. The Met DVD has the obvious advantage of displaying visually Wagner's Gesamtkunstwerk.

Sound-wise, though, Decca's engineers pulled out all the stops for this first stereo recording of the Ring, which began in 1958 with Das Rheingold. Solti's Ring was key in kicking off the stereo LP era, and its sound and performances are still tough to beat. If you buy the CD set, make sure you get the second 1957 re-mastering. Better yet, if you're lucky, get the LP set.

**GO TO 57**
September’s Child ....

“Take it easy!”

Identify this member of our music community, also known for saying “YAFANGOOL!” for a chance to win tickets or a recording!

Think you might know who September’s child is?

Send your best guess to musicchildren@thewholenote.com.

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

(Photograph taken in Montreal, October 1948)

July/August’s Child was...

Wolfgang Amadeus Mozart (1756-91) Aged Eight, Holding a chicken/egg debate as to who did the hatching first.

Did you know that Papageno’s bird died, the burial ceremony included a procession of heavily oiled starlings, notable for their ability to mimic, were popular pets at the time. There seems to be an ongoing chicken/egg debate as to who was inspired by whom here...

Three years later, when the bird died, the burial ceremony included a procession of heavily oiled starlings, a graveside poem by Mozart...

A little fool lies here
Whom I held dear—
A starting in the prime
Of his brief time
Whose doom it was to drain
Death’s bitter pain... (etc)

Another event in the same week, the death of Mozart’s father Leopold, may also have prompted this funereal behaviour. Some eight days later, Mozart composed a divertimento for sextet (K. 522), nicknamed the Musical Joke: inspired, some suggest, by the organized cacophony of starlings.

Was this painter also for the birds? Johann Zoffany (1733–1810) was a German-born portrait painter who studied in Italy and later made his reputation in late 18th century England painting episodes from London’s theatrical productions, portraits and “conversation pieces”.

In 1772 Zoffany enjoyed a seven-year stay in Italy with the patronage of King George III and spent several years painting portraits in India. Returning to England he became a founder-member of the Royal Academy (1768); generally reputed for his brilliant technical skills and for introducing greater liveliness and personal anecdote into English conversation pieces. But...

In two portraits of Mozart attributed to Zoffany (the one shown here and a lesser-known portrait of Mozart at the age of ten) he painted the composer with brown eyes, instead of blue, suggesting that Mozart may not have actually sat for the paintings! In Gilbert and Sullivan’s The Pirates of Penzance (1879), the Major-General assures us,

"...I can tell undoubted Raffles from Gerard Dows and Zoofanzies, I know the croaking chorus from the Frogs of Aristophanes!" Nevertheless, this portrait with words

"Das Kind von Mozart...". (1768): generally reputed for his beloved images of Mozart as a child. If you know who this painter is, you’ll be rewarded with a chance to win tickets or a recording!

A little fool lies here
Whom I held dear—
A starting in the prime
Of his brief time
Whose doom it was to drain
Death’s bitter pain... (etc)

CONGRATULATIONS TO OUR WINNERS!

- Artin Shafa and a Mozart-loving friend will have the pleasure of the Toronto Mendelssohn Choir’s season premiere concert of Mozart’s Requiem on Friday, November 3, at 8:00 PM and dinner for two at Il Fornello! Guest conductor Ivars Taurins of Tafelmusik leads the choir with guest soloists Sookhyung Park (soprano), Anita Krause (mezzo-soprano), Eric Shaw (tenor), Thomas Goerz (bass-baritone) and the Festival Orchestra.

- Robert Lesco and a friend, guests of Music Toronto, will hear the Emerson Quartet (Thursday September 28th, 8:00pm) play Mozart’s Divertimento for string trio in E-flat, K.563 and Brahms’ Piano Quartet in G, Op.25. Guest: Wu Han, piano.

- Carol Ditner-Wilson and her guest will hear the Exultate Chamber Singers Mozart 250, (Saturday October 20th 8pm) including Alme De Creators, Ave Verum Corpus, Salve Regina, Exultate Jubilate, Solenni Vesper, and choruses from Die Zauberflöte and Idomeneo. Guest conductor: Terri Dunn.

- Jay Stephenson and a guest will be treated to Amadeus Choir’s season opener: Amadeus Sings Mozart Sunday October 21st, 7:30 pm.

MUSIC’S CHILDREN IS MAKING A LIST for the 2006-2007 season!!

Know someone whose photograph should appear on this page? Your suggestions are most welcome!

musicchildren@thewholenote.com

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TORONTO & NEARBY

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Friday September 01
- 11:00am: Harbourfront Centre World Routes 2006 Festival. Ashkenaz: A Festival of New Yiddish Culture. Three-day festival includes klezmer and middle eastern inspired music. For concerts see Ashkenaz Festival events in concert listings; for other music events see Announcements; for various cultural events see Harbourfront Centre web site at www.harbouront.com. Last event today starts 11:00am. 235 Queens Quay West. 416-973-4000.
- 1:00pm: Chet Baker Foundation. Chet Baker Festival. Runs until 11:00pm. seven bands in rotation, food/concessions, after. Lorne Lister, Kirk MacDonald, Adriane Farquhar, Kevin Turcotte, Pat Labora, Berni Simonovsky, Max Bar, Steve Wallace, Elana Cuevas, performers. Yonge-Dundas Square. Yonge & Dundas St. 416-897-4968.
- 9:00pm: Jazz at St. James. 520 Yonge St. 416-973-4950.
- 10:00pm: Chet Baker Foundation. Chet Baker in Concert. Bar, 194 Queen St. West.
- 10:30pm: Lula Lounge. Cajun Fridays with Corey Segal and the Cajuns. "Klezmer" with the energy & passion of park, Greg Bernen, accordion/vocals/tonguewasher, Brigantine Room, York Quay Centre, 235 Queens Quay West. 416-973-4000.

Saturday September 02
- 12:00noon: Harbourfront Centre World Routes 2006 Festival. Ashkenaz: A Festival of New Yiddish Culture. Three-day festival includes klezmer and middle eastern inspired music. For concerts see Ashkenaz Festival events in concert listings; for other music events see Announcements; for various cultural events see Harbourfront Centre web site at www.harbouront.com. Last event today starts 11:00am. 235 Queens Quay West. 416-973-4000.
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- 3:00pm: Jazz at St. James. 520 Yonge St. 416-973-4950.
- 10:00pm: Chet Baker Foundation. Chet Baker Festival. Runs until 11:00pm. seven bands in rotation, food/concessions, after. Lorne Lister, Kirk MacDonald, Adriane Farquhar, Kevin Turcotte, Pat Labora, Berni Simonovsky, Max Bar, Steve Wallace, Elana Cuevas, performers. Yonge-Dundas Square. Yonge & Dundas St. 416-897-4968.

Sunday September 03
- 11:00am: Harbourfront Centre World Routes 2006 Festival. Ashkenaz: A Festival of New Yiddish Culture. 235 Queens Quay West. See Sep 2. Last event today starts 11:00am.
- 5:00pm: Chet Baker Festival. Chet Baker in Concert. Runs until 11:00pm. seven bands in rotation, food/concessions, after. Lorne Lister, Kirk MacDonald, Adriane Farquhar, Kevin Turcotte, Pat Labora, Berni Simonovsky, Max Bar, Steve Wallace, Elana Cuevas, performers. Yonge-Dundas Square. Yonge & Dundas St. 416-897-4968.
- 6:30pm: Jazz at St. James. 520 Yonge St. 416-973-4950.
- 10:00pm: Chet Baker Foundation. Chet Baker in Concert. Bar, 194 Queen St. West.
- 10:30pm: Lula Lounge. Cajun Fridays with Corey Segal and the Cajuns. "Klezmer" with the energy & passion of park, Greg Bernen, accordion/vocals/tonguewasher, Brigantine Room, York Quay Centre, 235 Queens Quay West. 416-973-4000.

Our mistake
In the Jul/Rag issue we listed an incorrect venue for the second Tequil International Gala Monster Concert. We regret the inconvenience caused.

Readers who consulted our on-line listings at www.theWholenote.com would have seen a correction notice directing them to the correct venue. It is a good idea to check our web site for corrections, additions, and cancellations.

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Sue Crowe
Nign: The Classical Voice in Jewish Music

4000. Free.

Felipe Lamoglia, piano; Michael Alpert, clarinet. Concert Thursday September 7 as part of Toronto Jewish Music Festival. See Sep 7.

Ashkenaz
1 - OCTOBER 2 2006
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598 2475, $15; $10 with (D).


Monday September 04


- 1:00p.m: Ashkenaz Festival. Aaron Bersuwansan and the Dafina Orchestra. Songs from Middle Eastern rhythms, jazz and flamenco. Toronto Star Stage, Harbourfront Centre, 235 Queens Quay West. 416 973-4000. Free.

- 2:00 Ashkenaz Festival. Classically Jazz Project. Traditional Chassidic melodies & contemporary jazz. Tom Lipicciotto, guitar; Barbara Corcillo, cello; Manfred Randles, violin; Felipe Lamoglia, saxophone; Dan Feistli, bass; Robert Thomas Jr., percussion; Reuben Hoch, drama/composer. Concert Stage, Harbourfront Centre, 235 Queens Quay West. 416 973-4000. Free.

- 2:00 Ashkenaz Festival. Lenka Lichtenberg and Brian Katz, Part chess CD release. Part chess (Simplicity), based on Yiddish verse of poet Simcha Simchovitch (who will attend), unison chamber jazz, Jewish/classical, Brazilian & other world music. Guests: Goura Koller; Eran Tollar & Alan Hetherington; Lenka Lichtenberg, vocalist/composer; Brian Katz, vocalist/piano/arranger. Lakeside Terrace, Harbourfront Centre, 235 Queens Quay West. 416 973-4000. Free.


- 3:00 Ashkenaz Festival. Susan Watts, trumpet & vocals in Concert. Toronto Star Stage, Harbourfront Centre, 235 Queens Quay West. 416 973-4000. Free.

- 3:00 Ashkenaz Festival. Amsterdam Klezmer Band. See Sep 3. Concert Stage, Harbourfront Centre.


- 7:00 Ashkenaz Festival. Greg Wall Trio: Later Simchovitch. Music inspired by traditional melodies used to chant to Biblical texts. at Sholom Alexander, percussion; Shai Bachar, keyboard; Greg Wall, saxophone/leader. Brigantine Room, York Quay Centre, 235 Queens Quay West. 416 973-4000. $12.


Wednesday September 06


- 7:00 Taste of Toronto. The Imbokodo: Music from Equador. Metro Square, King St. West between Simcoe & John Sts. 416 217-0700. Free.

- 9:00pm: Live music. Lula Lounge. Babes in Jazzland.

Thursday September 07


- 8:00 Friday September 08


- 7:00 Saturday September 09


- 11:00pm 2:00: Solar Stage. Snow White. Adapted from the Brothers Grimm by William Martyn, for ages 4-10. Solar Stage Children’s Theatre. Concourse Level. 4950 Yonge St. 416 386-8031. $10. For complete run see music theatre listings.

Fall Music on the Hill

Free Lunchtime Concerts - Thursdays, 12:15 pm

Sept 7 Toronto Starlight Orchestra
Sept 14 "Cowboys & Angels" - Allison Lynn, gospel singer; Gerald Flaming, country
Sept 21 "Songs for a Chocolate Voice" - Sue Crowe. Connelly, conductor; Becca Whitley, piano
Sept 28 Mark Sepic Trio
Oct 5 The Choirmasters
Oct 12 "Music for Muse" - Kristine Dandavino, soprano; Marianne Tumor, piano; Joanne Averill-Rose, flute; Kristen Thierault, harp.

St. John’s York Mills Church, 19 Don Ridge Dr. Near York Mills subway. Close to Yonge and the 401.


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**Saturday, Sept 9 at 7pm**

**Christ Church Deer Park**

1570 Yonge St. at St. Clair

Tickets $25, $15 sen/stud. 416-639-1919 or 416-619-8047


- **7:00:** Southside Shuffle Blues and Jazz Festival, Main Stage Concert. Wiickens/Knight; Downchild Blues Band; Jeff Healey’s Jazz Wizards. Memorial Park. Port Credit. 416-271-6449.


- **8:00:** Wiickens/Knight; Downchild Blues Band; Jeff Healey’s Jazz Wizards. Memorial Park. Port Credit. 416-271-6449.

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Hungarian Rhapsody

Mary Kenedi, pianist plays a recital of Hungarian music celebrating the 50th Anniversary of the Hungarian Revolution and the 125th Anniversary of Bartok's birth.

Friday, September 15, 8 pm
Glenn Gould Studio, 250 Front Street W.
Tickets: $35, Seniors $25, Students $15, available at the Box Office or at glenngouldstudio.com

Friday September 15

- 6:00: St. John the Evangelist, Vancouver. Rev. David Hirschi, Artistic Director. Matthew Hopper, Organist & Director of Music. Concert: Philip C. Klein; William Byrd; J.S. Bach; Peter Warlock; Eric Daniel; Charles Villiers Stanford.
- 6:15: Ottawa Symphony Orchestra performs. Director: David Nugent. Programme: Vivaldi: Gloria in excelsis Deo, for soprano; Mozart: Piano Concerto No. 27, K595, for piano; Beethoven: Symphony No. 9, Op. 125.
- 6:30: Jazz at Commissarol, Double A Jazz Trio. Commissarol, 655 Bay St. 416-538-6394. Free.
- 6:00: Hummingbird Centre for the Performing Arts, Centre Aroushore Farewell Tour, Hummingbird Centre, 1 Front St. E. 416-862-2222. Call for ticket prices.
- 6:00: Allison Lynn, gospel artist/conductor. St. Paul's Basilica, 93 Prince St. 416-364-7524. $20-$30 (free).
- 7:00: The Mod Club, Nouvelle Vague, Bands & Part CD Tour. Reflection of Caribbean music between 1940 & 1970; Jamaica (mono), ska/rocksteady, reggae, Trinidad (calypso), Cuba (salsa), Haiti (voodoo) & Brazil. The Mod Club, 722 College. 416-840-0501, $18; (free).
- 7:00: Toronto Philharmonia, Fire and Ice. Somera, Piccolo Solo; Sibelius: Violin Concerto; Chopin: Piano Concerto #2, Claszy Zhou; piano; Benjamin Bowman, violin; Kenny Stratton, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5290 Yonge St. 416-872-1111, $35-$45; 414-50-$45 (free).
- 8:00: Toronto Symphony Orchestra. Performs. Toronto Centre for the Arts, 5290 Yonge St. 416-872-1111, $35-$45; 414-50-$45 (free).
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- 8:00: Toronto Symphony Orchestra. Performs. Toronto Centre for the Arts, 5290 Yonge St. 416-872-1111, $35-$45; 414-50-$45 (free).
- 8:00: Atlantic Symphony Orchestra. Orchestra: Andre Proulx; Joanne Hawley, soprano; Alex Korn, bass; Xuan Lin, viola; Robert McLean, cello; Barrie McNeil, timpani; Sameer Kheradpour, percussion; David Appelblat, associate conductor. Director: Dr. Shlomo Mintz. Programme: Louis Andriessen: Nine Little Pieces for Orchestra for 2 violins, 3 violas, 2 cellos, 2 double basses, 1 piano; Hans Werner Henze: Tristan und Isolde, excerpts; Edward Elgar: Enigma Variations, Op.36.
- 8:00: Voicebox, Voices in MOTION, 805-8888. $15-$30. (free).
- 8:00: Glenn Chipper & the Swing Shift Band, The Songs of Sinatra. Fire, Living Arts Centre, 4114 Living Arts Dr., Mississauga. 905 360-6000, 865-8880. $20-$35. All proceeds to the Crohn's and Colitis Foundation of Canada.
- 8:00: Massey Hall House of Blues Canada Concert. John Prine in Concert. Folk, rockabilly, country, guest: Dan Reader, Massey Hall, 15 Shuter St. 416-872-4255, $38-$50 (free).
- 8:00: Toronto Symphony Orchestra. Performs. Toronto Centre for the Arts, 5290 Yonge St. 416-872-1111, $35-$45; 414-50-$45 (free).
- 8:00: Scott Bradshaw, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 8:00: The Kenneth G. Mills Foundation. Atlantic Chamber Choir. 15 voice Russian male a cappella choir, singing Russian folk songs & church music spanning five centuries. Andrei V. Malyutin, artistic director/conductor. St. Michael the Archangel Serbian Orthodox Church, 212 Delaware Ave. 416-816-8555. By donation.
- 8:00: CAMMAC/Michael Art Gallery, Sunday Concert Series, Club Django, jazz ensemble. 13085 Blooring Ave. Etobicoke. 905-863-1121, $30-$45; 905-863-1121. Admission with ticket price: $15; $9(sr/st); $6(st/child).
- 8:00: Voxbox, Voices in MOTION, 805-8888. $15-$30. (free).
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SATURDAY, SEPTEMBER 23, 2006

7:30: Toronto Welsh Male Voice Choir/Brampton Rugby Club. TWHIRC in Concert. St. Paul's United Church, 30 Main Street South, Brampton. 416-580-2147. $20.

7:30: Kalnadihi International Dance Festival. A Century of Indian Dance, Day 2. Shanta Rithi Mishra, Kuchipudi, India; Tribangi Dance Theatre, Zulo and Bharatanatyam, South Africa; Chitra-Warrior Princess, Manaka Thakkar Dance Company, Bharatanatyam and Odissi, Canada; see web site for related events. 6:45: Dance Chat. Premiere Dance Theatre. Queen's Quay Terminal, 207 Queens Quay West. 416-673-4000. $35, $22, $20 (students/students).

8:00: Bethel Canadian Reformed Church Music Committee. Organ, Piano & Panflute in Concert. Andre Knevel, organ/piano; Jan Elsenaar, flute. Bethel Canadian Reformed Church, 11251 Bayview Ave., Richmond Hill. 905-939-4992. $10, $25 (family).


9:00pm: The Kennedy Mills Foundation. Akasham Chamber Choir. 15 voice Russian male a cappella choir, singing Russian folk songs & church music spanning five centuries.

3:00pm: Lulu Lounge, Edward Johnson Building. $12 (sr/st) - 10:00: Small World Music Festival.


9:00pm - 10:00: Miss Tambourine. Harvey Milk Tribute. For more info see music theatre events. 6:45: Dance Chat. For complete run see music theatre events.
Trinity St. Paul’s Centre, Sep 27.
- 8:00: The Rose Theatre, Diana Krall in Concert. Headlining the opening night gala for The Rose Theatre (a black tie event), performing material from her new CD, From This Moment On. 6:30: Cocktails. The Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2300. 1400.
- 8:00pm: Association of Improvising Musicians Toronto/Arrhythmia. Leftover Daylight Stares. Jazz & improvised music. Arrhythmia Studio, Suite 216 (enter at rear door), 80 Atlantic Ave. 416 598-9752. $10 (offering scale).

Saturday September 30

- 6:30: U.S.A., see web site for related events. Premiere Dance Theatre, Queen’s Quay Terminal, 207 Queens Quay West. 416-873-4000. $30, $25, $20 (sr/st/members CADA, WDA, FACT, TAPA).
- 3:00: Toronto Centre for the Arts. Salvation Army Meatball Staff Band & Canadian Staff Band. Old and new brass music of the Salvation Army. Brian Burditt, bandleader. George Weston Rialto Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $25 (sr/st).
- 8:00: Mooredale Concerts. Mooredale Concerto Players: Concertos: Vivaldi: Two Violins and Two Cellos, F.J.V; 1; Violin D’Amore in D, F.J.V; 2; Two Cellos, F.J.V; 2; Four Violins, Op. 34; Two Violins: Betteshini: 7#2 Double Bass in b; Mendelssohn: Violin in A; Handel: Concerto Grosso, Op. 67.
- 8:00pm: Tafelmusik. Jeanne Kane’s 25th Anniversary Celebration: Two Orchestras on Stage. Trinity St. Paul’s Centre. See Sep. 27.
- 3:00: Tafelmusik. Opera in Concert. Robert Cooper, Director; José Hernández, music director/ piano. 1:45: Pre-concert talk by Ian Scott. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. 416-369-7723. 800-708-6754. 438-428.
- 8:00: Toronto Symphony Orchestra. Beethoven Symphonies 4 & 5. Alex Pauhier, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-8426. $35; $120.

Sunday October 1

- 11:00am & 2:00: Solar Stage. Jack Grinshly, Musical journey around the world, for ages 2 to 8. Solar Stage Children’s Theatre, Concourse Level, 1950 Yonge St. 416-872-4031. $13; $7; $1.
- 2:00: Harbourfront Centre. Toronto All-Star Big Band. Terramaike Terrace, York Quay Centre, 235 Queens Quay West. 416-973-4000. PWYC ($15 suggested).
- 2:00: Opera in Concert. La Rondine. The Swallow, by Giacomo Puccini. Lyric comedy in three acts, libretto by Giuseppe Adami, based on the German libretto by Alfred Maria Willner and Heinz Reichert, performed in Italian. Arlene Alvarado, Kurt Lehmann & Lydia Skourides, singers; José Hernández, music director. Robert Cooper, Director; José Hernández, music director/piano. 1:45: Pre-concert talk by Ian Scott. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. 416-369-7723. 800-708-6754. $35; $28.

Tired of Operas? Get a dose of French wit instead with tryptych.org
WEDNESDAY, OCTOBER 03


8:00 Toronto Fingerstyle Guitar Society. Steve Howe, guitar in Concert. Regal classical jazz-inspired original compositions. Jane Mallatt Theatre, St. Lawrence Centre for the Arts, 27 Front St. East, 416-878-6524.

TUESDAY OCTOBER 04

12:00 University of Toronto Faculty of Music: Voice Performance Class. Student Performances. Walter Hall, 416-878-3744. Free.


7:30 University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-878-3744. Free.


Thursday October 05


12:10 University of Toronto Faculty of Music. Thursdays at Noon: Bruch: Concerto for Viola and Clarinet; Swedish folk songs arr. viola and clarinet. Rattner, viola; Peter Bell, clarinet. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-878-3744. Free.


8:00 Toronto Symphony Orchestra.
CONCERT LISTINGS

Further afield

Plans change! Always call ahead to confirm details with presenters. While we make every effort to ensure accuracy, things happen, and presenters and even WholeNote make listing errors. Check online listings.

Concerts: Toronto & nearby PAGE 34
Music Theatre/Opera/Dance PAGE 48
Jazz Clubs, QuickPicks PAGE 49
Announcements/Lectures/Workshops PAGE 52
Classified Advertising PAGE 54


Friday September 01
- 12:00 noon: Theatre by the Bay, Snow White's Summer Adventure. By Clark Harris, MacLaren Art Centre, 37 Mulcaster St., Barrie. 866-735-9243. 89. For complete run see music theatre listings.
- 2:00: Huron Country Playhouse, The Mikado. By Gilbert and Sullivan. RR1, Grand Bend. 519-238-6000. 2:09 436. For complete run see music theatre listings.
- 2:00: Stratford Festival, Oliver! Music & lyrics by Lionel Bart. Festival Theatre, 55 Queen St., Stratford. 800-567-1600. Call for ticket prices. For complete run see music listings.
- 8:00: King's Wharf Theatre, Anne of Green Gables. By Dan Goggin. 97 Jury Dr., Penetanguishene. 705-494-5555. 298-436. For complete run see music theatre listings.
- 8:00: Lighthouse Festival Theatre, Jasper Station. By Norm Foster and Steve Thomas. Lighthouse Festival Theatre, 247 Main St., Port Dover. 519-583-2221. $28, $25 (student), $15 (under 13). For complete run see music theatre listings.
- 8:00: Stratford Festival, South Pacific. Music by Richard Rodgers, lyrics by Oscar Hammerstein II. Avon Theatre, 99 Dowlin St., Stratford. 800-567-1600. Call for ticket prices. For complete run see music theatre listings.
- 8:00: Guelph Jazz Festival, Robert Marcel Legarie in Concert. For tickets see Macdonald Stewart Art Centre, 356 Gordon St., Guelph. 519-763-3000. Free.

Saturday September 02
- 8:00: Mad & Noisy Gallery, Stay Tuned. Creemore 2006 Series. The Rizades, Laura Reopoulos opening. 154 Mill St., Creemore. 705-468-5555. (8:00 advanced), $10 (student).

Sunday September 03
- 8:00 sundown: MusicaNico Ensemble Orchestre of Montreal. With Chanteuse Grant, Vanya Abrahams & Ray McKenna, singers. Symphony Bam, 33886 Concession 2 CCR, 3 km. north of Grey Road 4, Durham. 519-399-3992. (with 10 page libretto text).

Monday September 04
- 2:00: Drayton Festival Theatre, Twist and Shout: The British Invasion. Musical revue featuring classic songs by The Beatles, Gerry & the Pacemakers, The Hollies, The Kinks, The Rolling Stones & many others. Drayton Festival Theatre, 33 Wellington St. South, Drayton. 519-835-5555, 888-449-4463. $36, $25 (student); $8 (under); $26 group 20 or more. For complete run see music theatre listings.

Tuesday September 05
- 7:00: Guelph Jazz Festival, Sunnyday Cafe. Local acoustic singer/songwriters. Co-operators Hall, River Run Centre, 356 Gordon St., Guelph. 519-763-3000. 800-520-2408. 45.
- 8:00: Lighthouse Festival Theatre, Vegas Knights, Music tribute to the crooners. Lighthouse Festival Theatre, 247 Main St., Port Dover. 519-583-2221. 428, 125 (student); $15 (under 13). For complete run see music theatre listings.

Wednesday September 06
- 1:00: Guelph Jazz Festival, Marilyn Lerner in Concert. Macdonald Stewart Art Centre, 356 Gordon St., Guelph. 519-763-3000. Free.

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Music in the Park
Sept 10, 2006 - 1 to 5 pm
Waterloo Park (Albert St. entrance)
Bring your sunscreen and parasols and have a free, fun, family afternoon.

KWS Pops: Pops Heats Up
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River Run Centre, Guelph

Featuring:
Daniel Warren, conductor
Herradueta Latina, Latin band

KWS Signature Series
Sept 22 & 23, 2006 - 8 pm
Centre In The Square, Kitchener

Sept 29, 2006 - 8 pm
River Run Centre, Guelph

Featuring:
Edwin Outwater, conductor
Angela Hewitt, pianist

Musically Speaking: Passing the Flame
Oct 1, 2006 - 2:30 pm
Centre In The Square, Kitchener

Featuring:
Tom Allen, host
Daniel Warren, conductor
Christian Sharp, bassoon

Kitchener
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Guelph
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Back to Ad Index
**... CONCERTS: Further afield...**


**Saturday September 09**


**Monday September 11**


**Tuesday September 12**


**Wednesday September 13**


**Friday September 15**

New Voices: Kellylee Evans & DK Ikemekka, singers; Trinity College Jazz Ensemble; Concert Tent; Trinity Western Memorial Park, 31 Queen St., Port Hope. 905-885-1938. $30.

- 7:30: Prince Edward County Music Festival. Chamber Works: Fanfare: Incantation, for soprano and piano; A capella, for solo piano; Schubert & Mahler: selected lieder; Schumann: Quintet for piano and strings, Op.47. David Stewart, violin; David Harding, viola; Tanja Prechtl, cello; Donna Brown, soprano; Malcolm Forsyth, composer; Stéphane Lamarche, director/organist. The Church of St. Mary Magdalene, 335 Main St. East. Picton. 613-393-3798; $20/day pass; $30/weekend pass; $108-17; free (7 & under with adult).


- 9:00: Kitchener-Waterloo Symphony. Signature Series; Room: Fanfare Overture; Schumann: Piano Concerto #1; choral: Symphony #6. Angela Hewitt, piano; Edwin Outwater, conductor. 0:45 pre-concert talk with Thomas Kay, Centre in The Square, 101 Queen St. North, Kitchener. 519-578-1570. 600-205-8977; 427-452-1512 (day pass); 427-452-1512 (weekend pass); $108-17; free (7 & under with adult).

- 8:00: SweetWater Music Weekend. Faculty in Concert. Biber: La Pastorella for violin and harpsichord; Mantua: Three Premenades for flute, violin and harpsichord; Cassado: Suite for Solo Cello; Beethoven: Grace Fuge, Op.133; Dvorak: String Quintet in G for two violins, viola, cello and double bass, Op.77. Faculty: Steven Copes, violin; Mark Fever, violin; Scott St. John, violin; Virginia Barron, violin; Douglas McNabney, viola; Denise Djokic, cello; Thomas Webbe, cello; Raphael McNabney, bass; Rosanne Wieringa, flautist; Melissa McNabney, harpsichord; Guy Few, piano; Peter Longworth, piano. Historic Leith Church, 419134 Tom Thomson Lane, Leith. 519-371-1754. $20.

Saturday September 23

- 11:30am: All-Canadian Jazz Festival. Blow Your Own Horn: Jazz Parade, 10:30; Jazz Parade workshop with Kevin Clark. Wterton St. to Memorial Park, 31 Queen St., Port Hope. 905-885-1938. Free.

- 12:00 noon: All-Canadian Jazz Festival. Kevin Clark & Dirty South. Concert Tent, Memorial Park, 31 Queen St., Port Hope. 905-885-1938. $20/day pass; $30/weekend pass; $108-17; free (7 & under)


- 12:50: All-Canadian Jazz Festival. Coburn Public School Band, Club Tent, Memorial Park, 31 Queen St., Port Hope. 905-885-1938. $20/day pass; $30/weekend pass; $108-17; free (7 & under).

- 1:10: All Canadian Jazz Festival. Melissa Stylianou Quartet. Concert Tent, Memorial Park, 31 Queen St., Port Hope. 905-885-1938. $20/day pass; $30/weekend pass; $108-17; free (7 & under).

- 2:00: All Canadian Jazz Festival. 7D

Lydia Adams - conductor, piano • Akafist - Moscow male choir
- Nathaniel Anderson-Frank - violin • Borealis String Quartet
- Bravoura - soprano, trumpet, piano • Graham Campbell - jazz guitar • James Campbell - clarinet • Cecilia String Quartet • Winston Choi - piano • Thomas Coskey - violin • Steven Dann - viola • Gene Dinovi - jazz piano • Andrew Downing - double bass • Duo Diorama - violin, piano • Chris Donnelly - jazz piano
- Yegor Dyachkov - cello • Ross Edwards - clarinet • Elmer Iseler Singers • Jennifer Griffith - soprano • Cecilia Ignatieff - piano • Etsuko Kimura - violin • Festival Orchestra • Guy Few - trumpet, piano • Mark Haines - fiddle, vocalist • David Jalbert - piano • Michael Jones - cello • Katarzyna Truszkowski - harp, viola, clarinet • King Edward Choir • Robert Kortgaard - piano • Tom Leighton - keyboards, accordion, drums • Ceci Anne Loewen - piano • Judy Loman - harp • Peter Longworth - piano • Julie Loveless - piano • Lyric Choir • Barbara McCann - conductor • Stephanie Mara - piano • Agustin Maruri - classical guitar • Lorna MacDonald - soprano • Andrea Naccarato - soprano • Patricia O'Callahan - soprano • William O'Meara - organ • P'Stromi - klezmer • Nora Schulman - flute • Elizabeth Schwartz - vocalist • Norbert Stachel - reeds • Peter Stan - accordion • Kerry Stratton - conductor • Yale Strom - clarinet • Peter Tiefenbach - piano, composer • Toronto All-Star Big Band • Jonathan Tortolano - cello • Marc Toth - piano • Triple Forte - violin, cello, piano • Linda Umbrico - viola • Jeffrey Wilson - percussion • Steve Winfield - conductor • Jasper Wood - violin • Minghuan Xu - violin • Dave Young - double bass

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CONCERTS: Further afield

Canada Trust Young Jazz Showcase
Club Tent, Memorial Park, 31 Queen St., Port Hope
905-885-1938. $20/day pass; $30(wknd pass); $10(7 & under)
-Free (7 & under)

Sunday September 24

- 8:00: Kitchener-Waterloo Symphony. Signature Series: Centre In The Square, Kitchener. See Sep 22.


- 8:00: Sweet Water Music Weekend. Faculty in Concert: Bach, Brandenburg Concerto No. 2, BWV 1047; Mozart, Piano Concerto No. 22 in E flat, K482. 6:30 p.m. Sunday. Student Master-class. Open to students: $35; free for students. Call 519-858-7200 for more information.

- 12:00 noon: All-Canadian Jazz Festival. Faculty in Concert: Cateline & the Cats. See Sep 22.

Monday September 25


- 8:00: Barrie's Colours of Music. William D'Olivio, organ & piano in Concert. Music of Albinoni, Saint-Saens, Sarasate & Dvorak (incl. Five Bagatelles). Jonathan Tortorela, cello; Otoku Kimeria, Thomas Cody, violins; St. Andrew's Presbyterian Church, 47 Owen St., Barrie. 705-725-1070.

Tuesday September 26


- 6:00: Barrie's Colours of Music. Yole Streumond, cello; and Streumond in Concert. Kleiner music & Yidsch songs. Elizabeth Schwartz, vocalist; Jeffrey Wilson, percussion; Andrew Downie, tette; Norbert Stachel, reeds; Peter Stan, accordion. May 4 Park on Waterfront, 50-60 Pine Street, Barrie. 705-725-1070.


Thursday September 28


- 8:00: Barrie's Colours of Music. Barbirolli & van Houten. Faculty in Concert. Canadian. Memorial Park, 94 Ross St. (at Toronto St.). Barrie. 705-725-1070.


- 8:00: University of Western Ontario. Remembering Shostakovich. Showcases the composer's playful, satirical side; part of the faculty’s Shostakovich Festival. John Hess, Stephen Sustevic & Allison Weihe, piano; Jeffrey Stakes, speaker; bass clarinet; Jennifer Meier, leader. Don Wright Faculty of Music, UWO, London. 519-678-8778; 439-4934.

- 12:00 noon: Barrie's Colours of Music. Jazz Painted; East Coast in Concert. Jazz and Ragtime. The music of Ogilvie, Peterson, Van
Barrie's Colours of Music.!

Thursday, September 28, 2006

12:00 noon: Barrie's Colours of Music.

Saturday, September 30

12:00 noon: Barrie's Colours of Music.

Music of Brahms, Tchaikovsky, & Sarasate. Cecilia Ignatff, piano.

Sunday, October 1


Kitchener-Waterloo Symphony.

Open! Don't miss the brilliant and rare talent of Alexander Markovich!

Your Favourite Tchaikovsky!


What the critics are saying about Alexander Markovich...

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7:30 pm
Calvary Baptist Church
OSHAWA

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LISTINGS:

Theatre, Opera, Music, Dance

Performances are listed by show title

Monday October 2

10:45am: The Great Romantics

12:00pm: The Great Romantics

2:00pm: The Great Romantics

3:00pm: The Great Romantics

4:00pm: The Great Romantics

10:45am: Tea for Three

12:00pm: Lunch

2:00pm: Lunch

3:00pm: Lunch

4:00pm: Lunch

10:45am: Madrigals: madrigals at Canadaplay & the Canadaplay productions

12:00pm: Madrigals: madrigals at Canadaplay & the Canadaplay productions

2:00pm: Madrigals: madrigals at Canadaplay & the Canadaplay productions

3:00pm: Madrigals: madrigals at Canadaplay & the Canadaplay productions

4:00pm: Madrigals: madrigals at Canadaplay & the Canadaplay productions

10:45am: A Perfect Midday

12:00pm: A Perfect Midday

2:00pm: A Perfect Midday

3:00pm: A Perfect Midday

4:00pm: A Perfect Midday

10:45am: Children's Theatre

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4:00pm: A Perfect Midday

10:45am: Children's Theatre

12:00pm: Children's Theatre

2:00pm: Children's Theatre
**Jazz in the Clubs**


**Rock and Roll.** Red Barn Theatre. "The Monarchs," a Nova Scotia band once locally bigger than the Beatles, reunite three decades later; seven players sing and play, and two additional musicians. Written by John Gey, Loretta Bailey, Todd Douthart, Daniel Richard Givens, F. Robert Hughes, Frank Macdonel, Paul Rainville, etc. Michael Bianchini, director. Sep 1: 8:00 & 2:00; 8:00 Red Barn Theatre, 991 Lake Drive, Jackson's Point. 905-722-3249. $18-30; $23-36. (Student rate: $15; 19-22).


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**The Mikado.** Huron Country Playhouse. By Gilbert & Sullivan. Sep 1: 2:00; Sep 8: 2:00 & 8:00; 9:00; Nov 14, 19, 26: 2:00; 5:00. Royal Grand, 519-238-5000, $23-49.

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**The Taming of the Shrew.** Hudson. By William Shakespeare. Sep 1-8. 2:00; Studio Theatre, York Quay Centre, 235 Queens Quay West. 416-973-4000. $10.

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**Twist and Shout: The British Invasion.** Drayton Festival Theatre. Musical review featuring classic songs by The Beatles, The Rolling Stones, The Pacemakers, The Hollies, The Kinks, The Stones, and many others. Sep 5: 2:00 & 8:00; shows, see call for details. Drayton Festival Theatre, 33 Wellington St. South, Drayton. 519-238-5556, 888-449-4466. $33-42; 10%; 19-22; 20; group 20 or more.

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**Vegas Nights.** Lighthouse Festival Theatre. Musical tribute to the crosiers. Sep 5: 8:00; Sep 6: 2:00 & 8:00; Sep 7: 2:00. Lighthouse Festival Theatre, 221 Main St., Port Dover. 519-583-2221, 425; 25$; $15 (under 19).

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**Video Games Live.** Massey Hall. Orchestras and choirs perform music from the most popular video games, along with video footage. Sep 1: 7:00; 15 Studio. 416-872-4255. $39.50-$425 (single performances).

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**Wagner's Ring Cycle (Ring Cycle 1 bagiens).** Canadian Opera Company. The Ring des Nibelungen by Richard Wagner; see CDC website for related events. Paul Hunka, Susan Bullock, Adrienne Piccione & other performers; Richard Bradshaw, conductor. Sep 12; 7:00; Sep 9; 7:00; Sep 15-19; 2:00 & 7:19; 2004; Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8531; $140-$2170 (limited), $950-1425 ($1700, limited), $1850-2450 (single performances, limited).

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**Wagner's Ring Cycle (Cycle 2 begins).** Canadian Opera Company. The Ring des Nibelungen by Richard Wagner; see CDC website for related events. Paul Hunka, Frances Ginzer, Susan Bullock, Adrienne Piccione & other performers; Richard Bradshaw, conductor. Sep 19-7:00 & Sep 20; 7:00 & Sep 22; 2:00 & Sep 24; 2:00; Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8531; $1400-$2170 (limited), $950-1425 (single performances, limited).

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**Wagner's Ring Cycle (Cycle 3 begins).** Canadian Opera Company. The Ring des Nibelungen by Richard Wagner; see CDC website for related events. Paul Hunka, Susan Bullock, Adrienne Piccione & other performers; Richard Bradshaw, conductor. Sep 26-7:00; Sep 29; 2:00 & Oct 1-2:00. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8531; $1400-$2170 (limited), $950-1425 (single performances, limited).

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**Wagner's Ring Cycle (Cycle 4 begins).** Canadian Opera Company. The Ring des Nibelungen by Richard Wagner; see CDC website for related events. Paul Hunka, Frances Ginzer, Susan Bullock, Adrienne Piccione & other performers; Richard Bradshaw, conductor. Sep 30; 7:00 & Oct 2; 2:00 & Oct 4-9; 2:00 & Oct 11; 2:00; Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8531; $1400-$2170 (limited), $950-1425 (single performances, limited).

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**American Madness.** American Madness. By R. Murray Schafer. Sep 1-8. 2:00; 5:00. Royal Grand, 519-238-5000, $23-49.

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**The Mikado.** Huron Country Playhouse. By Gilbert & Sullivan. Sep 1: 2:00; Sep 8: 2:00 & 8:00; 9:00; Nov 14, 19, 26: 2:00; 5:00. Royal Grand, 519-238-5000, $23-49.

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JAZZ IN THE CLUBS


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Parkdale neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings, and a live jam every other Wednesday.

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www.themodclub.com

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905 Dovercourt Rd. 416-537 3337
Swing Dances, Lessons and Concerts.

The Old Mill
21 Old Mill Rd. 416-236 2641

Orbit Room
568A College St. 416-535 0013

Pantages Martini Bar and Lounge
200 Victoria St.
www.pantageshotel.com

Pilot Tavern
22 Cameronland Rd. 416-423 5716

www.thepilotclub.ca
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The Red Guitar
662 Markham St. 416-913 4586
www.theredguitar.com

The Reservoir Lounge
52 Wellington St. 416-655 0887
www.reservarolounge.com


The Rex Jazz and Blues Bar
194 Queen St. W. 416-598 2471
www.thex.ca


Sep 30 Kevin Ow. Annual Birthday Tribute to John Coltrane. Sep 19 29 Gulfport Island Trio, Classic R&B Jazz Jam.

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July 2006...Downtown Summer Strings. Some of the city’s most “hardcore” string players are at the end of four weeks of playing, five half-days a week, as diverse a group of 8-15-year-olds as you can imagine. The last item in their concert programme is “Hard Times”. Nobody raises their bow, although all eyes are on the conductor’s face. Then, unexpectedly, with one breath, they all begin to sing. It’s rough around the edges, not the trained singing of “choir kids”. The strings wind their way, section by section, into the arrangement, and everyone finds their way from singing into playing. The piece has a singleminded, powerful unity. It’s remarkably beautiful . . . .
...As we seek mirth, and beauty, and music light and gay There are frail forms fainting at the door. Though their voices are silent, their pleading looks will say: Hard times, come again no more.

(Stephen Foster)

“Choir at OMC Jazz Camp was my first singing experience since childhood. Many of my friends were skeptical about mandatory choir rehearsal, but I looked forward to singing every morning after breakfast. Coupled with a mild stretch and exercise routine, I found it invigorating. So when school started I signed up for my high school choir. Choirs are such an interesting dynamic, and so different from instrumental playing. My bass sounds more or less like my stand partners bass (i.e. they both sound like basses). My voice sounds completely different from my neighbor in a choir (particularly for an untrained singer like myself). Singing can be very exposing: you feel a bond with those immediately around you, and those half way across the concert hall. . . . Now I play with singers in opera, jazz bands, and musical theatre production. Choir experience put me in the singers shoes, if only briefly . . . .”

(Dony Bullen, who plays bass and occasionally sings back-up vocals, is in his fourth and most likely final year at the University of Western Ontario, graduating in Theory & Composition.)

“At CAMMAC’s OMC (Ontario Music Centre) Period 2 is always ‘Choir for All’—no other classes at this time. Vocalists and instrumentalists, participants and staff members are all encouraged to join. It’s a wonderful mix of adults of all ages from different parts of the world and with a wide range of musical ability. This year one of the annual participants, Helen Rainville Olders, was our accompanist. She comes with her husband Henry from Montreal, usually bringing children and grandchildren. Jenny Crober conducted, preparing us to perform half a dozen beautiful songs. My favourite: Rose, cheek’d Laura, Come, a poem by Thomas Campion set to music by Canadian composer Stephen G. Chatman. I sang with our Klezmer band instructor, Jonno Lightstone and Jenny’s supportive husband Steven Best. Jenny’s son, Liam, my daughter, Penelope, and the other children at camp were happily engaged in a young-people’s music visual arts program while the adults were enjoying ‘Choir for All’ and three other classes all before lunch! (WholdNote’s circulation manager, Sheila McCoy sings with a number of diverse vocal ensembles, including Studio Sixteen.)

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vidéos depicting his connection with London.

*September 23 12:00 noon-5:00: Toronto Early Music Centre. 22nd Annual Early Music Fair. Take in some mini concerts, exhibits & information about the art of historical music performance. Montgomery's Inn, 4709 Dundas Street West. 416 394 8113. 416394. $1 (child under 12, $10 family). Free to members of TEMC, Heritage Toronto & Friends of Etobicoke's Heritage.

*September 24 time tba: Tapestry New Opera Works/Canadian Music Centre/ Playwrights' Guild of Canada, Opera Briefs & Staged readings of new opera with introductions from creative artists, particularly writers. NOW Magazine Stage, Word on the Street Festival, Queen's Park. 416 527 6068.


*September 30 11am-4:30pm: Edward Johnson Music Foundation 4th Annual International Music Day. Day of musical entertainment, including an original musical play by Edwina Carson: "If - With All Your Heart", unveiling of the Edward Johnson Stamp, performances by community groups. River Run Centre, 35 Woolwich St., Guelph. 519 763 3000. 877 520 2400. PWYC.

*October 1 1-3pm: Sound Travels Festival of Sound Art, Sign Waves. Outdoor installations series including Prophet's Synthesizer Cathedral, site specific soundscape with pewter generated by petalling, activating electronic soundscapes (Centre Island) and Multimedia touchscreen installation. Location: 40 Alexander St., Toronto, 705 742 7088. 1 800 461 6424. Free.

*September 30 7pm-October 1 7pm: Toronto Early Music Centre. 22nd Annual Early Music Fair. Take in some mini concerts, exhibits & information about the art of historical music performance. Montgomery's Inn, 4709 Dundas Street West. 416 394 8113. 416394. $1 (child under 12, $10 family). Free to members of TEMC, Heritage Toronto & Friends of Etobicoke's Heritage.

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**ANNOUNCEMENTS, ... ETCETERA**

**MASTER CLASSES**
- *September 11 5:30: U of Western Ontario, Don Wright Faculty of Music. Master class with Marc Ranczke and Olivia Hagege. Violin. Music Bldg 125, UWO, London. 519-661-2111 x85304. *
  - *September 23 10am-12 noon: Sweetwater Music Weekend. Student master classes by the 12 Sweetwater Faculty (see Sep 22 Concert Listing). Saint George's Anglican Church, 1049 4th Ave. East, Owen Sound. 519-376-3517. Free for participants & observers.*

**WORKSHOPS**
- *September 4 8:00: Ashkenaz – A Festival of New Yiddish Culture. Yiddish Dance with Leon Blank. Toronto Star Stage, Harbourfront Centre. See Sep 26 30.*
- *September 15 16:00: Mill Race Folk Society. Folk Club. Bring your musical instruments, your tunes or just come to listen & participate in this open music club format. Ernie’s Roadhouse Tavern, 7 Queen St. West, Cambridge. 519-661-2111 x85304.*
- *September 15 16:00: Mill Race Folk Society. Folk Club. Bring your musical instruments, your tunes or just come to listen & participate in this open music club format. Ernie’s Roadhouse Tavern, 7 Queen St. West, Cambridge. 519-661-7135, 63.*

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**ANNOUNCING...**

**BACK TO AD INDEX**
CHORAL DIRECTOR — CONTRACT POSITION
First United Church, Mississauga is seeking an experienced choral director for our adult and youth choir(s); exceptional organizational ability is an asset. The individual must be comfortable with both traditional and contemporary music styles and be able to work collaboratively with our organist, ministerial staff and children of all ages and abilities. This position requires 15-18 hours per week. Competitive salary is offered. Opportunities are also available to supplement income through wedding/funeral services. Please send resume to: Shelley Perl, Chair, Music Search Committee, First United Church, 151 Lakeshore Rd. West, Mississauga, Ontario, L5G 1A2 or e-mail resumes to info@firstunitedtoronto.com

COME CELEBRATE OUR 20TH ANNIVERSARY! Ryerson University’s Oakham House Choir invites new members to join for the 2006/2007 year. In December we are performing CHRISTMAS WITH HANDEL: CORONATION ANTHEMS and DODGE ST. CECILIA’S DAY and in May 2007 PUGNICOI’S MESSE DI GLOLUA. Come experience the thrill of producing these beloved major works. Not restricted to the Ryerson Community. Auditions: Monday, September 11, 19 or 25 at 6:30pm. Oakham House Lounge, 2nd Floor, Oakham House, Ryerson University, 33 Gould Street, Toronto or call Matthew Jankowski, the Music Director at 416-787-8794.

MUSICIANS NEEDED: The Pickering Community Concert Band currently has openings for clarinet players, trombone players and an oboe player. Dust off your instrument and join us. The band performs two formal concerts a year plus community events. Rehearsals are held on Tuesdays from 7:30pm to 9:30pm at The South Pickering Seniors Club, located at 910 Liverpool Road. Our first rehearsal is Tuesday September 5, 2006. For further information call Brine Ross at 905-683-8067.

PAID ALTO & BARITONE SOLIST/SECTION LEAD NEEDED. Where: Harbour Valley United Church, Etobicoke (Dundas and Islington). When: Thursday night senior choir rehearsal 8:00-10:00. Sunday morning church service 10:30-11:30. Starting Sept 7. Contact: Joan Cotton: 416-233-2214; e-mail: joancotton@telnet.com

DIRECTOR WANTED. Award-winning mid-size chorus seeks dynamic individual with extensive barbershop experience. Previous directing experience an asset. We rehearse on Thursdays, 7:30pm to 10am at West Rouge Community Centre, Scarborough, ON. Send Resume to Terri Campbell, Communications Coordinator, Eastside Harmony Chorus, Sweet Adelines International. Email: campbellbm4@sympatico.ca or fax 905-579-1204.

FESTIVAL WIND ORCHESTRA is seeking new members for the 2006/2007 season, which begins on September 12th. Instruments needed are: 1st clarinet, oboe, alto sax, tenor sax, French horn, trombone and euphonium. Professioanl conductor. Rehearsals on Tuesdays in the York/Eglinton area. For details call 416-491-1983 or visit www.festivalwindorchestra.com

FLAVONTIADA, an adult flute choir invites new members to join the group for the 2006/2007 season. Grade 8 RCMP or equivalent proficiency is required. Professional conductor. Contact Shelley at 416-491-1983 for more details.

GRACE CHURCH ON THE HILL, Toronto, has an opening for a Counter-tenor Lead. Contact Melvyn Trefflinger Graham, Director of Music, at 416-488-7891 x117 for further information. A description of our vibrant music program is available at www.gracechurchonthehill.ca

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Search of Alberto Guerrero by John Beckwith
Wilfrid Laurier University Press, 178 pp, $34.95
Alberto Guerrero taught some of Canada's top musicians, including Glenn Gould, R. Murray Schafer, Stuart Hamilton, William Aide and John Beckwith. Yet surprisingly little has been written about him.

Beckwith has produced a thoroughly engaging biography of this brilliant pianist and important teacher. There are no recordings, diaries or letters, and sadly few of his compositions and writings to be found. But Beckwith has discovered new material, especially regarding his early career in his native Chile. Beckwith's text is enlivened by his own recollections of his beloved teacher, and those of many students, family members and colleagues he interviewed.

'Guerrero always resisted the idea of a method or system of teaching,' writes Beckwith, describing Guerrero's emphasis on objectivity and honesty as musical values. Beckwith clearly resents how Gould later downplayed not just his only teacher's influence on him, but even his pianistic abilities. Hamilton relates how he told Gould that watching him play was like having a lesson with Guerrero.

Well-known to WholeNote readers through his CD reviews, Beckwith's knowledge of music in this country as a historian, composer, critic, professor emeritus and former dean of the Faculty of Music at U of T is unmatched. Here he has produced a fascinating, well-documented portrait of Guerrero, establishing his lasting place in Canadian music.

Michael Rabin by Anthony Feinstein
Amadeus Press, 256 pages, $29.95 US
Throughout his short life, violinist Michael Rabin had far more difficulties with daily living than with playing the violin. So it is entirely appropriate that Anthony Feinstein, the author of this biography, is a psychiatrist. Feinstein, who practises in Toronto, has written a number of books, but this is his first on a musical subject.

Feinstein does not hesitate to make assessments. Relating how Rabin's parents took him out of school at age 10 to practice all day, which meant he could no longer play with other kids, Feinstein writes that 'an important developmental trajectory was truncated' denying Rabin any life outside of music to sustain him emotionally.

Feinstein sees Rabin's sharpest knives for Rabin's mother who, according to Rabin's sister, would scream at him, hit him and make him repeat a passage 100 times when he played out of tune. But the father did nothing to stop the abuse, or provide an alternative. Even Rabin's teacher, Ivan Galamian, who in different circumstances produced many successful, apparently mentally healthy musicians, seems somehow complicit.

Feinstein has a colourful narrative style and an ear for linguistic nuance. His musical judgements are sound, pinpointing Rabin's gift of 'articulation and projection' and penchant for 'emotive, schmaltzy music'. This is an important cautionary tale.

The Selected Correspondence of Aaron Copland edited by Elizabeth B. Crist and Wayne Shirley
Yale University Press, 284pp, $45.00 US
Aaron Copland was a witty, playful and candid letter-writer, right from his early letters to his parents. Copland's professional life was remarkably struggle-free, although we do get an early hint of neurosis when he writes them, 'I can't get over the idea that if a thing is popular it can't be good!'

Most poignant are letters to his teacher, the legendary Nadia Boulanger, to whom he wrote affectionately, 'I still count our meeting as the most important event of my musical life.' The most entertaining are written to intimate friends like composer Israel Citkowitz, and Leonard Bernstein, whom he addresses as Lensky, Lenotch, or Lentshik. The most edifying reveal Copland's own view of his musical style. 'You rather overdo the dichotomy between my "severe" and "simple" sides,' Copland wrote to composer Arthur Berger. 'The inference is that only the severe side is really serious. I don't believe that.'

For the most part only Copland's side of a correspondence is printed. But when Schoenberg publicly compares Copland to Stalin, Copland's outrage over this 'guaranteed' evinces a response from Schoenberg, 'I am always ready to live in peace.'

Crist and Shirley have done a thorough job of annotating and indexing. A few of these letters have been published before. But the immense value of having them gathered in one volume is enough to make one regret the prevalence of email today.
which still sounds better than CDs after all these years.

Bayreuth, under the Nazi regime, became culture central for Hitler and company and paid the price. When it reopened in 1951, its artistic director, Wieland Wagner, Richard’s grandson, jettisoned Bayreuth’s traditional, arch-nationalist staging as one way of breaking with Nazi associations, starting with a minimalist, abstract Parsifal that tapped the mythic while jettisoning the tribal, and culminating in a 1965 Ring cycle.

By 1976 (the Pierre Boulez/Patrice Chéreau’s Ring) sparse and spare had been trampled again, by Rhine maidens as Victorian trollops with a hydroelectric dam in the background. It was an anti-capitalist Ring, echoing the 1848 revolutionary Wagner, rather than the Wagner who thought it was his divine right to be the greatest spendthrift and schnorrer in the history of Western music.

We can catch the excitement, and Boulez’ lucid conducting, on a Philips/Universal DVD.

Between Wieland Wagner and Patrice Chéreau, a modernist upheaval was launched in the staging of standard operatic repertoire. All of the four newer Ring sets are in this genre, with the most extreme being the Nossner Stuttgart cycle with Siegfried, for example, as a boorish Hell’s Angel (Euaart/TDK/Naxos). de Nederlandse Opera’s nicely performed Ring features a really minimal semi-circular stage surrounding an orchestra on the same plane (Opus Arte/Naxos). And earlier this year, in a column entitled “A Ring for the Era of Climate Warming”, I called Harry Kupfer’s Ring for Madrid’s Gran Teatre del Liceu (Opus Arte/Naxos) a “brilliant theatrical extrapolation inspired by Wagner’s Ring.”

The most impressive of this post-modernist lot is a 1992 Bayreuth production conducted by Daniel Barenboim, staged, once again, by the way-out Harry Kupfer (Warn­er Classics) with Walküre in shiny black leather porno raincoats. Sharp camera work, in richly saturated colours, captures Kupfer’s off-beat inventiveness.

I return, however, to the Harold S. Schonberg quote which opens this article. When Daniel Barenboim’s brilliant conducting comes into play, captured in an exceptionally fine soundtrack, a miracle does happen.

Music overpowers post-modern, narcissistic excess.
In the category of "This just in", literally as we were making the final edits on September’s copy, I received a very special package from Universal Music containing a 14 CD set and 112 page booklet of James Levine’s recording with the Metropolitan Opera of Wagner’s Der Ring Des Nibelung (Deutsche Grammophon 4769803). Recorded between 1987 and 1989 the performances feature Gary Lakes, Kurt Moll, James Morris, Reiner Goldberg, Jessye Norman, Christa Ludwig, Kathleen Battle and many others. Released as a “Canadian only special edition” to coincide with the Canadian Opera Company’s Ring Cycle performances in the new Four Seasons Centre this month, the set will sell for a remarkable $39.99. For any of you who are unable to get tickets to the COC performances, or want to bone up on the cycle in advance, I want to draw your attention to this incredible bargain.

The final disc I will mention is a horse of quite a different colour. Inspired by the Gypsy jazz legend Django Reinhardt, Newfoundland guitarist Duane Andrews gives us an East Coast take on the Hot Club of France. His second independent release “Crocus” (DA002 www.duaneadrews.ca) was launched locally at the Rex Hotel in July. Andrews and rhythm guitarist Steve Hussey are joined alternately by Dave Rowe or Skip Backwith on upright bass with occasional melodic flights from trumpeter Patrick Boyle. The material is a mix of original compositions, traditional East Coast fare and pieces written, or at least performed at one time, by Reinhardt. All of the songs get a treatment that shows the influence of Django’s style and it’s as if the master took a cross-Atlantic sojourn one year and spent his summer on The Rock. I wonder what he would have made of bi-annual Sound Symposium. Congratulations to Duane Andrews for his successful blending of two disparate worlds into a cohesive and very musical experience.

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

David Olds
Editor, DISCoveries
discoveries@thewholenote.com
discs reviewed

vocal

Haydn - Orlando Paladino
Petibon; Gerhaeber; Schade;
von Magnus
Concentus Musicus Wien;
Nikolaus Harnoncourt
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Even casual listeners of classical
music have a good idea of who
Franz Joseph Haydn was: the fa­
ter of the classical symphony and
the pioneer of the string quartet. If
pressed, such listeners will also re­
call two oratorios, Creation and The
Seasons. Nobody, however, seems
to remember that Haydn also
wrote over fifteen operas and all
of them achieved both critical and
popular success in their time.

One of the reasons for this may
be the fact that for Haydn, opera
was a source of musical entertain­
ment. No grand themes, no heart­
wrenching plots there. Instead, the
more convoluted or comical the
libretto, the better. The music alone
was supposed to transcend the plot
failings, whether it was a shaggy
dog story of a trip to the Moon and
back or a parody of the seminal tale
of Orlando Furioso.

In fact, Haydn was right. His mu­
sic does transcend ridiculous plot
twists and cartoonish characteriza­
tions. When given proper attention,
Haydn’s operas are musically dar­
ing, firmly gripping listeners and
rewarding them with unknown yet
strangely familiar tunes (it would be
interesting to study Haydn’s influence
on 19th century opera composers).

We are fortunate to have the work
rediscovered by the brilliant Nikolaus
Harnoncourt and the Concentus Mu­
sicus Wien, with some fine singing
from Michael Schade, Patricia
Petition, Elisabeth von Magnus,
Werner Gura and Malin Hartelius.

So please listen to Angelica’s aria
from the first act and then try
to name the first three operas that took
it for an inspiration. Or better still,
listen to the entire opera and with your
heart still pounding, ask “Is it possi­
bly there are more?” And the happy
answer is: “Yes!”

Robert Tomas
This entertaining recording features three not-often-heard extended choral works – two of which feature a solo baritone voice – by the Irish-born composer Charles Villiers Stanford.

Known primarily for a few gems of Anglican Church music – and for having taught a number of well-known 20th century English composers – Stanford is a bit of an enigma otherwise. He spent time in Germany in the late 19th century, befriending Brahms and Offenbach, among others. But his music betrays nothing of the earth-shattering compositional developments of the turn of the century.

The works on this CD span twenty years of Stanford’s career but are held together thematically by a strong connection to the sea and the adventurous life of the sailor. Songs of the Fleet and Songs of the Sea are both settings of the at times clunky poetry of Sir Henry Newbolt, who was a close friend of Stanford’s. The Revenge: A Ballad of the Fleet is a gripping poetic tale by Tennyson that flies along with drama and excitement, thanks to the sensational male voices of the BBC National Chorus of Wales.

The recording’s star, though, is Canadian baritone Gerald Finley, who spins the ordinary lines that Stanford gives him into pure gold. It is thrilling to hear a singer of Finley’s calibre completely throw himself into the task at hand.

Kudos also to Hickox and his charges who imbue this recording with spirit and musicianship. It is a supreme tribute to Stanford’s memory: His music never sounded better!


critic's note: Gerald Finley has been nominated as Artist of the Year for the prestigious Classic FM Gramophone Awards 2006. Finley will give a rare Toronto recital with Julius Drake at the piano on March 9, 2007 at Roy Thomson Hall.

Early music perfo rmance

The music heard on this recording, represents one of the most significant collections of baroque works for the viola d’amore. Attilio Ariosti (b. Bologna 1666 – d. London 1729), was a singer, organist, cellist, and composer, though remembered mostly as a player of the viola d’amore.

Since much of Ariosti’s sonata music was notated in tablature, which indicates where to place one’s fingers, the player still might not know what pitch will occur because the strings are not tuned in the traditional way! In the program notes, Thomas Georgi offers detailed explanation and scholarship as to how he solved the many performing and interpretive puzzles.

This recording is beautifully balanced with all historical instruments sounding clear and present. The musical sensitivity and single-mindedness of these players is magically captured in this intimate ambience.

These performances offer delicate shading and subtlety as a reward for the careful listener. Because of this, the repetitions of rhythmic patterns and melodic motifs always remain fresh and spontaneous. The lifting elegance of the slow movements and the infectious toe-tapping rhythm of the many dance movements seem to make the 26 tracks fly.

Frank T. Nakashima

The Musical Treasures of Leufsta Bruk
Drottningholm Baroque Ensemble
Bis BIS-CD-1526

In the early 18th century the little Swedish principality of Leufsta was owned by the Dutch industrialist Baron Charles de Geer, whose already impressive music library continued to expand after his move to Sweden. Drawing from this historic collection, this disc offers us a rare glimpse into 18th-century Swedish musical life.

The disc opens and closes with violin concertos, continuing the vivaldi (RV362) and Tartini, both of which receive impressive renditions from soloist Nils-Erik Sparr and his excellent colleagues. Violinist/Agay William Corbett is represented with a sweetly melodic trio for violins and continuo. Marcello’s cello sonata receives a stylishly enthusiastic performance from Mime Yamahiro-Brinkmann, followed by a lightweight yet cheerful quartet by J.C. Pepusch. Harpsichordist Björn Gafvert reveals his solo talents in a thoroughly French “Ouverture” by the German godfrey C.F. Hurlebusch, and Schaffrath’s Dueitto IV is elegantly and luminously played by Gafvert and traverso player Björn Ollén. Also included are some very entertaining folk tunes set with continuous lines, although I would have liked more variety in the accompanying instruments. But that’s my only quibble, and it’s very small.

Drottningholm Baroque play with exemplary unanimity of ensemble, phrasing and expression, and their ornamentation is always inventive yet tasteful. The recorded sound and balance is excellent, as is the booklet, although the program neglects to mention that Gafvert also plays organ.

Alison Melville

Mozart - Piano Sonatas on Fortepiano
Robert Levin
Deutsche Harmonia Mundi
82876-84236-2

There are few people alive today who are more intimately familiar with the music of Mozart than American musicologist and pianist Robert Levin, who begins a project to record the composer’s complete piano sonatas with this recording of the first three, K.279-281.

Levin here performs them on a fortepiano which would have been very familiar to the 19-year old composer himself. Levin is certainly not the first to record these sonatas on the fortepiano, but he is probably the first to utilize the instrument to the fullest degree. The deep resonating bass of the piano is here replaced with twangy clear low notes, while the upper register is anything but soft and lyrical. Mozart was clearly reveling in the opportunity for sudden dynamic contrasts which the fortepiano allows, and these come out much more clearly on Levin’s instrument than on the modern piano. Many pianists plumb these works for sentimentality and warm
beauty, but Levin, playing at fast tempos emphasizes the innovative and un-
usual rhythmic and melodic aspects of the works. A sense of flowing line is
achieved through balance and careful phrasing rather than seamless legato.
Ornamentation is applied liberally
and with flair; Levin even improvises his own cadenzas in the third
movement of Sonata K 281.

The CD is accompanied by a fasci-
ant and highly entertaining DVD in which Levin discusses and demonstrates his inspired approach
to these sonatas.

**Seth Estrin**

CONCERT NOTE: Robert Levin will be speaking about his new completion of Mozart’s Mass in C Mi-
nor at performances of the work with the Toronto Symphony on Oc-
tober 25th and 26th (also being performed on the 28th).

- Seiler demonstrates an elegant and impeccable technique, while Immer-
seele’s sensitive accompaniment perfectly captures the wide ranging
moods inherent in Schubert's score. How perfectly this music would have
suited those musical soirées in early 19th century Vienna – as enjoyable
then as they are today.

The attractive packaging and fine informative booklet only adds to the
appeal of this CD. Highly recommended.

**Richard Haskell**

**FUTURE CONCERT NOTE:** Midori Seiler will join sisters Mayumi,
Naomi and Yuri who comprise the Seiler String Quartet for a program of
Mozart, Vivier and Brahms at Glenn Gould Studio on May 3 & 4, 2007. The
Via Salzburg concert also features the choreography of Sasha Ivanochko.

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**Schubert - Sonatas for piano and violin**

Jos van Immersele; Midori Seiler

Meecenat Musical ZZT060501

Whenever we think of Schubert’s chamber-music, it’s invariably
the great Octet, the “Trout” quintet, or the string quartets which come to mind.
Certainly more modest, but no less
worthy, are the four sonatas for violin
and piano composed between 1816 and 1817, when the composer
was not yet 20 years of age. While these miniatures have never
been totally neglected, this new rec-
cording featuring Jos van Immersele
and Midori Seiler is a delight.

Immersele is already known as a
fine keyboard player and leader of
the group Anima Eterna, while Sei-
er has earned a reputation as one of
Europe’s finest Baroque violinists
and member of the Akademie für
Alte Musik. Together they bring a
youthful freshness to this music which
seems particularly appropriate
in light of the composer’s young
age. For the recording, Immersele
performs on a copy of an 1814 Vi-
enna pianoforte, while Seiler, a viol-
in craftsman, duplicates a bar car – so
the resulting sound is undoubtedly what
Schubert would have heard at the
time of composition.

These are splendid interpretations

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**CLASSICAL AND BEYOND**

**Stokowski - Bach Transcriptions**

Bournemouth Symphony Orchestra; José Serebrir

Naxos 8.557883

“Komm, stüsser Tod” (“Come, sweet
death”) is a 21-bar solo song by J. S.
Bach. Leopold Stokowski’s orchestra-
tions supply strings harmonies,
asigning the voice part to a unison of
trumpet, oboe, and three flutes,
joining in a second verse by harp
and muted brass. The result is both a
luxurious sonorous experience and an
unapologetic misreading of Bach’s
text. Igor Stravinsky said he “recom-
posed” a Bach organ work, rather
than transcribing it. Argument? Per-
haps; Stravinsky regarded himself
as Bach’s equal. But Stokowski
regarded himself as Bach’s superior,
transmuting the baroque originals for
“the greatest of all instruments, the
[morden] orchestra.”

Dynamics surge and heave, ca-
dence points are telegraphed, end-
ings typically undergo a grandiose
ritard underlined by a drum roll,
or else a dashed fade-out. The emotio-
nality is Hollywoodian: Stokowskides
for Bach what Cecil B. DeMille did
for the Bible. The “Air” from the
Orchestral Suite No. 3, beautifully
set for strings by Bach, becomes a
show-piece for the smooth, rich,
Philadelphia-cream string tone
Stokowski was famous for: high cel-
llos alternate with violins on the melo-
dy, wringing passion from its rise and
fall, and slowing at every phrase-end.

The largest inclusion here is the
great organ Passacaglia, a favourite
of conductor-transcribers who began
as organists. Years ago Sir Ernest
MacMillan presented his own version
with the Toronto Symphony, and next
season Sir Andrew Davis promises
one of his own. Stokowski’s is a dra-
matic, all-stops-out remnant of the Bach-
Elgar Fantasie.

An enjoyable CD, if you can for-
get the last forty years of Bach-appre-
ciation. Added are re-recordings of
well-known pieces by Handel and
 Purcell, and an effective religious tone-
poem created from two plainchant
hymns. The performances are fine.

**John Beckwith**

**CONCERT NOTE:** On November
15 the TSO will perform Andrew
Davis’ transcription of Bach’s Pas-
sacaglia and Fugue in C minor.
The program also includes Stewart
Goodyear’s performance of Mozart’s Pi-
ano Concerto No. 21 and “TSO prin-
cipal violinist Teng Li is featured in Ber-
lis’ Harold in Italy.”

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**Secrets of Dvorak’s Cello Concerto**

Jan Vogler; Angelika Kirch-
schlagner; New York Philhar-
monic; David Robertson

Sony Classical 82876-73716-2

It should perhaps come as no sur-
prise that Dvorak’s great Cello Con-
certo in B minor – begun during his
final months in America and com-
pleted after his return home – should
be the happy result of elements
drawn from both the Old and the
New World. But what were the in-
fluences on the 54-year old composer
as he created one of his most re-
nowned works? This new Sony rec-
ording, featuring cellist Jan Vog-
ler with the New York Philhar-
monic conducted by David Robert-
son, is an intriguing attempt to find
out. Opening with Dvorak’s love
song Lasss mich Allein evocatively
sung by Angelika Kirchschlagner
accompanied by Helmut Deutsch,
the CD also features two vocal
pieces by Stephen Foster, Jeanny
with the Light Brown Hair and WilT
Shou be Gone, Love? The love

to was apparently a favourite of a
young lady with whom Dvorak
had been very smitten years ear-
lier, and is quoted in both the sec-
ond and third movements of the concer-
to, while the two Foster numbers naturally point to his American interests.

But what of the concerto itself? While there are a multitude of recordings available, I find this one very satisfying indeed. Vogler approaches the piece with much aplomb, demonstrating a style which is both confident and deeply expressive, while the New York Philharmonic under Robertson’s able baton provides a finely and spirited accompaniment. The disc concludes on a lighter note, with Vogler, Kirchschlager and Deutsch joining forces in Dvorak’s seven Gypsy Songs Op. 55—a fitting end to a fascinating program. Highly recommended.

Richard Haskell

Mussorgsky Pictures at an Exhibition Gloria Saranen Doremi CD DDR-71150

As far as war-horses go, Mussorgsky’s Pictures at an Exhibition must be high on the list. It is clear that today’s pianists have technique to spare and getting through Pictures is not the hurdle it was even a generation ago. Performances today are not the exceptional events they once were. It was with something less than great expectations that I began listening to this new entry, especially from an artist whose recordings are associated with less monumental pieces. What a complete surprise when I found myself absorbed, not with the pianist but with the music! So convincing is her presence between sections are expressions of the Hartman paintings that one becomes conscious, perceiving more than twenty years ago. An eccentric aristocrat, he refused even to be photographed. Even today his approximately 150 works are rarely performed and recorded. But by the end of his life Scelsi had developed a cult following, abetted by committed performers like Frances-Marie Uitti, who worked closely with the composer to produce some extraordinary cello pieces.

In the three pieces for string orchestra on this disc, the Munich Chamber Orchestra under Christoph Poppen creates luminous textures from a severely limited palette of pitches. The title work, Natura Renovatur, is especially dramatic, highlighting Scelsi’s use of harmonics, microtones, bent tones, trills, glissandi, tremolos, and vibrato to create unanny dimensions of sound. But even more moving here are the solo cello works, with their exquisite synthesis of the blissful and the melancholic. From the autobiographical Trilogy – The Three Ages of Man Uitti performs the final move, Yggdrasil. Her transcriptions of two of the three solo vocal works that make up Three Latin Prayers, the Ave Maria and Alleluja, are so expressive that, as with Yggdrasil, one wishes for the whole work.

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Saatlaho creates fragmented, dream-like episodes with unusual confluences of colours. In Prés and Petals she uses real-time electronic manipulation of the cello. She pairs the cello with the bass clarinet in Öi Kuu, and with the flute in Mirrors. Sept Papillons is written for a solo cello whose virtuosic and lyrical splendours evoke the butterflies of the title with a sublime balance of fragility and power.

Young French cellist Alexis Descharmes is a wizard. Tossing off spiralling glissandi, for instance, he conjures up images which don't merely fly into space, but indeed ascend to heaven.

These two discs are as enjoyable as they are fascinating. They have been produced with care, from the fine sound quality to the informative booklets, each containing an essay by the performer.

Pam Margles

Kurtág - Kafka Fragments, Op.24
Juliane Banse, soprano;
Andras Keller, violin
ECM New Series ECM 1965

The musical development of György Kurtág to some extent parallels that of his fellow countrman and contemporary György Ligeti, the recently deceased giant of modern music. Both were born in Hungarian Transylvania, only three years apart. Both had hoped to study with Bartók, but those hopes were dashed when Bartók died in the US in 1945. Kurtág did get to study with two greats of 20th century music however – Darius Milhaud and Olivier Messiaen – during a sojourn in Paris in 1957. In time, he himself became a renowned and generous teacher and among his pupils were András Schiff and Zoltán Kocsis.

Kafka Fragmente is a work which resulted from a fascination with the works of that author, a fascination that has lasted well over three decades. Apparently it was Ligeti who first suggested Franz Kafka’s writings to his young friend. A reading of Metamorphosis followed, but it wasn’t until Kurtág read Kafka’s diaries and private texts, published posthumously, that the idea of a musical setting germinated.

Snippets of text, brief observations, and sometimes single words emerge through Kurtág’s method of nibbling at the edges of the often-hermetic writing. If Kafka’s diaries are filled with angst, regret and existential terror, so is Kurtág’s music. The austerity of unaccompanied soprano and violin, trying to decode the meanings, is at times reminiscent of Schenkenberg’s Erwartung, but here there is no moment of grace, no emotional liberation. Instead, the music is demanding and compelling, as the texts remain puzzling yet fascinating. Familiarity with the modern musical idiom is a must, as Kurtág does not offer any intellectual shortcuts or easy access points. In the right hands (such as these), and for the right ears, this is masterful music of exploration and contemplation.

Robert Tomas

Enns - NorthWord
Elora Festival Singers; Noel Edison
Centrediscs CMCCD 10905

“NorthWord” features five choral works by Canadian composer Leonard Enns based on the collection of paintings entitled Northern Nativity by Canadian artist William Kurelek, and the perspective of Word as taken from the Gospel of John. The Elora Festival Singers under the direction of Noel Edison perform in their usual flawless fashion along with appearances by oboist James Mason, organist Jurgen Petrenko and a selection by the DaCapo Chamber Choir.

The highlight is the four-movement cantata Logos, a setting of the verses from the Gospel of John for choir, organ and oboe. Enns masterfully utilizes whole tone and diatonic scales to musically depict the abstract Word versus the Human respectively. The first movement entitled “In the beginning was the Word” is especially moving - under the backdrop of the Elora Singers’ almost immeasurable yet dynamically building chant of the word “Logo”, the lack of tension and resolution of the whole note scale successfully creates the musical notion of “Oneness” of the Word and God. A mournful and sombre oboe solo illuminates the rejection of the Word in the otherwise diatonic and dance-like second movement. The triumphant final “Gloria” of the third movement and the diatonic organ part of the fourth movement journey completes a moving work.

It is the serene nature of Enns’ music that is its greatest strength – every note and harmony seems to have been carefully contemplated. The Canadian Music Centre has yet again done an outstanding job promoting Canadian compositional talent.

Tiita Kik

Burt - The Animation of Lists; The Archytan Transpositions
Warren Burt
XI Records XI 130

Microtonal minimalism is Warren Burt’s calling card. Spread over the length of two CDs, his latest opus is a moving tribute to the sound of tuning forks composed in 2002 at the request of Phill Niblock. According to Burt, The Animation of Lists utilizes “self-built just-intonation tuning forks, multi-tracked and computer transposed [...] exploring ideas of complex just intonations, long scale permutation structures, and [...] pitch and rhythm transpositions of pre-recorded materials.” The forks are made of aluminium and there are two kinds – treble and bass. Each piece is around 16 minutes long and each has a slow, nearly painful development. The fork is struck and you’re able to hear reverber long afterwards, as it overlaps into the next strike. This goes on for another fifteen minutes or so, at which point, the next piece starts, sounding oddly similar to the last one, but with a slight shift in pitch. It’s a dream-inducing structure that travels across clouded mystery lands of never-neverwhere sleep comes easy. Burt is a serious composer of course and the music is serious with a capital S.

The second composition, And the Archytan Transpositions, uses heavy transpositions of the tuning. This is the way Burt got other pitches he couldn’t produce with the forks themselves. A heavy-handed algorithm was written to control the series of pitches. In fact, just as haunting as the previous piece, this one develops in a slow paced environment surrounded by a ton of reverber coming from the forks and a delicately disappearing sound.

It’s interesting to listen to the two CDs side by side just to hear the multitude of similarities and variances you’re bound to discover. Haunting and serious mind-altering music from one of the reigning kings of microtonal sounds.

Tom Sekowski

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JAZZ AND IMPROVISED

The Complete 1957 Riverside Recordings Thelonious Monk with John Coltrane Riverside RCD2-30027-2

Soultrane John Coltrane Prestige PRCD 30006-2

By most standards, John Coltrane was a late developer. A constant search, the tenorman was in his early thirties before he made his debut as a leader on a recording, or a personal impression on the jazz world, other than as a sideman, most notably with Miles Davis. These two excellent repackagings find Coltrane about to break out as an important and influential jazz artist.

As a sideman with Monk, he was, by virtue of the pianist's unique melodies, forced to work on more than the chordal implications of music that had fascinated him. These Riverside studio sessions are not the only documents of Monk/Trane: the live Blue Note releases of "5 Spot" and "Carnegie Hall" sessions present the working quartet. For the most part however, these are the complete tapes of the production of a septet album featuring Trane's early idol Coleman Hawkins along with trumpeter Ray Copeland and altoist Gigi Gryce. The two CDs offer multiple versions of most tracks, including false starts and breakdowns, but fans of these great artists will want to hear it all, and you can programme the playback to hear just the master takes.

Prestige Records was an independent New York jazz label that offered exposure rather than money, but it was also more willing to take a chance on new names, or those under the radar of the Major Labels. John Coltrane was among them, and made his first half-dozen leader appearances for Prestige.

As part of a reissue series based on the name of the recording engineer Rudy Van Gelder, "Soultrane" finds Coltrane (new back with Miles Davis) with a lovely trio of Red Garland, Paul Chambers and Art Taylor on a programme of obscure standards, including I Want To Talk About You which he indelibly makes his own. The version of Russian Lullaby is the performance that inspired writer Ira Gitler to coin the phrase "sheets of sound" in describing Coltrane.

Parenthetically, the other Prestige CDs include Miles' great "Walkin'" album, as well as Etta Jones' Tine "Don't Go To Strangers" breakthrough release, and tenor stylist Eddie "Lockjaw" Davis' "Cookbook, Vol. 1" with organist Shirley Scott.

Montreal 1964 Duke Ellington VAL 4358

This is the second jazz telecast released from the CBC by Video Artists International. Originally broadcast in April of 1964, it features the Duke Ellington orchestra live in performance at the Casa Loma Club's Le Jazz Hot Room in Montreal. The first VAI/CBC release, which showcased Woody Herman's Thundering Herd and is highly recommended, had been a Radio-Canada studio production. The immediacy of a live performance this time around is a plus, although the picture quality's somewhat grainy owing to the less than perfect location lighting. The band's performance more than makes up for that shortcoming, however. Actually, we get to see (and hear) a bit more than what was originally broadcast. The opening selection, Boo-dah, is part of a sound check from just prior to air time. The program as aired contains the expected Ellington warhorses but also material that was new at the time. The newer includes Afro-Bossa, The Banquet Scene from Timon of Athens, Skilpoop, The Prowling Cat, Happy Reunion, and Blow by Blow. Highlights include an excellent performance of Afro-Bossa, a "jingle" piece from Ellington's debut Reprise album; a delightful interpretation of Perdido with Rolf Ericson featured on flugelhorn; Paul Gomavles' gorgeous tenor on Happy Reunion, and the exquisite playing of Johnny Hodges throughout the program. Even the mandatory drum solo manages to be humorous and not overbearing.

Montreal 1964 Joe Pass Eagle Eye Media EE 39063-9

This latest release in the ongoing series of concerts recorded at the Montreux Jazz Festivals during the 1970s contains not one, but two, solo recitals by Joe Pass, the man known as "the Art Tatum of the guitar". The concert filmed the evening of July 17, 1975 was the scheduled one. Apparently the audience response for that performance was so great Norman Granz talked Pass into giving an unscheduled recital the following afternoon. That one is here as well. Only one tune, Montreux Changes, is duplicated and the second version is considerably different from the first.

Pass was truly a virtuoso musician who was influenced more by Charlie Parker than he was by other guitar players. His unsurpassed technical and deep harmonic sense allowed him to play incredibly fast, clean, clean, lines. It's obvious from watching him here that Pass was an artist in total command of his instrument. Whether playing a contemplative ballad such as More Than You Know or a barnburner like Joe's Blues, Pass is very clear in charge. Other highlights include a thoughtful interpretation of Django Reinhardt's Nuages (that sounds nothing like Reinhardt), and heartfelt readings of Willow Weep for Me and How Long Has This Been Going On.

One thing I found puzzling was the fact that even in tight close-ups it's impossible to see Pass' guitar neck. I've since learned he had a lifelong habit of breaking his picks in two, then using only the smaller part.

Apparition Mark Eisenman Quintet Cornerstone CRST CD 129

Mark Eisenman's position in Canada's jazz scene is a solid one as a pianist, composer and teacher. As a leader, it's based mostly on the quality work of his long-lived trio with bassist Steve Wallace and John Summer. With the addition of Pat LaBarbera on reeds and John MacLeod on trumpet and flugelhorn (and cornet too, I think) Eisenman's talent as arranger is on show in this new quintet release. It's a happy sounding session, with a deep groove and musical music.

Mark's articulate liner notes explain "The music was composed so as to free the improviser from too much thinking" as original melodies such as Fathom and Gift Be All Thy Stars are built on standard repertoire (How Deep Is The Ocean and Stella By Starlight). Walking down these familiar paths allows the improviser to not worry where his feet need to be placed, but rather notice new things along the way.

Overall, the tone of "Apparition" is modern bopish, with the Eisenman Trio becoming the Eisenman Rhythm Machine for LaBarbera's relaxed-but-intense tenor, and MacLeod's intelligent brasswork.

There are some who will find all this a bit 'old fashioned' perhaps (there aren't any nods to hip-hop, or eighteen year old singers, for example), but others will rejoice that these masters continue to create on the highest level, and within the tradition of jazz.

In addition, the sound is first rank: clear, clean and representative of the instruments.

The Hang Dave Dunlop Independent (www.davedunlop.ca)
Dave Dunlop has played on CDs for a wide range of artists such as Holly Cole, Brian Hughes, Eddie Bullen, Hilario Duran, Michael Pickett, Roberto Occhipinti, Domenic Troiano, Manteca and Emilie-Claire Barlow, but this is his first recording as leader. It is not “in your face” hard driving music, but rather an “ease back and listen” session with mostly an eighth-note feel delivered by drummer Mark Kelso. This is not to suggest any lack of energy in the music, which consists mostly of originals by Dave Dunlop, one of Toronto’s superior trumpeters, and Jim McGrath who plays keyboard on the recording. The two non-originals, I Can’t help It and Alfie feature special guest Doug Riley.

The remainder of the band is made up of some of Toronto’s top session players. That’s another way of saying that the standard of playing is very high! On guitar, Jim Tait, Steve D’Angelo, David Baxter and Fred Blumas play musical chairs, Pat Kilbride adds his bass to four of the numbers and on a couple of compositions saxophonist John Johnson, always a welcome presence, adds his considerable talents.

Jim Galloway

From the Heart
Hilario Duran and his Latin Jazz Big Band
Alma Records ACD66062

Toronto’s Alma Records continues to provide a home to top-notch non-commercial artists and to give us quality recordings, as witnessed by the release of this big band disc. And this is the real deal: no synthesizers or salsa, just genuine jazz, Afro-Caribbean rhythms, and fine playing from the cast of dozens.

Ex-pat Cuban Hilario Duran is fresh off a Juno win for last year’s “New Danzon” and brings us “From the Heart” which is a huge record, rich with complex harmonies and rhythmic colours. Duran plays piano, arranged all of the tunes and wrote most of them, too, so this is not only “from his heart” but his fervent mind and fiery hands, too.

With a 22-piece band it is, unfortunately, too space-consuming to list all the superb players. However, the special guests need highlighting: Horacio “el Negro” Hernandez plays drums and the legendary Paquito D’Rivera tears it up on alto sax and clarinet.

Given that the number of venues where a band of this size can play together are few and far between, I suspect most of these musicians have not spent a lot of time playing as an ensemble. It shows, at times, especially in the trumpet section, but the upside is that the lack of blend adds a rawness and immediacy to the tracks, which makes it feel almost like a live performance. This is good, because I can’t imagine we’ll have the pleasure of seeing this band in the flesh too often. So don’t wait for the performances. Get the disc.

Cathy Riches

Ellen’s Bar
Antoine Berthiaume; Michel Donato; Pierre Tanguay
ambiances magnetiques
AM 152 CD

Michel Donato Et Ses Amis Européens
Michel Donato; Francois Therberge; Piotr Wojtasik; Michael Felberbaum; Karl Jannuska
Efendi FND080

Forty years after he arrived on the scene, Michel Donato is still Montreal’s first-call jazz bassist. These CDs demonstrate why Donato, 64, who has backed everyone from chansonnier Gilles Vigneault to pianist Oscar Peterson, is in such demand. Working with two sets of younger musicians, he’s a powerful yet sympathetic time-keeper, pushing the tunes along without calling attention to himself.

On “Ellen’s Bar”, for instance, he adds his rock-solid rhythm to 11 originals otherwise featuring two players better-known for their commitment to musique actuelle: guitarist Antoine Berthiaume and drummer Pierre Tanguay. A slight misnomer, “Et Ses Amis Européens” features two continentals – trumpeter Piotr Wojtasik and guitarist Michael Felberbaum, both Polish – plus two
Neither date is far out, unlike Berthiaume's earlier reductionist CDs. Here the guitarist's supple fills and soloing lie within parameters set by Herb Ellis and Bill Frisell, giving the CD a country-ish vibe. Due to the additional colours available from the horn section, the quintet date is more memorable. Expansive arrangements create voicing that makes the band sound bigger than five pieces. Have You Met Mr. Jones is the stand-out track. Written by Donato, it's a slyly ballad centred on the bassist's rounded grace notes. Around him are call-and-response horn riffs and echoing guitar fills.

Elsewhere Donato's woody lope anchors the improvisations. Wojtasik showcases muted grace notes; Théberge intense double-tongued trills and slurs; Jannuska restrained rolling bounces; and Felberbaum speedy runs.

Similar teamwork is apparent on the other CD, although the guitarist takes most of the solos. In this smaller setting Donato is more sensed than heard, though his oblique, sturdy piloting remains. The nub of Tanguay's accompaniment anchors the improvisations. Wolf's piano chords, Berthiaume's earlier reductionist tenor saxophonist Quebecois domiciled in France: tenor saxophonist François Théberge and drummer Karl Jannuska. The five play nine Freebop originals.

These are some of the issues addressed by Italian gamelan aficionado, patron and music producer John Noise Malins, whose many music projects can be found on his site yantra@gamelan.it. These seven Felmay CDs are a testament to his passion for the gamelan music of Central Java. Since 2001, he has intrepidly and repeatedly traveled to Java to record this magnificent music at various music conservatories, royal and princely courts, and radio stations.

Not simple field recordings these, each CD comes with its own clearly-articulated theme, noted in its title and supported in the liner essays by leading scholars in the field.

Volumes I, II and IV arguably showcase the heart of the tradition. The ritual gamelan Sekaten, which performs monumental and iconic instrumental pieces during the holy week celebrating the birth and death of Prophet Mohammed, is featured therein. An even earlier music, the Hindu-kingdom era ceremonial repertoire performed at the palace of Mangkunegaran (in the city of Surakarta) is represented by the works 'Kodok Ngorek' and 'Carabalen'. Each of these is performed on its own special gamelan on Vol. II.

On the other end of the spectrum, Vol. VII, "Edge of Tradition" features a particularly fascinating and musically satisfying experiment on track 2, 'Kombang Mara'. Here, two female vocal soloists (pesinden) inter-weave their different texts and mellifluous vocal melodies which are derived from a separate vocal genre called 'macapat' over gamelan accompaniment. This resultant mix may be particularly attractive to western ears attuned to polyphonic music.

Vol. III, "Modes and Timbres" offers a different vantage point, one from which the various melodic modes used in gamelan are explored. In addition, the different families of percussion, wind and string instruments are highlighted in novel and revealing ways.

These CDs by no means exhaust the range of current gamelan practice. In my wish-list for further volumes, I'd like to put a request for the more popular offshoots of gamelan music. These include such genres as 'Dangdut' (in gamelan adaption), 'Stagenan' and 'Campur Sari', none of which are represented in the present series. The latter genre is so wildly popular in its homeland that some feel its dominance threatens established types of gamelan music. I would like to suggest that for a western audience hungry for new 'world music' experiences, these upbeat and attractive 5 minute song-based genres may serve as a tempting appetizer to the masterpieces of court art - which I personally cherish - such as the 31 minute long Gending Domareja, Vol. I, track 3.

Taken as a collection these CDs add up to a comprehensive, though unorthodox, survey of well-recorded Central Javanese gamelan-based music. Even casual world music listeners will find individual CDs indispensable to their music libraries.
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If you would like to donate time, resources, ideas or suggestions to WholeNote please contact us at publisher@thewholenote.com, or talk to our publisher, Allan Pulker, at 416-323-2232.
Exceptional vocalist and composer, Ann Hampton Callaway has chosen a collaborative effort with drummer Sherrie Maricle and the long-standing all-female "DIVA Jazz Orchestra" as her debut CD for the Telarc recording label. Ann has said that "Blues in the Night" is "the feistiest, gutsiest, most let-your-hair-down CD that I've ever recorded..." and indeed, with the full throttle big band arrangements and exquisite material drawn from the likes of Richard Rogers, Harold Arlen, Stephen Sondheim and Cole Porter, this may indeed be the case.

Her stunning vocal instrument is fully featured, as well as the skills of top-flight musician/arranger/composers Tommy Newsom, Matt Catlingub and Bill Mays. Also shining on the session is a rhythm section of A-List "ringers" including Ted Rosenthal on piano, Christian McBride on bass and Lewis Nash on drums.

Of particular note is the title track. Those familiar with her signature, crystalline-pure vocal style will be surprised at the soulful and gynastic rendering of this Harold Arlen classic. Ann's witty, original I'm Too White-To-Sing-the-Blues Blues, a sumptuous and languorously slow rendering of Cole Porter's It's All Right With Me and Sondheim's harmonically sophisticated No One Is Alone are also standouts.

Ann Hampton Callaway's overwhelming musicality and interpretive skills make this CD a delight, and minimize whatever flaws are evident in the instrumental performances of DIVA, including the slightly fluctuating rhythm of time-kern Maricle. But one can't help but imagine how these charts would have sounded if interpreted by "The Boss Brass" or the big bands of John Clayton or Frankie Four. Also shining on Bride on bass and Lewis Nash on drums.

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Dmitri Shostakovich, perhaps the greatest composer of the 20th century, was born in St. Petersburg on September 25th 1906 and died on August 9th 1975 in Moscow. He lived his creative life in a climate of tumult, conflict and quite literally, in a reign of terror. He subsisted for many years with a packed bag ready in the event that he would be taken from his home “in the middle of the night”. How he survived decades of trepidation and uncertainty is the subject of many accounts of his personal and public life written by his contemporaries and by foreign biographers.

That Shostakovich was a perfectionist is already apparent in his first symphony written in 1926 when he was 19 years old. This precious and agreeable work, already his opus 10, was both academic and modern, performed around the world and became part of the repertoire. His second opera, Lady Macbeth of Mtsensk debuting in January 1934, immediately brought him great popularity until Stalin, via Pravda, attacked the work as being unquestionably anti-Soviet. Disfavoured, he was denounced by many of his colleagues. At that time and for decades later it was required that all works of art must reflect un-remitting optimism in the communist régime. Everyone was frightened of Stalin. Actually, not quite everyone. Stalin was superflitously wary of pianist Maria Yudina who stood up to him and was able to criticize and rebuke him without fear. Ironical, perhaps, as he lay dying in 1953, the last sounds Stalin heard were from his recording of Yudina performing Mozart’s 20th piano concerto.

A most comprehensive collection of Shostakovich’s music has just been issued by Universal comprising 36 CDs in five compact boxes, selling at budget prices. Under the Decca label there are the 15 Symphonies (475 7413, 11 discs); concertos, orchestral suites, and chamber symphonies (475 7431, 9 discs); song cycles and Lady Macbeth of Mtsensk (475 7441, 5 discs); Piano and Chamber Music (475 7425, 6 discs); and finally on DG the 15 String Quartets (475 7407, 5 discs).

For the symphonies, Haitink’s distinguished cycle was chosen. Symphonies 1, 2, 3, 4, 7, 10, & 15 are with the London Philharmonic and the balance with the Concertgebouw. Russian conductors who were contemporaries of the composer may treat the scores as largely biographical but Haitink, whose background is quite different, lets the composer speak for himself. Over the last few weeks I have listened to an abundance of versions of most of the fifteen and I must say that, taken as a whole, the Haitink yields to no-one. His are never disappointing interpretively and the sonics are Decca’s best in both perspective and dynamics. A top choice.

The concertos and orchestral suites box contains both cello concertos by Heinrich Schiff with Maxim Shostakovich conducting and the two violin concertos with Viktoria Mullova (1) and Gidon Kremer. Rudolf Barshai is heard conducting the four chamber symphonies he orchestrated from four string quartets. Also included is the cantata, Song of the Forests, the two Jazz Suites and many excerpts from ballets and film music. I could cite example after example of the pleasures listening to the wide variety of works in this set which, in many ways, is the least demanding of the five.

The vocal collection includes ten song cycles sung by Luba Orgonosova, Natalie Stutzmann, Ilya Levinsky, Sergei Leiferkus, Elena Zarem­ba, Elizabeth Soderstrom, and others. Support­ed by distinguished accompanists these versions may well be the first choices for many. The opera, Lady Macbeth of Mtsensk, is conducted by Myung-Whun Chung. With full translations included, this is a veritable feast for those who enjoy this repertoire.

The piano and chamber music album contains the 24 Preludes, opus 31, 24 Preludes and Fugues, opus 87, the two piano sonatas and other solo works, the cello sonata, the second piano trio and, of course, the piano quintet opus 57. Insightful playing Vladimir Ashkenazy, Lilya Zilberstein, The Beaux Arts Trio, The Fitzwilliam String Quartet, and others are intuitively sympathetic to the composer’s wishes.

The String Quartets are by the Emerson Quartet, a set much touted upon its release a few years ago. Recorded live in 1994 (Late Quartets), 1998 (Middle Quartets), and 1999 (Early Quartets) they are sharp edged and articulate, ideal for today’s critical audiences. Nevertheless, my very first choice for these works remains the original Borodin Quartet recordings (1 through 13 only as 14 and 15 had not been written) recorded in the early 1970s while Ros­tislav Dubinsky, founder of the quartet in 1946, was still their first violin (Chandos CHAN10064, 4 CDs).

All these treasures occupy only 12 centimetres of shelf space. Amazing!
A CD collection of senior Canadian "classical" composers without Harry Somers would be like an anthology of 20th-century Brits that left out Britten. Although the Independent "Window on Somers" project, half-a-dozen releases to date, has splendidly made up for his previous neglect, major pieces have remained unavailable. Portraits and Ovations, the joint efforts of Centrediscs and CBC Records, have provided 2-CD albums devoted to twenty or more individual composers (one disc of a documentary "portrait" and one of music), and supplemental albums each with more of their music, five composers per album. This new Somers release offers a documentary plus ten pieces spread over not one but three discs. Of the ten pieces, it is puzzling to discover from CBC Records' website, all but two are currently available on other CDs ("Harry Somers Celebration", "The Spring of Somers", and "Stravinsky and Somers"). According to the producer, Etan Cornfield, there are to be no further "Ovations" releases; CBC Records no longer records Canadian "classical" composers.

The two fresh entries are nothing short of marvelous. Of Memory and Desire (1993, the title derives from Eliot) is a broad statement for string orchestra on several atematic schemes, mechanical to describe buttransfixing to hear. The string phrases sing out warmly; as usual with Somers, the gradations of loud and soft are an essential ingredient of the form. The only performance to date of the Concertante (1982) for violin, percussion and string orchestra has remained in my mind as among the most sensational of many astonishing achievements by Somers. The recording reproduces that performance. The solo violin projects its complicated personality in an opening one-minute solo, after which it weaves ornamental melody lines, engages in rapid dialogue with the percussion, and presides over a series of jagged and insistent rhythmic passages, without ever resorting to cliché. At one point all sections, including the soloists, share a melody of supernatural range, each passing a few notes to the next as in a hold-your-breath tennis match. This exciting work has deserved more live performances; may the excellent recording help make it better known.

The re-issued numbers are all substantial and worth re-hearing. Especially good to encounter again are the witty and eclectic Five Concepts, and Eric Chasmar's stereo Disks of Ideas. Among still unrecorded titles by this prolific composer are Stereophony and Five Concepts, major orchestral scores from the 1960s.

Cornfield's documentary is a brave attempt, but hardly an adequate "portrait" of Somers; e.g., Louis Riel is mentioned, but none of his other five operas. The booklet's unsigned tribute to the composer is a questionable departure: there was no such gesture for the other deceased composers in the series.
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"We can thank the St. Lawrence String Quartet for celebrating Shostakovich’s 100th birthday this year: if any interpretation brings the 20th-century Russian composer’s strings quartets into the 21st century, it’s this one. Reasons for saying this go beyond the fact that the SLSQ is a first-class quartet with more-than-average energy and attitude. We expect excitement and nuance from them and we get it, but as a long-time devotee of Shostakovich’s string quartets, what struck me here was how modern these three particular pieces seemed. “

The Globe & Mail

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