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MARY LOU FALLIS

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TOVEY CONDUCTS BEETHOVEN
March 24 at 8:00 pm
Bramwell Tovey, conductor
Jane Coop, piano
Patricia Krueger, organ
Stephen Chatman: *Over Thorns to Stars*
Beethoven: Piano Concerto No. 4
Saint-Saëns: Symphony No. 3, "Organ"

BRAHMS SYMPHONY 1
March 21 & 22 at 8:00 pm
Rafael Frühbeck de Burgos, conductor
Albéniz arr. de Burgos: *Suite española*
Turina: *Danzas fantásticas*
Brahms: Symphony No. 1

HOLLYWOOD: THE EPICS
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Saturday, March 10 /07
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Tuesday, March 13 /07
Janina Fialkowska and the Chamber Players of Canada
Pianist Janina Fialkowska returns to Glenn Gould Studio for an all-Mozart program that includes the composer's own rarely-heard chamber versions of two popular piano concertos. She is supported by the outstanding ensemble led by cellist Julian Armour, director of the Ottawa International Chamber Music Festival.

Tuesday, March 27 /07
Evergreen Club Contemporary Gamelan / Bergmann Piano Duo
It was in 1931 that the composer Colin McPhee first heard music of the gamelan of Bali. Duo pianists Elizabeth and Marcel Bergmann explore some of the Balinese music that McPhee transcribed for two pianos. In addition the Bergmann Piano Duo interacts with the Evergreen Club Contemporary Gamelan to perform a new work by Henry Kucharzyk in this exploration of music inspired by ancient cultures.

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

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EWA PODLES
contralto
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"There is nothing more expressive in music than the human voice. But even this knowledge cannot prepare the ear for contralto Ewa Podles."
— Toronto Star, May 2005
Back beat
I’m constantly being reminded by my marketing colleagues that there are all these people out there who, the studies show, read magazines starting from the back. The aforementioned colleagues have not, however, drawn the obvious conclusion from this so-called “fact” – namely that we should therefore shift this tone-setting “Opener” to the back of the magazine (or better still that we repeat it, front and back, so as to leave no one thrashing and bashing their way through WholeNote unguided).

Let me be clear. Not one of my 968 closest acquaintances has this barbaric, backward-first, narrative deficit disorder – at least not to my knowledge. So I am a bit at a loss as to how to address myself appropriately to someone with this condition. Let me just say this to you: the fact that you have only now arrived at this little string of wisdom’s pearls, after already making up your own mind how to navigate the magazine’s terrain, is, from my point of view, inconvenient and inconsiderate. That being said, I will console myself with the fact that at least I won’t have to remind you to check out “Back Beat” on page 79, because it will have been the first thing you stumbled on.

“Back Beat” falls into the category of what I described in last issue’s “Opener” as “something so tentatively expressed in the table of contents that it passes almost unnoticed.” The prospect of a vigorous, interactive revamped WholeNote website (with blogs and all kinds of interactive touchy feely stuff which I’m not allowed to talk about yet), looms larger and more exciting every day. So think of “Back Beat” as a placeholder for that promise, dear reader.

For now, 400 words to backbeat@thewholenote.com could see you in the heady spotlight of being the first voice encountered by a significant percentage of our readers when they pick up the magazine. (Although not, as I say, anyone I know personally.)

Summer bushel basket
Last month’s tentative “light-under-the-bushel” was our summer music education preview. This month it’s the whole bushel basket on display! – a whopping nine pages (starting on page 58) devoted to letting summer music education providers tell you in their own words what they have to offer.

Speaking of letting “providers” tell you in their own words what they have to offer, choral devotees will need no reminding that our annual choral canary pages is just round the corner. Don’t let choirs you care about get left out of this May highspot. But I’m getting a bit ahead of myself because before May comes April which is traditionally “opera month” in WholeNote. And we intend to give that topic more than a courtesy nod. Who knows, we may find “Back Beat” getting busy sooner rather than later!

David Perlman, editor

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March 1 - April 7 2007
As I write this column the JUNO nominations have recently been announced and I notice that once again this year we have managed to cover most of the discs nominated in the four classical categories in these pages. As for the omissions, in our defence I would mention that those few we did miss were never sent to us for review and I anticipate that we will be able to rectify this in our next issue. The thing that jumped out at me right away from the list was the resounding presence of both the Canadian Music Centre and Music Toronto. The CMC's Centredisc label received four nominations in the Composition of the Year category, with the fifth going to an independent CD also distributed by the CMC. In the Classical Album of the Year, solo or chamber category, both Music Toronto's original ensemble-in-residence, the St. Lawrence Quartet, and MT's current collaborators, the Gryphon Trio, received nominations: the St. Lawrence for its EMI recording of Shostakovich string quartets and the Gryphon for its complete Mozart trios for Analekta. I fully expect that the Gryphons will find themselves nominated again for their own Shostakovich recording (as described in my column last month) come this time next year and it wouldn't surprise me to see their newest release, Christos Hatzis' 'Constantinople', short-listed in both the performance and composition categories too. You can read Heidi McKenzie's impressions of that CD in this edition of DISCoveries.

It is another confluence of the CMC and Music Toronto which brings me to my first pick this month. Centrediscs has released a surprising number of discs recently — so many that it seems hard to keep up with them. I was going to say that the most recent is the disc I'm about to address, Jeffrey Ryan's "Quantum Mechanics" (CMCCCD 12206), but I realize that there is already yet another Centredisc in hand, featuring music of Elizabeth Raum, that will have to wait until next month for review. Ryan has been Music Toronto's composer-advisor for the past 10 years, ever since manager Jennifer Taylor launched MT's Contemporary Classics series, and he is also currently the composer in residence with the Vancouver Symphony Orchestra. Ryan's disc opens with Bellatrix, or "Female Warrior", for solo violin, a track which begins with a war-like cry from Annalie Patipatanakoon of the Gryphon Trio. This virtuosic and theatrical work utilises many vocalisations and breath sounds in addition to its stringent technical demands. While primarily aggressive in nature, Bellatrix also has moments of reflection and lyricism, all of which are captured magnificently in this performance. The CD presents diverse sides of Ryan, including an effective string arrangement of the haunting choral work ecce homo in which the Music Toronto Chamber Society players are joined by the Penderecki String Quartet and bassist Dave Young. Stilpoint for flute, harp and violin with Patipatanakoon, Susan Hoeppner and Erica Goodman, and two works with percussionist Beverley Johnston. Johnston is teamed with harpist Goodman in the quietly dramatic Poison Wind, which draws parallels between the fiercely hot Saharan wind known as a simoom and our own rising levels of urban air pollution. She is also featured in Two-by-Four, a chamber concerto for marimba and mixed ensemble. But the highlight for me is the very successful Quantum Mechanics, a work first "read" by the Arditti String Quartet in Ottawa at the inaugural Strings of the Future Festival in 1997 and since given concert performances by six different ensembles. It is recorded here by Scott St. John, Annalie Patipatanakoon, David Harding and Roman Borys, all long-time colleagues of Ryan's from their association with Music Toronto. And Music Toronto will celebrate the release of this disc and the Gryphon's recent Shostakovich and Hatzis CDs at their March 6 concert at Jane Mallett Theatre. In closing I would note that Jeffrey Ryan served as an affiliate composer to the Toronto Symphony for two seasons and the TSO's recent...
For the last two years, however, quite a different persona has come to the fore, that of co-producer of the Bathroom Divas reality TV series currently being shown on Bravo. "I was approached about doing this and was initially wary because certain experiences had caused me to distrust television as a medium. No one in the production company had ever seen an opera and I had been told by a lot of people to stay away from it. On the other hand, television is here to stay, and knowing how to be on television and be interviewed is one of the skills that one has to master as a person in the public world. So I met the producers, Paul McConvey and Mike Ward, liked them and discovered that they were highly respected in the television world. I thought, if I design a real process for the neophyte singers to go through that has integrity to it, the truth will come out. By doing this the show could do a lot of good for the operatic art and also for people who dream of being creative at any point in their lives and really going after something."

The show has been successful beyond their wildest dreams. Last year it was one of the most highly rated shows on Bravo, and in its second year the numbers are up. "People are attracted by substance, they're hungry for it, and that's what the show has," John Doyle in the Globe and Mail perhaps said it best: "It's about real people doing real work."

The idea is that from hundreds of auditions, six people are chosen by a panel of four experts to participate in a five-week long "opera boot camp," from which one participant is voted out by the panel each week until only one remains, who goes on to perform with a major symphony orchestra as a prize. "It's about really working and it shows that you can improve." What makes the show of universal interest is that it is really about character and a work-ethic, not about singing: "It wasn't necessarily the best singer or the person who had the best voice that would win -- it was not a singing contest per se." It was, therefore, perhaps not surprising that both years she was surprised by the final outcome.

She has also been surprised by some of the anecdotal feedback she has received about it: "My students at Western get together and watch it over pizza and a bottle of wine and debate about the decisions of the panel!" Some singers who have been "stuck" have seen their problem addressed and have been able to use what they saw and heard to get "unstuck"; and the 10-year old daughter of a friend now knows that she wants to become an opera singer.

In the first two episodes, which I had seen at the time of writing, you see a side of Mary Lou Fallis that she seldom shows outside of Bathroom Divas and her studio at Western -- a very serious and perceptive teacher. "I find that teaching is one of the most rewarding things I do. Coming to it as I do, it is important not to overwhelm the student with how important you are and all the things you've done. I
...the very singular Mary Lou Fallis ...

come to the student as one who has gone ahead, a scout who has surveyed the terrain, who can talk to them about what it's like. Then they have to do the work, they are actually going to make the foray into the unknown territory. It's a privilege to go on that journey with people who are serious and who want to go with you. It's so wonderful if you find yourself on the same wavelength as one of your students. There's nothing like it. It's just as much of a high as performing!

"I'm going to Montreal this weekend to hear someone I've been working with do the play called "Glorious" about Florence Foster Jenkins. This singer, Rosemary Dunsmore, studied with me at York University about twenty-five years ago and came back to me for help preparing the part."

On March 23 Mary Lou will be MC of, and a performer in, the memorial concert in John Weinzweig's honour at Glenn Gould Studio.

"I just had a meeting with them (the organizing committee) yesterday at the Canadian Music Centre. I hope the event will reflect the twin-kle that was always in John's eye! I didn't know this, but when you're an Order of Canada member, as John was, you have to talk about your memorial service before you go, particularly when it's going to be broadcast on CBC. David Jaeger told me yesterday that when John was in the hospital shortly before he died, David asked him how he saw it and what he wanted, and John said that he wanted me to host it. I was so touched."

"My association with John goes back to when he wrote a private collection piece for me, that I recorded for Centrediscs. Thirty years ago I went up to his cottage in Northern Ontario and worked on it with him, and now I'm doing it at his memorial service. I have a real feeling of privilege to be connected with the Canadian musical establishment. I coached with Harry Somers the Twelve Miniatures before it was ever published and did stuff with John Beckwith. All these people were there when I was in school. I'm privileged to be part of that."

"It's also funny - I'm starting to feel like the ceremonial soprano, the one they bring out to host and sing on ceremonial occasions, like this and Bruce [Ubukata] and Stephen's [Ralls] recent Aldeburgh Connection twenty-fifth, and a recent Out of the Cold benefit!"

(At this point in the conversation we joked about a new persona, the "ceremonial prima donna.")

"I am a very fortunate person at this point in my life, and really feel very grateful, because it feels as if a lot of things are coming full circle and yet there is still so much to do, so many things I want to do, and there's no need to retire from teaching. Look at Greta Kraus – she was still teaching at the Faculty when she was ninety-two!"

You can see Mary Lou Fallis in action on Bathroom Divas, Saturdays at 9:00 or Tuesdays at 8:00 on Bravo and at the John Weinzweig memorial concert at Glenn Gould Studio, March 23 at 8:00.
Mozart in the Tundra

Recently, I got around to reading Mozart in the Jungle: Sex, Drugs and Classical Music. This book, by New York oboist Blair Tindall, caused quite a stir when it was published a couple of years ago, with its shocking allegations of corruption in the Big Apple's freelance classical music business. As I finished this sordid chronicle of drug addiction and sexual exploitation, I found myself wondering what a similar exposé about the freelance classical scene in Toronto would reveal. But of course Toronto is not New York, which leads me to suspect that the results of such an investigation might end up sounding a little silly - much like the (purely fictional) account below.

Early One Morning: After weeks of getting nowhere, trying to penetrate the murky demi-monde of Toronto's classical music world, I received an anonymous phone call, telling me when and where I could find a shady man I'd been hoping to meet. And so, at the crack of dawn, I found myself in an unmarked van behind Roy Thomson Hall, talking to Mr. X, purveyor of "substances" to downtown, stressed-out, freelance musicians.

"Times aren't what they used to be, for a guy in my business," he began. "Not like the good old days, with all those big musicals in town. Those shows ran for years, and used to drive musicians crazy. (He himself played the viola-trumpet book in several pit orchestras.) The players needed something to get through night after night of the same mindless music. So I was there to help them - for the right price, of course."

With a conspiratorial wink, he opened a French horn case: out spilled a veritable cornucopia of medications. "I've got aspirin, cough drops, lip balm, foot powder, hemorrhoid cream - whatever you want."

"But couldn't I buy this stuff across the counter of any pharmacy?" I asked.

"And what about this?" He poured a small quantity of crystalline powder into my hand. "Go ahead, try it. It's pure."

Cautiously, I touched my tongue to the crystals, and experienced a strangely familiar tingling sensation, and a sweet, fruity flavour. "This is the fizzy candy I used to get as a kid!" I cried in recognition. "I didn't know it was still available."

"It's not - in this country," replied Mr. X, with a furtive glance in his rearview mirror. "I bring it in from South America. Believe me, a line of this stuff is just the ticket to get even the most bummed-out musician through Phantom of the Opera."

Late One Night: The taboo subject of sexual politics in Toronto's classical music business is not, understandably, a topic many are willing to discuss. But my discreet inquiries finally unearthed a brave but frightened musician who, after years of gigging all over town, was willing to talk. I met Ms. Y in a late-night cafe.

"There was this conductor," she began, softly. "At the audition, he was real nice. I guess he didn't notice that when he asked for the Bach excerpt, I played the Gershwin by mistake. Then he told me I could play my heckelphone in his Mozart concert - if I gave him a backrub."

"And did you?"

Overcome by shame and grief, Ms. Y burst into tears. "I never felt so used in my life! And it turns out that Mozart didn't even write for the heckelphone!" As she sobbed uncontrollably, I quietly slipped away into the night.

As I said, Toronto is not New York. And maybe it's just as well!

Colin Eatock is a Toronto based composer and freelance writer who frequently contributes to the Globe and Mail, and other publications.
Vocal Recitals
March brings recitals by some really outstanding singers: On March 4, mezzo Vilma Vitals performs with pianist Gregory Oh at one of the Syrinx Sunday Salons. Just three days later on March 7 soprano Susan Platts with pianist Rena Levinally will give a recital for Music Toronto on March 16. There will be not one but two concerts listed on March 3 by the TSO, for example. It's guaranteed to hold the attention not only of young children but even of their parents! For somewhat older children, there's the irrepressible Bramwell Tovey conducting the first three of Brahms' Four Piano Concertos, performed by Jane Coop. It can also be in- teresting recitals but the subway and bus trip there is prohibitively long and if you drive be prepared to pay downtown parking rates, as parking seems to be a major source of funding for the suburban campus.)

Children at Concerts
How can you expect your children to be interested in music, even if you do give them music lessons, if you don't get them out from time to time to hear some live music? Well performed? Not everything listed in WholeNote will be scintillating for kids, but there are some things that definitely will. Take Lemony Snicket's "The Composer is Dead" whodunit, performed twice on March 3 by the TSO, for example. It's guaranteed to hold the attention not only of young children but even of their parents! For somewhat older children, there's the irrepressible Bramwell Tovey conducting the Mississauga Youth Orchestra and on March 5 by ensembles of the Toronto Symphony Youth Orchestra. So don't wait, because kids don't stay young all that long!

Chamber Music
Amici, whose highly polished performances of their carefully crafted programs are always a pleasure to hear, have two concerts listed in this issue: one on March 2, the other on March 30. A chamber music series new to me, the Koffler School of Music's Salon Series, brings together some well-known musicians with some less well-known in a performance of chamber music by Mozart, Brahms, Chopin and Dvorak. Sinfonietta Toronto's March 10 concert's theme appears to be orchestral versions of works not originally written for orchestra, including Brahms' well-loved Liebeslieder Waltzes. The Women's Musical Club on March 15 is presenting Octagon, an all-star ensemble which will perform music for large chamber combinations by Beethoven and Schubert. Duo Diorama (cover, September '06), are back on March 24 and 25, performing a varied program for Moorendale Concerts.

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While it’s not customary for WholeNote to review concerts in detail, I’d like to open by congratulating soprano Denise Williams on a job well done. Her CD release concert “Walk Together Children”, a Black and Jewish cultural mix, drew a healthy crowd at the Al Green Theatre on February 11th. The program included spirited renditions of African-American and Caribbean songs as well as soulful and tender Yiddish favourites, displaying a mastery of the language and spirit of what she refers to as her “adopted culture”. Denise was ably backed up by Brahim Goldhammer and Nina Shapilsky on piano/keyboard, and others.

February is a really short month but I’m still optimistic that at least some readers will see this in time to get over to the Music Gallery on March 2 to hear the Orchid Ensemble and Jeng Yi, representing two Asian traditions. Vancouver’s Orchid Ensemble is one of Canada’s best known Chinese instrumental groups, blending traditional music with other genres including contemporary and jazz. The ensemble actively commissions new works by North American composers, and regularly collaborates with musicians from other cultures. Toronto’s Jeng Yi is a Korean drum and dance ensemble performing both traditional and contemporary works. Formed in 1998, the group has performed in many festivals and provided accompaniment to Peter Chin’s dance work Bite. This promises to be an exciting double bill.

David Buchbinder is a busy man this month. March 4, he and his wife, the amazing bellydancer Roula Said, present another Purim Cabaret, at the Luna Lounge. If you missed it last year (as I did), you’ll have another chance to experience this Jewish holiday tradition of masquerade and merry-making presented by David, Roula and a host of others. Featuring a hilarious script by Marilla Wex, the entry fee is discounted to those arriving in full costume! Later in the month, Buchbinder’s Flying Bulgar Klezmer Band, who will celebrate their 20th anniversary next February, perform at the Tranzac (March 11 and 18), and you can hear David on trumpet in the “klezmer meets jazz” series at Mezzetta’s restaurant (St. Clair) along with guitarist Brian Katz on March 14, and with accordionist Joe Macerollo at the Bella Did Ya Eat? brunch at the Free Times Cafe on March 18. There’s more klezmer at Mezzetta on March 7: Yiddish Swingt of Jono Lightstone (clarinet), Jordan Clapman (keyboards) and Tony Quarting (guitar). March 21: Brian Katz and Martin van de Ven (clarinet), and March 28: Tony Quarting and Bernie Senensky (piano).

ArtWorld Studio Productions presents a world premier, Tarantella, running March 1 to 11 at the George Ignatieff Theatre. Described as “a cultural-anthropological drama with music, dance, song, video and food”, Tarantella explores aspects of southern Italian life, featuring singer/guitarist Dominic Mancuso, composer and accordionist Claudio Vena, guitar/banjo/black metal musician Armando Borg, costumes, animation, film clips and a dinner buffet. For more information visit www.artworldstudio productions.com.

Small World Music presents a concert of Persian classical music, March 9 at the George Weston Recital Hall. Hossein Alizadeh, a prominent instrumentalist and composer in Iran, leads

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**World View**

by Karen Ages

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**Panda Eye Passion presents**

Mario Yalin Zhang

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“God only gave this world-class tenor voice to a few people and you have it!”

– Sir Edward Downes, Covent Garden

In Pre-Mothers’ Day Gala Concert

with:

Canadian Children’s Opera Chorus

Brantford Lyric Opera Guest singers

Sunday, May 6, 4:00pm

Main Stage, Toronto Centre For The Arts, 5040 Yonge Street

Tickets: $35-$90, Concert and Wine Reception $125

Wine Reception: Mingling with Mario Yalin Zhang

How did a child Chinese Opera star become a world-class Western Opera tenor who is now a familiar face to such renowned European opera houses like Munich Opera and was double-casted with José Cura in Don Carlo a few months ago? Our guest hosts will find out for you!

416-856-7270

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six-member Hamavayan Ensemble in their first North American tour. The group includes instrumentalists and both male and female singers.

Also at the Toronto Centre for the Arts, but at the Main Stage on March 24, the Canadian Turkish Sufi Centre presents Ahmet Ozhan, Whirling Into Peace. Featuring a ten piece orchestra and the poetry of Rumi and Yunus Emre, you are invited to "experience the mysteries of the Whirling Dervishes...with Ahmet Ozhan, mega star of the Middle East".

York University is holding a Fine Arts Festival this month, and within it is a World Music Festival (March 12-16), comprised of nine concerts. These will feature the music department's Caribbean, Celtic, Japanese, Balkan, Middle Eastern, Flamenco Guitar, Chinese, Klezmer, African drum, Cuban, Samba, and Korean drum ensembles. All events are free and take place in the Accolade East building. Please see the daily listings for details.

March 13 at the Music Gallery, Toronto's favourite Arabic-Greek ensemble Mazza Meze performs with a couple of special guests: Dr. George Sawa, one of Canada's leading Arabic music scholars and performers, and the chief inspiration for the ensemble years ago, when several of its founding members studied with him; and Nabeel Shehadeh, also a strong influence on the band, team up to present a solo set, as well as join the band in a musical journey through Arabic music from the 12th century to present day Toronto.

On March 16, part of a symposium at U of T "A Forgotten Past: Muslims, Christians and Jews in the Middle Ages", the Chancellor Jackman Program for the Arts presents "Cross-Cultural Music Currents: A musical celebration of the history shared between Muslim, Christian & Jewish communities in Mediterranean Europe". Free, but advance tickets required (416-978-4884).

Also on tour this month with a new CD, Jono award winning Cuban singer/musician Alex Cuba (Alexis Puente) performs March 23 at noon (First Canadian Place) and the same evening at the Lula Lounge.

And March 27, CBC OnStage presents New Sounds/Ancient Cultures, at the Glenn Gould Studio. Toronto's Evergreen Gamelan Ensemble, and duo pianists Elizabeth Laich Bergmann and Marcel Bergmann perform music for gamelan as well as composer/ethnomusicologist Colin McPhee's transcriptions of gamelan music for two pianos. Please be sure to check the daily listings for details on all of the above and more.

Karen Ages is an obist who has also been a member of several world music ensembles. She can be reached at worldmusic@dievohoteau.com.
It is a month of fascinating repertoire, landmark celebrations and end-of-semester concerts in the university choral community, but there is also a lot of activity outside of the halls of academe as well. This all begins on Thursday March 1 when Soundstreams presents the Theatre of Voices of the renowned Paul Hillier's direction. The main work on the program is the rarely-performed Stimmung by Karlheinz Stockhausen. This is an intriguing work for six voices that is both serial and tonal, both structured and improvised and leaves a great deal of the actual "creation" of the piece up to the performers. As a result, no two performances are ever alike. Stimmung (meaning "tuning") was written in 1968. For a "primer" on the piece, and to learn more about Stockhausen, visit www.stockhausen.org

The following evening features two concerts of special note. The University of Toronto Master Chorale, conducted by Brad Ratliff, presents an evening of contemporary North American choral music, featuring music by Holman and Ladridsen. And John Tuttle's Exultate Chamber Singers tackle some of the more challenging secular madrigal, part-song and chanson repertoire through the ages, from Gibbons to Hindemith.

Two more concerts on March 3 make for a tough choice: The Bach Children's Chorus is hosting a fundraiser for the Stephen Lewis Foundation, featuring guest the Toronto Children's Chorus, and the Elmer Iseler Singers. Lewis himself will be there and will speak about the valuable work that his foundation does in developing strategies to end the AIDS pandemic in Africa. The Ontario Women's Choir is also in action that night, with an evening of Canadian standards by Schafer, Raminsh and Patriquin and newer works by Daley and Leunigen.

The Victoria Scholars perform on Sunday, March 4. In a program entitled "Chant and Beyond", they'll perform works by Durufle, Arvo Pärt and Penderecki.

Two more great concerts are offered on March 10: Agnes Grossman is the guest conductor of the MacMillan Singers at the University of Toronto as they tackle some of the tougher German romantic choral pieces. The same evening, Kevin Komisaruk's Studio Sixteen is in action with a program of British works of the late Renaissance in the ideal setting of the Church of St. Mary Magdalen.

I'm always happy to give more exposure to choral concerts around town each month by way of this column, but I am particularly glad to be able to draw attention to the celebration of my father's 80th birthday, taking place at Walter Hall at the University of Toronto on the afternoon of March 11. I find it staggering to contemplate the role that John Beckwith has played in Canadian music on so many different fronts: as a teacher, administrator, performer, writer, critic, ambassador and, perhaps most importantly, a composer.

The centerpiece of the March 11 event will be choral music: a handful of substantial examples of the craft and care Beckwith puts into his compositions. He is known for being "perhaps the most characteristically English Canadian voice" in musical composition, which is most certainly true. I think of him as approaching each of his compositional projects as a truly unique opportunity, though, to reflect his deep interest in the world around him and to celebrate emotional and intellectual connections, both tangible and intangible. Wayne Riddell will be on hand to conduct a choir made up of wonderful professional choristers from Toronto and environs. Several soloists will sing some of my father's songs and there will be some instrumental music as well. There is no admission cost. Please consider yourself invited to celebrate the birthday of a great Canadian... my dad, of whom I am incredibly proud!

March 11, in the evening, Beth Tikvah Synagogue hosts a concert in memory of Saul Irving Glick, with a high-powered collection of guest artists and Eyal Biton's synagogue choir playing and singing many of
Choral Scene continued from page 17

Glick's well-known pieces. March 23 sees another tribute concert, this time to the memory of John Weinzeig, once known as the Dean of Canadian Composers, who passed away last summer. The CBC, University of Toronto and the Canadian Music Centre are presenting "The Radical Remembered!" at the Glenn Gould Studio. The University of Guelph Chamber Choir, conducted by Marta McCa rthy, will offer some of John's distinctive choral music.

Two bambumos make up the program when the Jubilate Singers and the Ensemble Tryptych Chamber Choir get together on March 24. The French composer, teacher and organist Theodore Dubois wrote The Seven Last Words of Christ in 1867 and has been known for it ever since. It will be paired with Charles Gounod's Messe Solennelle, which has received a few performances in these parts in the last two or three years.

Robert Cooper's Orpheus Choir of Toronto presents its festive concert with a double bill of Faure's Requiem and the Toronto premiere of New Goth Some Under Wode (A Meditation on the Crucifixion of Christ) by Canadian composer Allan Bevan. The show takes place on the evening of March 25 at Metropolitan United Church.

Roy Thomson Hall presents the Nathaniel Dett Chorale in concert at noon on March 26 with Jeanne Lamon at the helm of Tafelmusik, a small ensemble of singers from Toronto headed by the outstanding counter-tenor Matthew White. Veteran English tenor Charles Daniels evangelizes.

Finally, March 30 is University choir night in Toronto. The U of T Choirs join together for the Te Deum at the Bader Theatre, conducted by Agnes Grossman. The York University Gospel Choir, under Karen Burke's direction, rocks out at York. The University of Western Ontario Choirs hold an Alumni gala Concert at the George Weston Recital Hall, with many special guests. And the Victoria University Chorus holds its Annual Spring Concert in the Isabel Bader Theatre.

The Toronto Welsh Male Voice Choir

William Woloschuk, Artistic Director presents its Annual Spring Concert Wednesday May 2 at 7:30 pm

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BAND Stand

Fall of '45

In last December's column, discussing how band memberships have changed over the years, I mentioned that, in the late 1940's, the Students' Administrative Council of the University of Toronto convened a special meeting to debate whether or not they would permit a girl to play in the university band. A few weeks later I was delighted to receive a telephone call from that pioneering lady. Not only did she confirm that she is still an active member of a community band, but she offered to send me copies of photos and articles which appeared in at least two Toronto newspapers in the fall of 1945. The photo to the right, reproduced here from a photocopy, shows Barbara Kissick (nee Barbara Dyment) surrounded by the men of the band (who don't appear to be the least resentful of her presence). Can you find yourself or a friend in this picture? I should be in there, but am probably hidden in the rear.

Cable concert

In last month's column mention was made of a concert in the CBC Glenn Gould Studio honouring Howard Cable. Since this featured the Elmer Iseler Singers, conductor Lydia Adams and the True North Brass, it could hardly be considered a concert band event. However, for a number of reasons it warrants special mention here. First and foremost, the concert featured original works and arrangements by Howard Cable, the honored guest of the evening. Howard stands head and shoulders above other Canadians in his dedication to the enhancement of the concert band repertoire in Canada.

Second, it may seem a stretch to extoll the performance of a vocal ensemble in a column devoted to concert bands and their music, but band musicians could learn much from performances such as the Iseler Singers' component of this concert. Their breathing, phrasing, tuning and overall impeccable technique are all skills readily transferable to woodwind and brass instrumentalists.

Strangely, the vocal number which impressed me most was one I least expected to. Prior to the performance, as I perused the program, I asked myself why they would include the mundane, tired, old "The Maple Leaf Forever". Hadn't we outgrown that after being forced to sing it daily all through elementary school? As the performance unfolded, I understood. The late famous accompanist Gerald Moore used to say that the hallmark of a great artist is to be able to play the national anthem for the thousandth time and make it sound like an inspired fresh work receiving its first performance. Soloists Rebecca Whelan and Michael Thomas, ably assisted by their fellow members of the Iseler Singers, transformed that "mundane" song for me. Featuring new lyrics by Vladimir Radian, this stellar performance was a far cry from my recollections.

Finally, as a brass player, I was bowled over by the technical virtuosity and musical sensitivity of the True North Brass. This was particularly so in their breathtaking rendition of Howard's arrangement of the Calixa Lavallée overture "La Rose Nuptiale" ("The Bridal Rose"). The composer of Canada's national anthem never sounded better.

New Concert Band

Congratulations are in order for the latest community band in Ontario. We have just received word that the newly formed Milton Concert Band is thriving and growing. This new community concert band, which began rehearsing on Feb 1, 2007, was founded by several former members of the Etobicoke Community Concert Band who have recently taken up residence in Milton. The founders felt that the burgeoning population of that community should be sufficient to provide enough interested instrumentalists to form a band and also to develop an audience and tangible community support. Under the capable baton of Joseph Resendes, a PhD candidate in music at York University, the band has already secured its first performance date - June 9th at Milton's 150th Anniversary Street Festival.

As soon as we receive all of the necessary information, the band will be added to our Band Directory. In the meantime, here are the important details. Rehearsals are Thursdays from 8 - 10 pm. Any interested parties are encouraged to view the band website at www.geocities.com/miltonconcertband, telephone to 416-508-6106 or you can e-mail miltonconcertband@gmail.com.
Conductors Wanted
The North Toronto Community Band is searching for a new conductor to assume duties commencing in September for the 2007-08 season. This adult band rehearses in Toronto on Monday nights near Lawrence Avenue and Avenue Road. If you know of anyone who might be suitable and interested, ask them to contact John Krongold by phone at 416-787-5193 or by email krongold@rogers.com. Deadline for applications is March 31. They also have issued a secondary plea for percussionists.

The Kitchener Musical Society Band are also seeking a new conductor. The band rehearses in Kitchener on Monday evenings. Anyone interested should contact Paul Henderson, Chair, KMSB Search Committee. His email address is henders@ist.uwaterloo.ca.

Coming Events
As for band events on the horizon, there is a plethora of performances of note in the early part of March. The weekend of March 2-4 is dominated by the Hannaford Band’s “Festival of Brass” extravaganza at Toronto’s St. Lawrence Centre. Friday evening’s “Community Showcase I” includes performances by the Ontario Central Reservists Band of the Salvation Army, The Weston Silver Band, and the Canadian Staff Band of the Salvation Army.

Saturday morning’s “Rising Stars” features performances by all three brass bands in the Hannaford Youth Program. Here, the three finalists in the solo competition will compete for the honour of performing with the Hannaford Street Silver Band in Sunday’s final concert. In Saturday afternoon’s “Community Showcase II” six more all-brass ensembles are featured: The Orillia Silver Band, Toronto’s Metropolitan Silver Band, The Whitchio Brass Band, The Intra-das Brass of Oakville, Ottawa’s Maple Leaf Brass Band and New York State’s Buffalo Silver Band.

On Saturday evening The New York Staff Band of the Salvation Army have the stage all to themselves as featured guest artists. Sunday afternoon’s “Heavy Metal” concert by The Hannaford Band features Aaron Vander-Whee, Euphonium Soloist with the New York Staff Band.

March 4 and on
March 4 at 3pm sees the Markham Concert Band taking its audience in the Markham Theatre on a musical journey from a stunning arrangement of Moussorgsky’s Pictures at an Exhibition to the dazzling Latin Images of Chick Corea Old.

March 4 at 3pm Wellington Winds perform a concert in Grandview Baptist Church in Kitchener devoted to the compositions and arrangements of Johan de Meij. This concert will be conducted by Mr. de Meij himself, perhaps best known in band circles for his first symphony, The Lord of the Rings.

March 9 at 8pm in Etobicoke Collegiate Auditorium, 86 Montgomery Road, Toronto, the Etobicoke Community Concert Band presents its latest “Rising Star” program, with “Fly Me to the Moon”. With the help of its young guest vocalist, Barry de Souza, the band promises a melange of out-of-this-world music: Star Wars to Sinatra with a stop along the way for a visit to Gustav Holst’s Mars.

March 27 in the evening, Music Alive presents community concert bands at Newmarket Theatre. Established fifteen years ago, Music Alive has grown from a project of the York Region District School Board to a region-wide festival which includes community musical groups. This year’s festival includes an evening with four community bands and one school band performing for non-competitive adjudication. This year’s adjudicator is Elliot Del Borgo, a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. Mr. Del Borgo is an internationally-known conductor of bands and orchestras.

March 28 We have just learned that Dr. Henry Meredith and the Plumbing Factory Brass Band of London, Ontario have a concert that evening. However, we do not yet have a time or place for this event.

To contact Jack MacQuarrie email bandstand@thewholenote.com
Some Thing New

BY JASON VAN EYK

I'm sorry to say that I have been absent from Toronto concerts the last week or so. As you may remember from last month's column, there was a range of interesting events lined up in the first half of February. My only excuse was that I had to travel out West to experience a few days of the Winnipeg New Music Festival. It was my first time attending this prestigious national new music showcase, which offered a range of surprises.

The festival opened on February 10th with a concert dedicated to highly accessible large orchestral works from the two composers-in-residence - Toronto's own Christina hatzis and Philadelphia's Jennifer Higdon. The following night, Hatzis and Higdon were joined by Winnipeg composer Patrick Carrabré, Cuban composer Guido Lopez-Gavilan (in spirit if not in body) and local early career composer Andrew Balfour for a New Music in New Places / Two New Hours live broadcast from the Garrick Centre - a converted movie theatre with kitschy rock 'n roll venue.

Cuban choral ruminations, Cree-influenced song, Middle Eastern solos and Inuit throat-singing all melded into new musical voices that brought an appreciative full house to its feet. But the highlight of the festival's first half was a concert titled "Scratch the Surface". WSO's new Music Director, Alexander Mickelthwaite, led the Orchestra through some excellent music, including Paul Frehner's Claude Vivier Award-winning work Lila (in its best interpretation I have heard to date) and Nicole Lizée's remarkable concerto for DJ and orchestra King Kong and Fay Wray. The evening was rounded out by the CMC-Prairie Region Emerging Composer Award presentation to the very charming Borisa Sabolic for his work Deliverance, a stylistically slippery orchestral piece that meandered from requiem to waltz across to folk song only to fade away.

Coinciding with the festival was the Canadian New Music Network's inaugural conference. The focus of two intense days of panels, presentations and plenary sessions was "New Music and the Media: Getting the Message Out". While much was made of massive changes to the mainstream media - predominantly the major newspapers and CBC Radio Two's new programming directions - there was also equal discussion of alternative media, music media outlets, and the impact of new technologies on music distribution and promotion. Perhaps one of the most salient points to come out of the conference was made by Walter Boudreau, artistic director of Montreal's SMCQ, who urged us all to switch our perspective away from the "product" of new music to one of advancing the human story, nurturing a sense of discovery and encouraging audiences to stimulate their curiosity (a point made in last month's column).

Returning to Toronto, there is easily just as much to celebrate here as there was out West. In fact, many of this month's concerts are taking the act of celebration as their point of entry into a wealth of very interesting programming.

Continuum Contemporary Music will showcase its own brand of urban music at the Music Gallery on March 4th before heading off to the Montréal New Music Festival. On the programme is James Rolfe's 2006 Jules Léger prize-winning work raW, which he describes as "filtering J. S. Bach's Second Brandenburg Concerto through Bob Marley's War, Burning Spear's The Invasion and John Philip Sousa's Stars and Stripes Forever. raW was written during the buildup to the American invasion of Iraq."

Alongside Rolfe's distinct downtown voice will sit 2002 Jules Léger winner Yannick Plamondon's Autoprottrait sur Times Square and Martin Arnold's Moonlight on the Bluff (which appears on Continuum's excellent Sea Change CD), among others. For those unaware, the Jules Léger prize is Canada's largest for new chamber music, and a truly prestigious kudos to any Canadian composer, given that there are only 24 in existence so far. Two Léger works make for a programme not to be missed. Find details online at www.continuummusic.org or call 416-924-4945.

On March 9th Arraymusic percussionist Rick Sacks will celebrate some of the best solo percussion writing in Canada with his Ten Planets CD release concert. Sacks will fill the Music Room at Hart House with works by Michael J. Baker, Linda C. Smith, Rodney Sharman, Barbara Monk Feldman, and two of his own creations. "Each piece contains an interplay between large space and a more intimate, poetic activity", states Sacks. But, as a collection, the works capture "the extremes of percussion music from gentle lyricism to explosive energy." The 8pm concert will be preceded by a composers' talk. Get full details online at www.arraymusic.com or by phone at 416-532-3019.

The following day New Music Concerts will host the Penderecki Quartet in a programme celebrating works written specifically for the group, including two world premieres. On March 10th at the Music Gallery, the Penderecki's will perform Omar Daniel's Annunciation and London-based Canadian Laurie Raldford's Everything we see in the Sky, both composed for quartet and electronics. Rounding out the programme are works by Western Canadian composer Piotr Grella-Mozejko and LA-based Canuck Veronika Krausas. Find details at www.musicgallery.org or call 416-204-1080.

On March 23rd Toronto's new music community will come together at the Glenn Gould Studio to honour the life and music of John Weinzeig, our "Dean of Canadian Composers" and "Radical Romantic". Over a remarkable life and visionary career spanning 93 years, Weinzeig created an incredible, essential and
Jazz Notes
by Jim Galloway

Forward March

The past couple of articles have highlighted some of the problems facing musicians these days and so I thought "enough of gloom and doom, find something positive to say."

If I think back over the last few weeks, strangely enough, one of the good things I remember took place at a memorial service for Dougie Richardson, a popular Toronto saxophone player who passed away last month.

An overflow audience of friends and well-wishers gathered, including, of course, a large number of fellow musicians. The proceedings were conducted by writer Barry Callahan, a close friend of Dougie, and the moving musical tributes were directed by keyboardist Washington Savage. There was a warm vibe that permeated the church, making the afternoon a celebration rather than a sad occasion.

Now here is another good news story about our community.

Since 1999, thousands of tickets have been given away to young people so that they may experience live music at Roy Thomson Hall and Massey Hall.

Introducing young people to the experience of live music, especially when it is performed by world famous artists at the height of their career, has a value that cannot be overestimated. My own experience of hearing a live band for the first time is etched in my memory and opened not only my ears, but my inner self to a world of magic. I can vividly remember sitting there, transfixed by the sounds coming from five musicians on the stage of the public hall in the small town where I grew up. These were not famous performers, but together they became so much more than the sum of the individuals and created a musical spell which has held me ever since.

So imagine what it must be like to hear Wynton Marsalis and The Jazz at Lincoln Centre Orchestra as your first live music experience. Well, that will be the case for some fortunate students from Earl Haig/Claude Watson, Rosedale Heights School of the Arts, Regent Park School of Music, Danforth Tech, Eastern Tech and Don Mills CI, on March 14th at Massey Hall when the orchestra will present "Songs We Love", their current project which highlights arrangements of some of the great standard songs from the golden age of popular music, among them April in Paris, arranged by Wild Bill Davis, Gil Evans' chart for Summertime and others gems such as Stardust and How High The Moon.

It is the only Canadian date on a 14 city, two week North American tour.

As part of the Share The Music programme there are also pre concert educational activities. These take the form of a lecture/demonstration followed by a question and answer session, held by local performers, which help to enhance the concert experience for the students. Prior to the March 14th concert, pianist Mark Eisenman and yours truly Jim Galloway will be giving the demonstration in the downstairs lounge at Massey Hall and we'll be talking about the structure of, and playing some of, the great popular standards.

It is a really worthwhile community service which helps to awaken children's curiosity, create awareness of ways of listening, seeing and thinking and the Corporation of Massey Hall and Roy Thomson Hall is to be congratulated. These events do not happen without support and sponsorship for the Share The Music programme is provided by Sun Life Financial and also supported by The Ontario Trillium Foundation. It is money well spent if it can open doors and give some inspiration. It helps to sustain the music, build tomorrow's audiences and maybe even create some future musicians.

After all, I remember that night long ago in the Public Hall of a small town in Scotland.

As always, support the music by making part of your listening live!

For JAZZ IN CLUBS, see page 52
On OPERA
by Christopher Hoile

WholeNote's regular opera columnist was actually hot-footing it out of town just at deadline time, but presented with the challenge of defining February's most musical moment, he couldn't resist, and filed the following:

Compelling Mtsensk

My Most Memorable Musical Moment of the past month, if three hours can be considered a moment, was the COC's production of Shostakovich's Lady Macbeth of Mtsensk. This is one of those thrilling cases where all elements of the production - music, stage direction, design and lighting - come together in a unified vision. The impact is overwhelmingly powerful.

In a cast without a weak link, Nicola Beller Carbone's performance is electrifying both vocally and dramatically. She makes the part's jagged vocal lines a natural expression of Katerina's conflicted mental state and sings Katerina's great final meditation by the river as if lulling herself to death. As Katerina's lover Sergey, Oleg Balashov seduces us, too, with his bold stage presence and his strong, muscular tenor. Timothy Noble is simply masterful as Boris Ismailov, Katerina's boorish father-in-law, using the full palette of his rich baritone to paint a portrait of man both brutal and naive. Tenor Vadim Zapletchny delivers a fine comic turn as Katerina's ineffectual husband Zinovy. The singing and individualized acting of the chorus are superb throughout.

An augmented COC Orchestra complete with brass band gives a magnificent account of the score. Conductor Richard Bradshaw's deep understanding of the work's architecture relates it clearly to the composer's symphonies. Even in passages like the interludes surrounding Scene 7 sometimes dismissed as "circus music", Bradshaw finds shades of hysteria and danger that make this masterwork all the more terrifying and compelling.

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Nicola Beller Carbone as Katerina and Oleg Balashov as Sergey in the Canadian Opera Company's production of Lady Macbeth of Mtsensk.

OPERA AT HOME
by Phil Ehrensaft

Imagine His Surprise: The Rise, Precipitous Descent, and Rebirth of Shostakovich's Surpassingly Socialist Opera

A young Shostakovich reasonably expected that Soviet apparatchiks would view his smashingly good Lady Macbeth of Mtsensk as an exemplary, politically correct art. They already had done so for two years before the fateful night of January 26, 1936, when Stalin walked out of a performance mid-stream.

Three days later, Pravda published "Chaos Instead of Music", a grim attack on Lady Macbeth's composer. Nick the Greek would have demanded big odds from anyone betting on Shostakovich's leading a long life. Until Stalin died in 1953, Shostakovich had a nerve-wracking ride. Despite Shostakovich's exceptional sense of humour, we don't see many photos where he sports the inkling of a smile.

From the vantage point of early twentieth socialism, Lady Macbeth had it all: frontal attacks on the merchant class, clergy, Czarist police, oppression of women, and graphic demonstrations of the peasantry's backwardness (and thus the necessity of an urban working class vanguard). Lady Macbeth enjoyed great success with the Soviet public after the opera's 1934 premier. Its equal successes abroad were prestigious for the Soviet state.

Opéra Home continues on page 68
March's Child ....
No mystery child for March.
The contest will resume in our next issue, with April's Child.

February's Child was...
JEAN ASHWORTH BARTLE
Artistic Director, Toronto Children's Chorus

If you are one such, and hoping to attend when Ms. Bartle conducts the choir for the last time at their May 13 spring concert, you may just be out of luck. The concert is already sold out! Better try to catch the free noon-hour concert on April 4 at Roy Thomson Hall.

Jean was born in Lancashire, England, among musical people. Her grandfather was a church organist. At home, her uncle played the piano and everybody sang. Jean's parents were in a wonderful church choir that sang powerful music as part of weekly services. Jean remembers "Orlando Gibbons and building blocks on Sunday afternoon": playing quietly while the choir rehearsed great Tudor anthems.

There was a Sunday School choir, school choirs, piano lessons. All the children sang at Christmas and Whitsuntide, the latter usually meant a pretty new dress, carrying flowers, and getting to sing All Things Bright and Beautiful.

Jean's stories are bejewelled by names of illustrious people, and places and events that have inspired her. Her descriptions reflect a detail-oriented individual who is overwhelmingly aware of what there is to learn and to teach, how good things are, and how much better they can be.

An Associate of the Royal Conservatory of Music and an Honours graduate of the University of Toronto, Jean is internationally recognized as a guest lecturer, clinician, adjudicator, and mentor. She has had a profound influence on children's choirs and their conductors all around the world. The list of prizes and honours awarded to her both in Canada and abroad is prodigious. She is also the editor of three treble-voice music series, and a published author.

Jean steps down at the end of the

TCC season to take a "sabbatical year": to meditate and think, clean her office, and learn to type more quickly. The next part of her work will be largely about training conductors, starting with "only three" commitments (so far!).

Upcoming:

Sat. March 3, 7:30 p.m. Freedom Trilogy: Benefit Concert for the Stephen Lewis' Free Noon-Hour Concert: TCC and Christopher Dawes, organ, Roy Thomson Hall

Sat. April 21, 1:30 and 3:30 p.m.: Young People's Concerts with The Toronto Symphony Youth Orchestra

Sat. April 28, 7:30 p.m. Concert with the Toronto Symphony Youth Orchestra

CONGRATULATIONS TO OUR WINNERS

...I was in the TCC, and Mrs. Bartle would always say "Sit like a singer, think like a rocket scientist!" (E.N.)...

...that quote speaks volumes about our past experiences in the choir! (Hannah Renglich)

Hannah Renglich and E.N. each with a young friend, will have the pleasure of hearing the TCC with The Toronto Symphony Youth Orchestra (Young People's Concert Sat. Apr. 21)

Frances Giles will receive ...How Sweet the Sound! (Marquis 81361, 2006): The TCC 's newest CD!

Carolyn Kelly will receive...A Song for All Seasons (Marquis B00015N408) The TCC's 25th anniversary recording.

Know someone whose photograph should appear on this page?

Send your suggestions to:
musicchildren@thewholenote.com
CONCERT LISTINGS

Thursday March 01

- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Piano Virtuoso Series: Satie: Vexillation Fantastique; Liszt: Romance No. 2; Schubert: Impromptu Op. 90 no. 3; Ravi Shankar: Shrikrishna.
- 12:00 noon: Metropolitan United Church. Noon at Menologios: Tableaux Festiva; The St. Clair tradition. 15 Queen St. East. 416-363-8231. Free.
- 12:15 noon: Faculty Artist Series. CZERNY’S Grand Sonata and Pendedekci’s Sonata No. 2. Walter Hall. Free.
- 1:00 pm: Faculty Artist Series. Wang and Lu. Recital Hall, Accolade Centre.
- 2:00 pm: Metropolitan United Church. Noon at Menologios: Tableaux Festiva; The St. Clair tradition. 15 Queen St. East. 416-363-8231. Free.
- 2:00 pm: Faculty Artist Series. Wang and Lu. Recital Hall, Accolade Centre.
- 3:00 pm: Faculty Artist Series. Wang and Lu. Recital Hall, Accolade Centre.
- 3:00 pm: Faculty Artist Series. Wang and Lu. Recital Hall, Accolade Centre.
the poetry of 70's sound poets The Four Horse- 
man; Richard Allen Riveria, Paul Dutten, Steve 
McCaffrey, Bobbly Jeff world poesiers. Jennifer 
Ogil, Graham McKeven, Nardino Morikoshi, and 
Andrew Ams, performarles. Bruce Alcock, lead anima- 
tor. John Millard, music director. Factory Theatre 
Mainstage, 123 Bathurst St. 416-504-3671. 
4:12:45.50; equly/QAD discounts. 
PWCY (see ad) . For complete run see music thea- 
tre listings. 

- 8:30: Hugh’s Room. Enis Sisters. 2251 
Dundas St. W. 416-531-6684. $2.50; 
$180(ad). 
- 8:30: Peggy Baker Dance Projects . 2. 
Betty Oliphant Theatre. "CANCELLED DUE TO 
INJURY."

Friday March 02

- 7:30: Halton Youth Symphony Orches- 
Holy Trinity Catholic High School, 2420 Sixth 
Line in Oakville. 605-616-2760, 181A. 
- 7:30: Hannaford Street Silver Band. 
Community Showcase I. Festival of Brass, part I 
of 10 Showcase performances by community 
bands from Ottawa to Niagara, including Han- 
naford Jazz competition for best performance of 
Rims’ Slaadsmarch. Jane Mallett Thea- 
tre, St. Lawrence Centre for the Arts, 27 Front 
St. E. 416-566-7723, 800-708-6754. 450; 
$50(festival pass). 
- 7:30: Metropolitan United Church. Muyia- 
li-Beauchamp, organ, in Recital. 
University of Toronto. 416-539-8752 . $6; 
$10(sliding scale). 
- 7:30: Toronto Opera Repertoire. La Travi- 
ata. By Giuseppe Verdi; in Italian with English 
projected tiles. Giuseppe Maccia, artistic direc-
tor. Bickford Centre Theatre, 777 Bloor St. W. 
416-680-0572. $22; $15(tor); $12.5(tor). For 
complete run see music theatre listings. 
- 7:30: University of Toronto Faculty of 
Contemporary North American composers, 
works of Holzman’s Night Music, and Laurid-
son’s Lux Aeterna (selections). Master Chorale, 
Brad Ratzlaff, conductor. Victoria College Chapel, 
93 Charles St. West. 416-979-3744 . $14; 
$10(tor). 
- 8:00: Amiel Chamber Ensemble. Roccaia 
Pictures. Pekka, Elias, violin and viola, Op. 59; 
Svitlevsky: Trio (1948) for clarinet, violin and 
Friedman; Les pianistes: Clarinet Trio; Mozas- 
syngus: Pictures at an Exhibition, for piano. 
Jasquin Valdetepea, clarinet; David Heathington, 
cello; Vladimir Felsman, pianos; Jonathan Crow, 
vioin. Glenn Gould Studio, 260 Front St. W. 
416-205-5555, 645; $40(tor); $10(tor). 
- 8:00: Exultate Chamber Singers. Med- 
rigated and Partworks. Songs by Morley, Gibbons, 
Stanford, Svenhelm, and Frances Poulenc, 
and an original Canadian medieval work pre-
miere. John Tuttle, conductor. St. Thomas’ Thea-
tre, Anglican Church, 383 Hearn St. 416-971-9229. 
$25; $20(tor); $15(tor). 
- 8:00: Harbourfront Centre NextSteps! 
CUBA (Collective of Black Artists). DEKKA-
Li: Bata Revisited. II. Audience favourites of Afri-
can & Caribbean dance (Portrait)- set to Nina 
Simone, Sarasa - Yoruba celebration & thanksgiv-
ing ritual, Primal Fire, addressing social themes 
rooted in African history, Bahalei E. Lindsay, 
Charmaine Hoodley, arts collective founders. Premiere 
Dance Theatre, Queen’s Quay Terminal, 254 
Queen St. W. 416-533-4300, 430; 350, 205; 
$25 $26(tor). For complete run see music thea-
tre listings. 
- 8:00: Roy Thomson Hall. Peter, Paul & 
Mary. Folk group associated in the 60s with 
songs like if I Were a Nightmare, Blowin’ in the 
Wind. 60 Simcoe St. 416-872-4255. 457; 457. 
- 8:00: The Music Gallery. orchestre 
Ensemble, with Aug. XI. World Avant series; two takes on 
the Asian music tradition; Ensemble D’oeuvre, tran-
slational music and jazz, creative improvisation; 
Jung Yo-Moon, cello, and dance & music ensemble 
performing original compositions and dance 
works and traditional pieces. Saint George the 
Martyr Church, 197 John St. 416-204-1080. 
9; $15; $10(tor(member); $5(tor(underaged)); 
- 8:00: The Rose Theatre. WAK.100. Masi 
voice harmonies with natural beats & rhythms 
(human breath, insect & bird sounds), action 
sounds (body slaps, foot stamping, hand clapping) 
and the, elaborate Masai body percussion 
technique, all complemented by contemporary 
song, reggae, hip hop & house grooves. 1 
Theatre Lane, Brampton. 905-749-2000. $25, 
- 8:00: Unirex Choir Toronto. Music, the 
Muse of the Ar. Works by Byrd, Victoria, 
Handel, Pergolesi, Horgan & others. Dafus 
Berger, conductor. Reverend Baptist Church, 
1410 Bloor St. W. 416-897-8561. 45; 
free(TDSB/TCDSB student pass); 
- 9:00pm: Association of Improvising Mus-
icians Torontop/arrhythmia. Leftover Day-
right Festival 2000. Jazz and improvised music. Annar-
ynomusica, Suite 208 (near door), 50 Atlantic Ave. 
416-539-6752. 9-11(tor(passing scale)). 
- 9:00pm: Hart House Music Committee. 
Jazz et Oscar’s: Tura Goulard Group. Jazz 
groove singers/songwriter/pianist, & band. 
Arbor Room, Hart House, University of Toronto, 7 

Saturday March 03

- 10:00am: Hannaford Youth Band. Rising 
Stars. Festival of Brass, includes “Hannaford 
Idol” competition, Hannaford Youth, Community 
& Junior Bands; Anita McAgr, Darren Elliott, 
conductor. Jane Mallett Theatre, St. Lawrence 
Centre for the Arts, 27 Front St. E. 416-366- 
7723, 800-708-6754. 450; $50(festival pass). 
- 12:30: Hannaford Street Silver Band. 
Community Showcase II. Festival of Brass, part II 
of 10 Showcase performances by community 
bands from Ottawa to Niagara, including Han- 
naford Jazz competition for best performance of 
Rims’ Slaadsmarch to: 6:15. Jane Mallett 
Theatre, St. Lawrence Centre for the Arts, 27 
$20; $20(festival pass). 
- 2:30: University Settlement Music 
and Arts School. Chamber Music Program Concert. 
St. George the Martyr Church, 197 John St. 
416-569-3444 24324344. Free, donations welcome.
- 2:00 & 7:00. TSO. Leonard Slatkin’s The 
Composer is Dead. Windsuits murder mystery 
introducing the instruments of the orchestra of 
the Canadian premiere; written by Daniel Handler; 
aka Larry McNama) who narrates, composed by 
Nathanial Stookly who hosts; excerpts from 
Beethoven, Mahler, Schubert; Belford. Peter 
Ondjain, conductor. RTU, 60 Simcoe St. E. 
416-503-4828. 827, 694, 458, 315, 125. 
- 5:00 & 8:00. Singing Quartet! Songs 
and Poems. Annual cabaret. Members of the chorus 
in a variety of solos & ensembles; Sophronie 
and Mina, emcees. Auditorium, Mirollo Centre YMCA, 
20 Bruner St. E. 416-584-8032. $20. 
- 3:30: Sinfonia Toronto. White Snows: 
Yvorwal. Concerts for Two Violins and Cello. 
Colin London’s: A Winter’s Tale. Shostakovich: 
Quartet #11 (orchestral version); Mozart: Quintet in 
G. K.810 (violins 2 & 4). orchestral version. Etsuko

Classical and Jazz Concerts

Thursday March 1 • AVENTA ENSEMBLE 
8pm • $15/$10/55 • Classic Avant series 
Vitoria BC new music ensemble • Bill Linwood, conductor • Janice Jackson, soprano • Works by Giorgio Magnanini, 
Michael Osterlee & Danish composers.

Friday March 2 • ORCHESTRA 
ENSEMBLE + JENG YI 
8pm • $15/$10/55 • World Avant series 
Double bill: Toronto’s Jeng Yi (Korean drum group) & Vancouver’s Orchestra 
Ensemble (Vancouver Chinese classical) play 
music from the Asian traditions.

Friday March 23 • ANDREW DOWNING’S 
MELODEON 
8pm • $15/$10/55 • Inter Avant series 
Original live scores to classic silent films • 
Dowling, double bass; Kevin Turkutero, 
trombone; William Cari, trombone; Kathleen 
Kaljuka, violin; Tania Gill, pump organ.

Sunday April 1 • THE TORONTO-MONTREAL 
COMPOSER PROJECT 
8pm • $15/$10/55 • Classic Avant series 
Collaboration with Montreal’s Theatre Lachiello “Works and new commissions by 
Martin Arnold, Allison Cameron, Peter Hatn, Josh Thorpe + more” Performed by OAT with Rick Sacks & Robert W. Stevenson

MARCH 1 - APRIL 7 2007 WWW.THEWHOLENOTE.COM 25

Back to Ad Index
... CONCERTS: Toronto and GTA


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CONTINUUM CONTEMPORARY MUSIC

401 EAST

March 4, 2007, 8pm

Royal Conservatory of Music
Concert Hall - 90 Columbia St.

Two of Toronto's most distinct voices, Martin Arnold and James Rolfe, traffic in music both stripped down and off-kilter. Gerald Barry reveals in the drama of a system under stress. Yannick Plamondon evokes a moment from an opera. The configuration proposes music "to awaken realization — in the moment when the market place has fallen silent in us."

Tickets: $25 Reg. / $15 Seniors & Arts Workers / $5 Students

Jennifer Waring, Artistic Director
Juliet Palmer & James Rolfe, Guest Curators

www.continuummusic.org

GLITCH

March 29, 2007, 8pm

Music Gallery
St. George the Martyr - 197 John St.

New and archaic audiovisual technologies on a collision-course with chamber music.

Nicole Lize juggles high and low stop-motion ensemble and video interwoven. Simon Giorgio Magnanelli's combines short-circuited talking toys with amplified ensemble "glitches". Nick Brookes mixes antique magic lantern slides and ensemble. Emily Hall blends music and a haunting black & white video.

www.musicalgallery.ca

Photo: Michael Mitchell / Paul Widmer

 TO 100% CLEANCUT PAGE

www.yourwebsite.com

March 1 - April 7, 2007

Back to Ad Index
Fire: Rhapsody in Brass; Raum (Ihr Genosse); Funktions; & other works. Winner of Hannaford Youth Band’s Solo Competition: Robert Brown, tuba; Aaron VanderWeele, euphonium; Curtis Metcalf, conductor/artistic director. 2:15: lobby chat, Ray Tizard with Aaron VanderWeele. Jane Mallett Theatre, St. Lawrence Centre For the Arts, 27 Front St. East. 416-368-7723, 800-707-6754. 3:34, $12.00; $23.30; $40 (festival pass).

- 3:00: Markham Concert Band. Pictures: Mussorgsky: Pictures at an Exhibition; St. Louis Blues; music from Annie Get your Gun; & some Chick Corea. Guest: Markham District High School Band, Mark Coswell, director. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469, 866-768-8801. $20.50; $15.50 (sr); $10 (10-14).


- 7:30: Symphony Concert. La Vie. Liszt: Sposalizio; Schumann: Symphony No. 3; Beethoven: Fidelio Overture; Brahms: Tragic Overture. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469, 866-768-8801. $25; $20 (sr/st).

- 7:30: Toronto Symphony Orchestra. Schiff & Teng Li. Dvorak: Piano Concerto in G minor; Bruch: Violin Concerto No. 2; Rossini: William Tell Overture; Beethoven: Symphony No. 7. Roy Thomson Hall, 171 Front St. East. 416-366-7723, 1-800-708-6754 or online www.tsc.ca. $17.00 Regular, $14.00 Students / Senior For further information call (416) 221-8342.

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The Hannaford Street Iver Band

Sunday, March 4, 2007, 3 p.m., Jane Mallett Theatre
Curtis Metcalf, Resident Conductor and Artistic Director
John Griffiths, tuba soloist
Members of The New York Staff Band
Winner of the HSYB's 2007 Solo Competition

The HSSB's annual Festival of Brass is a three-day celebration of youth, community and the very best of professional music-making. Heavy Metal is the grand finale of our Festival weekend and brings together remarkable artists from the United States and Canada. This low brass extravaganza will feature tuba virtuoso John Griffiths as well as members of the New York Staff Band. The winner of the Hannaford Street Youth Band's 2007 Solo Competition will also perform.

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"Toronto's brass band par excellence" William Littler, 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
A P R I L
9:00pm: DreamTree Community Productions. Kolonat Horton Toronto Kanadian presents: The & The Harpoon. Saturday Night. Toronto/Arraymusic.
8:00pm: Symphony Orchestra, O'Brien and Brazeau. Macmillan: A Scotch Bestiary, for harp, organ, and orchestra. Arraymusic.
9:00pm: Toronto Wind Orchestra. Transplanting (Black Wings Has My Angel) String Quartet; Kimberly Barber, mezzo-soprano; Doug MacNaughton, baritone; John W. Day, President, conductor. Walter Hall. Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
3:00pm: Toronto Theatre Guild Entertaining. Joseph and the Amazing Technicolor Dreamcoat. Brampton, "SOLD OUT.
3:00pm: Toronto Early Music. A Candle in the Window. Works by Carver, Handel, Knabenship, and others. Tafelmusik.
7:30pm: Sunday New Music. 90 PM. Toronto Music Studio.
Sunday March 11
12:00pm: Koffler School of Music. Frank Horvat in Recital. Piano works by Frank Horvat. Loggie Gallery, Koffler Centre for the Arts, 4586 Bathurst St. 416-638 1880 x 3290. Free.
2:00pm: Fieldays & Fruts Music Productions. Steel Rail: The Pastoral Sessions Concert/Workshop: Band of folk, bluegrass and country; bring singing writing questions, gather ideas. Guest: Lucinda Carolin, lyricist; Steel Rail: Dave Clarke, Tod Gorn, Ellen Shigal. The Gardener's Cottage, Kew Park, 30 Lao Ave. 416-264 2235. $25; limited seating, reservations recommended.
2:00pm: Wheat's Room. Alyssa Wright Dark. Solo violin. 5:00pm: Evensong; Evening Prayer, Holy Communion; Compline. The Holy Trinity. The Church of St. James, 300 St. James St. 416-485 7377. $10-$15.
4:00pm: University of Toronto Faculty of Music. John Beckwith at Exit Celebratory Concert & Party. Beckwith's choir music. (Schedule fragments.) Final concert (Concerto, Sharan Festival arrangements), piano music (Marchit, Marchit), solo texts (texts by Dennis Lee, Margaret Laurence, Miriam Waddington, e.e. cummings), William Aida, piano; Kathryn Domoney. Ten Dam, soprano; Laura Patwell, mezzo-soprano; Doug MacNaughton, baritone; chair of 20, Wayne Redel, conductor. Walter Hall. Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
5:00pm: The Rose Theatre at the Entertaining. Joseph and the Amazing Technicolor Dreamcoat. "SOLD OUT.
5:00pm: Toronto Early Music. A Candle in the Window. Works by Carver, Handel, Knabenship, and others. Tafelmusik.
6:00PM: Sunday March 11
9:00am: University of Toronto Faculty of Music. John Beckwith at Exit Celebratory Concert & Party. Beckwith's choir music. (Schedule fragments.) Final concert (Concerto, Sharan Festival arrangements), piano music (Marchit, Marchit), solo texts (texts by Dennis Lee, Margaret Laurence, Miriam Waddington, e.e. cummings), William Aida, piano; Kathryn Domoney. Ten Dam, soprano; Laura Patwell, mezzo-soprano; Doug MacNaughton, baritone; chair of 20, Wayne Redel, conductor. Walter Hall. Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
5:00pm: The Rose Theatre at the Entertaining. Joseph and the Amazing Technicolor Dreamcoat. "SOLD OUT.
5:00pm: Toronto Early Music. A Candle in the Window. Works by Carver, Handel, Knabenship, and others. Tafelmusik.

**Music Toronto**

**Sunday March 13**


- **8:00: The Music Gallery, Maza Mez, with George Sawa & Nabil Shehadeh. World Arab sounds: slightly irreverent? Greek and Arabic-based stylings, traditional and original music. Mazel More, Jayne Brown, Sophie Gregriades, Jennifer Moore, vocals; Ernie Tollar, sax flutes; John Grow, guitarists; Debashis Saha, Jeff Wilson, hand percussion; George Sawa, Arabic tabla harp (Damez Nabil Shehadeh, voice; Saint George the Marry Church, 197 John St. 416-294-1000, 11:45:00 member; 15:45).**

- **8:00-10:00: Fairlawn Neighbourhood Centre, March Great Music Fest. Mark Karsley & his band, accordion, and yoyo tricks too.**

**Programme**

**Monday March 12**


- **8:00: The Old Mill Jazz Festival. Was Montgoy-ner: A Day in the Life. John Leclaire, Jame LoFaro, Danny Marks, Reg Schwager, guitar; Kieran O'Connor, bass; Barry Elmes, drums. The Old Mill Inn, 21 Old Mill Rd. 416-555-9404, $25, $23.50 (members).**

- **8:30: Hugh's Room. Toronto Fingerstyle Guitar Association. Missa Sumant, 229 1 Dun da St. West. 416-531-6004, 219, 8:15/60, $14/member.**

**Tuesday March 13**

- **12:00 noon: Canadian Opera Company/ Royal Conservatory of Music Community School. Richard Bradshaw Apprenticeship Cham­bur Choral Music Series: Young Artists, Spotlight. Six RCM Community School scholarship winners. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-365-8321. Free.**


- **1:00: St. James' Cathedral. Music at Midday. Peter Hinkson, organ. 65 Church St. 416-360-7205 224.**

- **7:30: University of Toronto Faculty of Music. World of Music. 7 O Clock Swing Band. John Javas, director. Webster Hall. Edward Johnson Building, 80 Queen's Park. 416-978-3744.**


- **8:00-8:30: Live Nation. Steep. Everyday items from men's music recordings: music, dance, theatre, performance art. Elgin Theatre, 189 Yonge St. 416 872 5554, $25 498 50. For complete run see music theatre listings.**

- **8:00-8:30: CBC DeStage. Ellwood Meas. Mozart: Piano Concerto #11 in F, K413 (composer's chamber version); Piano Concerto #12 in A, K414 (composer's chamber version); Adagio for Strings (based on K426) and more.**

- **9:00-10:15: Mazza's Restaurant. Klemmer Mez. Jazz. David Buchbinder, trumpet; Brian Katz, guitar; piano. 81 St Clair Ave. West. 416 858 5837. 82 cover.**

**Thursday March 15**


- **3:00-6:00: Marché. Indian Currant. A musical celebration of the historic shared between Muslim, Christian, & Jewish communities in Mediterranean Europe. Medieval Arabic and Romance music, some with dance, by the Alphavaps Consort; selections from opera L'Amour de loin, music by Kaija Saariaho, performed by Laura Albany, soprano; Lauren Phillips, mezzo-soprano; Alexander Dobson, baritone; John Hess, music director/pianist. Part of symposium A Forgotten Past: Muslims, Christians and Jews in the Middle Ages, Mar 15 17. Toronto West. 416 676 4894, free, adv tickets req'd.**

- **7:30: Willowdale Presbyterian Church. Schola Cantorum. Part 3. Derrick Lewis, tenor; Maley Dolinski, clarinet; Mark McKee, violin. 66 Spanish Ave. 416 734 2021, 7:30 Free.**


**Women's Musical Club of Toronto**

**AFTERNOON CONCERT March 15, 13:00 p.m. OCTAGON**

Mayumi Seiler, violin
Benjamin Bowman, violin
Rivka Golani, viola
Carole Sirois, cello
Joel Quarrington, bass
James Campbell, clarinet
Kenneth MacDonald, horn
George Zuckerman, bassoon

**Programme:**

Seppet, Op. 20 – Beethoven
Octet, Op. 166 – Schubert

Octet in F, Op. 166. Mayami Seiler, Benjamin Bowman, violins; Rivka Golani, viola; Carole Sirois, cello; Joel Quarrington, double bass; James Campbell, clarinet; Kenneth MacDonald, horn; Walter Hall, Edward Johnson Bldg, U of T, 80 Queen's Park. 416-923-7052. 935.

**200: Northern District Library/Music Toronto. Piano Recital. Advanced students from the studio of Lawrence Plachin. 40 Devonshire Pl. 416-339-7301. Free.**

**5:00: U of T Faculty of Music. Opera Series: The Saga of Laguna.**

By Benjamin Britten. Stephen Ralls, conductor; Jennifer Tanner, director. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416 678 3744, 826, 116 (students). For complete run see music theatre listings.**


**8:00: Harbourfront Centre/Art of Time Ensemble. Scheherazade & the Heart of the Scheherazade Festival. Gil.**

**9:00-11:00: March Board Music Festival. March Board Music Festival.**

**Friday March 16**

**11:00-2:00: Markham Theatre for Performing Arts. Little Bear and the Enchanted Wood. Musical by Maurice Sendak, audience participation.**


**7:00-10:00: American Dance Society. Toronto Chapter. Isabelle Perlo, in Concert. Amour Heights Presbyterian Church. 105 Wilson Ave. 416-761-8206. 820, $15 (students).**

**7:30: Chancellor Jackman Program for the Arts at the University of Toronto.**

**19:00-20:00: World Music Festival: Syrian Ensemble. World Music Festival. Istanbul Ensemble.**
Paul Ormody, directors; Escola de Samba, Rick Shadrach Lazar, director; Korean Drum Ensemble, Charles Hong, director; CBC Lobby, Accolade East, YU 4700 Keefe St, 416 738 5883, Free. — 8:00pm: Harbourfront Centre/Art of Time Ensemble. Solhutor, Sources & Inspiration. Enwave Theatre. See Mar 15.

Saturday March 17

9:00pm: The Rose Theatre. The Irish Descendants. Celtic music from Newfoundland, from tales of hardship to high-energy jigs. 1 Theatre Lane, Brampton, 905-845-2800, $45, $45. — 9:30 Hugh’s Room. St. Patrick’s Day Celebration, with Special 2261 Dundas St. West, 416 531-8904, $20, $18(ad).

8:00pm: Association of Improvising Musicians Toronto/Arraymusic. Leapfrog Daylight Series. Jazz & improvised music. Arraymusic Studio, Suite 218 (rear door, 60 Atlantic Ave. 416 598-6762, 416 410x321, $6-$10(sliding scale).

CULTURAL AFFAIRS, UNIVERSITY OF TORONTO SCARBOROUGH

Music of All Latitudes Concert Series

duo diorama

Featuring Flarian Winston Choi and Violinist Minghuan Xu

Saturday, March 17, 2007

7:30 pm in The ARC Theatre (Academic Resource Centre) University of Toronto Scarborough (1265 Military Trail)

Tickets (Reserved Seating): $12 Adults and $10 Students/Seniors

Box Office: 416 978 8819 (Weekdays 11 am-5 pm), www.ucftix.ca (24 hours), Room B320 (UTSC, Weekdays 1 am-5 pm)

Year End Choir & Wind Ensemble Concert

Featuring the UTSC Concert Choir & String Ensemble and Concert & Jazz Bands

Sunday April 1, 2007

3 pm in The ARC Theatre (Academic Resource Centre) University of Toronto at Scarborough (1265 Military Trail)

Information: www.utsc.utoronto.ca/cultural or 416 208 4769

Parking/Maps: www.utsc.utoronto.ca/parking

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COUNCIL ON STUDENT SERVICES

University of Toronto Scarborough

Deer Park Concerts

and

The Italian Cultural Institute in Toronto

present

Organist

Eugenio Maria Fagiani

Saturday March 17, 2007, 7:30 p.m.

Performing works of Bach, Bossi, Fagiani, Manari, Reger and Saint-Saëns.

Maestro Fagiani will also perform an improvisational masterpiece created from themes submitted by the audience.

Next concert in series

William Wright, May 5, 2007

General Admission $ 20.00

Students: $ 15.00

DEER PARK CONCERTS

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

Saturday-Night Organ Recital Series

Call 416-571-3680 for ticket information or visit www.deeparkunitedchurch.ca, click “Concerts”
...CONCERTS: Toronto and GTA

- 2:00: Roy Thomson Hall. Ewa Podles, contralto in Recital: 60 Simcoe St. 416-872-4255. 4:40-6:45.
- 3:00: Hart House Music Committee. 620th Hill Maddox, organ. 1570 Yonge St. 416-978-2452. Free.
- 3:00: Music at St. Clement's. Organist in Recital. Works by Franck & Guilmant. William Maddox, organ. St. Clement's Church. 59 Bloor St. E. 416-933-6894. 4:20; 4:30 (Sat).
- 4:00: Association of Improvising Musicians Toronto/Now Lounge Jazz & Improvised Music. Showcasing local talent. Now Lounge, 150 Church St. 416-768-2841. 16.
- 4:30: Christ Church Deer Park. Jazz Vespres: Nancy Walker Trio; Nancy Walker, piano; Kenan Daves, bass; Brian Barlow, drums. 1570 Yonge St. 416-933-5211. Free, donations welcomed.
- 10:30pm: Flying Bulgar Klezmer Band: An Intimate Public Performance. Peter Lutek, clarinet; jazz xylophone; Frank Botos, drums; Tanja Giff, keys; Victor Babateman, bass; David Buchbinder, trumpet & co-leader; Dave Wall, vocals. The TRAnZAC, 292 Brunswick Ave. 416-923-8371. PWYC.

Monday March 19


Tuesday March 20

- 1:00: St. James' Cathedral. Music at Midday. Leralie Kirkpatrick, mezzo-soprano; Andrew Ager, accompanist. 95 Church St. 416-364-7865 x224. Free.
- 8:00: Mirvish Productions/Theatre Gar·gentaua. e IDENTITY. Multimedia, multidi·

Wednesday March 21

York University Women's and Men's Chorus
Music of the Italian Baroque
Pergolesi: Stabat Mater; Porpora: Magnificat;
Martini: Domine ad adjuvandum me festina

Karen Burke, director

March 30, 7:30 pm
York University Gospel Choir
Contemporary gospel favourites by
Israel Houghton, Richard Smallwood, Joe Pace,
John P. Kee, Kurt Carr, Andre Crouch & Karen Burke.
Guest soloist: Amoy Levy
MUSIC at TIMOTHY’S

Organ: Bolero!
featuring Marty Smyth

Friday, March 23, 2007
7:30 PM

Tickets available at the door or by phone at 416-925-5977
$20 adults
$15 students/seniors
Group rates available

Timothy Eaton Memorial Church
230 St. Clair Avenue West (west of Avenue Rd.)
416-925-5977
www.temc.net/music-concerts.html

MUSIC TORONTO

Cecilia Quartet
March 22 at 8 p.m.

- 8:00: Music at Timothy’s Concert Series
- 8:00: TSO. Brahms Symphony 1. Walter Hall, 60 Queen’s Park. 416-978-3744. $22, $12(sr/st).

tapetery new opera works presents
the shadow
by: alex poch-goldin & omar daniel

workshop production featuring daniel taylor

march 23/24/25 at 8 pm
the ernest balmer studio, blde 58, #315, distillery

photos: daniel taylor © marie-reine mattera

March 23 & 24, 2007 at 8 pm

The Toronto Consort is proud to present Chris Norman, maritime Canada’s virtuoso flute player and pipe major, as he leads an ensemble of guitarists, harpist, percussion, and vocals, with guest fiddler David Greenberg, in a celebration of the complimentary arts of food, cooking and music. Starting with a flagon of ale to awaken the palate, the CNE takes a peek behind the cupboard doors of early English, Irish and Scots musical traditions, with a “Surf & Turf” main course, topped off by dessert of puddings and pies. As a special feature, you will be able to sample some of the traditional food and drink at intermission!

For Tickets call 416-964-6337

Trinity-St. Paul’s Centre, 427 Bloor St. West

Back to Ad Index
9:00pm: Walter Hall, U
8:00: Mississauga, M A R C H 1 - 7:30: Business . Elementary - 7:30: The Yonge Delisle Performance, Chamber Music Performance, conductor.
7:45: Toronto Sinfonietta . The death, featuring Ballroom, Concerto in D, Queen's Piano.
3:30: Music Teachers Association of Toronto/Arraymusic. 416-539-8752. $6-$1
805-8888. $39,$30,$25; $5(eyeGO).
2:30: Master Drummer Kwasi Dunyo, artistic director.
Saturday, March 24 at 8 pm - Willowdale United Sunday, March 25 at 3 pm - Walter Hall, U of T at 1 pm for children - Music and Truffles - $10
Affordable tickets! $25, ($20 St/Sr.) 416-922-3714 x103
Toronto Sinfonietta
Clasical programing with a split edge
Matthew Jaskiewicz, Artistic Director
UNFINISHED BUSINESS
March 24-27 pm: Cahn Presbyterian Church/26 Delise Avenue
Franz Schubert
Symphony no. 8 "Unfinished"
Carl Maria von Weber
"Oberon" Overture
Ludwig van Beethoven
Clair de Lune Transcription of Violin Concerto in D, Op 81
Kaye Roper, dorinet
Box Office 416 410 4379
$20 advance, $30 at door www.torontosinfonietta.com

Hauntings for Orchestra

Composed by Eric Robertson

Featuring
Lyrics by Gary Michael Dault and readings by Nonnie Griffin and Colin Fox along with Purcell's Suite from Abdelazar Copland's Music for the Theatre
Saturday April 21, 2007 at 8 p.m.
...CONCERTS: Toronto and GTA

Symphony #7. Mirrco Sooh, piano, John Barnum, conductor. Hammersmith Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-305-6000, 888-805-9888, $45.95.


4:00. The Archduke and the musical present he got! Kristine Bogyo, piano. Metropolitan United Church, 56 Queen St. W. 416-461-3471. $20; $15(st) .

4:00. Windermere String Quartet.<br>On tour in Toronto. <br>At the Archduke, and the musical present he got! Kristine Bogyo, piano. Metropolitan United Church, 56 Queen St. W. 416-461-3471. $20; $15(st) .

4:00. Windermere String Quartet at The Archduke Trio. See Mar 24, Walter Hall, 80 Queen's Park. $20; $15(st) .


7:00. Orpheus Choir of Toronto. Awaken, Faub! Requiem! Regional Nouveau Soirée Under the Moonlight (Toronto premiere). Guests: Tali Skirius Players Choral Orchestra; Edward Moroney, conductor; Robert Cooper, artistic director. Metropolitan United Church, 56 Queen St. W. Free. 416-430-4354. $20; $15(st) .


7:00. Downtown Community Choral Summit. Downtown Choral Celebration. End of summit concert. MitPc Community Choir & Women's Chorus, Echo Women's Choir, Universitaires.

INTRA BRASS OF OAKVILLE

Bram Gregson Music Director
WWW.INTRABRASS.CA

Classics for Brass
A Festival of Masterworks
Dmitri Shostakovich, Gabriel Fauré, Malcolm Arnold, Manuel de Falla

With Alastair Kay
Of True North Brass

Sunday March 25
2.30 p.m.
Adults $29.50
Seniors/Students $23.50

The Oakville Centre
123 Queen St. W.
Oakville, Ontario L6L 2K6

Box office:
(905) 815-2021
1 (888) 489-7784
or www.oakvillecentre.ca
With the support of
The Oakville Arts Council
Ontario Trillium Foundation

The best of Beethoven, Schumann, Saint-Saëns, Grieg and Mendelssohn. In a feature performance, senior brass performers from the University of Toronto's Brass Ensemble join forces with the INTRA BRASS OF OAKVILLE to present a program of classics for brass. Featuring works by Beethoven, Schumann, Saint-Saëns, Grieg and Mendelssohn, the performance will highlight the rich sound of brass instruments and celebrate the talents of these musicians. The INTRA BRASS OF OAKVILLE is a group of enthusiastic brass players who come together to share their passion for the instrument. This event promises to be a captivating and engaging experience for music lovers of all ages.

INTRA BRASS OF OAKVILLE
Bram Gregson Music Director
WWW.INTRABRASS.CA

2.00 Harbourfront CentralToronto All Star Band. They're Playing our Song. Jazz Dance tunes like "Gainty, String of Pearls, Begin the Beguine, Woodenpiper's Ball, Moonlight Serenade." by Benny Goodman, Glenn Miller, the Bosso brothers & others. Lakeside Terraces, York Quay Centre, 235 Queens Quay West. 416-973-4000. PWYC(15 suggested min).

2.30 Intra Brass Classics for Brass. Favourites from the orchestral and band repertoire.

3:00 Meeralado Concerts. Beethoven Arcadia Trio. See Mar 24, Walter Hall, 80 Queen's Park. $20; $15(st) .


WINDERMERE STRING QUARTET On tour in Toronto. At the Archduke, and the musical present he got! Kristine Bogyo, piano. Metropolitan United Church, 56 Queen St. W. 416-461-3471. $20; $15(st) .

Expect Something Different
Robert Cooper C.M. Artistic Director<br>Edward Moroney, Accompanist.

Awaken Lenten Expressions

7:00. Downtown Community Choral Summit. Downtown Choral Celebration. End of summit concert. MitPc Community Choir & Women's Chorus, Echo Women's Choir, Universitaires.
ty Settlement House Choir, Univos, Toronto Song Lovers (St. Christopher House), Central Technical School Auditorium, 725 Bathurst St. 416-872-6211 x277, $10.


Monday March 29


Tuesday March 27


- 8:00: CanStage. The Rocky Horror Show. A strange party ... cult figures, pop culture, singing tunes. Book, music and lyrics by Richard O'Brien; Ted Dykstra, director. Bluma Appel Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-388-3110. Call for ticket prices. For complete run see music theatre listings.


- 8:00: Toronto Centre for the Arts. The Cobblers on the Heath. Book by Alan Menken, lyrics by William Roukeyrens, music by Richard Headley. Hart House Music Room, University of Toronto, 7 Hart House Cir. 416-978-7663. $25. 2020|21, 8:00pm.

- 9:00pm & 10:15pm: Mezzetta Restaurant. Klezmer Mizes Jazz. Tony Garrington, klezmer. Jazz Duo (guitar, Bernie Senesky), piano. 81 St. Clair Ave. W. 416-955-5687, 4:00pm.


- 7:30: York University Department of Music. Italian Baroque Music. Performer: Stabiti Master: Poppa: Magnificat; Marini. Donata 15th anniversary, Messa festina. YU Women's & Men's Chorus; Nathalie Ducasse-Lakens, piano; Lisette Canton, director. Tribute Communities Recital Hall, Accolade East, YU, 416-736-5888. $12, 95%.


THURSDAY MARCH 29 CONTINUES
THE GOULD STRING QUARTET

with Amici award nominee, pianist ROBERT SILVERMAN

ATIS BANxAS: violin
RIE WATANABE: violin
NATASHA SHANKO: viola
TEIMOUR SADYKHOV: cello

String Quartet in G major, Op. 18, Mozart Piano Quintet, Op. 29, Brahms
Albinoni Adagio

Thursday, March 29, 2007 7:30 PM
York University, 4700 Keele St., Toronto, ON

Tickets $40

Ticketmaster 416.870.8000
Information: music@kofflerarts.org

...CONCERTS: Toronto and GTA...

- 8:00 Tafelmusik, St John Passion, By Bach. Guests: Les VoiX Baroques; Charles Daniels, tenor; Dominique Michel, soprano; Matthew White, countertenor; Colin Salter, tenor; Stephen McIntyre, baritone; Joanne Lunn, director. Trinity-St. Paul’s Centre, 427 Bloor St. W., 416-964-6337. $36-47; $29-49 (senior/arts workers).


- 8:00 Amici Chamber Ensemble. The Disquiet. Beethoven: String Trio, for violin, viola and cello; Op. 9; Chan Ka Nin: The Disquiet, for clarinet and string trio; Dohnányi: Sextet in C, for piano, clarinet, horn, violin, viola, and cello. Yehonatan Berick, violin; John Zirbel, horn; Steven Dann, viola; Patricia Parr, piano; David Hetherington, cello; Joaquín Valdepeñas, clarinet. Glenn Gould Studio, 250 Front St. W, 416-205-5555. $45; $10/students.

- 8:00 The Final Frontier. Music inspired by outer space, astronomers, and Trekkies; Rameau: Mercury’s Flight; Handel: Jupiter’s aria, from Samson; Lawes: O Gentle Charity; Gagliano: Fantasia V, Guest; Olivier Fortin, harp; Chloë-Bruno, Calvin Presbyterian Church, 26 Delaware Ave, 416-536-2943. $20, $10/students.

YORK FINE 07 FESTIVAL

Thursday, March 29 - 7:30pm
Concert of Solos
York University Symphony Orchestra
Mark Chambers, director
Works by Beethoven, Gounod, Mozart, Offenbach, Verdi, von Weber.

Sunday, April 1 - 3:00pm
York University Wind Symphony & Wind Ensemble
William Thomas, director
York University Percussion Ensemble
John Brownell, director
Works by Cable, Calleja, Coakley, Gershin, Nelson, Reed, Ridout. Guest artists: Daniel Rubinoff, saxophone

Tickets: Regular $45 / Seniors $40 / Students $10
For information on concert tickets please call 416.205.5555 or 416.368.8743

THE DISQUIET FRIDAY, MARCH 30, 2007 8PM - Glenn Gould Studio (250 Front Street W)
Yehonatan Berick, violin
John Zirbel, horn
Steven Dann, viola
Patricia Parr, piano
David Hetherington, cello
Joaquin Valdepeñas, clarinet

Tickets: Regular $45 / Seniors $40 / Students $10
For information on concert tickets please call 416.205.5555 or 416.368.8743
- 8:00: Massey Hall. Aesthetics. Their unique “prog rock”- “orchestral psychedelia” sound. 15 Shuter St. 416-872-4256. $25.50 $39.50.
- 8:00: RCM. Great Artist Series: Brass Artists of The Royal Conservatory. Solo and chamber works. Faculty members: Andrew McCandless, trumpet; Gord Wolfe, trombone. RCM Concert Hall, 90 Croatia St. 416-408-2324 x321. $15; $40adults.
- 8:00: Tafelmusik. Cleveland. Performances by: Vocalists: Isabella Blais, soprano; Louise Araksian, mezzo-soprano; Nelson Lohnes, baritone; Matthew Larkin, organ; Lydia Adams, conductor. The University of Toronto, 21 Queen's Park Crescent East. 416-978-6699. $25-$50.

Saturday March 31 CONTINUES

WESTERN ALUMNI GALA 8 PM
GEORGE WESTON RECITAL HALL - TORONTO
JAMES MCKAY
CONDUCTOR
from the Don Wright Faculty of Music

LOUISE PITRE
Almuna & Broadway Star
with special guest
Theodore Baerg
Pianist & Operatic Baritone

PAUL MAYER
violin
NICOLAS TARASOV, cello
LAURA JENES, viola da gamba
PAUL JENNINGS, organ

BY PHONE 416-872-1111 (Ticketmaster), ONLINE AT www.ticketmaster.ca.
IN PERSON AT ANY Ticketmaster outlet in Ontario or at the Toronto Centre for the Arts box office.

Bach finds Happiness Saturday, March 31 at 8 p.m.

An evening of J.S. Bach’s Trio Sonatas composed of the Court of Coblenz between 1717 and 1721—a period which Bach himself described as the happiest years of his life.

BY977, 1089, 1040, 1028 on period instruments.

Not to be missed!

Music by Jolivet, Persichetti, McDougall, Tilson Thomas and more

FRIDAY MARCH 30, 8 PM
RCM Concert Hall
90 Croatia Street (Bloor & Dufferin)
Adults $15, Students & Seniors $10
Group rates available

416.408.2824, ext. 321
www.rcmusic.ca

GREAT ARTISTS

BRASS ARTISTS OF THE ROYAL CONSERVATORY

Andrew McCandless trumpet
Gord Wolfe trombone
Vanessa Lee piano

With special guests
Neil Deland horn
Sasha Johnson tuba
Stephanie Lavole trumpet

Music by Jolivet, Persichetti, McDougall, Tilson Thomas and more

FRIDAY MARCH 30, 8 PM
RCM Concert Hall
90 Croatia Street (Bloor & Dufferin)
Adults $15, Students & Seniors $10
Group rates available

416.408.2824, ext. 321
www.rcmusic.ca
CS Chamber Players Wine & Cheese
Saturday 7:00pm ► March 31, 2007 ► Heliconian Hall

Featuring
Joyce Lai and Renee London, violins
Aleksandr Gajic, viola
András Weber, cello
Michael Esch, piano
Ludwig van Beethoven Violin Sonata no. 9 "Kreutzer"
Robert Rival Piano Trio
Dmitri Shostakovich Piano Quintet op. 57

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

Adults $30  Senior $25  Students $15  Children under 11 $10
Saint John's March 1, 2007

1:30: Premiere Performance & CD Launch. The Ernest Balmer Studio, the Distillery District. See Mar 30.
- 2:00: Premiere: St. John's Passion, Trinity- St. Paul's Centre. See Mar 29.
- 2:00: Premiere: St. John's Passion, Trinity- St. Paul's Centre. See Mar 29.
- 4:30: Christ Church Deer Park. Jazz Verses. Dan Thompson Quintet: Dan Thompson, vibes; Reg Schwager, guitar; Jim Vivian, bass; Terry Clarke, drums. 1570 Yonge St. 416-920-5211. Free, donations welcomed.
- 7:00: St. John's York Mills Anglican Church. Parsifalide Concert. Durufle: Requiem, Op.9, Dubois: The Seven Last Words of Christ (excerpt); & other works. Lorna Young, soprano.
- 7:00: St. John's York Mills Anglican Church. Parsifalide Concert. Durufle: Requiem, Op.9, Dubois: The Seven Last Words of Christ (excerpt); & other works. Lorna Young, soprano.
Dana Hildred, alto; Anthony Carella, tenor; Jared Bertram, bass; Christopher Davies, organ; St. John’s Choir; Robin Davis, conductor. 190 Don Ridge Dr. 416-225-6611. $15; $10(s). 7:30: Casa Loma Organ Society. 7:30: OAA and TFC of Music. World of Music: Student Composers. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-678-3744. Free.

8:00: Oakville Centre for the Performing Arts. The Funk Brothers in Concert. The sounds of Motown, including The Supremes and Marvin Gaye from the studio musicians who made it. 130 Navy St., Oakville. 905-811-2021, 888-489-7784. $46.99; $5(eyeGO).

8:00: Gala於ce.

9:00: Tafelmusik. John Passion. By Bach. Guests: Les Voix Baroques; Charles Daniels, tenor; Dorothee Mields, soprano; Matthew White, countertenor; Colin Balzer, tenor; Stephen Mcclusky, baritone; Jeanne Lamon, director. George Weston Recital Hall, 5040 Yonge St. 416-904-6337. 929-485.

12:00 noon: Gala於ce.

Monday April 02


8:00: Gala於ce Centre for the Performing Arts. Sameelahafouf. Original music in the spirit of Gypsy Jazz: Gipsy Reinhardi, influenced by cymbals, drums, rock & roll, waltz & Arabic dance. 130 Navy St., Oakville. 905-815-2021, 888-489-7784. $42.99; $65(s).


Tuesday April 03

12:00 noon: CBC. Richard Bradshaw Amphitheatre Chamber Music Series: Contrasts. Stravinsky: The Soldier’s Tale; Bartók: Contrasts. Lynn Kuo, violin; Kehn Walos, clarinet; Marianna Humetska, piano. Four Seasons CPA, 145 Queen St. West. 416-393-8231. Free.


Wednesday April 04

12:00 noon: Gala於ce.


7:00: Tafelmusik. John Passion. Trinity St. Paul’s Centre. See Mar. 29.

8:00: Gala於ce Centre for the Performing Arts. The Funk Brothers in Concert. See Apr. 3.


9:00pm & 10:15pm: Mezzetta Restaurant. Latin Jazz. Ellina Cummings, vocals; Luis Mario, guitar. 681 St. Clair Ave. West. 416-658-5087. A7 cover.

Thursday April 05


Music at Metropolitan presents

“Behold, He carried our sorrows” GOOD FRIDAY April 6, 2007 at 7:30 p.m.
The Metropolitan Festival Choir, Soloists and Orchestra, Patricia Wright, Conductor

Cantatas by Johann Sebastian Bach and
Dietrich Buxtehude (300th anniversary of his death)
Requiem by John Rutter
Motets by Daley, Rameau, and Audience song

PHOTOGRAPHIC IMAGES BY EVA KATO

Admission: $20

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 26 www.metunited.org

Music at Toronto & GTA
NEXT: BEYOND THE GTA

A MUSICAL COLLAGE
From Madrigals to Jazz including Celtic, Canadian & Broadway songs
Saturday, May 5, 8pm
Willowdale United Church
349 Kenneth Avenue, North York
(Yonge St. & Finch Ave.)

For info/tickets: Call 416-225-2255 www.allthekingvoices.ca

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CONCERT LISTINGS
Beyond the GTA

In this issue: Ancaster, Aurora, Bancroft, Barrie, Belleville, Brantford, Brighton, Brockville, Burlington, Cambridge, Cobourg, Fergus, Guelph, Georgetown, Hamilton, Huntsville, Kingston, Kitchener, Lindsay, London, Midland, Milton, Newmarket, Niagara-on-the-Lake, Orléans, Owen Sound, Peterborough, Port Dover, Port Hope, St. Catharines, St. George, Waterloo.

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Announcements/Lectures/Events PAGE 53

Performers and repertoire change! Events are sometimes postponed or cancelled. Call ahead to confirm details with presenters.

Beyond GTA: Thursday March 01


Beyond GTA: Friday March 02

- 8:00: Theatre Aquarius. Blood Brothers. By Willy Russell. Musical examination of the bonds of human nature in 1980's Liverpool. Cyrn Lyme, David Eyres, Charles Stone, Gail Egan. 131 Queen St. W., Toronto. 416-504-7878. $46.50 (Sr), $40 (St)

Beyond GTA: Saturday March 03

- 2:30: Peterborough Singers. Natalie Chapput, soprano; William Cram, tenor. First Presbyterian Church, 735 Main St., Peterborough. 705-878-1258. $12 (St), $15 (Sr)

Beyond GTA: Sunday March 04

- 2:30: Kingston Symphony Orchestra. Symphony - Sinfonie! Mozart: Symphony #40 in G major. 745-0675. $20; $15 (Sr/St, sun); $5 (eyeGO)

Beyond GTA: Monday March 05

- 3:00: Symphony Hamilton. The Magic of Mozart. Travels with Mozart. Variations on a Theme from The Magic Flute. Mozart: Concerto for piano #17, K.457; Mozart: Symphony #11, K.537. Guest: Yvonne Donlay, piano; James R. McKay, conductor. Royal Botanical Gardens, 880 Plains Rd. W., Burlington. 905-620-9630. $25.00 (St), $15.00 (Sr)

Beyond GTA: Tuesday March 06

- 12:10: Brock University Department of Music. Music & Noon. Department of Music pianist students. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenw...
KITCHENER • WATERLOO SYMPHONY

Cynthia Dale

March 23 & 24 - 8 pm at Centre In The Square in Kitchener
Mark Payne, conductor - Cynthia Dale, singer

Stratford Festival star Cynthia Dale will charm and entertain with her favourite Pop standards and Broadway hits.

James Ehnes, violin - March 2 & 3 at 8 pm, Centre In The Square

Storytellers: Young Mozart

Jef ten Kortenaar, host & Daniel Warren, conductor
March 4 at 2:30 pm, Centre In The Square

Vivaldi: The Four Seasons
Lance Ouellette, violin & Ivars Taurins, conductor
March 7 at 8 pm, First United Church in Waterloo
March 9 at 8 pm, Central Presbyterian Church in Cambridge

Kinderconcerts

KWS String Ensemble
March 24 at 9:15, 10:15, and 11:15 am, Centre In The Square Lobby

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... CONCERTS: Beyond the GTA

- 3:00: University of Guelph School of Fine Art and Music. Festival of Women's Choir Concert. University of Guelph Women's Choir ("Siroom"); Brock University Women's Choir; University of Windsor Women's Choir. Huron United Church, 87 D Armour Ave., Guelph. 519.824.4:50; 5:437. 87TA.

- 4:00: Central Presbyterian Church. Sundays At Three. Mozart: Quintet, for piano and wind, K 452; Telemann: Concerto for Horn; Rameau: Trio for Violin, Horn and Piano; Mozart: Jupiter; James Sammerrin, horn; Alan Taughrin, piano; Lisa Peterson, oboe; Stephen Pierre, clarinet; Eric Hall, bass; Paul Grimwood, organ. 165 Charter Ave, Hamilton. 905.522.9096. Free.

- 4:00: Knox Presbyterian Church. Marjua- ine Orde, organ. 4th in an ongoing series of recitals. See Mar 6 Announcement for complete schedule. 20 Quebec St, Guelph. 519.837.3311. Free. Proceeds to benefit Masai AIDS Project.

- 7:00: Wilfrid Laurier University Faculty of Music. Percussion Ensemble. Maureen Forrester Recital Hall, 75 University Ave. West, Waterloo. 519.884.0710. $15.00. Free.

Beyond GTA: Tuesday March 13


Beyond GTA: Wednesday March 14

- 12:00 Noon Hour Concert Series. Conrad Grebel University College. Choral Masterworks from the Golden Age & the European Renaissance. TACTUS Vocal Ensemble; Glon Parson, Marcus Kramer, Janice; Valerie Now; Janine Enns Modolo, connoisseur; Stephanie Kramer; Cassandra Ramsey, mezzo-soprano; Gordon Burnett, Kirk Lackenbauer, bassoonist. Conrad Grebel University College Chapel, University of Waterloo, 140 Westmount Rd. North, Waterloo. 519.885.0220 x24226. Free.

- 8:00: Kitchener-Waterloo Chamber Music Society. Four Days of Jazz: Dave Young, tenor; Dave Young, bass; Reg Schwager, guitar; Kevin Tur- cotte, trumpet. KWCMS Music Room, 57 Young St. West, Waterloo. 519.886.1673. By donation, suggested $15 (adults) $10 (seniors and children). Free charitable receipts for more.

Beyond GTA: Sunday March 18

- 3:00: Central Presbyterian Church. Sundays At Three. Evening for the Fourth Sunday in Lent. Soprano: Maggipinto; Mezzo: Brownfield; Bass: Boyce. If one were to ask what wisdom should be central for Presbyterian Choir, 165 Charter Ave., Hampton. 519.522.6098. Free.

- 3:00: Friends of Music. Trio Mosaic: Glick, Klimmer Wadding; Strauss: A Soldier’s Tale. Glick, Klimmer Wadding; James Scott, James North, James Brown, Roman Hammer, violin; Richard Raymond; piano. Capital Arts Centre, 20 Queen St, Port Hope. 905.835.1071; 905.834.5092; 910.315.05. Free.

- 3:00: McMaster University School of Music. The McMaster Hito Ensemble. Convocation Hall, 1 University Ave., McMaster University, 1200 Main St. West, Hamilton. 905.525.9410 x24246. Free.

- 3:00: Northumberland Centre for the Royal Canadian College of Organists. Lament for a Sculptor, Meets; Both; And Contemporary. 1988 Gabriel Kney organ. St. Mark’s Anglican, 51 King Street, Port Hope. 905.555.3116. Offering.

- 3:00: The MusicMakers. Let Your Light Shine. Songs of hope and inspiration, from Eliza Hamilton and Rare Librettis to medieval woodwinds. The Concert Hall, Victoria Hall, 55 King St. West, Cobourg. 905.372.2210. $14; $12(students); $5(free). Free.

- 4:00: Queen’s University School of Music. The Colganian MuZuze. Vocal and instrumental music from sacred & secular music of the medieval to Baroque periods, circa 1000 - 1650. Dr. Olga E. Malevsky, director. St. James Anglican Church, 10 Union St. West, Kingston. 613.533.2568. $14(students); $12(free). Free.

Beyond GTA: Monday March 20

- 12:00 noon: Brock University Department of Music. Music @ Noon. Department instrumental students. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905.688.5590. X317. Free.

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Vocal Ensemble. KW Jazz Ensemble; Ron Schram, conductor. Maureen Forrester Recital Hall, 75 University Ave. West, Waterloo. 519.884.0710. 10.00. Free.

Beyond GTA: Tuesday March 20

- 12:00 noon: Brock University Department of Music. Music @ Noon. Department instrumental students. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905.688.5590. X317. Free.


- 3:00: Perimeter Institute Dinner Concert Series. Opera quartets by Brittan, Mozart, Samir and a new work by Peter Hasch. James Mason, oboe; John Burzine, violin; Patrick Johnson, trumpet; Margaret Jordan Gay, clar. Basil Hall, 31 Caroline St. North, Waterloo. 519.888.4480. 160 (concer and 3-course dinner, gratuity/drink extras).

- 7:00: Queen’s University School of Music. Queen’s Wind Ensemble & Queen’s Chimes Choir. Gordon Craig, director. Grant Hall, 43 University Ave., Queen’s University, Kingston. 613.533.2585. 6; $3(students). Free.

Beyond GTA: Saturday March 17

- 2:00 & 7:30: Famous PEOPLE PLAYERS. A Little Light. Blackened Bill: rock ‘n’ roll classics from Elvis & Tina Turner; & hits from the 50’s 70’s. Narooma Theatre. 505 Picnicking Crescent, Nepean. 613.953.5122; 422;721(12) under.

- 3:00: Algonquin Theatre/Smile Theatre. At the Hop. Will true love prevail? “At the Hop”, by Sandra Marquesso, 37 Main St. East, Huntsville. 705.789.4975. $7.

- 3:00: Arcady. Celebrating Virgil: Viralidi; Florida; Magnificat; Persephone; Magnificat. 6:00 Dinner. St. Paul’s Anglican Church, 302 St. George St., Port Dover. 905.583.1994. 12:30PM, $25; 10:00PM, $20. Free; adv. only.


Beyond GTA: Monday March 27


- 8:00: Orchestra London. elf: Forest City Community Church, London. 519.870.1570. $5; $3(sr/st). Free.

- 8:00: Orchestra@Waterlooville. In M. Mesthoof: Hebrides Overture, Op.26 (Fingal’s Cave); Tchaikovsky: Violin Concerto; Brahms: Symphony 2; Ema Van Dade, conductor. Humanities Theatre, J. H. Hagey Hall of the Humanities, University of Waterloo, 200 University Ave. West, Waterloo. 519.885.4008. Free, reservations suggested.

Beyond GTA: Friday March 23


- 8:00: Kingston Symphony Orchestra. Terribly for Hollywood. Romance, drama, adventure & comedy with the music from films that span the decades. Glenn Fest, music director. Kingston Gospel Temple, 2275 Frink Street, Kingston. 613.532.5095. 431;39; $20; $15; $10(students); $5(free).

- 8:00: Kitchener-Waterloo Chamber Music Society. Michael Lewin, piano. Clementine Piano Sonata in sharp Liszt; Piano Sonata in b3rd); Glinka/Balakirev; Tchaik. Navel: Glessens Tristesse; Grife: Whitea; Chappy: Emily. Winkel Glick & Other Works. UWO Music Room, 57 Young St. West, Waterloo. 519.886.1872; 75;211. Free.


- 8:00: Kitchener-Waterloo Symphony. Plays Pops: Songs with Cynthia Dale. Cynthia Dale, singer; Rick Fox, conductor. Centre In the Square. 1 Georgian Drive, Kitchener. 519.578.5150; 519.661.3767. Free, under students. Free.
- 8:00: McMaster University School of the Arts, McFarland Concert Series: Ian Perkin, piano; Anthony Hudick, violin, Conard Hall (UH), 12:00.
- 2:00: McMaster University School of the Arts, McFarland Concert Series: Ian Perkin, piano; Anthony Hudick, violin, Conard Hall (UH), 12:00.

Saturday March 24
- 9:15am, 10:15am & 11:15am: Kitchener-Waterloo Symphony. Kidzoomconcerts. For ages 4-5, abeginning, dancing encouraged. KWS Sing Quartet. Centre in the Square Lobby, 101 Queen St. North, Kitchener. 519-578-1570, 800-265-8677. $13.00 (12 & under, rush all students) $5.00 (60+)
- 1:30 pm: Guelph Youth Music Centre. A Midsummer Night's Dream. For ages 3 to 8. Kitchener-Waterloo Symphony. 1280 Main St. W., Hamilton. 519-525-9140 x24246. Free.
- 3:00 pm: Kitchener-Waterloo Symphony. Pop Series. Pop with Cynthia Dale. Centre In the Square, Kitchener. See Mar 23.
- 8:00 pm: Newmarket Theatre. Lunch At Four. Musical review by Murray McIvor, Jo-Ann Gelling, Cindy Church, Marc Jordan. Ian Parker, conductor. Great Ormond Street, 1280 Main St. W., Hamilton. 905-525-1940 x24246. Free.
- 8:00 pm: Northumberland Centre of the Royal Canadian College of Organists. Cantus Organ Recital Series. Amis from previous recitals; 1905 E. S. Lyes and Sons organ, Trinity-St. Andrew's United, 56 Prince Edward Street, Brighton. 905-356-3116. Free.
- 8:00 pm: Wilfrid Laurier University Faculty of Music. MUW Wind Ensemble. Richard Purves Smith, conductor. Muirson Forest Recital Hall, 75 University Ave. West, Waterloo. 519-884-0710 x2150. $10. (60+)
- 12:30 pm: Conrad Grebel University College. Student Recital. Conrad Grebel University College, University of Waterloo. Centre for the Arts, 200 University Ave. West, Waterloo. 519-884-0710 x2150. Free.
- 2:00 pm: Sanderson Centre for the Performing Arts. Summer Music Festival. Rodgers and Hart, Rodgers and Hammerstein. 88 Catharine St., Bradford. 715-789-3090. 5:30.

March 1 - April 7, 2007

Back to Ad Index
A P R I L
8:00: Chamber Concert: flute, viola, cello, clarinet. Knox United Church, 930 Portage Ave., Winnipeg.
11:30: WCSS Vocal Ensemble. Community United Church, 90 Church St., Eau Claire, WI. 414-542-3443.
- 3:00: Northumberland Orchestra & Choir. Mozart: Requiem. Piano concerto featuring the music of Mozart, Matthew Jankiwetz, conductor; Music at Noon. Grant Conference Centre for the Arts, Brock University, 500 University Ave. West, Waterloo. 519-884-0710 x2150. Free.
- 7:30: Brock University Department of Music. Wind Ensemble SYMPHONIC wind band works, original & transcribed. Zoltan Kalmann, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-9550 x2257. PWYC, donations to music scholarship fund.
- 8:00: Wilfrid Laurier University Faculty of Music. WLU Baroque Ensemble. Michael Purves-Smith, conductor. Maureen Forrester Recital Hall, 75 University Ave. West, Waterloo. 519-884-0710 x2150. $10; $5(st).

Beyond GTA: Sunday April 01
- 2:30: Georgian Bay Symphony. Organ & Strings: Handel Organ Concerto #3 in F; Mozart: Church Sonatas; Mozart Concerto for Solo Cello and Strings; Albinoni: Adagio. Band Hall, University of Windsor. 519-973-3014. $15; $8 (sr/st); $5 (ch).
- 2:30: Kingston Symphony Orchestra. Spring Strings: Mozart: Concerto for Flute and Harp in C; Haydn: Symphony #93; Shostakovich: harp piece written for Sharlene Grimwood. Donelda Gartshore, flute; Shauna Wallance, harp; GlenFast, music director. Sydenham Street United Church, 62 Sydenham St., Kingston. 613-539-2050. $20; $25(sr/st); $30(ch).
- 2:00: Central Presbyterian Church. Sundays At Three: Flinnham Miranda, trio; tenor & baritone. Daniel Sturmer, conductor. Central Presbyterian Church, 101 Queen North, Kingston.

BACH
Mass in B Minor
Good Friday, April 6, 7:30 pm
Grand Philharmonic Choir
Kitchener-Waterloo Symphony
Howard Dyck, conductor

March 1 - April 7 2007
Back to Ad Index

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Suzie LeBlanc - soprano
Susan Platts - mezzo soprano
Michael Schade - tenor
Peter McGillivray - baritone

Tickets: $38 / $41 / $44
Beyond GTA: Saturday April 07

7:30: Liberation Choir. Easter Concert. Choral & orchestral favourites. Jennifer McMan- 

soon, soprano; Guelph Symphony Orchestra, Si- 

mon Hivig, conductor; Combined Children's Choir, 

Elizabeth Webster, conductor; William Van Widi- 

n, director. Great Hall. Hamilton, Place 1, 

 Summers Lane, Hamilton. 519-773-3000, 

800-760-2438. 925-340.

8:00: Orchestra London. Joseph Lanz. & 

Friends: Purcell: Abdelazer (extracts); Bach: Suite 

#3; Waldb. Trio Saratona (La Folia). Joseph Lanza, 

leader/violin; Milo Hashimou, violin; Catharina 

Mants, cello. St. Paul's Cathedral, 472 Richmond 

St. London. 519-672-1781. 939; 935/910.

OPERA, MUSIC THEATRE, DANCE

**Please note: performances are listed by show title.**

**Shows starting with “The” are listed under T.**

**Beyond GTA**

Mar 24: 8:00: Theatre Lane, Bram- 

ton. 905-874-2800. 454-965.

**BeansStock. Music at the Square.** 

Musical retelling of the classic fairy tale for ages 4-8.

**Bizzet’s Carmen. Opera by Request.** 

Concert version, complete except for chorous, piano 

accompaniment. Lorraine Kirkpatrick, James Jans, 

Bryan Estrabrooks, Maria Knight, performers; 

William Shookhoff, music director. Mar 3:8:00. 

Fairton St. George’s United Church, 35 Lytton 

Blvd. 416-455-2365. 829; 95/3/96.

**Blood Brothers. Theatre Aquarius.** 

With Willy Russell, musical examination of the bonds 

of human nature in 60’s Liverpool. Cyril Lane. David 

Leyshon, Cara Hunter, Stephen Patterson, per- 

formers; Johnson Jordon, choreographer; Michael 

Shamata, director. Mar 1-19: shows at 2:00 & 

8:00; call for dates & times. Dofasco Centre for 

the Arts, 120 King William, Hamilton. 905- 


**DeeKail. Reel Re-View’d. Har- 

bourfront Centre NextSteps/COBA (Collec- 

tive of Black Artists). Audience favourites of 

African & Caribbean dance (Panarti -a site to Nina 

Simone, Sarla -Yoruba celebration & backrop- 

ing ritual, Primal Fela, addressing social themes 

rooted in African history. Bakari E. Lindsay, Charm- 

aine Haedley, artistic co-founders. Mar 2:3: 

6:00; Mar 4:3:30. Premiere Dance Theatre, 

Queen’s University, 207 Queens Drive West. 

416-733-4000. 930; 925-2290.

**Galio’s Heretofore Society. Queen’s Uni- 

versity School of Music. Musical theatre 

production written & composed by Jennifer Ben- 

nett. Queen’s Polyphony, Aurora Dakian, direc- 

tor. Mar 21: 7:30. Grant Hall, 43 University 

Ave., Queen’s University, Kingston. 613-532- 

2559, 65; 833-56/5.

**Die Toten. Opera In Concert.** 

The Dead City, by Erich Kompold, opera in three scenes, 

libretto by Paul Schilit (aka Julius and Erich Kompold), 

first performed by the Russian State Opera, per- 

formed by members of the CCM Philharmonic. Con- 

ductor, Daniel Greenland. Mar 21: 7:30; Grant Hall, 43 University 

Ave., Queen’s University, Kingston. 613-532- 

2559, 65; 833-56/5.

**Olsoy’s Beauty and the Beast.** 

Certainly Call Players. Book by Alan Menken, lyrics 

by Howard Ashman & Tim Rice, book by Linda Wol- 

vorton. Jan Alexander, choreographer; Keith O’Connell, director; M.J. Johnson, music director. 

Mar 29-31, Apr 5-7: 8:00 and 3:00. Fairview Library Theatre, 35 Fairview Mall Dr. 

416-703-0181. 12.

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Symphony. 

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SATURDAY APRIL 21, 2007 

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Dreamcoat. entertainment. Mar 11-17. Centre Theatre, 777 Bloor St. W. $20(Fri/Sat); $17.50(Thu).


- The Four Horsemen Project. Volcanic Factory/TheatreCruched Figure Dance/Global Mechanical. Multi-disciplinary collaboration of theatre, dance, sound & animation, conceived/created by Kate Atan, Ross Mann, based on the poetry of 70’s sound poets The Four Horsemen: Reinal Barreto Rivera, Paul Dutton, Jennifer Marcus, Sarah Wolf, German translation by Elizabeth Hauptmann, English translation by Robert MacDonald. Members of the Volcanic Factory, Albert Schulz, Patricia Catalfo, performers; Tim Ford, director Mar 1-2: 8:00. Factory Theatre Mainspace, 125 Queen St. W. 416-504-9571, $25-$35; $21(st/arts worker).


- Monoposto Out Loud! Capital Event Theatre. Back & lyrics by Jennie LINDSIE. Jayne LIVIS, Nicole HUBERT, Cynthia JONES, Rose FRAN & Johny HALL, performers. Indefinite run: Tue, Wed, Sat; 2:00 & 8:00, Sun: 2:00 & 8:00. Capital Event Theatre, 2292 Yonge St. 416-872-1111. $40.50.


LISTINGS: Jazz in Clubs

Eglinton St. George’s United Church

JAZZ SERVICES FOR LENT

All services Sundays at 10:30 a.m.

February 25: The Brian Barlow Quartet
March 4: The Don Thompson Quartet
March 11: Jane Bunnett
March 18: Guido Basso
March 25: Joe Sealy, Paul Novolny and friends

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... Jazz in Clubs

Jazz Jam: Mar 21 4:30
Worship Praise Band Ever, Kevin Dean's Big Band, 22 Kevin Dean, Kevin Dean's Big Band, Mar 22 Hargott
Syncopators, Sultans of Swing, Heather Bean

Brick: Mar 27 The Botto Brothers, Chasin' Jazz Jam, Mar 28 4:30 Worship Praise Band Ever, Joeld Miller's Mandala, Dan Weiss Trio, Mar 30 Hargott
Syncopators, Sultans of Swing, Dan Weiss Trio, Mar 31 4:30 Worship Praise Band Ever, Joeld Miller's Mandala, Dan Weiss Trio

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Ten Feet Tall
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Every Weds Girls Night Out Singers Jam, Mar 10 DUmdel of Soul, Featuring Ricky Day.
The Train Studio
684 Bathurst St. 416-613-8197
Mar 1 Camerini, Mar 2 The Basso Pardos Duo, Mar 8 Canadian Music Week Showcase featuring Starlight Orchestra, Kobo Town, Quebec, Carol Cross, Carolina Greco & Melissa Laveaux, Mar 22-23 Bryan Vargas, Ya Esal! Canada!

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Wolfgang puck Grand Café
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Sunday, March 4th - 4:30 PM
THE ROBI BOTO'S TRIO

Sunday, March 18th - 4:30 PM
THE NANCY WALKER TRIO

Sunday, April 1st - 4:30 PM
THE DON THOMPSON QUARTET

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Jazz Vespers

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Sunday, March 4th at 4:30 PM
THE ROBI BOTO TRIO

Sunday, March 18th - 4:30 PM
THE NANCY WALKER TRIO

Sunday, April 1st - 4:30 PM
THE DON THOMPSON QUARTET

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

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

Back to Ad Index

**March 4:** Organ and Harpsichord Lecture by Marjorie Bruce, Scottish harpsichordist and organist of Jean Langlais. D'Arcy Board Room, Johnston Hall (Room 104), U of Guelph. 519-824-4120 x54377.

**March 5:** Piano and Coral Lecture Series. Unset and Out of Sync: Ravel and Propeller. York University. 2:30-5:30.

**March 6:** Toronto Early Music Players Organization. Workshop with Derek Taylor. Harris Institute, 118 Sherbourne St. Free.

**March 1:** Workshop and debate on the use of computers in the music business. Harris Institute, 118 Sherbourne St. Free.

**March 2:** Toronto Dam: Canadian Jewish Youth Chorus and the University of Toronto. Lecture on Frank Homenick. 7:30-10pm.

**March 3:** Toronto Dam: Canadian Jewish Youth Chorus and the University of Toronto. Lecture on Frank Homenick. 7:30-10pm.

**March 4:** Toronto Dam: Canadian Jewish Youth Chorus and the University of Toronto. Lecture on Frank Homenick. 7:30-10pm.
setting up your home studio, choosing the right sound card, mixers & microphones; recording & sequencing. 9833 Hwy 48, Markham. 905-209-1177. Free.


* March 10 2:00: Music & Ascension. Where did the beat go in Bach? In a vertical listener? Polycrystal explained it all who would like to know what's going on in early music when everyone seems to be playing something different. William Wright, clinician. 33 Overford Dr. 416-444-8881 x 412, 40th anni.


* March 13 7:30pm: Long & McQuade. The Art of Mix & Mastering Live & In The Studio with Terry Hayes. Shows how to open your voice to unlimited power. 2777 Steeles Ave. 416-922-7997 or pleasancecrawford@rogers.com


* March 16 10am-4:30: CCC-March Break Public Workshop: An Opera in a Day: Interactive arts workshop program for young people (grades 4 to 7), led by the CCC workshop team. Includes creating a new version of an opera that Bugs Bunny made famous, The Barber of Seville. Joey and Toby Tantolanimation Opera Centre, 227 Front St. East. 416-308-2377. 9:00.


* March 21 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. St. Stephen in the Fields.103 Bellevue Ave. 416 922-7997 or pleasancecrawford@rogers.com


* March 25 7:30pm: Long & McQuade. Guitar Clinic with Black Sabbath’s Vinny Appice. Topics include drum solos, hand & foot techniques, rock drum fills & tuning; 933 Bloor St. West. 416-598-7888. Free.

* March 23 7:30-10pm: Recorder Players’ Society. Opportunity for recorder and/or other early instrument players to get together in unaccompanied groups and play Renaissance & Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-694-9268. 410(CAMMAC member), 412(non-member).


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**WORKSHOPS, ... ETCETERA**


**March 27 7pm-9pm: Long & McQuade.** Live Jam Session with DJs Grouch and Jr. Flo. Meet other musos and enjoy music today, with hands-on demonstrations.


**March 31 7pm-9pm: Toronto Early Music Players Organization.** Improvisation with Church and Synthesis Techniques with Steve Konowal, King Canada. Seminar exploring keyboard techniques to help you make that irresistible sound seem more like the real instrument.

**March 27 8:00: Toronto Folk Singers’ Club.** Inforal form that meets for the purpose of performance & exchange of songs. Tranzac Club, 9833 Hwy 48, Markham.

**March 28 7pm-9pm: Long & McQuade.** Folk and country music. With live jam session.

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**CAMP COUNSELOR/PIANIST** required: Musical Theatre Accompanist, Centauri Arts Camp. Live in. 6 weeks. Must love musicals, have professional teaching/music experience, and love camp! Might suit accompanist living near St. Catharines, available mornings, 5-6 weeks in summer. www.centauri.on.ca Con: Julie@centauri.on.ca

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**CHRISTMAS OPERA COMPANY OF TORONTO** is seeking young sopranos to learn and perform the role of “Amynth” in a one act opera. Call Daniel at 416-627-6890 to discuss this project.

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EXPERIENCED CHORISTERS are being sought to perform in December 2007 run of Amahl and the Night Visitors. Cell Daniel at 416-927-9800.

GLENVIEW PRESBYTERIAN CHURCH, Toronto, invites applications for the position of Director of Music. For complete job description go to www.glenviewchurch.ca or call the Director of Music. Deadline for applications is March 30, 2007.
Confessions of a Summer Music Camp Addict

By Lola Rasminsky

I spent the days leading up to my summer vacation in a state of quiet desperation. Back in January it all sounded glorious – a week making music with kindred spirits and some bonding time with my older brother. An accomplished and devoted pianist, Michael divides his time almost equally between practising neurology and practising piano. I had promised to accompany him to Music Camp for the first week in August – and now I was sorry. After fifty years of playing piano, my dream of performing chamber music had turned into a nightmare of shame, disappointment and self-recrimination.

It’s not that I didn’t have time to practise. I’d had the music that I was to prepare since April but I was over-committed at work and my son was getting married in early July. Once the wedding was out of the way there would still be time to work up the three Trios I had been assigned.

With familial festivities over and houseguests departed, I read the music and wept. I had committed myself to three giant hairballs of black notes that I could barely read, much less reach with my small hands. The Bach Cantata for oboe and voice was manageable, but the Schumann and Beethoven Trios were well beyond my capacity. It would take me months to unravel the killer runs, the diabolic arpeggios, and the impossible tempi. But I had only days.

I had gained admission to the chamber music camp by leaning on the “trusted six-year veteran” status of my brother. Even though new ‘campers’ were required to audition, Michael vouched for my competence and my tests were waived. Participants were expected to perform their pieces after just six hours of coaching sessions. I debated endlessly with myself about whether to come clean before starting to play with my trio-mates, or to just wait to be found out. All I could think was: How can I get out of this? I’m going to make a total fool of myself! Everyone will hate me for letting them down.

Unfortunately, divorcing my brother was not an option. Nor was reneging on my commitment. Instead, I spent the remaining two weeks practising eight hours a day. My back ached, my fingers throbbed, and waves of anxiety washed over me as I ploughed through nine movements of music, trying to make sense of the notes.

After five or six days of putting in the hours, a strange thing started to happen. I began to think more about the music and less about myself. As I listened endlessly to the CDs, I began to master one passage at a time. I would go to sleep with the melodies in my head and wake up with the arpeggios in my fingers. After practising a passage fifty or sixty times, it began to sound okay, and I gradually turned up the metronome trying to play at an ever-increasing tempo. I was still apprehensive about disgracing myself and failing the others. But I was hoping for a miracle.

When my brother and I arrived at the scenic Wellesley College campus in Massachussetts, we were greeted warmly. I felt the way I did when I entered Lisgar Collegiate in Ottawa and all the teachers said, “Oh, you’re Michael Rasminsky’s sister!” – which, in my mind translated into, “Oh, you must be quite something!” And, of course, I knew I would never meet expectations.

What struck me immediately was how spiked everyone was to be there – despite the 100-degree temperatures in our unairconditioned dorm rooms. People of all ages, including judges, tool-and-die makers, and a Pulitzer Prize winning writer, had become a community with an all-consuming passion for chamber music. They loved nothing more than playing together. Even those who hadn’t been coming every summer for thirty years considered themselves ‘lifers’. They were all addicted.

Our first coaching session was soon upon us – the dreaded moment of truth. The coach was a dynamic flautist with a wicked
sense of humour. She instantly put us at our ease insisting that we were at music camp to have fun and that we shouldn't worry about making mistakes. And she pilled us with lots of jokes. ("What's the difference between a seamstress and a flautist? A seamstress tucks up the frills"). I felt better already. And then we began to play and something magical happened.

Having never played chamber music before, I was bowled over by the intensity of the experience. Playing with other people is a wonderful, intuitive conversation – there's give and take, support, intense listening. It's not about you any more – it's about the ensemble. The sounds we made together were, at times, exquisite. Mistakes mattered so much less when playing in the group setting. We were all there for each other and delighted in what the others had to offer.

We agreed that we would perform at the Musicale. As we worked on perfecting small details and listening more closely to each other, the music began to sound more and more refined. By the second day we were playing with complete abandon. We were flying. Experiencing this 'high' made you want more of it. Finally I worked on perfecting small details and listening more closely to each other, and truly grooved on the music. The audience cheered supportively and truly appreciated the magnificent performances of the remarkable faculty members, and the opportunity for brave souls to experience – including me. I forgave my brother. Like him, I had a sense of humour. She instantly put us at our ease insisting that we were at music camp to have fun and that we shouldn't worry about making mistakes. And she pilled us with lots of jokes. ("What's the difference between a seamstress and a flautist? A seamstress tucks up the frills"). I felt better already. And then we began to play and something magical happened.

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Centre musical du Lac MacDonald
DANS LES LAURENTIDES
Lake MacDonald Music Centre
IN THE BEAUTIFUL LAURENTIANS

DU 24 JUIN AU 19 AOÛT : Voix - vents - jazz avec Karen Young - harpe traditionnelle avec Sharlene Wallace - Quatuor Alcan en résidence

Plusieurs cours incluant musique de chambre, musique ancienne, chant choral, orchestre, jazz, musique gitane, percussions et danses latines, Broadway, théorie et solfège, Tai-chi. Programmes pour adultes, enfants et ados. Bienvenue aux familles!

JUNE 24 TO AUGUST 19: Voice - winds - jazz with Karen Young folk harp with Sharlene Wallace Alcan Quartet in residence

Many courses including chamber music, Early music, choir, orchestra, jazz, Gypsy music, Latin percussion and dance, Broadway, theory and solfège, Tai chi. Programs for adults, teens and children. Families welcome!

www.cammac.ca • national@cammac.ca • 888-622-8755

Offre aux musiciens amateurs de tout niveau des occasions de faire ensemble de la musique dans un cadre amical et détendu. Opportunities for amateur musicians of all levels to make music together in a relaxed, non-competitive environment.

COC's Opera Remixed Summer Intensive program which runs from Thursday, July 5 to Sunday, July 8, 2007. All COC summer programming happens at the Joey and Toby Tanenbaum Opera Centre (227 Front St. E.) and costs $100 per week.

416-306-2377 www.coc.ca community@coc.ca

CENTAURI SUMMER ARTS CAMP (Wellandport, ON) July, August
Centauri is an exciting sleep-over camp where creativity is nurtured through the arts! Campers attend for 10 days-7 weeks, mixing with youth from all over the world and specializing in their chosen art form. Specialists - taught by professionals - include Theatre, Writing, Dance, Film-Making, Fine Art, Photography, Musical Theatre, Acoustic Guitar and a multi-arts adventure for younger campers: C.R.E.A.T.E! Daily arts and sports electives are available, and evening programs include murder mysteries, themed banquets and festivals. Centauri is a supportive community where children discover themselves, develop arts skills and make memories that last forever.

416-766-7124 www.centauri.on.ca

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Ontario Workshops April

This year the choir members of OYC 2007 will spend nine memorable days together at the University of Ottawa under the inspired leadership of conductor Robert Cooper. Concerts will be held in Ottawa, Kingston and Toronto on August 24, 25, and 26. Don’t miss the opportunity to hear this exceptional choir!

416-923-1144
www.choirontario.org

Choirs Ontario - Vocal:
Vacation of Choral Adult Learners
Trinity Anglican Church (Aurora)
July 4-7

Choirs Ontario proudly presents a vocal workshop for adult choral singers! Come to Aurora, just north of Toronto, for a week of choral singing and vocal masterclasses with renowned conductor Dr. Gerald Neufeld and distinguished clinicians Agnes McCarthy and Roland Fix. Sessions include choral vocal issues, Baroque and Classical Arias, Italian Art Songs, German Lieder, Romantic music, 20th/21st Century Songs, and Stage music including opera, oratorio, and musical theatre. Participate either as a 'soloist' or 'auditor' for any of the voice masterclasses, and most certainly as a chorister for the choral sessions! Application Deadline: May 25, 2007.

416-923-1144
www.choirontario.org

Claim Your Voice Studios - Workshops
(Hamilton, Toronto)
June 28-August 25

Sue Crowe Connolly is passionate about working with people "claim", "find" or enjoy their own voice. She has thriving studios in Hamilton and Toronto. Her work includes: workshops with Echo Women’s Choir; Pax Christi Chorale; vocal coach for Rainbow Songs; Interim Music Director, Church of the Holy Trinity. In 2007 Sue was nominated for Hamilton Community News’ Reader’s Choice Award for "Best Musical Instruction". "Sue’s voice training techniques are superb and her manner is warm and encouraging. Thanks to Sue’s teaching skills, I have experienced a marked improvement in the strength and vocal range of my voice." - Allyson Wenzowski, Professional Speaker, Dundas.

claimyourvoice@gmail.com

Classical Pursuits
St. Michael's College, U of T
July 15-21

www.classicalpursuits.com

Comox Valley Youth Music Centre - International Summer Music School + Festival
Courtenay, BC
July 1-August 5

Classical Program (July 3-August 5): Designed to challenge students of all proficiency levels. You will learn via sectional, individual lessons, theory andaural skills also performing in our Symphony by the Sea. Pacific Jazz (July 3-July 15): Leading Canadian jazz improvisers and clinicians will share jazz improvisation, ensemble and big band techniques, focusing on performance, composition and arranging. Musical Theatre (July 1-July 21): Three intense weeks focusing on the triple threat fundamentals of dance, vocal technique, stage presence and character creation.

250-338-7463
www.cycmc.ca

Downtown Suzuki Day Camp
Miles Nadal JCC (Toronto)
July 23-27

Semi Private and Group Suzuki Lessons, Musical Enrichment Classes, Swimming, Crafts, Choir. Earlybird Registration (deadline May 11): $300; General Registration (deadline June 15): $325. Children under the age of 18 must be accompanied by an adult and be level twinkles or up.

416-824-8211 x2277
www.mnjcc.org
MNjcc, 750 Spadina Ave., at Bloor
samc@mnjcc.org

Downtown Summer Choral Institute
Miles Nadal JCC (Toronto)
July 30-August 3

Day Institute for choral singers; semi-private lessons, ensemble singing, vocal production, world music, musicology and a retreat. 16+. Professional faculty.

MNjcc, 750 Spadina Ave., at Bloor.
416-824-8211 x2277; www.mnjcc.org
samc@mnjcc.org

Guitar Girl
July

Guitar Girl is an innovative community band music school. The goal - provide an alternative space for girls and women to develop their musical talents. The promise - deliver quality instruction in an environment where girls and women feel comfortable. Our instructors, all professional musicians, have designed their programs with this mandate in mind. What do New York, Chicago, Portland (and now Toronto) have in common? They all have "Rock 'n Roll" camps for girls! Join us in July for one of our week-long camps of all-girl music making. Age: 12 - 17.

416-489-4475
www.guitargirl.ca

Guitar Workshop Plus
Humber College
July 15-27

Whether you are a beginner or professional, you will find what you're looking for at Guitar Workshop Plus. Guitar, Bass, Drum, Keyboard, and Vocal courses are offered for all ages, levels, and styles including Classical, Jazz, Rock, Blues, Acoustic and Songwriting. The program is fun, educational, and music-filled where instruction is

www.celticfestival.ca

www.guitargirl.ca

http://music.ciweb.org
designed to meet the student's personal level and musical goals. In addition to our outstanding faculty, guest artists teach and perform. Past artists have included Alex Lifeson, Joe Satriani, Randy Bachman, Robben Ford, John Abercrombie, Rik Emmett, John Knowles, and many others.

Toronto, ON - Session 1: July 15-20
Session 2: July 22-27
Vancouver, BC Session: July 2-7

Hockley Valley Music Camp
Ecology Retreat Centre
(Hockley Valley, ON)
August 5-11
An intimate, family like camp in a rustic setting in Ontario's beautiful Hockley Valley, just outside Orangeville. The food is great and the setting is very special. Lessons are held for all levels and ages in fiddle, piano accompaniment and stepdancing. Instructors rotate between classes and we have optional one-on-one sessions for more focused lessons. Daily student mini-concerts, workshops in guitar and special interest topics such as amplification and recording techniques from the pros, plus evening concerts and jam sessions! Join us for an amazing music-filled and friendly learning experience!

905-264-1141 www.fiddlecamp.ca

Toronto College Songwriting Workshop
July 7-13
Spend a week immersed in writing your best songs. Program ranges from beginner to advanced. Morning seminars feature topics like Lyric Writing 101, Music Business War Stories, Hit Song Analysis, When Can I Quit My Day Job? and more. Afternoon classes with professional mentors help you workshop your material. Many opportunities to showcase in evening performances, and to record demos of your material. Faculty for 2007 includes Jules Shear (MTV Unplugged, Bangles, Cyndi Lauper); successful indie artists Emm Gryner and Danny Michel; Damhnait Doyle (Shaye, EM!); Justin Gray (Joss Stone, Snow, ...)

SUMMER 2007

One and Two Week Sessions Available
Vancouver Session: July 2 - July 7, 2007
Toronto (Session 1): July 15 - July 20, 2007
Toronto (Session 2): July 22 - July 27, 2007

- Acoustic - Classical - Blues - Jazz - Rock
- Guitar - Bass - Drums - Keyboards - Vocals - Songwriting

CLASSES FOR ALL LEVELS!
Beginning, Intermediate & Advanced
ALL AGES WELCOME!
12 - Adult
ON OR OFF CAMPUS TUITION
Includes Classes, Room & Meals or Classes Only

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The JVL Summer School for Performing Arts invites young and aspiring musicians to participate in the unique course of the Summer School. The course offers its participants a wonderful opportunity to combine their intensive music studies and concert performances with recreational activities. The JVL Summer School for Performing Arts invites young and aspiring musicians to participate in the unique course of the Summer School.
receive a weekly wage and must be 18-30 years old and Canadian citizens to apply. The NAO has graduated nearly 1,000 students who have gone on to perform with ensembles and orchestras all over the world. 416-475-9377 www.nationalacademyorchestra.com or info@ntimusic.com

NATIONAL ARTS CENTRE SUMMER MUSIC INSTITUTE (Ottawa) June 8-July 1
Canada’s National Arts Centre’s Summer Music Institute and Institute for Orchestral Studies in Ottawa, Canada, under the artistic direction of Maestro Pinchas Zukerman, along with Patinka Kopec, Director of the Conductors Programme. Applications are now being accepted for: 1st Annual Institute of Orchestral Studies, 2007-2008 Season; 9th Annual Young Artists Programme for strings, winds, piano, June 8-July 1; 7th Annual Conductors Programme, June 17-28. 613-947-7000 x588 www.nac-ca.ca

NATIONAL MUSIC CAMP OF CANADA (Longford Mills, ON) August 19-September 2 National Music Camp has been providing young musicians from across Canada a spectacular musical and camping experience for 42 years! We offer two sessions, Junior Camp (grades 3-8) and Senior Camp (grades 9-12). Both camps offer a complete Band/Orchestral program, Music Theatre and Jazz Camp. All levels of musicians are invited to participate at NMC from beginners to advanced levels. We offer a Beginning Instrument program (Junior Division only) for all woodwind, brass and strings as well as a Suzuki Strings option. In addition to music, campers have the opportunity to participate in all amazing camp activities including water skiing, canoeing/kayaking, ropes course, land sports, A&C, golf and more! 416-482-2475 www.nationalmusiccamp.com

THE NATIONAL YOUTH ORCHESTRA OF CANADA
Founded in 1960, the NYOC was established as an educational body with the objective of preparing young Canadian musicians for careers as professional orchestral players. Based on nationally held auditions, successful candidates will be given the opportunity to participate in the NYOC regardless of economic or geographic circumstances. All musicians are awarded scholarships to help cover the costs of the NYOC training session. The summer session and tour of Italy and Austria will be open to students who have passed the NYOC Auditions. The program will run from July 3-27, 2007. The NYOC will perform at the First Unitarian Church, 175 St Clair Ave W. Performances will include July 25th and August 6th at the Al Green Theatre, 750 Spadina Ave (at Bloor). 416-588-5845 www.nostingsetheatre.com

No Strings Theatre Productions is now registering for its SUMMER MUSIC THEATRE PROGRAM FOR TEENS+ (13-21) JULY 3-27, 2007 classes in singing, acting, dancing This year’s production is SEUSSICAL by Lynn Ahrens and Stephen Flaherty July 25 & 26, 2007 Al Green Theatre Miles Nadal JCC (416) 588-5845 www.nosstringstheatre.com

No Strings Theatre — Music Theatre for Youth (Toronto) July 3-27
No Strings Theatre aims to provide an opportunity for teens+ (13-21) to be involved in musical theatre and to develop their performance skills as well as experience the behind the scenes ins and outs of putting on a full stage production. The four-week intensive includes classes in singing, acting and dancing and culminates in a fully-staged production. This year’s production is Seussical by Lynn Ahrens and Stephen Flaherty. The program runs from July 3-27, 2007 at the First Unitarian Church, 175 St Clair Ave W. Performances will be July 25th and 26th at the Al Green Theatre, 750 Spadina Ave (at Bloor). 416-588-5845 www.nosstringstheatre.com

North Toronto Institute of Music
July-August
The North Toronto Institute of Music is offering many exciting programs during the summer. Five day jazz camps consisting of lessons, jazz theory, band and final performance should attract many jazz enthusiasts. Theory in all subjects and levels is available both in intensive three-week courses for RCM exams in August, and in regular classes. String orchestral rehearsals and performance are also offered in one week intensive classes. Regular private lessons in voice and most instruments continue from the beginning of July to the middle of August. All courses are taught by highly qualified professionals, among them many award-winning performing artists.

SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE
Appleby College (Oakville) August 6-19
The Southern Ontario Chamber Music Institute provides string and piano musicians with an in-depth study of chamber music under the direction of an internationally-acclaimed faculty - Penderecki String Quartet, Tokai String Quartet, Duke Trio, Katherine Rapoport, Michael Schulte and, composer-in-residence, Dr. Kelly-Marie Murphy.

The two week intensive program
- August 6 thru 19 - takes place at Appleby College in Oakville, Ontario. Students and faculty stay in residence in a dedicated dormitory with access to cafeteria, rehearsal facilities and concert hall. The program incorporates a 4-Concert Summer Series featuring Penderecki String Quartet, Tokai String Quartet, Duke Trio, Student Showcase.

905-842-5865 www.socmi.org

Summer Music Festival ~ Suzuki Kingston
St. Lawrence College
July 1-13
Students and teachers from around the world convene in Kingston for two weeks of intensive instruction, coaching and entertainment. Instrument lessons are available for all ages in piano, violin, viola, cello, flute, recorder, guitar and many enrichment classes. The Music Theatre Program presents one of the greatest Gilbert and Sullivan operettas, H.M.S. Pinafore, with poignant humor, elegant tradition, and rapturous music. Also offered is the new Jump into Jazz program featuring internationally acclaimed faculty; instruments wanted: trumpet, saxophone, trombone, guitar, bass, piano, and drums/percussion. Other programs include Voice, Teen Program, Teacher Development Programs; Suzuki and Bigler—Lloyd-Watts Mastering the Piano.

613-542-1486 or 888-283-1539 www.morethanmusic.com

Summer Opera Lyric Theatre
The Edward Jackman Centre (Toronto); June-August
Founded in 1988, SUMMER OPERA LYRIC THEATRE (SOLT)’s mandate is to promote musical and dramatic education showcasing artists in all stages of development through a variety of innovative and challenging operatic repertoire. SOLT brings together young vocalists, students, professional singers and high-profile teachers in a unique program that combines learning and performing in a professional environment. SOLT’s workshops productions provide valuable experience and insights to participants by combining music rehearsals, master classes, discussions, lectures and staging rehearsals, culminating in two weeks of performances at the Robert Gill Theatre. Summer Opera Lyric Theatre and Research Centre is a not-for-profit organization.

416-922-2912 www.solt.ca

Tafelmusik Baroque Summer Institute
Faculty of Music, U of T
June 1-14
Join some of the world’s finest musicians in the field of baroque performance for this 14-day training programme in instrumental and vocal performance practice. Classes are offered in strings, woodwinds, harpsichord, lute and voice. A program for conductors/directors is also available. Taught by Tafelmusik musicians and guest faculty: master-classes, orchestra/choir rehearsals, chamber ensembles, private lessons, lectures, opera workshops, concerts. Advanced students, pre-professional and professional musicians are invited to apply by March 30, 2007.

416-964-9552 x2411 www.tafelmusik.org

Thornhill Chamber Music Institute
July 16-27
Thornhill Chamber Music Institute, begun in 1991 is a two-week daily summer program. Students from 8-17, and apprentices from 18-24 work together with professional musician-coaches. Daily sports, stretches for musicians, rhythmic challenges, composition, choral singing, renaissance group and chamber orchestra in addition to small ensembles and fiddling all provide a comprehensive and rich learning experience for all. TCMI takes place in a beautiful wooded setting at the Toronto Waldorf School. The family-type atmosphere includes many levels of musical abilities and a non-competitive sharing feeling is enjoyed by everyone. There are several performances by students, apprentices and faculty.

905-770-9059 www.tcmi.ca

Toronto Diocesan Choir School for Girls
Trafalgar Castle School (Whitby)
August 5-19
905-727-9009 tbrowning@bss.on.ca

Toronto District School Board - Downtown Summer Sounds Strings Band

Southern Ontario Chamber Music Institute
Summer Program ~ August 6 - 19, 2007
Immerse yourself into the ultimate chamber music experience!
Join us for a two-week intensive program of study under the mentorship of our internationally-acclaimed faculty

Resident Ensembles
Penderecki String Quartet
Aug 7-11 CONCERT Aug 9
Tokai String Quartet
The Duke Trio
Aug 16-18 CONCERT Aug 16

Visiting Artists
Katharine Rapoport
Michael Schulte

Composer-in-Residence
Dr. Kelly-Marie Murphy

The program takes place within the facilities and grounds of the lakefront property of Oakville’s Appleby College

For more information and application
info@socmi.org
www.socmi.org
905-842-5865

MARCH 1 - APRIL 7 2007 WWW.THEWHOLENOTE.COM

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Toronto District School Board — Summer Music Camps (Albion Hills/Mono Cliffs); July

dennis.zimmer@dtsb.on.ca

Toronto Faculty of Music — Music Theatre Camp (Etobicoke)
July-August

The vision of Toronto Summer Music Theatre Camp is to make the performing arts accessible to children and teens. Our program fosters teamwork, fun and commitment that will resonate in all areas of the participant’s lives long after they leave the TFOM MTC family.
416-231-4424 tfom@sympatico.ca

Toronto Summer Music Academy & Festival
Edward Johnson Bldg, U of T July 22-August 19

The vision of Toronto Summer Music is to present Canadian artists of international stature together with international artists providing outstanding musical experiences for audiences at the Festival and to select pedagogues of the highest calibre to coach and inspire Academy students. The Academy program offers musicians at the threshold of their careers master classes in percussion, piano, strings and winds, chamber music workshops for ensembles, and a four-week program in opera. The Festival gives music lovers an opportunity to explore a wide range of musical styles and to deepen their knowledge of classical music through concerts, lectures, workshops, master classes and fully-staged opera performances.
416-585-4464 www.torontosummermusic.ca

TRYPYCH
Trinity Presbyterian Church
(Toronto): July

TRYPYCH’s Summer Contemporary Opera Workshop runs from July 3 to July 31, 2007. Featured works are Argento’s The Boor, Rupferman’s In a Garden and Moore’s Gallantry. Stage direction is by Edward Franko with music direction by Dr. Brett Kingsbury and Dr. Erika Crino.

Fully staged with piano accompaniment, our workshop rehearsals are held on evenings and weekends, allowing those who work nine to five to participate. Auditions to be held in the spring. Date to be announced shortly. Vocal Master Class included.
416-783-5066 x1 www.trypych.org

University of Toronto Summer Wind Conducting Symposium
July 3-6

The University of Toronto Faculty of Music is again presenting its Summer Wind Conducting Symposium at the Faculty of Music. The guest clinician this year will be Dr. Gerald King from the University of Victoria, along with resident faculty members Dr. Gillian MacKay and Dr. Jeffrey Reynolds. The symposium is available to all teachers or advanced students who are interested in working on their conducting and teaching in an intensive but collegial atmosphere.
416-346-5381
www.music.utoronto.ca
gillian.mackay@utoronto.ca

University of Toronto Power Music Camps
July 9-20

An exciting music camp for students completing Grade 5 to 9.

University of Toronto faculty teach students to become Power Musicians. Students play in ensembles, sections and music electives. Recreational activities round out the day. Students may register for band, strings or choir camp.
416-978-3746
www.music.utoronto.ca
Camp Office: powermusic.camp@utoronto.ca

Yip’s Summer Music Camps
(York Region)
July 3-29

What could be better than singing world music in harmony with like-minded enthusiasts, in beautiful cottage country locations, surrounded by water, with great food and excellent company? The Summer Singing Retreat on Lake Simcoe will feature Valérie Magnan teaching music from Québec, Suba Sankaran and Alan Gasser. Participants will live together, eat together, and sing together for a glorious and unforgettable five days of song-raising, culminating in a couple of weekend local performances. The fall weekend workshop at the Lodge, a beautiful pastoral retreat on Amherst Island near Kingston, will feature Val Mindel, specialist in Appalachian and Gospel Music and Becca Whitlea.
416-588-6050 www.worldsongs.ca

Yip’s Sommermusik Academy 2007
(July 1 – August 24

“An intensive chamber music & performing arts program featuring Strings, Brass/Woodwinds, Piano & Vocal for Young Musicians & up”

Auditions in acquiring highest ranking in RCM Exams Orchestral Training & Chamber Groups Practice Techniques; Theory Training Sight-reading, & Ear Test Skills Music Trips & Concerts

www.yips.com

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WorldSongs Vocal Camp for Adults
Village music from around the world
For people who love singing!!!

Featuring: Alan Gasser, Becca Whitlea, Val Mindel, Valérie Magnan and Suba Sankaran

* July 25-29 Summer Singing Retreat on Lake Simcoe
* Sept 28-30 Fall Weekend Workshop on Amherst Island (near Kingston)

www.worldsongs.ca 416-588-9050, ex 2

416-978-3746
www.music.utoronto.ca
Camp Office: powermusic.camp@utoronto.ca

The Woods Music and Dance Camp
(Rosseau, ON) August 22-27
416-461-1862 www.the-woods.ca

World Songs 2007 - Summer Singing Retreat & Fall Weekend Workshop
(Lake Simcoe; Amherst Island)

July 25-29

What could be better than singing world music in harmony with like-minded enthusiasts, in beautiful cottage country locations, surrounded by water, with great food and excellent company? The Summer Singing Retreat on Lake Simcoe will feature Valérie Magnan teaching music from Québec, Suba Sankaran and Alan Gasser. Participants will live together, eat together, and sing together for a glorious and unforgettable five days of song-raising, culminating in a couple of weekend local performances. The fall weekend workshop at the Lodge, a beautiful pastoral retreat on Amherst Island near Kingston, will feature Val Mindel, specialist in Appalachian and Gospel Music and Becca Whitlea.

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Camp Office: powermusic.camp@utoronto.ca

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World Songs 2007 - Summer Singing Retreat & Fall Weekend Workshop
(Lake Simcoe; Amherst Island)
Cynthia Steljes remembered
by Leanne McMurray

It was after the first time that I saw Cynthia perform that I asked for a lesson - I somehow found the courage to ask for a lesson. She said "yes" and I studied with her ever since. It was in that moment, without her knowing it, that she saved my life. At that time I remember I was lost, I was desperate to be anyone but me. I was ready to give up on my music and life really, I did however have my oboe and a heart that needed to sing. I held so tight to this.

Few people in our lives can affect us the way a teacher can. Cynthia taught me oboe, but in the process taught me life - and this began with learning how to breathe. Many lessons would start by us lying down on the floor and just breathing. Together, Cynthia cared to teach me this. She took me right back to the beginning and slowly and gently built things from there. She had amazing patience.

Cynthia was truly a master at what she did. She had pulled apart the oboe, broken down the art of playing and performing and put it all back together again. She then gave this to me. I am privileged and more proud than you can imagine that I carry with me her brilliant knowledge and passion.

During the ten years of this magic, of Cynthia's honesty and respect, lesson after lesson, I grew as a player and musician but mostly I grew as a person. I had the added joy of house-sitting, taking care of Beau Dog and doing yard work in return for free lessons and just being around her in her everyday life.

When Cynthia got sick, I hoped so badly that she would teach me again someday. And then I realized that she was teaching me still as she struggled and fought for her life with grace and courage.

When I started studying with Cynthia, oboe was everything to me. It was life or death. If I couldn't play in front of many, if I didn't become great, I thought I'd die. I believed I would be nothing. To become great, I thought I'd die. I believed I would be nothing. To become great, I thought I'd die. I believed I would be nothing. To become great, I thought I'd die. I believed I would be nothing. To become great, I thought I'd die. I believed I would be nothing.

But when all styles of music are given equal cultural weight, musicians become valued for qualities other than artistic purpose and enduring merit, such as the ability to fill hockey arenas and make piles of money. Keillor writes that singer-songwriter Alanis Morissette was determined to become a star from an early age'. And indeed she has. But does Morissette's work merit such detailed analysis, when Keillor can discuss only a small proportion of concert, jazz and film composers and performers, leaving out, to name a few, Brian Cherney, Linda Caitlin Smith, Howard Shore, Jane Bunnett, and Marc-André Hamelin.

Nonetheless, this is a landmark in the study of music in Canada, and, if somewhat too broad in scope, it provides both a fascinating narrative and an indispensable reference. There are photos, musical excerpts, index, bibliography, and a delightful CD of piano and organ pieces performed by Keillor. The extensive notes are worth reading on their own.

The music of Peruvians of African descent has a rich but long-secret history. In one of the greatest of its many ironies, it received its biggest boost internationally when David Byrne produced a groundbreaking compilation disc in 1995, The Soul of Black Peru. Ethnomusicologist Heidi Carolyn Feldman here defends Byrne from criticism, warning 'how facile assumptions about the cultural origins of world music may lead to judgment errors regarding questions of appropriation and authenticity.'

Afro-Peruvian music is a unique blend of elements from the African slaves, the indigenous natives of the Andes, and the colonizing Spanish. Many of the instruments are unique, like the cajón, a large box drum, the guitada de burro, a jaw bone, and the cajte, a little wooden box.

Feldman pays tribute to pioneers like Peruvian folklorist José Durand, who was considered an outsider because he was white, and Ronaldos Campos, whose group Perú Negro is still flourishing today, and goes up to the present with musicians like Susana Baca and Eva Aylón.

Feldman's clear and lively text benefits from her formidable research and extensive interviews. There are photos, an index and comprehensive bibliography. But a discography would have been handy, since Feldman's enthusiasm for the music makes you want to listen.
Crouch is one critic who really criticizes - always prepared for attack, even when he is just describing a performance. But he is a terrific writer, with a brilliant mind and a musical sensibility. Crouch is black. That is central to his writing, which is permeated by racial issues - as is jazz itself, he frequently reminds us. Although he targets the pretentious, hypocritical and inept of any colour, he has special viruol for black nationalists, whom he sees as promoting 'miseducation'.

He reveres Armstrong and Ellington, of course, and has special praise for Sonny Rollins, Stan Getz, Billy Higgins, Roy Haynes, Hank Jones, and Miles Davis, although he considers Davis' later work a sell-out.

By far his most controversial allegiance is with Wynton Marsalis, 'the most astounding force jazz would ever see', and his brother Branford, rescuers of jazz from the waywardness of the avant-garde. 'What gives an art its deepest identity,' he writes in his autobiographical introduction, 'is the quality of its dialogue with the past.'

I could not find where the writings in this collection were originally published, although they are dated. The index is spotty, but at least there is one, for Crouch's writings deserve to be reread and consulted.

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Opera at Home
continued from page 22

True enough, raucous dissonance and dramatic sonic extremes propelled the story line, but these were employed in the service of socialist critique. (Mind you, being a good socialist was no guarantee against being swept up by the Stalinist state.) One can only speculate why Stalin went after Shostakovich with such particular determination. It may have been a sheer power play: knock down the most talented young composer in the country, and the example will put everyone in his place. My hunch is the number one factor was dumb misfortune: Stalin was a bigtime movie fan and liked to have the boys from the Central Committee over to his Kremlin office for weekly film nights. He adored soundtracks and thought that modern classical music should be one big easily digestible film score for building socialism.

The musical bottom line was that Russia lost its Benjamin Britten. Shostakovich's principal musical ambition was to compose great operas. He was only twenty-six when he finished composing his one and only major opera, Lady Macbeth.

Turning to audio choices for Lady Macbeth, first there's the pioneering full-length recording, conducted by Mstislav Rostropovich and featuring his wife, the great diva Galina Vishnevskaya in the lead role of Katerina Izmailova. It's been superbly remastered by EMI for their "Great Recordings of the Century" series. Second, Deutsche Grammophon offers a bargain 5-CD set containing Myung-Whun Chung leading the Batille Opera plus three disks of Shostakovich's songs. (None of the DVD versions of the original 1934 production measure up to what we saw last month at the Canadian Opera Company, by the way. True, it was strange to see singers in costumes redolent of the 1920s rather than the mid-nineteenth century where the action clearly takes place, not to mention that the Soviet revolution wiped out the merchants who were strutting about the COC's stage. But never mind: the conducting and singing were so strong that this discordance was quickly forgotten.)

The Nederlands Opera's Lady is a mixed bag. Marius Jansons' conducting of the Royal Concertgebouw Orchestra is stunning, as is the sound quality. The singing is solid. The staging, however, makes me want to turn off my screen. The action takes place in a big glass cage. Gee, couldn't we figure out ourselves that the young Katerina feels caged by her provincial marriage? As to the postmodern Barcelona production for EMI, which has Katerina suffocate her rival with a plastic bag, Cambodian style: gimme a break.

Finally, there's one of the greatest opera films ever, Shostakovich's revision of Lady for a 1966 Soviet production Katerina Izmailova. It's just been remastered by Decca/Universal. Shostakovich excised blatant eroticism in favor of theator implication. His magnificent satire of the provincial police is gone. As are most of the orchestral interludes that drove successive acts. On the other hand, the dramatic coherence is tighter and Vishnevskaya's performance has to be seen and heard to be believed.

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EDITOR'S CORNER continued from page 10

announcement of the 2007-2008 season included mention that the New Creations Festival In April 2008 will feature Ryan's Con certo for Piano Trio and Orchestra with guest artists the Gryphon Trio.

Well it seems I just can't get enough of Shostakovich. This month I have rediscovered the Sonata for Violin and Piano, Op. 134, a work that was dedicated to David Oistrakh on his sixtieth birthday back in 1968. I got to know the piece through Oistrakh's own recording with Sviatoslav Richter released as a Melodiya/Angel LP in the early 1970s. That outstanding performance of the eerie, at times angst-filled and occasionally exuberant work is of course a tough act to follow, but although I still have a turntable hooked up to my audio system, I must confess that it has been a number years since I've hauled out that particular record. The stunning new recording by Vadim Gluzman and Angela Yoffe, "Ballet for a Lonely Violinist" (BIS-CD-1592), opens with the Shostakovich and I was immediately drawn back into the spell of this magical score. The Israeli duo strikes just the right balance of restraint and bombast and the recording quality is second to none. The distinctive CD title is taken from a piece by the young expatriate Russian composer/pianist Lera Auerbach whose music shares this disc. Lonely Suite is for solo violin and is a series of six brief movements that are at times reminiscent of childhood nursery rhymes. Auerbach emigrated to the West in 1991 at the age of 18 after a concert tour and has made her home in New York City since that time. This is pertinent because the final piece on the disc is her Sonata No. 2 which is subtitled "September 11". The program note states that she began the work the day after the attack on the World Trade Centre. "Since childhood I knew that the only way to deal with pain is by transforming it into a work of art... All the different emotions I experienced at that time - from shock to sorrow, from mourning to hope, from anger to despair... were embodied into its material." Once again, Gluzman and Yoffe deliver a performance that captures and conveys this breadth of emotion. The one quibble I have with this excellent disc has to do with the inclusion of Shostakovich's Jazz Suite No. 1 in a transcription by the violinist's father. A strong case is made in the program booklet suggesting that adding this early and much lighter work demonstrates the range of the composer's vision, but frankly the suite just seems trivial in this context and detracts from the whole. Of related interest is another recent BIS release, Lera Auerbach plays her Preludes and Dreams (BIS-CD-1462), a solo piano recording which presents us with another side of this young composer. Hers seems to be a predominantly dark vision, making Auerbach an apt pairing with the late Russian master, a vision which I would say is definitely worth exploring through these fine recordings.

The final disc I'd like to mention this month is much lighter fare, but what else might we expect from an ensemble called Day Off? "Picnic in the Cemetery", an independent release available through the website www.musicpicnic.com, features the compositions of Toronto pianist Njong Kie Kie and his colleagues, violinist Simon Claude and cellist Alexandre Castonguay, were involved with the touring company of the dance troupe La La La Human Steps' production Amelie and spent three years traveling with the show throughout Europe, Asia and North America. One might be tempted to think that with all that time together on the road they would want to get as far away from each other as possible on their "day off," but it seems that in their down-time these musicians took solace in each

other's company and took the opportunity to perfect some extracurricular repertoire. Kie's compositions are grounded in traditional tonality, tinged with minimalist rhythms and often feature lyrical, quasi-ethnic melodic lines. These playful and heartfelt ditties are a pleasure to behold and satisfying in a way that lighter fare often is not. Incidentally, the cemetery of the title turns out to be Toronto's own Mount Pleasant, a landmark where I have spent many an afternoon myself taking advantage of the extensive "Discovery Walk" routes on my bicycle, a pastime I would recommend to all.

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

David Olds
Editor, DISCoveries
discoveries@thewholenote.com

DISCS REVIEWED

CHORAL

Renaissance Giants
The Tallis Scholars
Gimmell CDGIM 207

If aliens came to earth and were trying to find a quintessential English choir upon which to do experiments (don't ask me - it's an alien thing), they would only have to look to The Tallis Scholars for their subjects. There is no choir on earth more English than The Tallis Scholars.

The first piece on this compilation of previously recorded hits is Tallis' well known 40-part motet Speon In Alum. The list of singers reads like a baby-name book for the Anglo-Saxon child. The performance is flawless - as only the English can produce. Where else could one find so many people named Alison who sound exactly the same? The aliens might be confused because all of the music sung by the group (which, in this 2 CD set, includes Des Prés, Palestrina and Victoria) sounds English. Is there something about Simons and Adventus that makes them sound that way? Is it the dentistry?

This is the most consistent collection of some of the greatest masses ever written. The unparalleled English accuracy of The Tallis Scholars is a delight to hear. The recordings are culled from an eight-year period (1985-1993) over which only a few of the members of the group changed. The brilliant sound is one that others try and fail to create on a regular basis.

Next time you get abducted in the middle of the night, play this disc for the funny green men. They may just leave you be and set the probe on The Tallis Scholars.

Gabrielle McLaughlin
Concert Note: Tallis' 'Spem in Alum' is featured when the Toronto Mendelssohn Choir and the Victoria Scholars join forces on March 16 at St. Paul's Basilica.

Sacred Places
Elektra Women's Choir
Skylark SKY0602

This CD features modern sacred compositions from Hungary, Canada, the U.S. and Spain. It begins with Mass No.6 by György Orban which has quite diverse movements. A rollicking Gloria features some challenging and flashy moments for pianist Stephen Smith, whose playing is superb. The Sanctus begins and ends with a brilliant shimmering in the voices akin to angels performing aeronautics overhead. The Agnus Dei features choral style singing with a tip of the hat to J.S. Bach in the piano accompaniment.

Srlf Irving Glick's 'Psalm Trilogy' begins with a haunting, reverential setting of Psalm 92 followed by a jubilant display of antiphonal dancing
rhythms for Psalm 47. I found that in Psalm 23, the deep emotional content displayed in the musical writing was a little cold in expression by the voices. Again, this is the case with the deeply emotive Set Me as a Seal, while, on the other hand, the choir displays a great deal of warmth in the lullaby Durme, Durme. Os Justi by Eleanor Daley features a lovely layering of sound with a marvellous richness in the alto voices. The Miserere by Basque composer Eva Ugalde is pitch-perfect with the gentlest of undulations in the soprano part and lovely descending harmonic sequences. Finally, Gwyneth Walker’s setting of I Thank You God by E.E. Cummings captures the poet’s delight of nature and innocence in verse with brilliant playfulness in the voices.

Dianne Wells

EARLY MUSIC AND PERIOD PERFORMANCE

Rameau - Keyboard Suites
Angela Hewitt
Hyperion SACD67597

From the late-baroque’s huge bulk of pleasant forgettable keyboard pieces, three repertories stand out as exceptions — those of Bach, Scarlatti, and Rameau. Of the three, Rameau’s is the smallest (Angela Hewitt fits more than half of it onto a single CD), but it covers a wide gamut of original musical thought.

L’Enkaronique and the A minor Sarabande, among other movements, suave and smooth in their harmonic invention, foreshadow Fant. From the gravity of the L’Enkaronique to the celebratory Allemandes, through the grandioso music of the Rameau sarabande, the smallest (Angela Hewitt fits more than half of it onto a single CD), but it covers a wide gamut of original musical thought.

Pianists who also play harpsichord are fewer than, say, violinists who also play viola. Hewitt, a pianist, plays Rameau on her instrument. I thought of the poet’s delight of nature and innocence in verse with brilliant playfulness in the voices.

Dianne Wells

John Beckwith

Marais – Sémélée:
Ouverture et danses
Montreal Baroque;
Wieland Kuijken
ATMA SACD2 2527

Though many are familiar with Marais as the remarkable viola da gamba player who allegedly surpassed his famous teacher Sainte-Colombe among other movements, the celebrazio

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Dianne Wells

John Beckwith

Pichl - Symphonies
Toronto Chamber Orchestra;
Kevin Mallon
Naxos 8.557761

Naxos ever increases its contribution to the advancement of 18th Century musical culture, surpassing the laudable efforts of Nonesuch in the 1970’s. Naxos leadership seem to have appointed Kevin Mallon and the Toronto Chamber Orchestra as their competition to Tafelmusik; at this point, Mallon and the TCO have released 12 discs of baroque and early classical material, including contributing Volumes 30 and 31 to Naxos’ complete Haydn symphonies, with no sign of any flagging in energy.

To add to this impressive series of accomplishments, that team recently embarked upon a collection of the symphonies of Bohemian classicalist Wenzel Pichl. Under-represented in the recorded canon, these four Pichl symphonies fill an obvious gap. Do not consider this CD a mere scholarly exercise, impeccable though it is; it is filled with superbly crafted 18th Century orchestral writing, a delightful listening experience.

Pichl wrote nine works based on the classical Muses, structuring them as symphonies. Four are presented here: Calliope, Megaron, Chion, and Dione. All adhere to the four-movement layout and show great invention.

Recording quality is excellent. Although Naxos has recorded a high percentage of their Toronto-based projects at Grace Church-on-the-Hill, this project made use of the more voluminous space at Saint Anne’s ("the Byzantine") Church. The production team of Norbert Kraft and Bonnie Silver have given Pichl as good as they did with Haydn, and to the average listener it sounds as great as if it were Vienna’s Musikverein with the finest Neumann microphones.

Recommended.

John S. Gray

Concert Note: Kevin Mallon leads his Aradia Ensemble (also much recorded by Naxos) in Handel’s Apollo d Daline with baritone Neil Aronoff and soprano Deanna Hendrikis at the Gladstone Hotel on March 25.

Schumann - Fantasie; Kreisleriana; Arabeske
Jonathan Biss
EMI Classics 3 65391 2

Technical perfection nowadays, to use Churchill’s immortal words, “is not the end, not even the beginning of the end, but perhaps the end of the beginning.” This is definitely true for Jonathan Biss who at the age of 26 is already a mature artist. With so many young talents clamouring for fame, Biss has already established an international career with a busy schedule in America and Europe, playing with major orchestras and under many famous conductors.

No sensation seeking for him, the repertoire is what interests this young man and he plays it with the greatest dedication and perfection. Perhaps the most impressive thing about him, to paraphrase Bernard Holland of the New York Times, is his controlled impetuousness. The best of all worlds: the fire of youth combined with maturity. Another Askhenazy, perhaps? His choice of this Schumann program already shows his uncompromising approach. He begins with the most emotionally complex, Fantasie in C with its famous quotation from Beethoven’s "An die ferne Geliebte". He plays this long, difficult piece with sustained emotion, wonderful touch and a variety of light and shade.

Biss proceeds with the more popular Kreisleriana. This work incidentally has nothing to do with the famous violinist born 20 years after Schumann’s death, rather it was inspired by the musical character Kapellmeister Kreisler in a novel of E.T.A. Hoffmann. These are eight shorter pieces of mercurial mood changes but held together cohesively by Schumann’s compositional mastery. The work ends with the playful No. VIII, performed by Biss with infinite charm and delicacy. The ubiquitous Arabeske ends the program. It would make a wonderful encore to a recital.

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Organ recitals on CD often display a cult figure, but this release brings us two! Charles-Marie Widor has a special niche in the organ world, eagerly promoted by Jehan Alain and his sister Marie-Claire and the several generations who followed them. Janos Gardonyi already had a following of master-class pupils at the time he left Atlantic Canada for McGill, growing even unto today. This collection of Widor's organ symphonies is therefore, from its inception, a definitive edition. Widor's Symphonies No. 3, Op. 42, No. 1 is the more well-known work, and Gard allows wondrous breathing space in the middle movements. The well-known Toccata is as brilliant as you will hear anywhere. The more mystical No. 9, Op. 70 shows Widor in more advanced tonal territory, and Gard gives it its fullest attention, with wondrous results.

Exhaustive lists of stops occupy two pages of notes. The organ tuner is credited, but we are left in the dark as to the engineer's microphones. A pity that Canadian works weren't added to the collection; short works by Davely and George Fox come to mind. Perhaps the producers wished to maintain a certain French purity here.

John S. Gray

20th century and contemporary works feature strongly in the quartet's repertoire, so it is no surprise to see works by three 20th century masters chosen for this, their debut CD recording. What does come as a surprise, perhaps, is the realisation that some 20th century works are already almost 100 years old or more. The Ravel dating from 1902-03 and the Sibelius D minor Op. 56, "Intimate Voices", and the Stravinsky Three Pieces from 1909 and 1914 respectively.

It is obvious from the opening minutes of the Sibelius that this is going to be playing of an exceptionally high standard, and nothing that follows on this disc does anything to change that view. The intonation is faultless, the sound and tone rich and warm, the ensemble playing immaculate, and the dynamic range quite wonderful. Above all, the Daedalus plays with a sensitivity and passion that shows a deep understanding of and commitment to these works, while always maintaining a feeling of spontaneity that makes the playing sound consistently fresh.

The recording quality is clear and warm, the booklet notes (written by the quartet) excellent. Brother and sister Kyu-Young Kim and Min-Young Kim alternate on first and second violin, with Kyu-Young taking the lead in the Ravel. This is an impressive debut CD from a quartet that already displays a great sense of maturity. We can only hope that they will continue to explore the 20th century repertoire on disc.

Terry Robbins

String Quartets of Sibelius; Stravinsky; Ravel
Daedalus Quartet
Bridge Records Bridge 9202

The Daedalus Quartet took the Grand Prize at the 2001 Banff International String Quartet Competition, and has since firmly established itself among the top ensembles in its field.

Gershwin; Rachmaninoff
Alan Hobbins
Maestro Music Company
MMCD03
(www.alanhobbins.com)

Alan Hobbins is an amazing Canadian pianist of Jamaican descent, living right here at our doorstep, in Toronto. Our celebrity obsessed culture being what it is, I doubt many people have heard of him. This is a pity, because he is an artist of major stature and this CD proves it. Hobbins is at least twice blessed. Not only has he a natural affinity to the Romantic movement, particularly the great 'princes of the piano' Chopin & Rachmaninoff, but he is also very much at home in the world of American jazz with its complex and syncopated cross-rhythms. The Gershwin section begins with an ambitious, spirited, imaginative and technically brilliant account of Rhapsody in Blue, the complete, unabridged and formidably difficult solo version, followed by 6 preludes of differing moods and character. Here Hobbins truly captures our heart with a sultry Blue Lullaby, the Spanish Prelude with its rumba rhythm and finally, the irresistible, Scott Joplin type ragtime, honky-tonk piano of Raisin Ripples.

Rachmaninoff's Preludes are the Mount Everest of the piano, influenced by Chopin and Liszt. Hobbins continues with the composer's 6 best known of the genre. The 1st alternates between Chopinesque, sensitive, arpeggiated pieces (G sharp minor, D major, E flat major) and the more grandiose, passionate and dynastic Preludes (G sharp minor, G minor, B flat major). All performances are superb, but Hobbins really pulls out the big guns for the B flat major Prelude where he plays with such romantic abandon that he reminds me of the great Martha Argerich. We wish Alan Hobbins continued great success.

Paradise Reborn
Linda Shumas
Phoenix Records PHX71872

Linda Shumas made a mighty entrance to the Toronto scene in 1984, with a solo recital at the Trinity-St. Paul's Centre. In the decades that followed, she concertized and gigged just about anywhere she could find a piano, including every incarnation of the Music Gallery from 1087 Queen West onward. Recent duet, trio and chamber ensemble forays have borne fruit in her awesome musicianship, carrying over into her solo work.

Unlike her 1985 LP "Voices from the Cloisters" (later released on compact disc by Phoenix Records #1369.1D), Shumas concentrates here mainly on the work of other composers, Rameau, Couperin, Scarlatti and Haydn represent the 17th and 18th Centuries in this collection, and Shumas certainly gives a good account of the music. Rachmaninoff and Scriabin give us her perspective on the early

Richard Haskell

Widor -
Symphonies Nos. 5 & 9
John Grew
ATMA ACD2 2370

March 1 - April 7 2007

I would probably pay my last dime to hear this young man in person.

János Gardonyi
20th Century idiom, much closer to her own style, but never overcrowded.

Shumas' producer Nick Peros contributed five (of his seven) Poèmes, and Linda matches those with five of her own. All the music is excellent, with L'Ocean Réve the standout in creative shaping of beautiful phrases.

Of interest to audio purists, this CD was recorded in a small room on a very large piano, and a non-Steinway at that. Three subtly different perspectives come from three sound engineers, one of them being the legendary Paul Hodge. Tuners are not credited here. The cover picture is by Jan Thorp, whose photos grace each Shumas recording. Recommended.

John S. Gray

William Walton's knuckle-busting showpiece, Concerto for Violin and Orchestra, was commissioned by Helfitz in 1936. All three movements, Andante tranquillo, Presto capricioso alla napoletiana, and Vivace, are spectacular.

Ehnes and the Vancouver Symphony Orchestra give a virtuoso performance of the highest order under Bramwell Tovey's baton.

Frank Nakashima

Concert Notes: James Ehnes performs Shostakovich's Violin Concerto No.1 with the Kitchener-Waterloo Symphony on March 2 & 3 and is featured in the National Ballet's production "A Footstep of Air & Opus 19/ The Dreamer & Voluntaries" beginning March 21.

David Palmer

Centre des CMCCD 12106

Canadian Organ Music Showcase

David Palmer

Barber: Korngold: Walton - Violin Concertos
James Ehnes; Vancouver Symphony Orchestra; Bramwell Tovey
CBC Records SMCD 5241

On this recording the Canadian super-star violinist James Ehnes performs some of the world's finest modern violin concertos.

Erich Wolfgang Korngold's Violin Concerto in D, Op. 39, is premiered by the legendary Jascha Helfitz. The passionate Moderato nobile, interspersed with bravura passages, is followed by a lyrical Andante, and then a fiery Finale, full of rhythm and contrast, punctuated by brass and percussion reminiscent of Star Wars scores. Not surprising perhaps, as his relationship with Warner Bros. in Hollywood influenced Korngold's late Romantic style.

Before Toscanini premiered his Adagio for Strings in 1938, Samuel Barber was pretty much unknown. However, his Concerto for Violin and Orchestra, Op. 14, has become one of the most played of all violin concertos. The well-crafted orchestration and narrative of the Allegro, the achingly beautiful Andante, and the delightfully diabolic roller-coaster Presto in moto perpetuo are undeniable evidence of his talent.

The compact disc release of Christos Hatzis' multi-media theatrical masterpiece Constantinople was a long time coming, but perseverance has paid off in spades.

Hatzis says that he's not a religious man. Not in the sense that confines societal stereotypes. Yes, he was raised Greek Orthodox, and his upbringing has marked him indelibly. The texts are a composite of Greek and Serbian Orthodox chants to 12th c. Egyptian and 19th c. Byzantine poetry. The overarching theme is death and resurrection. However, Hatzis' music and his mind transcend conventional barriers. Elements of urban gospel, parlour music and tango with plain chant are interlaced with traditional and eastern tones.

I spoke to Hatzis at the recent premiere concert of his new work Mystical Visitations, which he composed specifically to inhabit Maryem Tollar's world - rather than have her visit his. This new work borrows a movement from Constantinople - Ab Kaldeh! In both works, the powerful connection between composer and singer is intoxicating.

The hauntingly ethereal voices of both Constantinople's soloists, Patricia O'Callaghan and Maryem Tollar, are deftly supported and enveloped by Toronto's Gryphon Trio, who commissioned the work. The added impact of audio electroacoustics somehow binds the disparate pieces and pulls the whole together.

Hatzis is a well-known advocate of borderless music - if this is the direction of spiritual music in the 21st century, I say, bring it on!

Heidi McKenzie

Performance notes: As this magazine hits the streets Constantinople will be given 3 performances in Montreal (Feb. 28, Mar. 2 & 3) and later in the month it will have its European premiere at the Royal Opera House Covent Garden in London (Mar. 21 - 23). Constantinople returns to Toronto with 3 performances at the Bluma Appel Theatre June 7 - 9, as part of the Luminato Festival. The Gryphon Trio perform music of Berger, Arenskey and Kulesha with guest Joan Watson, horn, at Music Toronto on March 6.

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Darren Copeland  
Perdu et retrouve  
Darren Copeland  
empreintes DIGITALes IMED 0683

It is too easily forgotten that Canada was, and in many ways continues to be, a world leader in the field of electronic-based electroacoustic music. In that rarefied discipline, we had a Toronto school, a Vancouver school and a Montreal school. Darren Copeland is one of the originators of the genre, and has taken part in all three of those regional schools, given a period of more than twenty years. Given the vast palette of sounds and reproduction techniques available, it is no surprise to find Copeland’s new release on Empreintes Digitales is on a Dolby 5.1 surround audio DVD. That means you cannot play it on your CD player, nor can you listen to it on your CD Walkman. But if you do have the latest high tech home theater system, here is a disc to test the reproductive capabilities of your equipment.

Copeland’s pieces, compositions of one form or another, are helped by program notes disseminating the thrust of each. The frightening opening track deals with the terrorist attacks of September 2001 as subject matter, as well as using audio fragments from that busy news day as part of the sonic texture. Other pieces are longer and more laid-back, notably On a Strange Road, implying a surrealistic car trip. With this machine music, it is comforting to know that a human is behind it, nonetheless.

John S. Gray

JAZZ AND IMPROVISED

Stop Playing Those Blues  
Louis Armstrong  
Naxos Jazz Legends 8.120817

This release finds Louis Armstrong (in my opinion, the most important musician of the 20th Century) at a crossroads: about to set aside the big band format in which he’s been working for nearly two decades, and take up working with a small jazz group, The All-Stars.

Pops was filming “New Orleans” in mid-1946 when a session was recorded with a Dixie swing septet featuring Vic Dickenson and Barney Bigard (who was later to spend a long time with Armstrong). Sugar, I Want A Little Girl and a pair of blues all have vocals, and strong solos, especially by trombonist Dickenson, the ‘shaggy dog’ of jazz.

A couple of weeks later, a session was shared by the big band (on Endie) and a Dixieland Seven including trombonist Kid Ory and again, Bigard on clarinet. The future standard, Do You Know What It Means To Miss New Orleans? is the standout here.

The transition to the small band was sealed with a Town Hall Concert on May 17, 1947, featuring Jack Teagarden as well as cornetist Bobby Hackett, pianist Dick Cary and Peanuts Hucko on clarinet. Six sides from that event are included here, including the always-charming vocal duets with Big T, Roeka ‘Chair and Back O’ Town Blues.

The firming up of the All-Stars format, which was to be Armstrong’s working format for the next three decades, is represented with some tracks from later in 1947, with Cary at the piano, before Earl Hines was to take over the chair. Tacked on the end is a bit of a novelty, the title track from the film A Song Is Born, featuring swing era favourites Benny Goodman, Tommy Dorsey and Lionel Hampton.

The generous 64 minute disc offers excellent and honest sound transfers by Toronto’s David Lennick and Graham Newton, and full notes and recording information.

Ted O’Reilly

You Taught My Heart to Sing  
Houston Person with Bill Charlap  
HighNote Records HCD 7134

What at first glance might seem an “odd couple” pairing turns out to be an inspired idea. Tenor saxophonist Houston Person is a veteran of the “chitlin’ circuit”, the neighbourhood tenor and organ bars where he got his start. And most of his early recordings were made with groups led by organists, Johnny “Hammond” Smith and Charles Earland among them.

Person was pretty much overlooked by jazz listeners until the mid-seventies when he joined forces with vocalist Etta Jones. Pianist Bill Charlap on the other hand comes from a family with a Broadway pedigree. His father, Moose Charlap, was a Broadway composer and his mother, Sandy Stewart, is a well-known vocalist. Charlap made his first records in the nineties backing singer Barbara Lea and as a sideman with Gerry Mulligan.

In 2004 Person and Charlap met in Rudy Van Gelder’s studio where they made this stunning CD. “Bill and I had found ourselves thrown together quite a bit over the last two years,” notes Person, “and it was only natural that the noodlin’ we’d do at rehearsals or sound checks would lead to our making a record together.” He goes on to say, “...Bill and I [have] an affinity for the Great American Songbook.”

One Flight Down  
Cedar Walton  
HighNote Records HCD 7157

Cedar Walton has been recording for nearly 50 years now, as sideman and leader, yet he still has something to say. Indeed, the pianist sounds fresher and freer than ever. (It must be those six decades of practicing).

Most of this release is in performance, but the opening two Walton compositions also feature Vincent Herring, an always-wise player, heard here on tenor rather than his usual alto sax.

The title track is a funky hard-bop-pish line which would have suited Art Blakey band: groovy! The Rubber Man follows, a jaunty (almost said ‘bouncy’) line with a nice forward movement at a medium-up-tempo.

The next Billy Strayhorn Medley is in fact three tunes played separately. The trio, with bassist David Williams and drummer Joe Farnsworth, is more aggressive in the interpretation of Lush Life (which has become diluted by murderous versions by bad ‘chick singers’) and Daydream. The firm hand by Walton is appreciated, especially in the wity Latin treatment of Daydream. The straight-ahead Raincheck features Farnsworth’s wonderful brush work.

Seven Minds is David Williams’ feature, and perhaps it lies so well under his fingers because it was written by a fellow bassist, the late Sam Jones. A nice, floating reading of the standard Time After Time leads into Wayne Shorter’s Hammer Head, going back 40 years to the days when the composer was in the Jazz Messengers. Another Messenger, Freddie Hubbard, wrote the closer Little Sunflower, and Walton steps its simplicity as a framework for going in many directions.

This album was a companion for a long road trip recently, and it never wore out its welcome.

Ted O’Reilly

Sorry to be Strange  
Chris Tarry Group  
Cellar Live (www.christarry.com)

“Sorry to be Strange”, released on the new Cellar Live recording label, is the latest project from New York-based Vancouver bassist and composer, Chris Tarry. It’s been a while since we’ve had a CD from Chris, but this self-produced, evocative and deeply emotional project has been well worth the wait. Tarry favours electric bass, and possesses a rare skill on that unforgiving instrument that allows him to ring every nuance and colour out of an axe that is more strongly associated with fusoid, higher-faster-louder “face melters” than the reflective, swinging and melodic post-bop compositions found here.

All the material on “Sorry to be Strange” is written by Chris, with the exception of Universal Traveler by the progressive hard Air. As always, Chris has surrounded himself with wonderful communicative players who display a New York-ish versatility and enthusiasm, including Pete McCann on guitar, Dan Weiss on drums, Jon Cowherd on piano and Canada’s own Kelly Jefferson on sax. Stand-outs include the joyful Here We Go Again (featuring a facile Dan Weiss) and the hauntingly beautiful, Prettiest Girl of All Time. Also of high calibre is the production itself, by way of engineer John Hopkins with mixing by Shawn Pierce. The breathtaking cover shot of the Williamsburg Bridge at sunset
Iceberg's music was credited to the singer-songwriter Nick Fraser and trombonist Martin Henneman, showing a different aspect to his instrumentation. Fraser combined drums, trombone, and guitar, and added to the interplay of his angular playing.

Polar Bears

Geordie Haley's trio is made up of unusual instrumentation to say the least. How many times do you recall melodicism and improvisation gelling with a combination of drums, trombone, and guitar? Joined by percussionist Nick Fraser and trombonist Scott Thomson, Haley is hell-bent on exploiting the finer niches of jazz music. Only one piece is credited to Nick Fraser - the angular laptop affected In Walked. For the others, all three members share writing credits which mean the music was either rehearsed ahead of time or this may have been an instantaneous improvised session. Thomson's trombone blasts are nothing short of spectacular. Listen to the way he counter-points Haley's angular playing on the title track or as he takes outright liberties and plays above the other two player's heads on the lively Blueski. Fraser is heavy on the hi-hats, while Haley orchestrates the session with his warm playing. reminiscent partly of an earlier Bill Frisell with a more skewed slant thrown in, he's never one to shy away from a risky confrontation of three creative minds. Even on a slower piece such as New, the band stretches out and shows a common, musical language in development. An excellent release through and through.

While Haley doesn't shy away from his improvising roots on 'The Green Suite and Other Stories', this is a more composedly composed effort. Creating a rhythm section with percussionist John Martin, bassist Paul Donat, adding saxophonist Evan Shaw, vocalist Christine Cuneen, and Eugene Martynov on laptops, The Every Time Band is one rockacking affair. Quite literally so.

As an ensemble, they attempt to be an improvised music group but in the end, everything is tightly controlled by Haley. The ensemble is infiltrated with "foreign" forces - such as a rarely heard vocalist and a laptop. Fair enough, Haley is taking risks and this is a big plus. Musically, they present a variation on more adventurous jazz territory while allowing thick improvised passages to peak through. On oligarchy, Cuneen showcases a strange vocal succession of non-lyric zephyr-like warbles, accompanied by Haley's sparse guitar motions. All of the mass seems to be processed by Martynov, Weider still, on the following piece, Gloves and Goggles, she sounds like a more alive Karen Mantler and the band returns to a more sedate form of music creation. It's on the longer pieces - Iceberg and Free Hugger - the band truly gets a chance to stretch out. Everyone gets play with and scrape against one another, allowing a number of good moments of friction to come through. The one grapple I have with the disc is that Eugene Martynov seems like he's underused.

Shifting between adventurous and the more standard fare, the album is still quite good allowing all members to speak with one common voice, channelled by Haley's vision.

Ken Waxman

Thin Air

As a cross-Atlantic outfit - Lori Freedman is based in Montreal, Marilyn Lerner in Toronto and Ig Henneman in Amsterdam - Queen Mob Trio has a world of new music mastered at their fingertips. Through their last few releases, they've wavered between chamber music, improvised styling and dashes of jazz. They're never content to be shuffled into one given category, which makes each new release a surprise for the listener. At the beginning of every record, we ask ourselves, just what musical style will the group head into? So, here we are, at the first piece of their latest release. As I'm listening to the title track, I'm under an impression they're hanging heavily over new music territory. Freedman's well placed clarinet blows are interspersed with Henneman's ear-friendly viola dabbling that are then wrapped up with occasional ivory strokes from Lerner. But then, wait, as I re-listen to the piece, it's more on the improvised scheme. Well, yes - all three members have writing credits on the track.

Something is up. I listen to the piece a few more times and at every turn I'm surprised at how easily they shift between styles. They're like a sly fox who's trying to outrun a wolf. Throughout the record, they take sudden shifts in direction at least half a dozen times. Each time this happens, you're left with a question mark smash in front of your face. Is theirs an exercise in confusion or are they deliberately playing every imaginable style of sound? The sound confluence means of communication at work, it's a shame the record is a mere 43 minutes long. I could listen to what "Thin Air" offers for hours on end.

Tom Sekowski
Concert Note: Queen Mah's Marilyn Lerner and her Ugly Beauties Trio perform music of Thelonious Monk at Two-Tone Thursdays: Jazz at the Bata Shoe Museum on March 1.

Streaming
Muhal Richard Abrams; George Lewis; Roscoe Mitchell
PI Recordings 22
(www.vergemusic.com)

Summit meeting among three veterans of Chicago's Association for the Advancement of Creative Musicians (AACM), the five elongated, spontaneous improvisations showcase each other's idiosyncrasies. This is no exercise in nostalgia however. AACM founder Muhal Richard Abrams, 74, utilizes percussion implements and bamboo flute along with aggressive pianism, Roscoe Mitchell, 63, vibrates and rattles hollow-sounding percussion as well as tracing unique paths with soprano and alto saxophones; and George Lewis, 52, spends as much time triggering pulsations with his laptop computer as vibrating chromatic trombone lines. Thus hair-trigger sonic reactions as easily involve a contrapuntal duet between malleable rhythm and the trombone's braying reedist and the trombone's braying rasp as well as tracing unique paths with soprano and alto saxophones; and George Lewis, 52, spends as much time triggering pulsations with his laptop computer as vibrating chromatic trombone lines.

Dialogue
Hisato Higuchi
Family Vineyard (www.famil­vyneyard.com)

Having released a couple of excellent EPs a couple of years ago - "She" and "2004 11 2005 4" - Japanese guitarist Hisato Higuchi now releases his first State-side record, simply entitled "Dialogue". As with the previous two releases, the proceedings are kept to a bare 36 minute length. This is something that works highly in his favour. Higuchi's piscing is morosely slow. When he picks at the strings of his guitar, you feel he's straining hard to figure out his own way. It's improvisation by force of nature. The whispers he exhales are quiet and heavily restrained. In fact, each single note he strums is discreet and has a singular purpose attached. Make no mistake, this is mood music. If there were a reference point to be found, it could be Loren Connors, though Higuchi is even more restrained in his delivery. The only time he tends to get away from his atmospheric seduction is during Guitar #3, when he sets some electricity out of the bag. Otherwise, this is as slow and purposefully sad as it gets. Wonderful landscapes are crafted from thin air and everything happens as if by magic.

Rarely do you hear someone with this much unspoken power in their instrument as you do on this disc. Intimate playing with an abundant degree of reserve, this is guitar music for those with an aversion to the guitar.

Ken Waxman

POT POURRI
Stroll in the Cool
Jesse Read, bassoon; Michael Strutt, guitar
Skylark SKY0604

I have a confession to make. I am a lapsed bassoonist. That in itself is hardly much of a revelation but it feels good to get it off my chest, especially when reviewing this very pleasant CD featuring Vancouver bassoonist Jesse Read and guitarist Michael Strutt. Bassoonists have been busy expanding their once slim solo and small ensemble repertoire over the last few decades. For instance, Toronto's Caledonian Quartet, bassoonists has been exploring new bassoon repertoire since 1995 by commissioning composers and adding percussion, violin and singers to their quartet. Jesse Read has contributed to this seemingly global fagotistic project, championing lesser-known composers and commissioning new works.

Now these fine Vancouver musicians have claimed new ground on frontiers where the bassoon has never gone before: Fado, that most Portuguese of musical genres, in addition to Brazilian and Cuban compositions in evocative arrangements by the guitarist of the duo, Michael Strutt. If that wasn't enough, to complete the album, the California-based composer Gerry Long has provided deft arrangements of guitar works by three composers well known in the classical guitar world and active in the 19th century: Spaniard Fernando Sor, Italian Matteo Carcassi and the French Napoleon Coste.

Despite the disparate sources of these 30 individual pieces, the album flows easily with musical good humour, charm, keen melodic sense and a remarkable consistency of mood. This of course is a tribute to the bassoon mastery of Jesse Read, who carries the solo voice over the 64 minute program with the virtuoso's trump card - technical brilliance in the service of heartfelt emotion. Can you hear a hint of saudade in the first track, a Fado by Moniz Pereira?

I have listened to "Stroll in the Cool" a number times now and it has never failed to brighten an otherwise overcast, cold winter day.

Andrew Timar

Songs of Georgia
Zari
Independent Allowable Musics 011 (www.zari.ca)

Composed of Georgian-born Shuilia Malharanavili, Andrea Kuzmich and Reid Roberts, Zari (meaning 'bell' in Georgian) is a Toronto-based trio which specializes in the traditional choral music of the various regions of the Republic of Georgia. Only together for a few years before recording these tracks, Zari has already developed a timbrally and rhythmically cohesive and polished ensemble. This is even more remarkable for the fact that one of their "tenors" is a woman: Andrea Kuzmich.

The music ranges from the crunchy harmonies typical of the Gurian people, to soft, flowing liturgical songs, and encompasses the vigorous dance song "Chven Mshvdoba", categorised as a 'table song' from Guria as a masterpiece of fast moving three-part polyphony, each voice exhibiting extreme independence. It is hard to believe for a non-Georgian that such a complex musical texture is part of the oral folk tradition, created and recreated with idiosyncratic florid variations each time three or more Georgians meet to feast!

Having reviewed Trio Kavkasia's CD "The Fox and the Lion" here a few issues ago, and being well aware of Toronto's first community Georgian choir, Darbazi, we wonder why the music of Georgia's on so many minds in recent years? Is it something in our Niagara wines?

Andrew Timar

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That Toscanini’s last two concerts with the NBC Symphony were recorded in stereo for NBC’s internal use was known. The final concert, an all Wagner, affair has been available, in stereo, for some time from Music and Arts (CD-3008). Available now is the penultimate concert, given the week before on March 21, 1954 in Carnegie Hall, containing the Overture to The Barber of Seville and Tchaikovsky’s Sixth Symphony.

There are two competing versions, one on the Italian label IDIS and the other from Music and Arts (CD-1194). I say ‘versions’ because they sound different from each other. The IDIS (6500/01, 2 CDs) has the Wagner from the final concert plus a second disc with only the Tchaikovsky. The Music and Arts has both the Rossini overture and the Tchaikovsky symphony. The IDIS Tchaikovsky is mastered to emphasize the underpinnings of the orchestra while the M&A balancing maintains the higher frequencies in their correct perspective. The clincher is in the closing pages of the symphony where the IBIS disc is severely disfigured by a continuing static-like sound above the music. Disastrous, because this movement under Toscanini’s baton is uniquely heartfelt and dolorous, an acceptance of the inevitable, lending real irony to the fact that was to be his swan-song as it was Tchaikovsky’s.

Also from Music and Arts is a most surprising Beethoven Eighth and Ninth by the Concertgebouw Orchestra conducted by Otto Klemperer (CD-1191, 2 CDs). Surprising, because the virile, alert tempi and coherence of this inspired Ninth from 17 May 1956 contrasts noticeably with his celebrated EMI/Philharmonia recording made in 1957. When the EMI version was issued on LP it was hailed as rugged but as the years roll by this version sounds increasingly laboured and heavy-footed. The Amsterdam soloists are Gre Brouwenstijn, Annie Hermes, Ernst Haefliger, and Hans Wilbrink. The faultless mono sound is wide range and extremely detailed, as it is for the Eighth from the same evening. These are two enjoyable and significant discs, especially so for Klemperer fans who will recognize and appreciate the worth of hearing this conductor in concert at that time. As a little bonus, Gre Brouwenstijn joins conductor and orchestra in 1951 for Ah Perfido.

On the lighter side, RCA recently issued a deluxe three CD package “If You Got to Ask, You Ain't Got It”, featuring Fats Waller’s inimitable playing and singing from 1926 through to 1943, the year of his unexpected death at age 39 (RCA 82876-81125-2). There never was another like Thomas ‘Fats’ Waller who authored most of his specialty items including, of course, Ain’t Misbehavin’, Honeysuckle Rose, Honey Hush, Somebody Stole my Gal, (I’ll be glad when you’re dead) You Rascal You, The Joint is Jumpin’, and so may other popular tunes that were easily recognized through the years. Until recently, that is, when performances and tunes such as these fall between the cracks on the airwaves. Perhaps they will find a new home on digital radio which will need something different to fill the countless channels promised. Until then you could enjoy the 66 tracks in this collection. In the box with the CDs is a carefully prepared 100 page book with glossy photos, essays and biography. Meticolous transfers from the original 78s have produced fresh-sounding tracks that take the listener right back into the original sessions.
If you are not yet fully aware that 2007 is the 50th Anniversary of the death of Johan (Jean) Sibelius, don't fret. You will be reminded many times over by year's end.

The first collection to arrive, "The Essential Sibelius", is, very appropriately, from BIS, the Swedish label that has been documenting supreme performances of the master's works for a quarter of a century. BIS's El Supremo, Robert von Bahr's mission is to issue definitive recordings of every note Sibelius wrote, a project which it seems will take many more years.

"The Essential Sibelius", 15 CDs for the price of four, contains just about everything that the average music-lover/collector would even know about. The seven symphonies and Kullervo, the astounding violin concerto and the two serenades and six humorques for the same forces, the tone poems and incidental music, the string quartets, and the piano trio and quintet. Also included are the piano sonatas and sonatinas, other pieces for solo piano, plus works for piano and violin. Sibelius the song writer is heard in a host of attractive, often enchanting little miniatures, typically lasting but a few minutes including the original Finlandia, the Finlandia Hymn, Opus 26.

Each of these performances could very well be a first choice among the competition and remain, except for a few new items heard here for the first time, in the active BIS catalogue in their original recordings. Heard are The Lahti Symphony Orchestra under Osmo Vanska, Neeme Järvi and the Gothenburg Symphony, and violinists Leonidas Kavakos and Dong-Suk Kang. Singers include Anne Sofie von Otter, Jorma Hynninen, and Monica Groop, and various choral ensembles.

The scores used are the composer's final editions and do not include any of the original versions also available from BIS employing the above artists. The recordings are superlative, as are all BIS recordings, and the dynamics are, as usual, true to life. It would not be possible to overstate the excellence of this collection.

Bruce Surtees

The Essential Sibelius
Various Artists
BIS-CD-1697-1700

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Twenty-four years ago Michael Cuscoua, then a National Public Radio host, freelance writer and record producer, joined forces with Charlie Lourie, a record industry veteran, to create Mosaic Records, a direct-mail reissue label specializing in limited-edition boxed sets. These meticulously produced and documented sets have showcased jazz artists both well-known and not so well-known. Every Mosaic box is, in some way, a complete and definitive collection. The first one issued, “The Complete Blue Note Thelonious Monk”, contained all the music Monk recorded for Blue Note Records. Later sets collected everything an artist made for a particular company over a certain period of time, the recent “The Complete Columbia Recordings of Woody Herman 1945 - 1947” being an example. Others, such as “The Complete Serge Chaloff Sessions”, have offered everything an artist recorded as leader, regardless of company affiliation. There have also been sets containing everything a specialist label issued, featuring a wide variety of artists. First, there was the three-volume collection, “The Complete Commodore Jazz Recordings” (now out-of-print), followed by “The Complete H.R.S. Sessions” which collects everything recorded for Steve Smith’s Hot Record Society label.

One of Mosaic’s latest releases is a seven-CD set that gathers all the Duke Ellington small group recordings made between 1936 and 1940 for the Variety, Vocalion and Okeh labels. In the 1940s these masters were acquired by Columbia Records (now part of Sony/BMG). Mosaic licensed the music and has issued it in a limited edition of 5,000.

In 1936 Toronto native Helen Oakley, at the time a Chicago-based journalist and music publicist, talked Ellington’s manager, Irving Mills, into making a series of small-group recordings under the nominal leadership of some of Ellington’s star sidemen. Trumpeter Cootie Williams, cornetist Rex Stewart, clarinettist Barney Bigard, and alto and soprano saxophonist Johnny Hodges were the men who got the nod. The groups they fronted ranged in size from seven to nine pieces, the other players, in most cases, being fellow members of the Ellington orchestra. The music they recorded is timeless. In addition to the Ellington small group titles there are bonuses: a session by an Ellington sextet, another by an octet, a trio track, three Ellington solo piano sessions, and a piano/bass duet date with Jimmy Blandon. There’s also a session by the Gotham Stampers, a pick-up group combining Ellington and Chick Webb sidemen. Many tunes now considered Ellington classics were first worked out and recorded on these small group dates, among them Caravan, Echoes of Harlem, Jeeps Blues and The Jeep is Jumpin’.

The production of the set is up to Mosaic’s usual high standard. Special kudos go to Steven Lasker for his excellent notes and superb digital transfer and sound restoration. I’ve been listening to these recordings for more than fifty years, but this time it was almost like hearing them for the first time.

Mosaic sets are available from Mosaic Records, 35 Melrose Place, Stamford CT, U.S.A. 06902-7533. Tel: (203) 327-7111 • Fax: (203) 323-3526 Website: www.mosaicrecords.com

Don Brown
Back Beat

Enthusiast's date with pianos of the greats fine fuel for fantasy

Flipping through the February WholeNote, savouring a review here and there, I came to the full page ad inside the back cover. It left me unbelieving.

An invitation to play the personal pianos of Van Cliburn and Horowitz! Anyone could register for 15 minutes with these legendary pianos and a third Steinway designed to commemorate George Gershwin.

I called Remenyi House of Music immediately. "Monday Feb 19th at 1pm." Just like that. And I get a recording too. I look at the ad again and now the photos of Van Cliburn and Horowitz seem to say "Carmen! now you better find some place to practise!"

(Some downtown Torontonians may recall my recent candidacy for city council in Trinity-Spadina, campaigning for a kind of TinPan Alley, a small welcoming place for songwriters and piano players. Hey! there's a discovery district whatever that means,... what about a song-writing district? That was my campaign.)

Right now, oh for half an hour to practise in some such place before my fifteen minutes on some of the most incredible instruments ever built.

As it happened, I had an audience of two. The gentleman on the staff of Remenyi in charge of recording us enthusiasts and Joe Fiorito the Metro Diary columnist of the Toronto Star (whose book Union Station is one of my favourites about the city).

I started with Berkeley Street Blues and My Way to Toronto Song, two of my own. (What wanna-be composer of popular song could resist the chance of being able to say "here's the Van Cliburn version")? As a token of respect I chose a few bars from Rhapsody in Blue and the Grande Polonaise... and, finally, Billy Preston's great You Are So Beautiful (which he said was musically inspired by Chopin).

I might as well have been in Carnegie Hall! All I needed was Paris Hilton there to make it a complete dream come true. When it was over I felt it was perhaps one of the most memorable few moments in my life. Joe smiled (and told me I might make it into his column) as he waited for the next piano enthusiast. And the gentleman from Remenyi's complimented me.

Back to the store later to pick up the CD and arrange for the photo, another piano enthusiast was just sitting down. A breathtaking flourish of melody came from the miked Horowitz piano... the fellow had given up as a concert pianist at 23 and was now a successful stockbroker in the Hong Kong market. Still, I thought I could hear Van Cliburn, Horowitz and Gershwin applauding and shouting "Bravo." (And Paris Hilton whispering "never mind Carmen! You were hot too.)

Carmen Priolo

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