Mozart: The Violin
January 17 & 18 at 8:00 pm
Peter Oundjian, conductor
Isabelle van Keulen, violin
Mozart: Violin Concerto No. 2, K. 211
Violin Concerto No. 3, K. 216
Symphony No. 39, K. 543

Sinfonia Concertante
January 20 at 7:30 pm
January 21 at 3:00 pm
Peter Oundjian, conductor
Scott St. John, violin/viola; Lara St. John, violin
Mozart: String Quintet, K. 174
Violin Concerto No. 1, K. 207
(Jan 20 Scott St. John)
Violin Concerto No. 4, K. 218
(Jan 21 Lara St. John)
Sinfonia concertante, K. 364

Mozart Gran Partita
January 25 at 2:00 & 8:00 pm
Peter Oundjian, conductor
Henning Kraggerud, violin
Mozart: Violin Concerto No. 5, K. 219
Gran Partita, K. 361

Mozart Requiem
January 27 at 8:00 pm
January 28 at 3:00 pm (George Weston Recital Hall*)
Peter Oundjian, conductor
Joaquin Valdepeñas, clarinet
Heidi Grant Murphy, soprano
Jennifer Larmore, mezzo-soprano
Michael Colvin, tenor
Nathan Berg, bass
University of Toronto MacMillan Singers
Mozart: Clarinet Concerto, K. 622
Requiem, K. 626
Toronto’s Favourite

MESSIAH

"[TSO's Messiah] is a grand, majestic spectacle that should be seen and heard by every Torontonian." - TORONTO LIFE

Handel/arr. Mozart: Messiah
December 16, 18, 20, 21 at 8pm
December 17 at 3pm
Nicholas McGegan, conductor
Meredith Hall, soprano; Jill Grove, mezzo-soprano
John Tessier, tenor; Hugh Russell, baritone
Toronto Mendelssohn Choir

Family Christmas Concert
December 23 at 3pm
John Morris Russell, conductor
The Snowman - an animated film with orchestral accompaniment
A Flicker of Light on a Christmas Night - a production by Platypus Theatre
Join us at intermission for cookie decorating!
Suggested ages 5-12.

call 416.593.4828
visit www.tso.ca

A TSO Christmas Pops!
December 12 at 8:00 pm
December 13 at 2:00 pm & 8:00 pm
Erich Kunzel, conductor
Daniel Narducci, baritone
Mississauga Choral Society
Canadian Children’s Opera Chorus
Pops legend Erich Kunzel presents a Christmas stocking overflowing with musical treats - it's the perfect holiday show!

Concerts at Roy Thomson Hall
*For tickets to the concert at the George Weston Recital Hall on January 26 please call Ticketmaster at 416/872.1111

Return to Ad Index
IN THIS ISSUE

Sisters of Shemville
World View, page 20

Recently... Lotfi Mansouri
page 15

Contest: Music's Child
page 25
ROBERT LOWREY
INVITES YOU TO COMPARE
THE WORLD’S FINEST PIANOS

Bösendorfer Est. 1828
The Pride of Austria

Schimmel Est. 1885
Germany’s best selling Piano

Bechstein Est. 1853
The King of Pianos

Our new European Piano Gallery is the only place in North America where you can compare, side-by-side, Bösendorfer, Bechstein and Schimmel, grand and upright pianos. You would choose one of these magnificent instruments for the same reason you may drive a German Car, the unmistakable benefits of true craftsmanship. Only in Europe have the timeless skills required to make the very best pianos been formally preserved; to become a piano craftsman in Germany is a great and painstaking achievement. With the disappearance of the apprenticeship system, North American manufacturers have had difficulty living up to reputations they may have enjoyed in the past. When you visit us, you will have the opportunity to see, hear and play an unprecedented selection of Bösendorfer, Schimmel and Bechstein pianos; it will be self-evident these wonderful piano makers are still earning the reputations they established more than 100 years ago. Bösendorfer and Schimmel are proud sponsors of the Toronto Symphony Orchestra’s Bösendorfer Piano Competition and the Schimmel New Creations Festival.

THE BEST PIANO VALUE FOR EVERY BUDGET

Knabe Console
From the Bechstein Family

Vogel Grand
Made by Schimmel

Heintzman Upright
The Tradition Continues

Our buying power (we buy factory-direct and import full containers), enables us to select the very best new piano for every budget. Each is pre-serviced by our 22 person service staff and backed by our own warranty, (in addition to the manufacturers warranty). You get the best of both worlds; the lowest price and unparalleled service. Our new pianos include the Bechstein family: Knabe, Sohner, Kohler & Campbell; Vogel Grands and Uprights from Schimmel; Heintzman and Nordheimer. We also have a wide selection of restored pianos: Steinway, Yamaha, Baldwin, many more.

Roland from Japan is the undisputed leader in digital music technology, and the professionals first choice; even Microsoft has adopted Roland’s standard. A Roland piano doesn’t mind if it’s hot and humid or cold and dry, and they’re easy to move around. True Piano tone and touch is just the beginning.

Visit our Rogers Organ showroom
Tour Our Famous Workshops
Free delivery within 200 km

943 Eglinton Avenue East (just West of Leslie) Lots of free parking! 416-423-0434 — pianoexperts.com
TO ALL, A HAPPY AND FRUITFUL NEW YEAR

AND LAST, A SPECIAL THANK YOU TO EVERYONE, WHO WORKS WEEK IN WEEK OUT TO KEEP THIS LITTLE ENTERPRISE AFOAT. SOME OF THEIR NAMES ARE IN THIS PAGE'S MASTHEAD. MANY MORE ARE NOT.

To all, a happy and fruitful new year.

David Perlman, editor

OLD BUSINESS FIRST

Well I did get that invitation I talked about trying to cadge in this space last month — to the CMC CentreDisc 25th anniversary reception. Great little moments of music, even some good little speeches. Colin Eatoek (T.O. Diary, page 14) was there too, and something quite different caught his eye . . . !)

"We ask the Lord the gift to give us, to see ourselves as others see us" is the best late night impression I can give of Robbie Burns. A precious gift indeed. Bet you won't see the operatic "us" quite the same way after reading Pamela Margles' interview with Lotfi Mansouri who was recently in town (page 12).

"The holiday season and its not-so flip side" our cover proclaims. One reason is simply the difference between the offerings in the December and January halves of this issue's monster listing section — "the Janusian face of winter" Donald Pulker calls it in our cover story. But even within December there's a full spectrum of human disposition and aspiration on display — from the silly to the saefig as my Old English professor would have said.

In that spirit, then, a wish from all of us at WholeNote to all of you, our readers, silver and gold. May you find here the music to suit your every mood and see you through every twist and turn of the season.

And last, a special thank you to everyone, who works week in week out to keep this little enterprise afloat. Some of their names are in this page's masthead. Many more are not.

To all, a happy and fruitful new year.
This month's theme is "old friends and inundations". Perhaps it is a seasonal theme. After all, at this time of year we are inundated with thoughts of friends and family. And old favourites. This brings me to my point. Each month we are inundated with far more "product" than we can possibly review in these pages, and much that is worthy of note simply must go unnoticed. I extend my apologies to those whose discs we simply could not find room for. For example, we received 35 discs from Naxos alone this month. The sheer volume of Naxos' production is overwhelming and it is simply not possible to pay the tribute that is due to this incredibly successful label which has re-written the book on classical music marketing through its budget pricing, repertoire saturation and internet distribution. I will make what amends I can by mentioning 3 "old friends" that came to visit thanks to new Naxos recordings.

My first exposure to "period instrument" performance came through recordings of the Bach Brandenburg Concertos by the Swiss Schola Cantorum Basiliensis on the Heliodor label nearly 40 years ago. At that time there was no big deal made about the "authentic" nature of the instruments or the "historically informed" approach to the performance, but it was simply obvious even to my naive ears that this was something special. So it was with interest that I opened the newest addition to the Brandenburg discography - Naxos (8.55775-56) - featuring another collection of Swiss musicians, simply called the Swiss Baroque Soloists under the direction of Stéphane Réty, whose transverse flute is featured prominently. I wouldn't say that this recording supplants the Schola Cantorum performances that remain a benchmark for me, or Tafelmusik's Sony recording of the Brandenburgs, but this new 2 CD set is a strong contender and does include a couple of bonuses: the Trio Sonata from the Musical Offering, and Stéphane Réty's transcription for flute and strings of the Harpsichord Concerto BWV 1056.

Through the String Quartets of Charles Ives (8.559178) we are presented with two sides of this original "post modern" and uniquely American composer. The first, a student work completed in 1896, is subtitled "From the Salvation Army" and it incorporates melodies from many of Ives' beloved "Revival Meeting" hymns in its Chorale, Prelude, Offertory and Postlude movements. Confusingly, the program notes seem to be written about a later three movement version of the work. The second quartet, far more complex and wide ranging in its musical influences, was completed in 1913. Although it includes references to familiar American hymns and patriotic tunes, they are juxtaposed with snippets from Tchaikovsky, Beethoven and Brahms in a sort of New World versus Old World discourse. There is also internal dialogue between the instruments who are given certain personality traits - most notably the viola who takes the brunt of the composer's scorn (who would 'a' thunk it?). The work is divided into three descriptive movements: Discussions; Arguments; The Call of the Mountains. I would concur with the liner notes that "The final moments...are among Ives' most transcendent utterances". The Blair Quartet specializes in modern American repertoire and these performances confirm their credentials.

Continued on page 72
**Coming up!**

**The Tokai Quartet and The Snow Queen**

*by Donald Parker*

This issue’s cover features the Tokai Quartet and Alon Nashman. They are in character for their roles in their upcoming production of Canadian composer Patrick Cardy’s *The Snow Queen*, based on the story by Hans Christian Andersen. It comes to Toronto December 17.

Nashman describes the original story as “multi-layered”, which is accurate. Like all of Andersen’s work, it is light and whimsical on the surface but possesses of thoughtful, even melancholy undertones. *The Snow Queen* features a demonic mirror, talking animals and flowers, and an evil queen whose kisses are as cold as ice. Beneath its enchanted surface lies a perceptive allegory about how some people come to view the world through a distorted lens that makes them see the worst in everything. It is ultimately a celebration of the transformative power of friendship.

Though Toronto audiences may be more familiar with John Greer’s 1993 version composed for the COC, Patrick Cardy’s adaptation of the tale dates from 1980. This production of the piece is the result of discussions between Alon Nashman, veteran Canadian actor, and Barry Shiffman, now director of music programs at the Banff Centre and (at that time) a member of the St. Lawrence Quartet.

Eight years ago Nashman performed *The Snow Queen* in collaboration with the St. Lawrence Quartet, and both Alon and Barry wished to see it fully realized as a piece of theatre. To that end, they recruited the Tokai Quartet, of which Nashman comments, “Each of the Tokais is a remarkable musician, but what puts them in the same artistic league as the St. Lawrence to my mind is that they each have a twinkle behind the eyes and a fire in the heart. Plus, they share a wacky sense of humour...” — qualities which no doubt made them the ideal choice for this production’s musical element which, Alon points out, “conveys as much of the story as the narrator.” The Tokais were more than happy to oblige, and they have every intention of pursuing further multimedia projects in the future. “We have big plans,” says violinist Csaba Koczó, “but we are currently in the stage of trying to find grants and funding to make them possible.”

Nashman and the Tokais kick off the production with a two-week residency at the Banff Centre, during which they will play five shows in Banff and one in Calgary.

**Winner of the Felix Galimir Award**, the University of Toronto’s top award for chamber music, the Tokai Quartet gained international recognition at the 8th Banff International String Quartet Competition in 2004. (Their name is derived from a Hungarian dessert wine, which Koczó informs me Beethoven, Schubert, Voltaire, and Goethe were all quite fond of, and which is made of four distinct ingredients.)

Their experience in the Banff competition was a decisive moment in their evolution. “It had an enormous impact,” says cellist Rafael Hoekman. “It gave us the confidence to continue developing as a professional ensemble.”

The future holds an extensive concert tour of Atlantic Canada in addition to concerts with the Toronto Summer Music Academy & Festival, Les Amis Concerts, London’s Aeolian Series, the Collingwood Music Festival, and Lakefield Concerts. In addition to Koczó and Hoekman, the quartet is comprised of Amanda Goodburn, first violin, and Yosef Tamir, viola. All four members seem to be chronic award- and prize-winners.

Goodburn distinguished herself as a violinist of note in England and South Africa before moving to Canada in 2001. Among numerous other activities, she became a member of the TSO in the Autumn of 2004. Veteran chamber player Csaba Koczó, a native of Hungary, moved to Canada in 1999. He currently plays with the COC and the National Ballet Orchestra. Yosef Tamir studied both violin and viola in his native Russia but settled on viola before coming to Canada in 1995; he also plays with the COC. Hailing from St. John’s Newfoundland, Rafael
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 Biiali & 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.

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

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

Broadcasts of concerts OnStage at Glenn Gould Studio can be heard on Sundays at 2:05 P.M. on CBC Radio Two & at 8:05 P.M. on CBC Radio One Hosted by Shelley Solmes

Glenn Gould Studio, Canadian Broadcasting Centre, 250 Front St. West, Toronto
GREAT ARTISTS

NATIONAL ARTS CENTRE WIND QUINTET
Joanna G’froerer flute
Charles Hamann oboe
Kimball Sykes clarinet
Christopher Millard bassoon
Lawrence Vine horn

Music of Debussy, Héto, Reicha & Harbison
FRIDAY, JANUARY 26, 8 PM
RCM Concert Hall
90 Croatia Street (Bloor & Dufferin)
$15 adults, $10 students & seniors
Group rates available
416.408.2824, ext. 321

FREE CONCERTS

NEW MUSIC ENSEMBLE
Brian Current conductor
Music of Sokolovic, Vivier, Webern & more
FRIDAY, DECEMBER 8, 8 PM
RCM Concert Hall
90 Croatia Street (Bloor & Dufferin)

NOON HOUR CONCERTS
Toronto Chamber Brass (Brass Quintet)
WEDNESDAY, DECEMBER 6
Continental Piano (2 pianos, 4 hands)
WEDNESDAY, JANUARY 31
The Royal Conservatory of Music, Room 305
90 Croatia Street (Bloor & Dufferin)

416.408.2824, ext. 321
www.rcmusic.ca/concerts

Give the gift of Music

"WholeNote is the best way to reach discerning and educated music lovers directly."

Every month WholeNote gives the gift of music. You can tool Concert tickets and/or a subscription to WholeNote make great gifts. A phone number for concert presenters is part of every concert listing. For a subscription, phone 416-406-5055 or contact us at subscriptions@thewholenote.com
The Majesty of Christmas

Monday, December 18, 2006, 8 p.m.
The Cathedral Church of St. James, 65 Church Street, Toronto
Richard Bradshaw, Guest Conductor
The Canadian Children's Opera Chorus & Youth Chorus
Ann Cooper Gay, Director; Micheal Bloss, Organ Soloist

Richard Bradshaw
Canadian Children's Opera Chorus

The HSSB's annual Christmas concert at the Cathedral Church of St. James has quickly become a Toronto tradition. The combination of organ, brass and children's chorus in the acoustic splendour of the Cathedral is majestically combined with the heartfelt singing of the 800 audience members. This year, in addition to beloved carols, we will present John Burge's setting of O Come, O Come, Emmanuel and A Dickens of a Christmas by Errol Gay.

"Toronto's brass band par excellence"
William Little, The Toronto Star

Call the St. Lawrence Centre Box Office
416-366-7723 or 1-800-708-6754
or book on-line www.stlc.com
Visit us at www.hssb.ca
This concert generously sponsored by Goodyear Canada Ltd.

St. Michael's Choir School
67th Annual Christmas Concert

December 15 & 16, 2006, 8:00 p.m.
Massey Hall, Toronto

Tickets: 416-872-4255
www.masseyhall.com

Visit us at www.hssb.ca

Return to Ad Index
Recently in town...

"Wow, what an opera!"

An interview with Lotfi Mansouri

BY PAMELA MARGLES

Lotfi Mansouri came to town recently to give a masterclass at the University of Toronto’s Faculty of Music, and to receive a Ruby Award from Opera Canada Magazine. Mansouri spent thirteen years in Toronto as general director of the Canadian Opera Company. During that time he set up the Canadian Opera Company Ensemble and the COC Orchestra. He got the ball rolling for the new opera house, and saw through the building of the Tanglewood Opera Centre. He lured top stars like Joan Sutherland, Elizabeth Söderström, and Tatiana Troyanos to Toronto. He even thought up Surfville. It’s safe to say the COC would not be where it is today without him.

I met with Mansouri at his hotel just as his wife, Marjorie, was leaving to have lunch with friends. They both recalled with fondness living in New York and Cabbagetown. Although they stayed on in San Francisco after Mansouri retired from the San Francisco Opera in 2002, they maintain their strong ties with Toronto. “We still have a lot of connections here, with all the friends, all the lovely people who mean a great deal to us,” says Mansouri. “So when we come here, it’s like coming home.” Their daughter remained in Canada, and works as a doctor in Yellowknife.

Mansouri radiates unabounded enthusiasm and good humour. He recalls how he was here last spring to direct Berg’s Wozzeck. “I started my work here in 1977 with Wozzeck. It’s one of my favourite operas. I’ve learned in my career that you always do your very, very demanding pieces in your honeymoon period with the board of directors, because later they get very conservative and careful. One of the newspaper critics wrote, ‘Mansouri smiles at the brink of disaster,’ because they didn’t think you could sell six Wozzecks. But we sold them all.”

Mansouri directed Wozzeck again in 1990 during his last season here. It was this production, with sets and costumes by Michael Levine, who designed the recent Ring Cycle, that was revived last season. It turned out to be the final opera performed by the COC in the Hummingbird Centre.

“I never liked that place, even though I worked in it for 13 years. It was just not right for opera. So I was very ironic that I got a chance to do the very last performance there. Afterwards I said to the company, ‘Do I lead the torch parade? Let’s put the flames to this dump!’ We had worked for years to build an opera house. We had the land, we had the architect, Moshe Safdie, and then the government pulled the plug.”

“That was one of the major reasons why I left Toronto. When I got the invitation from San Francisco Opera to be their general director, I realized I wanted to finish my career in a real opera house. But I would have loved to have stayed here and seen the new house built. Finally Toronto has the house that it deserves. It’s a big success — it’s excellent.”

When he first came here thirty years ago, he found Toronto rather provincial, and very Anglo-Saxon. “Then, all of the sudden, things started to explode and the city became wonderfully exciting. It was a very good time to be here and I enjoyed it. I felt like we were in one of those old Mickey Rooney-Judy Garland films, the let’s-put-on-a-show-in-a-barn kind of thing. We just did it.”

Mansouri left his native Iran for Los Angeles to study medicine, or so his devout Muslim father thought. He was actually dreaming of Hollywood. “I had grown up on Hollywood movies. I’m still a big film fan.” He started a career in opera as ‘a very bad tenor’. And he did work in a couple of movies, directing the operatic segments in the Pavarotti feature Yes Giorgio, and in Norman Jewison’s Moonstruck.

One of his triumphs as a director here was Bellini’s Norma with the greatest Norma of her day, Joan Sutherland, and the equally unforgettable Adalgisa of Tatiana Troyanos. “Norma was the first time that I brought Joan here. And Tatiana, wasn’t she superb? The tension, the excitement!” Norma had never been done here, even though it is a mainstay of the bel canto repertoire. ‘As a general director of a repertory company, I felt that my responsibility was to introduce the entire gamut of the repertoire.’ So they went from the baroque, with Monteverdi’s The Coronation of Poppea, right up to Britten’s Death in Venice, which had been written just ten years earlier.

“We always had one opera every year. If the more esoteric critics thought Fledermaus was too fluffy, I would say, ‘Then don’t come. People who like it can come.’”

“Many times I put on stuff that I didn’t particularly care for. You don’t do it for yourself, you do it for your audience. If you were running a restaurant, you wouldn’t only serve what you liked. You see what I mean? You’re not a hot dog stand serving just hot dogs. I even invited directors I might not agree with philosophically, but whose work our community and the audience needed to see.”

“I was very fortunate because as a young man I had worked with the best conductors. At the Zurich opera I had Otto Klemperer. He drove me nuts, but he was a genius. I did Massenet with the greatest French conductor, Ernest Ansermet. This man was a god. But he was very sweet, a gentleman. He had studied with Claude Debussy, so when we did Pelléas, he would say, ‘Oh, Claude ma’m dit...’ When Ansermet did French repertoire it was so passionate and exciting. When French repertoire is done pastel, it becomes wishy-washy. It needs passion — it’s tricky.”

“I had always wanted to do War and Peace, which is a monstrous opera. So in San Francisco, again in my honeymoon period, I said to myself, ‘Lotfi, do it in your first year or two, before the board gets too wise.’ Someone told me about this young Russian conductor, Valery Gergiev. I took him to supper in London. In five minutes I was in love with him, so I brought him to America for the first time. He was, of course, brilliant. But my musicians don’t like him because he makes them nervous. He makes demands, so they can’t just mail it in.”

I mention to Mansouri that Gergiev is going to conduct the Toronto Symphony next February. “When I first came, the Toronto Symphony played for the COC. They were so arrogant. They actually thought the opera experience would weaken them. I said, ‘Excuse me, but would you say that about the Vienna Philharmonic?’ Any time I wanted TSO conductor Andrew Davis for an opera, the manager, Walter Homburger, wouldn’t allow it. I finally did get Andrew for the COC — as one of the guest artists in the second act of Fledermaus! I dressed him up, and he sang, ‘I am the very model of a modern Major-General’! We would have to pay for the entire Toronto Symphony even if we were doing Mozart.’ So Mansouri set up a separate COC orchestra, which actually worked out to be much cheaper.

Soon after, he started the COC Ensemble. “I was a product of a workshop ensemble myself at UCLA. When I went to work with Herbert Graf, who was my mentor, we started a similar studio in Zurich, and then in Geneva. I gave each COC ensemble member a two-year contract so they could concentrate on their careers, like a small European house. I gave them roles, covers, and even their own productions. Stuart Hamilton, a wonderful coach, and so knowledgeable, was the first music director. Ben Heppner was one of the masters in Meistersinger, and ended up being one of the very best Walters.”

Return to Ad Index
'Artists need the guidance of people they can trust to say, "No, no, no, you can't do that!" In the past, agents were really impresarios. They didn't just make bookings, like today, they created careers. They put the artists in the right situations with the right conductors.'

Mansouri does try to advise young singers when he is directing or doing masterclasses. 'But, you see, they have to listen to you. You cannot dictate to them. Also, artists must develop their own discernment and their own ears.'

He talks regretfully about singers who damage their voices, usually by singing roles that are too heavy for them. 'When I work with young singers I want to sensitize them to the fact that you want a lasting career. Look at Mirella Freni - she's 73 and she's still singing. Alfredo Kraus sang until his early 70's. He was invited to do Don Jose hundreds of times. He always turned it down. He knew what was his repertoire, stuck to it, did a magnificent job and had an extended career. But nowadays singers get impatient and want to do everything. Sadly, they shorten their careers. The voice is very delicate. A unique artist like Placido Domingo can do just about everything, but he's one in a million.'

'For the number of people in this country, there are a lot of great singers. Canada is a land of immigrants. A lot of people come from Italy and eastern Europe, all those places, and they bring that culture and tradition with them. It's fabulous.'

'Judy Forst is a model singer. I love Maureen Forrester. Louis Quilico was absolutely one of the best baritones. There are very good singers of the younger generation, like Ben, of course. John Fanning is a lovely artist. Richard Margison is a nice beefy spinto tenor. John Relyea has the voice, and the intelligence, to be the new Sam Ramey. They all just have to be careful.'

'The COC Ensemble was set up strictly for Canadians, which it should be when you get a government grant. But the Merola program in San Francisco is truly international, with Spanish singers, Russians, a lot of young Canadians. Here, I was always accused of not using enough Canadians - perhaps because I was not a Canadian myself. But I used many more Canadian artists of any time before or even after me.'

Then there are the Canadian singers who got away. 'I could never get Teresa Stratas. She is one of those great artists who could do anything. But she is a very complicated person. She came here for the party for my tenth anniversary with the COC. I was dying to work with her here. But like a fish, she just slipped out of my hands.'

'I invited Jon Vickers here every season, and I was always turned down. He thought Toronto audiences just weren't ready for him - they weren't intelligent enough. But he would go to Guelph for Niki Goldschmidt. I offered him anything. I had directed him elsewhere, and he was a handful, but he was a giant - and very exciting.'

Many of Mansouri's innovations at the COC now seem obvious, like scheduling Sunday matinees. 'That became one of our best subscriptions. People started taking buses in from Buffalo, Hamilton, Kingston.' Then there are the CBC telecasts, which grew naturally out of the radio broadcasts, in which he had made Stuart Hamilton quizmaster. But other moves seem truly daunting, like creating the Tanenbaum Opera Centre, the administrative building on Front Street, which opened in 1985. 'I got the money from Tanenbaum, we bought the building, and then we got the government. It's absolutely the envy of every opera company, because you've got your administrative offices, your workshops, a theatre, everything under one roof - and it was originally a canning factory!'

But when it came to commissioning new operas, Mansouri's legacy is flimsier, especially when compared to the commissions he later pulled off in San Francisco, like John Adams' The Death of Klinghoffer, André Previn's A Streetcar Named Desire and Jake Heggie's Dead Man Walking.
Walking. 'I couldn’t do those kinds of commissions here. I tried to. I had wanted to do Streetcar as an opera for years. Leonard Bernstein loved the idea, but if I had brought an American composer here they would have crucified me. In San Francisco I didn’t have that problem - I could get any composer, without criticism."

‘We did Murray Schafer’s Patria and Schafer was just terrible to us. He hated the COC and bad-mouthed all of us. One of the last things I did here was to commission Harry Somers’ Mario and the Magician. This maybe sounds sacrilegious, but I didn’t really find many composers who excited me. Harry was one of the few. I set up a Composer in Residence Program here, producing one-act operas. Those were interesting. But after I left, Brian Dickie, who took over from me, stopped the program.‘

If Mansouri has plans to slow down, they’re not apparent. He is working on a second autobiography. In April he is directing Merry Widow for the Los Angeles Opera. What isn’t in Mansouri’s plans is to go back to Iran. ‘I don’t know if they’d let me out. I worked for the Shah,’ he reminds me. Indeed, he spent five years as the Shah’s admittedly reluctant opera director.

Of all Mansouri’s accomplishments in Toronto, the one that has had the greatest impact is his idea for Surtitles, now used around the world. ‘As a stage director I was always frustrated when I would work very hard on detailed nuances, but nobody would know what the hell anybody was singing about. We were doing Poppea, one of my favourite pieces. It’s like a Shakespearean play, so you really have to understand every word. And I wanted to do it in the original Italian.’

‘One night I was home watching the Ring Cycle on Bayreuth on television with my wife. My wife was not a great Wagnerian, but suddenly she said, “You know, Loffi, this really isn’t as dumb as I thought it was”. She had been reading the subtitles on the tv screen. All of the sudden it was like the apple falling from the tree. If they could put subtitles on the bottom of the tv screen, couldn’t we put them at the top of the opera stage? And that’s how it all started. At the beginning I was just lacerated. Critics tore me to pieces. An editorial from London called Surtitles “the plague from Canada”. Now, of course, everybody’s using them.’

‘Some directors, like Peter Sellars, use them to write what they want the words to say. I don’t like that. I find it doesn’t honest. Translate what they really are saying, especially in Wagner. I don’t like these conceptual productions - as if the composer didn’t know what he was doing. For me opera is theatre, and theatre is communication. My job as a stage director is to draw you in emotionally and intellectually. I don’t want you to sit there and think, “Oh, that’s a clever idea”. That means I haven’t done my job. I want to involve you so much that at the end of it your response is "Wow, what an opera!”’

**FURTHER READING AND LISTENING**

*DVDs (*COC productions)
  *Norma* by Bellini (COC/VAI 1981); *Anna Bolena* by Donizetti (COC/VAI 1984); *L’Africaine* by Meyerbeer (Kultur 1988); *The Merry Widow* by Lehár (Kultur 1990); *Les Huguenots* by Meyerbeer (Kultur 1990); *The Makropulos Case* by Janácek (VAI 1990); *Rustan and Lyndalda* by Glinka (Philips 1995)

**BOOKS**

An Operatic Life by Loffi Mansouri with Aviva Layton (Mosaic Press/ Stoddart Publishing, 1982); Opera Viva: Canadian Opera Company - The First Fifty Years by Ezra Schabas & Carl Morey (Dundurn Press, 2000); San Francisco Opera: The First Seventy-Five Years by Joan Chatfield Taylor (Chronicle Books, 1997)

---

**I.O. Musical Diary**

by Colin Eatock

But once they are built ...

**October 20, 2006:** Much ink has been spilled over Toronto’s “cultural building boom” in the last few years - and the various arts organizations that are constructing new palaces are only too happy to show off their projects to journalists. And so on this fine fall day I find myself, along with several other scribblers, donning a hard hat and steel-toed boots for a tour of the Royal Conservatory of Music’s work-in-progress, the Telus Centre for Performance and Learning.

With the Conservatory’s publicist as our guide, we are led through a maze of bare concrete corridors and stairways, as the features of the new facility are explained. This “addition” is actually larger than the Conservatory’s McMaster Hall, built on Bloor Street in 1881. I’m not sure that the new structure has much affinity with the Victorian edifice that it wraps around - but compared to what’s going on next door, where the Royal Ontario Museum’s transformation into “the Titanic and the iceberg” is nearing completion, the Conservatory’s project is a model of good taste and probity.

There’s a lot going into the $95-million Telus Centre: a library and recording studio in the basement, a small musical instrument museum, classrooms, spacious practice rooms (the windows that will open onto Philosopher’s Walk are a nice touch) and even a trendy wine-bar on the roof. But the most prominent feature is the 1,140-seat Michael and Sonja Koerner Concert Hall. When it’s finished, it will essentially be another George Weston Recital Hall, downtown (where it should have been built in the first place).

**November 25, 2006**: The Canadian Music Centre is in a festive mood this evening, throwing a party for the 25th anniversary of its record label, Centrediscs. Toronto’s new-music crowd was out in full force, at the CMC’s stately home on St. Joseph Street, for drinks and hors d’oeuvres - and to gossip about arts councils and the CBC. But what’s this, in a glass case in the lobby? Apparently, it’s yet another balsa-wood model for yet another cultural building project.

‘This started as a student assignment at Ryerson’s school of architecture,’ explains the CMC’s ever-upbeat director, Elisabeth Biilh, “but if the board loves it, and so we’re going to do it!” Compared with the Conservatory’s expansion, it’s a modest plan, which, if built, will provide more library space, and also a small recital hall. Biilh estimates the cost at $8 million.

One of the most interesting things about the current building boom in the arts is the way that it reveals our society’s willingness to spend money on bricks and mortar: The Canadian Opera Company, for instance, manages to scrape together about $18 million in a typical year to present six or seven operas - but also managed to find $1.50 million for a new opera house. The Royal Conservatory, with an annual budget of about $27 million, is building a $95 million expansion. And a few years ago, while the Toronto Symphony Orchestra was teetering on the brink of bankruptcy, $20 million was found to renovate Roy Thomson Hall. (Whether or not Biilh can scrape together $8 million to house Canadian “classical” music - a kind of music that most Canadians aren’t even aware of - remains to be seen.)

Don’t get me wrong - I’m not opposed to any of these projects. On the contrary, I honestly like new opera houses, music schools, concert halls and libraries. But sometimes I think Torontonians place a little too much faith in such facilities - viewing them as ends in themselves, rather than means to an end. For a true “cultural renaissance” to take place in this city, more money - much more money than governments and donors currently cough up - will be required, on an ongoing basis. Are we up to the challenge? Only time will tell.

Colin Eatock is a Toronto-based composer and freelance writer who frequently contributes to the Globe and Mail and other publications. His “T.O. Musical Diary” is a regular feature of WholeNote magazine.
Guillermo Silva-Marin
Founder & General Director

LEONARD BERNSTEIN'S
Candide

THE BEST OF ALL POSSIBLE WORLDS

Julian Wachner, Conductor
Guillermo Silva-Marin, Stage Director
Elizabeth Asselstine, Lighting Designer

DEC. 27, 30, 31*, JAN. 5 & 6 at 8:00 pm
JAN. 7 at 2:00 pm

*Ask about our New Year’s Eve Gala.

sponsored by
Scotiabank

JANE MALLETT THEATRE
St. Lawrence Centre for the Arts
416-366-7723
1-800-708-6754
www.stlc.com

Music Toronto celebrates the 30th anniversary season of Canada's foremost piano duo James Anagnoson and Leslie Kinton.

Anagnoson & Kinton will perform a special programme of Benjamin Britten, Claude Debussy, Igor Stravinsky and Witold Lutoslawski. The evening will also feature their newest Double CD set entitled "Stages - Performance Highlights from 50 Years of Concerts."

Reception will follow in the lobby of the hall.
Join us for this special milestone performance.

Tuesday, December 12, 2006 8 pm
St. Lawrence Centre for the Arts - Jane Mallett Theatre
27 Front St. East, Toronto
Tickets $45, $41

Box Office: 416-366-7723 or 1-800-708-6754
You may order on-line at www.stlc.com

For more information, visit www.music-toronto.com/

Come celebrate a rare milestone of two Canadian artists
Conductors (1): the Guild

The Conductors Guild annual conference, traditionally held in an American city, will take place at Toronto’s Hilton Hotel from January 17 to 21. With dozens of fascinating lectures, workshops, performances and presentations, some of interest primarily to conductors but some of general interest, I recommend taking a look at our Announcements ... EtCetera File on page 60 and also visiting the Conductors Guild website www.conductorsguild.org.

Conductors (2): Jesús Amigo

In late November the Spanish Conductor, Jesús Amigo, was in Toronto to conduct Sinfonia Toronto’s November 18 program. I spoke with him early in the afternoon of November 18, just before the dress rehearsal at Grace Church on-the-Hill. Very personable, he was eager to share his insights into and enthusiasm for what he does, which is conduct orchestras, primarily Spain’s four-year-old Extremadura Symphony of which he is the founding conductor and artistic director. Extremadura, a Spanish province southwest of Madrid, and east of Lisbon, had never had its own orchestra until the regional government decided it was time to start one, and put out a call for proposals. Amigo’s proposal was selected, and he began from scratch, hiring a manager and auditioning musicians. It was a unique opportunity to create his own orchestra reflecting his own ideals and aspirations.

What sort of orchestra did he create: a classical orchestra of about 60 players, with which he has been able to work extensively on the classical repertoire — symphonies and concertos by Haydn, Mozart and Beethoven. With this repertoire an orchestra can develop a homogeneous sound and clear balance between its sections, and “if an orchestra can play these well it can play anything well.” In addition the orchestra premiers a new work by a Spanish composer each year and performs and records forgotten or neglected repertoire, particularly from the Iberian Peninsula. Earlier this year Amigo and the Extremadura Symphony Orchestra released its first CD, the Concerto for Violin and Orchestra by the early 20th Century Portuguese composer, Freitas Branco with soloist, Canadian violinist Alexandre da Costa and the Divertimento No. 1 by Braga Santos. A second CD, on the same label, will be released in March 2007: world premiere recordings of Cello Concertos by Wilhelm Jerrald with world premiere recordins of Cello Concertos by Allan Pulker.

There is a Canadian connection here: not only is the soloist on the first disc Canadian but so is the label, the Québec company, Disques XXI-21. The CD was recorded in Mérida, the capital of Extremadura, edited in Madrid and mastered and produced in Québec. Indeed Canadian connections abound: two years ago, Nurhan Arman, Sinfonia Toronto’s conductor and artistic director, recommended by someone of Amigo’s associates, guest conducted Extremadura; after that performance Arman invited Amigo to come to Toronto to conduct Sinfonia Toronto. In addition to da Costa, Amigo has worked with other Canadian musicians, such as cellist, Matt Hainovich, who teaches at McGill University, and baritone, Marc Boucher.

I asked Amigo what it is that makes a good conductor. “You need to study more than any other musician, because you need to be able to solve every problem you find in the score, and you also need to know how to talk to the musicians, and how to get the best from them.” “You have to convince the musicians that what you are doing is correct. When you are guest conducting, “you need to convince them in the first five minutes.”

Learning to conduct has its own problems: “You need to know whether what you think you are expressing with your gestures really is what they are expressing.” The only way to know that is through trial and error with an orchestra, which of course is not always possible. During a performance a conductor cannot speak, so everything must be communicated by gesture. The orchestra, he says, is the most complete musical instrument, and the rewards of being able to play it far outweigh the problems!

Orchestras

There will be three opportunities to hear Sinfonia Toronto over the next couple of months. Their December 9 program (which will be repeated Jan 27) is eclectic to say the least, Corelli to rarely performed 19th Century Danish composer, Niels Gade. February 3’s program includes Walton, Fuchs, and Chopin, with pianist Antonio di Cristofano, and another guest conducting - Giancarlo de Lorenzo, director of Italy’s Vox Aurna Orchestra.

The TSO, at its recent AGM, announced a small budgetary surplus in 05-06, thanks to generous benefactors, no doubt, but also thanks to the steady increase in subscription and single ticket sales since Peter Oundjian’s arrival two years ago.

Amigo’s winning ways, Oundjian, as Amigo put it, knows “how to talk to the musicians”; he has also, I think, assessed the interests of the audience for symphonic music, which tend to be on the conservative side, so offering lots of Mozart, Beethoven and Brahms, while judiciously working in newer music that has a chance of acceptance, such as Shostakovich’s Fantasy Overture on December 6 & 7 and Oskar Morawetz’s Carnival Overture and Bartok’s Violin Concerto # 2 on Jan 31, and Feb. 1 & 3. The annual New Creations mini-series, late February and early March, has also piqued the interest of Toronto’s large audience for contemporary music, as well as their sell-out attendance at these concerts has shown.

That there is deep and widespread interest in symphonic music in Toronto and the rest of the territory where WholeNote is distributed can be seen in the abundance of orchestras, amateur, semi-professional and professional. I count thirty-one orchestral concerts in WholeNote’s coverage area outside of Toronto between December 1 and December 22. Several of these, we are very pleased to report, are by the Kitchener-Waterloo Symphony Orchestra (December 1, 7, 8, 9 and 13) which has survived its October crisis and is moving ahead. Four are by youth orchestras - the Kitchener-Waterloo Symphony Youth Orchestra on December 2, La Jeunesse Orchestra in Port Hope on December 13, and the National Academy Orchestra of Canada on December 17 & 18, to name only some. There are also orchestral concerts in Hamilton, St. Catharines, Peterborough, Brantford, Kingston, London, Guelph and Waterloo.

In our “Toronto and Nearby” listings (which include Mississauga, York Region and Oakville) there are a further thirty orchestral concerts, not including various Messiah with orchestra or Tafelmusik’s Fairy Queen. The listings are full of interesting things to comment on. One example: John Barnum, conductor of three orchestras in Mississauga, the Georgian Symphony Orchestra, and the Huronia Symphony Orchestra, has added the Scarborough Philharmonic (Dec 2) to his “collection.” Barnum will also be on the podium on Dec 16 for the Mississauga Symphony.

A final thought: The National Ballet Orchestra, in all respects as professional an organization as the Toronto Symphony and The Canadian Opera Company Orchestra, will do several performances of Tchaikovsky’s Nutcracker beginning on December 9. This music, its enormous popularity notwithstanding, is a masterpiece and the dancing is absolutely riveting. Even if you don’t have children to take, you can be one. It’s well worth attending.
**EARLY MUSIC**

by Frank Nakashima

Fine Old Tunes

I can still hear Mom calling out to Dad, "Do you hear that, Honey? They're playing our song!" There's nothing like a good tune to evoke fond memories or makes the heart and feet dance.

There are many fine tunes in Purcell's Fairy Queen (December 1-3), inspired by Shakespeare's A Midsummer Night's Dream. Harpsichordist Richard Egarr leads the Tafelmusik Chamber Choir and Orchestra, with soloists Laura Nigolian, soprano; Marc Molomot, haute-contre; Olivier Laquerre, baritone; and Ann-Marie MacDonald, Derek Boyes, readers. www.tafelmusik.org

For the liturgically-minded, there are different kinds of tunes, equally beautiful, in Monteverdi's Christmas Vespers service as sung by the Toronto Consort, which recreates an authentic Christmas Vespers service as heard under Monteverdi's direction. The Toronto Consort presents a lavish Christmas Vespers service as it might have been heard under Michael Praetorius in 17th century Germany (December 8, 9). The six-member period ensemble under the direction of David Fallis is joined by vocal soloists Michele DeBoer, soprano; Claudia Lenocci, alto; Pascal Chabonneau, tenor; Stephen Hegedus, bass; and orchestra. www.tallischoir.com

The Toronto Consort presents a lavish Christmas Vespers service as it might have been heard under Michael Praetorius in 17th century Germany (December 8, 9). The six-member period ensemble under the direction of David Fallis is joined by vocal soloists Michele DeBoer, soprano; Claudia Lenocci, alto; Pascal Chabonneau, tenor; Stephen Hegedus, bass; and orchestra. www.tallischoir.com

For something a little more austere or contemplative, a late 14th century French Mass for Christmas Day will be presented by the six-member Sine Nomine Ensemble for Medieval Music in their program Puer natus est nobis (December 22). www.pims.ca/amici/sinenomine.html

Even later, in 17th century France, the Messe de Minuit by Marc-Antoine Charpentier incorporates the melodies of lovely French noëls. The Toronto Chamber Choir presents this Midnight Mass (December 20) with soloists (Michele DeBoer, soprano; Claudia Lenocci, alto; Pascal Chabonneau, tenor; Stephen Hegedus, bass) and orchestra. www.geocities.com/torontochamberchoir

Hallelujah! It's amazing how those tunes get stuck in your head, isn't it? Don't miss Tafelmusik's Sing-Along Messiah (December 17)! Led by a feisty Maestro Handel (or is it really Ivars Taurins?), the soloists (Leslie Fagan, soprano; Margaret Irate, mezzo-soprano; Rufus Müller, tenor; Daniel Lichti, baritone), the Tafelmusik Chamber Choir and Orchestra, and 2,700 enthusiastic sing-alongers will raise the roof of Massey Hall. Or, if you'd rather just listen, performances are December 13 to 16.

Meanwhile, the Aradia Ensemble celebrates Christmas with the music of Vivaldi (December 10), specifically, his Magnificat RV.611, Kyrie RV.587, and Nisi Dominus (alt solo) RV.608. Special guests include Carla Huhn, soprano, and Lynne McMurtry, contralto, join Aradia's choir & orchestra. www.aradia.ca

Sounds like heavenly music? Studio Sixteen's program, Renaissance Masterworks for a Celestial Christmas (December 16) includes works by Zielenki, Palestrina, Victoria, and John Dowland. www.studiosixteen.com

For tickets and information, call 416-410-4561 or visit our website. www.torontomasqueetheatre.ca

---

**Did you know...**

* Long & McQuade Sells Acoustic Pianos!
  * new & refurbished instruments
  * Premerber upright & grand pianos now available - great value for any level of playing
  * 36 month financing available (OAC) on all pianos

935 Bloor St. W. Toronto 416-535-7656
3185 Janeway En. Burlington 905-319-3330
933-954247 En. London 519-475-1277
or email info@long-mcquade.com for more details

www.long-mcquade.com

**the sound post**

CANADA'S STRING SHOP

Violins, violas, cellos, and bows
Complete line of strings and accessories
Expert repairs and rehairs
Canada's largest stock of string music
Fast mail order service

93 Grenville St., Toronto M5S 1B4
tel 416.971.6990 fax 416.597.9923

www.thesoundpost.com
info@thesoundpost.com

Masterclass with Jacques Israeliveitch and launch of the Kreutzer 42 Studies for Solo Violin Book/CD/Study Guide December 10th, 2006 2:00 pm.
Gabrieli, and du Caurroy. They also perform some of this program, plus solo organ works by Bach, freely (December 14) at Roy Thomson Hall. www.studiosixteen.ca

Recovering from a hangover? Drink some water, and take a hit of java before finding your way to A New Year’s Day Concert (January 1) featuring intoxicating opera excerpts, dances and cantatas from 17th-century Vienna, music of Sances, Cesti, Monteverdi and others. The Musicians in Ordinary (soprano Hallie Fishel and lutenist John Edwards) are joined by guest violinists Christopher Vertette and Cristina Zacharias, and Laura Jones, bass/viol. www.musiciansinordinary.ca

Some of the finest English choral works were written by William Byrd, Orlando Gibbons, Thomas Tallis, and Thomas Weelkes who lived during the reigns of the Tudor monarchs in the 15th and 16th centuries. This music represented a most sophisticated integration of word and melody. The Elora Festival Singers’ program The Music of Tudor England (Jan 20) in Toronto, Jan 21 in Elora) will highlight the importance of music in both the secular and sacred life of Tudor times. www.elorafestival.com

Montreal and Toronto’s music communities tend to exist in splendid isolation from one another. Well, the “two solitudes” are under siege, thanks to youthful energy in the community. Expect the unexpected (d’India, Francesca Caccini, Tromboncino...) when Elin Söderström, Mélisande Corriveau and Olivier Fortin of Montreal-based L’ensemble MASQUES join Toronto counterpart, I Furiosi Baroque Ensemble, in A Plague on Both your Houses (January 13).

Mas Tallis, and Thomas Weelkes who lived during the reigns of the Tudor monarchs in the 15th and 16th centuries. This music represents a most sophisticated integration of word and melody. The Elora Festival Singers’ program The Music of Tudor England (Jan 20) in Toronto, Jan 21 in Elora) will highlight the importance of music in both the secular and sacred life of Tudor times. www.elorafestival.com

Montreal and Toronto’s music communities tend to exist in splendid isolation from one another. Well, the “two solitudes” are under siege, thanks to youthful energy in the community. Expect the unexpected (d’India, Francesca Caccini, Tromboncino…) when Elin Söderström, Mélisande Corriveau and Olivier Fortin of Montreal-based L’ensemble MASQUES join their Toronto counterpart, I Furiosi Baroque Ensemble, in A Plague on Both your Houses (January 13).

However, the “two solitudes” are under siege, thanks to youthful energy in the community. Expect the unexpected (d’India, Francesca Caccini, Tromboncino…) when Elin Söderström, Mélisande Corriveau and Olivier Fortin of Montreal-based L’ensemble MASQUES join their Toronto counterpart, I Furiosi Baroque Ensemble, in A Plague on Both your Houses (January 13).
Popcorn programs abound, filled with carols and shorter Christmas works, or excerpts from larger crowd-pleasers. Look for programs of this variety from the Fanshawe Choirs in London (Dec. 1), Toronto Philharmonia Orchestra with the Toronto Children’s Chorus (Dec. 3), Toronto Mendelssohn Choir (Dec. 6), Grand Philharmonic Choir in Kitchener (Dec. 6), VocalPoint (Dec. 10), John Laing Singers in Hamilton (Dec. 16), All the King’s Voices (Dec. 16) Elora Festival Singers (Dec. 21) and the Elmer Iseler Singers with the Canadian Brass (Dec. 23).

Great Christmas repertoire is highlighted this month as well, including a few performances of the famous Gloria setting by Vivaldi (Serenata Choir of Midland - Dec. 2, Peel Choral Society - Dec. 3, Grand Philharmonic Youth Choir - Dec. 10, Toronto Choral Society - Dec. 13), a couple of readings of the Messe de Minuit of Marc-Antoine Charpentier (Toronto Mendelssohn Youth Choir - Dec. 9, Toronto Chamber Choir - Dec. 29) and three performances of the Magnificat by J.S. Bach (VOCES8, Dec. 9, Mississauga Choral Society - Dec. 10, and Orchestra London - Dec. 20).

For the fans of Christmas through the 20th century British pastoral lens, you can hear Gerald Finzi’s evocative In Terra Pax (Lyrica Choir of Barrie - Dec. 9), Ben Britten’s Ceremony of Carols (East York Choir - Dec. 16) and Vaughan Williams’ Hodie (Pax Christi Chorale - Dec. 16).

Looking for some challenging fare? The Exultate Chamber Singers tackle Schoenberg’s Friede auf Erden on Dec. 8, and the Orpheus Choir gives the Canadian premiere of the young Latvian composer Rihards Dubra’s “Cantata In Nativitate Domini” on Dec. 19.

There is plenty of early Christmas music offered this month, as well, from the Tullis Choir (Monteverdi Midnight Mass - Dec. 2), Toronto Consort (Praetorius Christmas Vespers - Dec. 8 & 9) and Studio Sixteen (Renaissance masterworks for Christmas - Dec. 14 & 16).

And then there’s Messiah! I truly think this is a record year for performances of Handel’s exceptional wide-ranging oratorio. Even though the textual references to this time of year in the piece are few, audiences flock to hear it. Significant large-scale performances are offered by the Cellar Singers in Orillia (Dec. 1), the Kingston Symphony (Dec. 5 & 7), Chorus Niagara (Dec. 8 & 9), the Toronto Classical Singers (Dec. 10) and the Grand Philharmonic Choir in Kitchener (Dec. 15 & 16). The Toronto Mendelssohn Choir does a number of shows with the Toronto Symphony Orchestra beginning Dec. 16, but be forewarned that this is the Mozart arrangement (“the French Horn shall sound”).

For those wanting slightly more intimate experiences of the piece with a smaller choir, you can try Tactus Vocal Ensemble in Guelph (Dec. 1), the Elmer Iseler Singers (Dec. 1), the Elora Festival Singers (Dec. 9 & 10), Tafelmusik Chamber Choir (Dec. 13-16) or the Guelph Chamber Choir (Dec. 23).

Or if you would simply like to hear a gospel rock version of the Hallelujah Chorus, you need to be in the audience for the Achill Choral Society’s Glorious Sounds of Christmas on Dec. 3.

(Our annual “Messiah Quick Picks” are on page 66, along with the conclusion of this column.)

If you’re still hankering for some Mozart as the celebratory year is waning, the Bell’Arte Singers eschew the traditional Christmas fare for a late birthday bash for Wolfgang on Dec. 2, featuring excerpts from the Mass in C Minor, Vespers and Requiem.

There are a few secular seasonal offerings to recommend as well, including a fascinating double-bill on Dec. 10. In the afternoon, you can attend the Pentheila Singers “Celtic Solstice” concert, highlighted by Gaelic songs accompanied by Celtic pipes, harp and percussion. You can then make your way downtown for a program from the Echo Women’s Choir entitled Winter Love Songs. I was particularly drawn to this show as its centerpiece is a new work by Rihards Dubra’s “Cantata In Nativitate Domini” on Dec. 19.

There is plenty of early Christmas music offered this month, as well, from the Tullis Choir (Monteverdi Midnight Mass - Dec. 2), Toronto Consort (Praetorius Christmas Vespers - Dec. 8 & 9) and Studio Sixteen (Renaissance masterworks for Christmas - Dec. 14 & 16).

And then there’s Messiah! I truly think this is a record year for performances of Handel’s exceptional wide-ranging oratorio. Even though the textual references to this time of year in the piece are few, audiences flock to hear it. Significant large-scale performances are offered by the Cellar Singers in Orillia (Dec. 1), the Kingston Symphony (Dec. 5 & 7), Chorus Niagara (Dec. 8 & 9), the Toronto Classical Singers (Dec. 10) and the Grand Philharmonic Choir in Kitchener (Dec. 15 & 16). The Toronto Mendelssohn Choir does a number of shows with the Toronto Symphony Orchestra beginning Dec. 16, but be forewarned that this is the Mozart arrangement (“the French Horn shall sound”).

For those wanting slightly more intimate experiences of the piece with a smaller choir, you can try Tactus Vocal Ensemble in Guelph (Dec. 1), the Elmer Iseler Singers (Dec. 1), the Elora Festival Singers (Dec. 9 & 10), Tafelmusik Chamber Choir (Dec. 13-16) or the Guelph Chamber Choir (Dec. 23).

Or if you would simply like to hear a gospel rock version of the Hallelujah Chorus, you need to be in the audience for the Achill Choral Society’s Glorious Sounds of Christmas on Dec. 3.

(Our annual “Messiah Quick Picks” are on page 66, along with the conclusion of this column.)

If you’re still hankering for some Mozart as the celebratory year is waning, the Bell’Arte Singers eschew the traditional Christmas fare for a late birthday bash for Wolfgang on Dec. 2, featuring excerpts from the Mass in C Minor, Vespers and Requiem.

There are a few secular seasonal offerings to recommend as well, including a fascinating double-bill on Dec. 10. In the afternoon, you can attend the Pentheila Singers “Celtic Solstice” concert, highlighted by Gaelic songs accompanied by Celtic pipes, harp and percussion. You can then make your way downtown for a program from the Echo Women’s Choir entitled Winter Love Songs. I was particularly drawn to this show as its centerpiece is a new work by
World View
by Karen Ages

In even greater abundance than last month, there seems to be an overwhelming number of concerts featuring Celtic music this time around, with more than a couple titled “A Celtic Christmas” (I’ll save the Celtic summary till the end of the column!).

I’d like to open however with another suggestion to kick off the holiday season, and since the event is early in the month, it seems appropriate. The Acoustic Harvest Folk Club presents A Christmas in Peru with Rukanas, December 2 at St. Nicholas Anglican Church. The five members of this Toronto based ensemble are all related to each other and originally come from Peru, where they all performed with various South American music ensembles there. Here, they perform on traditional instruments the music of the Quechua people of the Andes mountains, and are dedicated to preserving Andean culture by bringing their music to Canadian audiences. “We think our art is of great value, giving credit and respect to our ancestors. Rukanas is the continuation of the work of many great musicians from Peru.”

Also on Dec 2, Cantores Celestes Women’s Choir and Beyond the Pale (Klezmer/jazz band) present Music for the Season of Peace, featuring Eastern European Christmas and Hanukkah traditions, among other works. This is a fundraiser in support of The Red Door Shelter, which provides emergency housing for those fleeing domestic violence, and for the homeless.

Another Toronto women’s choir, Echo, presents a varied program called Talks for a Season of Love Songs on Dec 10, featuring tunes from Italy, Israel, Bulgaria, Romania, Ukraine, Korea, Venezuela, the British Isles & the US, sung in the original languages. The program also includes a work by Bob Rae (yes, the Bob Rae), and a world premiere by singer/songwriter Ken Whiteley.

There are also a number of concerts of Jewish music (or Jewish themes) this month: earlier on Dec 10, Toronto’s all-female Yiddish swing band Sisters of Sheynville performs at the Rex on Queen St. Their repertoire ranges from “vintage Yiddish swing” to klezmer, jazz, improv and their own material. Band members are Lenka Lichtenberg and Isabel Frysberg (vocals), Fern Lindzon (piano, vocals), Lorie Wolf (drums), Kinneret Sagee (clarinet) and Rachel Melas (bass). They’ll be releasing their first CD this February!

Dec 12, the Three Tenors from the Holy Land perform at Beth Tzevet Synagogue. All Russian emigres, the three highly accomplished opera stars have been taking Israeli and European audiences by storm. Yevgeni Shapovalov, Felix Livshitz and Vladislav Gory will be joined by pianist Igor Naymark in a program of operatic favourites, Hebrew, Yiddish and Russian songs as well as Gershwin and other American show tunes. A portion of the proceeds will go to the United Jewish Appeal’s Israel Emergency Campaign 2007.

Dec 23, the Koffler School of Music presents Israeli folk/rock star David Broza at the Leah Posluns Theatre. And on January 18 & 19, Toronto’s Art of Time Ensemble presents A Kid On A Tiltle (A Song and A Prayer): An Evening of Jewish Music, featuring Yiddish songs, John Zorn’s Kol Nidre for string quartet, Prokofiev’s Overture on Hebrew Themes and Osvaldo Golijov’s Tenebre. A film by Jarek Obadzyn accompanies the instrumental music. Performers include pianists Andrew Burashko and Marilyn Lerner, singers David Wall and Monica Whitcher, and a host of other well known musicians.

And while we’re on the subject of Jewish music, the Milken Archive has just released the last two CDs of its 50-CD collection of American Jewish Music, on the Max label. In addition, all 50 CDs will be available as a boxed set (catalogue No. NMIL51), available at all retail outlets. For more information, visit www.milkenarchive.org.

On Dec 17, Arabic vocalist Maryem Tollar will premiere a new work by Canadian composer Christos Hatzis, at the Isabel Bader Theatre. Mystical Visitations, a surround-sound, electro-acoustic work was composed specifically for Tollar’s voice. It includes texts by Hattis, and a Sufi devotional song rearranged from his work Constantino. The other half of the program will feature traditional Arabic folk-songs, songs from Tollar’s CD Book of Life, and Ernie Tollar’s composition World Canvas. Maryem and Ernie will be joined by other familiar faces including Jayne Brown and Sophia Grigoriadis (vocals), Hugh Marsh and Kathleen Kajikoa (violins), Rich Brown (bass), Nicolas Hernandez (flamenco guitar), and, Mark Duggan and Rick Lazar (percussion).

The Canadian Opera Company has been enjoying its new venue at Queen and University since the fall, and has also encouraged the public to enter its doors free of charge with a noon hour and early evening concert series in the Richard Bradshaw Amphitheatre. These include a number of world music events, and those coming up are as follows: Dec 28 (presented by the National Ballet) The Ancient Art of Rauthkh (Indian dance) with Rina Singh; January 9: Brazilian Samba, with Alan Heatherington; Jan 10: George Gao, Chinese erhu, with Via Salzburg Chamber Orchestra; and Jan 11: Onanono Ko Taiko drumming ensemble. George Gao also performs with Via Salzburg on their Jan 11 & 12 concerts at Glenn Gould Studio, and February 3 at the Sanderson Centre in Brantford.

One last thing before the promised Celtic List - a Chinese New Year “spectacular” event sponsored by New Tang Dynasty TV will be held at the Toronto Centre for the Arts, Jan 19 & 20. If it’s anything like other events of this type, it will be a feast for both eyes and ears!

So here’s the Celtic summary in brief. Please check the daily listings for details on all of the following, (as well as the above). Celtic Christmas (Scottish Dance Co., Rob Crabtree, Gerry Dec) Dec 3 Sanderson Centre (Brantford), Dec 7 Winter Garden Theatre; Scott Woods, fiddle, Dec 7 Bellville; Natalie MacMaster, Dec 8 Barrie, Dec 14 Guelph, Dec 16 Markham Theatre, Dec 18 Oakville; Mississauga Children’s Choir “A Celtic Christmas”, Dec 9; Penthelia Singers “Celtic Solstice”, Dec 10; Montgomery’s Inn “Celtic Christmas”, Dec 15; The Barra MacNelles Dec 9 Guelph, Dec 10 Owen Sound, Dec 11 Orillia, Dec 12 Lindsay, Dec 14 Port Hope, Dec 15 Peterborough, Dec 17 Belleville, Jan 25 Hugh’s Room (Toronto); Lord of the Dance, Jan 4 and 5, Hummingbird Centre; Scots, Wha Hae, CBC OnStage, Jan 20 Glenn Gould Studio, The Tartan Terrors, Jan 27 Rose Theatre, Brantford. Have a great holiday, and see you in February.
December usually sees Toronto's regular collection of new music presenters take a well-deserved holiday break. However, this brief hiatus is not totally voluntary. Rather, it is partially enforced by the available pool of Toronto's professional musicians, who are locked up in a rash of holiday gigs - that glut ofMessiah's and Nutcrackers that overrun the calendar. For the more adventurous concertgoer, though, this is less of a bother than it is a small gift. It allows for a broader view of Toronto's new music activity, which is richer and more varied than one might think. Moreover, this particular scene clears the stage for the city's emerging talent, giving them a true chance to shine.

First case in point: the University of Toronto's Faculty of Music presents a free afternoon concert Dec 2 in Walter Hall, featuring a series of works for solo performers and live electronics. Pieces by well-known composers John Cage and Jonathan Harvey will be juxtaposed against new student works. See www.music.utoronto.ca or phone at 416-968-3744.

The Canadian Opera Company Ensemble Studio offers its first performances of the season in two one-act operas - The Bear and Swoon. The first work, written by underappreciated 20th-century British composer William Walton, draws on Chekhov's early vaudeville of the same title. The second marks a world premiere from Toronto-based composer James Rolfe and playwright Anna Chatterton, which seeks to update the sexual stakes of Mozart's Marriage of Figaro and Cosi fan tutte. Both tackle the perennial 'battle of the sexes', an enduring theme of great opera. Performances run Dec 6 to 10 at the Imperial Oil Opera Theatre. For info and tickets visit www.eoc.ca or call 416-363-8231.

Following on the COC Ensemble's heels, the Royal Conservatory's New Music Ensemble also offers its first concerts of the season this month. The ensemble, composed of young talent from the Glenn Gould Professional School, will tackle a range of contemporary music on December 7th at the brand new Richard Bradshaw Amphitheatre and again on December 8th at the RCM Concert Hall. The programme, developed by guest conductor Brian Current, demonstrates the range of international developments in contemporary music in works by Canadian composers Ana Sokolovic and Claude Vivier, Swedish composer Andres Hnilc, and in classics from Anton Webern and Witold Lutoslawski. Both concerts are free admission. For more info visit www.rcmusic.ca.

But this is not to say that new music makers have abandoned holiday cheer. To the contrary, there is a range of December concerts that include many new contributions to the seasonal celebrations.

Dec 16, the Amadeus Choir welcomes the Bach Children's Choir for a Season of Joy. The concert will include Gloria Tibi Domini from prolific Canadian composer Barrie Cabena and a series of brand new works from the winners of the annual Christmas Carol and Chanukah Song Writing Competition. For more info visit www.amadeuschoir.com. For tickets call 416-446-0188.

The very next day, Dec 17, the Tokai String Quartet and actor Alan Nashman present Canadian composer Patrick Cardy's setting of The Snow Queen. Adapted from the Hans Christian Andersen fable, Cardy's version has been described as "charming and lyrical". For more information see our cover story on page 8. And get tickets by calling 416-222-6608.

Extending the holiday cheer, The Hannon Street Silver Band bands together with the Canadian Children's Opera Chorus, the Canadian Youth Opera Chorus, organist Michael Bless, and conductor Richard Bradshaw on December 18th to celebrate The Majesty of Christmas. The programme showcases an abundance of new holiday music, including the world premiere of Kingston-based composer John Burge's O Come, O Come Emmanuel, and a performance of O Holy Spirit and a new world premiere by the Amadeus Choir's conductor Brian Current that is a commission of the RCM New Music Ensemble.

But if you want to give a gift back to new music this holiday season, be sure to mark Dec 10 on your calendar for the Music Gallery's holiday fundraiser. As Co-Artistic Director Jonathan Bunce describes it, "The Music Gallery has decided to do something a little different this year..."
By Jack MacQuarrie

For most community bands, December is the busiest time of year. Whether performing in Christmas concerts or in the many Santa Claus parades in surrounding small towns, bands are hard-pressed to honour all requests for their services. That is one aspect of community involvement which has changed least over the past 150 years since bands first started to appear in Ontario towns. Other aspects have changed dramatically, in the makeup of bands and their roles in their communities.

The first record we were able to find of an organized community band in Ontario is from 1820 in what is now Sharon. The first record of a band in Toronto is in 1824. Of the bands still operating or revitalized after a lapse, there are a number dating back to the 1830’s including those of Perth and Newmarket.

By Confederation in 1867, many communities in Eastern Canada had more than one “civilian” band. In addition to “town bands” and “citizens’ bands” there were bands supported by fraternal and other community organizations. Fire Brigade, Elks Club, Knights Templar, Temperance groups. All had bands, community bands “also” appeared, and perhaps the most famous being The Anglo Canadian Leather Company Band founded in 1880 in Huntsville.

At its peak it included legendary composer Herbert L. Clarke away from the John Philip Sousa band. As a teenager in 1886, Clarke played first cornet in the regimental band of the Queen’s Own Rifles in Toronto, and was lured back to Canada for a reported salary of $18,000 a year. A princely sum in those days.

Military bands as we know them today appeared at about the same time. Previously, military bands had existed for the sole purpose of alleviating the tedium of long marches. The first records of militia units forming regimental bands we found were of the Governor General’s Foot Guards in 1872 and the 48th Highlanders in 1891. It was not long before concerts by military bands became central to community music. The earliest recorded concert in the Uxbridge Music Hall on July 2, 1922, featured the combined bands of the Ontario Regiment from Oshawa and the 48th Highlanders from Toronto.

The early bands were all brass. Not until the late 1800’s were woodwinds gradually added. Early bands were also composed exclusively of men. My first band had two girls in it, but was because they were daughters of the bandmaster. In the late 1940’s the Students’ Administrative Council at U of T convened to decide if girls should be allowed to play in the university band.

A heated debate decided to set a precedent and permit this determined young lady to join. I’m happy to report that, sixty years later, this renegade lady is still playing clarinet in her local community band. To the best of my knowledge it was not until Canada’s Centennial year, 1967, that a woman was “permitted” to play in a Canadian military band.

For over a century there have been many community bands and their civilian counterparts, many bands occupying grey areas. The Regimental Band of The Lorne Scots, is completely staffed by volunteers rather than members of the forces. One of the most unusual arrangements occurred during WWII when HMCS Hunter, the naval division in Windsor, wanted a band.

There was no staffing provision for one at the local level, so they engineered an arrangement that allowed them to “borrow” the Kiwanis Boys Band for the duration of the war. Boys as young as twelve were enlisted, drilled regularly and received naval pay. In 2006, almost all reserve bands welcome “Associate Members” to rehearse and perform with the band.

Michael Oesterle and James Rolfe, all commissioned to give a 21st-century update to Mozart’s famous Oboe Quartet. The Gallery Players are followed by the cross-cultural Beyond the Pale, who will perform unique Mozart arrangements coloured by a musical palette of Klezmer, Balkan, and Romanian music, bluegrass, jazz, reggae and funk. More details can be found at the Music Gallery website and phone.

The month closes out with the annual University of Toronto Faculty of Music New Music Festival, which launches on January 31st at 7:30 p.m. with the fifth anniversary presentation of the Karen Kieser Prize in Canadian Music - a prestigious honour bestowed upon a student composer at the Faculty who has created the best composition within the past year. The prize is named in memory of Karen Kieser, a distinguished Faculty triple-graduate and a former Head of Music at CBC Radio. Unique to this year’s presentation is a concert featuring the four previous winning works. Whoever takes the prize will join rank with some of Canada’s best early career composers, among them Andrew Staniland, Abigail Richardson and Craig Galbraith. This much anticipated annual event is free, but ticketed, so be sure to reserve your seats at the Glenn Gould Studio in advance.

The cornerstone of this annual five-day festival is always an invited guest composer, the honour of which is bestowed this year upon the Argentinean-born, British-based Alejandro Viňo. Highly accomplished, awarded and commissioned, Viňo’s music has been played and broadcast throughout Europe and the U.S.A. and has been featured in international festivals such as Tanglewood and the London Proms. With Viňo’s five carefully selected lecture and workshop presentations at U of T, the public will be treated to two concerts of his work. The first starts at 7:30 p.m. on February 1st in Victoria College Chapel, and will focus on his electroacoustic music. The second, featuring Viňo’s chamber music, will close out the festival on February 4th in Walter Hall at 2:00 p.m. Both are free admission.

But, ultimately, the excitement of U of T’s new music festival lies in its freshness of student work, embodied in the New Opera Showcase, which takes place at noon on February 2nd, and the Student Composers’ concert, scheduled for February 3rd at 7:30 p.m. Both concerts will be held in Walter Hall and are offered free to the public.
Band is now in efficient order, and prepared to attend soirees, private parties, &c., on short notice. It is true they have been compelled to make a large outlay; but relying upon the generosity and liberality of the people of Newmarket, they purpose making an appeal to the public for assistance, either by giving a concert, holding a tea-party, or the circulation of a subscription paper. The inhabitants of Newmarket have so long felt the want or necessity of a Band in the place, we feel fully persuaded that in the adopting of either of the plans proposed, the people will yield a hearty response."

All this may make you wonder why reserve military bands are not included in the WholeNote band directory. The answer is that we hope to include them early in the new year. During our recent research into band histories, we came across this excerpt from the Newmarket Era dated July 3, 1857. It alludes to the fact that the town band was active and involved in fundraising, presumably to purchase instruments (not much has changed here)."
The Miller’s Tale

Jazz has produced a bumper crop of people who write about the music, some of them critics who have brought a high level of integrity and creativity to work. Whitney Balliett, George Simon, Gary Giddins and Scott Yanow come to mind. Add a Canadian to the list — Mark Miller.

Mark wrote regularly for Toronto’s Globe and Mail newspaper from 1978 until he decided to make the break in 2005.

I don’t know of anyone who always agreed with his point of view – but equally, I don’t know of anyone who doesn’t have a high regard and respect for his writing skills and dedication. He has had seven books published, the most recent of which is A Certain Respect From Tradition from Mercury Press in Toronto and made up of selected writings, mostly written for The Globe. It contains insightful and revealing portraits in words of a wide range of personalities and styles from Janis Smith to Willem Breuker. There are also half-a-dozen pretty good photographs by Mark, seven when you include the cover, showing that he has a perceptive eye as well as a sharp mind.

There is a flow to the book even though the pieces represent a span of 25 years, and not only is the writing informative and entertaining, it is the work of a very creative mind and keen intellect. Make it the next book on jazz you buy.

Happy listening – and reading.

Every year, local singer Tory Cassis hosts a swing-dance ball, this year, December 10th. The Constance Margaret Christmas Ball was started six years ago as a memorial for his mother, and the proceed all go to “Good Food For Life”, which provides healthy food for those undergoing breast cancer treatment, as well as cancer survivors.

The ball, which has found a new home this year at the historic, and beautifully restored Palais Royale, features a swing dance lesson, and dozens of musicians and special guests from Toronto’s swing scene – Toby’s band, The Saturday Night Function, which also features Tyler Yaremca, Mike Carson, Scott Neilson, William Sperandei, Jesse Barksdale, Mark Piers Tev and will be joined by Richard Underhill, William Corn, Janice Hagen. Other special guests are also expected (I may even put in an appearance myself. You never know.)

For tickets, visit: www.mapleblues.com and search for “Tory Cassis”. You’ll find a link with all the information.

If you’re looking for something to do earlier in the day, the Happy Pals host a Christmas party at Grossman’s, beginning at 3pm. Cover is $10 and includes a roast beef dinner.

Later in the month, numerous wonderful bands host New Year’s Eve parties around town, including: Sum of Five (Gate 403), Lady Son (Lula Lounge), Grooveyard (The Rex), and Brownman’s Blue Note Year (Trane Studio). On nights like this, it’s wise to call ahead and find out their policies about reservations.

As always, it’s hard to get club listings for the double issues of the magazine. The easiest way to stay informed is to visit the individual websites of the venues. Or, pick up a calendar at whichever place or places you decide to ring in the New Year.

But for December’s listings, see page 60 for a wealth of music round town and beyond.
December's Child....

Conducting himself SO elegantly, this young fellow is secretly getting a Handel on the art of disguise...

Identify this leading member of our music community for a chance to win tickets or a recording!

Think you might know who December's child is? Send your best guess to

musicchildren@thewholenote.com.

(Willers will be selected by random draw among correct entries received by January 13, 2007.)

BONUS!!
Special Early-Bird Holiday Prize!

The first two lucky readers (and their guests) who guess correctly will be offered a wonderful December musical treat! Pencil in Sunday December 17!!

November's Child was...

JACQUES ISRAELIEVITCH

"From early on I was blessed with wonderful teachers..." June 2nd, 1960, in Le Mans, France: "Bonne Anniversaire!" to little brother Edmond, who also became a violinist!

A year earlier, at age 11, violinist Jacques Israelievitch made his debut on French National Radio. He graduated from the Paris Conservatory at sixteen. His teachers include Henryk Szeryng, Janos Starker, William Primrose and Josef Gingold, with whom he later served as Teaching Assistant at Indiana University.

Assistant Concertmaster of the Chicago Symphony Orchestra for six seasons, Concertmaster of the St. Louis Symphony Orchestra for ten years, Jacques has been Concertmaster of the Toronto Symphony Orchestra since 1988. He appears regularly with the orchestra as a soloist and conductor. He is also a teacher, solo performer and chamber musician, and conducts regularly in Canada and internationally. Jacques is a member of the New Arts Trio, a chamber group that has been trio-in-residence at the Chautauqua Institution (New York State) since 1978, and is a founding member of the Toronto Symphony Quartet.

The Israelievitch Duo (with percussionist son Michael) is busy commissioning, performing and recording new works by Michael Colgrass, Snul Irving Glick, Raymond Luedke, Murray Adaskin, and Laurence Rosenthal, to name a few. Their CD Hammer and Bow (works for percussion and violin) was recently released by Fleur de.

Son Classics. The title track is a fantasy for violin and marimba by Michael Colgrass. (available in the music store at Roy Thomson Hall, at The Sound Post, and online at www.fleurdeson.com)

Upcoming:
Dec.10, 2-4:30pm at The Sound Post: master class and CD launch for Jacques' recording of the Kreutzer Etudes. This 2 CD set is accompanied by a new edition of the etudes and a study guide by David Wilson (Stringology). Prepare an etude and bring your instrument!

Jan. 20-21, 2007: Toronto Symphony Quartet with violinist Scott St. John. (TSO Mozart Festival)


Feb. 19, 2007: Jacques conducts the Koffler Chamber Orchestra at Miles Nadal JCC. (Bach, Vivaldi, Elgar and Grieg.)

Mar. 4, 2007: Toronto Symphony Quartet at Miles Nadal JCC.

Apr. 1, 2007: Off-Centre Music Salon, Glenn Gould Studio. (Schubert E flat Trio)

Apr. 15, 2007: Israelievitch Duo in concerto performances with Orchestra Tomtto. George Weston Recital Hall.

CONGRATULATIONS TO OUR WINNERS!

TICKETS! RECORDINGS:

Amir Safavi, Annie Odom, Christine Gale, Josiane J. Elary, Julie Goldstein, Laura O'Brien, Lyndra Moon, Otto Rath, Tibor Haynal, and Wendy Seravalle-Smith will attend (variously) the concerts listed above, or receive a copy of the Israelievitch Duo's recent recording, Hammer and Bow. Winners will be notified personally.

Thank you to the generous donors of our prizes!

Know someone whose photograph should appear on this page? Suggestions: musicchildren@thewholenote.com

WholeNote's DISCoveries has over 1000 CD reviews archived at www.thewholenote.com.

See this month's CD reviews beginning on page 7 and continuing on page 72.

"WholeNote is a GREAT source of information for me - especially for new CD releases."

— Reader Respondent

"We know every pair of eyes in our audience will be passing over a copy of WholeNote."

—The Music Gallery

WholeNote is THE concert guide for anyone seeking live music events.

Make sure all eyes are on your event. To advertise, call 416-323-2232.
**CONCERT LISTINGS: Further Afield**

**Music Theatre/Opera/Dance**

**PAGE 50**

**ANNOUNCEMENTS/LECTURES/SEMINARS/ETCETCERS**

**PAGE 61**

**Plans change! Always call ahead to confirm details with presenters.**
7:00 - 8:00: Peter Margolian, Canto
8:00 - 9:00: Music for the Season of Peace: donation to The Red Door
8:00 - 9:00: Christmas in Peru with Rukanas. Eaton, Vivaldi, Propera, Chilcott, and Edward Johnson.
Syrinx Sunday Salons 2006-2007 Concert Series featuring the work of Canadian Composer Jean Coulthard

Dec. 3, 2006 3pm Musica Camerata Montreal Schumann, Coulthard, Arensky

Feb. 4, 2007 3pm Roberta Janzen & Peter Longworth & Schumann, Boccherini, Coulthard, Schubert (additional guest cellist to be announced)

Mar. 4, 2007 3pm Gregory Oh & Vilma Vitols Debussy, Coulthard, Mahler

April 1, 2007 3pm Angela Park, Sharon Wei & Gwendolyn Smith Coulthard, Shostakovich, Brahms

May 6, 2007 3pm Pamina String Quartet Schubert, Coulthard, Glick, DVorak

CD LAUNCH CONCERT new CD: Anticipation Sunday December 3rd, 2:30 pm at Enoch Turner Schoolhouse www.sharlenewallace.com

- 2:30: Sharlene Wallace, harp
- 2:30: Susan Pitch, flute/piano
- 2:30: George Koller, bass
- 3:00: Contemporary Showcase Festival. Showcase Concert & Presentation of Award. Works by Canadian composers performed by festival participants: Eastminster United Church, 310 Danforth Ave. 416-633-9303. $8; $6(sts/fnd mem)

Tickets at the Door $20-$15 students
Helenian Hall 35 Hazelton Ave. For more info: 416-854-0877

OFFCOURSE

Bel Canto Salons: I Capuleti e i Montecchi

Guiding us through highlights of Bellini’s rarely-performed opera is Russian-German pianist Semyon Rozhin, the music director of Off Centre's first opera-in-salon, featuring Bel canto soprano Jackalyn Short as our Juliet, to Bulgarian mezzo soprano Emilia Boteva's Romeo.

January 18th, 2007, 8:00 pm

German Salon: Uncovering German Romanticism

Feeling weighed down by midwinter’s Sturm und Drang (that’s “storm and stress”) to us! You are not alone—so were the German Romantics, and they didn’t even have our Canadian weather to blame! This year let the glorious voices of soprano Joni Henson and mezzo soprano Lynne McMurtry quell your restless spirit with the music of Mendelssohn, Wolf, Brahms and Schumann.

Tickets: $45/$35/$35 adults/seniors/students
416-205-5555

GLORIOUS VIBRATO

Return to Ad Index
Tuesday December 05

- 1:00: St. James’ Cathedral. Music at Midday. Edward Connell, organ. 95 Church St. 416-364-7005 x224. Free.
- 8:00: De Capo Productions. Cocktails & Carousel. Holiday musical theatre celebration. song & dance, with music of Frank Sinatra, Harry Connick Jr., Ella Fitzgerald. The Andrew Sisters, Bing Crosby, & others. Just in Bascula, Donna Marie Baratta, & other performers; David Myers, piano; Andrew Bunton, bass; David Pantoja, drums; Christopher Wilson, director. Isabel Bader Theatre, 61 Charles St. West. 647-288-9333. $20; $15 (65+ or full-time students); $10 (11-12 under). Free.
- 8:00: The Rose Theatre. Dianne Brown in Concert. Five octaves of soul music. 1 Theatre Lane, Brampton. 905-674-2800. $45-$65.

Wednesday December 06

...CONCERTS: Toronto and nearby

30: University of Toronto Faculty of Music, U of T Symphony Orchestra. Beethoven: Constanze Overture; Gluck: Brandenburg Concerto in F flat for alto saxophone and string orchestra; Hindemith: Mathis der Maler Symphony. Tristan De Barb, saxophone; University of Toronto Symphony Orchestra, Klaflf Amarian, conductor; MacMillan Theatre, Edward Johnson Building. 30 Queen's Park. 416-697-3474. $10(adult); $4(17 & under).

8:00: Exultate Choral Ensemble. Sings the Christmas Song: Seasonal Music from Israel to Greenland. Violin: Diane Maggic; seasonal anthems by Darke, Howells, Mathias, William & others; familiar secular Christmas songs. Marion Samuel-Stevens, soprano; Elena Shyryukova, mezzo-soprano; Leslie Kingston, pianist; Harris Leenen, conductor/mtc director. Royal York Hotel/United Church, B51 Royal York Rd. 416-238-1131. $15.

8:00: Exultate Community Concert Band. Christmas Pipes Seasonal Concert. Cards, favourite seasonal songs, swingin' Jule tunes, with brass; corn sing along. Maria Stroicoz, soprano; John Edward Liddle, music director. Exultate Collegiate Auditorium, 66 Montgomeroy Rd. 416-410-1570. $15; $12(st); $5(st).

8:00: Exultate Chamber Singers. Songs for the Season. Schenker: Friede auf Erden (Peace on Earth); Baxter: Miserere; works by Port, Smet, Tavener, Holman, Howells, and selection of Canadian cards. John Tuttle, conductor. St. Thomas' Anglican Church, 383 Huron St. 416-871-9229. $25; $20(st); $10(st).


8:00: Montgomery's Inn. The Canadian Singers. A Christmas Carol: Seasonal music and sing along. works by Dichter, Warlop, Telfer, Hatfield. Harvey Patterson, music director. 4790 Dundas St. W. 416-394-8113. $15. $12(Alumni of Exultate's Heritage).


9:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: The Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


12:00: Toronto Consort. The Praetorius Christmas Vespers. Early Baroque, based on the Lutheran Worship service's Vespers, including: 


- 7:30: Bethel Canadian Reformed Church Choir. I Heard the Bells: Christmas concert.


- 7:30: St. Aidan's Anglican Church. Toronto Welsh Male Voice Choir. 70 Silver Birch Ave. 416-691-2222. $25.


- 7:30: Toronto Symphony Orchestra. Russian Masterworks. Roy Thomson Hall. See Dec 6. $27.50-$71 (incl post concert party with artists).


- 8:00: Brampton Symphony Orchestra. Hallelujah. Handel: Messiah (excerpts); Mozart: Ave Verum Corpus; festive music for chorus & orchestra. Robert Rains, conductor. The Rose Theatre, 1 Theatre Lane, Brampton. 905-817-2800. 345, $300–500; $100–$12.

- 8:00: Canadian Sinfonietta. Young Artists Celebrate Mozart. Mozart: Piano Concerto #21; K.595, Violin Concerto #1, K.207; Symphony #41, K.621. Choral Society. Grace Church, 56 Queen St. West. 416-536-5750. $20; $15(st).

- 8:00: Etobicoke Centennial Choir. Singing the Christmas Spirit. Seasonal music from Vivaldi to Goswinkel. Royal York Road United Church, See Dec 8.


- 8:00: Sinfonietta Toronto. Christmas Fancies. Corelli: Christmas Concerto; Mozart: Violin Concerto #2; Prevet: Scherzo; Teleman: Dix Quatuors Suite; Gade: Children's Christmas Eve. Florencia Garrido, violin; Ballet Estressa; Donna Greenberg, choreography; Nurhen Arman, conductor. Grace Church on the Hill, 300 Lonsdale Ave.

- 8:00: Young Artists Celebrate Mozart. Mozart: Piano Concerto #21; K.595, Violin Concerto #1, K.207; Symphony #41, K.621. Choral Society. Grace Church, 56 Queen St. West. 416-536-5750. $20; $15(st).

To order tickets call 905-707-1200 or visit www.canadiansinfonietta.com

Admits 230 Senior $25 Student $20 Children under 11 free

- 7:30: Ottawa Symphony Orchestra. Christmas Concert. St. John's University Church, 5900 Yonge St. (north of Sheppard Ave.).

Tickets: $20 and $24 at the Ottawa Symphony box office or TicketMaster at 416-870-8000

The BACH CHILDREN'S CHORUS and the BACH CHAMBER YOUTH CHOIR

Linda Beaupré, Conductor • Eleanor Daley, Pianist

It's Show!

Saturday, December 9, 2006 at 7:30pm

Celebrate the season of snow, Chanukah and Christmas with a seasonal concert by the four award-winning choirs of the BACH Children's Chorus!

Toronto Centre for the Arts
George Weston round Hall
9300 Yonge Street
(north of Sheppard Ave.)

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

BACH CHILDREN'S CHORUS

Celebrating our 15th Anniversary!

PRESENTS

OUR ANNUAL HOLIDAY CONCERT

SATURDAY, DECEMBER 9, 2006

SHOWS AT 3:00 PM & 8:00 PM

JANE MALLETT THEATRE
ST. LAWRENCE CENTRE
27 FRONT STREET EAST

DIRECTOR: PATRICK HUANG
ACCOMPANIST: WILLIAM BONOMO
ADVANCE TICKET $20
AT THE DOOR $25

FOR MORE INFORMATION:
WWW.SINGINGOUT.COM

The BACH Children's Chorus is dedicated to the除 growth of children by providing educational and performance opportunities in the arts. It is the signature community ensemble program of The BACH Foundation Inc. established to provide arts education and cultural programs for all ages.

WWW.THEWHOLENOTE.COM

Return to Ad Index
...CONCERTS: Toronto and nearby

data Rd. 416-488-0403. 3:30: The Heights; 2$25/td; 41216
29ds. -- 8:00: Toronto Consort. The Pre-TW4X
taukeas Christmas Vespers. Trinity St. Paul's Centre. See
Dec. 8. -- 8:00: Toronto Mendelssohn Youth Choir.
A Baroque Christmas: Chaconner. Mass of Ma
Min for Nearer; Mozart: Mass in C (Highlights);
notes, holiday favourites (Huron Carol, Away in a Manger). Guests: Arts York Strings; Lynn
James, conductor. Christ Church Deer Park, 1570
Yonge St. 416 589 0422 x21, 425; $15/ucnt). -- 8:30: Voices. From Heaven High: Christ-
mas Concert. Bach: Magnificat in D, BWV 243
including Christmas Interludes; Mendelssohn:
Von Hirnalfe Hrch, Yilla Lobos: Ave Maria; Cornelius & Wilkin: The Tree Kings; other
seasonal favourites. P. John H. Stephenson,
organ; Ron La Ming, Daug, artistic director
conductor. 7:45: Pre-concert chat. St. Thomas's
Church, 383 Huron St. 416 519 0529 x20;
$15/tic.). -- 8:30: Hugh's Room. Betty & The Buds
Holiday Show: Group performing country, blues,
R&B, Beatles; gospel; old jazz & wacky original
songs. 2261 Dundas St. West. 416-531-6004.
$16; $15/td.).

Sunday December 10

-- 10:30: Koffier School of Music. Sunday
Morning With Mozart Mozart Sonatas. Robert
Silverman, piano. Leah Peltz Yonge Theatre, 4588
Bathurst St. 416 636-1889 x228. $10.
-- 12:00 noon: Rex Hotel Jazz and Blues
Bar. Sisters of Shayneville: 3-part harmonica,
from vintage Yoldish suing& klezmer to jazz,
improvisation & original material; special Charu-
kahpresentation. Lienf Lichtenberg, Isabel
Fritzberg, vocals; Ferm Linton, piano/vocals;
Linie Wolf, drums; Kinneret Sagee, clarinet;
Rachael Maple, bass, 194 Queen St. West. 416
568-2475. PWYC.
-- 1:00: Harbourfront Centre/Joanisses
Musical of Ontario. Music with bite:
Maderas: Felix Navidad. Allo-influenced rhythm
from Colombia, Cuba, Peru, Brasil and Venezuela.
Maderas: Miguel Vazquez, nutzpercumulation;
Edgardo Merenda, guitar; Mario Mela, percusio;
Vladimir Shimkov, bass guitar; Nadia Moya,
vocals. York Theatre Centre, 235 Queens Quay
West. 416-973-4000. Fre.
-- 1:30 & 4:00: Oakville Symphony Orches-
tra. Family Christmas Concert. Music of the
season & audience carings along. Stephanie
Demenegues, soprano; Roberto De Clara, conduc-
tor. Oakville Centre for the Performing Arts, 130
Navy St., Oakville. 905 815 2021, 888 489-
7784. $16; $10/td; 4815ch.
-- 2:00: Royal Conservatory of Music.
Community School RCM Youth Orchestras:
Concert Hall. RCM, 90 Croatia St. 416-468-
That's Christmas! Musical tribute to the season
Christmas readings. Guests: Bill Anderson (Carmal
ink, reader; Christie Melo, vocalist; Danny
McEnery, accompanist; Harvey Patterson,
conductor. Martin Grove Concert Hall, 90
Croatia St. 416-239-5821. $15; $10/td). Food
Bank donations appreciated.
-- 3:00: Concerts in Parkdale. James Brown
Trio. Modern jazz. James Brown, guitar; Quinsin
Nachoff, tenor sax; Bill Anderson, piano.
Benz Parkdale Presbyterian Church, 250 Dunn
St.

MISSISSAUGA
Choral Society

RALPH VAUGHAN WILLIAMS
Hodie
J.S. BACH
Magnificat

www.mcs-on.ca

Return to Ad Index

3:00: High Park Choirs of Toronto. A World of Music: A Season in Song. 70th anniversary winter concert. St. Anne's Church, 270 Gladstone Ave. 416-443-0204. $15 (sr/st).

3:00: Mississauga Choral Society. Vaughan Williams & Bach. Vaughan Williams: Hodie; Bach: Magnificat, Koylnan Domoney, soprano; Marjanne Bling, mezzo-soprano; Steven Sherwood, tenor, Jesse Clark, baritone; The Sinfonys Players orchestra. Hammersma Hall, Living Arts Centre, 1411 Living Arts Dr., Mississauga. 905-380-6000. $20-$35.


---

20th Anniversary Christmas Concert
High Park Choirs of Toronto
Zimfira Poloz, Artistic Director
A World of Music
A Season in Song
Sunday, December 10th, 2006
3:00 pm
St. Anne's Anglican Church
270 Gladstone Avenue
Call for tickets: (416) 762-0657
$15 Adults, $10 Students/Seniors

WINTER AUDITIONS
Now accepting new members in all divisions, ages 5 through 20. Join us in our special 20th Anniversary Season!

Your “Choir around the Corner” in Toronto’s West End
The High Park Choirs of Toronto
(416) 762-0657 info@highparkchoirs.org www.highparkchoirs.org

---

A Dynamic Duo
GERALD ISAAC, singer
RUTH MORWETZ, piano
Nov. 7 Granite Club
Dec. 2 St. George's Society
Dec. 10 Hart House
www.canadiancabaret.com
(416) 925-0284

CANADIAN CABARET

---

VocalPoint Chamber Choir
Conductor: STEPHEN POWELL
Music Director: IAN GRANDY
Organist: MAURICE WHITE

WHAT SWELTER MUSIC

WILLIAM BILL
HAYDN BILL
HOWELL BILL
THOMAS BILL
THOMAS BILL
YOUNG BILL
MAR SO
HOUSE BILL

SUNDAY DECEMBER 10TH: 3:00 PM
GRACE CHURCH ON THE HILL
520 W. ANN ST.
(416) 598-0185 for information

---

PHYSICIANS

---

Pentethia Singers
Marty Legge, Artistic Director
A Celtic Solstice
with special guests
Angelica Ottevill, Ian Harper,
Leah Saltman and the Rosedale
Scottish Country Dancers

December 10th, 2006, 3 pm
Tickets $20 adults
$15 students and seniors
Rosedale Presbyterian Church
129 Mount Pleasant Road
(south of the drive)
www.pentethia.com
Concerts: Toronto and Nearby

7:00: Cantores Fabularum. Christmas Carol Sing-Along. From Pimisie to a Cup of Coffee. Launch Elizabeth Anderson, conductor, St. Mary Magdalene Church, 417 Manning Ave. 416-694-2403. $10; 54 tickets (free under $3). Proceeds to YWCA Toronto’s 1st Stop Woodrow Homeless Women’s Shelter.

7:00: Echo Women’s Choir. Winter Love Songs. Melodies from Italy, Israel, Bulgaria, Romania, Ukraine, Korea, Venezuela, the British Isles & the U.S., in original languages. Includes Bob Rae. We’re in the Same Boat Now. Whiteley: The City of Our Dreams (world premiere). Guest: Ken Whiteley, singer/songwriter; Alan Gosss, Docu White, conductors; Church of the Holy Trinity, 10 Trinity Square. 416-538-9050 x3; $15; $12 adv; $8 (late/under 8 w/parent).


7:00: Metropolitan Silver Band. Carol United. Carol concert and sing-along. Patricia Wright, organ; Fran Harvey, conductor. Metropolitan United Church, 56 Queen St. East. 416-866-5551. Free, donations to Out of the Cold.

7:00: Mississaugua Big Band Jazz Ensemble. Annual Christmas Concert. Swingin’ arrangements of the Christmas classics. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-308-6000, 989-855-8888. $20.


Tuesday December 12, 2006, 8:00 PM All Saints Kingsway Anglican Church 2550 Bloor St. W (Wheelchair Accessible, Close to Royal York Station)

Tickets: Adults $25 / Seniors & Students $20
Visit www.tryptycht.org / etcc@tryptic.com or call (416) 763-5066, ext.3

Artistic Directors: Edward Franko and Lenard Whiting

Festival Wind Orchestra
Gennady Geter, Conductor

Holiday Magic
Musical selections include Festive Overture, Country Airs and Dances and Seasonal Favourites

Tuesday, December 12 at 8 p.m.
Christ Church Deer Park, 1570 Yonge Street
(At Heath, 2 blocks north of St. Clair, close to TTC & municipal parking).

Tickets $15
To reserve tickets, call 416-491-1683 Fax 416-491-5282 or visit www.festivalwindorchestra.com Handicapped accessible

Riverdale Youth Singers
Edward Johnson, conductor

Sunday December 10, 2006, 4:00 PM
Sir Henry’s Stampede Club

Tickets $10

Monday December 11

7:00: Riverdale Youth Singers/Riverdale Young Singers. Porgeski’s Shabbath Motz. Edward Novey, accompanist. Concert will feature Riverdale Young Singers, Alkiviadis Leontarakis, conductor; Riverdale Youth Singers, Teodora Giorgiev, artistic director. St. Ann’s Church, 120 First Ave. 416-757-1587. Free.


Tuesday December 12


8:00: Music Toronto. Alesso & Kintaro, piano duo, British: Introduction and Rondo alla Barbara, Op 23. Debussy: Prelude & Aprels Midi d’Amour. Stravinsky: Daphnis and Cholovers, composer’s own piano version; Ravel: Sheherazade (for two piano version); Gershwin: Spring time (for four hands); Lutoslawski: Variations on a Theme of Paganini.
**Music Toronto**

**ANAGNOSON & KINTON**

December 12 at 8 p.m.


**Wednesday December 13**

- 10:00: Toronto Symphony Orchestra. A 750 Christmas. Roy Thomson Hall, Sec Dec 12. Note: mat prices $27.95.
- 2:00 & 8:00: Toronto Symphony Orchestra. A 750 Christmas. Roy Thomson Hall, Sec Dec 12. Note: mat prices $27.95.

**Thursday December 14**

CONCERTS: Toronto and nearby

8:00: Vin Salburg, Season’s Celebration, Bach: Suite in Bb, Brandenburg Concerto #5, Smith: Les Fleurs Anciennes. Guest: Jaime Martin, flute; Mayumi Saitoh, artistic director; Glenn Gould Studio, 250 Front St. West. 416-205-5555.

Friday February 8


3:00: Irish Choral Xmas?? It’s piano/organ. 38 Merivale

Meri

7:30: Tafelmusik. Messiah. Trinity-St. Paul’s Anglican Church.

Mistletoe. music director.

7:30: carols

dans.

Mayumi Les Studio, 90 Croatia St. 416-408-2824 x321.

Show.

416-531-6604.

Free.

Christmas.

Kind of Streetsville _

Fleurs Cafe Christmas.

Dolevski, clarinet/piano;

250 Via Oakville Choral Anciennes. Guest: Jaime Martin, clarinet/piano;

2005-876-2800. $27.50; $25/adult.

8:30: Living Arts Centre Uninterupted.

Brothers of Song. The music of Nat King Cole, Louis Armstrong, Ray Charles, Johnny Mathis, Barry White, Lionel Richie & others: all-star band. food & beverage available. Rudy Mayes, singer, CBC Theatre, Living Arts Centre, 4141 living Arts Dr., Mississauga. 905-360-6000, 888-805-8883. $25 $30/15/15.

Saturday December 16

11:00am & 2:00: Solar Stage Children’s Theatre. Skittles and The Three Bears. Adapted by William Marty, for ages 2 to 6.

Canvass Level, 4930 Yonge St. 416-366-6011. For complete run see music theatre listings.

1:00: Toronto Centre for the Arts/KOBA Family Entertainment. Christmas Carol Concert. Sing along & dance to holiday music with Franklin & his pals; for ages 6 to 10. Massey Hall, 15 Shuter St. 416-872-4295.

8:30: The Rose Theatre, Natalie McCalear Christmas Show. 1 Theatre Lane, Brampton. 905-874-2800. *SOLD OUT*

8:00: Vin Salburg, Season’s Celebration, Glenn Gould Studio. See Dec 14.


8:30: Hugh’s Room. The Rogers Brothers: Traditional American folk/bluegrass guitar/banjo bass trio. 2261 Dundas St. West. 416-531-6604. $27.50; $25/adult.

Sunday December 16

Maestro Andrew Chung conducting: the Gabrieli Brass Overture Tschaikovsky’s Symphony No. 5 and Nutcracker Suite

For details see listings for December 16th.

Return to Ad Index
December 1 2006 - February 7 2007

Return to Ad Index
SING WE CHRISTMAS

SUNDAY, DECEMBER 17, 2006
7:30PM
OUR LADY OF SORROWS CHURCH
3055 BLOOR STREET WEST, TORONTO

ADULTS $25
STUDENTS $20
www.victoriascholars.ca
416.761.7776

WWW.THETHREENOTE.COM

The Cirrus Ensemble

THOMAS COSBIE, CONDUCTOR
CAITLIN BROCK-JONES, MEZZO-SOPRANO

VAGHAN YOUNG, CONCERTO FOR OBOE

Lynne Taetzsch, violin;
Margaret Drayton, soprano;
Julian Garfield, tenor;
James Alton, baritone.

New World Records

EDWARD MORONEY, ACCOMPTIST;
RICHARD BADVICK, ORGANIST;
MICHAEL ROBINETTE, CONDUCTOR.
Thursday December 21
- 7:30 p.m.: DSYSK Ensemble. Camerata Tuba (Early Music Chamber Ensemble, Vocal Instrumental works by Bach, Telemann, Vivaldi, & others. Guest: Haydn Chamber; Baroque Chorale; Camerata Tuba: Jenee Ungvary, Takanoy Shima da, recorders; Iris Krizmanic, cello/organ; Dora Krimnican, harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-203-7716. $20.
- 8:00 p.m.: Oakville Centre for the Performing Arts. Big Bad Voodoo Daddy Wild Swin gin' Holiday Party. 719 Dundas St. West. 416-531-6804, $27.50 + $25(adv).
- 8:00 p.m.: Toronto Symphony Orchestra. Toronto’s Best Messiah. Roy Thomson Hall. See Dec 12.
- 8:30 p.m.: Hugh’s Room. Fred Eaglesmith, Smoky mixture of rock & early ‘60s country. 2261 Dundas St. West. 416-531-6804, $27.50 + $25(adv).
- Friday December 22
- 8:00 p.m.: Oakville Centre for the Performing Arts. Michael Bublé Christmas: Angels in the Snow. See Dec 19.
- 8:00 p.m.: Sine Nomine Ensemble for Medieval Music. Peer Natus est nobis: A 14th century Mass for Christmas Day. Saint Thomas’ Church, 353 Huron St. 416-638-9445. $15, $10(adv).
- 8:30 p.m.: Hugh’s Room. Fred Eaglesmith. See Dec 21.
- Saturday December 23
- 3:00 p.m.: Toronto Symphony Orchestra. Final Christmas Concert: Blake: The Snowman (animated film, accompanied TSO); A Flicker of Light in a Christmas Night; seasonal favourites. Pclypix Theatre; members of the Canadian Opera Company. $15.
- 7:00 p.m.: DSYSK Ensemble. Camerata Tuba (Early Music Chamber Ensemble, Vocal Instrumental works by Bach, Telemann, Vivaldi, & others. Guest: Haydn Chamber; Baroque Chorale; Camerata Tuba: Jenee Ungvary, Takanoy Shimada, recorders; Iris Krizmanic, cello/organ; Dora Krimnican, harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-203-7716. $20.
- 8:00 p.m.: Toronto Symphony Orchestra. Toronto’s Best Messiah. Roy Thomson Hall. See Dec 12.
- 8:30 p.m.: Hugh’s Room. Fred Eaglesmith, Smoky mixture of rock & early ‘60s country. 2261 Dundas St. West. 416-531-6804, $27.50 + $25(adv).

Expect Something Different

Orpbus Choir

Robert Cooper C.M. Artistic Director
Edward Moroney Accompanist

Embrace

A World Christmas

Rihards Dubra: Cantata in Nativitate Domini
Plus many joyful world carols!

VWAI Youth Singers of Toronto
Talisker Players
Edward Moroney, piano/organ
Robert Cooper, conductor

Tuesday December 19, 2006, 7:30 p.m.
Runnymede United Church
432 Runnymede Rd
Tickets: $30 / $25 Senior / $10 Student at the door or in advance.

Concert Sponsored by:

Patrick Fahn Architect Inc.
Dr. Martin Sterling
Solness Inc.

The Orpbus Choir of Toronto
416-590-4428
orpbuschoir@sympatico.ca
www.orphuschoiroftoronto.com

THE CIVIC LIGHT OPERA COMPANY
proudly presents

J Remember Mama

THE BROADWAY MUSICAL

Music by Richard Rodgers (“The Sound of Music”/“The King & I”)
Lyrics by Martin Charnin (“Annie”)
Book by Thomas Meehan (“Hairspray”/“The Producers”)

FAIRVIEW LIBRARY THEATRE
35 Fairview Mall Dr.

DEC. 21 TO JAN. 6: Evenings at 8:00 pm / Wed. at 7:00 pm
Matinees: Dec. 24, 28, 31, Jan. 6 at 2:00 pm

TICKETS $17.50 to $20.00
Ask about our family rates for certain performances


sine nomine Ensemble for Medieval Music

Puer natus est nobis
A 14th century Mass for Christmas Day

Friday, December 22, 8 p.m

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

The Koffler School of Music

David Broza

Saturday, December 23, 2006
8:00 p.m.

Leash Posluns Theatre
4588 Bathurst Street
Tickets: $30 / $25 at the door

Tickets & Information 416-638-1880 Ext. 228
Children's Opera Chorus, Roy Thomson Hall, 60 Simcoe St. 416-593-4829, 417-455; $30,$100-$12.
- 8:00: Koffler School of Music. David Brodie, Israeli urban folk rock pop star. Leah Paterno Theatre, 4958 Bathurst St. 416-536-1380 x228. $45, $50 (reserved seating)
- 8:00: Roy Thomson Hall. Canadian Brass: Annual Christmas Concert. Brass quintet with classical, pop & seasonal favourites, highlighting new People of Faith recording. Guests: The Elmer Isler Singers, Lydia Adams, conductor; Canadian Brass; Giles Temkine, baritone; Bernard Scully, horn; G. Watts, trombone; Chuck Daileder, tuba; Joe Burgin, trumpet. 60 Simcoe St. 416-872-4255, 416-545-50.$60.

Sunday December 24
- 10:00pm: Music @ Ascension. Christmas Eve Recital. Messiaen: La Nativité du Seigneur, Ama Tan, organ. Church of the Ascension, 33 Overland Dr. 416-444-8681. Free, donations encouraged.

Wednesday December 27

Thursday December 28

Friday December 29
- 10:00pm: Music @ Ascension. Christmas Eve Recital. Messiaen: La Nativité du Seigneur, Ama Tan, organ. Church of the Ascension, 33 Overland Dr. 416-444-8681. Free, donations encouraged.

Sunday December 31
- 2:00 & 7:00: Roy Thomson Hall. The Coronation of a King: A Tribute to the King of Swing. Barry Goodman, with Bob DeAngelis & His Champagne Symphony Pops Orchestra & Let's Dance. After You've Gone, Stampin' at the Savoy & more. Guests: Melissa Stylianou, Frank Wright, the Swing Dance Brass; John MacLeod, writer/conductor. 60 Simcoe St. 416-872-4255, 416-872-4255. $37, $50 (mat), $45/95 (level).
- 8:30: Hugh's Room. New Year's Eve with Chris Whitley & Friends. 2261 Dundas St. West. 416-531-6804. $20, $17.50 (adv).

The Musicians In Ordinary
January 1, 2007 at 2 pm
A New Year's Day Concert
Music from 17th Century Vienna ~ Sances, Cesti, Monteverdi and Stradz

Halie Fishel, Soprano
John Edwards, Lute
with guest violinists Christopher Verrette and Cristina Zacharias, and Laura Jones, bass viol

Heliconian Hall ~ 35 Hazelton Avenue
Tickets $15 and $20

Carnegie Hall 1938
"The Coronation of a King"
Roy Thomson Hall New Year's Eve 2006
Matinee 2:00 pm & Evening 7:00 pm | Tickets Prices $37.50 - $65.00
For Tickets contact the Roy Thomson Hall ticket line at 416-872-4255
www.thechampagnesymphony.com

\[\text{Music@ascension}\]
- 2006 - 2007
- a year-long series of concerts and 4 workshops that promise to educate and inspire!
- For details: 416.444.8881
- www.musicascension.ca
- ascensionrix@gmail.com

CHURCH OF THE ASCENSION
33 Overland Drive (Don Mills). Toronto, ON M3C 2C3

Return to Ad Index
**New Music Concerts**

Rien à Voir II
Music for Loudspeakers

Isabel Bader Theatre
Saturday January 13

Isabel Bader Theatre, 93 Charles St. West.
416-961-9594, 425, 85/sr, 15/st.

- 8:00: Royal Conservatory of Music, Community School. Royal Conservatory World Music & MCMW/Music Showcases. Students and faculty, Concert Hall, RCM, 30 Creame St. 416-408-2824 x321. Free.

**Saturday January 13**

- 1:00: Harbourfront Centre Next Steps/Dance Ontario/DanceWorks Co-Works Series. Dance Works’ 07 Emerging companies, with ballet, bharatanatyam, jazz, hip hop, flamenco, African, modern, Latin, rhythm tap, Chinese folk, 12 performances/day, to 7:00. Promenade Dance Theatre, Queen’s Quay Terminal, 207 Queen Quay West. 416-973-4800. $10/suggested donation. For complete line up see music theatre listings.
- 3:00: Music @ Ascension. When Two or Three are Gathered: Jazz in January. Brian Burrows Trio. Church of the Ascension, 33 Overdale Dr. 416-444-8881. 8:00. Free.

- 8:00: Rien à Voir II. Music for Loudspeakers. South Bank: Flute Sound; Gabriel: Ombres, espaces, silences; Oliver: Nymph Symphony (excerpt); Normandee: Palimpsest; Ligeti: Artikulation; Glassand: 7:15. Introduction.

**Sunday January 14**

- 2:00: Jazz at R.V. David Restivo Quartet. David Restivo, piano; Jeff Kelly, sax; Artie Roth, bass; Adam Amini, drums. Royal York.

**Monday January 15**

- 8:00: Harbourfront Centre/Jazz FM91. Peter Arbetaev, Vibraphone in Concert. Live CD recording. Harbourfront Centre Theatre, 231 Queens Quay West. 416-973-4000. $25, $42/member.

**Tuesday January 16**

- 1:00: St. James’ Cathedral/Music at Midday; Patricia Wright, organ. 65 Church St. 416-364-7985. $20, $15/adults. Reservations required.

**Wednesday January 17**

- 8:00: TSO. Mozart: The Violin Concerto in E, K.211; Violin Concerto in G. K.216.
Friday, January 18

TORONTO QUARTET
January 18 at 8 p.m.


Ticket Price: $30, $50, $80, $120, $150 (VIP)

Date: Jan 19th (Fri) 7:30 pm
Jan 20th (Sat) 2 pm & 7:30 pm

Ticket Price: $35, $50, $80, $120, $150 (VIP)

FOR tickets:
310-885-1202
www.amiciensemble.com

CHINESE NEW YEAR
SPECTACULAR
全球华人新年烟草

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚

2007

CHINESE NEW YEAR
SPECTACULAR
全球华人新年晚
...CONCERTS: Toronto and nearby

- 7:30: Willovale Presbyterian Church. Tenth Ave. Debussy: Clair de Lune. DaVerni, clarinet; Derrick Lewis, piano. 38 Elluffy Ave. 416-434-3001. $10. 7:30 (s)rd.
- 8:00: Hummingbird Centre for the Performing Arts. Rain: The Beatles Experience. See Jan 18.

Saturday January 20
- 7:00: Royal Conservatory of Music. Community School. Celtic Fiddlers Ensemble. Room 305, ROM. 90 Creacita St. 416-408-2284 x221 Free.
- 7:30: Music On The Donway. A Robbie Burns Tribute. Peter Green, tenor; George Robb, piano; Marion Shaw, fiddle; Highland dancers. The Donway Covenant United Church. 230 The Donway. Toronto. 416-444-8444. 7:30, 8:15 (s)nd & Sun 9:00.

Sunday January 21
- 3:00: University of Toronto Faculty of Music. Opera Tour Georgian Wood’s La Traviata. An afternoon of opera and tea on the theatre stage. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. 7:30.
- 3:00: Music at St. Clement’s. The Empire Trio. Works by Handel, Schubert, Shostakovich, Rachmaninov. Toronto Centre for the Arts. See Jan 19.
- 8:00: The Music Gallery. Beyond Mozart: Gallery Players & Beyond the Polka Works by Raff, Dostert, Hatz; Kleinke remero, arrangements of Mozart works, acoustic sound inspired by klezmer, gisct, Romanian, bluegrass, jazz, ragtime & funk. The Gallery Players. Julie Baumgartner, violin; James Mason, oboe; Patrick Jordan, violin; Margaret Gay, cello. Saint George the Martyr Church, 197 John St. 416-204-1040. 6:15, 8:15 (s)nd. $25 (f)nd.

Monday January 22
- 8:00: The Old Mill Jazz.FM. TV Theme Songs. Go Jazz: Vocalists; saxes. Waveny Miki, piano. The Old Mill Inn. 21 Old Mill Rd. 416-238-2681. 7:30, 8:30 (s)nd.
- 10:00: St. James’ Cathedral. Music at Midday. Julia Loviess, piano. 65 Church St. 416-367-7852. 7:30.
- 8:30: Music Toronto. Roberto Rossella, piano. Mendelssohn: A Midsummer Night’s Dream; Gershwin: An American in Paris; Gershwin: A Cats in D (Canadian premiere); Facina in C (Canadian premiere); Jardine Mallett Theatre. St. Lawrence Centre for the Arts, 27 Front St. E. 416-388-7723. 7:30, 8:00, 9:00. 945, 1441. 18-25 pay your age; 55+, accompanying adult $5.75.
- 8:30: The Rose Theatre. Blind Boys of Alabama. Traditional soul gospel singing incorporating contemporary songs and innovative arrangements into their folk blues style. 1 Theatre Lane, Brampton. 905-684-2290. 500.

Return to Ad Index
Music TORONTO

ROBERTO PROSSEDA
January 23 at 8 p.m.


Wednesday January 24


Thursday January 25


Friday January 26

- 7:30: Brampton Folk Club. Great Guiters. Wendell Ferguson, Jason Fowler, Rival Band, performers. Sanderson Hall, St. Paul's United Church, 30 Main St. South, Brampton. 416-922-1167. $27.50; $25 (sr/sl). Free.
- 7:30: University of Toronto Faculty of Music. Faculty Artist Series. Music by Albright, Enzio, Piazzolla. Cage, Wealthy, Colgrass. percussion; Mario Brega, violin; Christie Alcock, clarinet; Benoit Lessard, saxophone. 407-230-3635. $27.50; $25 (sr/sl). Free.
- 8:00: Markham Theatre for Performing Arts. The Bilt Boys of Alkabum. 171 Town Centre Blvd. Markham. 905-395-4800. 905-230-4800.
- 8:00: Roy Thomson Hall. Lang Lang, piano in Recital. 80 Simcoe St. 416-872-4755. $28.50; $20. Free.
- 8:00: Royal Conservatory of Music. Great Artist Series. National Arts Centre Orchestra Wind Quintet. Works by Reich, French, Xiu, Bocca. Joana O'Toole, flute; Richard Hamburger, oboe; Kimball Sylors, clarinet; Christopher Millard, bassoon; Lawrence Vine, horn. RCM Concert Hall, 30 Crewe St. 416-408-2824 x 421. $16; $10 (sr/sl). Free.

Saturday January 27

- 1:00: Beth Hansen, Beth Hansen, piano in Recital. Works by Bartok, Brahms, Liszt, Beethoven. Helicanian Hall, 35 Halton Ave. 416-924-6524. $20. See advert page.
- 3:30: Li Deun Music Foundation. New Year's Concert. East meets-West concert of favourite classics, selections from Strauss, Yellow River Concerts, & other works. Lang Lang, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $28; $18.

December 1 2006 - February 7 2007 www.THETHOILENOTE.COM

Return to Ad Index
**CONCERTS: Toronto and nearby**

Concert #2 in D (Mvt 2 & 3); Mozart: Quintet in G, K.516 (Mvt 1; orchestral version). Ballet Expresivo, dance troupe, Donna Greenberg, choreographer; Florian Gerstl, violin; Nwanne Amara, conductor. Walmer Centre, 188 Lowther Ave. 416-499-0403. 4:30; 4:15PM; 12:15/16.

- 7:30: Hype Events. The Fantasie Taros. Traditional Celtic music & dance, mixed with rock & roll, blended with Scottish Comedy. Rose Theatre, 1 Theatre Lane, Brampton. 905-674-2800. 9:45.
- 8:00: Klaus Borealis. Geometry and Abstraction: Studied in Early Music. Toronto Faculty Recital Works by Buschhunde, Telemann, Schmelzer, Dunsen. Kevin Komisaruk, director. Knox College Chapel, University of Toronto, 59 St. George St. 416-559-2586. 8:00; 8:00(adv).
- 8:00: Newtonbrook Nights: An Evening of Jazz. Traditional jazz standards, meditative string section. Studio of Early Music Toronto Faculty Recital. United Church, 53 Cummer Ave. 416-222-5417. 8:00; 8:00(under 16).
- 8:00: Scaramella. Ain't Heavy, She's My Sister. Chamber music featuring women as performers, composers, patrons, pioneers & muses. Rachel Begley, Allison Malville, recorders; Joselle Morton, bass viol/double bass; Byron Medlyck, harpsichord; Victoria College Chapel, 2nd Floor. Victoria College Building, 91 Charles St. West. 416-780-6610. 8:30; 8:30(under 16).
- 8:00: Singing Studio. First Annual Pop Night. Solos, duets and ensembles from the likes of tomorrow. Walmer Centre Theatre, 188 Lowther Ave. 416-483-6832. 8:15.
- 8:00: Toronto Symphony Orchestra. Mozart Requiem. Alex Deniz Concerto, K.622. Joaquin Valderramas, clarinet; Heidi Grant Murphy, soprano; Jennifer Larmore, mezzo-soprano; & other singers; University of Toronto MacMillan Singers; Peter Dundjvan, conductor. 7:00 discussion with Rick Phillips; Intermission: chat with artists. Roy Thomson Hall. 60 Simcoe St. 416-563-4828. 9:45; 8:00(adv).

**Sunday January 28**

- 1:00: Beth Hanson. Beth Hanson, piano in Recital. Heliconian Hall. See Jan 27.
- 2:00: Harbourfront Centre/Toronto All Star Big Band. They're Playing Our Song. Vintage dance tunes! Let's Dance, Swing of Peals. Begin the Regina, Woodchopper's Ball, Moonlight Serenade by Benny Goodman, Glenn Miller, the Dorsey brothers & others. Lakeshore Terrace, York Quay Centre, 225 Quay Centre West. 416-973-1000. PWYC ($15).

**WOLFGANG AMADEUS**

"Rarities in Performance" NOW WITH SUFFIXTES

by W. A. Mozart (in German and English)

The genius of 23-year-old ‘Wolfie’ explodes in his operatic singspiel ZAIDE! Melodies of heart-breaking beauty... an exotic locale... a ground-breaking moment in German musical theatre.

with ARADIA ENSEMBLE, Kevin Mallon, Conductor
Nils Brown, Michael York, Vasil Garvanliev

**SUNDAY, JANUARY 28 AT 2:30 PM**

**ST. LAWRENCE CENTRE FOR THE ARTS**

416-366-7723 1-800-708-6754 www.stlc.com

*Return to Ad Index*
Windermere String Quartet

Second Season: Four Sunday afternoons at 3:00

Jan. 28 Haydn, Danzi, Mozart
Mar. 25 with Lucas Harris, guitar Spanish program
May 27 Boccherini, Haydn, Beethoven
June 24 Haydn, Mozart, Mendelssohn

St. Olave’s Anglican Church, 360 Windermere Ave.
(just s. of Bloor, between Runnymede and Jane/South Kingsway)

Tickets: $15, s/s $10, Four-concert Series: $45, s/s $30
For more information call 416-769-7054, email windemere@braveform.com, or visit windemerebraneform.com and buy tickets online

© 2006 Windermere String Quartet.
...CONCERTS: Toronto and nearby

Friday, February 02

- 8:00: Massey Hall. The Pusher Family: Togetherness Again. Vocal and instrumental Celtic Canadian roots music from Cape Breton. Guests: Seth Lakanam, T.G. Shawin, T.G. Shawin. 416-872-4255.
- 8:00: Oakville Centre for Performing Arts: Holy Body Tattoo presents Romancing Hall. Western landscape of human relationships in avant-garde dance and vocals. 130 Navy St., Oakville. 905-615-2021, 888-458-7764. $39, $15 (student).
- 8:00: The Rose Theatre. Colin James in Concert. Infectious rock blended with folk, blues, simulating blues. 1 Theatre Lane, Brampton. 905-674-2800. 445-565.

Saturday, February 03

- 7:30: Toronto Symphony Orchestra. D'Agostino Conducts Brahms: Violin Concerto #2; Brahms: Symphony #4. Jacques Israelievitch, violin; Thomas Dausgaard, conductor. 7:00: Chat with Rick Phillips. Roy Thomson Hall, 60 Simcoe St. 416-593-4832. $29-37! Find past concert party with artist.
- 8:00: Scarborough Music Theatre. Jones, Samkin; Meine for the Arts, 27 Front St. 416-217-0537. Monday to Friday 9 am-5 pm.

Elmer Iseler Singers
Lydia Adams, Conductor

HANDEL'S MESSIAH
Friday, December 1, 2006 8:00 pm
Metropolitan United Church, 56 Queen St. E., Toronto
Special Guests: THE AMADEUS CHOIR

CELEBRATION with True North Brass
Friday, February 2, 2007 7:30 pm
Glen Gould Studio, 250 Front Street West, Toronto
Special Host: Howard Cable

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

Saturday, February 3, 2007, 7:30 p.m.
Performing works of Bach, Kittel, Rinck, Hasse, Lemen, Guilmant, Dupre, Litalie, Lavoie and Bédard.

Next concert in series
Eugenio Maria Fagiani, March 17, 2007
William Wright, May 5, 2007

General Admission $ 20.00
Students: $ 15.00
Call 416-571-3680 for ticket information or visit www.deerparkunitedchuch.ca, click "Concetns"
Women's Musical Club of Toronto

**AFTERNOON CONCERT**

February 8, 2007, 1:30 p.m.

**JANE COOP**
piano

**SHIRIN ESKANDANI**, mezzo-soprano

Works by Willan, Brahms, Wolf, Debussy, & Rachmaninov

416-923-7052, www.wmct.on.ca

In Toronto and beyond, WholeNote is where people look for upcoming live music.

"This is where we have to be. EVERYONE reads WholeNote."

— LA JEUNESSE

**NORTHRUMBERLAND CHOIR.**

To book an ad, call us at 416-323-2232.

---

**DENISE WILLIAMS - 'WALK TOGETHER CHILDREN'**

CD Release Concert

**A BLACK AND JEWISH CULTURAL MIX**

**SUNDAY FEBRUARY 11, 2007, 3 PM**

**AL GREEN THEATRE**

750 SPADINA AVE (AT BLOOR)

**WITH:**

BRENT GOLDSMITH, PIANO - NINA SHAPIRO-SKY, KEYBOARD

SAM DONOHUE, PERCUSSION - TONI NATALINI, GUITAR

YVES BAUD, PALMISTE - ANGELIKA CHORE

MEMBERS OF THE TORONTO JEWISH FOLK CHOIR

**ADMISSION $20**

**TICKETS CALL (416) 924-6211**

INFO: WWW.DENISEWILLIAMSOPRANO.COM

---

**3rd Annual “Power Up” Concert**

Saturday: 7:30 p.m.

Featuring:

**Toronto Mass Choir** & **Power Up Workshop**

**Mass Choir**

Tickets $15 advance, $20 at the door

For more information visit www.tmc.ca or call (416) 794-1391

---

**3rd Annual Gospel Music Workshop & Concert**

Bonfield Memorial Church

89 Centre Avenue, North York, Ontario

Friday, February 23rd & Saturday, February 24th

Friday:

- Workshop: 12:00 p.m. - 10:00 p.m.

- Saturday:
  - Workshop: 8:30 a.m. - 5:00 p.m.
  - Concert: 7:00 p.m.

Early Registration fees: $75 per person.

After January 31st: $85 per person, includes bus and admission fee

[Cost includes round-trip and concert tickets]

---

**Favourite Songs for Your Valentine**

Our wonderful musicians are going to perform your requests!

- **Raphaela Cameron**
  - Soprano, released 2 of her own CDs

- **Jing Liu (Age 13)**
  - Winner of Grade 10 Violin, Kiwanis Festival

- **Christine Zhou**
  - Concert pianist, performed with many orchestras in Canada and abroad

- **Wei Zhou**
  - Musical Director and Flute Soloist, Sandal Rock Inc. Many performances in famous venues

- **Amanda Zhou**
  - Vocalist, featured artist of numerous shows in Canada and abroad

Call Vladimir Dounin at 416-321-5627 now with your musical request - even if you can only hum the tune! He will give a FREE TICKET to anyone who gives him an enjoyable suggestion. Requests will also be taken during the concert.

**Saturday, February 10, 2007 at 8 pm**

**Toronto Centre for the Arts, George Weston Recital Hall**

Tickets: $25; $10 Seniors/Students; $15 for groups of more than 10

Email vladimiridounin@yahoo.ca

---

Return to Ad Index
CONCERT LISTINGS: Further afield

In this issue: Alliston, Ancaster, Aurora, Barrie, Belleville, Bracebridge, Brantford, Brooklin, Burlington, Caledonia East, Cambridge, Campbellford, Cobourg, Dundas, Elora, Fergus, Georgetown, Guelph, Hamilton, Huntsville, Jordan, King City, Kingston, Kitchener, Lindsay, London, Midland, Newmarket, Niagara Falls, Orleans, Oshawa, Owen Sound, Pembroke, Peterborough, Port Dover, Port Hope, Reddendale, St. Catharines, St. Jacobs, Simcoe, Waterloo.

CONCERT LISTINGS: Toronto & nearby PAGE 26

Music Theatre/Opera/Dance PAGE 58

Jazz PAGE 60

Announcements/Lectures/Seminars/Etcetera PAGE 61

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

Friday December 01


— 2:00 & 6:00: Sanderson Centre for the Performing Arts. The Walters Family Christmas; Old fashioned country Christmas. 85 Dalhousie St., Brantford. 519-758-0690. 426.

— 7:00: Fenerbank Choral London. Christ's Church Cathedral, Percussion Trio; St. Mary's School Choir; Audience & Children's Choir, Louise Fagan, director; Peter Garland, MC; Gerald Fagan, conductor. Centennial Hall, 550 Wellington St., London. 519-433 9650, 868-244 0762; 15( over 12) & under.

— 7:30: London Academy Theatre John McDonald Memorial Night of a Family Christmas. Holiday concert of folk songs, classics and heart-warming stories. 2 Lindsay St., London. 705-234 8111, 877-888-0338. 89.50.

— 7:30: Cellar Singers. Handy's Messiah. Army Drums, organ, Violin, Piano, maracas, zumbas, Mark Dubois, tenor; Stephen Picken, bari; Blair Bailey, accompanist; Albert Green, artistic director. St. Joseph's Catholic Church, 118 McMurray St., Brantford. 519-758-8911. 426.


— 8:00: Hamilton Children's Choir. Dream a Dramatic Advent Holiday Concert. Zezinho Pollo, artistic director. Christ Church Cathedral, 252 King St. North, Hamilton. 905-526-1618. 20; 15( under 12) & under; 10 (all students). (S$85).

— 8:00-8:30: Wilfrid Laurier University Faculty of Music. ULI Wind Ensemble. Michael Parham, conductor, Theatre Auditorium, 75 University Ave. West, Waterloo. 519-884 0710 X 2150; 10; $5. (S$4).

— 8:00: Leighton Academy Theatre. John McDonald Memorial Night of a Family Christmas. Holiday concert of folk songs, classics and heart-warming stories. 2 Lindsay St., London. 705-234 8111, 877-888-0338. 89.50.

— 8:00-8:30: Wilfrid Laurier University Faculty of Music. ULI Wind Ensemble. Michael Parham, conductor, Theatre Auditorium, 75 University Ave. West, Waterloo. 519-884 0710 X 2150; 10; $5. (S$4).

— 8:00: Kitchener-Waterloo Symphony. KYS Youth Orchestra. The Twelfth Night, 1 Queen St. North, Kitchener. 519-578-1570, 800-265-8977; 15( over 12) & under; rush all students); $5; eyeGO). For complete run see music theatre listings.


— 8:00-9:00: Kitchener-Waterloo Symphony. Wonder· World Singers, 85 Queen St. West, Waterloo. 519-884-0710 X 2150; 10; $5. (S$4).


— 9:00: Kitchener-Waterloo Symphony. Signature Series. Centre In The Square, Kitchener. See Dec. 1.

— 9:00: Leopard Frog Studio. Michael Picket in Concert. Singer-songwriter, Harmonica & slide guitar, 276 Queen St. West, Toronto. 416-504-3185. 15-20( standing scale).

— 9:00: Showplace Performance Centre. Ten to Remember. Tribute to those of the past decade from leading theatre musicians to foot-stamping instrumentals. Paul Croucher, director. 90 George St. North, Peterborough. 705-742-4605. 35; 76($)Tg.

— 9:00: University of Guelph School of Fine Art and Music. End of Semester Events. UofG Concert Winds, John Goddard, conductor. University of Guelph, Macdonald 250, 50stone St., Burlington. 905-675-7873; 849; 945(uria).

— 9:00: Konter New Years Orchestra. Barrie Eclectic. Tribute to those of the past decade from leading theatre musicians to foot-stamping instrumentals. Paul Croucher, director. 90 George St. North, Peterborough. 705-742-4605. 35; 76($)Tg.

— 9:00: York Symphony Orchestra. Italian Opera Highlights. Guests: Janet Catherine Daa. soprano; Chantelle Graetz, mezzo-soprano; Renato Delgado, tenor; Gregory Barton, conductor. Trinity Anglican Church, 72 Victoria Street, Aurora. 416-410-6983. 45; 90(st $10 under).


— 8:00: Leopard Frog Studio. Michael Picket in Concert. Singer-songwriter, Harmonica & slide guitar, 276 Queen St. West, Toronto. 416-504-3185. 15-20( standing scale).

— 8:00: Showplace Performance Centre. Ten to Remember. Tribute to those of the past decade from leading theatre musicians to foot-stamping instrumentals. Paul Croucher, director. 90 George St. North, Peterborough. 705-742-4605. 35; 76($)Tg.

— 8:00: Konter New Years Orchestra. Barrie Eclectic. Tribute to those of the past decade from leading theatre musicians to foot-stamping instrumentals. Paul Croucher, director. 90 George St. North, Peterborough. 705-742-4605. 35; 76($)Tg.

— 8:00: York Symphony Orchestra. Italian Opera Highlights. Guests: Janet Catherine Daa. soprano; Chantelle Graetz, mezzo-soprano; Renato Delgado, tenor; Gregory Barton, conductor. Trinity Anglican Church, 72 Victoria Street, Aurora. 416-410-6983. 45; 90(st $10 under).

Return to Ad Index
Signature Series
Dec 1 & 2 - 8 pm - Centre In The Square, Kitchener
Simon Streatfeild, conductor - James Campbell, clarinetist

Pops Celebrates Christmas
Dec 8 & 9 - 8 pm - Centre In The Square, Kitchener
Dec 7 - 8 pm - River Run Centre, Guelph

Back to Baroque
Dec 13 - 8 pm - First United Church, Waterloo
Jan 5 - 8 pm - Central Presbyterian Church, Cambridge
Alain Trudel, conductor - Larry Larson, trumpet - Sandra Tucker, soprano

Signature Series
(This Shakespeare-themed programme will highlight the dramatic and powerful music associated with some of the playwright's greatest successes.)
Jan 12 & 13 - 8 pm - Centre In The Square, Kitchener
Gregory Vajda, conductor - Peter Donaldson, actor

Pops Toasts Ol’ Blue Eyes
(A remarkable tribute to Frank Sinatra)
Jan 19 & 20 - 8 pm - Centre In The Square, Kitchener
Jan 18 - 8 pm - River Run Centre, Guelph
David Martin, conductor - Adam James, singer

Kitchener (800) 265-8977
Guelph (877) 520-2408

www.kwsymphony.on.ca

Sunday October 03
- 2:00: Capitol Arts Centre/Emerald Sky
Entertainment, Mysteries of Al-Jabur, Songs
such as My Mummy, Swearer & California, Here
I Come. Gary Berkoff, Lisa Devan, performers. 20
Queen St., Port Hope. 905-885-1071, 800-
437-5392, $18; $15(std).
- 2:00 & 7:30: Sanderson Centre for the
Performing Arts, Celtic Christmas. Dance,
music & laughter. Scottish Dance Company;
Gerry Dee, comic; Rob Crabtree, piper & his
Celtic Band. 88 Dalhousie St., Brantford. 519-
758-8090, 800-265-0710. 439 50-435 50.
- 2:30: Bath St. United Church, Christmas
Choral Spectacle: Bath St. United Church
combined choirs; Belleville Choral Society; Bridge
St. Ringers; narrators; Susan Richardson, music
director. 80 Bridge St. East, Belleville. 613-
962-9178, 8.
- 2:30: Cellar Singers, Handel's Messiah.
See Dec 1. Ohillo Opera House, 30 Mississauga
St. West, Drizzly.
- 2:30: Hamilton Place, John McAlenney
Memories of a Family Christmas. holiday concert
of folk songs, classics and heart-warming stories. 1
Summers Lane, Hamilton. 905-546-4040. 0.41.
Centennial Hall, London. See Dec 2.
- 3:00: La Jeunesse Youth Choirs, Christ-
mas Cantata, Messiah. Coquitlam Centre; Winter Solstice (world premiere).
Guests: La Jeunesse Youth Orchestra, Lucie
Mitchell, strings director; Michael Lyons,
music director; Marie Anderson, director. Trinity
United Church, 15 Chapel St., Coquitlam. 604-
372-2210. $15; $12(std).
- 3:00: Conrad Grebel University College,
Handel's Messiah. University of Waterloo Choir;
Gordon Burnett, conductor. St. John's Lutheran
Church, 22 Willow Street, Waterloo. 519-885-
0220/222-628. $12; $10(std).
- 3:00: Symphony Hamilton, Christmas
Fantasia in the Garden. Corelli: Christmas
Concerto, Op.6/E; Tchaikovsky: The Nutcracker
(excerpts); Bach: Concerto for 2 violins in d;
Glazounov: Concerto in F; Orchestral portraits;
Symphony Concertante for 2 Rubas (Allegro);
Anderson: Sleigh Ride; Canons singing along.
Alex Morris, Olina Gualtieri, violins; Joshua Morrison,
saxophone; Misty Johnson, Kelly Tierney, Doda
Seng, flutes; Sabino Vazquez, guest conductor.
Royal Botanical Gardens, 880 Plains Rd. West,
Burlington. 905-526-6690; $25; $10(std);
$5(under 12).
- 3:00: Wellington Winds, Happy 25th WWI!
Recital of their First Concert in 1981. Bernstein:
Suite for Cymbal and Harps; Elgar: Jupiter (from
The Planets); von Suppe: Light Cavalry Overture;
Grainger: Colonial Song; seasonal music; other
works. Michael Purves-Smith, David Davidson,
Harvey Gieser, conductors. St. Peter's Lutheran
Church, 810 King St. East. Cambridge. 519-
579-5987; 420; $10(std). $15(std).
- 3:30: Centre Wellington Singers/CWD
High School Chorus, Deck the Halls with
Seng, Dotty Weenst, accompanist; Louise
Elder, conductor. Melville United Church, 300 St.
Andrew St. West, Guelph. 519-946-0432.
$10; $9(under 12).
- 7:30: La Jeunesse Youth Orchestra.
I Love the Holidays. Anderson: Sleigh Ride;
Christmas Day; works by Tchaikovsky, Mendelssohn.
Guests: La Jeunesse Youth Choir, Marie Anderson;
director; Laurie Mitchell, strings director; Michael
Lyons, music director. Port Hope United Church, 34
South Street, Port Hope. 905-640-5596. $15;
$12(std); $40(family of 4).
**CONCERTS: Further afield**

- **8:00** - Wilfrid Laurier University Faculty of Music: **Wee Piddly Choo Choo: An Evening of Advent Music and Reading.** David Hare, organ; Dave Fronczak, director. The Martin Luther Chapel, Huron University College, WLU campus.
- **8:00** - Ashfield Choral Society: **Gloriosi Somniis of Christmas.** Scott: Christmas Cantata; Bass: Gлинка: gospo rock version of *Il Gesù.*
- **8:00** - Kingston Choral Society: **Some Spirituals for Christmas.** Scott: Christmas Cantata; Bass: Gлинка: gospo rock version of *Il Gesù.*
- **8:00** - Kitchener-Waterloo Chamber Music Society: **Gevrados Ensemble in Concert.** A seasonal concert on early instruments.

**Monday December 04**

- **7:00** - Centre in The Square: John McDermott Christmas Concert. Holiday concert of folk songs, classics and heart-warming stories.
- **8:00** - Sanderson Centre for the Performing Arts: **Natalie McMaster in Concert.** 88 Dalhousie St., Brampton. 905-798-0699. $36.50.

**Tuesday December 05**

- **7:30** - Gryphon Theatre. **Stuart McLean’s Vinyl Cafe Christmas.** Scottish folk music, lively spirituals, sing-along, a Dale Wood, music director. Christ Church Anglican, 22 Nancy St., Bolton. 905-941-5089. $15/$14(sht).
- **8:00** - Kitchener-Waterloo Chamber Music Society: **Gevrados Ensemble in Concert.** A seasonal concert on early instruments.
- **8:00** - University of Waterloo: **Vocal Music.** Chamber Music; Recital; Songs & Dance; Talleyk; Source of Strings; Op.48; Welt; Little Threepenny Guinea; Music; Trollop. Patricia Green, mezzo-soprano. Talbot Theatre, Talbot College, UWO. 519-891-3767. Free.

**Monday December 07**

- **7:30** - St. Matthew’s United Church. **Scott Woods: Festival Choral Master.** Old time Christmas music, seasonal songs, step dancing. 2575 Holland Ave., Belleville. 613-987-1511. $15; $12(sht) & under.
- **8:00** - Kingston Symphony: **Requiem with Un! Heard’s Messiah.** See Dec. 6: Kingston Symphony. 2269 Princess St., Kingston.
- **8:00** - Huronia Young Players Company: **The Adventures of Tom Sawyer.** Musical adapted by Kon Ludwig, lyrics & music by Don Schutz, from the novel by Mark Twain. Glenn Campbell, director. King’s Whim Theatre, 97 Jury Dr. Discovery Harbour, Penetanguishine. 705-568-9872. #20, $950; $150(sht) & under.
- **8:00** - Queen’s University: **Philharmonic Choir.** Guest: Michael Davies; sopranos, Gordon Smith, baritone; to grade 8; $5.

**Wednesday December 08**

- **7:30** - St. Andrew’s Church: **Christmas Eve.** Family service, carols, news, carols, lively spirituals, sing-along. Adam Luther, tenor; Giles Temiski, bass; Talisker Players; Lynne Honsberger, conductor; John Barnum, conductor. Christ Church Anglican, 22 Nancy St., Bolton. 905-941-5089. $15/$14(sht) & under.

**Friday December 11**

- **7:30** - Arcady. **Woolfe Christmas Concert.** Music of Robert Bockstein. 6:30 Dinner. St. Paul’s Anglican Church, 302 St. George St., Port Dover. 519-963-1034. $12.50, $10 under 12; 10% (Mon, Jan 3).
- **8:00** - Brock University: **Christmas.** Scott: Christmas Cantata; Bass: Gлинка: gospo rock version of *Il Gesù.*

**Saturday December 12**

- **7:30** - St. John’s United Church. **Philharmonic Choir.** Guest: Michael Davies; sopranos, Gordon Smith, baritone; to grade 8; $5.
- **7:30** - Vox Huronia. **Family Christmas.** Rathellen Shceptors, accompanying; Roger Pridde, director. St. Paul’s United Church, 308 King St. West, Midland. 705-533-2052. $15.
- **8:00** - Bach Elegy Choir. **Handel’s Messiah.** Elizabeth Crumm, soprano; Jennifer Markel, mezzo-soprano; Clarence Hyland, tenor; Peter McLean, bass. 1550 Thames St. East, London. 519-433-2045. $15; $12(sht) & under.
- **8:00** - Festival Theatre. **Stuart McLean’s Vinyl Cafe Christmas.** Guests: Rowan Perkin, The Beavon Brothers, 55 Queen St. overlooking Ontario Street, Stratford. 506-807-1840. $15; $12(sht) & under.
- **8:00** - Georgian Bay Symphony: **Home for Christmas.** Four local musicians return from university studies; old & new seasonal music, sing along, Alexander Appolonia, Angela Barnes, soprano; Adam Nelson, violin; Sebastian Oster-tag, cello, John Bancroft, conductor. 7:00 Pre-concert talk with Richard MacIsaac, composer in residence. OSVHN Auditorium, 1550 Thames St. East, Owen Sound 519-372-8212. $23; $15; $12(sht) & under.
- **8:00** - Meles Choral Ensemble/Musicology. **Christmas.** Amabile Ensemble, London. 519-433-2045. $15; $12(sht) & under.
- **8:00** - Millpond Centre for the Arts. **Christmas Eve.** Six-piece band. 6:30 Dinner. Call 745-0675.
- **8:00** - Run River Centre. **Bonnie MacNeil.** A Christmas Carol: Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental, songwriting, whimsical, fiddles, fiddler, guitar, mandolin, banjo, percussion and urban pipes. Main Stage, Run River Centre, 35 Woolwich St., Guelph. 519-675-0300, 500-620-0560. $15; $10(sht) & under.
- **8:00** - The County Town Singers. **Gifts For The World.** Salvation Army Temple, Oshawa. See Dec. 8.
- **8:00** - The Renaissance Singers. **Christmas in a Northern Land.** Canadian composers in a Yuletide special. St. Andrew’s Presbyterian Church, Kitchener. 519-745-0675. $20; $15(sht) & under.

**December 25**

- **7:00** - Vespers at Christ Church Anglican: **Christmas Eve.** Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental, songwriting, whimsical, fiddles, fiddler, guitar, mandolin, banjo, percussion and urban pipes. Main Stage, Run River Centre, 35 Woolwich St., Guelph. 519-675-0300, 500-620-0560. $15; $10(sht) & under.

**January 1**

- **7:30** - Vox Huronia. **Family Christmas.** Rathellen Shceptors, accompanying; Roger Pridde, director. St. Paul’s United Church, 308 King St. West, Midland. 705-533-2052. $15.
- **8:00** - Bach Elegy Choir. **Handel’s Messiah.** Elizabeth Crumm, soprano; Jennifer Markel, mezzo-soprano; Clarence Hyland, tenor; Peter McLean, bass. 1550 Thames St. East, London. 519-433-2045. $23; $15; $12(sht) & under.
- **8:00** - Festival Theatre. **Stuart McLean’s Vinyl Cafe Christmas.** Guests: Rowan Perkin, The Beavon Brothers, 55 Queen St. overlooking Ontario Street, Stratford. 506-807-1840. $15; $12(sht) & under.
- **8:00** - Georgian Bay Symphony: **Home for Christmas.** Four local musicians return from university studies; old & new seasonal music, sing along, Alexander Appolonia, Angela Barnes, soprano; Adam Nelson, violin; Sebastian Oster-tag, cello, John Bancroft, conductor. 7:00 Pre-concert talk with Richard MacIsaac, composer in residence. OSVHN Auditorium, 1550 Thames St. East, Owen Sound 519-372-8212. $23; $15; $12(sht) & under.
- **8:00** - Kitchener-Waterloo Symphony. **Pops Series: Pops Celebrates Christmas, Centre In The Square.** Kitchener. See Dec. 8.
- **8:00** - Meles Choral Ensemble/Musicology. **Christmas.** Amabile Ensemble, London. 519-433-2045. $15; $12(sht) & under.
- **8:00** - Millpond Centre for the Arts. **Christmas Eve.** Six-piece band. 6:30 Dinner. Call 745-0675.
- **8:00** - Run River Centre. **Bonnie MacNeil.** A Christmas Carol: Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental, songwriting, whimsical, fiddles, fiddler, guitar, mandolin, banjo, percussion and urban pipes. Main Stage, Run River Centre, 35 Woolwich St., Guelph. 519-675-0300, 500-620-0560. $15; $10(sht) & under.
- **8:00** - The County Town Singers. **Gifts For The World.** Salvation Army Temple, Oshawa. See Dec. 8.
- **8:00** - The Renaissance Singers. **Christmas in a Northern Land.** Canadian composers in a Yuletide special. St. Andrew’s Presbyterian Church, Kitchener. 519-745-0675. $20; $15(sht) & under.

**January 13**

**Monday December 10**

- **8:00:** Vital Spark Folk Society. *Tanglefoot at Concert.* Breidin Community Centre, 45 Cassels Rd., Brantford. 905-437-3237. $20. [419](#notes).

**Sunday December 10**

- **1:00:** Dracula Opera House/KOBA Family Entertainment. *Franklin’s Christmas Concert.* Sing along & dance to holiday music with Franklin & his pals, for ages 6 to 12. 20 Mississauga St. West, Drilla. 519-328-9011. $19.50.
- **2:00:** York Region Children’s Chorus. *Carols Celebrate Christmas.* Ruth Ann Cawsewell, accompanist; Tenor Faveler, conductor. Mary Lake Shrine, 13760 Kenel St., King City. 905-727-0022 x2877. $17BA.
- **3:00:** There is a Renaissance Singers Christmas in a Northern Land. See Dec 9. St. Paul’s Lutheran Church, 63 North, Cambridge. $35.
- **7:00:** Empire Theatre. *Batha MacNeil’s Christmas.* Now: The Bell’s Ring. Christmas songs and memories of Cape Breton winters. 321 Front St., Belleville. 613-981-0099, 47.
- **7:00:** Kitchener-Waterloo Chamber Orchestra. *A Bach Family Christmas.* Works by Bach. 8 Excellent selections. Guests: University of Waterloo Chamber Choir; Richard Cunningham, Graham Coles, conductors; Maureen Forrester Rickett Hall, and Cantor William Laurier University, 75 University Ave. West, Waterloo. 519-744-3828. $20, $15 at door.
- **8:00:** Remy Theatre. *Barra MacNeil’s A Celtic Christmas.* Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental; stepdancing, whistles, fiddles, bodhran, guitar, mandolin, banjo, percussion and uilleann pipes. 251 North St. East. Downsound. 519-371-2033; 888-446-7699. $32.50. $38.00.

**November 11**

- **7:00:** Bethany Community Church. *Rita MacNeil’s Christmas.* Now: The Bell’s Ring. Christmas songs and memories of Cape Breton winters. 1388 Third St., St. Catharines. 905-468-7673. $15.
- **8:00:** Dracula Opera House. *Barra MacNeils’ A Celtic Christmas.* Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental; stepdancing, whistles, fiddles, bodhran, guitar, mandolin, banjo, percussion and uilleann pipes. 20 Mississauga St. West, Drilla. 705-328-9011. $32.50. $45.00.

**Tuesday December 12**

- **7:00:** Peterborough Children’s Chorus. *Glenna Christmas Concert.* Hatfield Beach: Carol Carol. Monarch: Gloria (sacred prelude); holiday favours, a cappella, jazz, junior; and a Children’s Chorus separately and together; Gail Morrison, Dylan Cox, accompanists; Maureen Harris-Lowe, director. George Street United Church, 53 George St. North, Peterborough. 705-740-6101, 412, 18-35 (family, 2 adults, 2 children). $10.
- **8:00:** Lindsay Academy Theatre. *Barra MacNeil’s A Celtic Christmas.* Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental; stepdancing, whistles, fiddles, bodhran, guitar, mandolin, banjo, percussion and uilleann pipes. 2 Lindsay St. South, Lindsay. 705-324-9111, 887-888-0038. $32.50. $43.00.
- **12:15:** Centenary United Church. *Mid Day Concert.* Suited by Margaret Bardos, mezzo-soprano. 24 Main St. West, Hamilton. 905-522-6843 x26.
- **8:00:** Kitchener-Waterloo Symphony. Back to Baroque. *Franklin’s Christmas Concert.* Tranpet Concerte; Taverne; Fleming’s Sunrise; Mannfred: Concerto Grosso in C; Handel: Eternal source of light; Let The Bright Seraphim. Larry Larson, trumpet; Sandra Tucker, soprano; Alain Trudel, conductor. First United Church, 15 William St. West, Waterloo. 519-578-1570, 800-269-9777; $12/14d/under; rush all students, $5/9170.
- **8:00:** Orchestra London. *Four Last Songs.* Wagner: Cynane de Despres: Overture; R. Strauss: Four Last Songs; Hindemith: Mathis der Maler; Monica Whicher, soprano; Timothy Vernon, conductor. Forest City Community Church, 3725 Buxton Rd., London 519-679-8772. 933-448, 929-4429.
- **8:00:** St. Luke’s Anglican Church. *Special Christmas Concert for Children.* In Need of Guests: The Three Cantors. 1371 Egin Dr., Burlington. 905-322-9377. 920. Please bring a non-perishable food item for the food banks of the community.

**Thursday December 14**

- **2:00:** Sanderson Centre for the Performing Arts. *Love Family Christmas.* Classical, Broadway, Irish, jazz, bluegrass, gospel and other music. 68 Douthouse St., Brantford. 519-758-8808. $9.50.
- **4:00 & 7:00:** Empire Theatre/KOBA Family Entertainment. *Franklin’s Christmas Concert.* Sing along & dance to holiday music with Franklin & his pals; for ages 6 to 12. 321 Front St. West, Belleville. 613-981-0099, 47.
- **7:00:** Simcoe Lions Club. *Batha MacNeil’s Christmas.* Now: The Bell’s Ring. Christmas songs and memories of Cape Breton winters. Simcoe Composite School Auditorium, 40 Wilson Dr., Simcoe. 519-426-6655. 34.
- **8:00:** Capital Theatre. *Barra MacNeil’s A Celtic Christmas.* Carols, hymns, folk & party songs, English & Gaelic, sacred & secular, vocal & instrumental; stepdancing, whistles, fiddles, bodhran, guitar, mandolin, banjo, percussion and uilleann pipes.
CONCERTS: Further afield

**Friday December 15**

- **2:00 & 8:00:** Sanderson Centre for the Performing Arts. A Love Family Christmas, Bracebridge. See Dec 14.
- **7:00:** Algonquin Theatre. Rita MacNeil's Christmas. Now Before Christmas, Christmas songs and memories of Cape Breton writers, 37 Main St. East, Huntsville. 705 789 4795. $15.
- **7:30:** Arcady. A Baroque Messiah. St. John's Anglican Church, 722 Wilson St. East, Ancaster. 905 648 2353. $20.
- **7:30:** Cantabile Choirs of Kingston. Star of Wonder, Grand Theatre, Kingston. See Dec 15.
- **7:30:** Grand Philharmonic Choir. Handel's Messiah. Centre In The Square, Kitchener. See Dec 15.
- **7:30:** Huntsville Festival of the Arts. A Christmas Carol. Folk, singing, Cajun, bluegrass, and country, all performed in traditional music. Sylvia Tyron, Cindy Church, Caitlin Hardened, Gwen Swire, performers. The Square. Huntsville. 705 789 4973. $25. (10-tix $20).
- **8:00:** Shantre Productions. Barra MacNellis' Celtic Christmas. Cars, hymns, folk & party songs, English & Gaelic, sacred & secular vocal & instrumental; step-dancing, kildare, bodhran, guitar, mandolin, piano & harp duets. $38-$44; $10 (st rush; ch to grade with another). 
- **8:30:** Hamilton Philharmonic Orchestra. Deck the Hall! Music, carols & seasonal songs for this festive time of year. Guests: Hamilton Children's Choir, Canadian Ballet Youth Ensemble; Farren Yonetsu, conductor. Hamilton Centre for the Arts. 905 577 5094. $50; $40 (sr); $30 (st).
- **8:30:** Georgetown Bach Chorale. A Christmas Carol. Main St. Main St. South, Georgetown. 905 877 8331. 20% adv only.
- **8:30:** Shawpic Performance Centre. Barra MacNells' Celtic Christmas. Cars, hymns, folk & party songs, English & Gaelic, sacred & secular vocal & instrumental; step-dancing, kildare, bodhran, guitar, mandolin, piano & harp duets. $38-$44; $10 (st rush; ch to grade with another) 

**Saturday December 16**

- **2:00:** Kingston Gospel Temple. Ria MacNeil's Christmas: Now Before Christmas. Christmas songs and memories of Cape Breton writers. 7295 Princess St., Kingston. 613 592 2540. $45.
- **2:00:** Sanderson Centre for the Performing Arts. A Love Family Christmas, Bracebridge. See Dec 14.
- **3:30 & 8:00:** York Symphony Orchestra. IHS Holiday Concert. Favourite carols, audience singing along. Guest: Stephen McKeen, tenor; Gregory Burton, conductor. Timmy Anglican Church, 207 Comber St., Toronto. 416 410 6080. $25; $20 (student). 
- **7:00:** Centennial Hall. John McDermott Christmas Concert. Grand Slam of Folksong, classics and heart-warming stories. 350 Queen's Ave. London. 519 433 2848. 911 1230.$10 (st).

**Sunday December 17**

- **1:30:** Centennial Hall/KOBBA Family Entertainment. Frankie's Christmas Concert. Sing along & dance to holiday music with Frankie & his par for ages to 6. 850 Wellington St. London. 519 877 1877. $15.
- **2:00:** Lindsay Academy Symphony: Sleigh Ride of Santa Lindsay. Lindsay. See Dec 15.
- **2:00:** Peterborough Symphony Orchestra. Box of Delights, Family Music Concert. Gervais Cantatore; Bach Brandenburg Concerto No. 1; Corelli: Christmas Concerto; Debussy: Children's Carols. Michael Nowson, conductor. Showplace Performance Centre, 200 George St. North, Peterborough. 705 742 1992. $15 (10-tix $10).

**Monday December 18**

- **7:30** Centre In The Square. Stuart McLennan's Vinyl Christmas. Guests: Rasmus Potvin, The Bethel Cowboys, 101 Queen St. North, Kitchener. 519 578 1570. 416 442 2261 8 (under) $10 (2 or more)
- **7:30** National Academy of Canada/Arts & Letters. Mature's Mind, Susan O'Byrne, soprano; Pamela McDonald, mezzo-soprano; Nils Brown, tenor; Alexander Dobson, bass; Brett Brott, conductor, West Highland Baptist Church, 150 Earle St., Hamilton. 888 475 9377. $25; $20 (10-tix $20).

**Tuesday December 19**

- **7:30:** Hamilton Place. Stuart McLennan's Vinyl Christmas. Guests: Rasmus Potvin, The Bethel Cowboys, 1 Summers Lane, Hamilton. 905 527 7086. 433 542 543 $25 (10-tix $20).

**Wednesday December 20**

- **12:15** Centenary United Church. All Day Concert at Centenary. Shown: Friends #15. Michel Sczczeskay, piano. Kingston Chamber Choir; Gion Fast, music director, Symphony United Church. 80 Thomas St., Kingston. 613 530 2090. $30; $25 (sr); $10 (st).
- **8:00:** Kingston Symphony Orchestra. A Candlelight Christmas. Charpentier: Messe de Minuit for Noel; Mozart: Flute Concerto #15. Michel Sczczeskay, piano. Kingston Chamber Choir; Gion Fast, music director, Symphony United Church. 80 Thomas St., Kingston. 613 530 2090. $30; $25 (sr); $10 (st).
- **8:00:** Symphony Orchestra. The Snowman. sausage; Sue Carols and Lullabies. Harp, vibraphone, guitar; Aileen Elphick, singer; Bobs; English folk songs, old civic songs, old church songs, Christmas carols and poppy songs. $25-$62; $10 (10-tix $9).
- **8:00:** Symphony Orchestra. A Cello Christmas. Carols, hymns, folk & party songs, English & Gaelic, sacred & secular vocal.

**December 1 2006 - February 7 2007**
Saturday December 23

- 6:30: General Motors Centre/UBO Family Entertainment. Frankfurk's Christmas Concert. Sing along & dance to holiday music with Frankfurk & his pals; for ages 3 to 8. 39 Alton Rd., Oakville. 416 670-9300. 416.

- 8:00: Grand River Chorus. Handel's Messiah Devon Wastie, soprano; Daniel Cahen, alto; Shawn Oakes, tenor; Trevor Sivas, bass; The Grand River Baroque Orchestra; Richard Cunningham, director. Western University Church, 99 Superior Street, Brantford. 519 750-7885. $20; $15(senior). 613.

Sunday December 24

- 8:00: Guelph Chamber Choir. Messiah. By Handel. Gary Pyles, tenor; Sophie Roland, mezzo soprano; Charlene Paul, soprano; orchestra of period instruments. Main Stage, River Run Centre, 25 Woolwich St., Guelph. 519 733-3000, 877 520-2408. $25; $10(st). 613.


Thursday December 28


Friday December 29


Saturday December 30

- 10:00pm: Sanderson Centre for the Performing Arts. The Royal Canadian. Recitation of a Gay Lombard New Year's Eve. Al Friesen, conductor. 36 Dalhouse St., Brantford. 519 758-9000. 600.

Monday January 01


- 3:00: Guelph Symphony Orchestra. Dreams of Vienna. Light classics in the Viennese style. song and dance. Mark Dubois, tenor; Simon Irvine, conductor. Main Stage, River Run Centre, 35 Woolwich St., Guelph. 519 733-3000, 800 520-2408. $30 $45, $15(over 12). $10(st). 613.

Friday January 05


Saturday January 06

- 7:30: Kitchener-Waterloo Symphony. Keynotes & Canzani. "CAMELEÓN".
**Further afled**

Rachmaninoff and Shostakovich. Daniel Licht, baritone; Anya Alexeys, piano; Paul Palfrey, cello. Maureen Forrester Recital Hall, 75 University Ave. West, Toronto. 519-868-0710 $15. 

**Saturday, January 27**


- **2:30:** Orchestra London. Two Fiji Fiddlers. Centennial Hall, London. See Joe 27.

**Monday, January 29**

- **8:00:** Kitchener-Waterloo Chamber Music Society. Fokal Quartet in Concert. St. Matthew's Church, 2670 King St. E. 519-661-3767 Free.

**Tuesday, January 30**

- **12:00 noon:** Wilfrid Laurier University Faculty of Music. Sing at the Piano. Music at Noon. Jody Lipton, conductor. 519-864-3767 Free.

**Wednesday, January 31**

- **8:00:** Kitchener Waterloo Opera. Samson at Dauphine. Barrie O'Brien, conductor. 519-867-9787 $39; $29-$36 (sr); $25-$31 (st); $13 (ch).

**Thursday, February 1**

- **12:00 noon:** University of Western Ontario Choral Society. Carusso. See Music Theatre listings. Free.
- 8:00: Gryphon Theatre. See Foley in Concert. Bluegrass guitarist, songwriter & vocalist. Administrative Centre, Bldg. C, Georgian College, 1 Georgian Drive, Barrie. 705-728-4913, $15(eyeGO).

- 8:00: McMaster University School of the Arts. Celebrity Concert Series. Jon Sealy, jazz piano. Convocation Hall (U-213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-8140, 2419. 47; 47 Bus; 95(b). 59: University of Western Ontario. Choral Series. Works by Bartok, marking the 300th anniversary of his death. Thymes Scholars; Paul Meintz, organ. First St. Andrew's United Church, 350 Queen Ave., London. 519-661-3767. Free.

- 7:30: ChamberWORKS. Hamilton Place. 905-522-7528, 800-485-7529. $30; 245; $20(est); 195; Pass, at door with 10; 5:00: McMaster University School of the Arts. Celebrity Concert Series. Jon Sealy, jazz piano. Convocation Hall (U-213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-8140, 2419. 47; 47 Bus; 95(b). 59: University of Western Ontario. Choral Series. Works by Bartok, marking the 300th anniversary of his death. Thymes Scholars; Paul Meintz, organ. First St. Andrew's United Church, 350 Queen Ave., London. 519-661-3767. Free.

- 8:00: Sanderson Centre for the Performing Arts. George Giro, art on Stage. 88 Dalhousie St., Brantford. 519-758-9800; 245.

- 8:00: McMaster University School of the Arts. Celebrity Concert Series. Jon Sealy, jazz piano. Convocation Hall (U-213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-8140, 2419. 47; 47 Bus; 95(b). 59: University of Western Ontario. Choral Series. Works by Bartok, marking the 300th anniversary of his death. Thymes Scholars; Paul Meintz, organ. First St. Andrew's United Church, 350 Queen Ave., London. 519-661-3767. Free.

- 7:30: ChamberWORKS. Hamilton Place. 905-522-7528, 800-485-7529. $30; 245; $20(est); 195; Pass, at door with 10; 5:00: McMaster University School of the Arts. Celebrity Concert Series. Jon Sealy, jazz piano. Convocation Hall (U-213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-8140, 2419. 47; 47 Bus; 95(b). 59: University of Western Ontario. Choral Series. Works by Bartok, marking the 300th anniversary of his death. Thymes Scholars; Paul Meintz, organ. First St. Andrew's United Church, 350 Queen Ave., London. 519-661-3767. Free.

Sunday February 04

- 2:30: Quinta Symphony. Last Night of the Proms. Land of Hope and Glory, Rule Britannia, Jerusalem & other works. Gordon Craig, conductor. Bridge Street United Church, 60 Bridge St. East, Belleville. 613-395-4444. 30; 425(Masterworks subscribers) 86; 24; 30.


Monday February 05

- 8:00: Centre In The Square. The Rankin Family: Together Again. Celtic Canadian roots music from Cape Breton. Guest: Seth Lakeman. 101 Queen St. North, Kitchener. 519-578-1500, 800-265-8977. 49; 75.

Tuesday February 06


LISTINGS

Opera, Music Theatre, Dance
Performances are listed by show title


Anahl and the Night Visitors: Molos Choral Ensemble/Music West. Gian Carlo Menotti: Anahl and the Night Visitors (2 piano version), Antonio Pappano, conductor, Portland Opera Chorus, 18th century. 7:30. Prime Theatre, Dr. Martin Luther King Jr. St., Redden Rd. 613-549-7125. $20; $17/adult; $6/youth. $10/senior or CADA; $25/matinee; $20/matinee CADA.


Ausla (Roots): Harbourfront Centre Arabesque Dance Company. Choreographed by Yasmina Reza, music composed by the players, accompanied by traditional Arabic music, full orchestra of Arabian instruments (tambour, oud, nay, dumbek, semneh, nizar). Dr. George Savas, Prof. Bassam Bishara, Salesman Waruir, Emil Tollar, Miled Daher, players, Najwa Tamuss, vocals. Dec 1-9:00; Dec 2-2:00. Prime Theatre, Queen's Quay Terminal, 207 Quay West. 416-972-4000. 3:05pm (free, seniors CADA); $20/matinee (CADA); $25/sit, $20/matinee CADA.


**Through the Eyes of a Child.** Toronto Masque Theatre. A new musical that explores the realities of war, poverty, and child labour through the experiences of children in history. Feb 10, 7:00, 8:00; $15; see show for details. 416-516-9200, 867-7777.

**The Magic Flute.** Brampton Lyric Opera. Direction: Tom Skinner; Music: W.A. Mozart; Conductor: Irwin Melhado. Dec 1-2, 7-8; Centre in The Square, 10 Queen St. North, Kitchener. 519-753-1500, 800-265-8977. $25-$90.

**The Nutcracker.** Kitchener-Waterloo Symphony; Daniel Lipton, conductor. Dec 28: 1:00; Dec 30: 2:00. Centre in The Square, 10 Queen St. North, Kitchener. 519-753-1500, 800-265-8977. $31-$51; $19-$27 (ch).


**The Barber of Seville.** The Rose Theatre, 1 Theatre Lane, Brampton. 905-410-4561. 867-7777.

**Trials by Jury.** The Alexander Singers' Festival Choir. Gilbert & Sullivan. Donald Wright, director. Feb 21, 2, 17, 22. 13:00; $10; see brochure for details. 416-516-9200, 867-7777.


**We know every pair of eyes in our audience will be passing over a copy of WholeNote.”**

**The Music Gallery.** WholeNote is THE concert guide for anyone seeking live music events. Make sure all eyes are on your event. To advertise, call 416-323-2223.
ANNOUNCEMENTS, LECTURES, MASTER CLASSES...ETCETERA

ANNOUNCEMENTS

* December 1 1:30: Queen's University School of Music. Messiah Sing Along. Informal gathering of voice and orchestra. Foyer, Hamilton LeCaine Hall, 39 Bader Lane, Queen's University. Kingston. 613-533-2066. Free.


* December 3 3:00-5:00: Elmer Iseler Singers. Sherry and Shortbread. Relax in the gracious surroundings of the historic Albany Club, join in the silent auction & enjoy music of the holiday season. 51 King St. East. 416-217-0537. $75.


* December 10 12 noon-5pm: Spadina Museum: Historic House & Gardens. Rihelmis Jakle (Merry Christmas)! See Dec 3.

* December 1 10:00-4:00: Amici Chamber Ensemble. Annual Food Raisin. Buffet lunch, live auction, music performed by Amici and guest Peter Gundjan, violin & musical saw. Grand Restaurant, 2045 Yonge St. 416-358-8743. $100.

* December 17 12 noon-5pm: Spadina Museum: Historic House & Gardens. Rihelmis Jakle (Merry Christmas)! See Dec 3.

* December 28 9:00: 10:30pm: Gibson House. Theme of Midnight. Celebrate the festivities of the Scottish New Year in this gracious 1851 home. Evening of song and stories featuring traditional musicians Ian Bell & Geoff Somers. Includes Scottish foods, beverages & gifts. 5172 Yonge St. 416-358-7432. $20.

* December 29 9:00pm: MacKenzie House. Hogmanay! A Scottish New Year Celebration. Evening of traditional music & foods. Performances by the acoustic band Gin Lane, Scottish foods offered. Pre-registration & pre-payment required. 82 Bond St. 416-392-8915. $15.

* December 30 8:00: Gibson House. Stroke of Midnight. See Dec 29.


LECTURES/SYMPHOSIA


* January 18 1:00: Enhancing the arts into public education—a Canadian success story. Dr. Peter Simon. 2:00: Why waste time on music? Peter Ettrup Larson. 2:00. Repertoire

CLASSES & LESSONS

Give the Gift of Music with RCM Gift Certificates

- Over 40 different instruments & genres ranging from classical to rock, folk, world music & hip-hop
- Over 230 professional faculty dedicated to excellence in music education
- Classes for beginners (newborn to adult)
- Convenient monthly payment plan

Group Classes start in January. Private Lessons start at any time.

www.rcmusic.ca/communityschool
communityschool@rcmusic.ca

The Royal Conservatory of Music
Toronto: 416.408.2825 (Dufferin & Bloor)
Mississauga: 905.891.7944 (Cawthra & Lakeshore)
Courses are held in groups of 5, and conclude with a public performance Soirée, hosted by the Goethe-Institut.

Singing in German is a two part course which includes two live performances at the end of the course. Participants will sing together in a choir and perform a solo piece. Each participant sings at every session. Fee: $350.

Courses begin mid January and end early April. Scheduling is done in consultation with the participants.

For more information, visit www.vocalartforum.ca

To arrange an interview/ audition, contact:
416-874-5859 or vocalart@tla.net

The Vocal Art Forum
includes a new edition of the studies, and a study guide for teachers, by David Wilson (stringology). 93 Greenville St. 416-671-8500.


* December 12 6pm-8pm: College St. United Church. Voice masterclass with Tom Schilling. To reserve: 905-948-5671. 482 College St. 416·595·4050 (print a password, 416·595·4050).


* January 17-19: Conductors Guild International Conference. International Conducting Master Classes. Instructors include conductors Raffi Armenian, Kristian Richardson, and composer Abigail Richardson.


* January 19 2:00-5:30: Glenn Gould School. Violin masterclass on Bach, with Jeanne Larchen. RCM, 90 College St. 416·468·5010. Free.

* January 19 2:30-5:30: York University Department of Music. Vocal masterclass with baritone Anthony Radford; Raisa Nahmanovich, piano. Observers welcome. Recital Hall, Accolade East, YU, 4700 Keele St. 416·736·5186. Free.


* January 23 5:30: Don Wright Faculty of Music, U of Western Ontario. Master class with Susan Doering, violin & Dieter Wulfert, cello, von Koster Hall, U of Western Ontario, London ON. 519-661-2111 x85304.

* January 26 10am-12 noon & 2:00-4:00 & 5:00-7:00: Glenn Gould School. Piano masterclass with Marc Durand. RCM, 90 College St. 416·468·5010. Free.

* January 26 10am-12:30: Glenn Gould School. Horn masterclass (solo and excerpts) with Lawrence Vine. RCM, 90 College St. 416·468·5010. Free.

* January 26 10am-12:30: Glenn Gould School. Flute masterclass (solo and excerpts) with Janna Geerow. RCM, 90 College St. 416·468·5010. Free.

* January 26 10am-12:30: Glenn Gould School. Clarinet masterclass (solo and excerpts) with Kimball Sykes. RCM, 90 College St. 416·468·5010. Free.

* January 26 2:30-5:30: York University Department of Music. Vocal masterclass with baritone Anthony Radford; Raisa Nahmanovich, piano. Observers welcome. Recital Hall, Accolade East, YU, 4700 Keele St. 416·736·5186. Free.
**MARJORIE SPARKS VOICE STUDIO**

Private voice lessons, instructions for university auditions, RCM exams, competitions, and professional performances. Frequent Studio Recitals.

**STUDIO LOCATIONS**

19 Toronto York Ert., Scarborough
550 Eglinton Ave. E., Toronto

416-282-7460

B-mail: mbehtshu@symptico.co

---

**CLAIM YOUR VOICE**

Organic and functional vocal training to gain access to your full range, resonance and vocal freedom. For singers, public speakers, teachers, clergy, or if you just want to enjoy using your voice.

**Sue Crowe Connolly**

Hamilton Studio
Toronto Studio

905-544-1302
416-523-1154

---

**Piano Lessons**

Conservatory grade
Voice Lessons
Competition
Beginner instruction:
Violin, Guitar, Flute, Clarinet

**Song Bird Studios**

416-767-8779
Hedie Ryemog, M.Mus Ed
Affiliate of the Royal Conservatory (Dundas and Yorke)

**NORTH TORONTO INSTITUTE OF MUSIC**

Private instruction and exam preparation by qualified teachers in the heart of Toronto.

- Piano
- Guitar
- Strings
- Woodwinds & Percussion
- Theory
- Music Theatre & Pre-school

550 Eglinton Avenue East

416-488-2588
www.ntimusic.com

---

**PLAY THE FLUTE OR THE RECORDER**

Study with Allan Pulker

- eleven years experience teaching children and teenagers at Etobicoke's Kingway Conservatory of Music
- emphasis on tone-production, articulation, phrasing and effective practice techniques
- centrally located in Deer Park near the St. Clair subway

416-926-1578

---

**MARY BUNDY MUSIC Studio**


416-766-4122
www.marybundy.com

---

**Musical Munchkins**

Musical activities for parent and baby
Ages 3 months to 18 months
Songs, musical instrument, puppets and stories
Also available for birthday parties

(416) 419-4742

---

**WholeNote Market Place**

**Education**

**FRENCH HORN LESSONS**

Amateur or Student - all levels, all ages!

Call Wendy Limbte for private lessons 416-986-5310

**Education**

**French Horn Lessons**

Amateur or Student - all levels, all ages!

Call Wendy Limbter for private lessons 416-986-5310

---

**Full Voice Workbook Series**

Finally! A workbook for the vocal student.

Visit www.thefullvoice.com for a music retailer near you.

Sharing the art and enjoyment of music

Joseph M Dudzinski

Private Lessons
Piano, voice, sight-singing, conducting and theory for beginners and intermediates

www.jmdmusic.info
647-400-3087

---

**University Settlement Music & Arts School**

Centrally located (downtown Toronto)

2 Piano 1 Strings 2 Guitar 2 Voice
1 Woodwinds 1 Percussion
2 Choirs 1 Chamber Music
2 Kids' Dance & Drama 2 Much More!

Call for quality, affordable individual and group lessons!
**MESSIAH QUICKPICKS**

Back by popular demand, here is a list of December performances of Handel’s Messiah; performances are believed to be complete except as indicated (Excerpts, Highlights). and variants are noted (Sing Along, Glorious Soulful). Please see the daily listings for details.

**Toronto & Nearby**

Dec 1: Counterpoint Chorale, Sing-Along Downtown Messiah.
Dec 1: Elmer Isler Singers/The Amadeus Choir.
Dec 8-10: Ballet Creole, Glorious Soulful Messiah.
Dec 9: Village Voices, Excerpts (Markham).
Dec 9: Brampton Symphony Orchestra, Excerpts.
Dec 10: Toronto Classical Singers, Highlights.
Dec 10: Senestra Choir.
Dec 12: St. James’ Cathedral, Part I & II, Haluk Levent Chorus.
Dec 13: Toronto Choral Society, Excerpts.
Dec 13-17: Tafelmusik, Sing-Along on Dec 17.
Dec 15: Elmer Isler Singers (Markham).
Dec 16: Oakham House Choir/Toronto Sinfonietta, Excerpts.

**Further Afield**

Dec 1: Queen’s University School of Music, Informal Sing-Along - see Announcements p. 51
Dec 1: O what! Sing-Along (Bracebridge).
Dec 1: Nota Bene Period Orchestra (Windsor), the Christmas sections.

**Toronto Musicians’ Association NEWS ROUNDUP**

by Brian Blain

Jackie Rae, a Canadian entertainment pioneer and beloved TMA member who starred in the CBC variety show The Jackie Rae Show died October 5 at his Toronto home. He was 84.

He was born in Winnipeg and began performing at age three with his sister Grace and brother Saul as the Three Raes of Sunshine. He was a child singer on the vaudeville circuit and at Shea’s theatres in Toronto, and later worked as a talent scout until he enlisted in the Royal Canadian Air Force.

After the war, he became a CBC variety producer, creating radio shows in the 1950s starring acts such as Wayne and Shuster. He was head of BBC radio and TV variety from 1952 to ’56. In 1956, he became host of his own variety show The Jackie Rae Show on CBC-TV, which lasted two seasons. In the late 1950s, Rae moved to London and became involved in BBC and Granada TV shows including Jackie Rae Presents and Sunday Night at the Palladium. As a songwriter, Rae had an international hit in 1969 when Eddie Arnold recorded his Please Don’t Go and Andy Williams sang his Happy Heart, a song that has since been covered by numerous artists.

He often collaborated with other songwriters, including Les Reed, on works such as I’ve Got My Eyes on You, When There’s No You, recorded by Engelbert Humperdinck, and Dream Just a Dream, recorded by Tony Bennett.

He performed in English cabarets in the 1960s and returned to Toronto in 1976, where he became executive producer of the Canadian Talent Library, a non-profit trust that produced works by Canadian artists.

In 1981 he formed the Sportfire Band, a dance band that entertained all over Canada and made several recordings. Rae was vocalist and master of ceremonies. Rae flew Sportfires in the Second World War and earned the Distinguished Flying Cross in 1943. Rae’s nephew Bob Rae, former NDP premier of Ontario and a federal Liberal leadership candidate, did a reading at his funeral Tuesday.

**The Instrument Bank**

continues to collect, refurbish and distribute instruments. We have three violins and two trumpets, which would look great under someone’s Christmas tree, or anytime of the year. If you have an instrument to lend or donate, we will pick it up, evaluate the condition, repair, and offer it to a student. What better way to celebrate the holiday season than giving the gift of music? Please be in touch with Corkie Davis at corkie.davis@sympatico.ca.

**Speaking of the Gift of Music**, the committee also continues to present programs to teach the basics of rhythm to children from the very young to high school. This is a fun and lively way to approach basic rhythm skills, and can be offered as a series, or as individual sessions. The program incorporates movement and world cultural aspects within each session. Our next public session is being presented by the North York library during the March break. Join us then for an interesting and informative take on Rhythm! For other events or to inquire about the program, please contact Jane Fair at janefair@sympatico.ca.
CLARINET & PIANO LESSONS by an experienced, professional teacher. Children 4+, teens, and adults welcome. Lessons in my central North York studio or your home. Limited space available. $25/1/2 hour, 1st lesson less. Miss Dalevski 612-327-2859, clarinetdely@sympatico.ca

CLARINET LESSONS: all ages, experienced: Toronto East. Scarborough, Pickering, RCM exams, school assist, hobby. 416-634-6816.


EAR AND SIGHTREAD TUTORING: for RCM Piano Exam Grades 1-8, 416-223-9286 (please call before Dec 22 or after Dec 31).


EVE EGDYAN seeks advanced, committed piano students (ema@interlog.com or 416 504-4297).

IMPROVISATION LESSONS: A REFRESHING APPROACH: Jazz piano, creative composition, theory, transcriptions. For all instrumentalists/singers. All ages/levels. Classical players very welcome. Inspire yourself! Barry Livingston 419-516-3857. pianosounds prev@ymail.com.


FOR SALE
ATTENTION COMPOSERS! Older IMAC computer with Finale 2001. Includes printer and cables. $150 Tel: 905-935-0095.


MUSICIANS AVAILABLE
BARD – EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or private dinner parties. Contact ibrown@interhop.net.

MUSIC FOR ALL OCCASIONS! Small ensembles, Dance Band, Big Band, Cocktail Hour, Dinner Music, Concerts, Shows, Classical, Contemporary, Dixieland, Traditional and Smooth Jazz! ISI Musical Productions 905-276-3372.

MUSICIANS WANTED
CHOIR DIRECTOR REQUIRED: La Jeunesse Northumberland Youth Choirs located in Cobourg, Ontario requires a music director for both youth choirs, ages 4-18. La Jeunesse Girls Choir is a 4 time international gold medal winner. Apply with resume to choir@halybrastrom.com. Additional music opportunities, including private studios, are also available.

FESTIVAL WIND ORCHESTRA is seeking additional members. Instruments needed are: CLARINET, ALTO SAX, TENOR SAX, TROMBONE, TUBA and MELLOW. PERCUSSION. Professional conductor. Three programs per season. Rehearsals on Tuesdays in the York/Sheppard area. For more details phone 416-451-1883 or visit www.lafulvinwindorchstra.com.


ORIANA SINGERS: as it begins its 37th season, is seeking a paid Music Director to start in August 2007. With more than 30 auditioned voices, this SATB community choir presents four concerts per season featuring a variety of musical genres from classical to contemporary; gospel to jazz. Rehearsals are Wednesday evenings from September to June in Cobourg. Additional choral leadership positions are open in this vibrant lakeshore community one hour east of Toronto. For further information, see our website: www.orianasingers.com. Deadline to submit applications is February 15, 2007, by mail to Orian Singers, PO Box 1307, Cobourg, Ontario K9A 5A4, or by email to owen.burnham@virgin.net.


Tuba Players: Join us this December for the decade-old holiday tradition! Short performance for enthusiastic audiences in shops, restaurants, and parks. All skill levels welcome. www.igec.org/ny/tuba.html. 416-535-7182. mss@igec.org

WANTED CHURCH ORGANIST/ CHOIR DIRECTOR: West End Presbyterian Church located in 41/ West End Lawrence Rd. Duties include Sunday Service at 10:30am, plus 1 evening practice a month. Extended summer vacation! For more information contact the Church at 416-241-1571 or email mss@westendpresbyterianchurch.com.

SERVICES


MICROKOSMOS We buy your classical LP collection (classical, such as Beethoven, Mozart, Stockhausen) we travel anywhere for good collections.

DIGITAL EDITING CD MASTERING
- OPEN REEL & CASSETTE TRANSFERS: 96/24 CAPABILITY
Contact: KARL MACHAT 416 503 3060 or 647 227 KARL masterstudio@sympatico.ca

MISTER'S MASTERING HOUSE

Mister’s Mastering House
Edgard Varèse: Composer, Sound Sculptor, Visionary
Edited by Felix Meyer and Heidy Zimmermann
The Boydell Press
508 pages, illustrated; $47.95 US
In 2003, Varèse studies got a big boost when the Paul Sacher Foundation in Basel, Switzerland acquired the composer's musical estate from his former student and assistant, Chou Wen-Chung. He preserved as much as possible after the composer's death in 1965. The Foundation immediately did the best thing imaginable, and mounted an exhibit of scores, photos, programs, manuscripts, drawings, sculptures and paintings by various artists, including Varèse himself. This volume is the catalogue of that exhibit. The documents touch on the whole of modern culture.

There are thirty-two essays by curators and directors like the editors of this book, Felix Meyer and Heidy Zimmermann, composers like Wen-Chung, scholars like Canadians Austin Clarkson and Michel Duchesnau, and friends like Diane Bouchard, whose father, Thomas Bouchard, took the marvellous, recently discovered photo on the cover. There is also a group of testimonials by composers like Pierre Boulez and Elliott Carter. Together they all do a remarkable job of illuminating his life, his work, and his influence. There are numerous fascinating revelations about his political views, his recording with a jazz ensemble, and his work on the Philips Pavilion at the 1958 Brussels World Fair with Le Corbusier and Xenakis.

This wonderful, revelatory book has been published with immense care, from the cover and binding to the paper and printing quality. It has been meticulously annotated, with a bibliography and index. What's more, it has been presented by the Sacher Foundation at a remarkably low price.

A Certain Respect for Tradition: Mark Miller on Jazz, Selected Writings 1980-2005
by Mark Miller
Mercury Press
191 pages, photos; $17.95
Most of these pieces in this collection were written while Mark Miller was the jazz critic for a Toronto newspaper. Miller always stood out for his passion for jazz, and that's what makes these pieces worth rereading.

Miller keeps himself out of his interviews with jazz musicians, and brings out their personalities and accomplishments with immediacy. For him it's all about the music and those who make it. But he is happy to offer his solid criticism. Some of his comments - that the Modern Jazz Quartet is 'all suits and somnambulance', or that seventy-one-year-old Dick Hyman is not doing a 'sudden, Diana-like Krall to stardom', are especially provocative.

Many of these pieces are, Miller admits, chosen more for the quality of the writing than the subject matter. This does deprive his book of comprehensiveness. Many players whom he must have covered - visitors and locals alike - are not represented here. The most probing - and by far the longest - piece here, about the great Cecil Taylor, is not from the newspaper but from Banff Letters. There is a lovely tribute to Canadian flugelhorn player Freddie Stone. With the quirky composer and keyboard player Carla Bley, he successfully captures her drive and originality. Some of his best writing is found in the previously unpublished pieces, like the one on Stephane Grappelli.

There's a good index, which makes this delightful and rewarding collection of even greater value.

In Grand Style: The Glory of the Metropolitan Opera
By Nancy Ellison
Rizzoli
239 pages, photographs; $120.00
This book of photos documents the operas produced in the most lavish opera house in the world, the Metropolitan Opera. There are orgies, live donkeys and horses, giant puppets, a towering mountain, and a gigantic, ornate Egyptian temple onstage, and fascinating going-on backstage, too.

This is a very sumptuous book. It's almost twice as wide as it is tall. But Nancy Ellison's photos are thrilling. Nothing gets in the way of the huge photos, often double-paged. What scanty information about the operas and their casts there is, is listed on separate pages.

The texts by music director James Levine, retired divo Luciano Pavarotti, technical manager Joseph Clark, Ellison and just-retired general manager Joseph Volpe are fortunately short, although Volpe does not exaggerate when he says that through these photographs Ellison 'puts you not simply on the stage, but in the hearts and minds of the characters'. Scenes from twenty operas are featured here, including the popular new Magic Flute from Julie Taymor, who did the Lion King. The chorus in Nabucco looks great posed across the face of a mountain, singing what must be 'Va pensiero' (the particular scenes, unfortunately, aren't identified). There's Pavarotti in his last Met appearance in Tosca, Karita Mattila as Santone after she has taken off the seventh veil, and René Pape in a body suit in Andrè Serban's controversial new production of Faust.

There are shots of Canadians John Relyea in The Marriage of Figaro and Rodolinda, and Ben Heppner in Otello, along with Toronto resident Sondra Radvanovsky in I Vespri Siciliani, and in Cyroano with Placido Domingo. It's all splendid, and very grand.

The Essential Jazz Recordings
by Ross Porter
McClelland & Stewart
246 pages; $24.99
CD: The Essential Jazz Recordings
EMI 094637461822
To choose 'essential' jazz recordings, it comes down to personal preference, especially when the criterion is, as Ross Porter says, an 'enjoyable' recording that he will listen to repeatedly. How else can the whole of recorded jazz be narrowed down to a mere 101 recordings?

For those new to jazz Porter provides a reliable introduction. For jazz lovers it also offers plenty to discuss. But the real value of this book is in Porter's descriptions of the recordings, like his comments on Oscar Peterson's Canadian Suite, 'an essential piece of Canadian culture'. He says Dave Brubeck's iconic Time Out 'keeps getting better with age'. But Brubeck's teacher was Darius Milhaud, not Milhaud, and he taught at Mills College, not Oakland University.

Porter includes standards, like Miles Davis' Kind of Blue and Ellington at Newport. There are welcome surprises, like Charles Lloyd's Lift Every Voice. But why include Bob Dorrough and not Joe Williams? Richie Cole and not Dizzy Gillespie?

There is, unfortunately, no index. That makes it very difficult to find a musician who is not listed as the leader of a session or band.

The discs are listed in the order of the date they were recorded. So, oddly, Charlie Parker is the sixth entry, before Louis Armstrong or Duke Ellington. Porter's fondness for compilations throws the chronology order off even further.

A CD with twenty-five selections from Porter's list is sold separately, and nicely complements the book.
On Opera

continued from page 24

The second item on the COC bill is a world-premiere composed by James Rolfe of Beatrice Chenevey fame to a libretto by Anna Chatterton. Anyone who has seen Chatterton’s plays Clean Irene & Dirty Maxine (2003) or Frances, Mathilda and Tea (2004) written with Evalyn Perry will know what a delightfully quirky sense of humour she has. The plot concerns two couples Leah and Roy and Mona and Ari. Leah has been hired as a maid by the second couple leading to jealousy on Roy’s part and attraction on Ari’s. Members of each couple spy and eavesdrop on the other resulting in recriminations and reconciliations.

Via email Chatterton related how she and Rolfe wanted to write something in the style of the Mozart/da Ponte operas but set in 2006 and suitable for a young ensemble. Her libretto was inspired by personal experience: “I was reminded of a job I had just out of theatre school, where I worked as a housecleaner for a very fastidious woman in her fancy home. She spoke about being uncomfortable hiring a nice Jewish girl (so like herself once upon a time) who had a future in front of her, which I found odd—as if it was okay to employ someone who she thought had no hope of a future in front of her. Yet, she hired me and gave me intensive detailed instructions on how everything was done in the house. When I quit a while later, she seemed relieved—as if it was always wrong that I had been working there (though I had scrubbed her house well).”

When I told James this story, we decided to start with the model and more information. Among other offerings, the Toronto Operetta Theatre’s production of Leonard Bernstein’s 1999 version of Candide (the first professional production of the work in Toronto since 1984) should appeal to lovers of opera, operetta and musicals. The show stars James McLennan in the title role with Carla Huhtanen as Cunegonde and Jean Stilwell as the Old Lady. Julian Wachner conducts and Guillermo Silva-Marin directs. The show runs December 27, 2006-January 7, 2007 with a gala performance on New Year’s Eve. See www.torontooperetta.com for more information.

Other productions to watch for include The Magic Flute sung in English at Brampton Lyric Opera on January 6; Brecht and Weill’s The Threepenny Opera, Soulpepper’s first musical production, running January 24-March 10; and Opera Ontario’s concert performances of Saint-Saëns’ Samson et Dalila starring Allyson McHardy as the seductive sireness and Antonio Basaraba (replacing Richard Margison) as the long-locked hero. Daniel Lipton leads the Kitchener-Waterloo Symphony and a 100-voice choir January 25 and 27 in Hamilton and January 31 in Kitchener.

Christopher Rolfe
Immoral and Politically Incorrect

The Robert Greenberg Lectures on Mozart/Da Ponte

Vienna's aristocracy was not politically amused when *Le Nozze di Figaro*, the first operatic collaboration between Mozart and the poet-librettist Lorenzo Da Ponte, premiered in 1786. Servants outwitting their masters are front and center in the de Beaumarchais play that Da Ponte adapted for the musical stage. Radical French notions parading in a Viennese opera theatre did not warm the heart of your average prince, duke or count.

While *Don Giovanni* had a successful premier in Prague in 1787, reception in the Imperial capital was again cool. This time not only was an aristocrat portrayed in a bad light, but immorality was viewed the third and final Mozart-Da Ponte as downright licentious. Da Ponte as downright licentious. As for *Cosi fan tutte*, Don Giovanni and *Costa fan tutte* began to assume their rightful place as seminal repertoire.

Aristocratic rejection of the Mozart-Da Ponte operas had severe personal consequences for the composer, as Robert Greenberg informs us in the first of his 24 brilliant lectures on *The Operas of Mozart*. (The Teaching Company, 2002). Prevailing myths portray Mozart as utterly impractical, but he was a successful musical entrepreneur who pioneered selling subscriptions as opposed to relying on aristocratic patronage. However, the nobility still provided most of the money supporting Vienna's central role in European musical life. So Mozart had, as it were, bitten the hand that fed him. Commissions started to dry up even as the expenses of the Austro-Hungarian Empire's Ottoman war ate into the funds available even to artists favoured by the nobility.

Mozart was far less successful as a consumer than as a producer. The Mozarts, very much part of Vienna's beau monde, kept spending even as their income plummeted, straining the couple's health and their marriage in the ensuing financial crunch. And it is this strained marriage that serves as the opening platform for yet another superb recorded music course by Robert Greenberg.

Before delving further into the course, some background on the author and his publisher are in order. The Teaching Company started in 1990, scouring North American university campuses for top teachers, and then tapping their courses for commuters, joggers and the like. They now have a deep catalogue of courses in the sciences, arts and humanities, social sciences, and religion, available as audio cassettes, CDs, DVDs and MP3 or MP4 files. The Teaching Company sells directly to the public via the Internet or telephone ([www.teach12.com](http://www.teach12.com) or 1-800-TEACH-12 (1-800-832-2412))

For classical music, The Teaching Company offers 21 courses. In terms of music professors, you get to choose between Greenberg, Greenberg, or Greenberg. He's so good, and his courses so well received by clients, that the publisher just keeps letting him loose on successive slices of the classical repertoire. If you listened to all his courses, you'd have the equivalent of four full-time university semesters in music history.

"The wundermensch of classical music outreach" is not an overstatement for Greenberg's exceptional pedagogical talents. He's simultaneously a prize-winning composer, a professor of music history, the resident music historian for public institutions like National Public Radio and San Francisco Performances, and a guest lecturer. I've had the pleasure of seeing Greenberg and the Alexander String Quartet fill up San Francisco's 928-seat Herbst Theater for a Saturday morning joint lecture and performance series on Beethoven's string quartets. Classical music needs more people like him.

The *Operas of Mozart* course is a sequel to Greenberg's earlier *How to Listen to and Understand Opera*, and *Great Masters: Mozart - His Life and Music*. Being a good entrepreneur, Greenberg informs you that the Mozart opera course presumes the knowledge conveyed in his general opera and Mozart courses: hint, hint. Believe him! I tested the general course on an old opera friend who has listened to every Met opera broadcast, and has one of the East Coast's major opera LP collections and a well-thumbed library of opera books to match. He doubted that Greenberg could teach him one new thing but ended up listening to the course twice over.

Greenberg proceeds in three phases. First, he focuses on *Cosi fan tutte*, suggesting that this is the only Mozart composition with explicitly autobiographical content. Mozart was suspicious that his wife Constanze was having an affair in retaliation for his own enthusiasms for the ladies of the theatre. Hence "cosi fan tutte." He also lays out the economic and social impact of late eighteenth century Vienna on Mozart's musical strategies. But the main story is how Mozart elevated the orchestra from an accompanist to a full partner in propelling musical drama.

Next there's a survey of Mozart's operatic endeavors prior to his first major opera, *Idomeneo, Re di Creta* (1781), which Greenberg argues is the finest of all opera seria. He regards the very early operas as unremarkable, except for the fact that Mozart started when he was just 11 years old.

Then *Le Nozze di Figaro* refines opera entirely. The drama is propelled by tremendous numbers of tempo changes and contrasting thematic materials. Characters begin a musical line only to have it completed by another character. The orchestra plays continuously, knitting together the vocal parts layered above it. There is tremendous variety of declamation. Mozart's ear for harmonic detail is unparalleled.

But all of this new bag of impressive technical tools is in the service of Mozart's sharp instincts about the human condition, and how to translate emotions into music. Modern opera has arrived. The final section of Greenberg's wonderful course is an in-depth focus on how *Die Zauberflöte* turned the humble German *singspiel* into high art. All the more remarkable, in Greenberg's eyes, because Mozart had to work with an utterly mediocre and incoherent libretto. Greenberg weaves his inimitable magic in showing us how the alchemy proceeds.

---

Return to Ad Index
HOLD YOUR NEXT RECITAL at

heliconian hall

A beautiful restored Carpenter's Gothic board and batten church building in the heart of Yorkville can be rented at reasonable rates for musical events. Steinway Grand piano included.

A high, vaulted ceiling provides excellent concert-hall acoustics.

Capacity up to 120. Tel: 416-922-3618 Fax: 416-922-2431

www.heliconianclub.org rentals@heliconianclub.org

PASQUALE BROS. “Quality since 1917”

Cheeses from around the world, meats, groceries, dry goods gift baskets...

Everything you need for reception planning.

416-364-7397

www.pasqualebros.com

16 Goodrich Rd., Etobicoke
(south of Bloor, west of Islington)

Email: goodfood@pasqualebros.com 1 800 664-0430

Return to Ad Index
Since my introduction to the work some 4 decades ago on an Everest LP, I had never heard a better performing version than this. The combination of the two great violinists, Alexandre Tharaud and his pianist partner, Ingrid Fliter, is masterful. The recording is outstanding and the liner notes are informative and well researched.

The John Laing Singers
Christmas CD
Merrily Sing We!
$20
merrilyring@sympatico.ca
905-628-5238

The TSO Christmas release on a number of counts. For one thing it is great to see Toronto musicians featured on the prestigious RCA Red Seal label (82876-87769-2). There may have been others, but the only previous examples which come to my mind are the Toronto Symphony's LP recordings under Seiji Ozawa of music of Messiaen and Takemitsu which were later released on CD but only available in Japan (and thanks so much to Toshi Aoyagi at the Japan Foundation for providing personal copies!). In this recording the TSO's principal clarinetist Joaquin Valdepeñas is his usual immaculate self on the sambre Sonata for clarinet which Weinberg composed in 1945. His accompanist Dianne Werner is also prominent in the Jewish Songs after Schmael Halkin from 1944, in a moving performance by one of Toronto's internationally renowned opera stars, Richard Margison. But the highlight of the disc for me is the Piano Quintet, dating from the same year, which is at times reminiscent of his mentor Shostakovich's brilliant contribution to that genre written two years earlier. The sparkling performance features Erica Raun and Marie Rérard, violinists, Steven Dann, viola, Bryan Epperson, cello and David Liou, piano. Weinberg was unknown to me before this recording and I must confess that, because of the dates of composition of these works and his heritage, I assumed before reading the informative liner notes that he was one of the "Lost Composers" whose work did not survive the Holocaust. I was intrigued to find that he lived to a relatively good old age and I look forward to hearing more of his work.

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 MSS 2R4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, DISCoveries
discovers@thewholenote.com

TORONTO CHILDREN'S CHOIR - with Orchestra
Jean Ashworth Bartle, C.M., O.Ont., Founder/Music Director
NEW RELEASE from Marquis Classics!

'HOW SWEET THE SOUND'

Featuring works for treble voices and orchestra -
Dant Dominus (Gallupi), St. Leopold Mass (Haydn), Cantique de Jean Racine (Faure), Noel des enfants (Debussy), Ave Maria (Brahms), Pie Jesu (Evans), Psalm Trilogy (Glick), A Psalm of Praise (Daley), Evening Song (Kodaly), and Freedom Trilogy (Halley).

S$2 + shipping. To order, please call the TCC Office: 416-832-8665 ext. 221

WholeNote is a GREAT source of information for me especially for new CD releases.

GREAT source of information for me especially for new CD releases.

READERSHIP SURVEY

CD Reviews start on page 7.

Give the gift of music - a CD!
Vivaldi - Griselda
Lemieux; Cangemi; Kermes; Jaroussky; Ferrara; Davies; Ensemble Matheus; Jean-Christophe Spinosi
Naive OP 30419

The father of an old friend of mine once described Vivaldi's compositions as "music you can brush your teeth to." I have since actually tried to brush my teeth to it, and he was absolutely right. Vivaldi was the King of Simplistic Divisions. There are always steady eighth notes being ground out in one part or another while I scratch at my enamel.

When I read the description of the quintessentially complex baroque plot of Gristelda, I thought there could be no way that Vivaldi composed this with the makers of Aquafresh. The scenario is long and twisted and the characters play sordid games with one another. Somehow, however, Vivaldi managed to find a way to work in some sorcery from Colgate-Palmolive.

Spinosi directs Ensemble Matheus in this raw and almost live-sounding recording of the opera, and the result is one of visceral agility. The ensemble works well together and the soloists are well suited to their roles. There are a few stiff moments with the uniquely difficult-to-tune wind instruments, but it generally works quite well. The two counter-tenors (Philippe Jaroussky and Iestyn Davies) have very disparate sounds which complement each other very nicely. All of the soloists sit at a tenor or higher register, leaving the ear a little shocked at the lack of bass. Marie-Nicole Lemieux as Griselda has the most muscular voice of the bunch.

I relished this performance of Griselda immensely, although (clocking in at over two and a half hours) I do wish I had used Sensodyne during those eighth-note passages.

Gabrielle McLaughlin

Mozart - Tutto Mozart
Bryn Terfel;
Scottish Chamber Orchestra;
Sir Charles Mackerras
Deutsche Grammophon 4775886

Even if it seems like we've had enough Mozart this year to last us until his 500th anniversary, two new discs of Mozart arias give us reason to celebrate.

Magdalena Koéné à l'orchestra of the Age of Enlightenment;
Simon Rattle
Archiv Produktion 4775799

... as ever. It is remarkable how light and flexible he can keep his voice. Terfel has already made complete recordings of many Mozart roles, so it's good to hear some roles he's never performed, as well as some unusual selections, even if "Diggi, daggi, schurry, marry" from Bastien and Bastienne is more of a novelty item than anything else. Variety is also achieved by the presence of Miah Persson and Christine Rice, who join Terfel in a number of duets and a buoyant reading of the terzettino from Cosi fan Tutte. Terfel is known not only for his rich voice but also his lively personality, and his ability to create individual characters is a great part of the success of this disc. He moves from Leporello to Don Giovanni and from Figaro to the Count without missing a beat. Terfel has often successfully collaborated with Sir Charles Mackerras, here leading the Scottish Chamber Orchestra, who is always expert in Mozart.

Seth Estrin

Brian Ferneyhough - Shadowtime
Nicolas Hodges, piano, speaker;
Mats Scheidegger, guitar;
Neue Vocabolisten; Nieuw Ensemble;
Jurgen Hempel
NMC D123

Poul Ruders - Kafka's Trial
Johnny van Hal; Gisela Stille;
Marianne Rørholm;
Chorus and Orchestra, Royal Danish Opera;
Thomas Søndergård
Decapo 8.226042-43

"...Knock knock who's there? Don't ask don't tell who knows... the answer comes in the form of a question." And so it goes, the freewheeling, angst-laden, but very funny monologue which forms the pivotal scene in British composer Brian Ferneyhough's brilliant new op-
There’s not much action in this opera, and what there is mostly happens in the opening Prelude, when the main character, German-Jewish philosopher Walter Benjamin, who was one of the twentieth century’s most provocative thinkers, commits suicide while trying to escape the Nazis.

But there are a lot of questions, especially in the multilayered vocal ensembles, and in the interrogations of various characters like the two-headed figure of Karl Marx and Groucho Marx.

Charles Bernstein's libretto is powerful and poetic. The booklet does have excellent notes and a synopsis, but it’s too bad the text is not included with this recording. It was published separately.

Fernyhough’s scoring, especially for piano, harp, guitar, and, in the mystical final scene, electronics, provides vibrant textures. This work feels fresh and expressive, and sounds like nothing you’ve quite heard before. The versatile British pianist Nicolas Hodges is unfailingly inspiring and witty as Benjamin, in a part requiring a virtuosic pianist who is also an eloquent speaker. The singers of the Neue Vocalsolisten and the musicians of the Nieuw Ensemble under conductor Jurjen Hempel handle the formidable demands with style and enthusiasm.

Like Shadowtime, Danish composer Poul Ruders’s new opera Kafka’s Trial features characters drawn from real life, in this case the Czech-Jewish writer Franz Kafka and his two lovers. Ruders and his librettist Paul Bentley have cleverly interwoven the details of Kafka’s situation with the nightmare predicament of Joseph K., the protagonist of Kafka’s iconic novel The Trial. Kafka’s own informal trial by the two outraged women becomes all the more poignant by being juxtaposed with the author’s fictional tale of a bank clerk arrested, and ultimately executed, for a crime he did not commit and never manages to identify.

Kafka’s Trial features the expressive vocal lines and electrifying orchestration that made Ruders’ Handmaid’s Tale, which the Canadian Opera Company produced a couple of seasons back, so incisive. But the characters in Kafka’s Trial are more strongly delineated as individuals, and their situations resonate more meaningfully. There’s poignant humanity as well as surreal humour here.

The principal singers perform multiple roles, shifting back and forth between reality and fiction. With each character they take on a different musical style. If the eclectic score doesn’t break new ground, it certainly, like Fernyhough’s more experimental work, makes for a very moving and highly entertaining work.

The opera is performed in Danish under conductor Thomas Søndergård. It was made at the Royal Danish Opera, which commissioned the opera to celebrate the opening of the new opera house in Copenhagen last season. This performance is superb, with Johnny van Hal especially heroic as Kafka and Joseph K. The generous booklet has the full text of the libretto in Danish, with translations.

Pamela Margles

CLASICAL AND BEYOND

Bach - Concertos for Oboe
John Abberger;
Four Centuries of Bach:
Analekta AN 2 9910

One of the most prolific composers of all time, Bach is known for re-arranging his own work and the works of others from one instrumental genre to another, as well as reusing and recycling movements of his works in a multitude of compositions. The concerto was probably the most popular form of musica da camera in the late Baroque, and while Bach wrote many of them, only a few have survived in their original form. Others were preserved in the many keyboard arrangements he wrote for his collegium musicum in Leipzig. By mid to late 19th century, musicologists examining Bach’s autograph score of the harpsichord concerto concluded that many of these were originally written for violin, or oboe, or both. The present recording (as with others in the series) presents reconstructions of these “original” concertos based on the BWV 1053, 1060, 1556, and 1055 concertos for harpsichord (or two harpsichords in the case of 1060).

John Abberger is principal oboist with Toronto’s period instrument Tafelmusik Baroque Orchestra, as well as the American Bach Soloists (San Francisco), and is known as one of North America’s finest performers on historical oboes. This is the debut recording of his ensemble Four Centuries of Bach, created to present historically informed performances of Bach’s works. Historical and scholarly angles aside (the liner notes are quite informative), this is a stellar recording by any standard. The playing is meticulous, exquisitely musical sensitive, certainly equal to the task of realizing these phenomenally beautiful works. Abberger is joined by baroque violinist Adrian Butterfield (active in Britain as well as with Daniel Taylor’s Theatre of Early Music) in the Concerto for oboe and violin in C minor (after BWV 1060); his own virtuosity is displayed particularly in the third movement Allegro. A personal favourite is the beautifully rendered Larghetto from the Concerto for oboe d’amore (BWV 1055). The accompanying small chamber ensemble plays with absolute refinement throughout this recording. A must have CD, not only for baroque or oboe enthusiasts, but for any serious music lover.

Karen Ages

Mozart - The Violin Sonatas
Anne-Sophie Mutter;
Lambert Orkis
Deutsche Grammophon 4776318

As part of Mutter’s ambitious “Mozart project” for the Deutsche Grammophon label, comes this 4-CD set of Wolfgang’s substantial sonatas for keyboard and violin, nicely programmed not in chronological order. And there is yet another disc to come of “mature” sonatas.

Aside from being consistently and sonorously gorgeous, the recording is a document of the myriad stylistic influences on Mozart from his early years until his early thirties. There are rousing German dances, throwback contrapuntal musings, lots of mid-18th century style Gallant á la Gluck and C.P.E. Bach, and – of course – the forward-looking melodic and dramatic imagination of Mozart himself.

Each sonata here is a fascinating entity in and of itself. You could
never say – as one does of Vivaldi
concertos for instance – "oh, they
all sound the same". It's clear that
Mozart never went on "automatic
pilot" when writing these pieces,
rather seriously diving into his
seemingly endless store of invention
and musical ideas.

Mutter's tone and technique
shimmer throughout, though there is
not much variation in the sound, as
if she is telling the same story over
and over again. Thankfully, it is a
beautiful and interesting story! Her
accompanist Lambert Orkis plays
with conviction and subtlety, taking
the lead with ease and authority in
the early sonatas and accompanying
the sumptuously long melodic
lines in the slow movements of the
later sonatas with grace.

Being on a major label, this col-
lection is rather highly priced. One
hopes DG will offer each sonata for
download more affordably, or release
single discs at some point.

Larry Beckwith

Paganini; Spohr -
Violin Concertos
Hilary Hahn; Swedish RSO;
Eiji Oue
Deutsche Grammophon
4776232

Those of you who may have read
my review on these pages of Ms.
Hahn's rapt performance of the El-
gar concerto, would probably sur-
mise that I am a bit of a fan of this
woman, judged by this performance,
truly stunning. In fact if you are
wondering what to buy your loved
one for Christmas, this is the one.'

Eiji Oue's upbeat and symbiotic
accompaniment makes this disc
even more enjoyable.

Janos Gardonyi

MODERN AND CONTEMPORARY

Scènes de Forêts
Denise Trudel, piano
MIREs MIR 29-017

A house in a rural setting with a
big 1887-vintage 3-foot piano? That
sounds eerily familiar, but under the
headphones, I was convinced. Deni-
se Trudel has played just about ev-
ery kind of keyboard instrument on
this planet, so this project must have
been a real pleasure for her.

This CD sets out to confuse the
listener: The various sections of
Schumann's Waldszenen are inter-
spersed throughout the playlist, with
more experimental works by Cana-
dians Gilles Bellemare and Denis
Dion, mixed in-between the Schu-
mann movements. If you have one of
those programmable CD players,
you could, I suppose, arrange the
tracks to hear the Schumann as one
continuous 'straight' performance,
but that would defeat the purpose
of the production. Dion uses much
electronic technology to augment
and enhance the sound of the piano,
which contrasts radically with the
Schumann. Trudel's home studio is
not spectacularly large, so there is
no appreciable room ambience in the
absence of that digital manipulation.
The liner notes don't actually tell
entitled "The Violin as Voice" she
dedicates this disc to Italian bel can-
to and she explores cantabile as-
pects like a singer would, with all
the subtle dynamic shadings and
sensitivity of the human voice.

The less frequently performed
Spohr concerto, nicknamed Geo-
sangszene, is gentler and much less
flashy than the Paganini but still ex-
quise, with long cantilenas and occa-
sional quickening of tempo. In
fact this piece is one of Hilary's fa-
vourites and she has been champi-
oning it for some time.

Up and coming young conduc-
tor Eiji Oue's upbeat and symbiotic
accompaniment makes this disc
even more enjoyable.

Larry Beckwith
you who composed which, until you see that the track listings are colour-coded. Clever. The choice of white type on a textured blue background is questionable: although it looks arty and hip, it is not the easiest reading experience. Photographs of the artists are the size of postage stamps. But I’d buy this just for the last track, Dion’s sous l’eau, which I want to hear repeatedly. Recommended!

John S. Gray

Szymanowski - Songs of a Fairy-tale Princess; Harnasie; Love Songs of Hafiz
City of Birmingham Symphony Orchestra and Chorus; Simon Rattle
EMI 3 64435 2

Sir Simon Rattle returns to the scene of his early triumphs in a splendid new CD with the Birmingham Symphony performing the works of the extraordinary Polish composer Karol Szymanowski (1882-1937).

The works represented here date from either side of a decisive breach in Szymanowski’s personal and artistic development. The sultry, Scriabinesque sensuality of the Love Songs of Hafiz (1913, affecting sung by mezzo-soprano Katrina Karneus), and to a lesser extent the modish chinoiserie of the Songs of a Fairy-tale Princess (1914, with the excellent soprano Iwona Sobotka) represent the composer in his hedonistic youth. Born into the lap of luxury, he managed to avoid the turmoil of the First World War until the fateful year of 1917, when his sanctuary at the family resort near Tynkówka in the Polish Ukraine was razed to the ground during the Communist uprising.

Following three years of silence and self-searching Szymanowski re-emerged with a growing interest in Polish vernacular music (in particular, the Gorals music of the Tatras), culminating in his most successful work, the ballet-pantomime Harnasie (1923-1931). Lavishly scored for tenor, chorus and orchestra, the meagre scenario depicts the Carpathian outlaw Harnas (commandingly sung by tenor Timothy Robinson) and his band of brigands’ abduction of an evidently exquisite bride on her wedding day. The threadbare premise serves as mere scaffolding for some tremendously colourful and enervating music. Simon Rattle has always expressed a great affinity for Szymanowski’s music and is truly in his element here, leading a highly compelling account of this kaleidoscopically orchestral score. The agile Birmingham musicians remain fondly responsive to Rattle’s every emphasis in this finely recorded disc.

Daniel Foley

Wolfgang Bottenberg - Chamber music for strings and piano
Disques XXI-21 Records XXI-CD 2 1561

Professor Wolfgang Bottenberg is now responsible for a second disc wherein he is the sole composer. Few are more deserving than he. A lifetime of devotion to music has yielded a great harvest in prodigious compositional output. This new CD concentrates on intimate works for piano and one, two or three strings. Bottenberg’s spiritual heart lies close to Brahms and Dvorak, and these works would not be out of place in a salon recital in the 1890’s. The music, if somewhat anachronistic, is superbly crafted, easy on the ears, and never overbearing.

The four players, all veterans of the concert scene, blend perfectly.

Aleksey Dyachkov shines in the Aria for strings and piano. John Adams - The Dharma at Big Sur;
Leonard Slatkin
Naxos CD 8.559302

John Adams - The Dharma at Big Sur;
My Father Knew Charles Ives
Tracy Silverman, 6 string electric violin; BBC Symphony Orchestra; John Adams Nonesuch 2CDs 79857-2

These two releases feature violin concertos of John Adams, the prolific and successful New England born and raised, though now firmly California-based, composer of concert music and opera.

While the “American Classics” series Naxos CD contains three other shorter works, the focus is however clearly on John Adams’s Violin Concerto. Premiered in 1993 by Gidon Kremer, it remains one of the most justifiably popular recent American works in the genre.

We begin our journey in a mysterious, atmospheric terrain, punctuated by elegant and eloquent violin cadenzas. More mysterious sounds are uncovered in the second movement, “Body Through Which the Dream Flows”. In its harmonic shifts, moods, and rich orchestration, it is a hair-raising-on-the-back-of-your-arm spookily accurate evocation of the spirit of Charles Ives’ emotional orchestral sets, chock full of salon and folk musical Americana.

The final perpetual motion-like movement has relentless energy, edged on by chimes and later by bongos, cowbells and other percussion. Here Adams treats us to a pulse-quenching swirl of jaggedly ascending melodic lines of virtuosic velocity in both solo violin and orchestra. The disjointed metric structure and heated exchanges between the solo violin and the punctuating orchestra generate a tremendous head of steam by the big finish, which “Safe...”-like, ends in a surprise: a fem...
Jazz Icons DVDs
Louis Armstrong; Chet Baker; Count Basie; Art Blakey; Ella Fitzgerald; Dizzy Gillespie; Quincy Jones; Thelonious Monk; Buddy Rich

Reelin' In The Years Productions

Music is presented visually these days as 'videos', mini-films constructed to lead the consumer to 'understand' what the song is about. I'm hopelessly old-fashioned and out of date, believing that the music is about the Music, and its performance, so I'm perfectly pleased with this series of nine (so far) DVDs recorded from the late '50s to the late '70s by European TV companies.

In the U.S., 'jazz' home, Count Basie or Ella Fitzgerald may be a one-or-two song guest on Ed Sullivan, or one of several performers in a Timex Special, but I don't recall ever seeing an undiluted, complete concert performance by any jazz artists.

Five of these nine releases draw from single events, the others combine two performances. It surprised me to see how many originated in Belgium, with Denmark, Sweden, Norway, Holland and Switzerland all represented. Like the CBC, they're all state-owned broadcasters.

These editions, distributed internationally by Naxos, are very well-prepared technically and graphically, and completely legitimate. The comprehensive booklets often have reminiscences from family members as well as authoritative track-by-track liner notes and complete personnel listings and dates. Of the 14 events on the nine discs, only two are in colour, but the B&W images are mostly crisp and clear, whether the original recording was from film or videotape. The mono audio is excellent as well, and running times are in the 60 minute range.

Louis Armstrong and the All Stars "Live in '59" (DVWW-JILB) is a rare concert performance in Belgium of the constantly touring band, with Trummy Young on trombone; Peanuts Hucko on clarinet and a rhythm section of Billy Kyle, piano; Mort Herbert, bass and Danny Barcelona on drums. Velma Middleton adds a few vocals at Satchmo's (and Trummy's). It's a standard Armstrong programme (just another night on the road), but it's informative to see the energy that Pops could bring to the stage, and how he runs the show.

Chloe Hanslip is the outstanding young violin soloist here. She is in complete technical and emotional control all the way, and the Royal Philharmonic delivers a sound both precise and lush when required.

On the Nonesuch release we find John Adam's newer concerto (2003) for electric violin and orchestra, The Dharma at Big Sur. Sporting a quintessentially West Coast title and content, the works begins with an achingly lyrical orchestral introduction, intending to express according to the composer, the "shock of recognition... when one reaches the edge of the continental land mass"... the dizzying heights of the cliffs at Big Sur, California.

On the 1983 Toronto's Evergreen Club gamelan ensemble has been dedicated to the commissioning and performance of contemporary music for the Sundanese gamelan (an Indonesian percussion orchestra). In this, their seventh album, the core eight member ensemble presents a typically robust program of Canadian and German works.

Walter Boudreau's cubistic Le matin des Magiciens imposes a series of logarithmic transformations upon a traditional Balinese composition paraphrased in an earlier Evergreen commission, Gilles Tremblay's L'arbre de Borobudur for gamelan and a septet of Western instruments. The effect of this quasi-cinematic montage is alternatively explosive and ritualistic. The startling similarities of tone in the extended dialogue between the earthy suling (bamboo flute) and the unearthly wail of the electronic ondes Martenot are extraordinarily striking.

Linda Catlin Smith's delicately scored and evocative A Light Snow brings a welcome moment of repose after the overwrought cross-cutting of the Boudreau. Her work transforms the customarily collective voice of the gamelan into individual voices and transmutes its characteristic driving rhythms into free-floating strands of elegant randomness.

Sulingoordler Andrew Timar takes centre stage in Dieter Mack's demanding Crosscurrents from the year 2000. Mack is a German composer with decades of experience in Indonesian music whose compositions strive to integrate Balinese influences with a European rhythm system and the possibility of considerable complexity. Happily, both soloist and ensemble are up to the challenge.

Daniel Foley

Jazz and Improvised

Lockridge HiFi

Experience the thrill of a live performance in your own home.

Visit Lockridge Hi-Fi today.
ish-school' ranks went many of the most important-to-be players of the era, and a particularly interesting edition was the one documented on Art Blakey & The Jazz Messengers "Live in '58" (DVWW-JIAB). A band of Philadelphians was assembled by tenorist-composer Benny Golson, including the 20 year old Lee Morgan (playing trumpet with a amazing poise) and pianist Tommy Flanagan, who hit tune "Moanin'" had just been recorded, and is heard here.

Ella Fitzgerald, "Live in '57 & '63" (DVWW-JIFE) presents the singer as a featured artist on a Norman Granz tour in the '57 Belgian event, with Don Abney at the piano and Herb Ellis, Ray Brown and Jo Jones, as well as cameos by Oscar Peterson and Roy Eldridge.

On the Swedish TV concert in '63 it's her own group, including newly-arrived Tommy Flanagan, who was to spend decades as Ella's musical director. Her warmth and joy pours through the cameras, always. Similarly, the Dizzy Gillespie "Live in '58 & '70" (DVWW-JIDG) has the genius trumpeter in two settings. First, a freewheeling small group with Sonny Stitt on reeds, and a tour rhythm section of Lou Levy on piano, Ray Brown and the always brilliant Gus Johnson on drums; then, from a Danish TV studio, in front of the excellent international Clarke-Boland Big Band. They play Gillespie charts for the most part, but Now Hear My Moanin' comes from the CBBB book with Dizzy finding room for his horn. This disc is a must-have, showing Gillespie's extroverted personality regardless of the setting. The unknown gem of all nine DVDs here is Quincy Jones "Live in '60" (DVWW-JIQJ), recordings of a great orchestra assembled for the European production of a new Harold Arlen show, Free and Easy. When the show folded (for economic reasons) the band stayed together nearly a year, joyously barnstorming its way through Europe. These shows from Belgium (studio) and Switzerland (concert) highlight the talents of Phil Woods, Clark Terry, Bud Johnson, Sahib Shihab and others.

Only two days separate the performances on Thelonious Monk "Live in '66" (DVWW-JITM) in Oslo and Denmark, both studio records sans audience. There's quite a difference in the events; with only one tune duplicated. Intimate shots of Monk reveal his constant concentration on the music, and the quartet is excellent, featuring Charlie Rouse and Larry Gales with Ben Riley.

Buddy Rich "Live in '78" (DVWW-JIBR) (in colour) finds the drummer with his Killer Force big band before a huge audience at the Northsea Jazz Festival in The Hague. Long-time tenor/soprano star Steve Marcus gets lots of room over the 8 tracks and unheralded trumpeter John Marshall also shines. But it's Buddy's show all along, with the cameras rarely leaving him out of the shot, and he's mightily impressive on his signature feature Channel One Suite.

Other than Quincy Jones all these masters have passed on. If you never had a chance to see them in performance, these Jazz Icons DVDs will be invaluable enhancements to your enjoyment. And if they sell, there'll be more: there's a whole lot more out there in France, Germany, England, Japan and even Canada. The CRC archives hold some top-rate material.

Springtime in Chicago Sun Ra Arkestra Golden Years of New Jazz GY 26/27 (www.leorecords.com)

First things first. The problem with a number of Sun Ra releases on Leo Records is they're straight-ahead audience recordings. Often muffled and never mixed with any care, they sound more like bootlegs than actual board recordings - liner notes state the recording engineer on this CD is unknown, while re-mastering and editing was done by Harry "Magician" Fulcher. With all due respect, since I've been an avid Ra follower for a couple of decades, I couldn't care less how "bad" the sound was. Sun Ra's music is precious in any shape, form or means in which it appears. The cover of the album features a gloomy picture of Sun Ra from a 1970 Moers New Jazz Festival.

Even though the actual concert contained within these two discs was recorded in Chicago in 1978, Moers was the place where the record's producer Leo Feigin had his first of many "Sun Ra experiences". In an unparalleled way, following the Arkestra's heavy doses of experimentation, the 70's were a phase of settling down, though their extra-territorial outlook remained intact. Heavy doses of percussive fury may be gone (though conga player Stanley Morgan and drummer Edward Skinner have more than their share of furious duels), but these are replaced by a heavy hand-ed dosage of wind oblivion. Usual stellar line-up of John Gilmore and Marshall Allen on various saxophones, combined with three trumpet line-up of Michael Ray, Eddie Gale and Walter Miller give the listener more than they bargained for.

Furiously dense passages, combined with June Tyson's persistent brilliant vocals - I bet she was dancing up a storm that night! - all melt in one giant pot. The Arkestra's fifteen member strong line-up doesn't obliterate Sun Ra's organ mastery. In fact, his buzzing synth and drilling organ is evident all over the map. It's especially thick on a track like Calling Planet Earth, where it's heard up front and centre for a good few minutes.

Whether they're jumping through standards - Somewhere Over The Rainbow, Body and Soul, King Porter Stomp - or inter- preting their own space standards, the Arkestra was absolutely smoking that September night. For the devout and those that need to be converted, "Springtime in Chicago" is a real windy blast from the Arkestra archives.

Tom Sekowski

To Play: The Blemish Sessions Derek Bailey

SamahdiSound Sound CD sss008

Free improvisation's answer to composer John Cage, British guitarist Derek Bailey (1930-2005) was as much a theoretician as a performer. Someone who incubated the idea of permanent improvisation, Bailey lived by the credo as well. During the course of his long career he was as open to trading licks with neophyte rock-oriented players as with the most respected international jazz figures.

Fundamentally however, Bailey was never more impressive than when he played solo. These memorable eight tracks - all entitled "To Play" - conclusively demonstrate this. Recorded in 2003 before illness muted some of his inimitable tropes and techniques, the spur-of-the-moment improvisations are one of a piece, yet also linked to the distinctive Free Improv modus operandi that Bailey and others evolved and modified in the late 1960s and early 1970s. Manipulating both an acoustic and an electric guitar, all the hallmarks of his mature style are on show. Jagged runs, single-string snaps and below-the-bridge slurs share space with chromatic pulsations, percussive rasgueado, animated flat picking and microtonal slurred fingering.

Vibrant and melodic in its own way, there are points when "To Play"'s playing vibrates as if Bailey is a 1930s big band rhythm guitarist, as well as a specialist in angular contemporary music. In truth Bailey formulated this style through constant improvisation and selective
Blue Mercer
The Andrew Scott Quintet
Sackville SKCD2-2066

With the exception of two originals by the leader—a lullaby and a blues number—the program here is made up of songs written, in whole or in part, by the inimitable Johnny Mercer. The fine young guitarist Andrew Scott fronts a recording group that has Randy Sandke on trumpet, Mike Murley, tenor saxophone; Bernie Senensky, piano; Louis Simao, bass, and Joel Haynes on drums. The band is tight enough to pass for a working group. Since the music is unrepentantly mainstream in style, it's interesting to hear how well the more forward-looking participants present accommodate themselves.

The leader’s playing is a delight. Scott never hogs the spotlight but his buoyant presence can be felt throughout. In his beautifully constructed solos one can hear the influence of Barney Kessel and Kenny Burrell. And traces of Wes Montgomery turn up in spots as well. But Scott is by no means a copier. With his assured, yet relaxed, playing he has become his own man. His eminent sidemen are the icing on the cake. In the front line, Randy Sandke’s warm, brassy trumpet blends beautifully with Mike Murley’s agile tenor. And the rhythm team of Bernie Senensky (who, I must say, sounds completely at home in the swing setting), Louis Simao and Joel Haynes bring a ballbearing mobility to the proceedings.

Highlights include the Latin-tinged Tangerine, Have a Heart, This Time the Dream’s on Me, and Andrew Scott’s original, Blue Mercer.

Highly recommended.

Don Brown

At This Time
Kollage
Timely Manor TM115-02

Toronto has long had a reputation for being strong in the bebop tradition and this outing by Kollage, recorded at The Old Mill in Toronto for JAZZ.FM91’s “Sound Of Toronto” jazz series, amply demonstrates that the fine continues.

Co-led by Archie Alleyne and Doug Richardson, the band is a good mix of experience and new-fledged talent with Alexis Baro on trumpet, Mei Kelly on trombone, Ron Johnston on bass and Robi Botos, piano. Alleyne, plainly a disciple of Art Blakey, has nevertheless a distinctive style of his own and has made his mark on the Toronto scene, as has his musical partner, Doug Richardson.

There are two originals—an earthy Blue-C Groove by Baro and Archie Meets Art by Bill King. The remaining seven numbers are jazz standards by Donald Byrd—At This Time; Horace Silver—Lonely Woman, which is a feature for trumpeter Alexis Baro; Kenny Drew—Add-Dis-In; Louis Alter/Boo Russell—Circus; Benny Golson—Are You Read?; Wayne Shorter—On the Ginza; and for good measure, Ill Wind, a neglected song by Harold Arlen and Ted Koehler, which gives Doug Richardson a chance to show off his considerable solo skills. His is a voice worthy of more recognition.

Everybody chips in with enthusiasm and there is an abundance of strong solo work, more than making up for the occasional rough edge which is sometimes found in a live performance.

Jim Galloway

Code Breaking
Tara Davidson
Independent TD-06 (www.taradavidson.ca)

Saxophonist Tara Davidson has released her third CD, “Code Breaking”, and for someone of her tender years—she’s not yet out of her twenties— it is quite an accomplishment. This is especially true because she doesn’t cover other people’s tunes or rework old standards. The songs on this disc are all of her own making, and for the most part, they are swingy, boppyp (or is that post-boppy?) and accessible. There are a couple of slower, contemplative songs, most notably Black Night Blue, a tango which manages to convey both the air of restraint and dark emotions roiling beneath the surface that typify tango.

Ms. Davidson favours the soprano sax on this disc, though the alto makes many appearances as well, and she has a bright sound and lyrical presence on both. David Braid turns in his usual highly-skilled, inventive and melodic work on keys—an interesting mix of acoustic and electric pianos (Fender Rhodes, Wurlitzer...) which add welcome variety. The Prophet electronic piano is an especially clever choice on Jig for Joshua (Redman) as it blends so well with the soprano sax.

Michael McClelland and Ernesto Cervini support ably on bass and drums and Mike Murley lends his considerable tenor sax skills to many of the tunes.

Ms. Davidson can be seen regularly playing in Toronto in the dwindling number of jazz clubs like the Pilot and the Rex, both with her own ensembles and others.

Cathy Riches

No One Else But Kenny
Kenny Davern Trio
Sackville SKCD2-3069

Clarinet trios—clarinet, piano, drums (no bass) have been surprisingly popular in jazz. Producer John Norris cites nine examples ranging from Johnny Dodds in the '20s through Benny Goodman in the '30s, Pee Wee Russell in the '40s and Darnell Howard in the '50s. Kenny Davern, a highly skilled player and one of the most interesting clarinetists on the scene today, is completely at home fronting such a group. His colleagues, David Boeddinghaus, piano and Trevor Richards, drums, fit

EXTENDED PLAY
Stocking Stuffers recommended by DISCover Reviews

Eli Eisenberg:
Two guitars, two Johns, and one packed house in Dublin make for a great CD of classical-jazz virtuosity. Places Between—John Williams & John Etheridge Live in Dublin (Sony Classical 88697-00907-2)

Seth Estrin:
What better way to finish off the Mozart year than with this delightful album of opera arias and duets? The Mozart Album (Deutsche Grammophon 477 5297) not only offers a wide-ranging survey of Mozart's operas but also the chance to hear some of today's finest Mozarians, including Anna Netrebko, Thomas Quasthoff, Bryn Terfel, and Elina Garanova.

Janos Gardonyi:
Volume III of Andras Schiff's much praised Beethoven Piano Sonata cycle (ECM New Series 1943) has just come out. The CD contains two baby sonatas (Op.49), familiar to all piano students, and Op.14 nos. 1 and 2 (more mature works from 1798-99) and the grand sonata Op.22 from 1800. We are past the Pathétique now and Beethoven's unique voice is more and more manifest. Schiff's playing is analytical and crystal clear yet full of expression and has a singing quality so important to these pieces, especially Sonata No.10, my favourite in this group.

John S. Gray:
- Angela Cheng rules! Chopin: Preludes op.28 & Polonaises (CBC EGCBC7280) is a Chopin-lover's dream CD
- perfect recording sound. 71 minutes of music, and liner notes by Rick Phillips.

Eli Eisenberg: Two guitars, two Johns, and one packed house in Dublin make for a great CD of classical-jazz virtuosity. Places Between—John Williams & John Etheridge Live in Dublin (Sony Classical 88697-00907-2)

Seth Estrin: What better way to finish off the Mozart year than with this delightful album of opera arias and duets? The Mozart Album (Deutsche Grammophon 477 5297) not only offers a wide-ranging survey of Mozart's operas but also the chance to hear some of today's finest Mozarians, including Anna Netrebko, Thomas Quasthoff, Bryn Terfel, and Elina Garanova.

Janos Gardonyi: Volume III of Andras Schiff's much praised Beethoven Piano Sonata cycle (ECM New Series 1943) has just come out. The CD contains two baby sonatas (Op.49), familiar to all piano students, and Op.14 nos. 1 and 2 (more mature works from 1798-99) and the grand sonata Op.22 from 1800. We are past the Pathétique now and Beethoven's unique voice is more and more manifest. Schiff's playing is analytical and crystal clear yet full of expression and has a singing quality so important to these pieces, especially Sonata No.10, my favourite in this group.

John S. Gray: - Angela Cheng rules! Chopin: Preludes op.28 & Polonaises (CBC EGCBC7280) is a Chopin-lover's dream CD - perfect recording sound. 71 minutes of music, and liner notes by Rick Phillips.
hand-in-glove with Davern in a program made up, in the main, of what Louis Armstrong used to call "good old good ones".

Blessed with technique, Davern never allows it to get in the way of inspiration. With his lovely rounded tone, which is especially woody in the lower register, he breathes new life into material we've heard hundreds of times before. Pianist David Boeddinghaus's style could best be described as barrelhouse, but he's obviously listened closely to modern players as well. His playing, which is full of surprising twists and turns, certainly keeps the leader on his toes. The trio's drummer, Trevor Richards, plays in the classic New Orleans style picked up from his mentor, the great Zuty Singleton. He provides the perfect rhythmic pulse for this splendid trio.

Highlights include Sugar, on which we hear Davern's stylistic bow to one of his original influences, Pee Wee Russell, and DRR Rag, a bluesy original that sports some down and dirty playing from the leader.

Ted O'Reilly

Winter Wonderland
Emilie Claire Barlow
Independent EMG 442 (www.emilieclairebarlow.com)

It is very gratifying as a reviewer to witness an artist's growth. Emilie Claire Barlow has always been an excellent singer - one of the best in Canada - but where she is really coming into her own is in her arranging and producing skills. The arrangements, some including strings, on all of the ten tracks on "Winter Wonderland" have been handled masterfully by Ms. Barlow. The songs are familiar, mostly upbeat, pop tunes - a few Christmas and the rest "winter" tunes that are commonly heard at Christmas. Jazzy phrasing and variety in the instrumentation make this a very pleasant listen.

On the title track we are treated to Reg Schwager on guitar deftly carrying the harmonic and rhythmic ball, and the sparse arrangement showcases Ms. Barlow's vocals beautifully. The other treat on this track and on Christmas Time is Here is the interplay between voice and sax, the latter courtesy of local luminary John Johnson. That ode to material, Santa Baby gets a cute, sex treatment, and Little Jack Frost is a fun surprise, with its boppiness, improvised vocal section in the middle, accompanied only by Keiran O'ers walking bass line. The standout track is I've Got My Love to Keep Me Warm. The lush, dark string parts contrast strikingly with the basso nova base.

The rest of the band, Nancy Walker on piano, Mark Kelso on drums and guitarist Rob Pitch, provide skilled, sensitive support. This holiday disc would be a fine addition to anyone's collection.

Cathy Riches

Go [guitar obsession]
Tim Brady
ambiences magnetiques AM 156 CD

Given its full title, "Guitar Obsession", leading Montreal-based new music guitarist and composer Tim Brady's new CD covers much of the musical ground the electric guitar has traveled in the past three generations. In fact much of the zeitgeist of our popular culture has been saturated with this mighty instrument. In guises as different as serving in a Big Band rhythm section, to Stairway to Heaven, to the African Guitar Summit, this essentially quiet acoustic plucked string instrument has become through the mediation of electronic amplification a global musical juggernaut.

"GO" is really two CDs in one. While featuring the virtuoso cutting-edge guitar playing of Brady throughout, the first eight tracks are Brady originals, while the balance of compositions on the album are by others. Most notable of the other composers is the French Tristan Marull, known primarily for his "spectral" works. He is represented here in Brady's ominous, "heavy metal"-sounding rendition of Vampyre (1986), recorded live in a New York performance.

For me the outstanding track is GO. Here, Brady shows himself to be a musical quick change artist. In places jazzy, bluesy, and jaggedly new music-y, his guitar and composer chops effortlessly merge in a hap-
Improvisation and trills contrapuntally piled on top of one another relieved only by re- guitar and Jean Derome’s alto sax- tions plus Caloia’s blunt string-stop- with the remaining threesomes su- resolve compositions from atonally ping and sawing deftly fuse with
four selections.

Roger’s ever-shifting, understated percussi on through his Stradivarius with Klezmer mu- sicians Brave Old World, Kapely, The Klezmatics, The Klezer Conser- vatory Band, Red Buttons, Fy- vush Finkel and Leopold Kozlowski. And he does improve over the course of the film! What else would you expect from him after all?
The film itself is beautifully made with the musical interludes interspersed with archival footage, scenes from Perlman’s visit to Pol- land, family celebrations and a meal in a New York restaurant. All the performances are superb. This is an excellent film documentation of some of the world’s best Klezmer musicians in action.

Both “Romanian Fantasy” and “In the Fiddler’s House” should be put on your “To Do” list. Both are highly recommended. 

Glenn Gould - Hereafter
A film by Bruno Monsignore

Described as a retrospec tive of the life and work of Glenn Gould, this new film by Bruno Monsignore is a creative and cinematographically striking addition to the already-substan- tial canon of ‘Gould on Film’. A French violinist and filmaker who was a close friend of the enigmatic Canadian pianist, Monsignore draws a great amount of documentary footage from the archives of the CBC, Sony, and his own earlier work with Gould - fans familiar with these previous films will cer-
**EXTENDED PLAY**

Stocking Stuffers recommended by DISCoverry Reviewers

Lesley Mitchell-Clarke:  On Build a Bridge (Tonesus Records 79862) Tony award-winning Broadway diva, Audra McDonald, puts her spectacular instrument to the test as she sails through a collection of rarely performed and beautifully arranged art songs, obscure musical theatre offerings and Broadway show tunes. Produced and arranged by Doug Pettry, this CD has plenty of appeal for a wide cross-section of listeners—highly musical and vocally satisfying.

Frank Nakashima: Gloryland (Harmonia Mundi HMU 807400) is a wonderful new collection of Revival and gospel songs, folk songs, and religious ballads, given new life by Anonymous 4, the women’s vocal quartet known mostly for medieval chant. Their singing is pure, immaculate, and perhaps more refined than one often hears in this music, but they are among the finest vocal ensembles you’ll ever hear today (accompanied by extraordinary multi-instrumentalists Darol Anger and Mike Marshall).

Ted O’Reilly: If you’re willing to put a bit of effort into getting this disc you’ll have yourself a delightful Christmas gift. Recovered Treasures (Jump JCD 12-29) features performances previously unissued for one reason or another by one of jazz most consistently creative artists, cornetist Ruby Braff, heard in-studio, at a club and at a party. The most surprising are the studio cuts, 6 classical themes with Braff and a fine rhythm section and the Beaux Arts String Quartet; the performance selections have buddies like Bobby Hackett, Vic Dickenson and Ralph Sutton, jazz masters all. Order by mail from: Allegheny Jazz Society, 203 Jefferson Street, Meadville PA 16335-1425. Or maybe producer Joe Boughton will position you at alljz@altel.net.

*Tom Sekowskki:*
- For most people, hearing the name John Cale will automatically bring about visions of Velvet Underground. What people miss out though is a whole period of exploratory music before the Velvets and after they disband. New York in the 1960s is a gorgeously packaged 3 CD box set featuring Cale’s perhaps three most important pieces, dating between 1965 and 1969, the first complete gathering of Cale’s most crucial work in one place. Brilliant and influential as hell! ([www.tableoftheelements.com](http://www.tableoftheelements.com))
- Firmly positioned in the here and now of contemporary music, Phill Niblock’s 3 CD set Touch Three ([www.touchmusic.org.uk](http://www.touchmusic.org.uk)) is a new paradigm by which future minimal works will be judged.
- Georg Graewe, Ernst Reijseger and Gerry Hemingway’s music needs to be heard and has to be judged on its own terms. I can simply point you to Continuum ([www.winterandwinter.com](http://www.winterandwinter.com)) and tell you to get a hold of this recording quickly before another crucial document in modern music history goes out of print.

**Bruce Surtees:**
- Bernard Haitink’s stunning new performances of Beethoven – The Nine Symphonies with the London Symphony Orchestra (LSO Live LS00598), recorded between November 2005 and April 2006, took this listener back to the wondrous discovery of hearing each symphony for the first time. Truth to be told, I found it impossible to fast forward or skip movements in any symphony. Using the new Barralet editor, these luminous recordings match the energy of these ripping high-octane, indispensable performances.

Dianne Wells: This exquisite and unique pairing of composer and singer Kiri sings Karl - Songs of Mystery & Enchantment (EMI 3 53257 2) features Dame Kiri Te Kanawa in highlights from Karl Jenkins’ larger vocal works as well as his arrangements of excerpts from Ramirez’ Missa Criolla and works by Guastavino, Beethoven & Chopin. “Diamonds indeed!”

Live at Glenn Gould Studio
Toronto Mandolin Orchestra; Alexander Vepinsky
Independent SMECD-04 ([www.shevchenkomusic.com](http://www.shevchenkomusic.com))

Mandolin is perhaps the most misunderstood and maligned instrument of them all. Oh, sure, there are more viola jokes than there are mandolin jokes, but the viola at least has Rivka Golani. Quick, name one mandolin virtuoso (and I don’t mean Tim oat lowing through the tulips)? Then there is the repertoire - just one super-hit, Vivaldi’s Concerto for two mandolins in G major, RV532. It’s a little piece for a personal confession: I know the pain of finding interesting mandolin music to play, because as a rebellious teenager I had joined a mandolin sextet. That career did not last long, but left me with something rare — deep respect for the plucky instrument. Alexander Vepinsky and his players take mandolins seriously—they play the entire family of instruments: mandola, tenor mandolin, mandocello and mandobass, in addition to domra, a cousin of the balalaika. The orchestra has been around for fifty years and originated within the Ukrainian émigré community here in Toronto. That’s not surprising, as Ukrainian and Russian folk music, and to some degree popular music, embrace the mandolin. Music of the Steppes is, in short, mandolin’s last stand.

Selections featured on the disc explore Ukrainian and Russian heritage, but unfortunately eschew Vivaldi and Hummel. Then there is the recording; though clean, it tends to homogenize the sound of all the different mandolins, rather than providing an intricate, multilayered delight. This recording is a good primer for listeners willing to explore the unique sound of the instrument – a perfect appetizer before a mandolin meal of Vivaldi’s Concerto.

**Robert Tomas**

Alison Melville

Tony Bennett’s Greatest Hits of the ’50s
Tony Bennett RPM Records/Columbia Legacy 82876 84786-2

Tony Bennett’s Greatest Hits of the ’60s
Tony Bennett RPM Records/Columbia Legacy 82876 84779-2

I Left My Heart in San Francisco
Tony Bennett RPM Records/Columbia Legacy 82876 84782-2

Duets - An American Classic
Tony Bennett RPM Records/Columbia Legacy 82876 80979 2

If you want an expansive and enjoyable trip down musical memory lane, then these Sony BMG releases of recordings by Tony Bennett are definitely for you. It is no wonder that Frank Sinatra called him “the
best singer in the business”, that he has sold over fifty million records worldwide and has won thirteen Grammy awards. These four recordings are essentially a compilation spanning Bennett’s sixty-year career, from the 1950s to recent collaborations marking his eightieth birthday.

The '60s CD is characterized by smooth and luscious orchestrations, many arranged and conducted by Percy Faith as well as a couple featuring the Count Basie Orchestra (including Lullaby of Broadway).

“Great Hits of the ‘60s” is quintessential Tony Bennett from the years when he was at the peak of his career. We are treated to a series of classic hits including The Best is Yet to Come, Put on a Happy Face, Fly Me to the Moon and Bennett's 1962 signature tune I Left My Heart in San Francisco, along with the title track of the third CD which gives us twelve more songs, though three duplicate tracks on the ‘60s CD.

Finally, the “Tony Bennett Duets” – all live, face-to-face studio recordings (quite a rarity these days) from 2000 and 2006 – are the most innovative and recent material. For each of the nineteen classic romantic hits Bennett collaborates with a different famous contemporary singer – examples include Paul McCartney on The Very Thought of You, Diana Krall on The Best is Yet to Come, the Dixie Chicks on Lullaby of Broadway and Barbra Streisand on Smile. Expertly orchestrated, arranged and produced, the music is infused with Bennett’s time-honoured elegance and pizzazz. Despite the varied styles and backgrounds of the vocal collaborators, they fit very smoothly and convincingly into the Tony Bennett style.

At this time of year one can’t help but think of holiday gifts, and any of these CDs would be sure to please. If I had to choose, I would either go for the vintage “Greatest Hits of the ‘60s” or for the more recent “Duets” – equally classic in its own way, but with a new and creative twist.

Annette Sanger

---

OLD WINE IN NEW BOTTLES

Fine Old Recordings Re-Released
by Bruce Surtees

Occasionally a jaw dropping performance turns up to astound record collectors. In 1990 it was Paganini’s 24 Caprices recorded live by Alexander Markov at a unique event wherein all 24 were played in one recital! This Russian-American virtuoso, with the most fluid bowing, accuracy and intonation throughout remain unequalled. This astonishing 1989 recital is available again from Erato in their budget priced "Les Incontournables du Classique" issued by Warner Classics (5046 62547). Those who enjoy this repertoire and don’t already own the original would be well advised to acquire this re-issue.

Those of us who admire the unmistakable tenor voice of Peter Schreier will be delighted to know that Berlin Classics has issued a four CD set of Schumann Lieder recorded in 1973/74 when Schreier’s voice was in pristine condition (82124 84062). He had an enormous repertoire which included opera and lieder together with sacred music either as soloist or conductor. Until just a few years ago he regularly gave recitals in Toronto. His accompanist on these lieder is Norman Shetler, the well respected concert pianist, champion of deceased geniuses. In the Czech Republic, the Prague Symphony is second only to The Czech Philharmonic and is considered world class. The recordings are admirably vivid with ample warmth and a broad, deep sound stage. Ideal, in fact.

Thanks to the lasting value of recordings we are able to hear again, or for the first time, the artistry of deceased generations. In the 1950s some of the world’s finest musicians made the pilgrimage to Prades, a small town in France, to join their peers to make music with Pablo Casals during his annual summer festivals. Volume 2 of Casals Festival at Prades (Music and Arts CD-1187, 12 CDs for the price of 8) offers over 12 hours of live music played by Casals, Menuhin, Serkin, Kempff, Horszowski, Ferras, Vegh, Eleanor Steber, Victoria de Los Angeles and Joseph and Lillian Fuchs. They play Bach, Mozart, Beethoven, Schumann, Brahms, and Mendelssohn. And they play it their way, making each of these unique versions irreplaceable. The enclosed booklet has unusually comprehensive and informative notes.

Return to Ad Index
Christmas music to nourish the hopeful spirit

By Sarah B. Hood

Does the solemn spirit of this year’s crop of Christmas music reflect a certain sadness in the world? This year the mailbag brought no comic novelties; no brash, brassy orchestrations; no Santa Babies. Instead, a preponderance of classical rather than popular music, generally set to arrangements better designed to test the mettle of a musical ensemble than inspire a sing-along.

In fact, if I had to choose one word to sum up this collection, it would be “consolation”. Two are titled “Rejoice”, but in Handel’s Messiah, the call for rejoicing lies in the hope that peace will come, grief and sorrow will be taken from us, and all evil deeds will be not avenged, but redeemed. A good notion for our time, and one that transcends religious boundaries.

Rejoice - Voices at Christmas
Ron Ka Ming Cheung
Independent http://voiceschoir.tripod.com/cd/rejoice.htm

This tight ensemble of 19 well-disciplined voices declares their musical allegiances at the outset with two versions of Hodie Christus Natus Est, one a Gregorian chant, the other by Canadian Healey Willan. These 21 unusual selections require a high level of skill from the performers; an Ave Maria by Bruckner, for example. The only somewhat well-known airs are a haunting Robert B. Anderson version of The Huron Carol and Lo, How A Rose E’er Blooming, performed here in an up-tempo, rather dissonant version accompanied by a throbbing drone of reeds. Grownup Christmas music for people who really want to listen.

Rejoice
Veznivka Choir, Toronto Ukrainian Male Chamber Choir
Independent (www.veznivka.com)

A Christmas Story/Conte de Noël
Caroline Léonardelli, Ottawa Bach Choir, Lisette Canton
Cantaur Classics CEN 1004

Noël
Anne Sofie Von Otter, Bengt Forsberg
Deutsche Grammophon 4775725

Here we are presented with less familiar repertoire of France, Ukraine and the Scandinavian countries. “Rejoice” would be a good gift choice, and not only for its attractive cover. I didn’t recognize a single tune and don’t understand Ukrainian, but the melodies nonetheless conjure up the wintry festival season just as clearly as the song titles, like The Stars Shone From Heaven and Wondrous Tidings. Evocative and stirring.

The second, named for a piece by Belgian composer Alphonse Hasselmans, is among my favourites of this year for its bell-like simplicity, especially in several French tunes that harpist Léonardelli knew from her childhood in France. Standouts: a lovely rendition of Carol of the Bells for harp and soprano soloist, and a God Rest Ye Merry Gentlemen with a twinking harp opening that conjures up falling snowflakes in lamplight. Magical; never mawkish.

Meanwhile, mezzo Von Otter performs a range from Bach to Sibelius and Grieg. Her rich, lavishly produced voice is a treat; I particularly enjoyed her interpretation of three Yuletide favourites from her native Sweden. Sober and serious, in a good way.

The Place of the Blest
The Oakville Children’s Choir; Sheldon Rose; Janet Stuchow; Glenda Crawford
Independent (www.oakvillechildrenschoir.org)

Another exceptional CD from this youthful ensemble with some very grownup material, like The Pelican (Part of Randall Thompson’s “The Place of the Blest”), about the parent bird that kills its young, then revives them with its own blood. As usual, this large choir’s expression, blend and attention to dynamics are exemplary in sophisticated pieces like Rutter’s Jesus Child and Palestrina’s Hodie Christus Natus Est. Together, these selections hint at a theme (appropriate to the season) of childish innocence delivering adults from their cares.

Sounds of Christmas
Michael Burgess; Hilario Duran; Toronto Police Association Male Chorus
Koch/Nevada Entertainment NEV-CD-4178

The popular Burgess sounds oddly tired in this live recording of standards (O Holy Night, White Christmas, Have Yourself A Merry Little Christmas). Even scintillating Cuban jazz pianist Duran seems subdued by the TPA Male Chorus’ rather literal rendition of Feliz Navidad. However, a Burgess fan will enjoy it, and it’s in aid of a good cause (the Organ Donation and Transplant Association). If you plan to offer it as a gift, though, you might want to present the enclosed organ donation form separately.

Handel - Messiah
Academy of Ancient Music; Choir of New College Oxford; Edward Higginbottom
Naxos 8.570131-32

You can always use one more Messiah, and this one’s delightful. Using treble boys’ voices instead of adult sopranos (as Handel apparently was known to have done) gives this one an agreeably spare, pared-down quality. It’s briskly paced without seeming rushed, and the light boys’ voices give it a quiet energy.

Christmas Time With Oleta
Oleta Adams
Koch KOC-CD-4178

A pleasant surprise: sweet and soulful contemporary tunes from an American vocalist I didn’t know before. Adams has an expressive, intimate, slightly husky voice, used with great professionalism in this bittersweet collection. A highlight: There’s Still My Joy, a pop ballad with heart about the inner joy that can survive grief. There’s a soulful Christmas Time Is Here (the Charlie Brown theme), a jazzy I Wonder As I Wonder, and a few unabashedly cheerful tunes, like Let It Snow and Winter Wonderland.

CONTINUED ON PAGE 86
Travel more than just A to B. Travel should help you hit all of life’s high notes.

Before the curtain rises, fall for the Pre-Theatre Express Menu at Tundra, steps away from Toronto's opera house and entertainment district. Award-winning cuisine & wine await from 5 to 10:30 pm daily. Cocktails & tapas in Tundra Bar until 11:30 pm daily.

For reservations call (416) 860-6800

Hilton
Toronto
Travel should take you places*

145 Richmond Street West, Toronto, Ontario M5H 2L2 Tel: (416) 869-3456 • Fax: (416) 869-3187

The World’s Leading Classical Music Label!

- Over 3,000 titles
- All digital recordings
- New recordings and compositions monthly
- Critical acclaim in all key classical publications
- Featuring great Canadian artists

All this at an astonishingly low price!

Available at: • TORONTO, 333 Yonge St. • OTTAWA, Bank Street/Sparks St.
**QUANTUM MECHANICS**

music of Jeffrey Ryan

With Annalee Patipatanakoon, Beverley Johnston, Erica Goodman, Scott St. John, Roman Borys, the Penderecki String Quartet and other renowned Canadian artists.

The first collection of chamber music by JUNO-nominated composer Jeffrey Ryan, featuring his acclaimed string quartet Quantum Mechanics, and virtuoso marimba concerto Two-by-Four.

Available at better record stores, the CMC Boutique (20 St. Joseph St., Toronto) or online at www.centrediscs.ca

---

**ATMA classique**

The International Label from Canada

**BACH CANTATAS**

An exciting new project of the complete BACH CANTATAS, one singer to a part, in SACD stereo and surround. Eric Milnes leads Montréal Baroque on period instruments.

*AN ATMA Baroque*

**GREAT ARTISTS ★ GREAT MUSIC ★ GREAT SOUND**

www.atmaclasique.com

---

Christmas with José Carreras (DVD)
José Carreras; Lorenzo Bavaj; Hermann Baumann; Mozart-Sängerknaben Wien; Erich Schwarzbauer
Art Haus Musik 101 407

Recorded in the Jesuit Church of Lucerne in 1990, just after Carreras returned from a serious bout with leukemia and fresh from the triumph of The Three Tenors. Carreras gives a relaxed performance of compositions by Spanish composers Eduardo Toldrá and Fermin Maria Alvarez alongside works by Bizet, Tommasio Giordani and Francesco Paolo Tosti. However, a surprising standout for me was a pair of duets featuring valve horn and Alpenhorn in close harmony.

Christmas with Winchester College Chapel Choir (DVD)
Sara Macliver; Winchester College Chapel Choir; Hong Kong Philharmonic Orchestra; William Lacey
Naxos 2.110512

Finally, a 2004 concert recorded in Hong Kong. Forget the “special features” – mainly travel footage, including a frankly surreal performance in downtown HK amidst fake snow before a toy church labelled “Snowy Chapel!” in pink neon. Instead, enjoy this 600-year-old male choir (including boy “quartists”) performing traditional carols and selections from Messiah with buoyant, vivid Australian soprano Macliver.

Wishing peace, consolation and hope in the coming year to all WholeNote readers!

---

Promoting a CD?

Here’s an idea:
Print 35,000 flyers and drop them off at 1,218 places frequented by music lovers across Southern Ontario.

OR

Advertise your CD in WholeNote

You decide! Call 416-323-2232

---

Return to Ad Index
Featuring Roy Thomson Hall's magnificent Gabriel Kney pipe organ.

**Studio Sixteen**
- Renaissance Voices &
- J.S. Bach Solo Organ Works
- Thurs 14 Dec 2006
- Kevin Komisaruk, conductor/organ

**Oriana Women's Choir**
- Wed 14 Feb 2007
- William Brown, conductor
- Darryl Edwards, tenor
- Ruth Watson Henderson, organ

**Nathaniel Dett Chorale**
- Mon 26 Mar 2007
- Brainerd Blyden-Taylor, conductor
- Christopher Dawes, organ

**Toronto Children's Chorus**
- Wed 4 Apr 2007
- Jean Ashworth Bartle, conductor
- Christopher Dawes, organ

FREE ADMISSION
All concerts commence at 12 NOON
Suitable for ages 6 and up

Made possible by the generous support of Edwards Charitable Foundation.

CALL 416-872-4255
CLICK roythomson.com
**Messiah**

**Directed by Ivars Taurins**

**Handel's Messiah**

Wed - Sat Dec 13 - 16 at 7:30pm
Trinity-St. Paul's Centre, 427 Bloor Street West

Leslie Fagan soprano
Margaret Bragile mezzo-soprano
Rufus Müller tenor
Daniel Lichti baritone

An intimate Christmas performance of Handel's baroque masterpiece.
CALL 416.964.6337

**Sing-Along Messiah**

Sun Dec 17 at 2pm Massey Hall

A feisty Maestro Handel leads the soloists, the Tafelmusik Chamber Choir and Baroque Orchestra plus 2700 enthusiastic sing-alongers!
CALL 416.872.4255

**Bach and the Muses**

Music, Poetry and Art

Thurs - Sat Jan 18 - 20 at 8pm
Sun Jan 21 at 3:30pm
Trinity-St. Paul's Centre, 427 Bloor Street West

Christina Mahler
Suite in D Minor for solo cello

Charlotte Nediger
Selections from The Well-Tempered Clavier

Aislinn Nosky
Partita in E Major for solo violin

Three Tafelmusik players in turn perform Bach's masterful unaccompanied works for violin, cello and harpsichord. Three esteemed Canadian poets—Lorna Crozier, Anne Michaels and Jan Zwicky—and a trio of visual artists from Workman Arts call upon the muses to create works inspired by Bach.

CALL 416.964.6337

*Sponsored by* Autohaus

**Tafelmusik**

Baroque Orchestra & Chamber Choir

Jeanne Lamon, Music Director | Ivars Taurins, Director, Chamber Choir

www.tafelmusik.org

Return to Ad Index