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WHAT'S ON AT THE TSO

SLATKIN CONDUCTS
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Leonard Slatkin, conductor
Colin Currie, percussion
Schubert: Rosamunde Overture
Jennifer Higdon: Percussion Concerto
   (Canadian Premiere)
Shostakovich: Symphony No. 5

TCHAIKOVSKY & SCHUMANN
October 18 at 8pm
October 19 at 2pm
Roberto Minezuk, conductor
Pekka Kuusisto, violin
Tchaikovsky: Violin Concerto
Vincent Ho: Dragon Realms
Schumann: Symphony No. 3, “Rhenish”

PETER AND THE WOLF
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Rob Kapilow, conductor
PickleShoes, dancers
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MOZART MASS IN C MINOR
October 25, 26, & 28 at 8pm
Helmuth Rilling, conductor
Simona Saturova, soprano I
Lauren McNeese, soprano II
James Taylor, tenor
Philip Carmichael, baritone
University of Toronto MacMillan Singers
Robert Levin, speaker

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Walter Hall, 12pm
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**Evening Organ Recitals**
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**Sunday Cantata Service**
Trinity St. Paul's United Church, 11am
Free admission
Doors open 10:30am
Join us at Trinity St. Paul's United Church for the finale of Week 1. Hear today's glorious cantatas, "Praise the Lord the Mighty King of Honour," in the context of an ecumenical service. Maestro Rilling conducts Trinity St. Paul's Choir, Viva Voce and the TSO Orchestra and Singers, with four soloists including Russell Braun.

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Tuesday October 10 at 8 pm

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Celebrating its 10th season, the Lafayette plays Haydn, John Burke and Mendelssohn.

Thursday October 19 at 8 pm

SIMON TRPCESKI

SENSATIONAL

The Macedonian-born pianist plays Brahms, Debussy, Scriabin and Chopin.

Tuesday October 31 at 8 pm
Concerted efforts (and disconnects)

One kind of "concerted effort" I want to mention this month is the work it takes to come up with a concert season. Every single event, as presenters know, is an aggregation of minutiae - logistic and artistic, creative and laborious. As you sweep through our 177 member profiles this issue, slow down enough to imagine the collective effort (from the high artistic to the mundane) compressed into each of those 175-word capsules. "Grass roots" comes to mind, for once, as a powerfully accurate description.

I also want to mention the effort put out this production cycle by WholeNote's sturdy staff. The same hardy little band that brings you WholeNote each month, added the compilation of the blue pages to their already overburdened schedules. And still, somehow, made it all happen.

And there's a third sense of the phrase that rears its head this issue: the rather wryer sense of Jim Galloway's column, in which he reflects on the things that make a venue "disconcerted" for a jazz performer (and for some audience members as well).

The disconnect

Had things gone as planned, this is where I'd have launched into a little discourse on the difference between "concerted" and "orchestrated", with a plea to our cultural czars to get beyond the lazy thinking of relying on the latter. "Orchestrated" is easier, no doubt. Declare a festival to best all festivals. Throw money. Buy hype. And expect the world to beat a path to our newly painted "world-class" front door. (Only to find out, after the fact, that the world was already here, quietly, concertedly, working away.)

But I'll have to wait to shout at the czars. Fate intervenes in the form of a handful of listings left out of this issue, but spotted in time to slow down, if not stop, the presses.

While some of the events at the Music Gallery this month made it into our listings, the following six, all at the Gallery didn't:

- Oct 07 8:00: Trio Taranu - Jesse Stewart
- Oct 08 and 9:00: Matsumoto with Suf Percussion
- Oct 13 8:00: Morris Fuller: Play What You Mean!
- Oct 14 8:00: Metalassass/HH/Things
- Oct 28 8:00: Luca Luu: Love Her Really
- Oct 28 8:00: The Linden People: Halloween Show

For details, refer to the Music Gallery's own website at www.musicgallery.org.

David Perlman, editor

Footnote from our listings coordinator:

Presenters, note that in this case the listings were not sent to listings@thewholenote.com. Most mis-addressed emails are forwarded, but do you want to take the chance that yours isn't? ... Don't send them to "info" or "editor" or "publisher". Send them to listings@thewholenote.com. While you think of it, why not go and check your mailing lists, now?

Sophie Milman

This month's cover

Sophie Milman has spent the last year and half touring, and there seems to be no end in sight for the 23-year old jazz vocalist who reached number one on iTunes in both France and the USA this summer. She has performances booked in Tokyo, Osaka, Nagoya and Yokohama this year, and European and American engagements booked well into 2007.

Milman came to Canada at the age of 16 - the second move for her family in less than a decade, and she recalls how unhappy she was upon her arrival. "When I went to high school here, I was the weird immigrant kid that had no money, read a lot and was pretty resentful of my surroundings .... I totally immersed myself in academic pursuits and music." Through the school choir, she discovered the emotional release of performance, and through the pursuit of further performance opportunities, she was able to make Canada feel like home.

Milman still pursued her academic interests, after high school, studying commerce at U of T. She also found time to release her self-titled debut album, which has now been released internationally and is doing well in Japan and parts of Europe. She has been hailed for her deep emotional connection to the songs that she chooses, as well as for her stellar musicianship.

On October 28, Milman touches down in her hometown of Toronto for a special concert at the historic Winter Garden Theatre, a performance which should be revealing for Milman's fans; the constant touring schedule can be grueling, but it has also meant time for Milman with her band to workshop new material.

While most of her musical influences stemmed from "traditional" jazz, she finds that her band, whom she describes as a "fresh, young and energetic group of musicians", has encouraged her to branch out and explore a wider range of sounds and styles. "Over the past year and half of touring," she says, "the band and I have worked out quite a bit of repertoire. Over the past summer of American performances, we have been doing 40% album stuff and 60% new material, so I really can't wait to go into the studio and play around with that stuff." Milman also has a love of cabaret, broadway and gospel - influences which can be heard in her music.

Other musicians who inspire Milman include pianist and organist Doug Riley. "I also heard a killing bass player with Joe Lovano: her name is Esperanza Spalding. Hypothetically speaking, it would be great to have another girl on the road, now it's me and 5 guys which can get a bit much."

Tickets for the Toronto show are available through Ticketmaster or at the Winter Garden box office.

Also on the cover

The drummer on the left is part of The Kiyoshi Nagata Ensemble (KNE), entering WholeNote's annual October Blue Pages for the first time. KNE has been based in Toronto since its formation in 1998, touring widely, and seeking through their music to "create a new voice for the taiko" that is nevertheless "rooted in the ancient folk drum traditions of Japan". The Ensemble kicks off the season October 13 & 14.

Smiling from the centre is Mike Petersen who "animates the audience as the colourfully-costumed MC, Papageno" at Mooredale Concerts' interactive Music and Trick-or-Treat series, aiming to launch children four and up "on a lifelong journey of love for classical music." M&T's fourth season kicks off Sunday October 1 with What is a Concerto? (coinciding with parent Mooredale's 18th season opener featuring a concerto - Mendelssohn's "other" concerto for violin (the d minor).

(These are only two of the 177 stories in the member profiles in this month's annual Blue Pages.)

To the right is Helmuth Rilling, returning to the International Bach Festival, which is quietly becoming a Toronto fall fixture with its extraordinary opportunities for students, performers and public (as often as not all lumped in together), to hear and to overhear. As cooked up by U of T-based artistic director Doreen Rao, it's a tasty spiritual stew. Just ask any of the little legion of devotees who put as much of the week as they can aside, rolling up daily to Walter Hall, to watch a cantata being crafted and then sung.
Soundstreams Canada presents University Voices 2006
Canada's finest university choirs perform together under the baton of Britain's Martin Neary and James MacMillan.

**November 3 @ 8pm**
Metropolitan United Church | 56 Queen St. East
Adult $25 / Senior $15 / Student $5 (with valid student I.D.)


Presenting a world premiere of *When Lilacs Last in the Dooryard Bloom'd* by Canadian composer James Rolfe and the Canadian premiere of *Sun Dogs* by renowned Scottish composer James MacMillan.

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**New Music Concerts 2006-2007 Season**

**Visit www.NewMusicConcerts.com for updates and full season details**

**"We've been around a long time!"**

**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 Schultz, violin; NMC Ensemble; Fujiko Imajishi, violin; Steven Dann, viola; David Hetherington, cello; Erica Goodman, harp; Robert Aitken, flute and direction

**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 | 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 with Kimberly Barber, soprano; Omar Daniel, electronics

**Saturday April 28, 2007 - Music Gallery The Ninety-Six Note Octave**
Bruce Mather & Pierrette Lepage, 16th tone piano
Jean Laurendeau, ondes Martenot

**Sunday June 3, 2007 - Music Gallery Rohan's Cello**
Rohan de Saram and David Hetherington, cellos

All concerts begin at 8 pm
Season subscriptions: $150 regular | $100 seniors | $49 students • Pick Three or more: $20 regular | $12 seniors (per event)
Single tickets $25 regular | $15 seniors | $5 students (Cheapskates) | Music Gallery 416 204-1080 | Glenn Gould Studio 416 205-5555
For information, special packages and Isabel Bader Theatre tickets, call New Music Concerts at 416 961-9594
nmc@interlog.com

New Music Concerts is a member of the Canadian New Music Network

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**October 1 - November 7 2006**

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**Back to Ad Index**
Wednesday, November 22 /06  We Shall Be Released
Blackie & the Rodeo Kings & Guests

Thursday, November 23 /06  a Celebration of The Last Waltz
- Second show added!
We Shall Be Released
Blackie & the Rodeo Kings & Guests

Friday, December 1 /06  Brazilian Pathways
Celso Machado & Friends
Guitarist, percussionist and vocalist Celso Machado returns to wow the audience at Glenn Gould Studio. He's joined by brother Carlinhos Machado, Brazilian percussionist Cyro Baptista, the outstanding young pianist David Virelles, and the versatile Rich Brown on bass for a Brazilian musical adventure.

Tuesday, December 5 /06  Nimmons 'n More
Dave McMurdo Jazz Orchestra
Through dynamic compositions and arrangements, the DMJO lends an invigorating breath to the big band tradition. Works by several members of the band will be included, along with music by Harry Freedman and Phil Nimmon's recent SOCAN commission, Conversations, written specifically for this 19-piece big band. An evening that you won't soon forget!

Saturday, January 13 /07  Canzoni del Sud
Michael Occhipinti, guitar & Alessandra Belloni, vocals/percussion
Two artists exploring and reshaping the folk music of Southern Italy join in a unique collaboration at Glenn Gould Studio. Inspired by field recordings of Sicilian folk music, they add a jazzy twist to traditional tunes. Also featuring guest vocalist Domenic Mancuso, and more.

Saturday, January 20 /07  Scots, Wha Hae
Meredith Hall, soprano, Toronto Masque Theatre & Shaggy Haggis
Raise a wee dram with a program of words and music around a Scottish theme. A mixture of instrumental and vocal music, with readings and songs in a wide range of styles, from the Renaissance to Reels to Robert Burns.

Tuesday, February 13 /07  No Strings Attached
Sharlene Wallace, Lori Gemmell & Monika Stadler, harps
Sharlene Wallace sculpts sound through her musical vehicle, the harp, in Celtic, South American, and contemporary genres. She has invited two similarly adventurous colleagues – Lori Gemmell, Principal Harp of the KWSO and Austrian Jazz harpist Monika Stadler for an evening of unlimited pleasure, exploring music for harps in various combinations and settings.

Saturday, February 24 /07  Jazz à la Laila
Laila Biali & Friends
A double winner as Composer and Keyboardist of the Year at the National Jazz Awards in 2005, Laila's original compositions, keyboard virtuosity, compelling vocals and warm charm have earned her the accolade of "rising star" from various jazz critics. For this unique OnStage performance Laila is joined by an all star quartet.
Tuesday, March 06/07  
Oi mi lasso
Gavin Bryars & Friends
A favourite of Canadian audiences, English composer Gavin Bryars returns to Glenn Gould Studio, where he’s joined by Swedish soprano Anna Maria Friman, English tenor John Potter, (Red Byrd, and The Hilliard Ensemble), as well as Canadian instrumentalists Max Christie on bass clarinet and Douglas Perry on viola, in a melding of contemporary and early music. From old forms come new sounds.

Saturday, March 10/07  
Heaven and Earth
Harry Manx & Friends
"The way I see it, Blues is like the earth and Indian music is like the heavens. What I do is find the balance between the two." He has created a unique sound that is hard to forget and deliciously addictive to listen to. Among his guests, Harry welcomes Kevin Breit, a guitarist and multi-instrumentalist of endless creativity and virtuosic technique, Ravi Naimpally on tabla, George Koller on bass and dholka, and South Asian vocalist Samidha Joglekar.

Tuesday, March 13/07  
Eine Kleine Mozart
Janina Fialkowska, and the Chamber Players of Canada
Pianist Janina Fialkowska returns to Glenn Gould Studio for an all-Mozart program that includes the composer’s own rarely-heard chamber versions of two popular piano concertos. She is supported by the outstanding ensemble led by cellist Julian Armour, director of the Ottawa International Chamber Music Festival.

Tuesday, March 27/07  
New Sounds/Ancient Cultures
Evergreen Club Contemporary Gamelan / Bergmann Piano Duo
It was in 1931 that the Montreal-born composer Colin McPhee first heard music of the gamelan of Bali. Duo pianists Elizabeth and Marcel Bergmann explore some of the Balinese music that McPhee transcribed for two pianos. In addition the Bergmann Piano Duo interacts with the Evergreen Club Contemporary Gamelan to explore music that is inspired by ancient cultures.

Monday, April 23/07  
13th OnStage Opera Gala
COC Orchestra / Joni Henson / Joseph Kaiser / Robert Gleadow
Over the last dozen years the Canadian Opera Company Orchestra has showcased a wide range of vocalists. This season conductor Richard Bradshaw welcomes three up and coming artists: soprano Joni Henson; tenor Joseph Kaiser; and bass Robert Gleadow, each of them graduates of the COC’s Ensemble Studio. The future of singing in Canada shows great promise, as you’ll hear!

For complete details of the 13th Season OnStage, visit www.glenngouldstudio.com

Single tickets go on sale Tuesday, October 3rd. Tickets can be purchased in the following ways:

- In Person by visiting the Glenn Gould Studio Box Office, at the Canadian Broadcasting Centre, 250 Front St. West, Toronto, during regular hours, 2:00 - 6:30 p.m., Mon-Sat. (except holidays)
- By Phone: (416) 205-5555 or By Fax: (416) 205-5551
- By Mail: Glenn Gould Studio Box Office, 250 Front St. West, Toronto, ON, M5V 3G5
- By Internet: visit www.glenngouldstudio.com

13
It seems like nothing in the music world makes tongues wag like Wagner’s Ring cycle. People aren’t content to show up and sit there for 16 hours – they want to huddle in little groups at intermission and talk about what’s unfolding on stage. And so it was at the COC’s recently concluded cycle.

There was, I think, general approval within the audience for Bradshaw's conducting, and for the COC Orchestra. Other aspects of the production were more controversial, however. While listeners expressed widely varying opinions about the cast, the Big Issue was the non-traditional, post-modern, staging of the cycle, and the COC’s decision to engage one designer yet four different directors – one for each opera.

September 13, 2006: About a hundred people arrive at the Four Seasons Centre for an afternoon discussion about Ring stagings, following the first performance of Das Rheingold the evening before.

Present for the panel discussion, moderated by Wayne Gooding of Opera Canada magazine, are the English critic Andrew Porter and the German dramaturge Dorothea Glatt. Much of the discussion focuses on the way things were done 50 years ago – but when it’s time for questions from the audience, some people want to talk about the way things were done last night. The panelists seem reluctant to pass explicit judgement on the COC’s production. Porter’s remarks suggest that he’s not entirely pleased with what he saw. On the other hand, Glatt offers implied support for Michael Levine (who designed all four operas, and also directed Rheingold) with her pronunciation that “the theatre cannot be a museum.”

That night, however, some people in the audience for Die Walküre are more willing to offer their explicit opinions. When director Atom Egoyan takes a bow from the stage, he’s booted by a small but vocal minority – a rare occurrence in Toronto the Politic.

September 16, 2006: Today’s panel discussion about the Ring takes place at the COC’s headquarters on Front St. E. This audience, I soon learn, is peppered with “Wagner groupies” who travel the world in search of Ring cycles. A woman from California has seen 40 of them.

One speaker, Prof. David Levine, of the University of Chicago, addresses the charge that the COC is staging “incoherent nonsense” (as he had heard one audience member remark). Eloquently, he praises the Toronto Ring for probing and underscoring the inconsistencies inherent in the work. Yet it’s clear that not everyone in the audience agrees with him. One man rhetorically asks the panel (which included Michael Levine) if, in addition to altering Wagner’s stage directions, it should also be okay to change the music and the text. Levine cleverly points out that there is in fact a long history of cuts and abridgements to Ring productions.

September 23, 2006: I find myself at yet another panel discussion, at the COC’s headquarters. Here, I learn that the Californian who’s seen 40 Ring cycles has been upstaged by someone from Barcelona, in Toronto to see her 107th Ring. Afterwards I talk to Opera Canada’s Gooding about audience reaction, and the need some people feel for “authenticity,” or literal adherence to Wagner’s intentions.

“For a people seeing this cycle for the first time, it is not an easy Ring,” he suggests. “It’s very dark, and people have trouble with the idea of a forest that’s in Siegfried’s mind. But there’s also a lot of enthusiasm.”

Personally, I found the Toronto Ring fascinating, if at times frustrating. And while I consider myself open to imaginative reworkings of operas, I’m a little alarmed by the thought that unconventional stagings of the Ring have become so pervasive that there’s really only one cycle left in the world – at the Met in New York – that Wagner would recognize as his own work. And that production, I hear, will soon be mothballed. But perhaps, a few years down the road, the next “innovation” will be a historical staging. Maybe that’s something for Opera Atelier to consider.

Colin Eatock is a Toronto-based composer and writer, who frequently contributes to the Globe and Mail and other publications.
Between 1941-1944 over 15,000 children were numbered amongst thousands of Jews who were held captive by the Nazis, in the ghetto of Terezín, a small town northwest of Prague, in Czechoslovakia. Most of those in Terezín were transported to the death camps and executed. Composed by Ruth Fazal, Oratorio Terezin is set in the context of the Holocaust, using some of the children's poetry that was written during their time in Terezín, woven together with the Hebrew scriptures.

Oratorio Terezín returns to Toronto after triumphant tours in Europe and Israel.

“Holocaust Oratorio breaks and warms the heart”
Toronto Star, November, 2003

“It’s like bringing the dead alive again”
Israeli Ambassador to the Czech Republic, Prague, March 2004

TORONTO MENDELSSOHN CHOIR PRESENTS

Mozart’s Requiem

Treasure the work of Mozart in his 250th anniversary year!

With Guest Conductor Ivars Taurins
Also featuring selections from Mozart’s Davidde Penitente and Thomas König in Egypten

Fri., Nov. 3, 2006 at 8 p.m.
7:15 p.m. pre-concert chat with Rick Phillips
Yorkminster Park Baptist Church

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Adrianne Pieczonka

on Mary Morrison

On October 13, distinguished Canadian soprano, Adrianne Pieczonka, fresh from a stunning portrayal of Sieglinde in the COC’s production of Die Walküre, opens Roy Thomson Hall’s International Vocal Recital Series with a program on the theme of Women’s Lives, Loves and Losses. Ten days later, October 23 in Walter Hall, there will be a celebration of the life of distinguished singer and educator, Mary Morrison, the teacher whose guidance Ms. Pieczonka credits for enabling her to reach the level she has achieved.

Ms. Pieczonka talked about Mary Morrison’s teaching in a phone interview during the COC run. I asked how Mary Morrison’s teaching had affected the development of Pieczonka’s voice. “The most striking thing about her, as a vocal educator,” she began, “was her vast knowledge. When I went to her at the age of 21 or 22 I didn’t really have a high register.” She went on to say that Mary had the knowledge to help her develop her upper register: “She built my voice...she gave me the top register that I needed.”

What was Morrison’s effect on her musical development? “Mary was, and still is, a champion of contemporary music. We delved into contemporary music, and she would send me off to the Canadian Music Centre to find music to work on.” Pieczonka still likes to take contemporary works that she is preparing to perform to work on with Mary, and points out that two of Canada’s most renowned interpreters of contemporary vocal music, Valdine Anderson and Barbara Hannigan, were also Morrison’s students. This love and appreciation of contemporary music, she told me, is probably Mary Morrison’s greatest contribution to vocal artistry in Canada.

What had she learned from Mary Morrison about life? Mary, she said, is a no-nonsense woman who is not at all diva-like. She instilled in Adrianne the need to act courageously, “to get out there and do what I wanted to do, not to be afraid and at the same time enjoy it.” She is a tireless and dedicated worker, who would always find time to fit you into her schedule. She is also completely down to earth, and treats everyone equally whether they are beginner students or accomplished performers.”

Morrison is a great teacher and one of the forces behind the influx of Canadian talent into the international opera world. The October 23 U of T celebration promises a vocal recital by “students, alumni and colleagues with...some exciting surprise appearances.” It would not surprise me if one of these is Ms. Pieczonka herself!

Other Vocal Recitals

Toronto’s long-standing vocal recital series, The Aldeburgh Connection, is celebrating its 35th anniversary this year. Sunday afternoon, October 22, Aldeburgh presents “Our Own Story” bringing life to its contribution to Canadian singing.

On October 25 at Glenn Gould Studio superstar soprano, Isabel Bayrakddarian, will give an unusual program of Armenian and Catalan folk songs, 17th Century “Airs de Cœur” and lieder by Schubert, accompanied not by piano but by lute, theorbo and guitar, played by Lucas Harris and Daniel Bolshoy.

In 2002 the outstanding Canadian mezzo-soprano, Catherine Robbins became a voice teacher and head of classical vocal studies at York University, where she has recently been appointed chair of the Music Department. She accepted this position on condition that there would be sufficient administrative support for her to continue teaching. She and her colleagues at York University present a recital by their students at noon on October 31 in the new recital hall at York.

CONTINUES PAGE 18

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OCTOBER 1 - NOVEMBER 7 2006
WURLITZER POPS!
AT CASA LOMA
Join us for our 33rd exciting season of unique keyboard magic featuring these exciting artists:

Tuesday, October 10, 2006
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Tuesday, November 7, 2006
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Monday, December 4, 2006
DAVE WICKERHAM

Monday, March 5, 2007
ROSS MCDONALD

Tuesday, November 7, 2006
DAVID PECKHAM

Monday, December 4, 2006
DAVE WICKERHAM

Monday, May 7, 2007
SIMON GLEDHILL

Tickets are $20 each ($22 for the April silent film)
8:00 pm (doors open at 7:15) at Casa Loma, 1 Austin Terrace, Toronto. Free parking. Wheelchair accessible.

For more information visit our web site at www.theatreorgans.com/toronto/ or see our listing in WholeNote.
Organ Recitals
The noon-hour recital season has begun, so check our listings for many opportunities. In addition to these, William Maddox, organist and music director at Yorkminster Park Baptist Church, will give the inaugural concert on the new organ at St. Bride's Church in Mississauga October 13; and Samuel Kummer, organist of the recently reconstructed Frauenkirche in Dresden, will give a recital, including improvisations on themes provided by audience members, at Deer Park United Church on October 14. The International Bach Festival will present three organ recitals at the Church of the Redeemer: Christopher Dawes Oct 17, Michael Blosz Oct 18 and William O'Meara, co-director of last May's Organix Festival, Oct 19.

On the light side, Oct 27 at 10pm, "Phantoms of the Organ" at Metropolitan United Church, injects some Hallowe'en spirit into things, and the Toronto Theatre Pops presents Richard Hills on October 31. You will also be able to hear him next May performing with the Toronto Symphony Orchestra.

Choral Spectacular
The Tafelmusik Chamber Choir turns 25
Friday, October 13 at 8pm
George Weston Recital Hall in the Toronto Centre for the Arts, 5040 Yonge Street
Call 416.872.1111 Now!

Directed by Ivars Taurins
Ann Monoyios, soprano
Matthew White, countertenor
Colin Ainsworth, tenor
Vivaldi's Gloria in excelsis Deo, Bach's Gloria in excelsis Deo (BWV 191), and Mondonville's grand motet Dominus Regnavit (October 13), with distinguished soloists soprano Ann Monoyios, countertenor Matthew White and tenor Colin Ainsworth.

Meanwhile, the Renaissance voices of Studio Sixteen, whose concerts are now at the Church of St. Mary Magdalene, focus on the great early choral masters - Ockeghem, Dufay, Josquin and Laszlo (October 14) - website: www.studiosixteen.ca - while their counterpart, Alawyn, makes its debut in a program of treasures from Denmark and Flanders.

The Toronto Chamber Choir (directed by David Fallis for over 30 years!) puts Handel on trial, accusing him of copyright infringement. "He can be excused, can't he? I'm the jury, hear the evidence - some great works by Handel" (October 22) - and then decide. Website: www.alawyn.com

Early Music
by Frank Nakashima

New generation
It's great to hear that CBC Radio host Keith Horner's program at the Glenn Gould Studio - the Music Around Us New Generation Series - will feature music of 17th-century Germany and Italy (October 12), including works by Cesti, Muffat, Mattes and Srozzi, performed by Boris Medicky (harpichord and organ) with Lucas Harris (theorbo/guitar), Katherine Hill (soprano), and Christopher Verrette (baroque violin).

Another fine "early" program in this series (October 26) features Tafelmusik's principal bassoonist Domenic Teresi performing Vivaldi's Concerto in A, Concerto in F and also works by Corrette, Fasch and Boismortier, again with excellent performers: Aisslinn Nosky and Julia Wedman (violin), Pat Jordan (viola), Joelle Morton (violone/viola da gamba), and Charlotte Neidiger (harpichord).

Choral milestones
As the concert season gets underway, there are several choral events taking place. Founded in 1981 by Ivars Taurins, the Tafelmusik Chamber Choir is celebrating its 25th anniversary by singing Vivaldi's famous Gloria (RV 589), Bach's Gloria in excelsis Deo (BWV 191), and Mondonville's grand motet Dominus Regnavit (October 13), with distinguished soloists soprano Ann Monoyios, countertenor Matthew White and tenor Colin Ainsworth.

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International Bach Festival
One could easily become intimately familiar with the great music of J.S. Bach by attending the International Bach Festival (October 15-28). Each day of Week 1 begins with a lecture-discussion of Bach's music, led by celebrated scholar Michael Marissen and moderated by music critic William Littler. Shortly after this, you can observe working rehearsals and conducting masterclasses with Maestro Helmuth Rilling (one of the preeminent authorities on the music of J.S. Bach) as he crafts each day’s Cantata with orchestra, singers and soloists (such as countertenor Daniel Taylor and baritone Russell Braun). Later, there’s an opportunity to meet the performers, and then, at 5:30, a lecture by Rilling, followed by a full performance at 6:00 (no intermission). There’s even a series of evening organ recitals, given by Christopher Dawes, Michael Bloss and William O’Meara, upon the Casavant organ at the Church of the Redeemer. In Week 2, Rilling conducts the MacMillan Singers (U of T), the Elmer Iseler Singers, and the Toronto Symphony Orchestra, in a performance of Mozart’s Mass in C minor (a new complete performing edition by noted Harvard musicologist and pianist Robert Levin). Website: www.internationalbachfestival.ca

On Tafel’s table
“What’s new at Tafelmusik?” you ask. Well, there are new young talented players performing rarely-heard music by J.H. Roman and Veracini, not to mention the world premiere of a new commission (October 19-22). Julia Wedman, Aisslinn Nosky and Christina Zacharias are featured in J.S. Bach’s Concerto for 3 Violins in D major; Dominic Teresi gets a workout in a Vivaldi bassoon concerto; and Lucas Harris plays solo lute. Website: www.tafelmusik.org

Tilting at Quixote
The sensuous music of early baroque Spain often hints at the rhythm and passion of flamenco.
haunting romances, the Toronto Consort program, "The Real Man of La Mancha" takes you on a journey to 16th and 17th century Spain (October 27, 28). The Consort is joined by harp virtuoso Maxine Eilander. www.torontoconsort.org.

**Scaramella**

In music of the early Italian Renaissance masters Josquin, Compère, Tromboncino and Cara, the marriage of poetry and music creates both beauty and emotional conflict, deliberate and coincidental, agony and ecstasy. The Scaramella program November 4, "Sorrow" and ecstasy. The Scaramella program November 4, "Such Sweet Sorrow" hammers the frustrations of life's many fleeting pleasures in works by these masters as well as modern gems by Arvo Part. Performers include Katherine Hill (soprano/tenor viol), Daniel Cabena (countertenor), Brandon Leis (tenor), Kathleen Kajiwaka (violin/viola), Sheila Smyth (viola/treble viol) and Joëlle Morton (violins da gamba). Website: www.scaramella.ca.

Frank T. Nakashima can be reached at franknak@interlog.com.

**Concerts, festivals, celebrations, anniversaries and more Mozart is the order of the month of October for Toronto's choirs.**

In the only pre-Thanksgiving choral concert of note, the Tryptych Chamber Choir join forces with the Trinity Presbyterian Church Choir for a rare performance of the Messe Solennelle by Charles Gounod on Oct 1. This organization has earned a loyal following for presenting slightly out-of-the-ordinary 19th and 20th century choral and operatic repertoire.

Just after Thanksgiving, on October 13, the Tafelmusik Chamber Choir celebrates its 25th anniversary with a program of choral favourites at the George Weston Recital Hall. Bach's Cantata 191 (from which he took the musical material for the Gloria of the B Minor Mass), Vivaldi's well-known setting of the Gloria (with soprano and alto solos and duets) and an extended motet by the little-known 18th century French violinist and composer Jean-Joseph de Mondonville make up the program. The choir will then record these pieces for the CBC Records label. (See my Choral Life tribute to choir director Ivans Taurins, next page).

On October 14, the Toronto Police Association Male Chorus gives what promises to be an arresting concert at Walmer Road Baptist Church. The choir will lay down the law with popular standards and medleys.

The 2006 International Bach Festival at the University of Toronto gets under way on October 15, again graced by the presence of the eminent Bach expert Helmuth Rilling. The details are available at www.internationalbachfestival.ca and include performances, workshops, lectures and gala concerts. Several cantatas will be sung, including BWV 7, 23, 70, 100 and 123. Artistic Director Doreen Rao will also lead the premiere of Imant Ramish's "In the rain of the wind, In the shadow of God". This is Ramish's response to the body of work that Bach created under the heading "cantata". It all takes place in the University's Edward Johnson Building between October 15 and 25. Following the Bach Festival at the University, Helmuth Rilling moves down to Roy Thomson Hall starting on October 25 to conduct the Elmer Iseler and MacMillan Singers with the Toronto Symphony Orchestra in performances of Robert Levin's edition of the Mass in C Minor of Mozart. The distinguished fortepianist Levin will be in attendance and will give a pre-concert introduction.

On October 19, Lady Smith Black Mambazo returns to Toronto for an evening of South African dance and choral music. Since the mid-1960s, this outstanding ensemble has sung all over the world. Indeed, two nights before this concert, they are appearing at Carnegie Hall, with Sarah McLachlan, Pete Seeger, the Mahotella Queens and Natalie Merchant. Their collaborations with Paul Simon and others are legendary, and when Nelson Mandela was presented with one half of the Nobel Peace Prize in 1993 in Sweden, Mambazo was by his side.

St. Michael's Choir School tours tout its many vocal ensembles for a concert on October 20 featuring music by Sweelinck, Honegger, Rheinberger, some of the school's former teachers and, of course, Mozart.

In any given year, the choral music of Mozart is bound to show up in programs fairly frequently. This being a celebratory year (the 250th anniversary of his birth), it is extraordinary how many groups have tipped their hats to the Austrian genius. Two of Toronto's choirs pay homage this month, beginning on October 20 with the Exultate Chamber Singers, who offer opera choruses, the Solemn Vespers and some lesser known choral fare. The next evening, the Amadeus Choir perform a very similar program at the George Weston Recital hall.

On the afternoon of October 22, Stephanie Martin unveils the brand new Pax Christi Chamber Choir who will perform a Palestine Mass and Bach's Cantata #4 at Grace Church on-the-Hill. At the same time, at Christ Church Deer Park, David Fallis' Toronto Chamber Choir delves into Handel's habit of borrowing musical ideas from himself in a program titled "Handel on Trial."

Also on October 22, the Vess-
nivka Choir and the Toronto Ukrainian Male Choir join forces to commemorate the 150th anniversary of the birth of the Ukrainian poet Ivan Franko. The program includes a new piece by the Toronto-based composer Zenoby Lawryshyn. Bass Pavlo Hunka is announced as the guest soloist, but his recent well-publicized maladies may prevent him from appearing.

On October 23, the legendary Canadian soprano and voice teacher Mary Morrison will be feted at Walter Hall in celebration of her 80th birthday. Lots of music and tributes are promised.

Three intriguing early-November concerts caught my eye:

Nov 3: Four Toronto choirs team up for The Sounds of Ukraine at the George Weston Recital Hall. The same night, Soundstreams presents another installment of University Voices, this time featuring the English conductor Martin Neary (he of Westminster Abbey fame) and the premiere of a piece by James MacMillan entitled Sun Dogs. This concert will be repeated two nights later in Montreal.

Finally, also on November 3, at Yorkminster Park Baptist Church, the Mendelssohn Choir sings the Requiem of Mozart (Robert Levin edition). Under guest conductor Ivars Taurins, the choir and audience are probably in for a treat.

**CHORAL LIFE:**

**Ivars Taurins**

Energy, elegance and a scrupulous attention to detail are three aspects of Ivars Taurins' music-making that account for his great success and that I have appreciated over the many years I've known him and watched him work. Whether he's in front of the Tafelmusik Chamber Choir, the Calgary Philharmonic Orchestra or one of the many ensembles of young people he has guest-directed, one always has the sense that Ivars is giving his all for every single minute of a rehearsal or concert. His energy is legendary and contributes to creating an exciting atmosphere in which to work. He is able to convey the sense that important work is being done with a wide array of body gestures and a varied vocabulary of images and encouraging words.
Before launching into my usual "what's coming up in world music this month", I'd like to take a moment to mention some of the artists who might be familiar to readers of this column who are finalists for the Toronto Arts Foundation Awards.

While the actual winners won't be announced till October 5th at the Mayor's Arts Awards Lunch, making the shortlist is an achievement worthy of congratulations.

The Brazilian guitarist Badi Assad wins the Muriel Sherrin Award for International Achievement in Music and Dance and are dancer/composer Peter Chin, (aristic director of Tribal Cracking Wind), dancer choreographer Denise Fujivara, artistic director of the CanAsian Dance Festival, and Rina Singha, a solo Kathak dancer.

And among the nominees for the William Kilbourn Award for the Celebration of Toronto's Cultural Life is world renowned percussionist and Indian music scholar Trichy Sankaran. Congratulations to you all!

Whether by coincidence or by design, there is an unusual abundance of music of the Spanish/Portuguese/Brazilian/Cuban variety this month, in both larger and smaller venues. A performer who helped put bossa nova on the map in the 60's, keyboardist/composer/arranger Sergio Mendes and his band Brasil 2006 come to Massey Hall on October 7. "Blending the urban musical cultures of Brazil and America, the concert features selections from Timeless, Mendes' first new release in eight years."

October 13 at the Lula Lounge, features the Brazilian guitarist Badi Assad performs, followed by percussion ensemble Maracatu Nunca Antes. Also at Lula, "Salsa Saturdays" on October 14 features Brazilian guitarist Badi Assad performs solo at the Lula Lounge October 13. She is followed by Maracatu Nunca Antes, a Toronto based Afro-Brazilian percussion ensemble.

Mapalé with traditional dance of Colombia (dance lesson included) and October 28 features Orquesta Fantasia, including a salsa lesson with Ana Machado. Lula's "Cuban Fridays" the night before is with salsa band Café Cubano and also includes a dance class.

October 14 at Cerviçaria Downtown (602 College at Ossington) Portuguese twelve-string guitar specialist Nuno Cristo and other musicians present Voices of Fado, with singers Tony Camara and Tony Gouveia. Known for its highly emotional quality, Fado has its roots in urban Portugal and is thought to have also been influenced by African slave music. In a similar vein, multi instrumentalist Louis Simão, David French and other musicians present Fado, "an evening of music from the Lusophone Diaspora" on October 19 at the Gladstone Hotel. Their music is a combination of Brazilian samba, Portuguese Fado, Cuban rhumba and the improvisational elements of jazz.

Direct from Spain, Compañía Maria Serrano presents Flamenco Tango, October 20 and 21 at the Danforth Music Hall. As the title would suggest, this production presents a combination of Flamenco and Tango from many angles, traditional to modern to fusion. Five dancers are accompanied by musicians from Andalusia and Argentina including vocalists, percussion, piano, bass and bandoneon. And overlapping this production, Show One Entertainment presents Tango Fire, October 21 and 22 at the Winter Garden Theatre. From Buenos Aires, the ten dancers of Estampas Porteñas are accompanied by four musicians. Also on October 21, Flamenco guitarist Pavlo graces the stage of Massey Hall. This composer and singer combines influences of Flamenco, Latin, Classical and Mediterranean guitar with Greek Bouzouki.

November 1 to 6, the Havana based Afro-Cuban All Stars perform in Brampton, Oakville, Toronto and Markham. The 17-piece band members ranging in age from 13 to 81 play latin and jazz, directed by Juan de Marcos. And in case the above is not enough to convince you of a certain theme afoot this month, the early music ensemble The Toronto Consort presents The Real Man of La Mancha, music from 16th and 17th century Spain, Oct 27 and 28 at their usual venue, Trinity-St. Paul's Centre.

Of course, there's music from other parts of the world as well this month. Here are some highlights: October 12, Toronto's all-female Yiddish swing-Klezmer band Sisters of Sheynville performs at the Gladstone Hotel; October 13 and 14, the Kiyoshi Nagata Ensemble (Japanese talku) performs at the Al Green Theatre (see CD review, this issue); South Africa's a capella choral and dance group Ladysmith Black Mambazo is at Massey Hall, October 19; the Bayanihan Philippine National Dance Company performs at Roy Thomson Hall, October 21; and Galitcha, an ensemble that combines original compositions based on Indian folk music with jazz and North American folk, releases its second CD, October 26 at the Lula Lounge.

Please check the daily listings for details on many of the above and more.

Karen Ages is a freelance obit who has also been a member of several World Music ensembles. She can be reached at worldmusic@thewholenote.com.
October sees Toronto’s new music season ramp up to full speed. Almost every night there is a concert to fill your ears with intriguing musical explorations. While it’s impossible to highlight all of this month’s truly enticing offers, there is a thread that connects several events. It’s a simple connection. For, while last October featured a string of concerts that celebrated individual creators and their past and present work, this October yields an overwhelming fall harvest of brand new music from a wide range of musical voices.

Music Toronto launches its 2006-07 Ensembles in Residence series this month with a concert by the Gryphon Trio. With some 30 commissions to their credit, the Gryphons are no strangers to bringing top-level performances to new music. On October 10th at the Jane Mallet Theatre, they will add one more world premiere to their roster with Kelly Marie Murphy’s latest piano trio, Memory, Distance, and No Time for Dances. For this work, Dr. Murphy was commissioned by Peter Leighton in memory of his late wife, Marilynn Leighton, as a celebration of her life and spirit.

When discussing the work, Dr. Murphy said “in writing the music, I referred heavily to the wonderful biographical notes that Mr. Leighton gave me. The first movement addresses the fiery side of Marilynn’s personality: her drive, intensity, and passion for life. The second movement is a dignified farewell.”

Kelly Marie Murphy is among Canada’s top early career composers, having already received a wealth of international commissions, performances, broadcasts and awards. Her works for piano and strings especially demonstrate her talents, making this premiere certainly one to catch. For more details visit www.music-toronto.com. For tickets visit www.stlc.com or call 416-366-7723.

Three days later, percussionist Morris Palter asks us to switch gears for his “Play What You Mean!” concert. Canadian-born, Dutch and USA trained, ex-rock drummer Palter returns to the Music Gallery on October 13th for this solo show, which promises to explore the ideas of sound and gesture through challenging contemporary works. On the programme are fresh pieces from Toronto-based Mark Duggan and Australian composer Chris Tonkin, complemented by seminal solo works like Brian Ferneyhough’s Bone Alphabet. Palter is a fearless proponent of demanding new music, as he proved in his 2004 Gallery show. As always, he will balance out the evening with a selection of novelty xylophone ragtime tunes.

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JAZZ AVANT DOUBLE BILL: NYC’S TRIO TARANA (NAVI SH MONIKITANYA KALMANOVITCH/BRADEN TERZIC) INTERPRETS TAIKO DRUM ENSEMBLES. AFGHANI FOLK SONGS, HINDU CHANTS + MORE. JESSE STEWART (GUELF) PERFORMS PIECES FOR FOUND OBJECTS: ENV. BLODES, STONES, CANOE PADDLES, ETC. - $15/$10/$5

SAT OCT 8-9 matmos + so percussion

FRI OCT 13 morris palter: play what you mean!
SOLO PERCUSSION CONCERT FEATURING NEW WORKS BY MARK DUGGAN (TORONTO) AND CHRIS FORN (AUSTRALIA) + PLUS PIECES BY BRIAN FERN EYHOUGH. USING GLOCKENSPIEL + RAGTIME XYLOPHONE. - $28

SAT OCT 14 metasax/DRUMthings
MATTHEW BURRNER + MORRIS PALTER: PERCUSSION MEETS COMPUTER! EXPERIMENTING HUMAN/COMPUTER POLYPHONIES WITH LIVE SIGNAL PROCESSING USING SENSOR-BASED GESTURAL TECHNOLOGIES + COMBING EXPERIMENTAL ELECTRONIC, FREE JAZZ & Punk Influences - $15/$10/$5

SAT OCT 15 new music concerts: generation 2006
L’ENSEMBLE CONTEMPORAIN DE MONTREAL; VERONIQUE LACROIX, DIRECTOR + WORKS BY YOUNG CANADIAN COMPOSERS CHARLES-ANTOINE FRECHETTE, JACMA N GERVAIS, DAVID LITHE & MAXIM MCDONALD. $25/$15/$5

THURS OCT 26 toca loca: love her madly
THIRD CONCERT OF 2006 MUSIC GALLERY RESIDENCY “FEATURING NEW WORKS BY CHRIS MARITZ (TAC COMMISSION) ANDREW STANLEY (TAC COMMISSION) + ROBERT WYNWALKER CLERMONT” WITH SPECIAL GUEST JOHN GODFREY. - $20/$15/$5

FRI OCT 27 continuum: glitch
JOHN OSWALD SAMPLES + REMIXES FOUR WORKS FROM CONTINUUM’S CALL FOR RESIDENCY: PLUS WORKS BY CHRIS MALICIA, NICK AKERS, COLIN MacDONALD + ROES CALEY. - $20/$15/$5

SAT OCT 28 the lollipop people
HALLOWEEN PARTY! “WITh FRIENDLY RICH MARELLA’S VAUDEVILLE ORCHESTRA (DE)COMPOSED OF LOBALLY POSSESSED NEW MUSIC PLAYERS” WITH GUESTS IADE HUNGER & MICHEL KIERNAN. PREMIERED RECORD PLAYER & ELECTRIC GUITAR FROM THE DEPTHS OF HELL. - $10/$7/$5

Music Gallery 197 John st. 416-204-1080 www.musicgallery.org

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Some Thing New

continued from page 23

an inspiration from his work as co-founder of the Speak-Easy Duo. Palter is also well known as co-founder of other leading ensembles, such as Canadian rock group treble charger, NOISE (San Diego New Music) and as performer in the experimental redfish bluesfish. (His latest duo project, the intense human/computer amalgam Metasax/DRUMthings with composer/saxophonist/technology artist Matthew Burtnett, is also slated to perform at the Music Gallery on Oct 14th. For more info and tickets visit www.musicgallery.org or call 416-204-1080.)

October 15, a scant two days after Palter, New Music Concerts launches its 2006-07 season, hosting L’Ensemble contemporain de Montréal in the “Generation 2006” series. Generation is the vehicle through which ECM works bi-annually with young Canadian composers to develop new works for the ensemble. This is the fourth time that New Music Concerts has partnered with ECM to bring talented emerging composers and this outstanding ensemble to Toronto. On the October 15th Music Gallery programme are premieres from quickly rising creative talents - Charles-Antoine Fréchette, Aaron Gervais, David Litke and Maxim Gervais, also a founder of the Speak-Easy Duo. Also on the schedule are sound sculptors such as Canadian rock group treble charger, NOISE (San Diego New Music), and as performer in the experimental redfish bluesfish. (His latest duo project, the intense human/computer amalgam Metasax/DRUMthings with composer/saxophonist/technology artist Matthew Burtnett, is also slated to perform at the Music Gallery on Oct 14th. For more info and tickets visit www.musicgallery.org or call 416-204-1080.)

Covering this whole first half of October, and numerous locations throughout the city, is New Adventures in Sound Art’s annual SOUNDplay festival. Now heading into its fifth year, SOUNDplay strives to create a meeting place for the growing fields of new media and sound art, with the intent of pushing boundaries and creating new fusions of image, sound and text. The thematic materials that run through this year’s festival span a huge range of possibilities, as does the means for their delivery. In concerts, installations, screenings, panel discussions and workshops, SOUNDplay covers everything from the use of metre and tempo in early experimental film, to the resurfacing of live music performance for silent film, and the emerging genre of videomusic. Also on the schedule are sound sculpture exhibitions, audio art installations, site specific audio works, and live presentations. Workshops, demos and talks covering all of the above span through to October 25th. Selected venues include Gallery 1313, Prefix Institute, Latvian House, and others. To make sense of this wide-ranging festival, visit www.soundplay.ca.

Toronto’s self-proclaimed “most uncompro- mising” but certainly most irreverent new music collective, Toca Loca, continue their 2006 Music Gallery residency with a concert on October 26th. The programme includes two premieres, one from Montreal-based Chris Paul Harman and the other from Toronto early-career composer Andrew Staniland.

The latter’s Adventuremusic: Love Her Madly for two pianos, percussion and electronics, references mechanical and industrial elements in the movement titles and calls for electronic sounds of ice cracking and melting, as well recordings of Toca Loca co-founder Gregory Oh speaking. It should be interesting to see how this curious combination will all hold together. For more info and tickets visit www.musicgallery.org or call 416-204-1080.

Finally, on October 27th the Continuum Ensemble is joined by a quartet of guest artists to present a collection of worthy works culled from their 2005 call for scores. Music from an international cadre of composers - UK-based Canuck Christopher Mayo, USA-Japan cross-border Nick Ackers, New Zealand-based Ross Carey and Canadian Colin MacDonald – will be juxtaposed with John Oswald’s own remixes of their works. The concert title, “Plunder”, makes reference to Oswald’s renowned practice of plunderphoning, a pioneering and renegade style of sampling and remixing that has served as an inspiration to sonic and visual creators alike. For more details visit www.continuummusic.org. For tickets call 416-204-1080.

Explore the richness of fresh sounds, new voices. Give your ears an adventure with some thing new. Jason van Eyk can be reached at 416-961-6601 x. 207 or jvoneyk@musiccentre.ca.

Celebrating Mary Morrison

Performer, educator, adjudicator and examiner Mary Morrison will be honoured by the University of Toronto this month. On the evening of October 23rd in Walter Hall, the U of T Faculty of Music (where Mary has been on faculty since 1979) will present an evening of glorious singing by students, alumni and colleagues, including some surprise appearances.

Although it is not her style, Mary Morrison could easily boast about a long and distinguished performing career. Youthful Toronto debuts with the TSO (in 1947 at age 21) and in both live and radio opera (1948-49) established her quickly. The result was a long and very busy career as a Toronto freelance opera artist, from which she retired in 1985. During these years, Ms. Morrison was also engaged as soloist for innumerable symphony and oratorio performances with Toronto, Winnipeg, Montréal, New York and San Francisco symphonies. She also holds to her credit numerous recitals, chamber music performances and commercial recordings.

Ms. Morrison’s contribution to Canadian musical life, however, is crowned by her exceptional advocacy of 20th-century music. As a tireless champion of contemporary works, Mary premiered numerous key compositions of the Canadian operatic and vocal chamber music repertoire, including those written by Istvan Anhalt, Louis Applebaum, Milton Barnes, John Beckwith, Norma Beecroft, Brian Cherney, Samuel Doli, R. Murray Schafer, Harry Somers and especially those of her late husband Harry Freedman. Ms. Morrison also co-founded the Lyric Art trio with composer / flautist Robert Aiken and Marion Ross, with which she toured Canadian music to the USA, Scandinavia, Japan, Iceland, France and England. In turn, she has also introduced a large body of US and European works in Canada, including those by top tier creators such as Berio, Cage, Crumb, Ligeti, Takemitsu, and Xenakis.

For 30 years Ms. Morrison has taught voice at universities across Canada and at L’Atelier de L’Opéra de Montréal and the Banff Centre for the Arts. Through this work, she has supervised the vocal studies of many of today’s rising stars of opera and the concert stage. These include Valérie Anderson, Nancy Argenta, Measha Brueggergosman, Tracy Dahl, Gregory Dahl, Barbara Hannigan, John Tessier, and Adrienne Pieczonka, who spoke with Allan Pulker for this issue of WholeNote about Ms. Morrison’s influence on Ms. Pieczonka’s musicality (see page 16). Among her many honours, Ms. Morrison has been recognized for her outstanding contributions to Canadian music with the Canadian Music Citation in 1968; appointed an Officer of the Order of Canada in 1983; received the Medal of Service to the Arts from the City of Toronto in 1985; received the Queen Elizabeth Commemorative Medal in 1993; and received the Opera Canada “Ruby” for Best Opera Educator in 2002.

Ms. Mary Morrison O.C. will celebrate her 80th birthday on November 9th. Happy Birthday, Mary! Your gifts to Canadian music have made us all the richer.

Jason van Eyk

Back to Ad Index
The Battle of the Bands

In the compilation of the annual directory of community bands in Ontario for last month's edition I was frequently treated to a short lesson on the history of the band under discussion with my contact person. The enthusiasm for these bands and their traditions was infectious. As I prodded for more information, I learned that no fewer than four of the bands in the directory were the oldest band in Canada! How could this be? Surely only one band could qualify as Canada's oldest. Or could there be more than one? Could there be the oldest continuously operating band, the oldest under the same name, the oldest rehearsing in the same location, the one with the earliest documented concert date? Most of the older bands have evolved over the years. Some have moved, some have undergone one or more name change, while others have ceased operation only to be revitalized some years later.

In my research, four bands alluded to having the honour of being Canada's oldest. I was informed that the Ayr-Paris Band, the Newmarket Citizens' Band, the Oakville Wind Orchestra and the Perth Citizens' Band held that distinction. These claims were accepted at face value. However, we did not discuss criteria to qualify for this honour. What should be the criteria? Rather than be presumptuous, and arbitrarily list our thoughts here, we are asking for your help. We want to hear from you, the readers of WholeNote. By what criteria should bands be judged? Which band would you nominate for the title of Canada's oldest? If you wish to stake a claim for your band, send us your submission in 75 words or less no later then October 15, 2006. If you have any photographs or program copies to support your claim, please include them in electronic format. Only one nomination per reader please.

The Night To Sing

A Concert of Remembrance

Wednesday, November 8, 2006, 8 p.m.
Metropolitan United Church, 55 Queen Street East, Toronto
Bramwell Tovey, Chief Conductor
Amadeus Choir, Lydia Adams, Director

Marking the inaugural performance of Bramwell Tovey as the HSSB's Chief Conductor and Artistic Advisor, this concert will commemorate Remembrance Day with a performance of Tovey's Requiem Mass for a Charred Skull which won the 2003 JUNO Award for best classical composition. Other works to be performed include Walton's Prelude & Fugue: Spitfire, Tovey's The Night To Sing, inspired by VE Day celebrations and Barbara Croall's remarkable lament for Native Canadian soldiers, Gi-Giiwe Na?
**Concert Listings**

Over the past month five bands have sent us information on their concerts coming in the next few weeks. Keep sending us your latest band news.

**Sunday, October 15, 3:00 pm**
The Hannaford Street Silver Band opens its 06/07 season with Alain Trudel as guest conductor and trumpet virtuoso Jens Lindemann as featured soloist.

**Tuesday, October 24, 8:00 pm**
The Hannaford Youth Band/Toronto Youth Wind Orchestra concert (with Joe Alessi, soloist). The venue for this concert has been changed back to the Toronto Centre for the Arts (George Weston Recital Hall).

**Friday, October 27 and Saturday, October 28, 8:00 pm**
The Etobicoke Community Concert Band launch the first on their “rising stars” concert series with “Etobicoke Swings”, a toe-tapping program of vintage-1940’s Big Band favourites featuring multi-talented young Ernesto Cervini on clarinet, piano and drums.

**Sunday, October 29, 2:30 pm**
The Oshawa Civic Band with host Whity Brass Band perform a joint concert with the Southern Ontario Composite Band at St. George’s Memorial Anglican Church, 51 Centre Street South, Oshawa.

**Wednesday, November 22**
The Plumbing Factory Brass Band in London will start its twelfth season with a St. Cecilia’s Day concert. Check for details next month. (They have also been invited to be special guest performers for the 100th anniversary of the Sunderland Town Hall Nov. 26th in Sunderland, Ontario).

**Finally, a correction**
The directory listing for The Lincoln Concert Band in the September issue erroneously shows the band as operating in Bowmanville. The website listing correctly shows the community as Beamsville.

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**Jazz Notes**

by Jim Gallaway

**A concerted effort**

My Oxford Dictionary defines a concert as "A musical performance in which several performers take part." The derivation is probably from the Latin conceptum "to sing together" (from con- + cantare "to sing"). Its use in the sense of "public musical performance" dates from 1689.

So, technically, any time a musical group performs in public, it is a concert.

Now a gig is a term of uncertain origin, first used by jazz musicians in the early 1900s. When is a gig not a concert?

Is it a prejudice that prevents some people from going out to hear jazz in clubs?

I ask the question partly because many of the WholeNote readers, I suspect, are regular attendees at concerts, but think twice about going out to clubs. If so, that’s pity, since a lot of the best music is made in the less formal atmosphere of a club. Granted, if you hope to see a Sonny Rollins or Wayne Shorter, it’s not likely to be in a club - that is a simple reflection of the economics of the business.

I find myself thinking about the old cliche of jazz gaining respectability when it entered the concert hall. It used to be that jazz was not considered to be "reputable" because of its association with gambling houses and "red light" districts. That, of course, is the past. However, the move into concert halls was part of a attempt to make the music more widely acceptable. The most famous exam-
Inside the Jazz Listings

by Sophia Perlman

Back to back bassists, and 
June Garber's pianistic mix

This month, on two consecutive nights, two amazing bassists perform concerts - one in Toronto and one in Peterborough - and they both happen to be named Dave. On October 13th, internationally renowned bassist Dave Holland (Tickets available through ticketmaster). The following night, Dave Young appears with his quartet as a part of the Kawartha Jazz Society's concert season. Tickets can be purchased at Moondance Records or Title's Bookstore in Peterborough.

Several CDs are also being released in Toronto clubs this month. David Braid releases his new album Zhen: David Braid Sextet Live Vol. II at new jazz hotspot Sopra, October 10th and 11th. Then, David Braid will be playing with saxophonist Tara Davidson as she releases her new album at the Rex, October 13th. (Braid will also be at the Rex the following night with trombonist William Carn.) And pianist Gordon Sheard releases his new CD Crucible at the Lula lounge - a mixture of jazz, R&B, Latin and world music - on October 12th.

And speaking of pianists, Markham based vocalist June Garber performs with a different pianist each night she performs at the Absolute Lounge in Markham - this month, Richard Whiteman and Bill King are both scheduled to play with this wonderful singer - (October 10th and October 21st respectively).

Happy listening! Jazz club listings are on page 56.

Markham based vocalist June Garber

James Reese Europe

Finally: a note of warning about the potential dangers of music from an article I unearthed which was published in Weekly World News (January, 1996)

Bocholt, Germany — A band musician died of a brain injury when the trombonist behind him jerked the slide of his trombone forward and struck the trumpeter in the back of the head. Police say the tragedy occurred as the Gratzfeld College band was rehearsing a spirited American jazz classic, "When the Saints Go Marching In".

The 19 year old trombonist "got carried away" with the music and started "gyrating and thrashing around as he played.

The rounded metal slide on his instrument hit the trumpet player dropping him instantly to the floor. "I believe the music is to blame," said the band director. "I was pressured to play that selection by school administrators. But I've always said jazz is dangerous music. "Our musicians can't control themselves when they play it. They move and rock back and forth, creating chaos. If I had my way, American Dixieland would be outlawed in Germany. I've been directing bands for 30 years and I've never heard of anyone dying while playing a German march."

Happy listening!

Islington United Church Jazz Concert Series

25 Burnhamthorpe Road
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Climax Jazz Band
Saturday, October 28, 2006
8:30-10:30

Tickets $20.00 Call Bill or Rosemary Drinnan at 416-621-2897 for tickets or information

Wheelchair Accessible and Parking

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On OPERA
by Christopher Holle

Ring done, season’s on!

After a September dominated by the Canadian Opera Company’s landmark production of Wagner’s “Der Ring des Nibelungen”, October turns from opera on an epic scale to a series of works and productions on a more intimate scale. From operas in concert to one-person operas to operetta and Mozart, October serves as a reminder of the variety that the term “music theatre” includes.

The month begins with a single performance by Opera In Concert of Puccini’s “La Ronde” (1917), a work written immediately before “Il Trittico” (1918) and known to have been influenced by the operettas of Franz Lehar. The libretto is, in fact, an Italian translation of one by A. M. Willner, one of Lehar’s prime librettists. The opera was last presented in Toronto by the University of Toronto Opera Division in 2000. The COC last presented it in 1990. The work stars Arlene Alvarado, Kurt Lehmann and Lydia Skourides with music director José Hernández at the piano. Iain Scott presents a pre-concert talk at 1:45 before the performance at 2:30 on Oct. 1. See www.operainconcert.com for further information.

Anyone in the mood for a full fledged operetta will have to wait till the end of the month for Toronto Operetta Theatre’s first production of Gilbert and Sullivan’s “Patience” (1881) on Oct. 27-29. The operetta was famous for satirizing the aesthetic movement in art and poets like Algernon Swinburne and Dante Gabriel Rossetti in particular. The misconception that Oscar Wilde was the model for Bunthorne was furthered by Richard D'Ory-Carte himself, who was also Wilde’s booking agent, and who sent Wilde on a tour of the US to build up the box office for “Patience”. Keith Klassen and Robert Longo, who made such a splash in TOT’s “The Gondoliers”, will play the rival poets. Derek Bate conducts the TOT Orchestra and Chorus. For information see www.torontooperetta.com.

Baritone Michael Donovan, who sang Bethune in Toronto, also sings the role on tour. Since the work’s production in Toronto a video component has been added of rare archival footage of Montreal, Spain and China in the 1930s. Preceding the opera Brady will perform solo works for guitar, with video projections by video artist Martin Messier. Those who collect Canadian music on disc will want to know that Brady works and Donovan released a CD of the opera in November 2005 on the Ambiances Magétiques label (AM 139). Extensive notes on the opera can be found at the Bradyworks website at www.timbrady.ca.

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Guillerme Silva-Martins, General Director

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Lynne McMurtry, Jenny Cohen, Ashley Bedard, Deanna Hendricks
The Opera in Concert Chorus, Robert Cooper, Chris Dreport

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While the COC's Ring Cycle celebrated the 130th anniversary of Wagner's tetralogy's premiere at Bayreuth, the COC has not forgotten that 2006 is also Mozart's 250th birthday. To celebrate the occasion the COC will remount its 1992 production of "Cosi fan tutte", first seen at the Elgin Theatre, from Oct. 17-Nov. 5. Opera-goers now know how fine the acoustics at the Four Seasons Centre are for Wagner. Next we will get a chance to see how well they suit Mozart. The cast features Joni Henson (Fiordiligi), Krisztina Szabo (Dorabella), Shannon Mercer (Despina), Michael Colvin (Ferrando), Russell Braun (Guglielmo) and Federico Sacchì replacing Pavlo Hunka as Don Alfonso. New direction is by Daniel Dooner and Richard Bradshaw conducts. For more information visit www.coc.ca.

For more Mozart head out of town for Opera Ontario's production of "Don Giovanni" on Oct. 19 and 21 in Hamilton and Oct. 27 and 29 in Kitchener. In the title role is Calgary baritone Daniel Okulitch, recently named Best Male Vocalist at the Kiwanis Opera Festival of Canada. The cast also includes Canadian favourites Lyne Fortin (Donna Anna), Sally Dibblee (Donna Elvira), Tom Goerz (Leporello), Gary Relyea (Commendatore) and American tenor Scott Scully (Don Ottavio). Canadian Robert Tweten, Head of Music Staff at the Santa Fe Opera and Assistant Conductor with the Lyric Opera Chicago, conducts the Hamilton Philharmonic Orchestra and the Opera Ontario Chorus. See www.operantario.com for more information.

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OPERA FOR EVERYONE!
Guido Basso began playing trumpet at the age of nine. When that photo was taken he was already something of a prodigy at the Conservatoire de Musique de Montréal.

The photo? An amateur talent contest. The shadowy adults behind him are the house band, there to accompany singers. Little Guido played with a quartet which included 3 teens on accordion, guitar, and bass. They won.

"The prize was always a watch, which in those days was quite a big deal and a nice thing to have. It was usually a Guern watch...quite a good watch, I think. None of us had one. We just kept entering until we each had a watch."

Guido played in dance bands and show bands in Montreal during his teens, toured with Pearl Bailey and (her husband) Louis Bellson and his orchestra for 2 1/2 years before settling in Toronto where he became a first call studio musician and leader, and music director for television, radio and commercial music.

His CNE big band concerts included Dizzy Gillespie, Quincy Jones, Woody Herman, Benny Goodman and Gene Krupa. He has performed as a soloist with Rob McConnell and the Boss Brass, The Guido Basso Dance Band, and the Guido Basso Quintet. He has recorded with The Boss Brass, Singers Unlimited, the Hi-lo’s and many others.

Guido Basso became a Member of the Order of Canada in 1994.

Watch for a new CD (CBC records, late November) called “The Melody Lingers On”, which includes Guido Basso, Mike Murley, Tara Davidson, Steve Wallace, Reg Schwager, and a string ensemble, conducted by Rick Wilkins. Meanwhile, Guido Basso sets sail for a 10-day cruise out of NYC on Holland America’s “Noordam” serenading the eastern Caribbean, along with Pat Labarbera, John Sherwood, David Young, Kevin Dempsey and Jackie Richardson. (info 1-800-268-4002)

CONGRATULATIONS TO OUR WINNERS!

Scott Merin and a friend, as guests of JAZZ.FM91, will attend Let's Get Lost: A Tribute to Chet Baker featuring Guido Basso (Sound of Jazz Concert Series) Monday November 20, 8pm, at Harbourfront Centre Theatre. (Didn't win? Call 416-973-6000 to reserve your ticket!)

Davide Direnzo, Tim Postgate, Jesse Kumagai, David Restivo, and Terrence Wilkins will each receive CBC Records 2004 Juno award winning Lost in the Stars, which features Guido, Phil Dwyer, Lorraine Desmarais, Michel Donato, and Paul Brochu. For further information (especially if you didn't win!) go to www.cbcrecords.ca

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

Sunday October 01
- 11:00am & 2:00: Solar Stage. Jack Grundy. "SOLD OUT"
- 1:00: Moonraker Concerts. Music & Treasures Children's Concert: What is a Concert? Mendelssohn: Violin Concerto in e; Vivaldi: Concerto for Four Violins. Walter Hall, 80 Queen's Park. 416-922-3714 x103. $10.
- 2:00: Harbourfront Centre/Toronto All Star Big Band. "They're Playing our Songs". Vintage dance tunes (Let's Dance, Stars, Gershwins, etc.). Dance Theatre, Queen's Quay West. 416-973-4000. $15 (includes dance); $10 (ages 5-12, seniors). For further information, call Harbourfront Centre at 416-978-2452.

- 4:00: St. James' Cathedral. Sunday Afternoon Twilight Recital. Leggott: Piano; Schumann: Study #4 in A-flat; Bach: In your gladness (Auffassung nach); Mass: Prieur apres Communio: Symphony 1 (Fi- nella). Michael Caplan, organ. 430; Choral Even-Song. 85 Church St. 416-364-7865 x224. Free.
- 7:00: Ensemble Tripych chamber choir/Trinity Presbyterian Church Choir. A Celebration of Music in Song. Cantor/Italian Renaissance Music. 737 Bloor St. E. 416-485-6911. 120.

Touring October 03
- 12:15: The Kenneth G. Mills Foundation. Aftakat Chamber Choir. 15 voice Russian

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October 12: Jason Lamont, tenor; Helena Bowkun, piano; Schuman: Dichterliebe
October 19: Riverside Ensemble: Joyce Lapin, violin; Stephen Fox, clarinet; Ellen Meyer, piano.
October 26: Gregory Millar, piano

November 2: Ashley Bednar, songs by Dvořák, Poulenc and others

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Friday, October 6, 2006 at 8:00 PM
O'Connor Gallery
145 Berkeley Street, Suite 100 (Queen and Berkeley)
$15 Adults / $10 Seniors & Students

Information: 416-902-7010
Program and times subject to change without notice.

...
**Friday October 6**

- 8:00: CONTACT contemporary music


**Saturday October 7**

- 8:00AM; Music @ Ascension. The Great Ascension Hymn Marathon. Over 60 hymns in commemoration of Charles Wesley's birth; 8:00AM, come and go at your convenience. Aaron Tan, organ. Church of the Ascension, 33 Overlord Dr. 416-444-8818. Free, donations encouraged.

- 11:00AM & 2:00PM: Solar Stage. Part 'n' Boots. Adapted by William Martin, for ages 3 to 8. Solar Stage Children's Theatre. Concourse Level, 4950 Yonge St. 416-368-8031. $10. For complete run see music theatre listings.


- 8:00: Daylight Series. Isatation Studio, 416-536-8040. 8:00AM; 8:00AM; 8:00AM.

- 8:30: Via Salzburg, Trailblazers. Stravinsky: Concerto in D; Bartok: String Quartet in a, D.804; Beethoven: Grosse Fuge. Op.133 for string orchestra. Maylir Salter, artistic director. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $40; $45 (st); $20 (st). 8:00PM; 8:00PM; 8:00PM.


**Sunday October 8**

- 8:00: Toronto Symphony Orchestra. Beethoven Symphony #7. Also: Piano Concerto #3: Mahler: Adagietto from Symphony #5. Lief Ove Andsnes, piano; Peter Dunand, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. 4:30PM; 7:30PM; 7:30PM.


- 8:00: St. James' Cathedral. Sunday Afternoon Twilight Recital. Brian Taylor, violin; 4:30PM; Choral Evensong. 65 Church St. 416-364-7865. $22.

- 10:30PM: Hypo Events! Hernenal Balance! Music, laughs & social commentary, estrogen-fueled show celebrating the last of Babes, Boys, & Betoes. Ros Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $45.

**Monday October 9**

- 8:00: East York Symphony Orchestra. Cherry Pimps. Also: Chamber Version by Nurhan Arman). 11-member company including founders Peter Kiesewalter, arranger/kayboards, and Tyrel Ross, singer. Harbourfront Centre Theatre, Harbourfront Centre, 213 Queens Quay West. 416-373-4000. 8:00PM.

**Tuesday October 10**


**Wednesday October 11**


**Thursday October 12**

--- CONCERTS: Toronto and nearby


- 12:00 noon: University of Toronto Faculty of Music. Thirteen at Five. "Music & Poetry: The Expatriate Hour: Faure's & Vianney's La Chasse Chanson." Karen Suyama, tenor; Camarillo Stovro, piano; Eric Damnike, speaker. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416 978-3744.

- 12:00 noon: Metropolitan United Church. Noon at Met Organ Recital: David Rosoveanu, 10 Queen's St. East, 416-363-0331 x51. Free.


- 6:00 pm: Gladstone Hotel. Sisters of Shyntville. Yiddish Swing/Klezmer. Gladstone Hotel. 416-590-9227. PWYC.

- 8:00 pm: Arraymusic/Harbourfront Centre Theatre/ National Arts Centre. The Wrong Sun. By Allen Cale, music director Bob Stevenson, director of theatrical version Peter Hintz. Nine dramas/meditations, concert with full jazz-mix new music score performed by Arraymusic Ensemble. Harbourfront Centre Theatre, 231 Queen's Quay East, 416-973-4000. $20; $10(est). For complete run see music theatre listings.


- 8:30 pm: Symphony Orchestra. Strothkamp Conducts. Brahms: Symphony No. 4. Chicago Symphony. Chicago Symphony Orchestra. 8:00 pm. 8:30 pm. Tafelmusik. 8:00 pm. Toronto 1111. 7:30 pm. Church Hall. 8:00 pm. Heliconian Hall. 2:00 pm. ACM.


- 7:00 pm: Symphony Orchestra. Strothkamp Conducts. Dvorak: Symphony No. 8. Chicago Symphony. Chicago Symphony Orchestra. 7:00 pm. 8:30 pm. Tafelmusik. 8:00 pm. Toronto 1111. 7:30 pm. Church Hall. 8:00 pm. Heliconian Hall. 2:00 pm. ACM.

- 8:30 pm: Symphony Orchestra. Strothkamp Conducts. Dvorak: Symphony No. 6. Chicago Symphony. Chicago Symphony Orchestra. 8:30 pm. Tafelmusik. 8:30 pm. Toronto 1111. 7:30 pm. Church Hall. 8:00 pm. Heliconian Hall. 2:00 pm. ACM.

--- Music at the Anglican Cathedral • October 11-21 • All Are Welcome • Free admission or donation

"LET ALL THE WORLD IN EVERY CORNER SING" A Hymn Festival to open ArtsWeek06

Wednesday, October 11, 2006 at 8 pm in the Cathedral

TRULIUM BRASS, ORGAN, MAUNTED CATHEDRAL CHOIRS, SPECIAL GUEST COMMENTATOR & YOU

TGWIT RECITAL FESTIVAL CHORAL E V E N S O N G

Sunday, October 15, 2006 4 pm in the Cathedral

CATHEDRAL CHOIR OF MEN AND BOYS AND THE ST. JAMES SINGERS

DIRECTOR OF MUSIC MICHAEL BLOSS: FRANK'S GRANDE PIECE SYMPHONIE

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October 1 - November 7 2006

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8:00: Kiyoshi Nagata Ensemble. Sacred Tree. Al Green Theatre, Miles Nadal Jewish Community Centre. See Oct 13.


8:00: New Adventures in Sound Art. SOUNDplay performance weekend. Michael Snow and John Kamevaar ("We are going to sound flicker" -MSI plus works by Louis Dufort and the band Pho! with special guest media artist Don Sinclair; see Announcements, etc. for related events. Latvian House, 491 College St. 416-910-7231. $15; $10(st/Please Dome members).


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OCTOBER 14-15, 2006
A fascinating weekend of concerts & free lectures exploring rare chamber music by composers exiled by the Nazis, featuring the ensemble-in-residence of The Royal Conservatory of Music

SATURDAY, OCTOBER 14
11 am Free lecture, 2 pm ARC concert, 8 pm ARC with Glenn Gould School students: Canadian premiere of Marc Neikrug's Through Roses, with special guest Saul Rubinek

SUNDAY, OCTOBER 15
11 am Free lecture, 2 pm ARC with Glenn Gould School students, 8 pm ARC concert

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Glenn Gould Studio, 250 Front Street West
Performances: $20 adults / $10 students & seniors
416-205-5555
NEW MUSIC CONCERTS

Véronique Lacroix and L’Ensemble contemporain de Montréal
Sunday, October 15
Centre for the Arts, 27 Front St. East, 416-366-7723, 800-708-6754. $34; $28(st); $23(adult 10 or more); $16(st 10 or more).
- 3:00: Humbercrest United Church. Born To Sing: Charles Wesley @ 300! A Festival of Hymns. Salvation Army Toronto Brass, Robert Vandenheuvel, principal trumpet; Humbercrest Choir; Rev. Dr. Malcolm Sinclair, commentator; Dr. Fred Graham, organ; Melvin James Hurst, conductor...
**Music Toronto**

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**LAFAYETTE QUARTET**

October 19 at 8 p.m.

_Join Faia at the musical crossroads where the salsa of Brazil meets the fado of Portugal; where the rhumba of Cuba merges with the samba of Morocco._

**Louis Simão, guitar/vocals**

David French, saxophone
David Gouveia, percussion
Michael Occhipinti, guitar
Rich Brown, bass

**Thursday October 19th, 9pm**

_The Gladstone Hotel Ballroom_

__$10 at the door_

1214 Queen St. W.
... CONCERTS: Toronto and nearby

Quartet; Mendelssohn: String Quartet in a, Op. 13. Jane Mallart Theatre, St. Lawrence Centre for the Arts, 27 Front St. West. 416 366-7723, 800-768-6754. 4:30; 415; 18-35 pay your age (50+), accompanying adult ½ price. (See ad next page)


— 8:00pm: Luis Simão/Gladstone Hotel. Fado. Music from the Lusophone Diaspora; samba de Cuba meets fado de Portugal, rhythms of Cuba join gwoas de Marocco, folkmusic with improvisational spirit of jazz. Luis Simão, David French, multi-instrumentalists; Michael Ochcphinit, guitar; David Gouveia, percussion; Rich Brown, bass. Gladstone Hotel Ballroom, 1214 Queen St. West. 416-531-4659. 11$. (See ad on previous page)

Friday October 26


— 8:00: E. P. Productions. Maria Serrano: Flamenco Tango. New project of Andalusian flamenco dancer Maria Serrano & her company; Solea por bulanera, Tientos, Taranto, Negra, Garrache, Tango & Argentinian Tango from Gardel, Piazzola & others. Maria Serrano, Francis Núñez, José Galín, Román Godoy, Mitten Hammon, dancers; Innacuadira Rovace, voice, Juan Cantorote, voice/percussion; Juan Carlos Berlanga, guitar; José Maria Gago dancers; Romina Marciano, piano; Alejandro Berrini, bass; Luis Carmona, bassoon. The Danforth Music Hall, 147 Danforth Ave. 416 878-8000. 435-20. $10. 50.


— 8:00: Massey Hall. Grace Cockburn in Concert. Life Short Call New CD release tour. 15 Shuter St. 416 872-4259. 3:50. $49. 50.


— 8:00: Royal Conservatory of Music. Great Artists Series: Monica Whitcher, soprano. 


— 8:00: Vladimir Dounin, Vladimir Dounin, piano in Concert. Works include Für Elise, Der Liebesabend, La Campanella, Negroh songs, Pavarotti, Sinatra, and requests from the audience. 250 Front St. West. 416 205 5555. 2$5; 1$10 (60+).


— 9:00pm: Association of Improvising Musicians Toronto/Arraymusic. Leftover Daylight Series. Jazz & improvised music. Arraymusic Studio, Suite 216 (enter at rear door), 65 Atlantic Ave. 416 639 6732. 16 110(adult seating only).

Saturday October 21


— 3:00: Walmer Rd. Baptist Church. Imre Oká, organ & Matthew Brooks, trumpet in Concert. 188 Louth Ave. 416 824-1121. Offering.

MUSIC at TIMOTHY'S

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7:30 PM

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Friday October 20, 2006, 8PM

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Box Office 905-306-6000

Tickets $25/$21/$19

Experience the soulful jazz of talented instrumentalist Roselyn Brown, featuring recording artist Stan Forin on Keyboards. Add the raw intoxicating rhythms of the Afro-Brazilian percussion collective Maracatu Nunca Antes, led by singer, percussionist, and artistic director Aline Morales and you have a musical experience you won't forget!

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3:00 & 8:00: Show One Entertainment. Tango, La Guadita Tango, music; Estam paras Portfolios tango company, Winter Garden Theatre, 199 Yonge St. 416-672-5555. $70, $40, $45 (sr/st). Full capacity run see music theatre listings.

7:30: Amadeus Choir. Amadeus Sings Mozart. Mozart: Vesperae Solennes de Confessore; Exsultate Jubilate; & other choral orchestral works. Leslie Fagan, soprano; Christina Stelmachovitch, mezzo soprano; Stephen Harland, tenor; Daniel Lichti, bass-baritone; Orchestra; Lydia Adams, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $45, $40, $35 (sr/st).


7:30: The Polish Symphonia Choir, Wielka (The Apparition), Oratorio by Stanislaw Moniuszko ("Father of Polish National Opera"). Canadian premiere. Maria Knapik-Szurman, soprano; Gregoire Paza, bass; Michal Kulecza, baritone; Tatiana Korobova, piano; Michal Nowhahn, conductor. Glenn Gould Studio, 250 Front St. West. 905-304-9555. $25, $10 (sr/st).


7:30: Metropolitan Silver Band, Metropolitan Silver Band in Concert. Pickering Village United Church, 300 Church Street North, Ajax. 416-884-5551.


7:30: University of Toronto Faculty of Music Wind & Brass Series: Celebrating 90 Years of Music Education: Works by von Weber, Holst & Huxa. James Campbell, clarinet; Alane Band, Gillian Mackay, conductor; MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-386-7774. $14, $10 (sr/st). "Alumni interested in participating contact music@utoronto.ca"

8:00: Acoustic Harvest Folk Club, Darlene and Sweetwater Women. Folk-country blues/swing from North American Native trio. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $15.

8:00: LARISSA PRODUCTIONS, An Evening Celebrating Mozart's 250th Birthday. Barbara Fris in Recital. Mozart: Exsultate Jubilate; Clarinet Quintet in A, K.58; Laudate Dominum; Ave Verum; arias from his opera heroines, duets, trios & ensembles. Barbara Fris, Iris Knizman, soprano; Jane Beckstone, piano; Elizabeth MacMillan, violin; Fred Green, clarinet; & guest artists. Heliocan Hall, 35 Hazelton Ave. 416-750-9530. $25, $10 (sr/st).

8:00: Massey Hall/B. C. Tedder, Pavlo in Concert. Flamenco, Latin, and Mediterranean guitar music. St. Shulter St. 416-872-4255. $20, $10 (sr/st).

8:00: Riverdale Ensemble, Kaleidoscope. Arantheme: Suite, Vaughan Williams; The Last Ascending, Crawley; O Cabbages and Kings; Prokofiev: Overture on Hebrew Themes, Halberke Elona Shena, Joyce Lai, violin; Stephen Fox, clarinet; Ellen Meyer, pianist; Elizabeth Davis, narrator. The Music Gallery, Saint George the Martyr Church, 197 John St. 416-833-0250. $15, $10 (sr/st); Free (12 & under).

8:00: Ray Thomson Hall & Attila Glatz Concert Productions. Broadway Philippine Musical Theatre Company. Traditional Philippine music, dance, costumes, inspired by the Filipino, Chinese, Spanish & Islamic influences that form Philippines culture. 60 Simcoe St. 416-503-4828. $35, $45.


Sunday afternoon recitals with historical comments

Celebrate MOZART with Adelaide Bell and Friends

Oct. 22, 2006: Piano Sonatas 4 and 9: Variations, duet; Two-piano Sonata in D with Norma Foster

Nov. 5, 2006: Piano Sonata 11

Songs and Arias, Judy Anzelm, soprano
Concerto in d minor - orchestra part, Larissa Zoubareva, piano

Jan. 14, 2007: Fantasia and Sonata in e minor; Kegelet Trio with Janis Cadieux, clarinet, viola t.b.a.

4 Dominion Road, Etobicoke Refreshments
Series $50; Single tickets $20. Senior/Student discounts
For information and reservations phone Adelaide at 416-251-8397
Academy Concert Series

Since 1991 the ACS has presented chamber music programmes of outstanding artistic quality. Using period instruments and authentic performance styles, we recreate an historical atmosphere and treat our audiences to music the way the great composers wanted them to hear it.

We’re offering four exciting programmes in the 2006/07 season. November 11 brings Schubert’s chamber music entitled Christina organ. And for our season finale on April 21, we welcome the trio Tarasov-Kats-Papadhimitri performs neo-classically styled compositions reflect the Old Masters’ works by Stravinsky — a 20th century musician whose non-classically styled compositions reflect the Old Masters’ works.

On March 31, enjoy a programme of J.S. Bach Trio Sonatas performed by Paul Meyer, Nicolai Tarasov, Laura Jones and Paul Jenkins on baroque instruments and organ. And for our season finale on April 21, we welcome back David Stewart, Paul Prefontaine, Stephen Marvin and Christina Mahler in a flamboyant programme of music by Beethoven, Mendelssohn and Spohr.

Concerts take place on Saturdays at 8pm at the Easternminster United Church (310 Danforth Avenue) where the exceptional acoustics contribute to a musical experience of pure joy. You’ll be glad you came!

Nicolai Tarasov, artistic director
403-135 Rose Avenue, Toronto ON M4X 1P1
416-927-9089
nicolai@sympatico.ca
www.academyconcertseries.com

Aldeburgh Connection

This season The Aldeburgh Connection embarks on its 25th anniversary of concerts dedicated to song. Our Sunday Series will be the focus of our celebrations, with a concert entitled Our Own Story on October 22, and a Silver Jubilee Gala, called The Anniversary Waltz on February 18.

We also visit the world of French neoclassical music and literature on December 3 in Masques et bergamasques, celebrate the centenary of the birth of our mentor Greta Kraus in an all Schubert programme on January 14, and finish with a look at the life and songs of Edward Elgar on April 29.

And our two Young Artists Discovery recitals feature talented young singers on the verge of important careers, or information or for a season brochure call us or visit our website.

416-691-2087
www.aldeburgh-connection.org

Alexander Singers & Players

The Alexander Singers and Players started 20 years ago as a summer choir, directed by Angela Havaleshka, and has evolved to presenting highly acclaimed performances of such shows as Gilbert & Sullivan operettas, Die Fledermaus, The Merry Widow, Sweeney Todd, Most Happy Fella and Fiddler on the Roof.

The group has a strong educational mandate and is active in supporting charitable causes. Members have a strong musical foundation, and an ensemble of experienced singers presents staged and costumed excerpts from operettas and Broadway musicals throughout the year.

On December 9 & 10, The Alexander Singers will present a seasonal concert, performing a semi-staged version of Gilbert and Sullivan’s 40-minute operetta Trial by Jury, folk songs, spirituals, opera excerpts, and an opportunity for all to sing along Christmas carols, Hanukkah songs, and the Hallelujah Chorus!


Angela Havaleshka, artistic director
info@alexandersingers.com
www.alexandersingers.com

All Saints’ Kingsway Anglican Church

The choir tradition at All Saints’ Kingsway follows the English Cathedral model, and is designed to meet the musical requirements of the various liturgies celebrated weekly. In addition, major works by composers such as Bach, Handel, Mozart, and Rutter are presented as part of the liturgy or as concerts.

All Saints’ currently has three choirs under the skilled direction of Clement Carisle. The adult choir, a mixed voice ensemble, performs on Thursday evenings and leads in worship services, including Thursday evensong and monthly Sunday evensong.

The choir is a hotbed of musical activity. We hope you find reason to hold on to this directory beyond the life of the October WholeNote in which it is circulated. But do please exercise caution in using this print version of the WholeNote Blue Pages as a primary source for specific concert information as the year rolls on. Members have bravely gazed into a twelve-month crystal ball to provide these convenient season summaries. Please consult our website regularly, at www.thewholenote.com, for updates, additions, and changes.
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and vocal technique. All The King’s Voices rehearses on Tuesdays at Willowdale United Church, 349 Kennedy Ave, from 7:15 – 9:15 pm.

David King, conductor
416-225-2255
info@allthekingvoices.ca www.allthekingvoices.ca

Amadeus Choir
The 100-voice Amadeus Choir celebrates its 32nd anniversary this season together with the 92nd anniversary of Conductor and Artistic Director Lydia Adams. Considered to be in the first rank nationally, the choir is renowned for its exceptional musicality, glorious sound and high quality programming — all reflections of the leadership provided by Dr. Adams. The Choir presents its annual series of concerts at the George Weston Recital Hall, and at downtown Toronto venues. It performs with full orchestra or instrumental ensembles, is noted for its stunning a cappella performances, and for commissioning choral works by prominent Canadian composers. Auditions are held in June and throughout the year as needed. The Choir’s next concert, “Amadeus Sings Mozart” opens its 2006/07 season on October 21.

The Choir has two CDs, Ring-a-the-News! and Songs of the Spirit, and has collaborated with the Hannaford Silver Band on Voices of Spring, and on Exultate Dominus Light with the Elmer Iseler Singers. The Amadeus Chamber Singers are featured on the Iseler Singers’ new CD The Tokaido, choral music of the late Harry Freedman.

Anne Kear, publicity director; Lydia Adams, conductor/artistic director; Judith Young, general manager; Shawn Greenke, accompanist
75 The Donway West, Ste 410, Toronto, ON M3C 2B9 416-466-0188; 416-924-3940 (Anne Kear) amachoir@idirect.com www.amadeuschoir.com

Amici Ensemble
Acclaimed as one of Canada’s foremost ensembles, AMICI was formed in 1985 by pianist Patricia Parr; clarinetist Joaquin Valdepeñas, and cellist David Hetherington. Together they have been recognized as one of Canada’s finest ensembles, with an extensive repertoire ranging from the Baroque to the contemporary. AMICI presents a wide variety of programming, from classical to popular and world music, with an emphasis on new music. The ensemble has performed in concert halls throughout Canada and in the United States, Europe, Asia, and South America. AMICI has recorded four CDs, including their recent release on the Ears Canada label. For more information, please visit www.amiciensemble.com

Annex Singers of Toronto
The Annex Singers is a vibrant community choir with a reputation for performing diverse and exciting music. This fifty-voice mixed choir, now in its 21st year, is led by Maria Case, who brings a dynamic approach to the repertoire. Each year we present two formal concerts, in December and April, as well as a Spring Cabaret. Our Christmas Concert this year (Saturday December 2, 7:30pm) features new Canadian works as well as traditional favourites of the season.

We welcome new members with a broad range of choral experience. Our weekly rehearsals are held on Monday nights at the Annex Singers of Toronto Community Choir, 36 Old Church St, Toronto. For more information, please contact Maria Case at 416-368-8743 or musicans@amiciensemble.com www.amiciensemble.com

Benjamin Bowman; dancer Peggy Baker; and soprano Isabel Baysardarian.

AMICI, which is Ensemble-in-Residence at the University of Toronto’s Faculty of Music, is praised for its exceptional ensemble-playing, blending both classic and contemporary chamber music.

In 2005 AMICI released its 8th CD, Majestic Fall, devoted entirely to the music of Chao Ka Niu and its 9th CD, Trios, with music of Bruch and d’Indy.

Patricia Parr, Joaquin Valdepeñas, David Hetherington, artistic directors; Wendy Limberte, executive director
173B Front Street East, Toronto ON M5A 3Z4 416-368-8743 musicans@amiciensemble.com www.amiciensemble.com

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U of T Faculty of Music
U of T Opera Division, Faculty of Music
University Settlement Music & Arts School
Upper Canada Choristers
Upper Arts Ensemble
Vengueo Church
Victoria Scholars Men’s Choral Ensemble
Village Voices
Visual and Performing Arts Nonmarket
VIVA! Youth Singers of Toronto
Vocal Art Forum
VocalPoint Chamber Choir
Women’s Musical Club of Toronto
Worlds of Toronto
York University Department of Music
The excellence of the participants' musical abilities became evident.

Theatre. Tickets are $35 (or $25 for students, seniors and artists).

The Festival was established to provide a forum for young teachers and parents. Enrollment increased over the years.

Arts Richmond Hill Music Festival was founded in 1996. Over 45 evenings at St. Thomas’ Anglican Church Hall.

Richard Partington
St. Thomas’ Anglican Church Hall, 385 Huron St., Toronto, ON M5S 2N5
416-968-7747
margaret.rice@sympatico.ca

Arraymusic
Currently in its 25th season, Arraymusic is home to the virtuoso Arraymusic Ensemble, recognized as one of North America's leading ensembles devoted to the commissioning and performance of new music. Since formation, Arraymusic has commissioned and presented over 350 new works written for the ensemble by master and emerging composers, encouraging them to take risks and push the boundaries of musical expression.

Arraymusic's 2006/07 Legacy Season commences in Ottawa with a production of Allen Cole's funereal thriller The Hanged Man in collaboration with the National Arts Centre starting September 22, with performances in Toronto on October 12 and 14.

The Arraymusic Ensemble performs on average four concerts annually. Currently under the stewardship of artistic director Bob Stevenson, Arraymusic this season also records live-in-concert 'featured' works picked by its roster of past artistic directors spanning its 35-year repertoire.

Arraymusic is also known for its Young Composers Workshop & Concert, a unique 'hands-on' learning experience for up-and-coming composers who create a new work with mentorship by the ensemble members for public concert presentation.

Robert Stevenson, artistic director;
Sandra Bell, general manager
60 Atlantic Avenue, Suite 218, Toronto ON M5B 1X9
416-532-3019
admin@arraymusic.com
www.arraymusic.com

Art of Time Ensemble
Now celebrating its eighth season, Art of Time has garnered critical acclaim by promoting the popular sensibilities inherent in the music of various composers such as Schoenberg, Prokofiev and Brahms, and by creating programs that include a mixture of classical and popular genres, thus appealing to a new and younger audience for classical music.

The 2007/08 season opens on November 9–10 with Arnold Schoenberg; A Portrait, followed by A Lid and a Unique, a unique 'hands-on' learning experience for up-and-coming composers who create a new work with mentorship by the ensemble members for public concert presentation.

Robert Stevenson, artistic director;
Sandra Bell, general manager
60 Atlantic Avenue, Suite 218, Toronto ON M5B 1X9
416-532-3019
admin@arraymusic.com
www.arraymusic.com

Associates of the Toronto Symphony Orchestra
The Associates of the Toronto Symphony Orchestra are people who share a love of music from all genres and periods. Our members organize musical events that showcase the talents of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TSYO).

The musical focus of the year is our popular Five Small Concerts series. A highlight of these concerts is the performance by members of the TSYO—a great opportunity for these exceptional young musicians to display their talents and for music lovers to see and hear future Canadian talent.

In addition to our concerts, members gather monthly in an informal social setting to enjoy performances by invited musicians, either members of the TSO, TSYO, Bass Impact or other orchestras, or soloists who enjoy playing to small and appreciative audiences. Both classical and jazz artists perform for the Associates.

From time to time, Associates are invited to enhance members' knowledge on all aspects of classical music. Lively discussions ensue. For information on the 2007/08 Five Small Concerts and/or membership in the Associates, give us a call.

Paul Whitaker, Bill Tichelman, music program chairs
900 Yonge Street, Suite 1404, Toronto ON M4W 3P5
416-221-8342 (Alan & Geraldine Sperling)
paul_whitaker@regus.com

auterrickshaw
auterrickshaw's music lies on the cultural cutting edge, as contemporary jazz and funk rub shoulders with the classical music of India.

The ensemble consists of a mash-up of four of Canada's most exciting and musically interesting young musicians: vocalist Suba Sankaran, tabla player Ed Hanley, bassist Rich Brown, and exotic percussionist Debashis Sinha. All four have achieved excellence on their respective instruments. When their forces are combined, the result is utterly unique and musically pioneering. —The Record

auterrickshaw has toured across Canada, appearing at the Montreal Jazz Festival, the Vancouver and Winnipeg Folk Festivals, as well as numerous appearances at the Glenn Gould Studio in Toronto. US appearances include performances at Joe's Pub in New York and at The Kennedy Center in Washington. The versatile members of auterrickshaw also present authoritative interactive workshops.

Bach Children's Chorus & Bach Chamber Youth Choir
BCC is celebrating its 20th anniversary this season with three exciting concerts and the release of an anniversary compilation recording. BCC consists of 180 auditioned singers in choirs of differing levels of ability—three treble choirs for children aged 6–16 and an SATB choir for boys with changed voices and girls aged 16 and up. Each choir rehearses weekly in east Scarborough and participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. Educational programs for all treble choirs emphasize vocal technique, theory and music reading.

The choir has released four solo CDs and has won provincial and national choral awards, including the 2001 CBC Competition for Amateur Choirs (2001) and The Elmer Isler Award for Best Choir at the Toronto Kiwanis Festival (four out of the last five years). Founder and Music Director Linda Beaupre is well-known throughout Toronto as a guest conductor and clinician.

23 Mossbank Drive, Toronto ON M1G 2C1
June Greenwood: 416-431-0780
bachchildrenschorus@bellnet.ca
www.bachchorus.org

Bata Shoe Museum
As one of Toronto's most unique attractions, the Bata Shoe Museum is raising the tempo this year with classical and jazz concerts during our Two-Tone Thursdays.

On selected Thursdays, local jazz bands perform in the Museum's Main Foyer. The series begins on November 9 with Rita di Ghent, and continues in 2006 with Ken Aldcroft's ensemble on February 8, Marilyn Lerner & Paul Whitaker Bridging the Gap on June 29, and the Five Small Concerts, November 9–10 with the Art of Time Ensemble.
Canadian Sinfonietta

Now in its 8th season, the Canadian Sinfonietta is a professional chamber orchestra led by Music Director Tak-Ng Lai. This season we present five concerts, each fulfilling our mission of bringing the music back to the community focusing on youth, cultural and new music education, as well as reintroducing traditional chamber music in intimate concert settings.


May 12: Cello Extravaganza, features a new Canadian work by composer in residence Michael Pejia, performed by principal cellist of the Toronto Symphony, Winonna Zelenka.


55 Proctor Ave., Thornhill ON L3T 1M6 987-707-1200 canadiansinfonietta@bellnet.ca www.canadiansinfonietta.com

Canadian Music Centre

The CMC exists to stimulate the awareness, appreciation and performance of Canadian music by making the work of over 900 Associate Composers accessible through an array of programs. At its core, the CMC houses a freely available, 20,000+ piece collection, which it continues to expand and digitize for preservation, dissemination and promotional purposes.

As Canada’s primary resource for scores, parts, recordings, and information about Canadian composition, the CMC is an essential body in the cultural landscape. The CMC maintains its own label, Centredisk, and distributes more than 1,000 CD and DVD titles featuring its Associate Composers and other Canadian independent artists.

Other services extend to demand score sales and rentals and customized repertoire consultation. The CMC also leads several key projects, including the Professional Readings Series and New Music in New Places.

The CMC is accessible online and has five regional centres (Vancouver, Calgary, Toronto, Montreal and Saskatoon). The website offers advanced features including an online library catalogue with extended search functionality, score and audio samples, award-winning interactive educational tools, news, web links, and concert calendar.

Elisabeth Bihl, executive director; Jason van Eyk, Ontario regional director; CMC Toronto, 20 St. Joseph Street, Toronto ON M5B 2W6 416-961-6501 ontario@musiccentre.ca www.musiccentre.ca

Canadian Singers

The Canadian Singers is a group of eight experienced vocalists brought together by Harvey Patterson in 1994 to perform a repertoire of all-Canadian music, ranging from pop to folk to serious choral works.

The group has appeared at Roy Thomson Hall, Rogers Centre, Hart House, Toronto Performing Arts Centre, and Markham Theatre, with such artists as Mark DuBois, Natalie McMaster, Liona Boyd, Peter Appleyard and Dave Broadfoot.

Recently the Singers appeared at the Markham Village Festival, the Music Mondays concert at the Church of the Holy Trinity and Sharon Temple, performing pieces by such composers as Horace Beard, Ralph Fraser, Stephen Hatfield and David Warrack. They have concerts upcoming at McMichael Gallery, Searborough Civic Centre, Montgomery’s Inn, and Assembly Hall in Etoibicoke where they will present their revue Will the Real Canada Please Stand Up?

Check out their web site for future performances and activities of The Canadian Singers.

Harvey Patterson, music director 20 Sunnydale Avenue West, Etobicoke ON M8V 2J7 416-239-5821 thecanadiansingers@ca.inter.net www.thecanadiansingers.com

Cantores Celestes Women’s Choir

Artistic director, Zina McCaig and pianist, Cheryl小麦 Galloway

Cantores Celestes Women’s Choir

Artistic director, Zina McCaig and pianist, Cheryl Galloway

Cantores Celestes Women’s Choir

Artistic director, Zina McCaig and pianist, Cheryl Galloway
of dollars to various Toronto charities. The choir has produced four CDs: Bright Shining as the Sun, Wassail! Love’s Pure Light, and The Circle Never Ends — The Joy of Bluegrass and Song (with Foggy Bottom Boys). A 5th CD is being planned. They have performed live on CBC Radio, have been featured on a CBC video, three films for the History Channel, and participated in Festival 500 in St. John’s.

Upcoming concerts: Music for the Season of Peace; Music by Vivaldi, Unlott, World Premiere by Ramona Luengen and Middle Eastern Christians and Hamilshak Traditions with Emperor String Quartet and the Kelmor group. Beyond the Pale. A donation will be made to the charity The Red Door (Dec 2, 8pm); An African Celebration, Special Guests TBA (April 28, 8pm).

Kelly Galbraith, director
12 Gordon Park Dr, Toronto ON M6B 1J6
416-296-1522
singing@cantoroscollective.com
www.cantoroscollective.com

Cathedral Bluffs Symphony Orchestra
Cathedral Bluffs Symphony Orchestra presents its 22nd season. CBSO is a Scarborough-based, 70-member community orchestra. This season, in partnership with community groups, CBSO presents seven exciting concerts. CBSO, noted for facilitating performing opportunities for young musicians, is now welcoming new musicians.

This is a year of transition and renewal for the Orchestra. As part of the search for a new permanent Conductor and Music Director, the audience will share in the excitement as CBSO welcomes a roster of superb guest conductors to its podium.

The Young Artists Concert, a free admission concert featuring four gifted young soloists, will be presented on Sunday October 1, 2006 at 2pm at Scarborough Civic Centre. A five-concert subscription series will be presented at Stephen Leacock Collegeate on Saturday evenings at 8pm on November 11, December 16, February 3, March 3, and April 28, 2007. The Orchestra’s ever-popular POPS Concert will wrap up the season on Friday May 25, 2007. Join the CBSO as they turn over a new leaf.

Peter van Gin, assistant conductor; Ines Pagliari, concertmaster; Ian Clarke, president; Colleen O’Dwyer, orchestra manager
PO Box 51074, 18 Eglington Square, Scarborough ON M1L 2K2
Box Office: 416-879-5586
info@cathedralbluffs.com
www.cathedralbluffs.com

Centenary Music
The 30-member auditioned choir of Centenary United Church in Hamilton sings Sunday services and presents regular concerts from September to June. The choir has collaborated with the Hamilton Philharmonic Youth Orchestra and the Hamilton Philharmonic Orchestra. Our choral scholarship program established by the late Mr. James Morrow annually gives up to five students the opportunity to sing while continuing their secondary or post-secondary education.

This year, we look forward to the Premiere Canadian performance of Karl Jenkins’ Requiem with Massed Choir and Orchestra. Future concerts also include The Mystery Of Christmas on December 10, The Phantom of the Opera Silent Movie and Dinner with Organist William O’Meara on February 10, Mary’s Journey on Saturday March 24 featuring Poppurin’s Magnificat, Peoplelove’s Stabat Mater and Eleanor Daley’s Requiem. Our last program features Franz Liszt’s Via Crucis, a meditation on the fourteen Stations of the Cross.

Centenary Church is an affirming congregation who have chosen to make a public commitment to being a safe and positive family of faith which extends acceptance, offers support and seeks divine justice for all.

Shawn Gremke, minister of music
24 Main Street West, Hamilton ON L8P 1H2
905-522-6843
centenarychurch@bellnet.ca
www.centenaryunited.com

Choirs Ontario
This association of lovers of choral music, known since 1999 as Choirs Ontario, was founded in 1971 as the Ontario Choral Federation. Our mission: to strengthen choral music and celebrate its power.

Our vision: for Choirs Ontario to be your ultimate choral resource. Our organization aims to support the growth and usage of choral music in Ontario, create the choral network among choirs and choral musicians, and provide outstanding service to our members.

Benefits of membership include access to our extensive choral library, reduced choir insurance rates, free concert listings, and informative newsletters. We are currently in the process of developing a Province-wide database connecting the music libraries of choirs throughout Ontario. We are also the parent organization of the Ontario Youth Choir, an annual summer programme which provides a unique opportunity for young singers from across Ontario to work with some of Canada’s outstanding choral leaders.

For help with any choral inquiry, or for more information on becoming a member, get in touch! Connect choraly! Make life sing!

Melva Treffinger Graham, president
330 Walmer Rd, Toronto ON M3R 2Y4
416-923-1141
info@choirsontario.org
www.choirsontario.org

Christ Church Deer Park
Music plays a very important part at this busy Anglican parish church. Christ Church is home to the only recent vintage tracker organ in a Toronto Anglican church, a three-manual instrument built by Karl Wilhelm in 1982. Bruce Kirkpatrick Hill, organist and director of music, has been organist since 1997; Dermot Muir is assistant organist.

The church is a Scarborough-based, 70-member community orchestra. This season, in partnership with community groups, CBSO presents seven exciting concerts. CBSO, noted for facilitating performing opportunities for young musicians, is now welcoming new musicians.

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Christ Church runs a Lunchtime Chamber Music Series on Thursdays in October — November and April — May. This is the eleventh season for these concerts, all of which begin at 12:30pm. Admission is by donation. An organ Recital Series, which has featured organists from across Canada, takes place Sunday nights in Lent.

With its Yonge Street location (at Heath, near the St. Clair TTC station), fine acoustics, full modern facilities, flexible staging, and seating for 500, Christ Church is an increasingly popular venue for outside concert presenters during the year.

Bruce Kirkpatrick Hill, organist/director of music
570 Yonge Street, Toronto ON M4T 1Z8
416- 590-3211
www.christchurchdeerpark.org

Church of St. Mary Magdalene Choirs
Dr. Dealey Willan (1880-1968) started the Gallery and Ritual Choirs of the Church of St. Mary Magdalene in 1921 as part of the Anglo-Catholic liturgical revival. At the weekly 1am solemn mass, the Gallery Choir sings a polyphonic Missa Brevis and motet (all a cappella), while the Ritual Choir sings the minor propers in Gregorian chant. The choirs also sing at special weekday services, monthly Evensong and Benediction, and at concerts.

The repertoire of the Gallery Choir consists of liturgical choral music primarily of the Renaissance and 20th century, with a significant focus on the music of Healey Willan. One of Canada’s greatest composers, Willan was organist and choir director at StMM for over 46 years. Willan’s music and performance style have made this venue a significant influence within the Anglican Community. Visitors are regularly welcomed from around the world.

New members are always welcome to join the choirs by audition. Please contact the director. Practices are on Thursday evenings and before the services.

Dr. Kevin Komisaruk, director of music
477 Manning Avenue, Toronto ON M6C 2V4
416-531-7955
kevin.komisaruk@simar ymagadalene.ca
www.stmarymagadalene.ca

Church of the Holy Trinity
The Church of the Holy Trinity is one of the oldest churches in Toronto (1847) and houses a magnificent church, a two-manual organ, and two fine concert instruments (piano and organ). Music for the active and activist congregation is led on Sunday mornings by Becca Whita. Each December the church produces The Christmas Story, a magical family event (free, but tickets must be reserved in November at 416-598-8979. From May to September, the church presents Music Mondays, a culturally diverse noon-time series of weekly concerts that reflect the variety of traditions alive in Toronto’s many communities.

Holy Trinity also hosts the Toronto Early Music Centre (416-466-1405) which will present one Sunday each month from 2:30-3:30pm (January-June). Holy Trinity welcomes other musical and artistic events and also meetings or events that focus on social justice issues.

10 Trinity Square, Toronto ON M5G 1B1
416-398-4521
www.holytrinitytoronto.org

City of Toronto Historic Museums
All year long enjoy a wide variety of musical experiences at the City of Toronto Historic Museums, located throughout the city. There’s always great entertainment at Montgomery’s Inn Fall Corn Roast and don’t miss the Early Music Fair there in September. It’s a wonderful opportunity to listen to the music and view the instruments of years past.

The holiday season abounds with musical pleasures. Don’t miss the Christmas concerts at Montgomery’s Inn. Take part in Scottish New Year traditions at both Mackenzie House, where traditional group Gin Lane will perform, and visit Gibson House, whose Hogmanay celebrations will be enlivened by popular musician Ian Bell. Try English country dancing at Historic Fort York at both Dance & Dance-ability (September) and Queen Charlotte’s Birthday Ball (January). In the spring, Spadina Museum’s Music in the Orchard, Sunday afternoons in June, offers a different traditional group each week.

416-338-0628; Events Hotline: 416-338-3888
www.toronto.ca/museums

Civic Light Opera Company
Founded in 1979, our much-heralded musical theatre company makes its home at the Fairview Library Theatre in Toronto, offering unique, professional entertainment at affordable prices. Each season we offer four productions. Our 100 - shows range from the well-loved Broadway classics to revues and concert stagings to more obscure shows also deserve your attention, recent examples being the February 2006 Canadian premiere of Titanic: The
Musical and 2001’s first-ever Canadian production of Rodgers and Hammerstein’s last masterpiece, Allegro, both of which played to sold-out houses and phenomenal reviews. A world premiere original musical adaptation of The Wonderful Wizard of Oz—scored by James P. Doyle, hook by Joe Cascone—was staged in 2000 and 2002, to comprehensive acclaim.


Join us as our theatrical journey continues!

Joe Cascone, artistic director
Subscription information/box office: 416-755-1717
www.collingwoodoperacompany.com

Collingwood Music Festival
Anton Kuerti in Performance to Collingwood. “Anton Kuerti is the best pianist currently playing.” —Fanfare Magazine

It is a great honour for the Collingwood Music Festival to welcome back Anton Kuerti this fall, on Saturday, October 21 at 7:00pm. This Canadian classical piano virtuoso will perform selections from the music of Schumann, Mozart and Beethoven. The Globe & Mail described Kuerti’s playing as an “...incandescent, deeply intuitive performance— one which seemed almost to emanate from the mind of the composer himself... held a capacity audience spellbound.”

The concert will take place at the New Life Church on Hurontario St. South, where audiences will enjoy this beautiful music in comfort. To have this celebrated pianist perform in the Georgian Triangle community is a wonderful opportunity for lovers of great classical music.

And audiences will have an opportunity to meet and speak with Mr. Kuerti at a reception following the concert, featuring desserts by Collingwood’s Café Chateau! Tickets for the concert and reception are $45, and are available online or by phone.

888-283-1712
www.collingwoodmusicfestival.com

CONTACT contemporary music

CONTACT contemporary music begins its fourth season with a double concert: The Downview Project: Electronica Unplugged, first at the Downview subway station on October 5 with Music for Passengers, and again at O’Connor Gallery on October 6 with Aural Landscapes, performing the music of Aphex Twin, David Bowie, Brian Eno, Philip Glass, Arvo Pärt, Ann Southam, and John Tavener.

The season continues at The Church of the Holy Trinity on April 12 with Opera Interna music, composed for CONTACT by Jules Leger-prize-winning composer John Burke, and rounds off with our annual Frile presentation on June 30 at the Betty Oliphant Theatre, where New Zealand composer Gareth Farr transforms into his alter ego, Little Leroi in Drumming—Shelia & meets Priscilla Queen of the Desert.

Michael Groeger, Akiyo Hattori and Jerry Pergolesi, artistic directors
552 Church Street, Suite 23, Toronto ON M4Y 2E3
416-802-7010
info@contactcontemporarymusic.ca
www.contactcontemporarymusic.ca

Continuum Contemporary Music

Continuum presents works of emerging Canadian and international composers, and established artists. Anne Thompson (flute), Max Christie (clarinet), Benjamin Bowman (violin), Paul Widner (cello), Laurent Philippe (piano). Ryan Scott and Graham Hargrove (percussion), focus the core ensemble augmented by voice, other instruments or electronics.

The group has toured Canada and Europe, is heard on radio and television, soon releasing a CD of recent discoveries and commissions.

The 2006/07 season includes Blitp (September 24, 2006), Plunder (October 27, 2006), 401 East (March 4, 2007), Glitch (March 29, 2007) and CURV (April 21, 2007), all at the Music Gallery.

Plunder premieres a new work by renegade media pioneer John Osvald, sampling/remixing four works gathered from our 2005 International Call for Scores; 401 east presents Continuum’s own brand of "urban music" previewing our Montréal Nouvelle Musique début; Glitch mixes high and low tech into Spark, chairmain of the board electronics with premieres by Nicole Lézé and Gregg Maggennani; the CURV collective (Jennifer Butler, Kristy Farkas, Marcie Rabe) subvert the solitary paradigm of classical composition with a new collaboratively composed work.

Jennifer Wuring, artistic director; Juliet Palmer, James Southam, guest curators
300 Bloor Street West, Toronto ON M5S 1W0
416-924-4945
info@continuummusic.org
http://continuummusic.org

Counterpoint Community Orchestra

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian, and two-spirit people of our community. In the direction of Barbara Kolacz, accompanist, we practise Wednesdays from 7:30pm to 9:30pm, and again at 3:30pm on Sundays; tickets are $20 each with a complete series available for $60.

During the last five years, performers have included pianists Anton Kupekale, Boris Krajzal, violinist Ivan Zanet, and a wonderful quartet—Kocian, Prazul, and Zemlinovsky from Prague, and other gifted musicians.

This season starts September 24 with Cenek Vrba, principal violinist of the Calgary Philharmonic, and accompanied Ms. Hikiko Watanabe. The October concert celebrates the birth of Czechoslovakia (now Czech Republic)—October 29, 1918—with the Panocha string quartet and pianist Boris Krajzal, November features Duo Moravia with cellists Jiri Hanousek and pianist Pavel Kaspar, and December, guitarist Miles Krackly.

2007 features performances by pianist Anton Kupekale, violinists Ivan Zanet, and Miloš Zemlinovsky, and two classical jazz concertos—George Gershwin quartet and Dew Jurecica trio. All concerts start at 7:30pm on Sundays, ticket prices are very reasonable.

416-439-4354

Czech Community Centre at Masaryktown

Czech Community Centre at Masaryktown’s "Nocturnes" enters its sixth season. In the intimate environment of Prague Restaurant in Scarborough, Canadians of Czech and Slovak descent gather approximately once a month for Classical or Jazz concerts of musicians of Czech or Slovak origin.

During the last five years, performers have included pianists Anton Kupekale, Boris Krajzal, violinist Ivan Zanet, and a wonderful quartet—Kocian, Prazul, and Zemlinovsky from Prague, and other gifted musicians.

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416-439-4354

Deer Park Concerts

Deer Park Concerts was begun to feature the famous Casavant tracker organ donated by Charles Rathge, St. It was his wish that this instrument be featured in a series of concerts which have been carried out annually since 1970.

Organists of international reputation have been featured in this series with artists from Canada, the United States, England, France, Germany, Denmark, Sweden, Spain, and Australia. All have expressed delight in the beauty of this instrument. This year, performers have included Zdenek Piech, and December, guitarist Miles Krackly.

This year concerts will feature organists Samuel Kummer (Germany) on October 11, Denis Béard (Vancouver B.C.) on February 9, Eugenie Maria Fagiani (Italy) on March 17, and William Weight (resident organist) on May 5.

All concerts are on Saturday evenings and begin at 7:30pm. Tickets are $20 each with a complete series available for $60.

Sharon Adamson, administrator; William Weight, artistic director
129 St. Clair Ave West, Toronto ON M4V 1N5
416-923-2764

East York Choir

The East York Choir, founded in 1988, is a mixed-voice, auditioned ensemble which performs an eclectic mix of choral works often in collaboration with other artists and ensembles. Mozart’s Requiem, Orff’s Carmina Burana, Handel’s Messiah, and Vivaldi’s Gloria are among the larger works the choir has performed with orchestra or instrumental ensemble. Our season consists of two concerts, as well as performances at benefits and community events. Music director is Jenny Crober, is accompanied by Elizabeth Ackee.

B6 Wholesome MEMBER PROFILES 2006-2007
Elmer Iseler Singers

The 20-voice Elmer Iseler Singers, founded by the late Elmer Iseler in entering its 20th season as one of Canada’s most illustrious, fully professional choral ensembles. Artistic Director Lydia Adams has conducted the Singers since 1988.

The choir has built an enviable international reputation through its concerts, broadcasts and recordings throughout Canada, the United States and the international concert stage, performing repertoire that spans 500 years of great choral music. The choir has appeared at many national and international festivals, and, with Lydia Adams, has recorded eight CDs of Canadian music in the past eight years.

Touring is a major component of the Elmer Iseler Singers’ activities, and in the 2006/07 season, concerts and workshops will be presented in Barrie’s Colours of Music Fall Festival, Markham Theatre’s Concert Series, Pacy Sound’s Festival of the Sound, and the American Choral Directors Association National Convention in Miami, Florida. An Atlantic Canada Tour is scheduled for May/June 2007.


Lydia Adams, conductor/artistic director; Jessie Iseler, general manager; Janet Johnson, administration manager 2180 Bayview Ave., Toronto ON M4N 3K7 416-217-0537 info@elmeriselersingers.com www.elmeriselersingers.com

ERGO Projects

Established in 1999, ERGO Projects continues to be internationally active since its inaugural performance in Munich, Germany. Exchanges between Canada and other countries is the central focus of ERGO. Featuring works by composers from different nations, cultures, aesthetics and styles side by side — in performance, educational forums with open rehearsals and reading sessions, workshops, seminars and lectures. ERGO provides opportunities for international audience outreach and career development for composers and musicians of all backgrounds — from Canada and abroad.

ERGO has commissioned many composers from Canada, the UK, Europe, the United States, Africa, South America, Asia and New Zealand, giving world premieres of their works at international festivals and events within and outside of Canada. Several works commissioned and recorded by ERGO have received awards and critical acclaim. Including artists who create multimedia and interdisciplinary works that are music-centric is also part of the ERGO vision of interconnection between music and different art forms.

ERGO performances have been broadcast on Bayerische Rundfunk, Deutsche Swiss Radio, APTN (Aboriginal Peoples Television Network), and CBC Radio Two.

475 Ontario St., Milton ON L9T 2N2 416-410-1948 ergo@primus.ca www.ergoprojects.org

Esprit Orchestra

Esprit is the only Canadian orchestra devoted exclusively to contemporary classical music, featuring new and established composers from Canada and abroad. Founded in 1983 by music director/conductor Alex Pank, Esprit Orchestra plays an important role in shaping the future of Canadian musical culture.

Outreach concerts, the Towards a Living Art education programme, national and international touring are important aspects of Esprit’s activity. Esprit has been the recipient of three Lieutenant Governor’s Arts Awards, the Jean A. Chalmers National Music Award, and the SOCAN Award for Imaginative Orchestral Programming.


This year’s New Wave Composers Festival takes place May 11–13 with concerts featuring works of young and established composers, forums and workshops. Esprit will be recording a new CD of works by Brian Current, and the film score for a Rhombus Media production — Silk.

Alex Pank, music director/conductor; Elena Koneva, operations manager

info@espiritorchestra.com 416-815-7887 www.espiritorchestra.com

Etobicoke Centennial Choir

The sixty-six Etobicoke Centennial Choir is entering its 40th season of bringing the joy and beauty of choral music to our community. Under the skilled direction of Dr. Harris Loewen, the choir is challenged to pursue choral excellence. The Choir is a welcoming group in which choristers share a great camaraderie. Rehearsals are held on Tuesdays (7:30-9:45pm) September – May, with a three-concert season of varied choral repertoire.

Our 2006/07 season begins December 8–9 with a performance of Vivaldi’s Gloria and Magnificat as well as seasonal favourites. The March 24 concert will consist of Handel’s Handel’s Oratorios Festival and Mendelssohn’s Psalm Canatas.

Our season ends on May 26 when we celebrate our 40th anniversary with a cabaret night entitled Some Enchanted Evening. Selections from the American Songbook. All concerts will take place at Royal York Road United Church, 851 Royal York Road, Etobicoke.

New members are always welcome! Interested singers are invited to contact the choir through our website or the numbers below, and/or attend a rehearsal to experience the choir first-hand.

Dr. Harris Loewen, music director; Mary Thornton, president; Henry Rengel, accompanist c/o Islington United Church, 25 Burnhamthorpe Rd., Toronto ON M9A 1G9 416-620-1855, 416-238-1131 x89 methodton@symapatico.ca www.etobicokechoe.com

Etobicoke Community Concert Band

Spirited performances and magnificent sound characterize this vibrant ensemble now entering its second decade of music-making. An annual four-part subscription series showcases a fantastic range of musical genres, innovative program themes and outstanding Canadian guest artists.

Along with its acclaimed spin-off ensemble, the Etobicoke Swing Orchestra, the band also

WholeNote MEMBERS' PROFILES 2006-2007 B7
produces an informal summer series of "all fresco" programs and is a major performing partner in charitable events and community causes.

This season, the Etobicoke Community Concert Band will share the stage with some exceptional young rising musical stars. Launching the series, emerging talent Ernesto Cervini will dazzle with his fluency and finesse on clarinet, drums and piano in a lively program built on swing. For Christmas, anything goes, including jazz, song, traditional carols, the sweet voices of a children's choir, and a remarkable young opera performance graduate.

An out-of-this-world astronomical program features fall and spring, and so recitals in June, with many other performing opportunities throughout the year. Our private lessons and group music and movement, rhythmic reading, orchestra, and a wide-ranging repertoire, which was awarded the Healey Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs. Exultate's fourth CD, "All Around the Circle," features folk songs from across Canada and was launched at the first performance of Exultate's 25th anniversary season in October 2005. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as fill vacancies in the fixed-membership group. For concert information please call or visit the website.

**Forte – The Toronto Men's Chorus**

Forte, now in its 10th season, is a non-profit, auditioned group of individuals dedicated to highlighting the talents of the gay community and building bridges to other communities through performance of a diverse repertoire of music and theatrical presentation.

Under the musical direction of Edward Connell, the 24-member TTBB chorus mounts annual holiday and spring productions as well as performing at many community events. The choral season runs from the first week of September until after the annual Toronto Pride Week activities.

Auditions are held in September and January. Rehearsals are held every Monday from 6:30-9:00pm at St. Andrew's United Church, 117 Bloor Street East (Bastide Atlantic Alliance Films).

Terry Thompson, president
416-961-5708
forte-chorus@rogers.com
www.forte-chorus.com

**Fridays at Eight**

Celebrating its eleventh season, Fridays at Eight presents three evening concerts. An outstanding Casavant organ (1998) is featured in the series. As a concert venue, Lawrence Park Community Church has excellent acoustics and the advantage ample free parking.

Dates for the 2006/07 season are: Friday, November 24 at 8pm with one of Canada's pre-eminent choruses, the Amadeus Choir, conducted by Lydia Adams, conductor and artistic director in a concert featuring British and Canadian classics. The concert will be preceded at 6:30pm with a gala reception for Habitat for Humanity. Friday, February 23, 8pm: an organ recital by Paul Jacobs, chair of the organ department at New York's prestigious Juilliard School — co-presented by the Toronto Centre of the Royal Canadian College of Organists. Friday, May 11, 8pm: the choirs and soloists of Lawrence Park Community Church, Mark Toews, director of music, in a light-hearted community cabaret concert in the gymnasium. Soirees are Glyn Evans, tenor; Kimberley Briggs, soprano; Peter Fisher, baritone; and Jo-Anne Benitez, mezzo soprano.

Mark Toews, artistic/music director
2180 Bayview Avenue, Toronto ON M4N 3K7
416-489-1551 x21
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

**Exultate Chamber Singers**

Over a 25-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire, which was awarded the Healey Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs.

Exultate's fourth CD, “All Around the Circle”, features folk songs from across Canada and was launched at the first performance of Exultate's 25th anniversary season in October 2005. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as fill vacancies in the fixed-membership group. For concert information please call or visit the website.

John Tuttle, conductor
416-971-9229
exultate@exultate.net
www.exultate.net

**Festival Wind Orchestra**

Founded in 1986, the Festival Wind Orchestra rehearses weekly and performs concerts to further its musicianship and educate the public. Its 10th anniversary season includes classical and contemporary selections of varying difficulty, to challenge and inspire musicians from intermediate to advanced levels including Festive Overture, Giovanna d'Arco, Country Airs and Dances, España, and An American in Paris. We will also perform in the Canadian Premiere of Pizzolatta’s Muerte del Angel arranged by Andrew Pease.

The ensemble seeks to maintain its high-quality performance level and help musicians hone their skills. The ensemble will play at local hospitals and perform three public concerts at Christ Church Deer Park: December 12, April 17, and June 19.

Musical director Gennady Gepter is an accomplished batuist and conductor currently teaching music at Earl Haig Secondary School and leads the adult flute choir, Flautando. His talent and dedication have created this high-calibre community wood orchestra. There’s a feeling of family in this ensemble. New members are always welcome.

Rehearsals are Tuesdays, 7:30-9:30pm at Earl Haig Secondary School (Ronge and Sheppard area).

Shelley Goodman, Gennady Gepter, musical director
19 Rendezvous Dr., North York ON M2H 1R3
416-493-1883
www.festivalwindorchestra.com

**Etobicoke Suzuki School of Music**

The Etobicoke Suzuki School of Music, founded in 1982, is a cooperative of teachers with undergraduate or graduate degrees in music and specialized training in the Suzuki method obtained in North America, Europe and Japan.

Our programme includes private lessons and group classes for violin, viola and cello, and movement, rhythmic reading, orchestra, and a day-long workshop with guest teachers and a variety of activities.

Private lessons are held throughout Etobicoke, Brampton and West Toronto. Group classes are Wednesday evenings in Etobicoke. ESSM holds school-wide group concerts in the late fall and spring, and solo recitals in June, with many other performing opportunities throughout the year.

The ESSM believes every child can learn and enhance their quality of life through the study of music. Parental involvement is key to the Suzuki approach. The parent attends lessons with the child and acts as “home teacher” in practice sessions. Thus, a strong co-operative relationship between teacher, parent and child is established, and they can grow together through the mutual experience of learning to play an instrument.

Anita Balmer, administrator
403 Montrose Ave, Toronto ON M6G 3H2 (mailing only)
416-239-4637
etobicoke.suzuki@sympatico.ca
www.etobicokesuzukimusic.ca

**Exultate Chamber Singers**

Over a 25-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire, which was awarded the Healey Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs.

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John Tuttle, conductor
416-971-9229
exultate@exultate.net
www.exultate.net

**Fanshawe Chorus London**

Fanshawe Chorus London is a world class, community-based, amateur 120 singers with a sister organization, the Gerald Fagan Singers, a chamber choir of 28. Both are accompanied by the Concert Players Orchestra in a variety of concerts every year. Gerald Fagan is the conductor and artistic director of the organization and Marlene Fagan is general manager.

Four CDs have been released and the Chorus has twice earned a Lieutenant Governor’s Award for the Arts. Repertoire includes all major choral works and contemporary works with a particular emphasis on Canadian composers. Singers who audition to join must read music and assist in some aspect of the organization’s operation.

Marlene Fagan
519-433-9560
info@chursofLondon.com
www.chursofLondon.com

**Etobicoke Philharmonic Orchestra / Etobicoke Youth Strings**

The Etobicoke Philharmonic Orchestra has been a vibrant part of the Etobicoke cultural community for over 40 years. This year promises to be an exceptionally exciting and challenging one as the orchestra searches for a new music director. The orchestra will present a Conductor Collage this season.

Five outstanding conductors have been chosen and each will rehearse and conduct each concert. The five subscription concerts presented in October, December, February, April, and May will feature symphonic favourites and a talented soloist at each performance.

The Etobicoke Youth Strings provides an opportunity for young musicians age 10-17 to rehearse in a string ensemble with other highly motivated players and to perform in concerts in the community. Musicians are encouraged to study privately to reach their potential, and are given opportunities to perform as soloists, conduct, or compose for the ensemble.

Rehearsals include sectional and full rehearsals directed by professional musicians, weekly September to May on Monday evenings 7:30-9pm at Elizabeth United Church.

Peggy Pinkerton, president
Shari Lundy, music director (Youth Strings)
19 Hillidowne Road, Etobicoke ON M9A 2Z4
16 Bromley Cres, Toronto, M4A 3X3 (Youth Strings)
416-239-5665; 416-239-0233 (Youth Strings)
eporchestra@hotmail.com;
the.lundys@sympatico.ca (Youth Strings)
www.eporchestra.ca
concentrated throughout the year in a private home.

In keeping with the Baroque style, the ensemble is led on harpsichord by its music director, Ronald Greidtner. Although the choir concentrates on the major choral works of Bach, the music of Vivaldi, Handel and Purcell are also performed on this season's programme.

Highlights include the quintessential Christmas composition, Handel's Messiah, choruses from J. S. Bach's Cantatas 46, 107, 23 and 178, Pachelbel's Canon and Bach's Double Harpsichord Concerto. Guest artists will include Avery Maclean on recorder, Phoebe Tsang in a violin recital and two young musicians, Hannah and Mariena Manierra (11 and 14 years old respectively) on harpsichords.

Glen Gould Studio

With its intimate atmosphere and superb acoustics, Glenn Gould Studio is home to many of Toronto's favourite concert series and performance groups, including Amiel, The Latvian Concert Association, New Music Concerts, Off Centre Music, Soundstreams, and Via Salzburg.

The year's concert season includes our annual CUC Opera gala, Janina Flatkowski and Chamber Players of Canada, Gavin Bryars and Friends, an all harp concert featuring Sharlene Wallace, Meredith Hall with the Toronto Masque Theatre ensemble and Shaggy Haggis, Dave McMurdo Jazz Orchestra, Laila Biali, as well as We Shall be Released, a 30th anniversary tribute to The Band's The Last Waltz.

On Stage at Glenn Gould Studio, CBC Radio's flagship live concert series presents its 13th season with 13 exciting concerts. This year we offered patrons the opportunity to create their own concert series, with discounts of 25% to 50% on ticket prices.

The year's concert season includes our annual CUC Opera gala, Janina Flatkowski and Chamber Players of Canada, Gavin Bryars and Friends, an all harp concert featuring Sharlene Wallace, Meredith Hall with the Toronto Masque Theatre ensemble and Shaggy Haggis, Dave McMurdo Jazz Orchestra, Laila Biali, as well as We Shall be Released, a 30th anniversary tribute to The Band's The Last Waltz.

Join us, On Stage, for some of Toronto's most innovative concert experiences.

250 Front St. West, Toronto ON M5V 3G5
416-205-5555
ggsix@toronto.cbc.ca www.glenngouldstudio.com

Grace Church on-the-Hill

Grace Church on-the-Hill has welcomed singers for over 125 years. Under the leadership of Melva Treffinger Graham, M.Mus., director, and Ron Jordan, FRCCO, organist, we will tour England in August, 2007. In addition, we will be offering some of the best of Anglican liturgical music and participating in concerts and other musical and social events.

Our Choir of Gentlemen and Boys, a professional choir, sings at the 11 am service. The St. Cecilia Girls' Choir sings at the 9:15 am service, and the Women's Choir has a flexible schedule. Boy and girl choristers receive an exception to music education in a nurturing environment. Adults with musical training are welcomed to both adult choirs. Scholarships are available for both boy and girl choristers.

The Grace Church choirs plan spring concerts at Grace. The boys and girls sing for weddings there and at outside venues. In August the Choir of Gentlemen and Boys will sing in residence at Durham Cathedral and Christ Church Cathedral, Oxford. The St. Cecilia Choir will be in residence at Lichfield and Salisbury cathedrals.

Malva Treffinger Graham, director of music
Grace Church on-the-Hill, 300 Lonsdale Road, Toronto ON M4V 1X4
416-488-7884 x117

Hamiton Philharmonic Orchestra

Celebrating 120 years in the community, the Hamilton Philharmonic Orchestra presents the 2006/07 season—A Great Night Out!—featuring ten artists and six conductors. The 2006/07 Masterworks series presents violinists Susanne Sou and Jonathan Crow, cellist Denise Djokic, pianist Sara Davis Buechner, and pianists Du Toegren. The Pops series features vocalist/pianist Carol Weissman, singer/keyboardist Natalie Chezette, The Hamilton Children's Choir, and the Canadian Ballet Youth Ensembles.

Two guest conductors appear for the second time with the HPO, completing their auditions for the position of Artistic Director. Jamie Sommerville and Stéphane Leduc appear in the first two Pops concerts of the season.

Tickets prices for adults start at $25 and special pricing is available for students and children. Several subscription packages are available allowing subscribers to save up to 30% per single ticket with many other offers and services.

All concerts are at 8 pm at Hamilton Place's acoustically renowned Great Hall, the HPO's home. For tickets and more information call the box office or come in person during office hours. For details visit our website.

Alex Banar, executive director; Timothy Vernon, artistic advisor
101 Main St. E., Ste. 1002
905-526-1677, Box Office: 905-526-7766
office@hpo.org www.hpo.org

Hannaford Street Silver Band

Since 1983, the award-winning Hannaford Street Silver Band, formed by professional musicians who love the brass band repertoire and ensemble-playing, has been striking up the brass band tradition and stirring up critical and popular acclaim. It has increased in size and is far more active now in its 23rd season than in its early days.

The RSSB's name is associated with high-quality musicians, excellent performances, and a reputation for...
commissioning works for brass band by prominent Canadian composers. While the self-produced annual series at the Jane Mallet Theatre forms the nucleus of its activities, the HSSB is equally at home in a variety of community venues in Ontario, and is invited back for return engagements at numerous festivals across Canada, with distinguished guest conductors.

In 2003, the HSSB was awarded its second Lieutenant Governor’s Award for the Arts in recognition of its accomplishments. It has made ten recordings, the most recent of which is Connections in Brass.

The HSSB’s 2006/07 season opens October 15 with special guests conductor Alan Tridel and trumpeter Jens Lindemann.

Raymond Tizzard, executive director; Anne Kear, public relations; Curtis Metcalf, artistic director; 42 Fraser Avenue, Toronto ON M4C 1E6 416-425-3874, Box office (St. Lawrence Centre): 416-368-7723, 1-800-708-6784
hsb@interglob.org www.hssb.ca www.stlc.com (St. Lawrence Centre)

Harbourfront Centre

For more than 30 years, Harbourfront Centre has been on the cutting edge of all that’s current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visitors annually to our 10 acres of revitalized waterfront land in the heart of Toronto.

Harbourfront Centre presents over 4,000 events each year and works with more than 450 community groups. A leader in world music presentation, Harbourfront Centre has offered audiences their first taste of various kinds of music. The Music with Bites series introduces our family and younger audiences to music, from classical to world roots, in an interactive fun environment. Our summer festival season, in particular, features music from different cultures within weekend festivals. We also programme the City of Toronto’s nearby Toronto Music Garden with classical music concerts outdoors all summer long, in a setting inspired by Bach. Harbourfront Centre’s many venues also act as popular rental facilities for musical arts.

235 Queens Quay West, Toronto ON M5J 2G8 416-973-4000
info@harbourfrontcentre.com; harbourfrontcentre.com

High Park Choirs of Toronto

Something wonderful happens when children join hands and sing, especially under artistic director Zimzila Poloz, who has the incredible ability to make their sound shimmer. 2006/07 will be our 20th Anniversary Season. We offer 6 divisions: Early Bird Choir (ages 5-7), Training Choir (ages 6-11), Children’s Choir (ages 9-13), Senior Choir (ages 12 through University) and Senior Chamber Choir (selected from the Senior Choir).

Our program comprises weekly rehearsals in Bloor West Village (including music theory and ear training), two annual concerts, workshops, community engagements, and an annual tour (for the Senior Division). The Senior Choir will be touring to Newfoundland’s festival in July 2007. We also continue our relationship with the University of Toronto, as their official Children’s Choir in Residence.

Please join us for our Winter Concert on Sunday December 10, 2006 and our 20th Anniversary Spring Concert with a special commissioned work by composer James Rolie, Sunday June 10, 2007 — both at St Anne’s Anglican Church.

Auditions are held in the Spring, September and January at 1

Zimzila Poloz, artistic director/conductor;
Mary Bella, choir manager

2100 Bloor Street West, Suite 631, Toronto ON M6S 5A5 416-762-0575
info@highparkchoirs.org www.highparkchoirs.org

Humbercrest United Church

Humbercrest United Church in west Toronto has a long tradition of a rich liturgy and fine choral music. The superb acoustics in the sanctuary are legendary:

The church has just finished a major restoration of the mechanical/electrical aspects of the 1952 Casavant organ.

Last season the choir presented Requiem (John Rutter) with orchestra, and Missa brevis (Allegri) during the Easter season. This fall we host “Born in Song—Charles Wesley @ 300” a Hymn Festival with the Salvation Army Toronto Brass on October 15, and “A Time of Remembrance”—Prase, Poetry and Choral music for Remembrance Day with Eric Friesen, CBC Radio Commentator for Studio Sparks, Ottawa. Good Friday in 2007 will offer Requiem (Eleanor Daley). Director of Music is Melvin James Hurst.

Melvin James Hurst, director of music
16 Baby Point Rd, Toronto ON M9A 3S8 416-767-6122
www.humbercrestunitedchurch.com

Hummingbird Centre for the Performing Arts

The Hummingbird Centre for the Performing Arts is Canada’s premier performance venue and an historical performance venue in the heart of the downtown entertainment district, it is the largest performing arts venue in Canada with 3,200 seats.

The Centre programmes quality children’s shows for families and young audiences, and Broadway musicals, comedy, fundraisers, speakers and concerts relevant to Toronto’s increasingly diverse population with appeal to visitors from around the world.


Jennifer Lee, marketing & membership coordinator
1 Front St. E. Toronto ON M5E 1B2 416-383-7492
Jennifer@hummingbirdcentre.com www.hummingbirdcentre.com

I FURIOSI Baroque Ensemble

I FURIOSI Baroque Ensemble is comprised of Canada’s finest Baroque performers. Consisting of regular members Aisslinn Nosky and Julia Weiland, violins; Felix Dekk, violoncello; and Gabrielle McLaughlin, soprano, the ensemble has held a concert series in Toronto since 1999. Thematic programming and major art appeal have earned the group an international reputation as a rebellious force in the Early Music world.

I FURIOSI will be conducting tours of Canada and Europe during the 2006/07 season.

This season features Olivier Fortin, harpichord; Jennifer Enns Modolo, mezzo-soprano; Jed Wentz, traverso and more. Concert titles include I’ll Be Wasting You, Welcome to the Jungle, and A Plague on Both Your Houses. Concerts take place at Calvin Presbyterian Church (60 Delside Ave.), and Grace Church on the Hill (300 Lonsdale Rd.). I FURIOSI’s recording Defelit is my (Middle) Name has received critical acclaim and is available at www.cdbaby.com

91 Westminster Ave., Toronto ON M6R 1N4 416-536-2943
ifuriosi@ifuriosi.com www.ifuriosi.com

John Laing Singers

The John Laing Singers are a chamber choir renowned for their vocal beauty and interpretative excellence. Founded in 1982, the choir has received widespread acclaim for their tours, recordings and broadcasts. They have represented Canada at international choral festivals in France and Switzerland, and perform throughout Ontario and Quebec regularly.

As guest artists at the American Liszt Society Festival in 1994, they produced an epoch-making performance of Liszt’s 9 violin concertos which received many accolades in the American and European press. The Singers presented the centrepiece concert to celebrate Hamilton Day in Sarasota, Florida, at the special invitation of both cities in 1997, and again in 2006.

Their first CD, My Love Dwelt in a Northern Land, was launched in October 1998. This, their 25th Anniversary Season, sees the launch of their new CD, Merry Sing We!, which celebrates the beauty of Christmas and the gift of music.

P.O. Box 65590 Dundas ON L9H 6Y6 905-628-5238
john.laing.singers@Cogeco.ca
http://home.cogeco.ca/~john.laing.singers/

JSL Musical Productions

...bringing performers and performance opportunities together!

Devoted to the promotion, support and development of fine community and professional musical and artistic talent, JSL Musical Productions® connects talented artists
Since 1994 the choir has become noted for its performances some of London and performances designed to appeal to all ages and musical concert choirs, well-known for quality performances and Karen Schuessler Singers

Jubilate Singers

The Jubilate Singers is an auditioned, mixed-voice chamber choir of 35 members, which offers a three-concert season and performs at community events throughout Toronto. Our first concert is an all-Canadian program including gems from Newfoundland, conducted by Sherry Squires, December 9, 2008, at Eastminster United Church.

Our March 24, 2007 concert features Coro's Messe solennelle and Dubus' Les sept paroles du Christ in partnership with the Ensemble Triptych Choir, conducted by Lenard Whiting. On June 9, hear Haydn's Creation conducted by David Boyer with the North York Concert Orchestra. Check website for times and locations.

Music director Isabel Bernaus will return for the 2007/08 season.

The Jubilate Singers rehearse Tuesdays at 7:30pm at St. Leonard's Anglican Church, a block north of the Yonge/Lawrence subway station. Occasional sectional rehearsals are held. We are a hard-working but congenial group, striving for excellence under the tutelage of our music director. Sectional rehearsals are held with Sherry Squires, accompanist. Choirists may be discharged at a pub across the street after rehearsal, though this is not a requirement. New members are welcome.

Andrew Helebusch
St. Leonard's Anglican Church, 25 Wanslea Ave., Toronto ON M4N 1YS
905-856-5225 x337
info@jlsimusic.com
www.jlsimusic.com

Karen Schuessler Singers

Founded in 1993 by noted London musician and conductor Karen Ann Schuessler to explore the wealth of choral music, the Karen Schuessler Singers is one of London's premier concert choirs, well known for quality performances and widely varied, accessible educational and innovative programming. Each season this 35-voice mixed choir presents a three-concert subscription series and several special performances designed to appeal to all ages and musical tastes. The choir performs choral repertoire that is not performed by other choirs in London to complement traditional repertoire with music ranging from the classics to pop. The choir is comprised of professional musicians under full-time contract.

The Choir sings a variety of works, both sacred and secular, including major works such as Handel's Messiah, Bach's B minor Mass, and Haydn's Creation. The choir also performs a variety of contemporary works, including pieces by composers such as John Cage and Steve Reich. The choir is known for its innovative programming and commitment to education and community outreach.

Kitchener-Waterloo Chamber Orchestra

The Kitchener-Waterloo Chamber Orchestra is now in its 22nd season under founding music director Graham Coles. A unique combination of professional players, talented amateurs and students from the Faculty of Music at Wilfrid Laurier University, the orchestra presents a six-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada. Each season this 35-voice mixed choir presents a three-concert series featuring some of the nation's finest orchestras and ensembles from important venues across Canada.
Marilyn Gilbert Arts Management

Marilyn Gilbert Arts Management Inc. has for over 25 years played a significant role in launching and maintaining the careers of talented artists. The longest running Canadian-based management company, MGMAM books artists with all major Canadian presenters, and is instrumental in booking performers in prestigious venues around the world.

Marilyn Gilbert presents the annual Toronto Summer Chamber Music Festival. Recognized as an expert in her field, she collaborates with and advises many high-profile colleagues in Canada, the U.S. and Europe. Through associations in Europe, MGMAM has launched on-going European careers for artists.

Ms. Gilbert has lectured for the Canada Council and participated on juries for the Canada Council, the Ontario Arts Council, and FACTOR. She has been a panelist for CINARS and a presenter for CAPACOA, the Ontario Arts Council and the Canada Council at industry trade shows. In addition, she has worked with other women to raise awareness and respect for women’s contributions to the international music industry, and has collaborated with the Canada Council, CAPACOA and various universities in training arts administrators.

416-410-8224, 888-899-2298
admin@mgam.com
www.mgam.com

Markham Concert Band

The Markham Concert Band was formed in 1973, and, with over 65 members, is one of the largest community bands in Canada. In 2005, the band was awarded gold standard at Arthritis Musique Alive, the York Region music festival.

The band performs its 4-concert series in the beautiful Markham Theatre. This season’s performances are family Fun on October 22, A Seasonal Celebration on December 3, Pictures on March 3, 2007, and An Afternoon at the Bandstand on May 6, 2007. All concerts are on Sundays and begin at 3pm.

The band can also be seen at many Markham and York Region festivals and events, including the Unionville Festival and Markham Village Music Festival. You can expect extra special variety contemporary pieces, marches, show tunes, light classics and, occasionally, a little jazz — the kind of music that appeals to any audience. Special guests are featured at many of the concerts.

The band performs under the leadership of Doug Manning, who holds the degrees of Bachelor of Music and Bachelor of Education from the University of Toronto.

Derek van Dassen, contact booktime@symphatico.ca
www.mcband.ca

Markham Theatre for Performing Arts

Welcome to Markham Theatre for Performing Arts’ new Professional Entertainment Season – October 6th – April 2007, featuring over 32 exciting shows highlighting music, theatre, comedy, dance and family shows. This Season UPick your entertainment experience. New – Speaker’s Showcase featuring Michael “Pinball” Clemons and Justin Trudeau.

Markham Theatre is committed to presenting award-winning professional entertainment, community and educational performing arts programs, in addition to the celebration of Canadian talent.

With 22 years of success behind us, we are proud of our achievements and would like to forward to many more as one of Canada’s premiere arts facilities. Our box office hours are Mon-Sat 11am-6pm. Tickets can also be ordered online.

Wendy Woff-Severn, marketing & development coordinator
171 Town Centre Blvd., Markham ON L3R 6C5
Admin: 905-415-7337, 866-768-8801; Box Office: 905-305-7109
info@show@markham.ca
www.markhamtheatre.ca

for online ticket sales: http://theatre.markham.ca

Mississauga Children’s Choir

Celebrating over 25 years of choral excellence, the Mississauga Children’s Choir is dedicated to providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring, and service to the community. Auditions are held March–June by appointment. Details are on our website.

Principal performances take place at Mississauga’s Living Arts Centre on Saturday December 8, 2006 and Saturday June 2, 2007. Performances with the Mississauga Symphony and Choral Society augment a busy and exciting season which concludes with participation in Coastal Sound International Choral Festival in Vancouver, BC.

Kathy Birksley, choir manager;
Thomas Bell, music director;
info@mississaugachildrenchoir.com
www.mississaugachildrenchoir.com

Mississauga Choral Society

The Mississauga Choral Society is an 80+ voice, semi-professional choir that brings to the stage major choral repertoire of the 16th to 21st centuries, commissioning and performing new Canadian choral works and hosting some of Canada’s outstanding guest soloists, instrumentalists and choral ensembles.

The 2006/07 Season begins December 10 with a rare performance of Hodieby Vaughan Williams, and Bach’s Magnificat. For its Spring Concert on May 6, MCS will showcase the Mississauga Children’s Chorus. The Children’s Chorus will perform music by Canadians Paul Halley, Mark Street and Stephen Hatfield. Highlighting the combined choirs segment will be a commissioned work by Canadian composer John Beckwith, honouring his 80th birthday.

MCS performs additional concerts this season with the Galilee Singers, Toronto Symphony and Opera ONTARIO. Mississauga Choral Society is currently expanding its membership and is accepting singers in all sections (especially soprano) as well as some section leads. Auditions are held in September and throughout the season. To book an audition, visit our website.

Chrys A. Bentley, artistic director/conductor
info@mississaugachoir.com
www.mississaugachoir.com

Moorehead Concerts

high-quality, imaginative and affordable, Moorehead Concerts offers chamber music gems from Baroque to present day. Founded artistic director, cellist and Governor General’s Medallion Service Award-winner Kristine Bogoy assembles international celebrities and outstanding new talent in six concerts from September–April at Willowlade United Church and Walter Hall, U of T. Moorehead Concerts
encourages young audiences and musicians through its Music and Truffles series and the Mooresdale Youth Orchestras.

The Mooresdale Concert Players, 13 dazzling string players plus continuo, open their 18th season September 20–October 1 with baroque concerti, and violinist Ettsuko Kimura performs Mendelssohn's rarely-heard D minor Concerto.

Upcoming highlights include Schubert's Trout Quintet (October 28–29); Mozart's monumental String Quintet in C minor (November 23–26); Brahms' beautiful String Quintet in F Major (guest violinist Catherine French; February 24–25); and Beethoven's glorious Archduke Trio (Erika Raum, violin, Kristine Bogoy, cello, Winston Cheung, piano, March 24–25). Schoenberg's Transfigured Night, April 13, with violinist Olivier Thouin, features Mike Petersen reading the original poem and commentary. $95 (STS SIS) for six concerts; $80 (STS SIS) for five.

Kristine Bogoy, artistic director
148 Crescent Rd., Toronto ON M4W 1V2 416-922-3714
mooredaleconcerts@sympatico.ca
www.mooredaleconcerts.com

Mozart Society of Toronto

Members of the Mozart Society, now in its 22nd year, find special pleasure in the works of Wolfgang Amadeus Mozart. Each year features six live concerts, lectures and panel discussions, in a pleasant social environment. We ask $70 per year from individual members, $100 for family memberships, and $20 for student memberships. Guests are always welcome. All fees support the contribution.

This season's opening event, on October 4, is still part of our Mozart anniversary celebration. It features a DVD presentation of The Abduction from the Seraglio, which is not often performed but nevertheless ranks with the best of Mozart. October 25, the world-renowned Pomecha Quartet will play for us, and on November 29, the cells Jiri Hanousek. Our plans for 2007 include an evening with the soprano Mirela Tafaj, and appearances by the Aviv Quartet and the piano-duo Ivan and Katarina Zenyra. Membership in the Mozart Society is the best bargain in Toronto. Why not join the fun? Visit our website, call us or drop a note!

P.O. Box 1125, 31 Adelaide St. East, Toronto ON M5C 2K5 416-201-3338
www.mozartsocto.ca

Music and Truffles

Mooredale Concerts' spectacularly successful Music and Truffles series gives children an interactive taste of classical music...and chocolate! Introduced by Kristine Bogoy in 2003, these interactive, innovative programs start children four and up on a lifelong journey of love for classical music.
The fourth season begins Sunday October 1 with What is a Concerto?, featuring the Mooredale Concert Players. Remaining concerts: Schubert: How can we catch Schubert's "Trout?" (October 29); Mozart: Ah— the love and warmth of Mozart's music! (String Quintet in C minor, November 26); Babar the Elephant, with pianist Andrew Rangell narrating and illustrating the story, and playing the specially written melody by Poulenc (February 23); and Beethoven: Beethoven's best friend the Archduke, and the musical present he got! (Archduke Trio, March 25).

Mike Petersen animates the audience as the colourfully-costumed MC, Papageno. To sweeten the experience further, children leave with a chocolate truffle. All five performances take place Sundays, 1-2pm at Walter Hall, U of T. Tickets are $10 per concert or $35 for a subscription to all five.

Kristine Bogoy, artistic director
148 Crescent Rd., Toronto ON M4W 1V2 416-922-3714
mooredaleconcerts@sympatico.ca
www.mooredaleconcerts.com

Music at Ascension

Music at Ascension is the inaugural music season of the Church of the Ascension, featuring a diverse series of concerts and workshops to be held throughout the year. Each event is unique, and will feature several prominent Canadian musicians in performance and discussion in regard to different aspects of music.
The six concerts present a variety of organ, choral, and jazz repertoire, while each of the four workshops focuses on a particular musical topic that the clinician of the day specializes in. Discounted package deals are available if ordered in advance. For complete information, please call or e-mail for a brochure, or visit the website.

Church of the Ascension has a chancel choir—open to all—that serves weekly by leading in congregation song and presenting an anthem or motet. Free admission to any workshop in the Music at Ascension series is available to all choir members. Church of the Ascension celebrated its 50th anniversary in 2003.

Music at Metropolitan

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan's choir, soloists, and guest artists.
The 2006/07 series includes a new free organ recital series Noon at Met on Thursdays 12:15-12:45pm; a Hallowe'en Phantom of the Organ concert on October 27; a three-night run of Godspell October 19–21; the choir Variety Show on February 10; the annual Good Friday concert with choir and orchestra on April 6; and the choir and Metropolitan Silver Band celebrate Toronto Doors Open with a concert on Sunday May 27.

Carols United with organ and the Metropolitan Silver Band is Sunday December 10, and the annual Candlelight Service of Lessons and Carols is on Sunday December 17 at 7pm. Metropolitan also has a variety of children's youth and handbell choirs, open to all.

Patricia Weight, artistic director
56 Queen St. East, Toronto ON M5C 2Z3 416-383-0331 x26
patriciaw@metunited.org
www.metunited.org

Music Gallery

Mission statement: The Music Gallery is a centre for presenting and promoting music experimentation in all forms of music, and for encouraging cross-pollination between audiences, genres and disciplines.
The Music Gallery begins its sixth season at St. George the Martyr Church with a renewed artisitic vision. The season launches Sept. 21-24 with the X Avant music festival, an intensly curated weekend celebrating the diversity of avant-garde music that the MG presents.
Our core concert series includes the Classic Avant series (contemporary classical, electroacoustic, sound art, etc.), Jazz Avant (jazz and improvised music), Pop Avant (indie rock, techni, etc.), World Avant (music from beyond Western Europe and North America) and Inter Avant (interdisciplinary presentations). We will also be hosting workshops with visiting artists, the Progress series for emerging artists, taking part in Nuit Blanche activities, and collaborating with a wide range of co-presenters, including AIMToronto, Arraymusic, CONTACT, Continuum, and New Music Concerts.
The Music Gallery will continue its vital role as an affordable rental venue for performances, recordings and rehearsals.

Jonathan (Jonny) Bunce, John Czewski, co-artistic directors; Devi Minden, executive director 416-204-1080
staff@musicgallery.org
www.musicgallery.org

Music Toronto

Music Toronto at the Jane Mallet Theatre of the St. Lawrence Centre for the Arts — "an embarrassment of riches," says the Toronto Star (August 31, 2006). Don't miss our 35th season.
String quartets include Canada's Lafayette, the Emerson, Vermeer and Fine Arts from the US, and the Vogler from Germany. Our perennial favourite Tokyo Quartet presents two evenings of Schumann's chamber music. In April, David Owen Norris and Monica Huggett collaborate on a special baroque programme.

Toronto's foremost piano recital series opens with international sensation Simon Trpceski. Toronto duo Anagnoson and Kinton celebrate their 30th season. Roberto Prosseda introduces us to unpublished Mendelssohn. Stephen Hough brings a delightful dance programme and Steven Osborne makes his Toronto debut. The St. Lawrence Quartet, with guest artists, joins the Gryphon Trio as our Ensembles-in-Residence.
The Discovery series—tickets just $15—features harpist Peter Barret, the new Cecilia Quartet and pianist David Jalbert. We have great prices for younger people: students any age 55, accompanying adult 1/2 price; 18–to–35, pay your age (that's up to 60% off).

Jennifer Taylor, general manager
Ste. #1110, 8 King St. East, Toronto ON M5C 1B5 416-214-1600
Box office: 416-366-7723; 800-708-6774

MusicaNoir

Founded in 1999, MusicaNoir (formerly Ensemble Noir) strives to promote cultural and artistic diversity in contemporary classical music. Our artistic vision encourages new music from a broad range of cultures with an emphasis on composers from Africa and its Diaspora.

MusicaNoir explores the landscape where the cultures of the world merge with contemporary music and film. The 2006/07 season sees the organization embark on several multimedia projects that blend live music with film and multidisciplinary work.
The highlight of this is a new work, The Passion of Winnie Mandela in collaboration with filmmaker Warren Willursky. MusicaNoir is touring internationally with Orange Clouds, a project created with filmmaker John Greyson and Geoff Pagen.

Bongani Ndodana-Brang, artistic director; Robert Gallagher, board president
P.O. Box 72512, 5-345 Blong St. E, Toronto ON M4S 3S9 416-923-9400
pr@ensemblenoir.org
www.ensemblenoir.org

New Adventures in Sound Art

New Adventures in Sound Art produces performances and installations spanning the spectrum of electroacoustic and experimental sound art. Included in its Toronto annual productions are the SOUNDPanFestival, the Deep Wireless Festival, and Soundtravels. As well as performances and installations, each event includes workshops, SOUNDDIYwalks, lectures and/or artist talks that teach a new perception of sound and offer the opportunity to educate artists and...
New Music Concerts

NTM's mandate is to bring the world's best musical art forms to Toronto. Internationally renowned composers and soloists work with local musicians and then spread the word of our excellence abroad.

North 44 Ensemble

North 44 Ensemble is a 20 member auditioned vocal group dedicated to excellence and eclecticism in choral music. Under the artistic direction of Geoffrey Butler and conductor, Jenny Croker, North 44* aims to offer a diverse and distinctive musical repertoire that will enrich and educate both the members of the ensemble and the community in which they perform.

The 2006/07 season includes a Christmas concert, produced with the 7th Toronto Regiment Band, Royal Canadian Artillery, and an annual fund raiser in the spring with proceeds to Street Haven Women's Choir. In addition to performing at a number of benefits and fundraising engagements throughout the year, North 44* also performs regularly with its affiliate, the Toronto Choral Society Community Choir.

Auditions are held twice a year — in June and September. North 44* rehearses once a week on Wednesday evenings, 6:30-8:00 pm in the Toronto core.

Geoffrey Butler, artistic director; Deborah Micucci, general manager

North Toronto Institute of Music

The North Toronto Institute of Music offers instruction in most instruments, voice, and theory classes by highly qualified teachers. New programs this year include Jazz Programs, Jazz and Pop Guitar and Chamber Choir.

The philosophy of the school is to provide musical literacy to students in a caring but challenging environment. Students may work towards the goal of a musical career, or towards self-expression and more knowledgeable attendance at the wonderful concert opportunities in the area.

North Toronto Institute of Music

New Tang Dynasty TV (NTDTV)

Headquartered in Toronto, NTDTV Canada has correspondents in Montreal, Ottawa and Vancouver, providing Canadian-content-rich programs for the global NTDTV networks. NTDTV is currently the producer for Mandarin Time for Rogers Television in the GTA.

What is NTDTV Gala? The NTDTV Chinese New Year Gala is a spectacular concert celebrating the beauty of ancient Chinese culture through a compilation of world-class music and dance performances.

The 2006 Chinese New Year Gala was performed in seventeen metropolitan cities worldwide including the most renowned theatre in the world, Radio City Music Hall in New York, and attracted over 500 corporate sponsors and greetings from 250 world leaders, including Stephen Harper, George W. Bush, Tony Blair, and John Howard.

In Canada, the NTDTV New Year Gala has sold out three years in a row. Dozens of modest and corporate Canadian companies including CITY TV, CFRB Radio, Mitsubishi Motors of Canada, and Yamaha Music recognize the importance of participating in our event to celebrate the beauty of culture with the Chinese community.

Carolyn Jin

Newman Centre ("Music at Newman")

The Newman Centre is more than a parish and Catholic chaplaincy at the University of Toronto, it also has one of the best up-and-coming music programmes in Toronto! With two exceptional choirs, which include a number of professional Toronto artists, Newman’s Music Ministry provides a vibrant and prayerful worship experience.

Our Sunday Morning Choir is composed of 20 men and women, performing a mixture of traditional and modern repertoire, in a variety of styles. Our Sunday Evening Music Ministry focuses on mostly contemporary Praise & Worship music.

Once again, we are pleased to announce the second season of the Newman Concert Series. This series was created to highlight the many talented artists of the Newman community and in Toronto and to renew awareness of music’s value and importance in our lives. This concert series is a unique experience for any concert-goer. With a wide variety of concerts and recitals—including the magnificent St. John Passion—there is definitely something for everyone!

Matthew Ott, director of music

Off Centre Music Salon

Founded twelve years ago, Off Centre offers a holistic musical and aesthetic experience—a chance to play and hear vocal, chamber and solo musical repertoire in an atmosphere evocative of a 19th-century European salon.

This makes our concerts unique and full of the spontaneity and intimacy of the salons of Schubert’s day. The Perks Zarainkin husband and wife team complement each Salon with a four-hand piano performance, and Stuart Hamilton—CBC quizmaster, founder of Opera in Concert—hosts all six events.

This year we are proud to present our Shostakovich salon (November 3, 2006) in honour of composer’s 100th birthday, featuring guest musicians from the Marinskiy Theatre in Shostakovich’s native city of St. Petersburg. Other highlights include Bellini’s I Capuleti e I Montecchi (December 3), based on Shakespeare’s Romeo and Juliet, and a Mozart celebration (February 25, 2007).

All concerts are Sundays at 2 pm at the Glenn Gould Studio (Shostakovich celebration is at 1 pm). Subscriptions are $220 for adults and $150 for seniors and students.

Single tickets are available at the GSK box office.

Inna Perakis, Boris Zarainkin, founders

Ontario Youth Choir

The Ontario Youth Choir, founded by Choirs Ontario in 1971, provides a unique opportunity for young singers from across Ontario to work with some of Canada’s outstanding choral leaders.

Every summer these talented young singers audition to take part in an exciting week of rehearsals, masterclasses and voice lessons culminating in two or three public concert performances.

This year the choir members of OYC 2006 spent ten...
memorable days together under the inspired leadership of conductor Gerald Fagan at the University of Ottawa in the nation's capital. OYC provides an unforgettable experience: friendship and fun for the singers, valuable connections with teachers and colleagues, and extraordinary training with skilled professionals.

There are now over 1,300 OYC alumni who continue to enrich their communities as choristers, conductors, accompanists, composers, educators and soloists. Check the Choirs Ontario website for information about OYC 2007! Sandra Graham, OYC committee chair

Choirs Ontario, 330 Walmer Rd., Toronto ON M9R 1Y4
416-923-1114
info@choirsontario.org
www.choirsontario.org

Opera Atelier
Opera Atelier holds a unique place in the North America theatre community, producing opera, ballet and dance from the 17th and 18th centuries. These productions draw upon the aesthetics and ideals of the period, featuring soloists of international acclaim, period ballet, original instruments, elaborate stage décor, exquisite costumes and an imaginative energy that sets Opera Atelier apart.

Opera Atelier is not in the business of "reconstruction"; rather each production is original, providing a thrilling theatrical experience for modern audiences.


Marshall Pykoski, Jeannette Zingg, artistic directors
St. Lawrence Hall, 157 King St. East, 4th fl., Toronto ON M5C 1G0
416-703-3767
www.operaatelier.com

Opera Bel Canto of South Simcoe
2006/07 will be Opera Bel Canto of South Simcoe’s first full year as an Opera Company! Opera Bel Canto was founded and is under the artistic direction of Maestro David Varjasi.

We are made up of a 30-person chorus with resident soloists and our concerts are accompanied by orchestra. New members are welcome and can call 905-417-2802 for auditions.

Our 2006/07 Season includes performances on November 18, 2006, April 7, 2007 and May 18-19, 2007 at the Barrie First Christian Reform Church and March 3, 2007 in Woodbridge.

P.O. Box 767, Beeton ON L0G 1A0
705-433-3730

Opera in Concert
Opera in Concert is a unique Canadian company dedicated to Canadian artists and innovative programming, defying traditional assumptions about operatic presentation, relying only on the power and beauty of the human voice accompanied by orchestra or piano.

Our 33rd Season begins with Giacomo Puccini’s La Rondine, October 1, featuring Arlene Alvarado, Kurt Lehmann and Lydia Skourides, with Music Director, Pianist José Hernández. Francis Poulsen’s Les Dialogues des Carmélites on November 19 features Isabel Bayrakdarian, Lyne Kuinka and conducted by Maestro Lipton, this new production is designed by Michael Yangen of the Virginia Opera.

Our Great Singers Recital Series includes two events this season — the incomparable Measha Brueggergosman in Kitchener-Waterloo and revered Canadian tenor Michael Schade at Hamilton Place.

David Speers, general director
105 Main Street East, Suite 903, Hamilton ON L8N 1G6
905-527-6727, Box Offices: Hamilton: 905-526-6556,
www.operainconcert.com

Orchestras Mississauga
Orchestras Mississauga invites its audience to a season of symphonic brilliance. All performances are on Saturday evenings in the acoustically state-of-the-art Hammerson Hall in Mississauga’s Living Arts Centre. Our Mississauga Symphony Orchestra, the umbrella organization for three orchestras: the Mississauga Symphony Orchestra, a large community orchestra of volunteer musicians led by a core of professional principal players; Sinfania Mississauga, a professional chamber orchestra; and the Mississauga Philharmonic, a professional ensemble currently performing the Pops series.

October 14: Adrian Anantawan, violin, with the Symphony Orchestra; November 25: Beethoven’s Fifth Symphony: Gryphon Trio with the Symphony Orchestra; December 16: A Truly Mississauga Christmas: Mississauga Children’s Choir and Gregory Ward, narrator, with the Symphony Orchestra.

February 22: John McDermott, tenor, with the Philharmonic; February 10: Austrian Masterpieces: dancers Anna Kas and Winston In, with the Symphony Orchestra; March 24: Honens Laureate: TBA with the Symphony Orchestra; April 21: Hauntings for Orchestra: Eric Robertson, piano, with the Symphony Orchestra; May 5: Into the West: A Cowboy Concert: Alvin Tung, guitar, and the Mississauga Youth Orchestra with the Symphony Orchestra.

Orchestra Toronto
Orchestra Toronto, one of Canada’s premier community volunteer orchestras, offers affordable family entertainment, music education and full repertoire in all its programs.

Led by music director Errol Gay, the orchestra presents eclectic, challenging repertoire in a 5-concert series of Sunday afternoons at the conveniently located and accessible Toronto Centre for the Arts on Yonge St. north of Sheppard Ave.

This season focuses on some of the great masterworks of the past and features Johannes Brahms in at least one piece per performance. Guest performers include Artists-in-Residence Catherine Manoukian playing the Berg Violin concerto, October 22; Doug Riley Quartet with Prince Edward Island Sinfona, December 10; Amaudes Choir; February 18; Jacques and Michael Israelitch performing music for violin and percussion, April 15; pianist Neda Navaee, May 27.

The ever-popular Instrument Petting Zoo for children will be a special feature during the December 10, 2006 and April 15, 2007 concerts. And artist-in-Residence Catherine Manoukian will give Pre-concert talks prior to the October 22, 2006 and May 27, 2007 performances.

131 Beechroot Rd., #402, Toronto ON M2N 6G9
416-467-7142
otoroonto@en.aibn.com
www.orchestratoronto.ca
Orpheus Choir of Toronto
Founded in 1964, this 65-voice SATB choir is now in its 42nd year of bringing live choral music and innovative programming to Toronto audiences. Our aim is to present music in a range of styles from strictly classical to jazz and beyond, and from a cappella to full orchestral accompaniment. Expect something different!

2006/07, A Season of Firsts, features a number of Toronto premieres: Jonathan Dove, The Passing of the Year, Chan Ka Nin, To God of All Nations; Allan Bevan; New Goth Songs Under, and more.

Concerts this season include PULSE, a programme of works for choir, piano and percussion; EMBRACE, Christmas music from a variety of traditions; AWAKEN, a meditation for Lent; and NUVO II, showcasing the best of recent choral works.

The choir rehearses Tuesday evenings at Yorkminster Park Church. Rehearsals are open, and we are always pleased to audition new singers. The choir continues to provide, through its Sidgwick Scholarship Programme, opportunities for young singers to gain experience as soloists and section leaders.

Robert Cooper, artistic director; Edward Moroney, accompanist; Helen Coxon, administrator
PO Box 662, Stn. E, Toronto ON M5V 2N6
416-530-4428
orpheuschoir@sympatico.ca
www.orpheuschoir.com

Oshawa Durham Symphony Orchestra
Based in Oshawa and now in its 50th season, the Oshawa-Durham Symphony Orchestra has flourished in recent years. Under music director Marco Parisotto, the orchestra will perform seven subscription series programs this concert season. The orchestra also offers special matinee children's concerts.

The subscription series for 2006-07 features a stellar array of soloists and works including, for example, Beethoven's Ninth Symphony, Mahler's Fifth Symphony, Bartok's Miraculous Mandarin, Stravinsky's Firebird, great opera with Canadian soprano Marie-Josee Lord, and Tchaikovsky's First Piano Concerto with the brilliant Alexander Markovich.

Ticket prices are still a great deal at $40 including GST (parking free). With strong community support the ODSO is projecting to have a modern concert hall built in the near future. Under maestro Parisotto, ODSO continues to attract international guest artists as well as major Canadian soloists.

For more information on the concerts, dates and ticket sales and subscriptions, visit ODSO's website.

Marco Parisotto, music director; Sherry Bzaich, chair.
Box 444, Oshawa ON L1H 7L5
905-579-6711
contact@odso.ca
www.odso.ca

Pax Christi Chorale
Pax Christi Chorale was founded in 1987, inspired by the success of an ad hoc choir assembled for the Toronto celebrations of the 1986 Bicentennial of Monmouths in Canada.

The 80 members include both Mononettes and singers from various faith traditions and cultures. Stephanie Martin has been artistic director since the choir's 10th season, leading performances of masterworks with full orchestra and showcasing established and emerging soloists. Last year, the choir launched a choral scholarship program.

For this 20th anniversary season, we debut the Pax Christi Chamber Choir (October 22) with a program of Palestrina and Bach. Pax Christi Chorale’s Christmas concert (December 16-17) includes children’s choir and soloists in Hodie by Ralph Vaughan Williams and other seasonal music.

The gala 20th anniversary concert (April 28-29) features Elgar’s The Music Makers with full orchestra and special guest Catherine Robbin in a rare solo appearance since formally retiring from the stage. All concerts are at Grace Church on-the-Hill and auditions heard regularly.

Grace Church-on-the-Hill, 300 Lonsdale Rd.
Toronto ON M5V 1X4
416-494-7889
www.paxchristichorale.org

Penthelia Singers
The Penthelia Singers is a dynamic ensemble of young women committed to excellence in performing a diverse, musically-sophisticated repertoire in several languages, spanning the Renaissance to the 21st century.

Founded in 1997 by Mary Legge, the group was named Penthelia after the ancient Egyptian priestess-musician. In spring 2002 the Singers were invited to sing for Murray Schafer’s In Search of Zoozaster with the Amadeus Choir and the Victoria Scholars, and were semi-finalists in the 2002 CBC Radio Competition. They also appear on the soundtrack of the Canadian film Captive, and toured the Kawartha in the spring, 2005.

The Penthelia Singers’ mission is to provide singers and audiences opportunities for musical and personal growth through concerts, festivals, and collaborations, to demonstrate the diversity of choral music, and to cross ethnic and cultural boundaries. They sang six concerts at the Ontario Science Centre’s Environment Month, spring 2006.

The choir strives to stimulate and challenge both itself and its audience, and to promote contemporary choral music by talented Canadian Composers.

www.penthelia.com

Perimeter Institute
Perimeter Institute for Theoretical Physics is a research centre of the highest international standing based in Waterloo, Ontario. Complementing its twin mandates of research and educational outreach, Perimeter Institute presents Event Horizons, an ambitious agenda of top quality musical and cultural events.

Performances, talks and exhibitions capitalize on the intimacy of the Mike Lazaridis Theatre of Ideas, the innovative possibilities of the four-storey atrium and the casual atmosphere of the roof-top Black Hole Bistro.

Past and upcoming guest artists include the Kronos Quartet, pianist Emanuel Ax, artist Jim Dine, photographer Edward Burtynsky, Bang on a Can All-Stars, the Emerson String Quartet, violinist James Ehnes, musician Brian Eno, the Juilliard String Quartet, Jeff Healey’s Jazz Wizards, Beaux Arts Trio, violinist Gidon Kremer, the Tokyo String Quartet, violinist Nadja Salerno-Sonnenberg, baritone Sir Thomas Allen and pianist Yefim Bronfman, among others.

Audience members are invited to fully engage in the experience by mingling with the artists and others at post-performance events. Visit our website for complete Event Horizons listings.

www.perimeterinstitute.ca

Platinum Concerts International
Platinum Concerts International is a Canadian company whose goals include presenting great choral music, and specifically the “hidden treasure” of Ukrainian music, to audiences in North America. This music dates back over 1,000 years and features the works of many outstanding choral composers.

PCL will present the world-renowned Kyoto Chamber Choir and Conductor Mykola Hobdych in twelve concerts across Canada this fall. Winners of three Grand Prix Awards in competitions with choirs from across Europe, this Choir is also among the most entertaining performers in classical music. Their 2004 concerts had a unique impact on Canadian audiences and PCL believes this Choir’s performances are an ideal way to help meet its goal.

PCL is working with choral federations, local choirs and community groups, to help ensure the success of the Choir’s 2005 concerts in cities from Montreal to Vancouver.

PCL is operated by Erin McCullough, an Elmer Iseler Singers’ board member and 2001 Chorus America Conference chair, and Andrew Witer, whose Dotcom Recordings’ product line features six Kyiv Chamber Choir CDs.

Ernie McCullough, executive director
#115, 3044 Blvd West Street, Toronto ON M8X 2Y8
416-392-3407
www.platinumconcerts.com

Queen of Puddings Music Theatre
Toronto’s Queen of Puddings Music Theatre burst onto the arts scene in 1995 with its forward-thinking, absorbing, fantastical approach to the tradition we know as classical opera. Created by John Hess and Daríne Ní Mheadhrá, it was born of their desire to blend their extensive creative knowledge and vision with a performer-based physical singing theatre aesthetic to produce original Canadian chamber opera.

From its auspicious beginning, Queen of Puddings has consistently produced provocative, dramatic presentations of the highest quality that have moved audiences beyond their expectations and challenged the parameters of the opera genre.

Specular company successes include Beatrix Cante the opera that launched the career of acclaimed Canadian soprano Maestra Brüggerspams and most recently, The Midnight Court that premiered at Harbourfront Centre Theatre and went on to the prestigious Limbury Theatre, Royal Opera House, Covent Garden, London.

Other new operas in development include Vandy and the Goddess Sarazavvet, developed around the extraordinary South Indian Classical singer Suba Sankarar.

Nathalie Bonjoux artistic producer
55 Mill Street, Building 74, Suite 206
Toronto ON M5A 3C4
416-205-4149
queenofpuddings@bell.net

RCM Glenn Gould School
The Glenn Gould School of The Royal Conservatory of Music is an internationally recognized centre for professional training in music performance. Courses are offered at the post-secondary and post-bachelor levels for piano, voice, and all orchestral instruments.

Glenn Gould School students, faculty, and special guests perform in a variety of settings and venues, including orchestra, chamber groups, opera ensemble, and solo recitals. In addition, the school offers over 100 master classes every year, always free and open to the public, with such artists as Leon Fleisher, Kim Kashkashian, William Prechtl, Regina Resnik, James Macyer, and many more.

The 2006/07 Royal Conservatory orchestra concert season features Stravinsky’s Firebird Suite, Bernstein’s Symphonic Dances from West Side Story, John Corigliano’s Symphony No. 1, Holst’s The Planets and more, with conductors Alan Trudel, Bramwell Tovey and Tanja Miller.

The Great Artist Series features Monica Blecher with Steven Flaks, the National Arts Centre Wind Quintet and members of The Glenn Gould School’s brass faculty. The 2006/07 Opera Ensemble presents Rigoletto’s La bella
Renaissance Singers

The Renaissance Singers are a choir directed by Katherine Lees. The choir consists of two choir divisions: the Riverdale Youth Singers and the Royal Canadian College of Organists. They focus on the performance of great choral works of all periods and styles. The choir has performed with several renowned conductors and has been guest artists with the Guelph Youth Singers, the Royal Conservatory of Music, and the Brantford Symphony Orchestra. The choir's repertoire includes commissioned music of Canadian composers, including the renowned Imant Raminsh. The choir has performed at the Kitchener-Waterloo Symphony and have been guest artists with the Guelph Concert Band, the Brantford Symphony Orchestra, and the Brantford Music Club.

Royal Canadian College of Organists - Toronto Centre

Founded in 1969 as the Canadian Guild of Organists, the RCCO is Canada's oldest musicians' association. Today, the RCCO is a nationwide interdenominational community of professional and amateur organists, church musicians, choirmasters, and others sharing an interest in the organ and church music. Examinations are held annually and RCCO festivals offer opportunities to hear and meet world-class recitalists and clinicians. The RCCO works across Canada in support of fine church music and organ playing. For all who care about these arts, regardless of background, skill-level or religious affiliation, the college has a place.

The Toronto Centre maintains an active program. The annual Music Festival takes place in the fall, and several concerts are held throughout the year. The Centre offers a variety of public recitals, masterclasses, and lectures. The Toronto Centre is located at 415 Broadway Avenue, Toronto ON M4Y 2M9. For more information, visit www.rccomusic.ca or contact the RCCO Centre office at 416-875-1587.

Renaissance Singers

The Renaissance Singers are a choir dedicated to the performance of great choral works of all periods and styles, from the Renaissance to the 21st century. The music of England is one of the choir's specialties, and the choir has performed four concert tours of England, including performances in the prestigious Three Choirs Festival in Gloucester.

Tree of their Canadian roots, the Singers' repertoire includes commissioned music of Canadian composers, including the renowned Imant Raminsh. Conducted by Richard Cunningham, The Renaissance Singers have performed with the Kitchener-Waterloo Symphony and have been guest artists with the Guelph Concert Band, the Brantford Symphony Orchestra and the Brantford Music Club.

They have twice performed at the Guelph Spring Festival and twice at the George Weston Recital Hall in the Toronto Centre for the Performing Arts. They give annual complimentary Christmas concerts for Cambridge Memorial Hospital and several local retirement homes. The Renaissance Singers have four CDs to their credit, the latest an acclaimed recording of carols from fourteen different countries, entitled Christmas Around The World.

Renaissance Singers, including Katherine Lees, contact person; Richard Cunningham, conductor kathybob@golden.net www.therenaissancesingers.ca

Renée Barda

Renée Barda is a mezzo soprano of remarkable versatility. Her voice is of an unusual quality as she sings in various languages and styles. The performance is unique and includes interaction with the audience.

Renée received her Bachelor of Music in Performance degrees from the University of Toronto's Faculty of Music with the coveted Eaton Award. She entered the world of opera with her debut performance in the title role of Rossini's La Cenerentola. On the cusp of an international career, Renée, at the urging of her husband, decided to focus on raising a family.

After a thirty year absence, Renée has returned to her passion. She released her critically acclaimed debut CD, Posterity: Timeless World Music, in 2004. Her most recent successes include concerts at Hart House, the McMichael Art Gallery, Roy Thomson Hall, and Mel Lastman Square. Her inspiring life story aired on national television in 2003, on Second Chances, Making It Work. It recently aired on various international markets.

Upcoming concerts: November 5 at Toronto General Hospital and November 16 at Heliconian Hall. www.reneebarda.com

Riverdale Youth Singers

Founded in 1998, the Riverdale Youth Singers (RYS) consists of two choir divisions: the Riverdale Young Singers (choristers ages 7-9 years) and the Riverdale Youth Singers (choristers ages 10 up). The RYS seeks to develop the unique talents of each choir member and is committed to making the experience of learning and performing a fine choral repertoire accessible to interested children/youth from all ethnic, cultural, economic and musical backgrounds.

Our Annual Winter Concert will be held on Monday December 11, 2006 at 7pm at St. Ann's Church - 120 First Avenue (Gerrard St and Broadview Ave). The concert will feature some of the best examples of classical choral music for treble voices. Admission is free. The venue is wheelchair accessible.

Membership in the RYS is open to any student age 9 and up. A simple audition is required. Rehearsals are held Mondays from 4:30-5:30pm for the Young Singers and from 6:30-8:30pm for the Youth Singers, in the auditorium of St. John's Presbyterian Church, 415 Broadway Ave.

Laurie Smith, administrator; Teodora Georgieva, artistic director/conductor for Youth Singers; Alkivadis Leontarakis, conductor for Young Singers; Edward Moroney; accompanist 415 Broadway Avenue, Toronto ON M4Y 2M9 416-875-1587 conductor@riverdaleyouthsingers.org www.riverdaleyouthsingers.org

Royal Canadian College of Organists - Toronto Centre

Founded in 1969 as the Canadian Guild of Organists, the RCCO is Canada's oldest musicians' association. Today, the RCCO is a nationwide interdenominational community of professional and amateur organists, church musicians, choirmasters, and others sharing an interest in the organ and church music. Examinations are held annually and RCCO festivals offer opportunities to hear and meet world-class recitalists and clinicians. The RCCO works across Canada in support of fine church music and organ playing. For all who care about these arts, regardless of background, skill-level or religious affiliation, the college has a place.

The Toronto Centre maintains an active program. The October event is a Hallowe'en recital on Friday, October 27 at 10pm at Metropolitan United Church, at Queen and Church Streets. University of Toronto Faculty of Music organ students will play a variety of scary music!

The Centre has published Organ in Toronto—a wonderful book of pictures and descriptions of many of the pipe organs in Toronto. Check the up-to-date website for details on the 2006-07 program and for membership information.

Patricia Wright, Toronto Centre president; David Rosevear, membership secretary 416-363-0331 x26 (Patricia); 607-773-4402 (David) www.globalserve.net/~chubb/rcco

Royal Conservatory of Music

Community School

The RCCM Community School is the largest community-based music school in North America. Designed for people of all ages and levels of ability, it is recognized for its outstanding private lesson teaching, group classes and commitment to lifelong learning.

The high quality instruction offered by The RCCM Community School represents a constantly evolving selection of musical traditions, including early music, classical, popular, folk, jazz, and world music.

With a faculty of over 275 professional music educators, the RCCM Community School offers something for everyone: classes for parents and babies, classes, choirs and ensembles for children, classes in music theory, history and appreciation, music technology, DJ and emcee techniques, rock band jam class, electric and acoustic guitar, world music, and internationally recognized certification courses in teacher training.

In addition, The RCCM Community School offers music programs to inner city youth at no charge through RCCM Outreach: A Bridge to Toronto's Communities.

Jeff Melanson, Dean; Jessica Lovett, marketing manager/student recruitment info@scaramella.ca www.scaramella.ca

SCT:

Sampling from a broad range of genres, SCT's concerts feature Canada's finest early music specialists, showcased in energetic and accessible chamber music programs. SCT combines the unique and subtle timbres inherent to period instruments with the excitement and anticipation of performing new, even unknown works.

The programs incorporate early, classical and a variety of folk music along with other media, and each reveals some unexpected elements, whether through choice of repertoire, by juxtaposing music with art and literature, or simply the manner in which the presentation is staged.

For the 2006/07 season, SCT presents three programs at Victoria College Chapel on the University of Toronto campus, with the third program repeated at the Gladstone Hotel. Tickets are available at the door, or a 3-concert season subscription may be requested by completing the form in the season brochure, or by downloading it from the website.

Saturday November 4, 8pm: Such Sweet Sorrow; Saturday January 27, 2007, 8pm: She Ain't Heavy, She's My Sister; Saturday May 19, 2007, 8pm and Sunday May 20, 7pm: The Sound and Fury 478 Glenlake Avenue, Toronto ON M6P 1G5 416-760-8610 info@sctmusic.ca www.sctmusic.ca

Scarborough Bel Canto Choir

The Scarborough Bel Canto Choir is a 35-voice community-based S-T-T-B choir, founded in 1993. Our mandate is to serve the community, raise money for charity, and promote the performance of Bel Canto style singing, while providing fun and fellowship for the members. An audition, to determine voice range, is required for new members.

We perform two concerts per year, in the fall and in the spring. These are scheduled to not interfere with Christmas or Easter celebrations. We also sing for senior citizen residences and perform fund-raising concerts for other organizations.

Our repertoire is varied, including folk, movies, swing, spirituals, Broadway, and selections from the masters. We are past Kiwanis Silver Medal winners on two occasions, and have recorded two CDs.

Rehearsals are held from 7:30-9:00pm on Tuesday evenings at St. Nicholas Anglican Church, 151 Kingdom Road (near Warden), Scarborough.

Rich Joel, president 905-599-1983 fg.joel@rogers.com

SINE NOMINE Ensemble for Medieval Music

SINE NOMINE is an ensemble of talented, versatile singers and instrumentalists, passionate about the music of the Middle Ages and about bringing it to life for modern audiences. Since 1981, the group has performed in Toronto and other Ontario centres, and has toured in Alberta, Quebec, the Maritimes, the Caribbean, and England.

Concerts take place Fridays at Saint Thomas's Church, 383 Huron Street, at 8pm. The season's first concert, December 22nd, presents a reconstruction of a brilliant 14th-century Mass for Christmas Day. The second, February 16th, explores the rich musical and cultural life surrounding the rival papal courts and councils of the late Middle Ages. The final concert, April 27th, brings together songs and instrumental music which might have accompanied the
Jyafest, the July staging of Global as Maza Meze, Aditya Verma, autorickshaw, Eccodek, and Small World Music event, the Small World Music from Massey Hall to Lula Lounge.

Angela "remarkable" Nurhan "gripping" Konstantin Popovic, cellist Rafael Hoekman, clarinettist Wilmer and Swing Viennese Ball is on March 31, 2007.

Institute of Mediaeval Studies.

Music at Midday and Sunday Twilight Recital series in addition to liturgical settings.

Our Choirs

The treasury of Roman Catholic sacred music can be encountered every week at St. Michael's Cathedral, Toronto, where a fine choral tradition has been maintained since 1937 when St. Michael's Choir School was founded.

The 5-concert subscription is $20.

Our premier event, the Small World Music Festival held for ten days in late September.

Small World Music is a not-for-profit organization dedicated to the presentation of world music, community outreach and developing the careers of Canada's diverse music community.

Since 1997 Small World has grown into a year-round presenter employing a wide variety of facilities ranging from Massey Hall to Lula Lounge.

Our presenting cycle has evolved to include not only stand-alone concerts but as many as three festivals in the 2004 and 2005 calendar years. The season included our May participation in South Asian Heritage Month with the July staging of Global Café and our premier event, the Small World Music Festival held for ten days in late September.

Presentations of major touring artists such as Persian music master, Zakir Hussain, Abdel, and many more have been mixed with concerts featuring Canadian artists such as Maaza Moez, Aditya Verma, antechickshaw, E码, and dozens of others.

Numerous choral groups invite your participation. The Cathedral Choir of Men and Boys, here since 1893, has an open invitation to boys age 7-13.

The Toronto Star writes of Sinfonia Toronto's "remarkable range of colour," "ample eloquence" and "gripping authority," while "La Scena Musicale declares, "Nurhan Arman and his orchestra literally conquered us."

Margaret Chaslin, administrator; Nurhan Arman, music director and conductor

Sinfonia Toronto performs its seven-concert Masterpiece Series at Grace Church on-the-Hill (500 Dundas Rd). A four-concert Mozart In Jeans Series is presented at the Weller Road Baptist Church (118 Lowther). The Strauss and Swing Viennese Ball is on March 31, 2007. The orchestra travels to other Ontario centres, broadcasts on CBC and holds and performs a number of community outreach concerts.

Sinfonia Toronto's strings perform standing in the tradition of great chamber orchestras, blending each musician's soloistic energy into a brilliant ensemble under music director Nurhan Arman, a roster of winds and percussion joins the strings for programs drawn from the chamber orchestra repertoire.

Soloists for 2006/07 include pianists Richard Raymond, Angela Park, Antonio di Cristofano, soprano Aline Kutan, violinists Etsuko Kimmel, Florian Gerritsen, Phoebe Tsang, Konstantin Popovic, cellist Rafael Hoekman, clarinettist Julian Bloks, and guest conductors Giancarlo di Lorenzo and Jesus Amigo.

The Toronto Star writes of Sinfonia Toronto's "remarkable range of colour," "ample eloquence" and "gripping authority," while "La Scena Musicale declares, "Nurhan Arman and his orchestra literally conquered us."

Michael Bloss and Sarah Wilson, assistant organist/composer-in-residence Andrew Ager, lead the musical voice within the Cathedral.

The treasury of Roman Catholic sacred music can be encountered every week at St. Michael's Cathedral, Toronto, where a fine choral tradition has been maintained since 1937 when St. Michael's Choir School was founded.

Festivals include SATB treble and SATB boys' choirs singing at the Saturday evening and Sunday morning Masses and for all the solemn liturgies of the Christmas and Easter seasons, as well as important archdiocesan and civic events. Concerts in the fall, at Christmas, and in the spring allow the 250 choristers to stretch their wings into a wide variety of sacred and secular choral repertoire.

Our 2006/07 concert season begins with Laudate Dominum on October 20, 7:30pm at St. Michael's Cathedral. On December 15 and 16, at 8pm we present On Christmas Night at Massey Hall.

The choir school provides an enriched learning environment for boys in grades 3-12, with daily choral rehearsals, and individual instruction in piano, organ, voice, strings, and guitar.

For admission information, please visit our website or call the school's music secretary.

The Psalms in Spiritu Choir is a treble voice choir for boys and girls aged 8-17 who lead the music at the 9:15am Sunday liturgy. Vocal training with emphasis on sight-reading is given. Rehearsals take place every Thursday afternoon from September to May.

The Senior Choir is an auditioned mixed-voice choir that sings a wide range of sacred repertoire from plainsong and 16th c. to music of the 21st c. The choir sings at the 11:00am Sunday liturgy and the occasional Choral Evensong.

Music at St. Clement's: Sept. 22, jazz pianist Tim Elliott; Nov. 12, heroic music for Organ & Brass—Thomas Fiches, organist; January 21, Empire Trio, March 18, Organist in Recital—William Maddox; May 25, Max Wolaver & The Digby Ravens.

Thomas Fiches, organist/director of music

St. James' Cathedral

For over 200 years at King and Church Streets, St. James' is the Cathedral to the Diocese of Toronto. Its musical life includes North America's largest peal of change-ringing bells and a fine pipe organ, heard weekly in a Tuesday Music at Midday and Sunday Twilight Recital series in addition to liturgical settings.

St. Michael's Choir School

The St. Michael's Choir School was created in 1888. In 2005, Styrinx Sunday Salons was established. Our focus is to encourage and promote Canadian artists and to introduce the works of one Canadian composer each year. The past four seasons have featured the works of Srul Irving Glick, Walter Bukowski, Oskar Morawetz, and Steven Gellman.

This year we will celebrate the music of Jean Coulthard, integrating within each concert a substantial chamber work of hers, along with the more familiar repertoire. Coulthard was born in Vancouver in 1908 and died in 2000. She published a vast and important body of work and is considered one of the most significant Canadian composers of the 20th century.

The 3-concert subscription is $80. Single tickets are $20.
Tafelmusik Baroque Orchestra & Chamber Choir

Be Captivated by Baroque! Hear the wonderful music of the 17th and 18th centuries performed by Tafelmusik, Canada’s nine-time June Award-winning baroque orchestra and chamber choir. Join Tafelmusik in 2006/07 for two musical celebrations: Jeanne Lamon’s 25th anniversary as Music Director (September 27 – Oct 1) and the chamber choir’s 25th anniversary (October 13). Other concerts include Handel’s Handel’s Messiah (March 8 - 14), Bach’s St. John Passion (March 29 – April 4), and Handel’s Sirophraste (May 10 - 13).

Noteworthy is complete without Handel’s Messiah (Dec 13 – 16) at Trinity-St. Paul’s Centre and Sing-Along Messiah at Massey Hall (December 17). Joining Tafelmusik this season is vibrant soprano Karina Gauvin; charming British keyboardist and guest director Richard Eggar; charismatic tenor Rufus Müller; Montreal’s Arioso Baroque Orchestra; and many more.

Tafelmusik continues its 3-concert series at the George VI Theatre at St. Luke’s, 416-733-0543 for subscriptions and Ticketmaster at 416-872-1111 for single tickets.

18 to 30 year olds can attend some of Tafelmusik’s hottest concerts for $15 to $25 through Face the Music — see website for details.

Jeanne Lamon, music director; Tricia Baldwin, managing director

Talisker Players

Talisker Players is a unique ensemble of instrumentalists dedicated to working with singers. It was founded in 1985 as a choral music orchestra, and has earned an enviable reputation for excellence in the art of choral accompanying.

A flexible-size group, it is available for performance with choirs large and small, in repertoire ranging from baroque (on original or modern instruments) to 21st century. The ensemble also presents its own series of vocal chamber music concerts, which take its skills in vocal/instrumental collaboration into a more intimate realm. This season again offers three fascinating programmes, each built around a theme, in which core members of the group are joined by some of Canada’s leading vocal soloists.

Night Songs (October 31 – November 1) explores the world of sleep and dreams, the wonder and the terror of the night; True North (February 27 - 28), is a celebration of the mystical, marvellous world of Canada’s poets, painters and composers; Tyger, Tyger (May 13 - 16) at Trinity - St. Paul’s 

information@taliskerplayers.ca www.taliskermusic.org

Tallis Choir

Over the past 28 years, the 36-voice Tallis Choir has earned a reputation for its innovative programming and polished performances. Best known for its interpretation of Renaissance music, it has presented the first Canadian performances of many rarely-heard masterpieces of the period.

This season begins with two re-creations: The Requiem for the Dowager Empress Maria, sister of Charles V of Spain, featuring the Requiem Mass by Victoria on October 21; and Mozart’s Mass No. 10 in D, featuring the music of Monteverdi on December 2.

On February 24, the choir performs the Liebesleider Waltzes, by Brahms and the season concludes on May 26 with a performance of Bach’s St. John’s Mass.

The first two concerts will be at St. Patrick’s Church, 141 McCaul St. Toronto. The third concert will be at Grace Church on-the-Hill, 300 Lonsdale Rd. and the final concert will be at Holy Rosary Church, 358 St. Clair Ave. W, at the St. Clair West subway station.

Peter Mahon 416-332-4679
info@tallischoir.com www.tallischoir.com

Tapestry New Opera Works

Tapestry New Opera Works is the leading Canadian company dedicated to the development and production of original Canadian opera and music theatre. Tapestry invites audiences to experience our unique development process in the Tapestry / Nightwood New Work Studio.

On September 22 and 23, 2006, Tapestry will open the season with Opera Briefs 6 at 8pm January 19 and 20, 2007 at 8pm. Tapestry will present 3-Divas, cabaret favourites and commissioned work for Patricia O’Callaghan, Jean Sitdewill and Theresa Tava.

A workshop reading of Shelter, by composer Juliet Palmer and writer Julie Salvesen, will be held on February 25 at 4:00 pm.

A workshop production of The Shadow by Omar Daniel and Alex Poch-Goldin will be performed on March 23 and 24 at 8pm, and March 25 at 2pm, featuring Daniel Taylor as The Shadow. With Theatre Direct, Tapestry is proud to present a workshop of Sanctuary Song by Abigail Richardson and Marjorie Chan, directed by Lydia Hill and music director Wayne Strangman. The season ends with Wordplay, a series of libretto readings of works in development on June 6, 7 and 8.

Wayne Strangman, managing artistic director

55 Mill Street, The Cannonry (Building 58), Studio 314, Toronto M5A 3C4 416-537-6016
information@tapestrynewopera.com www.tapestrynewopera.com

Theatre of Early Music

The Theatre of Early Music (TEM) is a new ensemble comprising some of the world’s finest instrumentalists and singers, who share a passion for early music. The core of TEM consists of a Montreal-based ensemble primarily made up of young musicians whose distinctive style, coupled with Daniel Taylor’s expertise and enthusiasm, leads to captivating readings of magnificently but often neglected works.

The Theatre of Early Music recently signed a long-term contract with the BIS label. Their first recording for BIS was Couperin’s L’Estre, and the second was the best-selling Renaissance disc featuring actor Ralph Fiennes reading poetry, and counter-tenor duets with James Bowman and Daniel Taylor.

The 2006/07 Season includes a tour to South America, debuts in France and Germany as well as concerts in Canada: November 2 and 3 in Montreal “Before the Death of Bach”, conducted by Daniel Taylor; November 16 2006 - 7:30pm;

Canadian Salo

Toronto All-Star Big Band

One of the most exciting bands around, the Toronto All-Star Big Band “cooks” with powerful tributes to the hits of the 1930s and 40s. Reveling in the music, performances have earned this ensemble widespread acclaim and an impressive roster of engagements throughout Ontario and the USA. Drawing from the cream of the crop of experienced musicians aged 16 to 22 from across the GTA, the Band is a spectacular incubator for Canada’s emerging young professionals.

This season, exhilarating big band productions offer a fresh, youthful spin on nostalgia. In October at the Oakville Centre, Strike Up The Big Band revives the spirit of the 1930s and 40s; in December featuring Marty Smyth (March 23, 2007 - 8:00pm) Butter’s Magnificat featuring TEMC Choir and Orchestra

info@tafelmusik.org www.tafelmusik.org

Timothy Eaton Memorial Church

Timothy Eaton Memorial Church presents Music at Timothy’s — a series of concerts presented in the visually and acoustically beautiful setting of the TEMC sanctuary.

Music at Timothy’s features musicians from the church as well as professional guest artists from across Canada, and highlights our magnificant 7,000-pipe Casavant organ. Don’t miss this wonderful opportunity to hear a variety of talented musicians and enjoy food and fellowship.

Concert dates: New Orleans Jazz Spirituals Featuring The Hot Five Jazzmenators, Benefit for COTU Food Bank (October 20, 2006 – 7:30pm); Opera: Sound and Light featuring Michael Capon (November 17, 2006 – 7:30pm); Christmas Concert featuring the Sanctuary Choir and Salvation Army North York Temple Band (December 5, 2006 – 4pm); Songs of Love and Passion featuring TEMC Choir Leads (February 16, 2007 – 7:30pm); Organ: Barerol! featuring Marty Smyth (March 23, 2007 – 7:30pm); Butter’s Magnificat featuring TEMC Choir and Orchestra

info@timothyeaton.org www.timothyeaton.org

Toronto Choral Choir

David Ballis, a well-known expert in early music, is music director of the Toronto Choral Choir. Established in 1968, the Choir’s season includes four concerts featuring authentic performances of baroque and renaissance music, often paired with thematically related works from later periods.

The 40-voice choir rehearses Monday nights from 7:30-10:00pm in the church hall of St. Patrick’s Church, at Dundas and McCaul Streets, with additional rehearsals prior to concerts. Singers with good sight reading ability may

Whaletoe MEMBERS’ PROFILES 2006-2007 B19
request an audition at any time during the season. Openings currently exist for Tenors and Basses.

Heather Crisp 416-699-8121 brettcrisp@rogers.com www.geocities.com/torontochamberchoir

**Toronto Children's Chorus**

One of the world's leading choral ensembles for children, the TCC's artistry inspires audiences and critics alike. It tours internationally and a new recording, *How Sweet the Sound: Music for Treble Voices and Orchestra*, will be released fall 2006 by Marquis Classics. Founded in 1978 by Jean Ashworth Bartle, the chorus has been enriching the lives of children for almost three decades. Concert highlights include: A Call for Peace on November 11 with guest conductor Bob Chilcott and the Band of the Royal Regiment; A Chorus Christmas on December 16 at Roy Thomson Hall, featuring all the TCC Alumni Choir; and Cites and Towns and Things All Around on February 27 featuring the Training Choirs.

The final concert of our 29th Season, *To Everything There is a Season*, on May 13 at Toronto Centre for the Arts, will feature two world premieres: Derek Helman's *To Everything There is a Season* and Ruth Watson Henderson's *When I Am Old, I'll Wear Purple.* For details on concerts, recordings and auditions, please visit the TCC website.

Jean Ashworth Bartle, C.M., O.Ont., founder/music director; John Pelletier, manager of business administration; Heather Wood, manager of artistic administration

210 Bayview Avenue, Toronto ON M4M 3B7 416-832-9886 info@torontochildrenschorus.com www.torontochildrenschorus.com

**Toronto Choral Society**

Established in 1845, the Toronto Choral Society was for men to encourage and nurture musical ability at all levels. Under the artistic direction of Geoffrey Butler, the society's repertoire ranges from traditional favourites such as Handel's *Messiah* to Ariel Ramirez' *Misa Criolla.*

This year, the Choral Society will present a Remembrance Day tribute, *The Larks, Still Bravely Singing*, on November 11 and a Christmas concert, *A Baroque Christmas* in Western Europe, December 13, featuring excerpts from seasonal works by Handel, Vivaldi, Vivaldi and Haydn.

North 44th Ensemble (see separate listing) is a 20 member auditioned choir dedicated to excellence and eclecticism in choral music. The Street Haven Women's Choir is drawn from women who have used the services offered at Street Haven at the Crossroads Women's Shelter.

Geoffrey Butler, artistic director; Deborah Muciuc, president 255-1543 Bayview Ave, Toronto ON M4E 2B5 416-410-3509 www.torontochoirsociety.org

**Toronto City Youth Band**

The Toronto City Youth Band (TCYB) includes boys and girls from 12 to 18 years of age, and serves to enhance their musical talent and complement their learning of a woodwind, brass or percussion instrument. The members of the band, under the direction of Rupert Price—a graduate of the Royal College of Music in London—learn music from the standard band repertoire and also from jazz, film, classical, rock, and popular music, including current favourites. 

In the TCYB there is an emphasis on the creation, development and education of fine young musicians. A thorough grounding of elements of music based on the highest educational standards is learned in a band atmosphere, helping the student to excel in their current school's music programme, or giving them the opportunity to learn music through an instrument in the absence of an educational opportunity at their current place of study. All are welcome and there are constant membership registration opportunities throughout the academic year. Some scholarships are available. For further information and membership details contact Rupert Price.

Rupert Price 32 Allenwood Cres, Toronto ON M2J 2R2 416-221-1982 tcyb@entertainmenttoronto.ca www.torontochoralsoociety.org

**Toronto Classical Singers**

The Toronto Classical Singers: The 2006/07 15th Anniversary Season

*Oratorios Are Us!* If you love the big choral-orchestral works, the TCS is for you. Singing great repertoire with 100 + people and orchestra is exhilarating. Each season the choir presents three concerts, featuring guest soloists and the TCS Players orchestra. The conductor, the CBC’s Jurgen Petrenko, brings an infectious enthusiasm to the proceedings. In the fifteen years, we have presented major works by Bach, Haydn, Mozart, Gounod, Saint-Saëns, and Vaughan Williams.


Rehearsals: Mondays and Fridays from September to May, 7:30-9:30pm at Christ Church Deer Park, 1570 Yonge St, at Heath St. W. (2 blocks north of St. Clair). Concerts: Sundays 4pm. Dress rehearsals for the Sunday afternoon concerts are on the Saturday immediately preceding the concert, from 11am to 1pm. 416-443-1490 torontoclassicalsingers@sympatico.ca www.torontoclassicalsingers.org

**Toronto Consort**

The Toronto Consort is Canada's leading ensemble specializing in the music of the Middle Ages, Renaissance and early Baroque periods. Founded in 1972, the Consort presents an annual subscription series at Trinity-St. Paul's Centre in downtown Toronto.

The Consort has toured Europe, the U.S. and Canada, has had eight CDs produced, and has recorded music for feature films and television. In the fall of 2006, its latest CD *The Da Vinci Collection* will be released on Harmonia Mundi Classics.

The 2006/07 Toronto series features: October 27 - 28: The Real Man of La Mancha, Renaissance and early Baroque music from Spain with guest harpist Maxine Eilander; December 8-9: The Praetorius Consort performing Christmas Vespers, a festive recreation with 17th-century music for voices and instruments; February 23 - 24: Listen! Daughters of Light; music by medieval women including Hildegard of Bingen and Brigitta of Sweden; March 23 - 24: The Piper in the Pantry, with the Chris Norman Ensemble and David Greenberg; April 20 - 21: The Night Games of Siena, Orazio Vecchi's madrigal comedy with musicians, actors and dancers.

David Ralls, artistic director/general manager 427 Bloor Street West, Toronto ON M5S 1X7 Box Office: 416-961-6337; Admin: 416-966-1405 www.torontoconsort.org

**Toronto Early Music Centre**

This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists.

Benefits of membership include: discounts to certain early music events in the city; a subscription to the quarterly *Toronto Early Music News* which contains a calendar of upcoming events, reviews, profiles, essays, and more; borrowing privileges from the TECM library of books and recordings; participation in music circles (such as viola da gamba or vocal music circles); admission to the Musically Speaking presentations of early music performed on original or replica instruments, and the Early Music Fair. Join the e-mail information list of historical performance in Toronto!

The 23rd annual *Early Music Fair!* an all-day event celebrating the delights of historical musical performance, will take place on Saturday, September 23, 2007 at Montgomery's Inn, 4709 Dundas St. W. at Islington Ave.

Annual Membership: $25 individual; $35 family; $15 student/undergrad.

Frank T. Nakashima, artistic director 427 Bloor St. W., Box 17, Toronto ON M5S 1X7 416-966-1400 tenc@interlog.com www.torontolinger.com

**Toroente Heliconian Hall**

A visual and acoustic gem dating from 1873, with a vaulted ceiling providing excellent concert hall acoustics, seating for 120 guests, and a Steinway grand piano. Heliconian Hall is an ideal setting to present intimate concerts. Warm wooden walls, Victorian carved rose window, fireplace, lounge, bar, patio, PA system, and air conditioning.

John Greco, manager 35 Hazelton Ave., Toronto ON M5R 2E3 416-922-3518

**Toronto Jewish Folk Choir**

Started in 1923 by immigrant needle-trade workers, the SYT Choir performs beloved Yiddish folksongs, Jewish-themed excerpts from the classics, contemporary music in Yiddish, Hebrew, Judeo-Spanish (Ladino), Russian and English, and music from other cultures.

The Choir aims to preserve and maintain our secular Yiddish heritage and experience. We also strive to enhance contemporary Jewish culture through the commissioning of new works by Jewish-Canadian composers. Under the musical direction of Alexander Vapinskiy and accompanied on the piano by Lina Zemelman, the Choir will hold its 81st annual Spring Concert at the Leah Posnanski Theatre on June 3rd, 2007. The Choir will present the Canadian premiere of Di Leveina Mir (The Teacher's Miracle), a Yiddish opera by Vladimir Heifetz with text by Abraham Sutzkever. We will also include a tribute to teh 75th anniversary of the birth of the late Toronto composer, Milton Barnes, featuring excerpts from some of his choral works.

Rehearsals: Wednesdays, 7:30-10pm. Winchesky Centre, 358 Crumhoke Avenue, Toronto ON M4A 2X9 (Ruthven-Lawrence) 416-593-0750 jdoc @syrmpatica.ca www.wincheskycentre.org/institutions/chior.html

**Toronto Latvian Concert Association**

The Toronto Latvian Concert Association is one of the oldest classical music subscription series in the city. Now in its 48th consecutive season the TLCA has organized nearly 200 concerts featuring the best Latvian artists from around...
Toronto Masque Theatre

Toronto Masque Theatre performs multi-media works combining music, theatre and dance. Founded in 2003, TMT has had successes with 17th century stage works (Buccleuch, The Fairy Queen, 20th century classics (Masques for a Beany Day), pastiches (Tears of a Clown, Masques of Love) and commissions from Omar Daniel, Abigail Richardson and James Rolfe.

TMT's 2006/07 season includes a Venus and Adonis evening, featuring the Shakespeare poem and the opera by John Blow (November 9−11, 2006), with Michele DeBoer, Andrew Mahon and Rachel Harwood-Jones. Through the Eyes of a Child (February 7−10, 2007) tells the story of an old man who's memories are triggered by music, and features chanteuse Patricia O'Callaghan and dancer Marie-Nathalie Lacoursiere.

Our Purcell Cycle continues with Dido and Aeneas in April, 2007 coupled with a commissioned masque called Aesculapius and Dido, by Canadian novelist Andre Alexis and composer James Rolfe. With Monica Whitcher, Alexander Dodson and Teri Dunn.

"Toronto Masque Theatre deserves a permanant place in our musical life."—Toronto Star. "Artistic collaboration of the highest order."—Joseph Merrycourt

Larry Beckwith, artistic director; Derek Boyes, artistic associate; Marie-Nathalie Lacoursiere, artistic associate; Jennifer Ross, general manager 383 Hiram Street, Toronto ON MSS 2G5 416-410-4561
admin@torontomasquetheatre.ca www.torontomasquetheatre.ca

Toronto Mendelssohn Choir

The Toronto Mendelssohn Choir organization has three outstanding choirs — The Toronto Mendelssohn Choir, The Toronto Mendelssohn Singers and The Toronto Mendelssohn Youth Choir. The TMC is world-renowned, maintaining a tradition of performing and commissioning the finest choral repertoire. The Choir is comprised of over 160 volunteer singers, and 20 members of the Elora Festival Singers, who form the professional core.

Under Noel Edison, the TMC presents a subscription series and appears frequently with the TSO and other performing arts ensembles. It repertoire stretches from early Baroque to world premieres of commissioned works.

The season begins in November with Mozart's Requiem under guest conductor Ivics Taurins and in December with Festival of Carols with narrator John Fraser. The Choir will also release a new CD of Christmas music then.

Other performances in the season include 12 concerts with the TSO, a performance of a cappella sacred music, and Mendelssohn's Lobengau (Blynn of Prussia). The Toronto Mendelssohn Singers and their choir will present three concerts, including Chappelow's Messe de Minuit in December and the music of Paul Halley in May.

Noel Edison, artistic director/conductor; Lynn Janes, TMYC conductor Cynthia Hawkins, Executive Director, 60 Simcoe Street, Toronto ON M5J 1B5 416-598-8422 manager@tMCchoir.org www.tMCchoir.org

Toronto Opera Repertoire

Celebrating its 40th anniversary with its 2007 season, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera staging.

Run in conjunction with the Toronto District School Board's Continuing Education Program, this community opera company presents entirely staged, professionally-costumed operas each year at the Bickford Centre Theatre, 777 Bloor West.

For its February, 2007 season, TOR will present two of the most popular Verdi operas in the repertoire, La Traviata and Rigoletto. TOR invites aspiring soloists to audition and enthusiastic choristers to join the non-auditioned chorus.

Gerald Hannan, chair 416-698-9572 chair@toronto-opera.com www.toronto-opera.com

Toronto Operetta Theatre

Founded in 1985 as General Director Guillermo Silva-Marin, TOT is a vibrant company with a mandate to produce classical operettas featuring professional Canadian artists of exceptional talent.

Our 22nd expanded Season begins with Gilbert and Sullivan's Patience, October 27−29, with Keith Klassen, Robert Longo and conductor Derek Bate. Leonard Bernstein's Candide, with Jean Stilwell, Carla Huhtanen, Peter McIatchie, Ian Funk and conductor Julian Wachner follows, with eight performances from December 27 to January 7.

Imre Kalman's Gypsy Violas (Der Eigenenprimas) has its Canadian premiere February 16−18, with Elizabeth DeRosa, Katherine Schuchar and conductor Jeff Fernandez. The season concludes with six performances of Franz Lehár's The Merry Widow, with Elizabeth Beeler, Giselle Freddite and conductor Kevin Mallan, from April 22−29.

Other special events include The President's Reception (October 29), TOT's New Year's Eve Gala Australia 2007, and our Musical Journey to A Taste to Vienna Dinner, Concert and Dance at the Marriott Hotel (April 14, 2007). All performances are at the Jane Mallet Theatre, 416-366-7233 or 800-708-6754.

Guillermo Silva-Marin, general director
Tickets: 416-322-2102 tot@torontoperottata.com www.torontoperottata.com

Toronto Philharmonia

The Toronto Philharmonia celebrates its 35th season with an eight-concert series of quality, affordable classical music. As orchestra-in-residence in the acoustically perfect George Weston Recital Hall, Toronto Centre for the Arts, the fully-professional orchestra is led by charismatic Maestro Kerry Strouton.

Highlights of the 2006/07 programme: A great choral project celebrating the Mozart Requiem and the model's Caritas Anthems for Remembrance Day with the Toronto Mendelssohn Choir, Canadian cellist Denise Djokic returns by popular demand performing Haydn's Cello Concerto in D major, Donizetti's Don Pasquale will be performed in concert with an all-Canadian cast.

A night at the Italian cinema will be presented by composer Alexio Vlo with selections from his own award-winning music scores, plus Bota, Maritones and others. Concerts are Thursdays at 8pm, with the October concert on a Saturday and the Christmas concert on Sunday at 2pm.

The Toronto Philharmonia also has an active youth outreach program.

Kerry Strouton, music director; Linda Rogers, executive director 408-1210 Sheppard Ave. E., Toronto ON M2K 1E3 416-499-2201 office@torontophil.on.ca office@torontophil.on.ca, www.kerrystouton.com

Toronto Sinfonietta

Since its inception 20 years ago, Toronto Sinfonietta has championed Canadian music and orchestral works through presenting classical music with innovation and creativity. It explores classical music and performs it with a "spirited edge". At its concerts, it is common to hear a fusion of jazz with classical, to witness silent movies with live symphonic music, to listen to opera excerpts (with a comic twist), an orchestra, or music from different cultural traditions.

Artistic collaboration with Canadian composers resulted in many performances of new music and brought a critically acclaimed CD, Romancing Chopin, featured numerous times on classical radio stations.

This season's Toronto Sinfonietta Concento Competition is opening new performing opportunities for young musicians. The 180th anniversary of Beethoven's death is the reason for a new look at his violin concert (played on a clarinet). Artistic collaboration with Oakham House Choir of Ryerson University gives a rare opportunity to listen to Puccini's "Messa di Gloria.

Matthew Jaskiewicz, music director 400 St. Clair Ave. W., Toronto ON M4T 1P5 416-488-8057 www.torontosinfonietta.com

Toronto Symphony Orchestra

Prepare to be amazed during the Toronto Symphony Orchestra's 2006/07 concert season! Canada's premiere symphonic ensemble, the Toronto Symphony Orchestra presents its season in the visually stunning and acoustically superb Roy Thomson Hall.

Under the artistic leadership of music director Peter Oundjian, the TSO is delighted to perform over 100 concerts featuring an impressive lineup of guest artists and repertoire.

This season is highlighted by performances of all nine Beethoven Symphonies, all five Mozart Violin Concerti, all four Brahms Symphonies, and special visits from other great Canadian Orchestras from Montreal, Quebec and the National Arts Centre Orchestra.

Great deals for the younger generation, ages 15−29, sign up for FREE at www.toudcheck.com and get TSO tickets for $12! (Some restrictions apply)

Peter Oundjian, music director; Sir Andrew Davis, conductor laureate; Loie Fields, director artistic administration; Andrew R. Shaw, president and CEO 530 242 King St. W., Toronto ON M5H 1S4; Roy Thomson Hall, 60 Simcoe St. at King St. W. 416-593-7769, Box office: 416-593-8482 www.tso.ca

Toronto Theatre Organ Society

The Toronto Theatre Organ Society (TTO) was formed in the late sixties to rescue from Maple Leaf Gardens the Mighty Carillon organ that played for many years. The TTO presents outstanding performances by local and national artists. Members are welcome to attend our regular meetings (informal, no fee) at the Toronto Centre for the Arts, the annual TTO Festival, and special events at a variety of venues.}

For more information, please see our website.
Wurlitzer theatre pipe organ originally built in 1922 for Shba's Hippodrome on Bay Street. A home was found in Casa Loma, and the massive instrument was installed over several years by a team of dedicated society members. Ongoing maintenance and tonal improvements, particularly in the last dozen years, have made this one of the finest sounding organs of its kind. Canada's largest Wurlitzer is one of the last remaining examples in the country of what was probably the most versatile single musical instrument ever devised, the analog ancestor of today's digital synthesizers.

A non-profit volunteer organization, the TTOS has been fulfilling its mandate by presenting public concerts at Casa Loma since 1974, most recently under the banner Wurlitzer Pops because these are no ordinary pipe organ recitals. Musically our presentations are more like symphony pops concerts performed by a single musician who is at once orchestra, arranger, improviser, and recitalist—usually from memory! Geoffrey Paterson, president 38 Clareville Cres, Toronto ON M2J 2E1 416-499-6252 www.theatereorgans.org/toronto/

Toronto Welsh Male Voice Choir
The TWMVC was founded in 1993 to foster the tradition of four-part Welsh male voice singing. Since then, it has grown to an ensemble of 60 men from many ethnic backgrounds, performing approximately ten concerts a year. This season, the choir looks forward to singing under its new Artistic Director and Principal Conductor, William Woloschuk, accompanied by Julie Loveless. Membership requires an elemental audition, an ear for, and a love of, choral music. Repertoire includes traditional Welsh hymns and songs, opera choruses, folk songs, show tunes and spirituals. Practices are held Wednesdays 7:30-10pm, September to June at Dev Saint Welsh United Church, 30 Melrose Avenue (York/Lawrence).

William Woloschuk, principal conductor; Julie Loveless, accompanist 416-410-2254 president@twmvc.com www.twmvc.com

Toronto Youth Wind Orchestra
Toronto Youth Wind Orchestra—Founder and Artistic Director, Colin Clarke. Debuted 1991, winning its first Gold Award a year later at a division of Musicfest Canada. By 2006, its accomplishments include countless awards, featured guests at major festivals and broadcasts and recordings.

In its 15th anniversary season, TYWO performed at Carnegie Hall as part of the Ensemble Spotlight Series; the first Canadian youth band to be so honored. The Wind Orchestra will embark on its first international tour in 2008 performing at the Opera House in Sydney, Australia.

Toronto Youth Concert Winds—Created in 1996 to provide a quality musical environment for younger, less experienced musicians, open to high school students of any level. Challenging repertoire encourages students to strive for a consistently high level of performance. Announcing: Toronto Youth Juniors Winds for budding musicians, grades 6-8.

TYWO is a community-driven youth ensemble operating through the support of volunteers and patrons. TYWO's mandate is to raise awareness of wind band repertoire and promote the importance of music education and the arts.

Colin Clarke, artistic director 34 Eglinton Avenue West, Ste E35 Toronto ON M4R 2B8 416-481-9989 tywoadmin@gmail.com www.tywo.ca

Toyich International Projects
Toyich International Projects is a non-profit organization devoted to developing the skills of young, culturally diverse Canadian classical music students and performers. Our organization is unique in that we nurture aspiring young professional and pre-professional musicians by providing them marvelous opportunities to present their talents across Canada and abroad.

Best known for our Gala Monster Concerts (10 pianos, 20 pianists, 200 fingers) presented in Canada and Italy and on local and national television, we encourage young Canadian talent to audition and be part of this one-of-a-kind musical experience.

Our goals are to enhance performance opportunities for young musicians, to advance the public's understanding and appreciation of the musical arts by providing classical music performances in public places, to educate up-and-coming performers and provide developmental opportunities for music teachers.

Our musical strategy is to provide a variety of national and international venues for students to perform and gain exposure, to give public concerts across Canada and around the world and to establish a summer education program for students, performers and teachers.

Boyanna Toyich, President & CEO 20 Prince Arthur Ave., Ste 17-0, Toronto ON M5R 1B1 416-922-0155 boyanna@synaptico.ca www.toyichinternationalprojects.ca

True North Brass
True North Brass is: Jim Gardiner, Raymond Tizzard—Trumpets, Joan Watson—Horn, Alastair Kay—Trombone, and J. Scott Irvine—Tuba. Truly Musical: True North Brass is a critically acclaimed group comprised of five of Canada’s most virtuosic soloists whose wealth and diversity of experience give the group its brilliant presentations.

Truly Canadian: True North Brass takes great pride in its Canadian roots. Composer/arrangers Alastair Kay and J. Scott Irvine have created wonderful music for the group together with friends/writers like Howard Cable, Jim McGrath, Gary Kulesha, and Laryssa Kuzmenko.

Truly Unique: In 9 exciting years True North Brass has developed standing-ovation recitals, 3 brilliant CD's, a stunning orchestra show, an equally electric show with the marvellous "TNB Magic"—an educational tool for the fun in learning to play an instrument, a library of sheet music, and a website featuring articles on our country’s brass legends and more great info.

The members of True North Brass are Yamaha Artists and work passionately with Yamaha to keep the joy in music and music education.

906-509-0724 info@truenorthbrass.com http://truenorthbrass.com/

TrypTych
TrypTych, Canada’s Passionate Advocate of the Vocal Arts, was formed in 1989 by Edward Franke, Lenard Whiting and William Shoekhoff. Entering its eighth season, TrypTych’s mission is to present concerts, theatre and opera featuring the best of Canadian vocal talent and to provide educational and developmental opportunities for young and upcoming singers.

Our repertoire ranges from early music to the new music of the 21st century. Since our inception, TrypTych has presented many works including two Canadian premières—Frid’s The Diary of Anne Frank and Wall’s only opera, Der Bergkrieg, as well as Britten’s The Beggar’s Opera in Chichester, Great Britain.

This season we will be presenting an operatic workshop production of Argento’s Postcard from Morocco complete with Master Classes. Auditions are held throughout the year prior to the workshops.

For more information, visit our website or give us a call.
Edward Franke, Lenard Whiting, artistic directors 200 Durie St., Toronto ON M5S 3H2 416-763-5066 x1 info@trypych.org www.trypych.org

U of T Faculty of Music
The University of Toronto Faculty of Music is widely regarded as a leading centre for the scholarly and professional study of music in North America. For almost a century, many of Canada’s greatest musicians have studied and taught at the Faculty, including John Weinzig, Lois Marshall, Elmer Iseler, Teresa Stratas, and the St. Lawrence String Quartet.

The Faculty presents over 100 events annually featuring its students, faculty and distinguished guests. The goal is to enrich the University and its surrounding community with music presentations of the highest professional calibre.

Highlighting the 2006-07 season are appearances by soprano Adriana Pieczonka, baritone Hakan Hagegard, composer Alejandro Villar; clarinetist James Campbell; violinist Erika Raum; pianists Peter Frankl, James Parker; Cameron Stowe, Midori Roga and Lydia Wang; cellist Shauna Rolston; the Guarneri, St. Lawrence, Aviv and Ikok String Quartets, Canadian Brass Quintet, the Cyphon Trio and Nexus.

For more information visit our website, or call the Faculty of Music box office.
Dr. Gege Averill, dean; Dr. Cameron Walter, associate
The fall production features four performances of Johann Strauss' *Die Fledermaus* (in English), November 9-12, conducted by Sandra Horst, with stage direction by Michael Patrick Albane. The spring production will feature Britten's *The Rape of Lucretia*, March 15-18, conducted by Stephen Ralls, with stage direction by Jennifer Terar.

The Division's highly successful (and often sold-out) Opera Tea Series at 2:30 on the stage of MacMillian Theatre features *The Art of Operatic Disguise* on November 26, and *Verdi's La Traviata*, on January 21. Concluding the opera season are two performances of operetta and musical theatre on April 21-22, 2007.

For performance times, venues, tickets or other info, please visit the website or call the box office.

Stephen Ralls, musical director and coordinator, Opera Division
Edward Johnson Building, 80 Queen's Park, Toronto ON
M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca

The fall season features the Women's Chamber Choir; the 19th annual Women's Choral Festival; and the annual Carols & Wreaths program in the fall each season. For performance times, venues, tickets or other info, please visit the website or call the box office.

Stephen Ralls, musical director and coordinator, Opera Division
Edward Johnson Building, 80 Queen's Park, Toronto ON
M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca

**University Settlement Music & Arts School**

The University Settlement Music & Arts School has been providing quality, affordable music lessons and group classes for over 85 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to every one, regardless of age, ethnicity, perceived talent, disability, or ability to pay.

Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group activities include Children’s Choir, Drama for Kids, Community Choir, Community Orchestra, Chamber Music, Ear Training for Kids and Adults, and Dance (jazz, tap and ballet). Our faculty consists of highly qualified professionals.

Lesson fees are modest, and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students.

Regular student recitals offer excellent performance opportunities to our students in a family environment. We also present faculty concerts, special events with special guests, and workshops.

For specific information, call the office. Office hours are: Monday 9:30am - 4:30pm, Tuesday to Friday 9:30am - 7:30pm, and Saturday 9:30am - 2:30pm.

Anne Yardley, Music & Arts School director;
Michelle Simons, program assistant 25 Grange Road, Toronto ON M5T 1C3
416-598-3344 x243 or x244
anne.yardley@uscrc.ca www.usc.ca

**Upper Canada Choristers**

The Upper Canada Choristers is a mixed-voice community choir in Toronto committed to musical excellence and community service within a joyful, co-operative learning culture. The choir numbers about 50 and is in its 13th year of operation. Founding Artistic Director and Conductor, Laurie Evan Fraser, and Accompanist, Nicole Belamy, provide professional musical leadership for this vibrant, growing organization.

The choir performs regularly in a number of community venues—hospitals, nursing homes, senior’s residences, schools, churches, as well as singing at special events and other public concerts. The members’ diversity is reflected in a wide range of choral repertoire.

Highlights of our 2006/07 season will be the Dulcib jubilo, a concert on December 8, 2006 at Fairlawn Heights United Church featuring Vaughan Williams’ Fantasia on Christmas Cards with baritone soloist, Mark Ruhnke, and John Rutter’s ‘Brother Heinrich’s Christmas’; and Words & Music showcasing choral settings of famous poetry, including works by Thompson, Chapman, Lisle, Barber of May 11, 2007.

Laurie Evan Fraser, conductor/artistic director
2 Romar Crescent, Toronto ON M6R 1R8
416-256-6110
info@uchoristers.org

**Urban Arts Brass Ensemble**

The Urban Arts Brass Ensemble is dedicated to the creation and development of new music. Composed of Brian O’Kane and James Freeman—trumpets, David Hankins—baritone, William Cram—trombone, Al Carter—tuba, and Roger Travassos—drums, the UABE offers a broad spectrum of musical talent.

In collaboration with composers such as Scott Goffin, Michael Oesterle, Andrew Downham, and Richard Underhill the UABE has embarked on a journey of fearless musical exploration, cultivating new sounds drawn from many diverse stylistic influences.

James Freeman, artistic director
416-465-6314
info@urbanartsbrass.com
www.urbanartsbrass.com

**Vesnivka Choir**

**Victoria Scholars**

**Men’s Choral Ensemble**

The name sake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The essence of the Scholars’ music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music, which the ensemble presents through the unique sonority of male voices. Their repertoire encompasses medieval plainchant, works from the Baroque, Classical and Romantic eras, contemporary and newly-commissioned works.

Past winners of the Canada Council Healey Willan Grant Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many of Canada’s exceptional vocal soloists, including Michael Schade, Russell Braun, Richard Margison, Montserrat Caballé, and Norine Burgess, and have recorded two widely acclaimed recordings and have been broadcast nationally on CBC Radio.

For performance times, venues, tickets or other info, please visit the website or call the box office.

Stephen Ralls, musical director and coordinator, Opera Division
Edward Johnson Building, 80 Queen’s Park, Toronto ON
M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca

**Village Voices**

This year, Village Voices, formed in 1989 in Unionville, celebrates eighteen years of song. The choir provides fellowship for its members and produces a high standard of achievement in all types of Choral Music: classical, sacred and secular.

Village Voices has been directed by Joanne Andrews since the fall of 1999. Christmas and Spring concerts during the past three years have included music from Handel’s Messiah, Vivaldi’s Gloria, traditional Canadian folk songs as well as works by contemporary Canadian composers.

This season’s Christmas concert will be on December 9 and the Spring concert on May 5.

The choir continues to expand its repertoire and raise its artistic level through vocal workshops and inclusion in its programs of professional guest soloists and instrumentalists. The choir performs at various venues in the Markham community as well as in the surrounding area and continues to honour its mandate to the community by entertaining at local retirement and group homes.

Village Voices is a non-auditioned, non-profit, adult mixed, non-a cappella choir, which rehearses on Wednesday nights in Unionville.

Margaret Bagnall, contact; Joanne Andrews, conductor/ artistic director; Gerald Loa, accompanist
905-881-0768
info@villagevoices.ca www.villagevoices.ca

**Visual and Performing Arts Newmarket**

Visual and Performing Arts Newmarket was organized in 1988 to bring together arts lovers and campaign for a performing arts facility. In 1991 VPAN took advantage of a new state-of-the-art theatre in Newmarket and created Three For The Show, a three-concert series of classical music on Sunday afternoons.

Many outstanding artists have appeared on stage, including John Arpin, Maureen Forrester, Mimi Blais, Antionim Kubalek, Alexander Tsylyakov, True North Brass, Hannoaford Street Silver Band, Susan Hoeppner, Beverley Johnston, Toronto Children’s Chorus and Quartango.

Six years ago, VPAN added a popular fourth concert, Young Artists’ Showcase, featuring talented young...
VocalPoint at Grace Church on the Hill.

VocalPoint quickly established itself as one of the country's finest in four consecutive CBC Radio Competitions since its inception.

VocalPoint has also performed for Roy Thomson Hall's noon-hour series for organ and choir and at the Glenn Gould Studio for live broadcast on CBC Radio's Music Around Us. The choir presents an annual series of concerts at Grace Church on the Hill.

VocalPoint's season begins on Sunday December 10 at 3pm with What Sweeter Music, a performance of seasonal music from Beethoven to Beethoven. The spring concert, Finzi and Friends, on Sunday, April 22, 2007 at 3pm will feature music by a host of English composers including Vaughan Williams and Britten — and Finzi himself, of course.

New singers are always welcome. You can contact us at the address below to arrange for an audition.

Hugo Tracy, administrator; Ian Grundy, artistic director; Stephen Powell, 2006/07 guest conductor

554 Davilcve Ave., Toronto ON MS I 1E

416-584-1085

VocalPoint_choir@rogers.com

www.vocalpointchoir.tripod.com

Women's Musical Club of Toronto

Through its Music in the Afternoon concert series, the 109-year-old Women's Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition, and also established artists and ensembles.

Concerts are held Thursday afternoons at 1:30 pm at Walter Hall, Edward Johnson Building, 80 Queen's Park. The series of live concerts is $145 (single tickets $35; group rates available).

Artists for the 2005-2006 season concerts are: 1 Musici de Montreal (October 26); Susanne Yi-Jia Hou (violin, with Daniel Speiegel, piano; November 23); Jane Coop, piano, Shirin Eskandani (February 26); OCEANONE: Andrew Davies (violin), Patricia Shih (violin), Rikka Gelani (viola), Carole Sirois (cello), Joel Quarrington (bass), James Campbell (clarinet), Kenneth MacDonald (French horn), George Zukerman (bassoon) (March 15); Marion Newman, mezzo-soprano, with Gregory Oh, piano (April 26). Marion Newman will premiere a new work by Canadian composer Barbara Croall, commissioned by WMCT.

Member/subscriber's benefits include Tuning Your Mind, a pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day's concert.

56 The Esplanade, Suite 203A, Toronto ON MS E 1A 7

416-923-7652

wmct@wmct.on.ca

www.wmct.on.ca

Worlds of Music Toronto

Worlds of Music Toronto (WOMT) is a non-profit corporation dedicated to promoting cultural interchange through music. Since 1994, we have offered hundreds of workshops in traditions from around the world to students from all walks of life.

The organization's mandate is to further intercultural understanding through music, by uniting interested students with qualified teachers from diverse cultural and musical backgrounds. The instructors are all dedicated teachers and performers with years of experience in their respective traditions.

The WOMT 2006/07 Season features: two 10-week series of adult workshops, one-time workshops, concerts and school programming. Musical training is not required for participation — just enthusiasm and a desire to learn and have fun.

Through workshops and concerts, WOMT has offered hundreds of workshops an accessible way to enrich their musical vocabulary and broaden their cultural understanding. WOMT remains quintessentially Toronto — a program that exists to build bridges between communities, celebrate and expose the talents of musicians representing various traditions and reflect the cultural mix of the city.

Neil Gardiner, director

416-588-8813

info@worldsofmusic.ca

www.worldsofmusic.ca

Note: All inquiries relating to Blue Pages membership (print and online) should be directed to Karen Ages at 416-323-2232 or members@thewholenote.com

Thanks

We especially want to thank our WholeNote Members for making these Blue Pages possible, and a staunch WholeNote team for making them a reality: membership and profiles coordinator Karen Ages; project editor Donald Pulker; proofreader Les Redman; and the production team of Paul Farrelly, Peter Hobbs and Verity Hobbs.

Allan Pulker, publisher

David Perlman, editor
... CONCERTS: Toronto and nearby

- 4:00: St. James’ Cathedral. Study Days Twilight Recital. Dameon Muir, organ. 4:30: Choral Evensong. 65 Church St. 416- 384-7685 x224. Free.
- 8:00: Esprit Orchestra: Sanctuary, Fantasy: Sanctuary: Current; Kazubas: In the Name of the Holy One, for strings; Three Inventions, for chamber orchestra; Ligeti: Malediction. Alex Pauk, conductor. 7:15: Pre-concert talk. Jane Marchand, conductor. 7:30: Esprit Orchestra. 50th Anniversary of the Toronto Faculty of Music Celebrations. Featuring alumni & colleagues in concert, including Toronto Wind Orchestra - Colin Clarke, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 4041 St. Clair Ave. W. 416-654-9292. Free.

Monday October 23

- 7:30: University of Toronto Faculty of Music. Celebrations (celebrating Mary Morris- son, an evening of singing by students, alumni & colleagues in celebration of Mary Morri- son’s 80th birthday, including some special appearances. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-383-7425. Free.
- 8:00: Toronto Wind Orchestra/Han- naford School Band. A Tribute to Heroes: Honouring the 50th Anniversary of the Hun- garian Revolution. Hungarian wind music by Hidas, Ranki, Dubovay; solo piano works; Gerwais’ Rhapsody in Blue arranged for piano & wind ensemble. Endre Hegedus, piano; Tony Gomes, music director, Hungarian Cultural Centre, 840 St. Clair Ave. West. 416- 654-4626, 416-461-6681. $20. $10 (st/st/sd).

Tuesday October 24

- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Series: Vo- cal Excerpts from Cosi Fan Tutte by Melina Deferna, Lauren Segal, Lawrence J. Wilford, Justin Welsh, Virginia Hartfield & Andrew Steward from the COC Ensemble Studio. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-393-8231. Free.
- 2:30 & 8:00: Markham Theatre for Performing Arts. King of Swing Big Band Show. Music of Sinatra, Goodman, James, Dorsey & others. Galaxy All-Star Orchestra, Mirvish Productions. $25; $20 (st/sd).

A TRIBUTE TO HEROES: HONOURING THE HUNGARIAN REVOLUTION OF 1956

The Toronto Wind Orchestra with pianist Endre Hegedus perform music by Hidas, Ranki, Dubovay and George Gerwais’ Rhapsody in Blue.

Monday, Oct 23, 8:00 pm

Hungarian Cultural Centre
840 St Clair Ave W
Tickets
Adults $20 / Students $10
Available at the door
Information
www.towardorchestra.ca
416-654-9292

Tuesday, October 24, 2006 at 8:00 p.m.

Brassy ‘n Sassy

An Evening with Joseph Alessi

Toronto Youth Wind Orchestra – Colin Clarke, conductor
Hannaford Youth Band – Daryl Eaton, conductor

Described by the New York Times as a “stunningly virtuosic performer”, we welcome Joseph Alessi, Principal Trombone of the New York Philharmonic, for an evening of humour, fun and extraordinary music! Don’t miss it!

BOURGEOIS Concerto for Trombone and Winds / HOLST Second Suite in F STOKOVIKCH Festive Overture / GRANTHAM Baron Cimettoro’s Mambo CURNOW When Time Will Be No More / GRAYHAM Summon the Dragon

Tickets: $22.50 / $15.00 (students)
George Weston Recital Hall, Toronto Centre for the Arts
For tickets call 416-733-9388

Group discounts available by calling (416) 481-9099 or go online to www.tyyo.ca

October 1 - November 7 2006
www.thewholesale.com
Back to Ad Index
Robin Lea, Moonlight Sisters & others, 171 Town Centre Blvd., Markham. 905-305-2769.
35.

Thursday October 20
- 8:00: Toronto Symphony Orchestra. Mozart Mass in C Minor. Levin edition, introduction by Robert Levin. Simona Hauer Sabatini, soloists; James Taylor, tenor; Philip Carato, baritone; Raffi Sicilis Singers; University of Toronto MacMillan Singers; Helmuth Bolting, conductor. Roy Thomson Hall, 80 Simcoe St. 416-938-4828. $25-$120.
- 8:00: Hugh's Room. Singers; Helmuth Rilling, conductor. George Weston Studio, 250 Front St. West. 416-205-5555. $40 (limited tickets; reserve, May 18 tickets honoured).

Toronto Centre for the Arts
5040 Yonge Street
Kerry Stratton, Conductor
Denise Djkic, cello
Buhr Jyotir
Kodaly Dances from Galanta
Brahms Serenade No. 2 in A
Haydn Cello Concerto in D major

more information:
www.torontophil.on.ca

TICKETS: 416-733-0545

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Flora and Dance: from veterans of the Toronto Sisters,
- 8:30: West.

Mozart Mass in
- 8:30: Hugh's Room.
Singers; Helmuth Rilling,
$35-$120.

- 8:00: Toronto Symphony Orchestra.
&
Studio,
416-978-3744.
Daniel Bolshoy/classical
Edward Johnson
Krajny, piano. First Unitarian Congregation, St. Clair Blvd., 250 Front St. 416-588-0397. $27; $17 (stud/soc). TICKETS:
Simona Houda -Saturo ·
Kim Beggs conductor. Roy
baritone; Levin edition,
Boulez, Hetu, baritone;
Morton, Gould Studio,

Music of
- 12:00 noon:
Chamber Music Society of
Mississauga. Lunch Concert Series: Awakening.
Cello and violin duets, with poetry by Socrate Chomicki. Art Gallery of Mississauga, 300 City Centre Dr., Mississauga. 905-896-5088. PWYC.
- 12:15: Metropolitan United Church.

- 1:30: Women's Musical Club of Toronto. Imus de Monteale, Baroque Chamber Orchestra.

Orchestra: Mozart; Diversimento in D, K. 136;
Stotakovich: Chamber Symphony, Op. 73a;
Bartók: Romanian Folk Dances; Shalkottas:
Greek Dances; Do Fells: Suite folk espagnole.
12:15 pre-concert lecture. Walter Hall, Edward Johnson Bldg. 80 Queen's Park. 416-923-7052. $35 (limited).

Women's Musical Club of Toronto
AFTERNOON CONCERT

October 26, 130 p.m.
I MUSICI DE MONTRÉAL
baroque chamber orchestra
Works by Mozart, Stotakovich, Bartók, Shalkottas, and De Fella

- 7:00: The Tranzac: "The Eotic of Be'el". John Kanyi Farah, piano; laptop/electronics; Rick Hylo, violin/effects. 292 Brunswick Ave. 416-923-6137. PWYC ($5 suggested).
- 8:30: DanceWorks/Barbefront Centre's Next Steps Series. DW161: Out Of Bounds. Contemporary dance: The End (dует, world premiere, DanceWorks commission); Dana Gringras, choreography; Roger Teller-Craig, music; Gold Moon (duet, Toronto premiere); Mia Kunasawa, choreography; Ke Shu, music; Calm Abiding ( solo Bhattacharya, Toronto premiere); Josie Navas, choreography; Alexander Macius, music; The Falling ( solo Goodwin); Jana Goodwin, choreography; Dirty Three, music; Ed Hanley, arrangement. Nova Bhattacharya, Jana Goodwin, dancer. Harbourfront Centre Theatre, 231 Queen's Quay West. 416-973-4000, $27; $17 (stud/soc). PWYC. The complete run of music theater listings.
- 8:00: Hugh's Room. Singers; Helmuth Rilling, conductor. George Weston Studio, 250 Front St. West. 416-205-5555. $40 (limited tickets; reserve, May 18 tickets honoured).

Mozart Mass in
- 8:30: Hugh's Room.
Singers; Helmuth Rilling,
$35-$120.

- 8:00: Toronto Symphony Orchestra. Mozart Mass in C Minor. Levin edition, introduction by Robert Levin. Simona Hauer Sabatini, soloists; James Taylor, tenor; Philip Carato, baritone; Raffi Sicilis Singers; University of Toronto MacMillan Singers; Helmuth Bolting, conductor. Roy Thomson Hall, 80 Simcoe St. 416-938-4828. $25-$120.

... CONCERTS: Toronto and nearby

PLUNDER
Fri. October 27, 8pm
Music Gallery
St. George the Martyr
197 John St.

Renegade media pioneer, John Oswald's new work samples and remixes four works gathered from our International Call for Scores.

(416) 924-4945
www.continuummusic.org
Artistic Director: Jennifer Waring
Guest Curators: Juliet Palmer & James Rolfe

"A good composer does not imitate; he steals." - Stravinsky
- 7:30: Brampton Folk Club, Mike Ford of Mary Faverone, in concert. Opening: Eric Campbell. Sanderson Hall, St. Paul’s United Church, 30 Main St. South, Brampton. 947-233-3655. 412-8108 (inta).
- 8:00: Continuum Contemporary Music. Pianist. Stravinsky: “A good composer does not imitate; he steals.”: Oswald: New Work; Mayo: Nineteen Frames; Akers: God’s Trees; MacDonald: The 5 Chambered Heart; Courty: Music to Bold an Egg By; Doyle: Guests; Waddell: Halliday, saxophone Sonya Eng, harp; Kimberley Fritsch, accordion; Angela Rodden, viola; The Continuum Ensemble: Music Gallery, Saint George the Martyr Church, 197 John St. 416-924-4945. 245-11/2 rates (sata).
- 8:00: Oakville Centre for the Performing Arts. An Acoustic Evening with Howard Jones. Ralph Bout, guitar; Howard Jones, keyboardist. 150 Navy St., Oakville. 905-815-2201, 886-4863. 788-7824. 955; 955 (sinta).
- 8:00: Oakville Centre for the Performing Arts. An Acoustic Evening with Howard Jones. Ralph Bout, guitar; Howard Jones, keyboardist. 150 Navy St., Oakville. 905-815-2201, 886-4863. 788-7824. 955; 955 (sinta).
CONCERTS: Toronto and nearby

- 8:00: ARCFEST. Classical Convergence: Music, Dance & Poetry. Three part program explores classical art & political justice, with pianist Andrzej Buraczka, playing Prokofiev's War Sonata; Roberto Campanella, Robert Glumbar, Danielle Baskerville dancing works by Kudelka, Duyer; actress Karen Robinson reading the poetry of Nobel Prize winner Wislawa Szymborska; Ross Manson, director. The Great Hall, 1087 Queen St. W. 416-538-4637. $10 (suggested donation).

- 8:00: City of Brampton Concert Band. Return of the Men Without Pants. Guests: The Pipes and Drums of the Lorne Scots; Darrell Eaton, conductor. Ross Theatre, 1 Theatre Lane, Brampton. 905-874-2600. 416 (suggested donation).

- 8:00: Etobicoke Community Concert Band. Etobicoke Swing! Etobicoke Collegiate Auditorium. See Oct 27.

- 8:00: Opera Celebration. Mozart Opera Celebration. Wendy Dobson, Sarah Hallyburton, soprano; Vanessa Grant, mezzo-soprano; Lenard Whiting, tenor; Douglas Tranquada, baritone; Brahms Goldhammer, piano. Heliconian Hall, 35 Hazelton Ave. 416-486-3449. 416-466-3449.


- 8:00: Mooredale Concerts. Catch Scherber's "Tchaikovsky; Dutilleux, Dutilleux; The Trebitz.


Bach: a suite for solo cello TBA (transcribed for double bass); Paganini: Introduction and Variations on a Theme from Rossini's Moses in Egypt; Gál: tue stelliate pialato (transcribed for double bass). Matilda Kaul, violin; Daniel Bard, viola; Kristine Beyo, cello; Raphael McNabney, double bass; Stephen Range, piano.
...CONCERTS: Toronto and nearby

Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. 416-368-7723, 800-706-6754. 445, 941, 16, 35-py your age. 93st, accompanying adult $1 price.
  
  - 8:00: Talisker Players Chamber Music. Night Songs. Works exploring the wonder and terror of the night; Britten: Evening, Morning. Night; Leighton: Song of Songs; and works by Glass and many others. Recital Hall, 416-205-5555.
  - 12:00: City of Toronto Orchestra. Tchaikovsky: Symphony No. 5. Free.
  - 8:00: City of Brampton Concert Band. Hosted by Urachyco de Lo Gaa, Yannick: The Sinfonia. Free.
  - 8:00: York University Department of Music. Singing Our Songs Recital Hall, YU. See Oct 31.
  - 8:00: Oakville Centre for the Performing Arts. An Evening with Ian Thomas. With his band The Troubadors. 170 Town Centre Blvd., Markham. 905-305-7469. Free.

Wednesday November 01

- 12:30: York University Department of Music. Singing Our Songs Recital Hall, YU. See Oct 31.
- 2:00 & 8:00: Toronto Symphony Orchestra. Mstislav’s Tonight. Yaron Stempel, violin; Yazzie Full, conductor. Roy Thomson Hall, 80 Simcoe St. 416-504-4829. 416-426-8321. Free.

Thursday November 02

- 12:00 noon: Canadian Opera Company. Richard Strauss: Der Rosenkavalier. 348 York St. 416-368-8323. Free.
- 7:30: University of Toronto Faculty of Music. 416-368-8323. Free.
- 8:00: York University Department of Music. Singing Our Songs Recital Hall, YU. See Oct 31.
- 8:00: Oakville Centre for the Performing Arts. An Evening with Ian Thomas. With his band The Troubadors. 170 Town Centre Blvd., Markham. 905-305-7469. Free.

Friday November 03

Saturday November 04

- 7:00: Peter Thompson/Hugh Cawker, Song Recital. Schubert: Die Schöne Müllerin (excerpts); Brahms: Four Serious Songs (Vier Ernstge Gänge); Poulenc: Le Travail du Peintre (poems by Paul Éluard); Aparaghi: Récita tion pour Voix Soule #11; Raval: Chansons de Don Dulcif de Dulcino & Dulcinea. Peter Thompson, baritone; Hugh Cawker, piano. Eastminister United Church, 310 Danforth Ave. 416-463-2179. Free.


- 8:00: Brampton Symphony Orchestra. Opening Night. Featuring winners of the Murray Dranoff International Two Piano Competition. Robert Rains, conductor. The Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $45; $30 (sr/st); $108 (fd).


- 8:00: Ofkville Symphony Orchestra. Opening Celebration: Mozart: Overture To Le Nozze di Figaro; Tchaikovsky: Violin Concerto; Shostakovich: Symphony No.5. Guests: Joseph Polen, piano; Roberto De La Con, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 416-615-2021, 988-489-7794. Extremely limited tickets: $35; $30 (sr/st); $185 (fd).

Sunday November 05


- 8:00: New Music Concerts/The Music Gallery. Slowind in Concert. Arfaan: Folia; Debussy: Augustin, dejo vin (Canadian premiere); Wyntukh: Serenade for Lufthas (Canadian premiere); Lubic: Dugdik II Events II (Canadian premiere); Light: 10 Pieces for Woodwind Quintet. Slowind Woodwind Quintet. 7:15: Introduction. Saint George the Martyr Church, 197 John St. 416-204-1030. $25; $15 (sr/st); $5 (st).

New Music Concerts and The Music Gallery present Slowind

- 8:00: The Rose Theatre. The Philosopher Kings in Concert. Gershwin defining big band sound. 1 Theatre Lane, Brampton. 905-874-2008.

Tuesday November 07


- 12:30 & 7:30: York University Department of Music. World Music Festival. Cross-cultural rhythmic kaleidoscope of music, runs...
CONCERT LISTINGS
Further afield


CONCERT LISTINGS: Toronto & nearby  PAGE 31
Music Theatre/Opera/Dance PAGE 54
Jazz PAGE 56
Announcements/Lectures/Seminars/etc. PAGE 57

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

Sunday, October 01

1:00: Shaw Festival. The Golden Apple. 20th century retelling of Homer’s Odyssey & Iliad. Music by Jerome Moross, book & lyrics by John Latouche; Paul Sportelli, director. Rehearsal Studio, Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 800-511-7429. $18. For complete run see music theatre listings.

2:00: Schoolhouse Theatre St. Jacobs. Nunsense. Book, music & lyrics by Dan Goggin. Starring Karen K. Edissi; Marc Richard, director/choreographer. Schoolhouse Theatre, 11 Albert St., St. Jacobs. 519-638-5555, 888-449-4463. $36; $20(18 & under); $29(group 20 or more). For complete run see music theatre listings.

2:30: Barrie’s Colours of Music. Borea String Quartet with James Campbell, clarinet in concert. Music of Mozart, Tiefenbach and Glitterflute; Jazz Suite. Central United Church, 54 Ross St. (at Toronto St.), Barrie. 705-735-1070, 855-348-8585. $25. For complete run see music theatre listings.

2:30: Kingston Symphony. The Russians are Coming. Rimsky-Korsakov: Capriccio Espagnol; Tchaikovsky: Piano Concerto #1 (1st movement); Shostakovich: Symphony #5. Jennifer Lam, piano; Glen Fast, music director. Kingston Gospel Temple, 2295 Princess St., Kingston. 613-530-2050, 831-4339; 129 (t vacancies); 626-3231(t); 136(t). $34; $25-30; $15-20; $8-


Ergo Projects...

AN EVENING with GILLIAN KARAWA WHITEHEAD

A selection of chamber works by Maori composer Gillian Karawe Whitehead (New Zealand) featuring the ERGO Ensemble under the direction of conductor Alex Pauk

NOVEMBER 7th, 2006

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8pm: ERGO concert

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RACHMANINOFF
All Night Vigil (Vespers)

RAMINSH
Magnificat

Saturday, October 21

7:30pm

Iasmina Pataca mezzo soprano

Daniel Durksen piano

Grand Philharmonic Choir

Howard Dyck conductor

Tickets: $38 / $41 / $44

For tickets contact

519-578-1570 or 1-800-265-8977

For more information visit grandphilchoir.com
Beethoven: Symphony #2 (final); Stravinsky: Firebird (excerpt); Weber: Bassoon Concerto; Copland: El Salón México, & more. Christian Shane, bassoon; Tom Allen, koto; Daniel Warren, conductor. Centre In The Square, 101 Queen St. North, Kitchener. 519-578-1570, 800-265-9877. $75-137, $93 (all students). 456(GC).

- 3:00: *Notte Bene Period Orchestra* Old Baroque Sextet. Music of 17th & 18th century Germany. Linda Melsted, viola; Boris Medicky, harpsichord; Notte Bene string band. Youth Music Centre, 75 Cardigan St., Guelph. 519-884-8753. 7:30, $22(in); $10(st). 456.

- 3:00: University of Western Ontario. Shostakovich Chamber Music. Shostakovich: Viola Sonata; Seven Romances on poems by Alexander Blok; Piano Quintet; part of the Faculty's Shostakovich Festival. Leda Edina, piano; Annette-Lee Bausch & Melodie, violins; Virginia Barnos, viola, Thomas Wiebe, cello; Anita Kraus, mezzo-soprano, von Kuster Hall, Music Building, UWO, London. 519-677-8775, $15, 410ル(s).

- 7:30: Charlottetown Opera. Triple Fan: Jason Wood, violin; Yvonne Ouetch, cello; David Jolliffe, piano. Sanderson Centre for the Performing Arts, 88 Dalhousie St., Charlottetown. 519-578-3080. 7:30, $29. 456.


- 8:00: *Theatre Orangeville.* Can You Wait? A War-time romance told in song; with W. J. Matheson, original lyrics by W. J. Macdonell. Lezlie Pate, piano; Diane Lea, music arranged/directed by Diane Lea, choreography by Glen Kerr & Janet Kelly, directed by David Nairn; with Louise Vize & W. J. Matheson world premiere. 87 Broadway, Orangeville. $40-21-1259. 7:30, $21. Wed eve at 7:30. For complete run see music theatre listings.

Tuesday October 03


- 7:30: Charlottetown Opera. Triple Fan: Jason Wood, violin; Yvonne Ouetch, cello; David Jolliffe, piano. Sanderson Centre for the Performing Arts, 88 Dalhousie St., Charlottetown. 519-578-3080. 7:30, $29. 456.


- 8:00: University of Guelph. Three Cities in the Life of Dr. Norman Bethune. Multi-media opera, drawn from Bethune's letters from Montreal, Madrid & Chi-Chi's Chi, archival footage and poetry by Dorothy Lucey, Raphael Alberti & Lu Xun from the 1930's; also. Tim Brady will play solo guitar works from two new CDs. Michael Donovan, baritone; Marlin Messier, video artist. Tim Brady, composer/conductor. Recital Hall, School of Fine Arts and Music, University of Guelph, 50 Stone Rd. East, Guelph. 519-824-1210. Free.

Wednesday October 04


- 7:30: Brock University. Stuart McLean Live from the Vinyl Cafe. Based on the CBC radio show, showcasing Canadian musicians, featuring Murray McLauchlan. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Bannatyne Ave., St. Catharines. 905-688-5560, 688-617-3257. 49.


Thursday October 05

- 11:30am: *The Great Romantics Festival. Two Piano Recital Marion: Sonata in G. Schumann: Andante and Variations in B-flat. Op. 46. Elizabeth Pridonoff & Eugene Pridonoff, pianos. 11:30am: Lecture, see announcements section. Convocation Hall (UH - 210), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x23674. 20.


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Bob Villeneuve, host
Lesley Andrews, soprano
Keith Diplock, tenor

Oct. 13 & 14, 2006 - 8:00 pm ~ Centre In The Square, Kitchener
Daniel Lichti, baritone

Oct. 12, 2006 - 8:00 pm ~ River Run Centre, Guelph

- **KWS Pops: Pops Makes You Swing**

Oct. 13 & 14, 2006 - 8:00 pm ~ Centre In The Square, Kitchener
Daniel Warren, conductor
Bob DeAngelis, clarinet

**Storytellers: The Emperor’s New Clothes**

Oct. 22, 2006 - 2:30 pm ~ Centre In The Square, Kitchener
Daniel Warren, conductor
Ballet Jørgen

**Back to Baroque: Chips Off the Old Block**

Oct. 25, 2006 - 8:00 pm ~ First United Church, Waterloo
Oct. 28, 2006 - 8:00 pm ~ Central Presbyterian Church, Cambridge

Stephen Sitarski, conductor
Jeff ten Kortenaar, host

www.kwsymphony.on.ca

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...CONCERTS: Further afield

Thursday October 12


- 8:00: Folk Night at the Registry. Elizabeth McIlvanan in Concert. Celtic influenced Canadian folk singer/songwriter. Registry Theatre, 122 Frederick Street, Kitchener. 519-745-6665. Free.

- 8:00: Guelph Youth Music Centre. Anagnoson & Minton Piano Duo. Fundraiser. Leslie Kinnon, James Anagnoson pianos. 7:00. Reception Recital Hall, Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-837-1115; 470 (tax receipt).


- 8:00: Millpound Centre for the Arts. Dean McTaggart Band. Singer/songwriter and live piece band with original material, soul, gospel, blues & country touches. 8:00. 422, reservations req'd. 105 Victoria St. West, Alliston. 705-435-3092, 116.


Friday October 13


- 8:00: Kitchener Symphony. "Motet Magic: From Smokey Robinson to the Supremes, Gladys Knight & Marvin Gaye." Guests: Glenn," n Classic, Glen Fest, music director. Kingston Gospel Temple. 2:00 pm. Princess St., Kingston. 613-520 2051. 439-213 3932 (6x3); 423-4131 (6x5);

Saturday October 7

- 11:00 AM: The Great Romantic Festivals. 11:00 AM: Recital: Liszt and Beethoven. Songs by Schubert and Beethoven with guest pianist. Lindsay Kinnon. 1:00 PM: Lecture, see Announcements section. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23670. 24.

- 2:00: The Great Romantic Festivals. Piano Gala: "Whips of Wings," Fort Let Productions Contemporary. Last transcription, played by: Nancy Roldan, Chongui Lui; Paul Barnes, Schubert; David Wittman, Dessauer; William Wahtson, Schumann; Justin Kait, Mendelssohn; Thomas Mauro, Robert Franz, Sharpe, Geoff Bencivenga; Valerie Tryon; Lizst; Host: Alex Baran. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23670. 24.

- 3:00: Kitchener-Waterloo Symphony. Keygreens & Canards: Music in your Leper: Talk and Quartet from Talamp (part 1). Mozart: Deviation in E flat, Martin: La revue de cuisine; Bach: Coffee Cantata. Bob Vileneuve, host; Daniel Lichti, baritone; Leslie Andrews, soprano; Keith Dophin, tenor. Waterloo Entertainment Centre, 24 King St. North, Waterloo. 519-575-1570, 800-285-8977. 120; 12 and under, rush all students; $5@70/G, followed by refreshments.


- 12:30: McMaster University School of the Arts. Lunchtime Concert Series. William MacIntosh, saxophone. Concourse Hall (UH-213). University Hall, McMaster University. 1280 Main St. West, Hamilton. 905-525-9140 x23670. 24.

- 12:30: Lunchtime Concert Series. Stave Hou in Concert. Accoustic and electric progressive rock. Hall of Fame guitarists, USA session. Sydenham Street United Church, 87 Sydenham St., Kitchener. 519-666-2650. 42:45. $13.00/60,01/40/57.

- 8:00: Kitchener-Waterloo Symphony. Thursday October 12

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- 8:00: Millpound Centre for the Arts. Dean McTaggart Band. Singer/songwriter and live piece band with original material, soul, gospel, blues & country touches. 8:00. 422, reservations req'd. 105 Victoria St. West, Alliston. 705-435-3092, 116.


Sunday October 15

- 11:00 AM: Shaw Festival. Sunday Coffee Concert. Guests: company actors and musicians. Shaw Festival Quartet in Residence, Lobby, Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake. 800 511 7426. Free.


- 8:00: Sunday Lights. Light in Concert. Centre In the Square, 101 Queen St. North, Kitchener. 519-578 1570, 800-285-8977. 488-988.

Tuesday October 17


- 8:00: Empire Theatre. Bruce Cockburn in Concert. Empire Theatre Cinemas. 221 Front St., Belleville. 613-989-0089. $18.


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Thursday October 18
- 8:00: Opera Hamilton. Don Giovanni. By Mozart. Daniel Gottlieb; Lynne Forliti; Sally Diblock; Scott Scully; Hamilton Philharmonic Orchestra; Opera Ontario Chorus; Robert Troughton, conductor. Hamilton Place. London. 905 576-6956, 800 575-1301. $24-940. write dates. For complete run see music theatre listings.
- 8:00: University of Western Ontario. Jazz Ensemble. Talbot Theatre, Talbot College, UWO. London. 519 661-3767. Free.
- 8:30: River Run Centre. Bruce Cockburn in Concert. Main Stage, River Run Centre 35 Woolwich St., Guelph. 519 763-3000. 800 520-2408. $25. (Seated).
- 8:00: University of Western Ontario. Wind Ensemble. Talbot Theatre, Talbot College, UWO. London. 519 661-3767. Free.

Friday October 20

Saturday October 21
- 7:30: Quintio Ensemble. All American Favourites. Elizabeth McDonald, soprano; Robert Martin, tenor; Gordon Craig, conductor. Bridge Street United Church, 60 Bridge Street East. Belleville. 613 365-0444. 125, 93st (Wed 6-24).
- 3:00: The Renissance Singers. Requiem. See Oct 21. Trinity Anglican Church, 12 Blair Rd. (Galt).
- 3:00: Wellington Winds. Across Canada with the WW II Howard Cable & Michael Purves Smith, conductors. First United Church, 16 William St. Waterloo. 519 763-3709, 800 520-2408. $25. (Seated).
- 7:30: Franzbard Symphony Orchestra. Classic. Mozart: Overture; a concerto; Dvorak: Symphony 9; Meyurn Deler; Violin; Feldtbrill; conductor; A.S. Pre-concert chat. Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford. 519 756-1084, 800 265-0710. 940-941. 45st (Seated).

Tuesday October 24

Wednesday October 19
- 8:00: Drilla Opera House. Brice Cockburn in Concert. Life Short Call Now release tour. 20 Mississaga St. West, Drilla. 705 326 6011. 47th.
CONCERTS: Further afield

Friday October 27
- 8:00: Kitchener Waterloo Opera. Don Giovanni. By Mozart. Daniel Okulitch, Lynn Fortin; Sally Dobson, Scott Scally. Hamilton Philharmonic Orchestra; Opera Ontario Chorus; Robert Tooten, conductor. Centre In The Square, 101 Queen St. North, Kitchener. 519-578-1578. 800-295-8977. $25-$85; sr/st discounts. For complete run see music theatre listings.
- 8:00: McMaster University School of the Arts. Celebrity Concert Series. Romance (three tenors), singing opera, popera, music theatre, lute ballads & folk songs. Philip Grant, Ken Lumgine, Frederick Robert, tenors. Convocation Hall (UH-213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-0614 x24246. $17; $12/st; (566.)
- 8:00: Sanderson Centre for the Performing Arts. Fred Eaglesmith in concert. 88 Dalhousie St., Brantford. 519-758-8090. $28.

Saturday October 28
- 8:00: Guelph Symphony Orchestra. The Magic Flute. By Mozart, performed in English. Sarah Jane Barrett, choreography; Kay McKe, stage director; Simon Irvine, artistic director. Main Stage, River Run Centre, 35 Woolwich St., Guelph. 519-763-3000, 800-520-2408. $36; $18/st; eyeBC.
- 8:00: Hamilton Philharmonic Orchestra. Saving Ladies Swing. A Big Band tribute to the Divas of the Swing Era. Peggy Lee, Ella Fitzgerald, Sara Vaughan, and Dinah Washington. Carol Weltman, pianovocalist; Carol Weltman Quintet; Stefano Lanzini, conductor. Hamilton Place, 1 Simmers Lane. 905-526-7756. $25-$82; 425-4576/st; (124/st). 15/10/st.
- 8:00: Kitchener Waterloo Chamber Orchestra. Marelzows Mozart, Mozart, Exsultate, Jubilate, K.165; The Impresario Overture, K.488; Sarenade in D, K.525 (Eine Kleine Nachtmusik); Symphony C4 in C, C.338; Symphony A40 in G, K.550. Stephanie Kramar, soprano; Graham Coides, conductor. McMichael Racine Regional School, University of Waterloo, 75 University Ave. West, Waterloo. 519-744-3828. $20; $10/st/st; eyeBC.
- 3:00: Wellington Winds. Across Canada with the WW. St. Paul's Catholic Church, 415 Church Ave. Waterloo. 519-579-4727. $30/55; $25/st; eyeBC.

Sunday October 29
- 3:00: Wellington Winds. Across Canada with the WW. St. Paul's Catholic Church, 415 Church Ave. Waterloo. 519-579-4727. $30/55; $25/st; eyeBC.

THE SOUNDS OF UKRAINE

KRYIV CHAMBER ORCHESTRA

KYIV chamber orchestra

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St. Mary's Roman Catholic Church
50 Duke Street West, Kitchener

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7:30 pm Calvary Baptist Church
OSHAWA

IN GOOD COMPANY
A CLOSING RHAPSODY
7:30, FRIDAY, NOVEMBER 3
Centennial Hall, London
Fanshawe Chorus London
Concert Players Orchestra
Terri Achmann
Patricia Green
Julia MacGregor
Denise Pelley
Julie Vaughan

INFORMATION & TICKETS
www.choruslondon.com ~ Centennial Hall
Ticket hotline: 519.459.3200
www.centenaryunited.com
Monday October 30

Wednesday November 01

Sunday November 04
- 8:00: Kitchener-Waterfall Symphony. Signature Series. Centre In the Square, Kitchener. See Nov. 3.
- 8:00: Peterborough Symphony Orchestra. Masters of Song. Wagner: Master singer (prelude, Act III); Karlewek: Eternal Songs; R. Strauss: Four Last Songs. Zanana Sadiq, soprano; Michael Nevinham, conductor. Showplace Performance Centre, 290 George St. North, Peterborough. 705-742-1922. $33, $29.50; $15.50 (st). 8:00: Peterborough Opera House. Opera in an alternative style, maintaining the integrity and emotional core of the original. 11 member company including founders Peter Kozloousky, attacker/poets, and Tykee Ross, singer. 8:00: Barrie Concert Series. Czech Boys Choir. First Christian Reformed Church, 33 Shirley Ave. Barrie. 705-728-6879. Call for series ticket price.

Sunday November 05

Tuesday November 07
- 12:30: McMaster University School of the Arts. Lunchtime Concert Series. Hugh Hartwell: Trio plays traditional & innovative jazz. Hugh Hartwell: piano; Marci Senniuk, bass; John Brownlow, drums. Convocation Hall (UH 213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x24246. Free.

LISTINGS
Operas, „Music Theatre, Dance
Performances are listed by show title.

Back to Ad Index


LISTINGS
Jazz Clubs

Absolute Lounge
Hilton Suites Toronto/Markham Conference
Centre & Spa
8500 Warden Avenue, Markham.
Tel: +1 905-470-8500

Oct 3 KC2, Oct 7 Markham Jazz, Jzztrat.
Oct 18 Jan Fidone Tri.
Oct 17 Stylistic.
Oct 18 KC2, Janie Garber and Bill King.
Oct 24 Markham Jazz, Jzztrat.
Oct 26 Markham Jazz, Jzztrat.
Oct 28 Stary Nights.
Oct 31 Jim Fidone Tri.

Alleycats
2439 Yonge St. 416-481-8685
Every Mon. Salsa Night. Every Tue. Chris Plack.
Every Wed. Jasonu Baxer and Co.
Every Thu. Peppa Sma.
Oct 6 Lady Kaye Thu.
Oct 13 Salsa.
Oct 14 Salsa.
Oct 20 Lady Kaye.
Oct 21 Salsa Night w. Nuevo Clash.
Oct 27 Salsa Playground.
Oct 29 Salsa Playground.

Arbor Room
Hart House Bldg. the University of Toronto, 7 Hart House Circ.
416-978-2474

Back to Ad Index
ANNOUNCEMENTS, LECTURES, MASTERCLASSES, ... ETCETERA

ANNOUNCEMENTS
*To October 1, all day: Sound Travels Festival of Sound Art. Sign Waves. Outdoor installations series including Prophet's Synthesyclepticon, a site specific sound sculpture on which participants will generate power by pedaling which will in turn activate electronic sounds. Centre Island; and Nulder/Allik's Sonic Boardwalk sound installation that generates a microphone landscape activated by the kinetic imprint of passing visitors (Ward island boardwalk). Toronto Island. 416-910-7231. Free.


*October 1 10am-6pm: Toronto Music Expo. Everything Music Under One Roof. Features hundreds of exhibitors, live performances, seminars & workshops, displays of musical instruments, sheet music, pro audio gear, music education, music associations, home electronics, broadcasting, podcasting, digital music, software, CDs, DVDs, home theatre, the music business, home recording, memorabilia, apparel & everything else musical. International Centre, 6900 Airport Rd. Ste. 120, Mississauga. 416-782-4072, www.torontomusicexpo.com

*October 1 11am-4:30pm: Edward Johnson Music Foundation. 4th Annual International Music Day. Day of musical entertainment, including an original musical play by Edwin Carson. "If - With All Your Heart", unveiling of the Edward Johnson Stamps, performances by community groups. River Run Centre, 35 Woolwich St., Guelph. 519-733-3000, 877-520-2408. PWYC.

*October 1 1:30-3:30: Royal Ontario Museum/tiny bird theatre, Alaska Klondike Gold Rush. Explore the gold mining songs sung in the cabin, theatres & saloons of the 1890s; enjoy a lecture, theatrical performance of The Daminende and a special guest appearance by Klondike Kate. Speakers and performers: Joan Murray (voice teacher and author of Music of the Alaska-Klondike Gold Rush); Jennifer Young (member of tiny bird theatre); David Clark (Klondike Kate). ROM. 100 Queen's Park. 416-586-5877. ROM members $20, online $19, general public $25, online $23, www.rom.on.ca

*October 13 8:30: Canadian Opera Company, Opera Ball. Ultra chic fundraising party bringing together professionals from diverse career, social & business circles who share an enthusiasm for culture. Live performances throughout the evening, silent auction, cocktails & hors d'oeuvres. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-306-2305. $200 includes pre-event champagne reception at 7:30 & back-stage tour; $100 (regular priced ticket for 8:30 event).


*October 23 7:00pm: Fusen Asian Canadian Theatre Company, Fire Gaze. Season launch fundraising banquet with music, singing, dance, poetry & comedy; silent auction & raffle; ten-course meal. Bright Pearl Restaurant, 345-348 Spadina Ave. 416-598-9997 x 235; 300/table of 10)

*October 28 10am-4pm: Doors Open Ontario. Panorama. Tours will include pianos in various stages of restoration & a gallery of restored vintage pianos. 287 Main Street, London on. 519-533-4535. Free.

*October 28 8:30pm: Paol Choral Society, Fall Harvest Gala. Fundraiser including hors d'oeuvres, full course roast beef dinner, silent auction & dance. Hansa House German Canadian Club, 8950 Hurontario St., Mississauga. 416-961-6444. $35, $415 (table of 10).

*October 28 7:00pm: Estonian House Piano Committee, Autumn Colours - Piano Concert and Dinner. Performances by Dr. Indridi Laul, Arnas Maiste, Raisa Nokhmanovich & Charles Kopper, pianists; Arunas Radilke, tenor. Dinner, concert & cash bar. Estonian House, 9560 Broadview Ave. 416-481-7903. $50 inclusive.

*October 29 1:00-3:45, 6:00, 8:30pm: Toronto Jewish Film Society, Jazz Singer Marathon (Music & Film). With guest speakers: Al Green Theatre, MNjcc, 760 Spadina Ave. 416-624-6211, www.mnjcc.org $8 per screening, $25 complete marathon.

*National Association of Pastoral Musicians/Friars of the Atonement. Hymn Competition: That All May Be One. Competition for two choral groups singing the principal liturgical offertories (or similar). Theological Study Day. Oct 28. www.napm.org/Member ­ship/hymncomp.htm

LECTURES/SYMPOSIAS
*October 4 8:00: Mozart Society, Film and discussion on Mozart's opera The Abduction from the Seraglio. Presentation by Society president John Endrenyi. First Unitarian Congregation, 175 St. Clair West. 416-201-3338. $15 suggested donation; members free.

*October 5 10am: Great Romantics Festival. Carl Tasig: His life and work. Gullo Daugh, speaker. Convocation Hall, 2nd Floor

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The Royal Conservatory of Music Toronto:
416.408.2825 (Dufferin & Bloor)
Mississauga:
905.891.7944 (Cawthra & Lakeshore)

October 1 - November 7 2006 WWW.THISWHOLENOTES.COM
Cecilia, an in-depth time lecture-discussion related to the power won. Room Bartoli. Audio-visual presentation. CDs to be Porter George Ignatieff Theatre. pwyc.

& dancer actor John October professor Christopher Innes. Performances by to the synthesis of video and image in the Sound of Tin Pan Alley. The contrast of granular-influenced Dufort Art. The Passion of Gordon West. 416-910-7231.

Bldg, 80 Queen's Hall, 80 Queen's Park, 416-978-3744. Free.

Wet Gate. Ernst van Dohnanyi: Hungarian Waltz. 905-525-9140.

Performances are discussed from SOUNDplay 2:30: Glastonbury 2:00: "Heavenly Beethoven" with Yehonatan Berrick, violin. 416-862-2224. Free.

See www.richard wagner. tripod.com Members suggested).

www.THEWHOLENOTE.COM for exact location. 416-483-9532.

20: Wagner: Brilliance, Beauty and Light. All lectures 7:30-9:30. North York Memorial Community Hall, 5120 Yonge St. 905 886-2185. $25.95, 41596 (16 lectures).

M A S T E R C L A S S E S

October 6 6:00pm U of Western Ontario, Don Wright Faculty of Music. Master class with Yehonatan Berrick, violin. Music Guild 125, UWO, London, 519-661-2111 x80532.

October 7 9:30am-11:am U of Western Ontario, Don Wright Faculty of Music. Master class with Yehonatan Berrick, violin. Music Guild 345, UWO, London, 519-661-2111 x80532.

October 12 7:00 in music Screening and image together into an abstract non-narrative whole. Charles Street Video, 65 Delwoods Ave. 416-910-7231. PWYC.

October 13 8:00: Glastonbury West Productions. The Passion of Gordon Craig. Lecture on the controversial English stage designer, director & reformer, by author/professor Christopher Lines. Performances by actor John O'Callaghan, maze Laura Pavluk & dancer Carla Zaffarini will illustrate the lecture at key points. George Ignatiff Theatre, Trinity College, 15 Devonshire Place, Reservations: 416-439-6506. $15 suggested or pwyc.

October 19 7:00: New Adventures in Sound. ARTD/Display Artist Talk: Louis Dufort, Dufort will take you for a look under the hood and explain the techniques behind its integration of video and sound, demonstrating the granular influenced editing techniques and other tricks he does in Max/MSP. 9 Ossington Ave. 416-910-7231. PWYC.

October 25 12:10: University of Toronto Faculty of Music, Johanna Strauss: The Firebrides. Symposium on the opera with discussion by members of the creative team & excerpts performed by the cast of the November production. Walter Hall, 80 Queen's Park. 416-576-3744. Free.


October 30 7:30-8:00: Cambridge Centre for the Arts. How to Enjoy Italian Opera. Lecture by opera educator Iain Scott. 45 Thorne Street, Cambridge, ON. 519-622-9676. 65, 415 (members).

What has 11 heads and sings?

Music for Young Children® (MYC®) classes motivate and empower parents and children, nurturing family bonds and delivering valuable and thoroughly enjoyable co-learning experiences. Since 1980, MYC has remained one of the world's leading music-learning systems—the only child-centered program to integrate keyboard, creative movement, rhythm, singing, ear training, sight-reading, music theory and composition. MYC helps enhance children's social development and learning skills, improve memory and expressiveness, and bolster confidence and self-esteem.

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Kimberly Crawford, BA, MBA, Certified MYC® Coordinator k.crawford@myc.com Tel/Fax: 905.780.6842


October 10 19 & 20:30: International Bach Festival, Discovery Series. Dolvis ideally by Bach's Lepzig Cantatas by observing working rehearsals & conducting master classes with Helmut Rilling, as he crafts the day's Cantata with the IFO Orchestra, singers & soloists. Walter Hall, Edward Johnson Blvd., 80 Queen's Park. 416-365-7723. $10, 4103910.


October 20 7:00: University of Toronto Faculty of Music. Clarinet master class with James Campbell. Room 330, Edward Johnson Blvd., 80 Queen's Park. 416-578-3744. Free.

October 26 11:30am: University of Toronto Faculty of Music. Master class on
opera repertoire with Leif Torgerson,
Gagarin Theatre, London, B.<n>• Master classes in musical
and vocal freedom. For singers, public
Singers, and instrumentalists. Allan Puller,
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**November 3 - 10, 2006**

**Artist International 2006 Music Competition**

Total Grant of $100,000 Plus Concert!

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Winners compete in Italy Dec 11-16, 2006

1st Prize: £7,000  
2nd Prize: £5,000  
3rd Prize: £3,000

Special Prize: Maria Callas: £3,000.00

Eligibility: Open to young musicians 16 to 36 years old

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**Choral Life**

**IVARS TAURINS**

Having played viola in the world-renowned Tafelmusik Baroque Orchestra for over twenty years and immersed himself in the ethos of baroque and classical style, Ivars is among the most elegant musicians I know. His gestures and language communicate at all times that - no matter whether the subject matter be joyful, painful, gruesome or breathtakingly beautiful - the aim of 17th and 18th century composers was to be elegant above all.

We always look at style and substance as polar opposites in the modern age, but back then they were virtually synonymous.

I've always admired Ivars' great attention to detail, attacking minute issues of articulation, phrasing, tuning and dynamics; the resulting performances are crystal clear and full of meaning.

Conductors sometimes get lost in the beauty of a piece and won't understand what makes it so.

Ivars has definite ideas of what makes a piece interesting and great strategies for getting beauty and meaning across.

I first met Ivars in Sir Ernest MacMillan's living room in the late 1970s. I was 15 at the time and was lucky enough to sit in with him on a reading of the Mendelssohn Octet for Strings, an occasion I remember vividly. Our paths crossed again a decade later when I got up the nerve to audition for the Tafelmusik Chamber Choir. The first performances I've been in were Purcell's Fairy Queen in 1989 and that experience changed my life. I will always be indebted to Ivars and the work he does with the choir year in year out, giving this city some memorable readings of the great masterworks of Bach, Handel, Mozart, Zelenka, Charpentier, and many others. Lately, he has also embraced contemporary music and his the choir's relationship with Soundtracks is an exciting new chapter.

Congratulations, Ivars. Thank you for caring as deeply about music as you do. I count you as a good friend and one of Toronto's musical treasures.

Larry Beckwith

---

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**SCARBOROUGH BEL CANTO**

An Adult Mixed-Voice Auditioned Choir

is looking for a Music Director effective January 1, 2007.

Rehearsals at St. Nicholas' Anglican Church, Scarborough, Tuesdays 7:30 to 10:00 p.m.

Interested persons please call David Ramsay at 416-283-5096
The opportunity to revisit a live music opportunity - to begin again at the beginning, and travel on to the end - is very special. The particular magic of it is not knowing who you will be when you come in for a landing! The International Bach Academy for Young Choristers is an educational outreach program of the International Bach Festival Toronto (October 5-18). Far-flung youth and community choirs study a Bach Cantata with their choral teachers and then participate in one day of open rehearsals and master classes with The International Bach Festival Singers, Orchestra and Soloists under the direction of Maestro Helmuth Rilling.

Interestingly, 7 of the 9 choirs participating this year came last year, so must have wanted to come back. This opportunity differs greatly from other, mostly competitive, provincial festivals. Choristers hear, watch, and work with one of the world’s pre-eminent Bach scholars and conductors, while revisiting a piece they have already carefully rehearsed with their own conductor who in turn get to observe the familiar become strange and the strange familiar as the Cantata is prepared for performance.

The Sir John A. Macdonald Concert Choir, returning for the 2006 Festival. Their conductor, Carol Woodward Ratzlaff, returns also conducting the VIVA! Youth Singers - who will sing at the Festival's concluding Sunday cantata service. It's Viva's IBF first. www.internationalbachfestival.ca

Mical Klip is revisiting Ruth Fazal's Oratorio Terezin: a full-length work for symphony orchestra, children's choir, adult choir, and three vocal soloists. The text is children's poetry which survived the Holocaust waystation ghetto of Terezin, woven together with passages from the Hebrew scriptures.

The first time, Mical, now 14, was 11 and had been in the RCM Senior choir about a year and a half. Choir was “no big pieces... just songs, happy, sad, wistful... I just liked being in another choir. I thought I’d have some fun, make some friends... maybe go to Europe. It blew me away how much more it ended up being.”

For the premiere performance (2003) Mical found the music difficult - “weird time signatures, changing and changing again...
Musical Life: Sing It Again
Continued from page 61

beautiful powerful music but not
the kind you'd just hum without
the words.”

Mical was completely unpre-
pared for the size of the music.
The orchestra was really loud,
driven by percussion. And there
was a whole adult choir as well.
But even more, she was unpre-
pared for the emotional size. Ruth
talked with them about “stuff un-
derlying the music. We all nodded
and said yes, yes. But I don't
think any of us really understood
it until it all came together. I wasn't
expecting how the subject matter
would change who I am as a per-
son, my sense of thankfulness.”

Mical was among 20 children
who indeed went to Europe with
the piece in 2004, and one of 7
who went to Israel (2005). Each
opportunity has deepened her
grasp. “I'm emotional and dramat-
ic, good at acting out other peo-
ple's emotions. But when some-
thing really affects you about hu-
man spirit you can't just put on a
face. It takes courage to let down
your guard and make it you ... to
sit in a barrack. We all did a lot of
crying on the European tour.”

As it begins anew the oratorio
includes many of the original chil-
dren, and some new ones. This
time the challenges for Mical are
not so much musical although
“you could never sing this music
on auto-pilot.” She is beginning,
in many respects, where she end-
ed - ready to explore with con-
ductor Teri Dunn the minutiae,
and to share her own understand-
ing.

“This music has to be live. It's
why people go to concerts. We are
children, intent on making it the
best. You get to see that, and feel it.
You have to feel the percus-
sion reverberate in your ribcage.
You can't feel that in an mp3.
In the end, when your heart is
pounding, and you are the choir,
and you say this is my voice ...
nothing is comparable.”

Oratorio Terezin will be per-
formed at Toronto's George Wes-
ton Recital Hall on November 11
and 12, and then Tilles Center
(Long Island, New York) and
Carnegie Hall (New York City) in
February 2007.

TENOR?
Paid section leader/soloist required
Take part in an excellent choral program
at Rosedale Presbyterian Church.
Melody McShane, Director of Music.

Please apply to: RPC,
129 Mt Pleasant Rd., Toronto M4W 2S3
or music@rpcc.ca by October 20.

MUSICIAN OF THE YEAR:
Broken Social Scene are the TMA's 2005 Musician of the Year.
Congratulations to TMA members Brendan Canning, Kevin Drew,
Charles Spearin, Andrew Whiteman, Justin Peroff, Jason Collett, Emily
Haines, James Shaw, Amy Milan and the numerous other singers and
players who are part of this extended family band who have re-defined
the term “supergroup.” BSS was formed in 1999 in Toronto, with core
members Kevin Drew and Brendan Canning recording the band's
ambient debut album, Feel Good Lost, in 2001, with contributions by
Justin Peroff, Charles Spearin and Bill Pridde. Nowadays, the band is
expanded by whoever else is available to attend any individual show.
The “pool” includes the brightest lights on the Toronto indie scene —
Andrew Whiteman, Jason Collett, Merv's Emily Haines and Leslie
Feist, Evan Cranley, Dave Hewfeld, John Crossingham, Ohad
Benchitrit, Julie Penner and Lisa Lobinger. Over time, the band has
come to include contributions from James Shaw, Evan Cranley, Justin
Peroff, John Crossingham and Stars' Amy Milan. Many of them joined
with Drew, Canning, Peroff and Spearin to record the band's second
album, You Forgot It in People, which won the Alternative Album of
the Year Juno Award in 2003. Their third full-length, self-titled album
with new contributors including k-os, won the Alternative Album of
the Year Juno again and they performed "Ibi Dreams of Pavement" at the
Juno Gala. The band is currently on a bit of a hiatus while individual
members pursue solo projects but once they announce some Toronto
BSS dates, the TMA will arrange a convenient opportunity for an
official presentation.

MUSIC EXPO: The Toronto Music Expo takes place September 30
and October 1 at The International Centre in Mississauga, Ontario. In
addition to exhibits of everything musical and a variety of musical
performances, TMX will feature an extensive program of seminars and
workshops on Technology, Performance and the Music Business. You
can check out the complete seminar schedule at www.tmxtickets.com/
seminars and register online. For complete information on everything
that Toronto Music Expo has to offer, visit

TENOR?
Paid section leader/soloist required
Take part in an excellent choral program
at Rosedale Presbyterian Church.
Melody McShane, Director of Music.

Please apply to: RPC,
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INSTRUCTION


EAR TRAINING Help for singers who don’t always sing on pitch. Song Bird studies 416-825-3842.

EYE TRAINING Help for singers who don’t always sing on pitch. Song Bird studies 416-825-3842.

VOICE LESSONS Specializing in singing instruction, theory, ear training 416-703-5992, 9747.


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ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norman Paller, B. Math. CMA 905-251-3009 or 905-830-2950. Phone or e-mail 416-323-2232.

CLASSIFIED ADVERTISING

Be in WholeNote when readers are ready to call. For as little as $9 a month* your ad can be in MarketPlace, telling readers about your product or service and how to reach you. With plenty of music teachers already there, other categories like restaurants and health care are ready to grow, while other areas are ready to go - contest-wear, hi-fi, piano movers - the possibilities are endless! And, any MarketPlace advertiser can place a regular display ad at the 25% maximum discounted rate. See this month’s MarketPlace on pages 59 and 65 for ideas.

*For rates call 416-323-2232.

A whole new way to advertise! WholeNote's MarketPlace...

WholeNote's MarketPlace...

Be in WholeNote when readers are ready to call. For as little as $5 a month* your ad can be in MarketPlace, telling readers about your product or service and how to reach you. With plenty of music teachers already there, other categories like restaurants and health care are ready to grow, while other areas are ready to go - contest-wear, hi-fi, piano movers - the possibilities are endless! And, any MarketPlace advertiser can place a regular display ad at the 25% maximum discounted rate. See this month’s MarketPlace on pages 59 and 65 for ideas.

*For rates call 416-323-2232.
Xenakis
by Nouritza Matossian
Moufflon Publications
360 pages; photos, scores, drawings
Available from L’Atelier Grigorian, 70 Yorkville Avenue, Toronto M5R 1B9 (416) 922-6477

Among the highlights of last summer’s SoundaXis conference on Iannis Xenakis were the presentations by the London-based writer and performer Nouritza Matossian. Xenakis proudly called Matossian his ‘living biographer’. In her remarkable book, titled simply Xenakis, Matossian gives us a portrait of a man more vulnerable and haunted than we could have imagined. But she leaves no doubt about his enduring greatness, calling him ‘a lodestone for truth by sheer example’.

With the full co-operation of Xenakis and his wife, French writer Françoise Xenakis, Matossian spent hours and hours over a period of ten years in his studio, going through his papers, diaries, correspondence, scores and mementos, even while he worked. The result is an elegant, luminously poetic yet focused narrative. Matossian clarifies the philosophical, scientific, architectural and harmonic ideas that give Xenakis’s music its allure. She shows how his concept of proportion fundamentally shaped his music, and describes how Xenakis transformed the visual images that preoccupied him into such enthralling sounds, using his training as an engineer and his work as an architect with Le Corbusier. This book is an important contribution to the history of twentieth century music. It was initially published in French in 1981, with the first English edition appearing in 1986. Following Xenakis’s death in 2001, it has now been reissued with added materials, a new afterword, updated bibliography and notes, photos and an eye-catching cover.

Matossian will be presenting Black Angel: The Life of Arshile Gorky with images, music and dance, in the Hamazkayin Theatre at the Armenian Cultural Centre, 50 Hallcrown Place on Friday, Oct. 21 at 8:00.

Some Hustling This! Taking Jazz to the World
by Mark Miller
The Mercury Press
207 pages, photos; $19.95

In 1918, when the word ‘jazz’ was barely known, drummer Louis Mitchell wrote pianist Rubie Blake to join him in France, ‘the finest country in the world’, where ‘you are treated white wherever you go’. Blake waited until 1925 to go over, but many musicians, like Jelly Roll Morton, Willie The Lion Smith and Sidney Bechet, did follow Mitchell. The extent of their travels is breathtaking, as Mark Miller reveals in Some Hustling This! Taking Jazz to the World 1914-1929. These intrepid musicians played in Berlin, Prague, Vienna, Belgrade, Constantinople, Athens, Alexandria, Cairo, Shanghai, and later even traveled to Australia and South America.

In 1926 there were actually two American jazz bands in Moscow at the same time, one featuring the great Bechet, who ended up spending the last years of his life in France after the war. The Russians, being communist, considered the jazz band the ideal ensemble, because no single musician was in charge. Saxophonist Garvin Bushell wrote that Russia was the first country where he was ‘accepted as a man, and treated like an artist’. Miller, a Toronto-based jazz critic, has uncovered a crucial aspect of the early years of jazz. His terrific bibliography and notes indicate the prodigious research required to put together this fascinating, stylishly presented account.

The New Grove Guide to Wagner and his Operas
by Barry Millington
Oxford
208 pages, photos; $19.95

If you want to learn more about Wagner, especially after the splendid mounting of his Ring cycle by the Canadian Opera Company last month, this volume is a handy place to start. Though short, it covers a remarkable amount of material. Barry Millington, a British critic who has written extensively on Wagner, has collected the essays on Wagner, mostly by Millington himself, from the New Grove dictionaries. For each opera, he gives the background, the performance history and a synopsis of the plot. He even discusses traditional cuts, most of which he finds regrettable. He tells us Tristan and Isolde is of ‘far-reaching influence’ because of Wagner’s ‘pervasive emancipation of the dissonance’, and that Parsifal is the ‘most enigmatic and elusive’. Millington’s passion for Wagner’s music, and his attention to Wagner’s own extensive writings (except in the bibliography, where they are not listed), enliven this volume. Yet he doesn’t avoid the ‘venomous bitterness’ of Wagner’s obsession with racial purity in the writings, and the ‘dark underside’ of the music.

In his survey of various productions, Millington clearly favours the more adventurous stagings, where Wagner’s own directions are treated as ‘inner visions rather than practical demands’ (much as they were in the recent COC stagings). He dismisses the realistic Metropolitan Opera productions as being ‘enjoyed primarily by those who regard opera houses as a refuge from cerebral activity’.

The updated bibliography and discography are way too selective, and the index is missing altogether. But there are extensive notes, a useful glossary, and welcome illustrations.

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The bulk of my listening over the past month has been given over to revisiting the scores of the late John Weinzweig. John had been ill for a long while and when he passed away on August 24 at the age of 93 his death was certainly not unexpected, but there is always shock when it actually happens. You will have read elsewhere about this “Dean of Canadian composers” and his achievements and contributions to our cultural life, including his role as founder of the Canadian League of Composers, his efforts which led to the establishment of the Canadian Music Centre and his ongoing fight to ensure that the works of Canadian composers would be represented on the airways of the CBC.

It is thanks in large part to this great man that contemporary concert music has made any dent at all on the Canadian consciousness. There is fortunately now quite an extensive discography of Weinzweig’s music available through the CMC (www.musiccentre.ca). The best place to start would be the first volume of the Canadian Composer Portraits series, a 3-CD set devoted to his life and work (CMCCCD 8002). An hour-long radio documentary prepared by series producer Eitan Cornfield gives an excellent introduction and the two discs devoted to Weinzweig’s music include quite a broad spectrum of orchestral and chamber works. You can read my introduction to the Portraits series and Daniel Foley’s appreciation of the Weinzweig set in the July/August 2002 and March 2003 issues of WholeNote, available online at www.thewholenote.com.

On the same day that we lost John Weinzweig another influential composer, James Tenney, passed away at the age of 72. At the opposite end of the musical spectrum from “Radical Romantic” Weinzweig, Tenney was often categorized as a “Maverick.” His music encompassed minimalism, atonality, electronic experimentation and many of the more arcane concerns of the avant-garde. Tenney, who moved to Canada from the USA in the 1970s and taught at York University for 24 years, had a profound impact on the subsequent generation of Canadian composers. His own studies had brought him into close contact with Edgard Varèse, Harry Partch, Carl Ruggles, John Cage and Lejaren Hiller and in the 60s he performed in the ensembles of Steve Reich and Philip Glass. Following retirement from York, Tenney accepted the Roy Disney Chair at California Institute of the Arts, where he had taught before moving to Toronto, and found a kindred interest in performance - in recent years he undertook Cage’s monumental Sonatas and Interludes for prepared piano, with performances at Cal Arts, the Museum of Modern Art in New York and Toronto’s Music Gallery. Once again you can find an extensive discography at the Canadian Music Centre, including numerous performances by the Arraymusic ensemble. One disc of particular note is “Music for Violin and Piano” (Hat[now]ART 120) featuring Mark Sabat and Stephen Clarke. Beginning with an intriguing 1964 electronic composition which incorporates live performance – Ergodos II with instrumental responses – the disc includes solos, duets and even a Diaphonic Trio for the two instruments.

This month Montreal composer Tim Brady returns with his Brady work ensemble and tenor Michael Donovan for performances of Three Cities in the Life of Dr. Norman Bethune at the University of Guelph on October 2 and at the Gravenhurst Opera House October 6-9. The compelling one-act opera recounts the story of the last five years in the life of the celebrated Canadian surgeon and humanitariam. Three Cities was given its first staged performances in Toronto back in January 2005 through the auspices of New Music Concerts and shortly thereafter Brady headed into the studio to record it for compact disc. The CD is now available on the ambiances magnetiques label (AM 139 CD).

One of my musical coming of age experiences was the purchase of an 11 LP RCA set of the complete Beethoven quartets performed by the Guarneri String Quartet back in the early 1970s – probably the most significant single purchase of my youthful life to that point. The discovery of the “Razumovsky” middle quartets was a true revelation. It is with pleasure therefore that I note the Guarneri Quartet will visit the Faculty of Music at the U of T this month and will be performing the second of these masterpieces (Op.59/2) at Walter Hall on October 16. Also on that program is the first quartet (subtitled “Kreutzer Sonata”) of Leos Janacek, which is a roundabout way of introducing the next CD I have been enjoying this month. Janacek had one student in particular who mastered his motivic style of composing and went on to develop a unique voice of his own while incorporating Moravian folk songs, jazz and the influence of Stravinsky into his music. This student, Pavel Haas, became one of the most distinctive Czech voices between the two world wars, but tragically Haas was imprisoned in Theresienstadt in 1941 and executed in the Auschwitz death camp in October 1944. The Supraphon label has recently signed a young quartet which has taken its name in honour of Haas and its debut CD (SU 3877-2) includes the second quartets of both Haas and his mentor Janacek.

It had been a while since I had heard Janacek’s String Quartet No.2 “Intimate Letters” and I am thankful to the Pavel Haas Quartet for reminding me just how wonderful a work it is. Haas’ own Quartet No.2 “From the Monkey Mountains”, written at the age of 26, is at times reminiscent of Janacek, especially in the moto-perpetuo aspects of its opening movement. It is a lyrical and dramatic work that culminates in a rollicking final movement entitled “Wild Night” in which the quartet is joined by percussion. The CD marks a very auspicious beginning for this award winning quartet, certainly a group to watch.

The final disc I have been engrossed in this month has provided a sonic refuge of sorts, with its wash of aural pastels. As noted in last month’s cover story about Duo Diorama (did you follow Allan Puller’s advice and attend their Music Gallery performance?), young Canadian pianist Winston Choi was the laureate of the triennial Honens International Piano Competition in Calgary in 2003, one year after winning France’s Concours International de Piano 2002 sâcle d’Orléans. He already has a number of compact discs under his belt, including the complete piano works of Elliott Carter on a French label (“L’Empreinte Digitale 13164”) which was awarded 5 stars by BBC Music Magazine. The Edmonton Arktos label, in conjunction with the Honens competition, has just released Choi’s “Impressions” (Arktos 200689 CD), an enthralling disc that takes Debussy’s Images, Book I as its point of departure. In a cleverly designed program Choi explores and expands Debussy’s impressionist soundworld through the works of composers just a few years his junior: Florent Schmidt, Charles T. Griffes, Karol Szymanowski and Alexander Scriabin. Schmidt’s A la mémoire de Claude Debussy was written as part of the tribute “Tombeau de Debussy” which included contributions from Dukas, Roussel, Bartók, Stravinsky, Ravel and Satie. Although this is the only work that claims a direct link to Debussy I was interested to find that all the selections, including Scriabin’s exhilarating Sonata No. 5 – Le Poème de l’extase share a common sensibility. Choi manages convincingly to convey Scriabin’s ecstacy without jarring us out of Debussy’s world where our journey began.

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
Mozart - Così fan tutte
Gruberova; Ziegler; Stratas; Lima; Furlanetto; Montarso; Wiener Philharmoniker; Nikolaus Harnoncourt
Deutsche Grammophon 073 4237 (DVD)

The legendary French director and designer Jean-Pierre Ponnelle created this traditional-looking yet provocative film version of Mozart's Così fan tutte just before his unexpected death in 1988. His setting for this tale of fidelity is a seaside Albanian villa. Ponnelle adds a twist to Mozart and da Ponte's plot: Dorabella discovers the man she is falling for is her future brother-in-law and not the Albanian noble he pretends to be. Eventually both fiancées drop their disguises altogether. It is only as they become emotionally unstable that the four lovers break away from their perfect looking surroundings, and the subtle beauty of the film gains irony at the opera's conclusion.

Ponnelle has assembled a sextet of terrific singers — and they can act as well. The women are especially memorable. I cannot imagine a more stunning Fiordiligi than Edita Gruberova, who deploys her flexible, shimmering, yet powerful voice with exquisite taste. Dolores Ziegler is a mellifluous Dorabella, as grand in voice as in stature. The great Canadian soprano Teresa Stratas, as their wily and witty maid Despina, lights up every one of her scenes even when she's not singing. The Vienna Philharmonic plays with customary excellence under the baton of Mozart expert Nikolaus Harnoncourt. The dubbing of the voices is unusually exact. As a bonus, raw footage of the creation of the film gives a rare opportunity to see Ponnelle at work. This is a superb recording of the opera, and a beautiful film in its own right.

Seth Estrin

Concert Notes: The Canadian Opera Company presents Così fan tutte with Michael Colvin, Russell Braun and Kristzina Szabó, October 17 - November 5.

Mozart - Gloriana
Josephine Barstow; Chorus of Opera North; English Northern Philharmonia; Paul Daniel
Opus Arte OA 0955 D (DVD)

With this Emmy award winning film based on Britten's opera, director Phyllida Lloyd certainly enjoyed a warmer reception of this material than did the composer with the opera's debut in 1953. But then again, the story of a vain, ungracefully aging and tempestuous queen could hardly be expected to fulfill the optimistic expectations surrounding the coronation of a young queen bearing the same name. Britten's intention was to combine the virtues of ritual and pageantry with a personal touch by highlighting the story of Queen Elizabeth I and Robert Devereux, the Earl of Essex, for years her favourite at court. The opera deals with the sexual tension between them leading to his promotion, political betrayal and, ultimately, his execution. In this story the Queen's human nature is constantly at odds with her duty as sovereign to the people. This kind of tale (while from the benefit of hindsight seems to quite fit in with contemporary royal family concerns) was regarded as wholly inappropriate to the audience in 1953. Unfortunately, as this is a brilliant and deeply moving piece.

In order to transfer this masterpiece to screen, some scenes were omitted, which might leave an audience a little unprepared for the final judgment of Essex. The focus instead is firmly placed on the inextricable relationship between the Queen and Essex, grippingly portrayed by Dame Josephine Barstow and Tom Randle. Nevertheless, one

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never loses the sense that it is a staged work. The audience is often visible, and backstage scenes are also included, again blurring the line between public and private lives.
Franz Liszt has been considered the greatest pianist of all times, a magician of the keyboard, an embodiment of Romanticism and, understandably, a composer for the piano par excellence. But apart from this he was also a brilliant symphonist and orchestrator and if you think this is a win-win situation, it is. For his neglect in concert halls of the West we can thank the British critics who did their best to pooh-pooh his work over the last 100 years citing bad taste and overt emotionalism. It is therefore doubly welcome of Chandos to issue Liszt's complete oeuvre for piano and orchestra as well as his complete symphonic works.

Liszt revolutionized the concerto form by telescoping the usual 3 movements into one with a non-stop continuous flow of ideas and recurring key themes. Technically very difficult, the Concerto in E flat is a prime example, a tremendously exciting, rhapsodic, episodic and brilliantly effective ‘showpiece’. By contrast the second, the A major concerto, more lyrical and contemplative but perhaps even more diverse and imaginative than the first. Unlike Chopin's, Liszt's orchestra is innovative and thoroughly integrated with the solo piano.

The rarely heard Fantasy on Beethoven’s ‘Rinaldo Hymn’ is absolutely delightful with its mixture of Turkish themes played with delicacy, humour and dash. The Hungarian Fantasy is again a bravura pianistic display, still very popular in Liszt’s native land. Lortie is magnificent throughout, an imaginative, versatile and flawless virtuoso with powerful attacks and light, sensitive touch when required. Distinguished young conductor George Pehlivanian proves himself a worthy contributor to the success of the set.

As a symphonist, Liszt single-handedly invented the ‘symphonic poem’ and with Berlioz created a new form, the ‘program symphony’. Faust Symphony is probably the most forward looking of this genre and with its cyclical theme and leitmotivs he influenced Wagner, Saint-Saëns, Franck, Sibelius and R. Strauss. It’s also the first piece of music where atonality appears.

It’s often said that in music it is much easier to express evil than virtue. Faust Symphony is certainly more memorable in its outer movements (Faust and Mephisto) than the rather forgettable middle movement (Gretchen). Noseda drives his orchestra well in the turbulent and restless first movement and the opening, atonal statement is particularly effective. Similarly, the 3rd movement is idiomatically scored, with its distorted, sneering, inverted themes and the final apotheosis is truly effective. The crisp, modern, not overly emotional and well thought out performance features the usual fine Chandos sound.

Janos Gardonyi

Concert Notes: The music of Liszt is featured in several concerts at the Great Romantics Festival in Hamilton on October 6 and 7, and at the Kitchener-Waterloo Chamber Music Society on October 13.

Brahms - Piano Concerto No.2 Marc-Andre Hamelin; Dallas Symphony; Andrew Litton Hyperion SACD A677550

As soon as I heard the majestic horn opening of Brahms Piano Concerto #2, I sensed this was going to be a wonderful recording. But then, maybe I’m biased, for I’ve always been a big fan of Marc-Andre Hamelin. To me he is such a consummate musician, his superhuman virtuosity tempered by a deeply rooted intelligence - a seemingly rare combination among pianists today. Over the years, this Montreal-born artist now based in Munich has devoted considerable energy to the works of lesser known composers such as Medtner, Alkan, and Godowsky. Yet in this latest recording, an SACD from Hyperion featuring the Dallas Symphony conducted by Andrew Litton, Hamelin has gone more mainstream - and not surprisingly has once again struck gold. Brahms made the initial sketches for the concerto during a trip he made to Italy in 1878, and completed it there during a second sojourn three years later. The 19th century critic Eduard Hanslick once referred to the piece as “a symphony with piano obbligato” owing to the less virtuosic piano part compared to that in the first concerto of 20 years earlier. To my mind, this is an unfair judgement, for the technical demands are just as great despite the concerto’s more intimate nature. Not surprisingly, Hamelin makes it all sound easy. His performance is strongly self-assured...
sured, while demonstrating a wide range of tonal colours. Together with the solid performance from the Dallas Symphony, the moods of each individual movement are perfectly achieved — indeed, the finale seems a high-spirited dance between soloist and orchestra before reaching the rousing conclusion. As if the concerto weren’t enough, the inclusion of Brahms four piano pieces Op.119 is an attractive bonus, rounding out this exemplary recording in a most satisfying way.

Richard Haskell

Bruch - Violin Concerto No.1
Alexandre da Costa; Orchestre de la Francophonie canadienne;
Jean-Philippe Tremblay
XXI Records XXI CD2 1552

Those of you who know me well realize I am a vrain Montrealais, always eager to learn about performers and groups from my home province. So it was with more than a little curiosity that I heard of this new recording of Bruch’s Violin Concerto #1 on the XXI label featuring the young violinist Alexandre da Costa with the Orchestre de la Francophonie Canadienne under the direction of Jean-Philippe Tremblay. A relatively new ensemble, the OFC was created in 2001 on the occasion of the fourth Games of the Francophonie held in Ottawa that year. Since that time, the 61 member group has earned a reputation as musical ambassadors for francophone culture throughout Canada.

Tremblay and da Costa — both under 30 — are graduates of Quebec music institutions, and both are already making names for themselves in their respective fields. Bruch was only 28 himself when he completed this concerto, so it’s perhaps fitting that it should be presented here by equally young musicians. Nevertheless, for all their youth, these performers demonstrate an amazing maturity. The rhapsodic mood of the opening movement is treated splendidly by da Costa, who achieves a wonderful sweetness of tone, approaching the music with just the right degree of hesitancy. By the third movement, it’s clear to all that he’s no stranger to virtuosity, making ease of the technically demanding passages inherent in the third section leading up to the brilliant finale. The orchestra’s lush sound throughout perfectly captures the spirit of one of the most romantic violin concertos in the repertoire. My only quibble is the CD’s extremely short length. The concerto is the only piece featured, totalling 25 minutes and 21 seconds! I hope there is a good reason for this, for after such an enjoyable performance, I would definitely like to have heard more. Bien faites mes copains Quebecois!

Richard Haskell

World Keys - Virtuoso Piano
Music
Joel Fan
Reference Recordings RR-106

Reference Recordings has brought out a marvellous debut recording of pianist Joel Fan, entitled “World Keys — Virtuoso Piano Music.” In this recording, Fan has sought out a wide variety of piano music from around the globe, including music from Eurasia and Africa that draws us into the exotic harmonic language and rhythmic elements of various cultures.

Featured composers include Adnan Saygun from Turkey, Dia Succiari from Syria, Halim El-Dabeh from Egypt, Qigang Chen from China, and Piersiz Vasks from Latvia. Rounding out this CD are works by American William Bolcom, Australian Peter Sculthorpe, and Prokofiev. Liszt and Schumann. In his playing, Fan has the ability to instantly bring any voice into focus, and then switch back to a full tutti sound. In addition to his pianistic excellence, Fan writes very clear liner notes, describing some of the distinctive compositional elements of the works that he performs, and what inspires him.

The sound quality is first rate, with a wide dynamic range that contrasts the gentleness of the Bolcom with the pounding rhythms of the Prokofiev. I particularly enjoyed the Qigang Chen piece, with its quiet opening, that leads inexorably to a thrilling climax. Fan’s experience with Yo-Yo Ma’s Silk Road Ensemble has served him well in his interpretive versatility, and while this disc is a treat for anyone interested in unusual repertoire, Fan is also up to the challenge of performing standard works with convincing musicality.

Jamie Parker

Jewels Joyaux - Choreography
of George Balanchine
Ballet of the Opera national de Paris; Paul Connelly
OpusArte OS 0951 D (DVD)

Balanchine, who passed by the Van Cleef & Arpels boutique on 5th Avenue each morning, recalls the genesis of Jewels: “I don’t know what moved me that particular morning. There was a showcase with diamonds, one with emeralds and one with rubies. In the middle of the window display was a wonderful tiara like those at the court of the Czar. I was mesmerized and went thoughtlessly from one case to the next and back again.” He was ushered into the shop where he told “an elegant young man”, Claude Arpels, the son: “I have learnt from your showcases that emeralds go with Fauré; rubies with Stravinsky, and diamonds with Tchaikovsky. This will become a ballet I will call Jewels.”

The complete 1967 ballet takes about 90 minutes, made up of Em­ eralds, bathed in green and danced in the French style; Rubies, red in the American style and lastly Dia­monds, blue-white, choreographed in the Russian style.

That the entire ballet is abstract I find most attractive. Having no stor­ ry line and little more than a backdrop and motifs for support, one’s attention is never diverted from the glittering elements of the outstanding choreography and the excellent soloists and corps.

Recorded live at the Opera Na­ tional de Paris during October and November 2005, this sumptuous production is seen in wide-screen with surround sound that places the viewer in the very best seats in the house. The many informative extras make this a DVD to be treasured even by those whose interest in Ballet is only peripheral.

Bruce Surtees

American Orchestral Works
Grant Park Orchestra;
Carlos Kalmar
Cedille CDR 90000 090

Greenberg - Symphony No.5;
Quintet for Strings
London Symphony Orchestra;
José Serebrier;
Juilliard String Quartet
Sony 82876-81864-2

Cross-border issues sometimes gnaw at the Canadian soul, so long as we keep to the subject of politics. But we’re much better at being good neighbours when we see ourselves as cultural brethren, especially when it comes to serious music. American concert music doesn’t have the domineering presence like the US pop industry, and we’ve grown fond of Bernstein and Copland. Nowadays we’re used to seeing Kerns, Corigliano and Har­bison on programs, frequently attend­ing their performances.

Those last three named are on a splendid new disc from Cedille Records with Chicago’s Grant Park Orchestra, along with works by Barbara Kolb and Michael Hersch. Carlos Kalmar conducts a very tight ensemble here, well suited to contemporary scores.

Kolb may not be the grande dame of American composers just yet, but she writes with a fluency born of decades’ worth of experience. All in Good Time is a bravura piece for orchestra. Aaron Jay Kerns occupies a special niche in the American scene, somewhat similar to Mozetich’s position up here. His Sarabanda in Memoriam for strings is an expansion of the slow movement of his second quartet, the resulting broad orchestral work being dedicated to patron Bette Snapp, who perished in the September 11 at­ attacks. It’s a compelling work, very much in keeping with the works he had performed in Winnipeg a few years ago. John Corigliano’s Mid­summer Figare, commissioned by Grant Park, takes us upward in under six minutes, ending on a playful unresolved cadence. John Harbison, who recently had a concerto premiered by the TSO, is represented by the Partita for Orchestra, written in 2000. The relative younger
The use of quotes from antiphonal four corners of the performing space.

The work is scored for solo flute with an octet of piccolos, flutes, alto flutes and bass flutes, in addition to a drummer and conductor. The soloist, drummer and conductor are on stage, while the octet is split into four duxi which occupy the four corners of the performing space. The use of quotes from antiphonal church music contrasted with aleatoric techniques and tight jazz sectional writing is something I have to say I've never encountered before.

The Mass in Gregorian Chant for Multiple Flutes is a gorgeous work, with the musicians themselves emulating the echoes of a cathedral with slight variations in attacks and releases of notes. The work is scored for as large a group of flute players as possible, placed around the audience.

The third work, Angels & Devils is generally recognized as one of the first works for flute choir or orchestra. The recording on this CD actually comes from a 1951 LP, and features Frederick Wilkins as soloist.

The inclusion of the older recording session contains wonderful playing, to be sure. It does however highlight one of the problems with trying to capture Brant's music. Mono recording just doesn't do it justice. The modern recordings as well, though lacking the tape hiss of the earlier session, don't quite give the sense of space that's needed. Listening on headphones helps, but to me, Brant's music would receive the best possible presentation it can until it's presented in some sort of surround format.

Editor's Note: Henry Brant's Ghosts & Gargoyles was commissioned by Toronto's New Music Concerts and received its world premiere with Robert Aitken as soloist under the spry 88 year old composer's direction in true surround format at Glen Gould Studio in May 2002.

MacMillan - A Scotch Bestiary; Piano Concerto No.2
Wayne Marshall; BBC Philharmonic; James MacMillan
Chandos CHAN 1037

This CD might be well titled “The Decline of the Scottish Empire” as both pieces poke tongue in cheek fun at traditions disturbed, defiled and debauched. The Piano Concerto No.2 begins with its first movement representing a deconstruction of Cumbuck Fair, and continues with titles shambards (read: “Sham Birds”) and shanmation (separate as before). Similarly, the Bestiary includes the Scottish Parliament as well as a Reverend and congregation amongst the cacophony of other Scottish archetypes in animal guise. Originally commissioned for the opening of the Walt Disney Hall in Los Angeles, A Scotch Bestiary was a showcase for Wayne Marshall on the spectacular organ built there. This recording of the piece took place at Bridgewater Hall in Manchester with Wayne Marshall producing huge swells of sound and racing figures in virtuosic antiphony with bestial brass and percussion.

While MacMillan tips his hat to Elgar, Mussorgsky and Saint-Saëns, in A Scotch Bestiary, his Piano Concerto No.2 serves up influences of Chopin, Donizetti and Berg in order to continually interrupt and choke out the traditionally Scottish melodies that crop up. Wayne Marshall is again soloist for this piece, which was based on jigs, reels and sword dances for the use of Christopher Wheeldon, who choreographed the piece for the New York City Ballet.

Dianne Wells

Concert Note: James MacMillan will be the Michael and Sonja Kerner Distinguished Visitor in Composition at the U of T Faculty of Music later this month. He will be featured in a noon-hour lecture-demonstration on Wednesday November 1 in Walter Hall. Soundstreams Canada will present the Canadian premiere of MacMillan’s Sun-dogs on November 3 and a U of T Contemporary Music Ensemble concert will include works by MacMillan on November 17.

Concert Notes: The Hannaford Street Silver Band performs Malcolm Forsyth’s Songs from the Qu’Appelle Valley on October 15.

Reflections
Frank Morgan with Ronnie Mathews; Essiet Essiet; Billy Hart
HighNote Records HCD 7154

Two Miles Davis, two Monk tunes and three superior popular standards make up the programme on this 2005 CD featuring Frank Morgan, a man who, against all odds, survived 30 years of drug addiction and prison, and more recently a debilitating stroke.

A disciple of Charlie Parker, he copied Bird’s life style, in spite of Parker’s advice to “leave it alone” and entered a world of narcotics which led to a life in and out of jail...
between 1955 and 1985 when he recorded an album which led to his being "rediscovered". The 1998 stroke was another temporary setback, but today he sounds as good as ever.

There is a bittersweet quality to his playing and a distillation of his music, making effective use of space between the lines. The total quality of sound at times made me think of Paul Desmond. This is not exuberant jazz, but it is deeply intense and personal. His version of Love Story, for example, is a sad/beautiful moving statement from a man who has experienced the highs and lows of life. The lovely Alec Wilder composition, I'll Be Around, Crazy He Calls Me and Out Of Nowhere are the other popular standards on the album along with Monk's Mood, Blue Monk and Miles Davis' Walkin' and Solar.

Mr. Morgan is one of the living masters of bebop and ballads and I highly recommend this CD.

Jim Galloway

It's All in the Game
Eric Alexander w/ Harold Mabern; Nat Reeves; Joe Farnsworth
HighNote Records HCD 7148

"I'm trying to have the whole horn sing clearly and relatively evenly," says tenor saxophonist Eric Alexander. He goes on to cite Dexter Gordon, John Coltrane and George Coleman as his role models. But I also hear a bit of the young Sonny Rollins in his playing, particularly in his visceral interpretation of Where or When. And the Rollins influence extends even further. Like Rollins, Alexander has a penchant for offbeat material, seeking out songs seldom heard in a jazz context. The title tune and Bye Bye Baby are prime examples. There's also Where is the Love, Donny Hathaway and Roberta Flack's 1972 hit.

Alexander's quartet has his former teacher, Harold Mabern, at the piano, Nat Reeves on bass, and Joe Farnsworth, drums. This is the seventh time the young saxophonist has used his long-time mentor on a recording date and, as usual, it pays off. The 70 year old brings with him a lifetime of experience and really keeps the leader on his toes. Nat Reeves, who honed his skills with Jackie McLean and Kenny Garrett, is a fine timekeeper with a lovely sound. Joe Farnsworth's credits include time spent with George Coleman and Cedar Walton. His playing is crisp and authoritative.

The treatment of the title tune is worth the price of the disc. It's Mabern's arrangement, and both he and the leader play their hearts out. Another highlight is Thelonious Monk's Ruby My Dear played in 3/4 time.

Don Brown

Of Recent Time
Reuben Hoch and Time (Don Friedman; Ed Schuller)
Naim naim088

You'd expect a drummer-led jazz trio to reference "time", and this CD is proof of it. I'd not heard of Reuben Hoch before this release came out, but he's a first-rate musician, showing the good taste to share with Don Friedman (one of my choices as a woefully under-recognized great pianist) and solid bassist Ed Schuller (born to music as the son of composer/teacher Gunther Schuller).

Piano-bass-drums make an essential jazz group, and this release is as much about 'the trio' as the music itself, and Hoch and partners extend the interactions of melody-harmony-time as they've developed to this point.

Hoch has chosen some less-often played compositions by real jazz composers to work with, including Sam Rivers (the opening Beatrice), Ornette Coleman (the blues Turnaround) and Wayne Shorter. Shorter's Yes Or No (not Yes AND No as it's written here) was on "Juju", a 1964 album featuring Elvin Jones, a strong influence on Hoch.

Other composers included are Reuben Hoch himself, with the lovely Ballad For Nori; Pat Metheny with the waltz Question And Answer; pianists Brad Mehldau, Steve Kuhn and Don Friedman whose Flamands runs next-to-closing here. I was struck with the natural sound here, attributing it to the atmosphere of the small Florida church where it was recorded, but the notes reveal the role of the engineer, who did it all with 2 well-placed microphones. So, all involved here use the knowledge of the past to go forward.

Ted O'Reilly

Because of You - Freddy Cole
Sings Tony Bennett
Freddy Cole
HighNote Records HCD 7156

It's impossible to discuss superb vocalist Freddy Cole without mentioning his legendary late brother, Nat King Cole... However, where Nat remains an icon frozen in time, untouched or diminished by life's foibles, brother Freddy has developed an individual, moving, mature and direct style, laden with emotion and tempered by a lifetime of human experience. On his recent HighNote offering, "Because of You - Freddy Cole Sings Tony Bennett", the artist is partnered once again with his long-time producer, Todd Barkan.

Barkan and Cole have exquisite taste in material, and have fashioned a gorgeous tribute to Astoria, Queens-born Tony Bennett (the great cover shots of the Ditmars subway station). The CD incorporates well-known Bennett-esque tunes, as well as some lesser-trodden compositions also recorded by Bennett, such as That Gentle Rain by Louie Bonfa, Niagara (re-named All For You, with a fresh lyric by Bennett himself), and Louis Armstrong's If We Never Meet Again. Pianist John DiMarino has created sumptuous and compelling arrangements for the entire project, utilizing the considerable skills of veteran tenorist, Houston Person (particularly on the plaintive and moving Blues For André), stalwarts Peter Washington on bass and Kenny Washington on drums (2/3 of Bill Charlap's noteworthy trio) and the tasteful and appropriate percussionist, Steve Koonz.

This CD is a standout, and should be a primer for any developing vocalist. In addition, "Because of You" is also a fitting and loving tribute to perhaps the most seminal and recognizable vocalist in Western culture. Tony Bennett (a.k.a. Anthony Dominick Benedetto).

Lesley Mitchell-Clarke

The Long View
Tom van Seters; Don Thompson; Fraser Hollins; Karl Jannuska
Independent VSM002

Pianist Tom Van Seters is a Montreal now resident in Manitoba, lecturing in the jazz studies program at Brandon University. His eastern connections are on display in his new self-released CD as he calls on Toronto's Don Thompson to play vibraphone, and Montrealers Fraser Hollins and Karl Jannuska for the bass and drum work.

The packaging of the CD is very European, ECM-stark in style. Everything you've read so far is not included on the pale green and gray panels of the insert, other than the personnel's glossy and slick looking, but uninviting. Fortunately, the music isn't.

All eight tracks are by Van Seters and while not especially memorable melodically - I can't imagine too many tracks invite lyrics - they do invite repeated listening, a tribute to their harmonics and structure. This is sophisticated, contemporary jazz of a post-Bill Evans nature, but the pianist shows his knowledge of Wynton Kelly-type players, too.

Don Thompson is one of Canada's greatest jazz artists, as bassist, pianist, teacher or composer, but I think he most enjoys playing vibes, and it shows on this release. He's bright and light on Doppler Shift, groovy on the humorous Blues For André and reflective on Seclusion, a duet with Van Seters.

Tom Van Seters himself is a calm presence, in control of things but sharing space with his compatriots. "The Long View" is not an ego-driven vehicle. Bassist Fraser Hollins is a bit under-recorded perhaps, but his strong underpinning pairs well with the tasty drumming of Karl Jannuska (who now is based in Europe, I believe).

This independent production may be a bit hard to find in shops, so go to www.tomvanseters.com for availability.

Ted O'Reilly

Look Up
Shelly Berger
Independent BR9503

The back cover of Shelly Berger's latest CD, "Look Up" shows his name modestly at the bottom of a list of thirteen colleagues that he
A Prayer For Africa, whether the influences come from mainstream jazz, advanced free improvisation or Prokofiev. A deconstruction of that Russian composer’s Cello Sonata in C major features Bates’ clean arco work; brassy fills from trumpeter Kevin Turcotte; a quasi-martial beat from drummer Mark Timmermans; and harsh, contrapuntal overblowing from tenor saxophonist Quinsin Nachoff.

Elsewhere the saxophonist’s stuttering split tones and wind tunnel-like slurred notes make perfect harmonic sense playing off against the trumpeter’s brassy rubato style. Together they enhance Bates’ often slinky and layered themes. As well as funky stop-time showcases, the bassist — who lopes pizzicato lines as craftily as he modulates arco fills — also creates pastoral interludes, personified by Nachoff’s lyrical, clarinet. Some tunes reflect both strands.

Episodic and showcasing different tempos and intensity, Copper tone for instance, moves from florid flourishes advanced by Turcotte to chromatic honking and flattement from the saxophonist. Including a fleet Thelonious Monk quote, the penultimate section gives the drummer space to trade fours with the others.

By the time the almost nine-minute-track ends, it confirms the bassist’s fine balance and ability to create multi-themed compositions. The listener can only lament that Bates is another example of Canadian brain drain — improvised music division.

Ken Waxman

The Great Divide
Ken Aldcroft’s Convergence Ensemble
Trio Records and Productions trp-007

Those readers familiar with Soundlist (www.soundlist.ca) and the Association of Improvising Musicians Toronto (www.aimtoronto.org) will readily recognize guitarist Ken Aldcroft. He is a tireless performer and promoter of improvised music on the Toronto circuit. His prolific output has achieved a great deal in increasing the acceptance of this sometimes misunderstood genre of music.

The release of Ken Aldcroft’s Convergence Ensemble disc “The Great Divide” is a welcome addition. Besides Aldcroft, the other play-

A Fine Balance
Michael Bates’ Outside Sources Between the Lines 7114814

Prime believer in the DIY-ethos, New York-based (since 2002), British Columbia-born bassist Michael Bates composed 10 memorable themes for himself and three fellow Canucks for this debut CD. Singly and together they confirm that Bates has a mature control of various idioms, whether the influences come from mainstream jazz, advanced
ers are Evan Shaw on alto sax, Scott Thomson on trombone, Wes Neal on bass and Joe Sorbara on drums. Aldcroft bases all the five tracks on his own tunes - the players effortlessly move from his melodies to freer sections. I play improvised music myself, and occasionally risk finding my performances hurting towards a state reminiscent of an extremely cluttered closet in dire need of a professional organizer. This is definitely not the case with Aldcroft and company! Each player is very familiar with Aldcroft compositions and is able to establish such strong musical boundaries in the freer sections that the music is never out of control. The musicians create a plethora of unforgettable aural delights.

The mix, sound quality and reproduction values are top notch. Pete Johnston's liner notes provide interesting facts and insights. As is the case with improvised music, this recording is a one-time "musical snapshot". I agree with Johnston's suggestion of repeated listening. The music just gets better and better each time. An excellent effort recommended for both the seasoned and novice listener.

Tiina Kiik

Concert Notes: Ken Aldcroft Convergence Ensemble will launch this new CD with performances at the Now Lounge on October 8 and at Arraymusic in the Leftover Daylight Series on October 27.

We Are Not Obstinate Islands
The Diplomats
Clean Feed CF061

Utilizing only the tonal colours available from one trombone, one alto saxophone and one drum set, the Diplomats still create five varied and multi-hued improvisations.

Although the result may seem slightly thin without chordal instruments, the performances are imbued with enough polyphonic variety to overcome this. For comparison envision the point, skeletal forms painted by Klee and Miro, not Van Gogh's or Monet's abundant detail. Brassy gutbucket slurs from trombonist Steve Swell, tart split tones from saxophonist Rob Brown plus drum and cymbal resonance from Harris Eisenstadt supply all the needed textures.

Manhattan-based veterans of their own combos and larger ensembles led by bassist William Parker, the hornmen often utilize intense vibrato and double tonguing to express hide-and-seek counterpoint, while Toronto-born Eisenstadt, who first collaborated with California improvisers and recently moved east, prods and pushes the others with woody rim shots, understated press rolls and bass drum pressure. At points the parameters are reduced even further when one or another player lays out for a time. Yet the pan-tonal sound field isn't disrupted.

Acierie and focused, the alto saxophonist's piercing squeals mix with Swell's braying textures and the drummer's ruffs and flams to turn the concluding Buoyed In Great Days into a representative showcase. Stretching the tune's fabric without tearing it, the resonating finaline references both the initial note clusters and staccato variations on the theme. Throughout the CD, the trio provides ample aural colouration without excess.

Ken Waxman

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

With the advent of radio there came the almost insatiable need for not-too-long, attractive pieces suitable for broadcast. In England and the colonies the best known practitioners of this art included Eric Coates, Albert W. Ketèlbey, Robert Farnon, and finally Mantovani. Guild Light Music has issued 21 volumes of these charming favourites of yore in their original recording, Volume 19 being "Say it with Music", (GLCD519), Volume 20, "The Hall of Fame", Volume 1 (GLCD510), and Volume 21, "The Music of Haydn Wood" (GLCD512). The Haydn Wood [1882-1959] is the only composer-driven CD and re-introduces 19 light orchestral pieces by this forgotten British composer who was very well known to radio listeners of the 30s & 40s. Needless to say, none of these 21 well-filled CD pot-pourris is meant to be played entirely in one sitting but sampled a few tunes at a time. All the very listenable selections, taken from both sides of the Atlantic are quite charming except, of course, to the iPod generation. The transfers from the original 78s are uniformly exceptional.

Some collectors may be interested in GLCD5120 that contains Clive Richardson's London Fantasque which includes an air-raid and an all-clear! This 1944 mini piano concerto vaguely echoes the Warsaw Concerto and The Cornish Rhapsody.

The London Philharmonic Orchestra's own label has three new releases which really do deserve a hearing. For admirers and collectors of the late Dutch conductor, Eduard van Beinum, "The Post War Revival" (LPO-0011) contains five performances which are entirely unexpected. New to any CD catalogue are Malcolm Arnold's The Cornish Rhapsody (recorded 1947), Mahler's Lieder eines fahrenden Gesellen with mezzo Eugenia Zareska (recorded 1946), Beethoven's Leonora No.1 (recorded 1949), Brahms' Haydn Variations (recorded 1949), and Elgar's The Wand of Youth Suite No.2 (recorded 1950). All these were taken down in the Kingsway Hall in London which was to become the venue for countless superb recordings in the following years. Clearly Decca had exceptional recording engineers on staff as these issues will certify. The performances while not exactly sophisticated are well worth hearing.

These are souvenirs of the orchestra, rebuilding after the war, under the highly esteemed Dutchman who succeeded Mengelberg in Amsterdam and remained there until his death in 1950.

The CD of Mahler conducted by the late Klaus Tennstedt, (LPO-0012), contains The Symphony No.1 and one of the most beautiful and moving performances of The Songs of a Wayfarer that you are ever likely to hear, sung by Thomas Hampson whose voice was in pristine condition when this was recorded live in 1991 in The Royal Festival Hall. The perspective is from a little way back from the stage which adds to the illusion of being there. Conductor and soloist were exactly of one mind and the result is memorable. Certainly the ex-East-German Tennstedt knew his Mahler and this surprisingly fresh, live performance of the First from 1985 is way over the top. The recordings originated with the BBC and the dynamics in the symphony are astounding. A must have disc, for sure.

A recent vintage, Tchaikovsky's Manfred Symphony conducted by Vladimir Urusov was recorded live at the Royal Festival Hall in December 2004 (LPO-0009). Urusov has conducted extensively throughout Europe and in 2003 was appointed the LPO's principal guest conductor. Manfred is a grand tone poem based on Byron and, Urusov treats it as the Romantic portrait that it is with powerful and excited tutti contrasting with quiet passages of longing and elusive beauty, ultimately resolving in a touching apotheosis. Many listeners consider this ultra-ro-

CONTINUED ON PAGE 76
The late pianist Lili Kraus's 1954 recordings of Mozart sonatas have reappeared on a five CD set from Music and Arts (CD-1001). Kraus was a particular favourite of mine and I have fond memories of her giving a master class in Kitchener. Among her admonitions was about rubato, "If you can hear it, then it is too much." The distinguished Mozart pianist was born in Budapest in 1905 and died in North Carolina in 1986. She recorded the violin sonatas twice, with Szymon Goldberg in the late 1930s and Willi Boskovsky in the mid 1950s. She plays all the piano sonatas (excluding the hybrid F major K.533) plus a collection of variations and other stand-alone little pieces (did Mozart ever write a 'little' piece?). Her technique was immaculate and her playing was akin to someone relating a little narrative meant for your ears alone... with gentle little questions and responses. Here is a collection that deserves a place of honour in one's collection. Taken from the original master tapes of The Haydn Society, the sound, clear and noise-free, is beyond criticism.

As David Olds noted last month in Editor's Corner, Deutsche Grammophon has issued a complete Wagner Ring Cycle on CD conducted by James Levine to sell at $39.95 (DG 4769803). Take note that these Levine CDs are not the audio of the pick-of-the-bunch live DVD set but a studio recording made, if my memory serves me correctly, well before the DVD performances. Naturally, there is not the intensity of a live performance, but all the music is there and it's the best deal around.

Bruce Surtees

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trombone, Bernard Falaise on guitar and Pierre Tanguay on drums. The seven selections have elements of both jazz and musique actuelle but also encompass a variety of musical styles. An almost Las Vegas style sentiment surfaces in Il nous atrait fallu while La chanson de Marie is almost simultaneously an Irish jig and an Eastern European dance. My favourite, Mirobeau, using a text of Guillaume Apollinaire, begins in a fugal manner, then moves more upbeat, and closer to the end almost becomes a 1970s rock anthem with its screeching guitar solo. Carter's vocals are the glue that holds the works together throughout.

The bilingual French and English liner notes describe Carter's ideas behind each piece, though my high school French leads me to wish the lyrics also had an English translation. This is a moot point however - the music would be a welcome backdrop to any drive in the country or dinner affair. I'll leave the final words to Pierre Carter - "And if you may say that sometimes love is blind, how could we ever imagine love being dead?" Touché!

Tôno Kiôk

Idiollâ
DB Boyko; Christine Duncan; Jean Martin
ambiances magnétiques
AM 147 CD

While I couldn't find the intriguing sounding title word Idiollâ anywhere, I did however uncover the neologism "idiollâ", which arose recently from "ido" = personal, private, peculiar; and "llâ" = speech; therefore "idiollâ", meaning a private or unique form of speech.

On this CD, the two singers, DB Boyko and Christine Duncan, no strangers to the exploration and extension of vocal limitations, certainly make good use of idiollâ. Jean Martin, the polished jazz percussionist impresses us with his free improvisations and fine musicianship.

On first listening, the sheer range of vocal utterance astonishes, what with lightening quick switching between vocables and effective presentation of many extended vocal techniques. On the other hand, it did take me a while to relax with this mix of Dadaist-inflected aesthetics (which was originally designed to poke fun at language) and (much) nonsense language. Except when used in touches of irony, don't expect to hear belle chanson singing here!

There is more to this music than virtuoso exploitation of avant-garde vocalism. The lack of intelligible lyrics (much of the time) doesn't impede the singers' ability to sound in turn lyrical, childlike, declamatory, menacingly silly, hysterically scary or amazingly like fruit throat singers. Just when one imagines they have run the gamut of emotional set-pieces, they pull out a comically operatic bit, including wicked Pagliacci laughter.

Stay with it. This CD rewards repeated listening and reveals hidden structural elements and an adventurous and playful soul.

Andrew Timar

In Concert
El Viento Flamenco
Independent EVFCD-002
(www.elvientoflamenco.com)

It never ceases to amaze me how flamenco has infiltrated cultures far from its original Spanish roots. El Viento Flamenco is a dance/music troupe from Halifax via Newfound­land, Yes Newfoundland. And this is the real deal. The members who comprise the troupe, founders Evelyn Benais (dance), and Bob Suth­ery (guitar), singers Sean Harris and Maral Perk and percussionists Tony Tucker and Megan Matheson, come from a variety of musical back­grounds - rock, blues, folk - but they have all been infected by the flamenco virus and have come together to bring us authentic Hispanic soul.

This is a CBC recording of a live performance and while listening to an audio recording of a dance perfor­mance may seem odd, it works well due to the percussive nature of flamenco dancing. Especially when it is performed with the rhythmic precision that Benais has. Add to that Suthery's lyrical playing and the solid percussion accompaniment and you have a fine performance.

Vocals also figure on this record­ings, composed to sing like angels. They're supposed to sound tortured, like they've been to hell and back and chain-smoked the whole way, but Harris delivers all the rest of the requisite flamenco attributes in spades: passion, power and the vocal gymnastics that flamenco's modal and rhythmic quirks demand. El Viento Flamenco "In Concert" delivers a gorgeous and accessible flamenco that is made in Canada.

Cathy Riches

Karen Ages

Le Son de Soie/Silk Sound
Liu Fang
Accords Croises AC 116

Here we have yet another superb CD (her seventh in as many years) from Chinese-Canadian pipa (lute) and guzheng (zither) player, Liu Fang. One difference is that this recording is her first produced in France, and it has already garnered that country's prestigious L'Académie Charles Cros Award. Clearly Liu Fang is well on her way to replicating her North American success over in Europe.

The care and detail lavished on all aspects of this production are outstanding, from the exquisite accompanying booklet replete with stunning photos and an informative text in French and English, to the high quality of the recorded sound and musical performances. My only quibble is that sometimes the text is overly romantic and effusive.

Of the eleven tracks, three are for solo pipa, Liu Fang's first instrument. In particular, the eleven-minute piece, The King of Chu daf is impressive, with its traditional military and percussive style. On three other tracks we hear solo guzheng with its softer, undulating melodies. However, it is the cross-cultural improvisations which are the most innovative aspect of the recording - Liu Fang is joined in turn by Alla on oud (North African lute), Henri Tourrier on bansuri, and Ballaké Sissoko on kora (West African harp-lute). The interplay between Lee Fang and these three musicians is eloquent and seemingly effortless - an altogether very convincing and beautiful musical fusion.

Annette Sanger

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DISCS OF THE MONTH – A SUITCASE FULL OF MAHLER

Symphony No. 2 “Resurrection”
San Francisco Symphony; Michael Tilson Thomas
SFS 821936-0006-2 (Hybrid SACD)

Wiener Philharmoniker; Pierre Boulez
Deutsche Grammophon 477 6004

Budapest Festival Orchestra, Iván Fischer
Channel Classics CCS SA 23506 (Hybrid SACD)

Two highly significant Mahler cycles are nearing their completion, with only the monumental Eighth Symphony remaining from Michael Tilson Thomas’ (MTT) opulent SACD recordings with the San Francisco and Pierre Boulez’s entirely different approach with the Vienna Philharmonic. San Francisco’s splendid performance of the “Resurrection Symphony” clearly has the edge in its choice of vocal soloists, the late lamented mezzo Lorraine Hunt Lieberson and Canadian soprano Isabel Bayrakdarian. The Boulez however is the real stunner. It is absolutely revelatory in its unswerving pace and transcendent lucidity. Emotionally less ostentatious on the surface, repeated listening reveals a subtle, absolute mastery that is both passionate and deeply compelling.

The second instalment of Iván Fischer’s fledgling Mahler cycle with his Budapest Festival Orchestra traverses a middle course between the neurotically impulsive MTT performance and the inexorable tread of Boulez. Fischer is clearly a Mahler conductor of the first rank, with a telling attention to detail. His performance of the “Urlicht” vocal movement is one of the very few to go to the trouble of sounding the 12 bar brass chorale offstage as Mahler suggests. The Hungarian Radio Choir’s contribution to the finale is fervid though slightly underpowered.

Symphony No. 4 (arr. Stein);
Songs of a Wayfarer (arr. Schoenberg)
Smithsonian Chamber Players & Santa Fe Pro Musica,
Kenneth Slowik, Dorian DOR-90315

One might well ask, just what point might there be to reviving small scale arrangements of Mahler from the 1920s? Would we care to do the same for Beethoven? In the case of Mahler’s Fourth Symphony, I was quite surprised to learn that this arrangement by Arnold Schoenberg’s composition student Erwin Stein already has four recordings devoted to it. These arrangements were originally created for Schoenberg’s short lived Society for Private Musical Performances in Vienna, a Quixotic chamber music series which had scant promotion and little more than a cult following. Critics were banned from these concerts, and a photo ID was required for admission.

“Krupp makes only cannons, Mahler only symphonies,” quipped a critic of Mahler’s day. And indeed, as there is no significant chamber music from Mahler’s pen, these arrangements apparently fill an important need for performers. Among his colossal symphonies, the Fourth is the most modest in its demands, and apart from the lack of a horn part in Stein’s arrangement, the translation for smaller forces is remarkably adroit. The third movement in particular benefits from the intimacy of the ensemble. Conductor Kenneth Slowik has made a point of consulting the annotated scores of the pioneering Mahler devotee Willem Mengelberg for important clues regarding Mahler’s own performance practices. The disc also includes Schoenberg’s arrangement of the Songs of a Wayfarer, luminously sung by Canadian mezzo Susan Platts.

Das Lied von der Erde (arr. Riehn)
Smithsonian Chamber Players & Santa Fe Pro Musica, Kenneth Slowik. Dorian DOR-90322 (See next page)
Das Lied von der Erde  
Ensemble Musique Oblique,  
Philippe Herreweghe  
Harmonia Mundi 1951477

Schoenberg’s plan for an arrangement of Das Lied von der Erde was quickly abandoned when the Society went bankrupt in 1921. The project was finally realized in 1983 by Rainer Riehn. The reduced forces of 13 instruments (rather like a tree without its leaves) allows for a more intimate interpretation, as quite sensitively demonstrated by the artful phrasings of tenor John Elwes and baritone Russell Braun in their Dorian recording. Słowiński’s Smithsonian Players perform on a priceless set of exceptionally mellow, gut-strung Amati instruments. Philippe Herreweghe’s vocal soloists, tenor Hans Peter Blochwitz and alto Birgit Remmert, are considerably more forceful and backed by an ensemble of modern, steel-strung instruments. Casting Mahler’s alto part for baritone creates a registral tree without its leaves) allows for a more intimate interpretation, as quite sensitively demonstrated by the artful phrasings of tenor John Elwes and baritone Russell Braun in their Dorian recording. Słowiński’s Smithsonian Players perform on a priceless set of exceptionally mellow, gut-strung Amati instruments. Philippe Herreweghe’s vocal soloists, tenor Hans Peter Blochwitz and alto Birgit Remmert, are considerably more forceful and backed by an ensemble of modern, steel-strung instruments. Casting Mahler’s alto part for baritone creates a registral challenge that is not fully met in the Dorian recording. I prefer Remmert’s superior carrying power in the lengthy final song.

Symphony No. 7  
Lucerne Festival Orchestra;  
Claudio Abbado  
EuroArts DVD 2054628

San Francisco Symphony;  
Michael Tilson Thomas  
SFS 821936-0009-2 (Hybrid SACD)

Claudio Abbado has been refining his interpretation of this cryptic symphony for three decades; his previous recordings on Deutsche Grammophon with Chicago (1985, recently re-released) and Berlin (1991) are legendary. The Lucerne Festival Orchestra is Abbado’s dream orchestra, hand picked by the maestro from Europe’s finest players and featuring a huge string section.

Tilson Thomas has also shown a particular fascination with this work. To my mind however his approach to the central three inner movements is too well mannered, smoothing over the eerie, irrational elements of the first Nachtmusik and gliding through the Scherzo in an unperturbed one-to-a-bar. Abbado’s Scherzo, in contrast, is a harrowing, lurching beast that jumps out at you from the dark. Both finales are excellent in their own way. Tilson Thomas’ approach is triumphant and gleaming, while Abbado’s is electric and propulsive. Abbado’s expertly filmed performance has the advantage of providing the deep bell tones Mahler asks for, rather than the cheesy orchestral chimes of the San Francisco Symphony.

Symphonies 1-9, No. 10 Adagio  
Czech Philharmonic Orchestra;  
Vaclav Neumann  
Supraphon SU 3880-2

A truly great orchestra, great analog sound, and a nearly great conductor are on offer in this budget re-issue of this important 1980s Mahler cycle on the Supraphon label. You can read all about Vaclav Neumann’s significance to Czech culture in the slim program booklet, but of Mahler, alas, you will find nary a word. Neumann takes a rather laissez-faire approach to the symphonies and is not normally inclined to the moderate melodic coddling of a Bernstein or Tilson Thomas. Fortunately, Mahler the conductor ensured his scores were sufficiently annotated and dynamically balanced to render them near idiot-proof. Nonetheless, there are small but significant blunders to be found throughout this cycle, some quite inexplicable: a transposition error in the trumpet parts in the first movement of the 3rd that was allowed to pass, cowbells in the 6th and 7th which are utterly devoid of mystery, and, in the finale of the 6th, “hammerblows of fate” that sound a pitiful metallic clink rather than the resounding wooden thwack Mahler explicitly demands. Interpretatively an excruciatingly slow and graceless 4th movement in the 7th and an uneven cast of vocal soloists in the choral 8th are major disappointments. The orchestra is superb however, with the sensational trumpet playing of Miroslav Kejmar a particular pleasure.  

Daniel Foley

Concert Notes: Mahler is well represented on the concert stage this month. The Toronto Symphony performs the Kindertotenlieder with baritone Russell Braun on October 5 at Roy Thomson Hall, and the Adagietto from Symphony No. 5 on October 7 (Roy Thomson) and 8 (George Weston Recital Hall). A selection of Mahler songs will be included in Lita Classen’s recital as part of the Great Romantics Festival in Hamilton on October 5, the Etobicoke Philharmonic Orchestra will be joined by Dan Hambly for Songs of a Wayfarer on October 20, the Oshawa Durham Symphony and the Kingston Symphony join forces to perform the Symphony No. 5 on November 3 at the Toronto Centre for the Arts.
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