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The Toronto Concert-Goer's Guide
Volume 12 #7, April 1 - May 7, 2007
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The canaries are coming, the canaries are coming!

If you happen to drive by 720 Bathurst Street and see a flock of little yellow birds perched on the hydro wires two floors below our office window, don't be puzzled. It's just Ontario's choirs coming home to WholeNote to roost in our annual May Choral Canary Pages.

Boo boo

Apologies are in order to the WholeNote readers who showed up at the Music Gallery for Continuum Contemporary Music's concert "401 East" on March 4, when the event itself was at the RCM concert hall on Croatia Street. The mistake in the listings then got carried over into Jason van Eyk's "Some Thing New" column - no fault of his. We regret the error.

Speaking of Jason's column, it's the source of one of the best "opera" insights in the issue. CONTACT ensemble is presenting a work (not an opera) called "Inner Opera" by John Burke who talks about how we derive our sense of self from 'inner opera' - the story constantly being played out in our own minds - "a story, with its fixation on past and future, as arbitrary as the illusory story that plays itself out on the operatic stage."

And still on the subject of new music, back last June (talking about the SoundaXis festival) I mentioned an interesting cultural exchange in the offing, between the Zagreb Music biennale and Toronto's own fledgling new music festival. Canada will be featured in Zagreb 2009 - the 25th biennale. Well this year Michael Pepa's Les Amis ensemble heads off to Zagreb 2007, as part of a Balkan tour, and they are having a fundraiser/concert 3pm Sunday April 15, to launch the initiative. What goes around comes around.

"Ghetto" blasters

Ghetto isn't the commonest word in WholeNote, February's "Oratorio Terezin" and this month's "Songs of the Lodz ghetto" (see World View" page 19) being the exception rather than the rule. But there are two other "ghetto" allusions this month, actually - Eaton on page 16, and Gidon Kremer in Pam Margles' rare conversation with the virtuoso (page 12). And in both cases it's contemporary composers being gently bashed. "I'm a bit scared," Kremer says "of music written by composers for composers."

Not the last word on the subject, I expect. 

David Perlman, editor
Well the Canadian Music Centre has done it once again. Just when I thought that Tiina Kilk’s review of Elizabeth Raum’s CD “How Bodies Leave Ecstatic Marks” in this issue would catch us up on the recent flurry of Centrediscs releases, I received a message that there was yet another one in hand. “Le signe du lion” (CMCCD 12507) features Victoria’s Aventa Ensemble performing music of Gilles Tremblay and as such has enough personal resonance with me that I feel compelled to cover this one myself. Although I have long admired the music of Monsieur Tremblay and have had the privilege of meeting him on a number of occasions, this is my first exposure to the relatively new Aventa ensemble and I deeply regret having missed their Toronto debut at the Music Gallery in February. The co-founders of Aventa, Bill and Darnell Linwood are featured on tam-tam and horn respectively in the title piece, a five minute celebratory duet dating from 1981 honouring then-president of the Société de Musique contemporain du Québec, Maryvonne Kendergil. Bill Linwood is the artistic director of the ensemble and he directs traffic in one of Tremblay’s signature pieces, Solstices, from a decade earlier. Subtitled “The days and seasons revolve”, the composer tells us that the music is divided into four zones corresponding to the four seasons with each season/zone assigned to a particular player: French horn for winter; flute for spring; clarinet for summer and double bass for autumn, with percussion instruments providing commentary and harmonic links. Solstices is a somewhat aleatoric piece - a set of instructions rather than a fully notated score - and Tremblay says that “the time and date of each performance will deeply affect its character”. With this in mind it is a little disappointing that the notes don’t address what exactly changes from one performance to the next or what is unique about this particular interpretation, although we are told that it was recorded between May 15 and 18, 2006. For me the highlight of the disc is Envoi, a concerto for piano and fifteen instruments commissioned and first performed by French pianist Claude Helffer in 1982. It is an extended work, nearly 40 minutes in duration, which reflects the influence of Tremblay’s most important teacher, Olivier Messiaen with whom he studied analysis in Paris in the 1950s. Dedicated to the memory of Claude Helffer, this performance features the renowned Quebec pianist Louise Bessette, herself a pupil of Helffer and a well-respected Messiaen interpreter. Recorded with the participation of the composer in the Philip T. Young Recital Hall at the University of Victoria, the performances and production values are beyond reproach. Tremblay will celebrate his 75th birthday this September and my only quibble with this tribute to one of Canada’s finest and most active composers is that it does not include anything written in the last 25 years.

I’d like to thank jazz pianist Gene DiNovi for bringing this next disc to my attention. “Passaggio” features another ensemble I missed when they were in this part of the world, more or less, at the Festival of the Sound last summer - the Zapp String Quartet. I have to confess that I find most “crossover” projects neither satisfying nor particularly convincing, so when one comes along that really works it’s a particular treat. “Passaggio” is chamber-jazz fusion with a visceral edge reminiscent of the first time I heard the Kronos Quartet version of Purple Haze. Following the traditional string quartet formation of two violins, viola and cello, this ensemble of obviously classically trained musicians has embraced the world of jazz and improvised music in an extremely convincing way. “Passaggio”, their third album, features original works composed especially for them by “some of our favourite Dutch musicians/composers”, all of whom are new to me. There is a rhythmic vitality, intensity and freedom in the playing that succeeds in capturing the energy of the music. Of particular note is the pizzicato cello playing which to my ear has the full richness of a double bass. I searched the album notes in vain trying to find Gene DiNovi’s connection to the group and eventually called him up to ask. It seems that his travels with clarinettist James Campbell have led on several occasions to Rian de Waal’s Rhijnauwen Chamber Music Festival in The Netherlands, where the members of Zapp were among the musicians involved in the Dutch production of DiNovi’s musical Alice in the Orchestra. Campbell was sufficiently taken with the group to invite them to his own festival in Parry Sound. You can visit www.lollop.nl to sample and order the disc.

Another unusual string ensemble is the conglomerate, or perhaps congregation would be more apt, of a dozen young Quebec guitarists who call themselves Forestare. In the notes to their eponymous debut album (ATMA ACD 2250) Forestare’s founder and artistic director Alexandre Ethier explains that the name, rooted in the Latin “to create a forest”, reflects his profound respect of and concern for the environ

CONTINUED ON PAGE 68
To the Opera ... and beyond
Jean Stilwell (with Patti Loach)
by David Perlman

From my place in "the Market" a journey to "the opera" is barely ten minutes by bike (if by "the opera" we mean the Canadian Opera Company in its new digs at Queen and University). Just boot across Spadina at Nassau, down Beverley, deke through Grange Park, past the Music Gallery almost to Queen, then through the back lane behind the Rex Jazz and Blues Bar ... and bingo, you're there.

It's close enough that after, if the opera in question has done what only opera can do, I can find myself back home having walked my bike the whole way without really noticing.

But this particular Friday night (March 23) the new opera house is not my destination. Tonight we are going beyond "the opera". Because sometimes "the opera" just won't do.

So on we go. Zigzag, south and east across the downtown, to King and Parliament, down Parliament a few short blocks to Mill, and there it is—the Distillery District. Once there, follow your nose (and remember the number of the building you're looking for) and you find your way, as I did, to a bare-bones room, three flights up in building 58 — Tapestry New Opera's Ernest Balmer Studio.

This particular Friday's offering was a semi-staged, full length (two hour) workshop production of a new work, titled "The Shadow", by librettist Alex Poch-Goldin and composer Omar Daniel. There are sixty seats in the studio, and almost all were filled. The cast — Alex Dobson, Carla Huhtanen, Keith Klassen, Gilles Tomkins — are, for the most part, veterans of Tapestry's various forays into new opera creation: the annual fall composer/librettist "lib lab" which throws composers and librettists into a wild week of partner-swapping, developing little five minute fragments of opera; and their "Opera to Go" which then takes the most promising of these little scripts, puts the lib/lab partners through a dramaturgical wringer and puts the results on public display. This particular composer/librettist partnership, Poch-Goldin and Omar Daniel, met through one such lib lab. Eighteen months later their original little collaborative effort is long buried, but the creative partnership endures.

Joining the gang on this particular night, entirely out of his usual milieu — "I'm a one-four-five man" he says — was renowned countertenor Daniel Taylor. Out of his milieu, but not out of his depth, and clearly having a ball in the role of the title character. 

CONTINUES PAGE 14
Recently in town  Gidon Kremer IN CONVERSATION WITH PAMELA MARGLES

It's November of last year, and a small group is gathered upstairs at a Toronto music shop for a remarkable event. Violinist Gidon Kremer is rehearsing his trio for a concert at the Perimeter Institute in Waterloo the next evening, and we have been invited to sit in. Kremer is returning to Toronto with his chamber orchestra, Kremerata Baltica, for a concert on April 18, and the presenter, Svetlana Dvoretskaia, has arranged this open rehearsal at Remenyi's.

Squeezed into the small space is a concert grand and a vibraphone. Kremer slips into the room with no formalities. He addresses us directly, and introduces his colleagues, pianist Andrius Zlabys and percussionist Andrei Pushkarev. They are all dressed casually. Kremer explains that they will likely speak Russian to each other while they are rehearsing. 'Despite the fact that we come from three different countries - Andrei is from Ukraine, Andrius is from Lithuania, and I myself am from Latvia - our common language is Russian because we are all children of the former Soviet Union.'

'Before a tour we need to refresh. So we are here to work, and you are very welcome to attend. We will play some pieces through, and with some we will stop in the middle to work on details. Afterwards, we will be happy to answer your questions. We can have some nice conversation, I hope - not just a monologue, but a dialogue.'

As the three musicians play through their programme, Kremer introduces each piece. Kremer's generosity offsets his intensity. His sense of humour is unexpected, and we are thoroughly charmed. He is tall and lanky, and he moves with elegance, like a dancer. After a recent concert in London's Wigmore Hall, a British reviewer called him 'the greatest fiddler alive', though the writer did add the qualifier 'arguably', before going on to also call Kremer a 'genius'. A New York Times reviewer was more sober, if also more cryptic, calling him 'perhaps music's most original violinist'. I was unable to find a bad review of his playing. He seems not to care much about such matters, in any case.

But audiences are clearly another matter for him altogether, and his unmistakable desire to communicate draws us in immediately. He is generous, witty and passionate. He talks about the unorthodox combination of instruments in this trio. 'This ensemble just happened. We are not a permanent trio. Andrius and Andrei play with Kremerata Baltica, and Andrei will be involved when I come back here with my orchestra in April. I had played recitals with each of them separately, and we play often together in different combinations, so I got this idea for a tour of South America two years ago. This is the start of our second tour. Maybe we will get together like this some day again, but now we exist just for these next two weeks.'

'It's not the sounds of the instruments that drew us together. I would explain it as a similar approach to the music. We have similar interests - we share the ideas, the curiosity.' Kremer's programs are invariably unusual. Sometimes he will concentrate on the music of one composer in depth, like his recent recital of the three Brahms Sonatas for violin and piano. 'It's like walking into one composer's house,' he tells me when we talk later.

On the other hand, his programs can be eclectic, like this one, called After Bach. All the works centre around Bach, either in arrangements of original works by Bach, or contemporary works influenced by Bach.

Kremer, with Zlabys on piano, plays one of his signature pieces, Arvo Pärt's iconic Fratres, which the composer dedicated to Kremer in 1980. Then, with both Zlabys and Pushkarev, there are works by a composer Kremer has long championed, Astor Piazzolla, 'a composer for whom Bach was God, although he himself composed only tangos.'

Zlabys plays his transcription of a Bach chorale. Then Pushkarev plays some of his own arrangements for vibraphone of Bach Inventions, prepared in the styles of various jazz pianists. 'I always adored all the great jazz pianists,' says Kremer. 'I have a weakness for this type of music. I did try to play jazz on a couple of occasions. I am not a great improviser, but it inspires me because I find the freedom of jazz most fascinating.'

To end the rehearsal, Kremer plays a movement from Bartók's Sonata for Solo Violin. He is a remarkably natural player. When he plays, it's as though he is talking. Or singing. I thought of how Stanislavsky apparently told actors that their bodies were their instruments, and how Kremer shows that the converse is also true: his violin seems to be part of his body. It's apparent right from the way he picks up his instrument from its case. He can fill a hall with a subdued whisper of the sweetest sound imaginable, then roughly attack a phrase. The expressive momentum he creates is thrilling.

He tells us about his violin, which he has had for less than a year. 'I was playing a Guarneri del Jesu, and then this instrument came into my hands. I played it for a couple of hours, and I couldn't part from it any more. It's a Niccolò Amati from 1641. I knew that Amati violins had a rich sound, but I never could imagine that an Amati could have such a big sound. It's the oldest instrument I have ever played. Now I understand why Amati was not only a good violin maker but a good teacher, because the violin makers whose names are most familiar were pupils of Amati - he was the father of them all.'

Kremer comes out of the great Russian school of virtuoso violin-playing. When he was eighteen, in 1965, he left Riga and went to Moscow to study with the legendary David Oistrakh. But Kremer is very much a modern virtuoso, at a time when it's just not enough for a musician to dazzle audiences with splendid performances. So Kremer runs his own music festival in Lockenhaus, Austria, where he leads his own orchestra, the Kremerata Baltica, he commissions and premieres important new works, records prodigiously, wins numerous awards, and performs chamber music with dynamic soloists like Martha Argerich and Krystian Zimerman. Kremer has even written several books, for the most part autobiographical. Unfortunately they haven't been translated into English yet.

When someone from the audience asks him how he started playing the violin, he says, 'This is a simple story, because it started before I was born. Everybody in my family was a violinist - my grandfather, my mother, my father - so I had to take up the violin. Actually, they say I wanted to play. I have my doubts. But I wanted to be loved, and it seemed that when I was practising well I was loved more - it's as simple as that. Later I had to make a conscious decision to become a professional violinist. When I was about sixteen, I wanted to be involved with film and theatre. But I questioned myself about doing these other things, and decided first I should concentrate on what I already could do.'

He is asked about the upcoming concert he is giving in Toronto this month with Kremerata Baltica, the chamber orchestra he started in 1997 as a present to himself for his fiftieth birthday. The twenty-seven young musicians all come from the formerly Soviet Baltic states, Estonia, Latvia and Lithuania.

Most of the works they will be performing, like Beethoven's Grosse Fuge, and Schumann's Cello Concerto, are arrangements, partly because the existing repertoire for chamber orchestra is limited, and partly because Kremer is always seeking to extend his own repertoire and try new things. In the case of the Schumann, he explains, the solo violin part was authorized by Schumann himself. 'This was a piece that was very much welcomed among us. I always
loved it on the cello, and I still love it on the cello. But it is good as well for violin. The arrangement is great, so I took the chance to play it.

Kremer's intentions involve illuminating the past, not trying to replicate it. To that end he performs Robert Levin's historically informed cadenzas to Mozart violin concertos, written in Mozart's musical language, but he also performs Schnittke's distinctively contemporary cadenzas for the Brahms violin concerto.

Kremer has made over 100 recordings, which in themselves tell the story of his career. They are always imaginative, often daring, and sometimes simply outrageous. There are the collections of Schubert's complete violin music, the standard concertos with top conductors, chamber music with leading soloists, and two recordings of Bach's Sonatas and Partitas. But there are also the collections built around a theme. For the most part these involve Kremerata Baltica, like the Grammy-winning After Mozart which contains takes on Mozart by contemporary composers, but also includes the ultra-familiar Eine Kleine Nachtmusik, played in a way you've never heard, with extravagant percussion and imaginative cadenzas. One of his recent recordings is actually called Kremerland, so the autobiographical element is impeccable. It contains a piece called The Unanswered Call by Alexander Bakshi, written for solo violin, strings and mobile phones.

Although Kremer's non-stop schedule rarely allows for interviews, I was able to talk to him briefly after the rehearsal. I asked him about his approach to recording. 'For all my recordings I am always looking for a concept. There should be some thought behind it, not just the sound of pieces of music.' Even recordings like Happy Birthday, which provide irresistible entertainment, are passionately serious.

Russia and the countries it controlled in the Soviet era continue to affect his life. 'Even though I'm not Russian, Russian is the language I used in my life the most. None of us lives in Russia - Andrei lives at home in Ukraine. Andrùs's parents are still in Lithuania, but he is comfortable in the United States, so he lives there.'

'But I do not live any place. On paper my residence is in Switzerland, but in fact I move all over the place. I never stop packing my suitcase.'

Kremer has consistently worked with composers who are creating works of lasting value. These include John Adams, Philip Glass, Hans Werner Henze, Kaija Saariaho, and the late Toru Takemitsu and Luigi Nono. But many are former Soviets, like Arvo Pärt, Sofia Gubaidulina, Giya Kancheli, Alfred Schnittke, Peteris Vasks, Leonid Desyatnikov, and the ineffable Valentin Silvestrov. 'I would not say we concentrate specifically on Eastern European music, but we play a lot of composers from the former Soviet Union because we were born there, and it's part of our homeland.' He says that for him they do tend to be 'the most interesting personalities of their time.'

Kremer has been instrumental in introducing many of these composers, like Gubaidulina, to the West. 'Gubaidulina is a wonderful composer - one of the most original voices in Soviet and post-Soviet time.' In fact New Music Concerts put on a program of her music in Toronto a few months ago. In 1981 she wrote Offertorium for Kremer. It's a work he has performed all over the world, most recently with the Berlin Philharmonic under Simon Rattle. 'It's still a miracle what a piece that is. She's a great composer, and she's a generous person. But she's not wasting her time socializing. She now no longer lives in the former Soviet Union - she lives in Germany. She works in quietness, and she needs peace of mind. That inspires her.'

Kremer points out that he has a lot of respect for many composers that he doesn't play, like Elliott Carter. But he says, 'I did my share of exploring the new complexity, but I'm a little bit scared, as Mauricio Kagel says, by music that is written by composers for composers. It's kind of a ghetto which you don't get out of, even if it is sophisticated and intellectually challenging - and brilliant.'

He loves to collaborate with composers. 'These days I'm working a lot with Desyatnikov, who's from St. Petersburg. He is a great friend of mine.' Desyatnikov wrote The Russian Seasons for Kremerata Baltica, which is featured on one of their most intriguing recordings. His opera, Children of Rosepath, created a huge uproar when it was premiered at the Bolshoi two years ago.

'I have played some music of György Kurtág and it's fascinating. For me he belongs with Eastern European composers. I don't know why, but music from Hungary sounds to me part of Eastern Europe. I wonder whether it could be the influence of folk music. I don't know - French and Spanish composers also had folk influences. At school we learned a funny saying which I don't stick to, but when you speak about folk influences it comes to my mind. Apparently Glinka said that music is composed by the folks, and composers just write it down. In any case, this was the Soviet ideology.

'I think the most interesting music is written for general personalities by composers you can recognize from their signatures, not by composers you recognize from belonging to a certain school. Be it Shostakovich, be it Bartók, be it Piazzolla, be it any great composer, it doesn't matter - with these composers you immediately recognize whose music it is.'

Is it, then, I ask, that these composers all have a decidedly spiritual outlook? 'Yes, there is some message there, I think - their music is not written for entertainment. Their music is an expression of their soul. For me, it is important there is a message in the music, that this is music that you can understand with your heart and not just with your mind.'

Gidon Kremer and the Kremerata Baltica are performing in Toronto on Wednesday April 18 at 8.00 pm in the George Weston Recital Hall, Toronto Centre for the Arts. For tickets, contact Ticketmaster at 416-872-1111 or www.ticketmaster.ca. Further information is available at www.showonereproductions.ca.

DISCOGRAPHY
Bach: The Sonatas and Partitas for Violin Solo - ECM
Brahms: Klavierquartett; Schumann: Fantasie, with Argerich, Bashmet, Maisky - DG
Gubaidulina: Offertorium, with Boston Symphony under Dutoit - DG
Kancheli: In l'istesso tempo - ECM
Pärt: Tabula Rasa, Fratures, with Keith Jarrett, piano - ECM
Sarrainho: Graal Théatre, BBC Symphony under Salonen - Sony Classical
Schubert: Works for Violin and Piano, with Valery Afanassiev - DG

With Kremerata Baltica:
After Mozart - Nonesuch
Enescu - Octet; Quartet - Nonesuch
Happy Birthday - Nonesuch
Kremerland - DG
The Russian Seasons - Nonesuch
Shostakovich: Violin Sonata DG
two hours were filled with opera’s authentic rise and fall, its twists and turns, of words melded to music, emotion welded to inevitability.

To be honest, though, on this particular night, the evening’s offering was a bonus. I wasn’t there so much for that week’s show as to scout out the venue (and the Tapestry connection) for two other performances coming up in the Ernest Balmer Studio: next week’s “Carmen Unzipped”, a cabaret performance by mezzo-soprano Jean Stilwell and accompanist Patti Loach (March 30 and April 1) and then, on May 26 and 27, “3 - Divas” which features Stilwell, Patricia O’Callaghan and Theresa Tova.

“Jean, Trish and Tova are all Tapestry collaborators” says Wayne Strongman, Tapestry’s managing artistic director “but they’d actually not met until they found themselves sharing a table at our 25th anniversary gala a couple of years back. Something clicked. As for ‘Carmen Unzipped’ next Friday, it’s Jean and Patti’s show, but it’s so fitting that they’ve chosen this space for it. Jean and Tapestry go back a long way.”

All the way back to 1984, the “yours to discover” Ontario Bicentennial year. “The OAC came up with funding for ensembles that year ... think Nexus, Canadian Brass ... and Tapestry Singers was one of those and Jean was there from the beginning”. The Singers were, he says, a bit of a rebellion against “stand-and-sing choirs”, taking diverse vocal and operatic repertoire on the road all over Ontario – “a thirty week season if you can imagine.” Among those works were mini-operas (“We did a Carmen Tricent” Wayne remembers).

After a brief stint at Stratford, honing her music theatre skills (how about alternating with Maureen Forrester as the Fairy Queen in Iolanthe as an apprenticeship?) it was the role of Carmen that, early on, would become Stilwell’s signature for better and for worse, I suspect she would say), starting with Lucian Pintilie’s Vancouver Opera production that galvanized Expo 86. But Stilwell is not a one-trick pony: Suzuki in “Butterfly”; Orlofsky in “Fledermaus”; Sextus in “Giulio Cesare”; the list goes on, into the twentieth century and beyond. And not just in “the opera” – music theatre, oratorio, cabaret, symphonic work and recital – all are grist for her intensity, intelligence, imagination, and effortless, burnished voice, always inquiring after the truth.

It’s that thirst for truth, for moments of revelation not always to be had in the mainstream, that is the reason her path and Tapestry’s will continue to cross and recross all over Ontario – “a thirty week season if you can imagine.” Among those works were mini-operas (“We did a Carmen Tricent” Wayne remembers).

This month marks the first in a new series in our jazz coverage. The premise is simple. Rather than going to a jazz event instead of the music you know and love, why not go as well. Each month, we, the dedicated staff at WholeNote, are going to tackle the city on a geographical basis to help you discover all the great jazz that can be found within ten minutes of some focal concert venue.

This month, in honour of (or deference to) the issue’s operatic theme, we’ve chosen the Four Seasons Centre for the Performing Arts as our focal venue. As you will see, you won’t have to stray very far at all to get your feet wet. Once you do, though, here are some of the other places you may want to venture or stray.

Story continues on page 59
Cool Drummings
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May 22 to May 27

Percussion crosses geographic and musical boundaries like no other genre. Cool Drummings brings some of the world's greatest percussion ensembles and soloists to Toronto.

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Latin American Rhythms
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Tambuco, with celebrated 
Brazilian-born guitarist and 
percussionist Celso Machado

Late Night Latin Rhythms
Wednesday, May 23, 2007
@ 10:30 pm, Lula Lounge

Steve Reich @ 70
Thursday, May 24, 2007
@ 8 pm, MacMillan Theatre
The Canadian premiere of legendary Steve Reich's 
Daniel Variations.

Nexus & Friends
Friday, May 25, 2007
@ 8 pm, Walter Hall
Heralded as "the high priests 
of the percussion world" by The New York Times, Toronto's 
Nexus is joined by master of the steel pan, Liam Teague (Trinidad & Tobago) and others.

World Beat
Saturday, May 26, 2007
@ 8 pm, MacMillan Theatre
An international percussion 
event featuring 
Safa Ensemble, Autorickshaw, 
Sal Ferreras, Celso Machado, 
Liam Teague, Ayun Huang, and more!

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Saturday April 1
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Thursday April 19
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Composer in Residence
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CBC shapeshifting - vigilance required
March 19, 2007: As I write these words, I’m listening to the new format of CBC Radio 2. For those who haven’t heard, a complete transformation is currently taking place within the CBC’s “other” English-language radio service: new evening programmes have already been created, with future changes slated for the weekdays and weekends.

I first heard about all this in December, when I met a CBC producer who was unhappy about the imminent cancellation of Two New Hours, the CBC’s contemporary classical show. But I soon learned that CBC producers are too scared to go on record with their opinions — so six days ago, I turned to another source.

March 13, 2007: I contacted composer Paul Steinhuisen by telephone, in Edmonton. (Steinhuisen, you’ll recall, used to write a column for this publication.) He’s currently the President of the Canadian League of Composers, and he’s hopping mad about some of the changes to Radio 2 — especially about the way the CBC is treating contemporary music.

“We have a historical relationship through Two New Hours, and the Young Composers Competition, and now these things are gone,” he states. “The commissioning budget is being redirected, and broadcasting time is being redirected.”

The root of the problem, as he sees it, lies in a campaign of obfuscation. “They are incredible spin-doctors. What the CBC calls contemporary music and what we call contemporary music are not the same.” He goes on to describe a frustrating meeting with CBC managers, some months ago. “They wouldn’t say. And they wouldn’t be pinned down to allowing composers of art-music to be exclusively described by the term ‘contemporary.’ To them, ‘contemporary’ means anything recent. Everything is bunched together.”

March 16, 2007: A press release I’ve received from the CBC indicates that the Corporation prefers the term “broader range” to “bunched together.” And when I speak to Executive Director of Programming Jennifer McGuire and Director of Radio Music Mark Steinmetz, I learn a few other things as well.

“The CBC has a cultural mandate, says McGuire. “When we did some research it was quite clear to us that there was a lot of Canadian music being created that had no outlet or presence anywhere on radio.” And Steinmetz points out that, according to their audience surveys, Radio 2 is not attracting many younger listeners. “If you look at the 35 to 49 demographic, it’s just 14 percent.” On the other hand, 47 percent of Radio 2’s current audience is over the age of 65.

March 19, 2007 (later at night): Tonight I’ve heard three new programmes on Radio 2. The new jazz show from six to eight o’clock, called Tonic, was little more than well-produced background music. And I was disappointed — and frankly a little offended — by Radio 2’s new “flagship” show, Canada Live. Here the “blended” classical component consisted of Symphony Nova Scotia serving as the back-up band for a second-rate singer-songwriter. “The symphony sounds wonderful behind me,” he proudly declared at one point. Congratulations, Symphony Nova Scotia!

I awaited The Signal — the new show in the ten-to-one o’clock slot — with bated breath. Grandly billed as a programme “where genres have no boundaries,” it was the first manifestation of the CBC’s current ideas about “contemporary music.” Although initially skeptical, I was soon won over by what I heard: various world-music genres, some novel sounds from the outer fringes of rock — and, best of all, an intriguing work by Canadian “classical” composer Brian Current, entitled Faster Still.

If this is the CBC’s new approach to “contemporary” music, then I say, “Bravo!” To be honest, I long felt that Two New Hours was both ghettoized and ghettoizing in its role and format — and I, for one, am ready for a change. Still, Steinhuisen’s concern that the CBC is spinning contemporary classical music into oblivion is well borne in mind. We should be vigilant.

Colin Eatock is a Toronto-based composer and writer.
QuodLibet

by Allan Pulker

While reading through the April listings in preparation for writing my column I kept noticing listings for events involving young people—children’s and youth choirs, youth orchestras, Suzuki program concerts, ensemble and solo recitals at post secondary institutions. (As a relevant aside I remind you that in last November’s Quodlibet I wrote about York University’s rapidly expanding music program, recently relocated to its enormous new arts building—you can read that on our website.) The number of these listings was so striking that I took the time to count them, and found almost one hundred, plus a few performances by adults specifically for children and young people.

In spite of the mainstream media’s relentless insistence that classical music is an effete and dying pastime of the very old, the very eccentric or the very out-of-touch, those whose vision is not clouded by preconceptions can detect a groundswell of desire among the young actively to engage in music. What is it that attracts so many young people that close to 20% of our listings are for events in which they perform as choristers, musicians in orchestras and ensembles or as soloists?

The answer, I think, is all around us: first, most of us have met people who say, “I studied an instrument as a child, but gave it up and now I wished I had kept it up.” Perhaps some of us are among those people. In any case, looking back at adults, their assessment of not continuing work in music is that it was a manifestation of their immaturity and lack of appreciation of the value of the activity.

But what is the value? That is what the Opera Diva documentary series on Bravo (touched on in our cover story last month), was all about: the striving to achieve mastery, to overcome obstacles, internal and external, to grow and become someone you can only be through transformative effort.

(Incidentally, this year’s winner was a very young person who made it to “opera boot camp,” Etelaine Brown, who was fifty-nine at the time the documentary was made.) Somewhere inside everyone is the recognition that life has meaning only insofar as one engages in some kind of work that transforms one into something greater than when one began. Just about everyone recognizes this in sport, in which every game is an enactment of the process of rising to a challenge and overcoming resistance. Just listen to how often the hockey commentators talk about “character” in reference to the winners of games. Just a few weeks ago hockey great turned MP, Ken Dryden, talked about how the opponents that were really good brought out the best in a team, helping them, as it were, to go beyond their expectations.

The same is true in music. Virtuosos were not born with their skill: they acquired it through, yes, persistent focused work that gradually transformed them into individuals who can perform difficult music. Going out on a stage before an audience to perform is a heroic act, the culmination of a process of self-transformation, as is a performance by a choir, a band, an orchestra, where the discipline of preparing the music has transformed a motley collection of people into a whole so much greater than the sum of its parts.

The individual members, each of whom had to prepare themselves to reach the level demanded for participation in the ensemble, reciprocally participate in its greatness. People cannot do these sorts of things without “character” any more than a team can win the Stanley Cup without “character.” The difference is the invisibility of the opponent in music, which is really one’s own internal resistance. Returning to the Opera Diva documentary, what made it so interesting, I think, is that it made the opponent visible, thereby revealing the essentially heroic nature of the activity.

The most obviously heroic participant in any ensemble is, of course, the conductor. The underlying theme of my cover story about Yannick Nézet-Séguin in the February issue was the transformation of a young man from Quebec into a world-class conductor. Closer to home, consider people like Jean Ashworth Bartle, Ann Cooper Gay, Linda Beaupré or Zimfira Poloz, who can transform a group of children into a choir—a quite incredible ability, which undoubtedly each had to work hard to acquire (no pun intended).

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**QUODLIBET**

April 1 - May 7 2007

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Anton Kuerti, piano, & Teng Li, viola  
November 15, 2007
James Ehnes, violin  
Stewart Goodyear, piano  
December 6, 2007
Karina Gauvin, soprano  
Marie-Nicole Lemieux, contralto  
Michael McMahon, piano  
February 7, 2008
Shannon Mercer, soprano – March 6, 2008

The Beaux Arts Trio – April 10, 2008

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QuodLibet  
*continued from page 17*

Another musician whose transformation into a conductor many of us will be watching with interest is horn player, James Sommerville, whose appointment as conductor of the Hamilton Philharmonic Orchestra I wrote about last month. We will not have to wait long to see him on the podium: on April 15 he will lead the Hanno­ford Street Silver Band through an ambitious program, and before the concert we will have the opportunity to hear him in conversation with one of the band’s top brass, Ray Tizzard.

Orchestral Music
Continuing a little longer on orchestras, this issue is packed with orchestral music. For starters, the Toronto Symphony Orchestra is presenting the *Orchestre Symphonique de Québec* on April 11, the *UBS Verbier Festival Chamber Orchestra* with Maxim Vengerov on April 17, the *National Arts Centre Orchestra* on April 19 and the *Orchestre Symphonique de Montréal* on April 21.

A prominent theme in orchestral programming this month is music for film. The distinguished Italian film composer, Alessio Vlad, will be in Toronto on April 26 to conduct the *Toronto Phil­harmonia* in a program of music composed by him and by fellow Italian film composer, Nino Rota.

Film music also figures prominently in the programs of the *Hamilton Philharmonic* on April 14, *Clarkson Music Theatre* on April 13, 14 & 15, the *Georgian Bay Sym­phony* and the *River Run Centre* on April 28 and the *York Sym­phony Orchestra* on May 5 & 6. Music for film will also be fea­tured in the *Wurlitzer Pops Organ* recital on April 2 at Casa Loma and *Opera in Concert’s* April 1 presentation is the opera *Die tote Stadt* by Erich Korngold, best known as a film composer.

Vocal Recitals
I have written much over the years about our illustrious singers, even going so far as to claim that the number of vocal recitals going on was an accurate reflection of a city’s cultural health. One of the most prominent Canadian singers these days is tenor, Michael Schade, who appears at least five times in our listings: solo recitals with pianist, Stephen Ralls, on April 16 in Mississauga and April 19 in Hamilton; with the Grand Philharmon­ic Choir in Kitchener on April 6; and with the *Orchestre Symphonique de Montréal* on April 21 at Roy Thomson Hall and on April 22 at Centre in the Square in Kitchener. A singer closely associated with Schade is Russell Braun, who is doing a solo recital in Waterloo on April 4, which I also mentioned in last month’s issue. The list goes on and on: please read the listings carefully, as there are more concerts by masters of the art to be found there.

Organ Recitals
St. James’ Cathedral’s noon-hour recital series is moving into the home stretch of the 2006-07 sea­son. The music director there, Michael Bloss will be giving a recital as part of the series on Tues­day, April 17 as well as in the after­noon of Easter Day, April 8. One of my favorite organists is Kevin Komisaruk, partly because of his wonderful recording, *Tabu­latura nova*, of music by Samuel Scheidt and partly because of ex­periencing the depth of his understand­ing of baroque music as we pre­pared for Kaus Borealis’ concert last November. He will be giv­ing the noon recital at St. James on April 24. Just a heads up that the Organix Festival will be back for a second time, beginning in May, which is listed for May 5 and 7, so that’s where to look if you’re interested.

Noon-hour concerts
Perhaps it’s a sign of the times, that we have noon-hour concerts in spades this month, with lots of chamber music and solo recitals. Not only are they good for audi­ences, composed of people who are often too busy to go to as many evening concerts as they would like; they’re also a great opportu­nity for musicians, who are trying to transform themselves into better musicians, bringing us back full circle to where we began.
The songs, which were collected from holocaust survivors by Israeli ethnomusicologist Gila Flam during the 1980’s, paint a picture of everyday life. As the name suggests, this is Klezmer with a very “Old World” sound. Brave Old World is Michael Alpert (vocals, violin); Alan Bern (accordion, piano); Kurt Bjorling (clarinet); and Stuart Brotman (multiple instruments). Incidentally, Bjorling plays an instrument made by Richmond Hill clarinet maker Stephen Fox.

Recently back from touring India and western Canada, Toronto’s sensational Indian Jazz fusion band autorlekhshaw releases its third CD, So the Journey Goes, on April 11 at the Lula Lounge (see CD review this issue). I confess, I’m a bit of a sucker for Bollywood, and the track Aaj Ki Raat is one of my favourites, sung wonderfully by vocalist Suba Sankaran, with back-up from members of the Hannaford Street Silver Band! There’s also a version of Leonard Cohen’s Bird on a Wire, a new traditional composition by Suba’s dad, master south-Indian drummer Trichy Sankaran, and much more. Suba and tabla player Ed Hanley are joined by bassist Rich Brown and the band’s new percussionist Patrick Graham, who replaces Deb Sinha (though Sinha is heard on the CD), and other guests.

Alan Davis of Small World Music presents the 2007 South Asian Music Festival, opening April 15 with Mushfiq Ensemble, music of Afghanistan, at Harbourfront’s newly renamed Enwave Theatre. This is followed by Shivkumar Sharma (santoor) and Zakir Hussain (tabla), two of India’s greatest musicians, April 20 at the George Weston Recital Hall; April 29, Vancouver’s Indo-jazz ensemble Tandava performs with Stephen Kent (didgeridoo) at the Lula Lounge; also at Lula, on May 3 is Bollywood Fever, described as “a sizzling music and dance fundraiser”; and on May 6, (also at Lula) the Evergreen Club Gamelan Ensemble presents Sundan Songs, “songs of love, loss, longing and devotion”. These songs come from Sunda, (West Java, Indonesia), and will be sung in English by guest vocalists Jennifer Moore (Pirate Jenny), the above mentioned Suba Sankaran, and premier Arabic-Canadian singer Maryem Tollar. The festival continues with more events later in May, so stay tuned.

A few months ago I attended a concert given by Cantores Celestes Women’s Choir, and was quite impressed not only by the variety of repertoire and the quality of the sound they made, under the able direction of Kelly Galbraith, but also by the size of the audience they drew! Cantores Celestes is also unique in that a generous portion of their ticket sales are donated to charity. Their concert on April 28, at Runnymede United Church, is titled Dances of Time - The Spirit of Africa, will feature guest musicians including Ghanaian master drummer Kwasi Dunyo, percussionists Ray Dillard and Andy Morris, coloratura soprano McKenzie Morgan and others, in a program of works by Canadian composers, British composer Karl Jenkins, works inspired by Iroquois, African, and gamelan music. $1000 will be donated to the Stephen Lewis Foundation for AIDS in Africa. Please come and support this event.

In the listings: April 4: tabla player Ravi Naimpally’s South Asian world-fusion band Tasa plays compositions from their latest CD Urban Turban (Trane Studio); April 5: Worlds of Music Toronto, workshop ensembles recital (Hart House); Paul Matthew Band, Gypsy music and dance (Bata Shoe Museum); April 7: Anhai, singer/guitarist, extended vocal techniques, throat singing, animal sounds (Heiloom Hall); RCM Faculty Association concert in support of student scholarships, includes world music (RCM, 90 Croatia St.); Malhar Group, Indian classical music with Ustad Shahid Parvesh (star); Sandip Samajpati (vocals), Abhijit Banerjee, Subhendu Chatterjee (tabla), Neelesh Nadkarni (harmonium), (Living Arts Centre, Mississauga); April 15: Kho Chi Ensemble, music from Vietnam (York Quay Centre, Harbourfront); April 21: Acoustic Harvest Folk Club, 10th Anniversary celebration, 25 musicians perform (St. Nicholas Anglican Church); April 28: Toronto Classical Turkish Music Choir (Trinity-St. Paul’s); Joanna de Souza, North Indian kathak dance, with tabla, sarangi (Glenn Gould Studio); London Pro Musica, Around the World in Narrative Song, with Persian, Latin, African percussion (Dundas St. United Church, London).

Karen Ages is an oboist who has also been a member of several world music ensembles. She can be reached at: worldmusic@thewholenote.com.

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Imagine two lutes, separated at birth and reunited centuries later to play duets in concert. This was the quality evoked by Wen Zhao and Lucas Harris's show Musically Speaking - A Tale of Two Lutes at the Church of the Holy Trinity on March 11.

Wen Zhao must be the Jimi Hendrix of the Chinese pipa. It's hard to believe there are only four strings on this instrument, played by one person. In contrast with the Chinese traditional music, her playing was appropriately sonorous for the Grave movement of a sonata by Launfensteiner.

Lucas Harris was equally commanding in the German Baroque solo works by Sylvius Weiss and David Kellner. In a duet, Moonlight Over Spring River, the most popular piece of the Chinese classical repertoire, Harris was able to create a credible *zheng* (a Chinese harp-like instrument) part on his baroque lute in this wonderful "East meets West" collaboration. Since a duet engaging was Tafelmusik's spirtely performance, filled with joy and lightness, of Handel's Water Music a day earlier at Trinity-St. Paul's. The dynamic contrasts were quite remarkable, at times so soft that one could actually hear the harpsichord and maybe even the breathing of the person seated next to you!

The other featured work, Les Éléments by Jean Ferry Rebel is beautifully crafted and economical, often only in two parts. Earth, Wind, Fire and Water are represented by percussive low bass instruments, high sustained flutes, fast-running violin "flames," and flowing wind instruments respectively - a clever portrait in sound!

This month, Tafelmusik brings us Johann Sebastian Bach's *St. John Passion*, using the forces that Bach himself used: nine (count 'em!) outstanding solo singers. They are joined by Les Voix Baroques of Montreal (April 1, 3, 4). Soloists include tenor Charles Daniels as the Evangelist, and Dorothee Mields and Catherine Webster (sopranos); Matthew White, Margareth Bragle (altos); Colin Balzer, David Vanderwal (tenors); Stephen MacLeod, Sumner Thompson (baritones).

The Joan and Geoffrey Riggs Bach Cantata Series gives insight into the many cantatas written by J.S. Bach. In this continuing innovative series, David Fallis examines parts of Cantata #78, *Jesu, der du meine Seele*. Then, the Toronto Chamber Choir presents a full performance with orchestra and soloists (May 6).

Coffee, tea and famous home-baked refreshments follow the concert.

A rare Baroque masterpiece, the *Requiem* by 17th-century Italian composer Francesco Cavalli, scored for choir, soloists and continuo, is presented by the Toronto Chamber Choir on Good Friday (April 6), with guest soloist, soprano Michele DeBoer.

The Toronto Early Music Centre presents harpsichordist Borys Medicky, in a program of 17th-century German keyboard music (April 15). Music from the French court, particularly the dance forms and "stile brisé" (broken style) may have had greater influence on many German composers (such as Jan Adams Reincken, Dietrich Buxtehude, Georg Muffat, Christian Ritter and Georg Böhm) than one might be willing to admit. This program compares German music - suites, fantasies, and toccatas - with the French models.

*Opera Atelier* presents the Canadian premiere of the 1774 French version of Gluck's *Orfeus* and *Eurydice* (April 28, 29, May 2, 4, 5). Already causing a sensation throughout Europe, the original brought to Paris by Marie Antoinette, was translated into French, and re-worked for the Parisian public. This performance will showcase one of Canada's most thrilling young tenors, Colin Annual, and guest conductor Andrew Parrott returns to lead Tafelmusik Orchestra and Chamber Choir.

The Toronto Consort stages *La vestale* by Campra, and an evening of sonatas and concertos by Handel, Vivaldi, Zelenka, and Bach (April 12 and 13).

The Toronto Festival of Contemporary Music is the first Canadian festival to present contemporary music and early music on the same stage. They have commissioned a work for organ and early instruments that will be premiered at their opening concert (April 6).

Henry Purcell's *Dido and Aeneas*, paired with a commissioned work (world premiere) by Andre Alexis (novelist) and James Rolfe (composer), *Aeneas and Dido*, is presented by the Toronto Masque Theatre (starting April 25), with Alexander Dobson, baritone; Teri Dunn, soprano; Marie-Nathalie Lacoursière, dancer; Vicki St. Pierre, mezzo-soprano; Monica Whicher, soprano; Exultate Chamber Singers; and period instrument band, directed by Larry Beckwith.

The Canterbury Tales, with its fascinating cast of characters and extraordinary collection of stories, is the inspiration for a lively celebration of 14th century English vocal and instrumental music (April 27) in Sine Nomine Ensemble for Medieval Music's program "The Road to Canterbury: Music for Chaucer's Pilgrims."

Gagnon (comment artist), and Anne-Marie Gardette and Pierre Chartrand (dancers).
Choral Scene
by Larry Beckwith

It's a busy and exciting month beginning with events leading up to Easter and culminating later in the month with some anniversaries and operatic choral fare.

The Tafelmusik Baroque Orchestra performs Bach's St. John Passion with only nine singers, including distinguished English tenor Charles Daniels as evangelist. This practice takes to heart researchers Andrew Parrott and Joshua Rifkin's conclusion that probably many of Bach's major works were sung one- or at most two- to-a-part. The final performances are on April 1 and 4, and at the George Weston Recital Hall, April 3. Jeanne Lamon directs.

The Toronto Children's Choir perform Francesco Cavalli: a fascinating piece seldom performed in Toronto. For those looking for a "spiritual", "centering" musical experience, you could do no better than the Toronto Mendelssohn Choir's Passio by Arvo Pärt. The Mendelssohn Choir is busy that first week of April. On April 7, they add their voices to the last movement of Gustav Mahler's Symphony No. 2, the "Resurrection", with the Toronto Symphony and guest conductor Sir Andrew Davis. The following weekend, the Bell'Arte Singers, directed by Lee Willingham, join Mark Will's Cantabile Choirs of Kingston for a musical tour of Canada. The two choirs give another concert together in Toronto on May 5. More choir exchanges!!

There are two intriguing programs on April 22. In the afternoon, Kevin Komisaruk's male vocal quintet Alawyn perform music inspired by images of light, with works by Berndy, Passereau, and others. Again, music we hardly ever hear, especially with such a unique combination of voices. In the evening, the award-

April 29, the Toronto Classical Singers perform Elgar and Vaughan Williams under conductor Jürgen Peterek.

For the adventurous, the Mass in B Minor, could never find!). The Trinity College Singers offer the Bach St. John Passion with only nine singers, including distinguished English tenor Charles Daniels as evangelist. This practice takes to heart researchers Andrew Parrott and Joshua Rifkin's conclusion that probably many of Bach's major works were sung one- or at most two- to-a-part. The final performances are on April 1 and 4, and at the George Weston Recital Hall, April 3. Jeanne Lamon directs.

The Hart House Singers, directed by David Arnott-Johnson, give a performance of Mozart's Requiem on April 1 in the grand Great Hall at Hart House.

The Toronto Children's Choir final concert of the season in May is virtually sold out, so their free noon-hour Roy Thomson Hall show on April 4 might be the last opportunity you'll have to see Jean Ashworth Barrie at the helm of this great choir. She retires at the end of this season. Stay tuned for news about her successor.

Good Friday is busy, with both standard and more obscure repertoire. Howard Dyck and his Grand Philharmonic Choir continue their tradition of Bach offerings with the Mass in B Minor, with a stellar line-up of soloists, such as brilliant countertenor Daniel Taylor (a better singer of the sublime "Agnus Dei" you could never find!). The Trinity College Singers offer the Bach St. John Passion with young evangelist James Tuttle. For the adventurous, the Toronto Chamber Choir perform the Requiem written in 1675 by Pietro Francesco Cavalli: a fascinating piece seldom performed in Toronto.
winning Vesnivka Choir investigate the seasons as depicted in the Ukrainian folk song tradition.

I must include a short plug for the Exultate Chamber Singers' part in Toronto Masque Theatre's *Dido and Aeneas*, beginning April 25. There is much crafty and sophisticated choral writing in Purcell's opera. The evening also includes the world premiere of James Rolfe's *Aeneas and Dido*, which features much choral singing. Another opera in which the chorus plays an integral role is Gluck's *Orfeus and Eurydice*, which Opera Atelier presents beginning April 28. The Tafelmusik Chamber Choir are part of an illustrious artistic team led by conductor Andrew Parrott.

Kelly Galbraith's *Dances of Time: The Spirit of Africa* assembles another brilliant program for her Cantores Celestes Women's Choir, also on April 28. It weaves together stories, dances and choral music of Africa and Canadian responses to this rich tradition. Special guests abound, and the choir always donates a considerable portion of the box office to worthy causes. Go Kelly!

The same day, two choirs celebrate significant anniversaries. The John Laing Singers in Hamilton celebrate "twenty-five years of song" with a program of British choral music from the 20th and 21st centuries. Alumni choir members return to the fold for the gala event.

Stephanie Martin's Pax Christi Chorale celebrate their twentieth anniversary with a performance of Elgar's *The Music Makers*, and other pieces by Handel and Torontonian and friend of the choir, Andrew Ager. Martin and her predecessors have maintained an extraordinary spirit over the years, tackling hefty repertoire very successfully, and they continue to do so with style. Guest performer, mezzo soprano Catherine Robbin, comes out of retirement for the occasion.

The following afternoon, April 29, the Toronto Classical Singers perform more Elgar - the "Coronation Ode" - and Vaughan Williams' *Sea Symphony*. Conductor Jurgen Petrenko and his choir have never shied away from challenging music. I think we'd all love him to program something a little more "contemporary" from time to time, though!

The first weekend of May continues the busy schedule of Toronto-area choirs, stretching to Peterborough, where the Peterborough Singers sing "sacred soul" with guest conductor Brainerd Blyden-Taylor on May 5. The same evening, All the King's Voices present a musical "collage", featuring a catholic sampling of early and current "classical" and popular choral music. David King conducts. There are two other great-looking concerts that evening: the Da Capo Chamber Choir, conducted by composer Leonard Enns, dives into some Latin American choral music, and the Mississauga Festival Choir explores works by Canadian women composers, including a performance of Mary Lou Fallis' and Peter Tiefenbach's *Primadonna Choralis*, a hilarious and loving send-up of the amateur choral tradition in Canada.

Lastly, on the afternoon of May 6, the Toronto Chamber Choir gives another in its Joan and Geoffrey Riggs Bach Cantata Series. This year we'll hear cantata 78, "Jesu, der du meine Seele" with an informative talk by the brilliant and affable David Fallis, with musical demonstrations, followed by a complete performance of the cantata. A perfect way to spend a spring afternoon (yummy refreshments will be served as well). That's all for this month. Next month is the annual choral issue of *WholeNote*. All choirs are encouraged to check page 61 of this issue for information and instructions on being included in the "Canary listings" of choirs.

This is also the time of year that new choristers are auditioned for the 2007-08 season. If you've never sung before, or if you're rusty, it's a wonderful way to meet new people and have fun communally. If you have any questions about which choir is for you, I'm reachable at larrybeckwith@sympatico.ca.

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**Band Stand**

**by Jack MacQuarrie**

**Explorations**

Two very disparate recent events in my life have once again set me off on one of my hobby horses: the recognition of bands in this part of the world as serious musical organizations.

The first event was the discovery of an article on bands in a fifteen year old magazine. In it the author refers to *The Golden Age of band music* that flourished during the last decades of the 19th century and the first decades of the 20th. In a later paragraph, this expert states the unequivocal fact that *As we all know, the original town band fervour has since gone the way of vaudeville and other populist art forms.*

The other event was my fortuitous meeting with Mr. Pat Herak, the U.S. correspondent for a brass website. A subsequent visit to his 4barsrest.com website convinced me that the author of that fifteen year old article should take another look. This website caters to the very alive and healthy worldwide brass band movement.

For any form of organization to continue to exist in a society, it must fulfill some useful function. Bands, as we know them today, have mainly evolved from early military bands whose purpose was clear. It was to ease the tedium of long route marches when armies still moved on foot. Most of the early bands in this country were militia bands, which also provided town entertainment in addition to their military duties.

Modern bands perform at least three distinct functions in our society. The primary function for most of our bands is to provide a regular recreational outlet for those who love to make music. An almost as important function is to provide entertainment for audiences who enjoy the sounds of an all-brass and/or full concert band. To a lesser extent, a significant percentage of our bands still dress up in colourful uniforms and take their entertainment to the streets in parades and other outdoor events. However, in our northern climate, these tend to be seasonal activities.

Increasingly, the modern band also provides a vehicle to explore and exploit the total possibilities of a medium heretofore largely ignored by serious composers. Not only does this open up new vistas for composers, but promises to attract wider audiences for the bands which program these works. Three recent cases of such performances locally come to mind. Last fall the Markham Concert Band featured George Gao, the Chinese *erhu* virtuoso, in works for that ancient instrument and concert band. Earlier this year Wellington Winds performed *Casanova*, Johan de Meij's concerto for cello and wind ensemble, and the Hannaford Band have just announced the premiere performance of a new work for solo violin, brass and percussion by Bramwell Tovey.

**Reunions**

The Northdale Concert Band celebrates its 40th anniversary Reunion on Saturday, May 26, beginning at 2pm at St. Jude's Anglican Church, Scarborough, and followed by a Buffet Dinner. Former members are invited. For details visit their website www.northdalemusic.com/uchb.

Also, the University of Toronto Blue and White Alumni Band is
hoping to locate former U of T band members for Alumni events in June. Organized in 1975 as a one-time-only get together of former band members, the Alumni Band evolved into a group meeting periodically to play for Alumni functions at the university. Membership is not restricted to those who played in the old Blue and White Band. Anyone who attended The University of Toronto and plays a band instrument is welcome. Please contact me, Jack, at 416-964-3642 or by e-mail at jmacc@infinity.net.

Coming Events - Please see the listings section for full details.

**Sunday, April 15, 7:30pm, Jane Mallett Theatre, St. Lawrence Centre:** The Hannaford Street Silver Band welcomes James Sommerville to the podium. Sommerville is the newly appointed Artistic Director of the Hamilton Philharmonic. The concert also features acclaimed piano soloist Andrew Burashko.

**Sunday, April 22, 2pm, Scarborough Civic Centre:** The Northdale Concert Band present *Solos and Swing*, one of that venue's no charge concerts.

**Saturday, April 28, 8pm, Humber College auditorium, Lakeshore Campus:** The Weston Silver Band with soloist Richard Marshall. Marshall, Principal Cornet in the famous Black Dyke Mills Band as of 2006, has been hailed as one of the finest cornet players of his generation. The concert is repeated Sunday, April 29, 3pm, at Knox Presbyterian Church, Stratford, as a benefit for the Stratford Civic Orchestra. Richard Marshall will also conduct a master class Saturday, April 28 at 3pm, in the Humber College auditorium, Lakeshore Campus.

**Down the Road - Check in next month's issue for these events:**

- **Sunday May 6:** The Hannaford Street Silver Band premieres *Nine Dales Wonder*, Bramwell Tovey’s new work for solo violin, brass and percussion. The solo violin part will be performed by Mark Fewer, for whom it was written.

- **Sunday, May 13, 3pm, St. Jude’s Anglican Church, Scarborough.** The Northdale Concert Band presents their 40th Anniversary concert.

- **Saturday, May 26, 2pm, Walter Hall, Faculty of Music, University of Toronto.** The Hannaford Youth, Community and Junior Bands present a combined concert with guest Guido Basso. Saturday, June 9, Crescent School auditorium. The Encore Symphonic Concert Band present a *Tribute to Johnny Cowell* concert, featuring Johnny as composer, conductor and trumpet virtuoso, with several of Johnny’s friends putting in guest appearances.
Some Thing New

by Jason Van Eyk

There’s an old adage in the concert music business that says a bad dress rehearsal brings a good concert. This certainly held true for Continuum Contemporary Music’s “401 East” programme, which hit several bumps in its Toronto trial run, but by all accounts was a success at the Montreal New Music Festival. Plagued by the banging pipes, sticky doors and leaky acoustics of RCM’s Concert Hall, the intrepid ensemble did their best on March 4th to ignore a hostile environment to perform a collection of delicate and rhythmically challenging works. To add insult to injury, a significant number of Continuum’s audience ended up at the wrong venue due to an information mix-up (in this very magazine). Montreal offered a much more inviting hall and larger audience, where the Continuum ensemble delivered a much cleaner performance of the same programme on March 7th to much more positive effect.

Continuum’s venue-related tribulations serve to highlight how the Music Gallery, Toronto’s home for creative music, is still one of the better venues in the city to showcase contemporary music. The Penderecki Quartet concert held there on March 10th, presented by New Music Concerts for a packed house, came off more smoothly despite minor imbalances between the ensemble and some of the live electronics. Of all the works on the programme that evening, the world premiere of Veronica Krausas’ Mideragami (Tangled Hair) for string quartet, mezzo-soprano and experimental video was particularly engaging. This multi-disciplinary song cycle was clearly focused on reflecting all human senses - visual, aural, olfactory, and even psychological - with strong effect.

Multi-disciplinary projects seem to be the particular flavour of the month in this April’s new music calendar, with the Music Gallery serving as the venue of choice. On April 12th CONTACT Contemporary Music will present composer John Burke’s Opera Interna. CONTACT regularly seeks out opportunities to collaborate with artists in order to develop and present live events that challenge the boundaries of concert music. Burke’s Opera Interna, a full-length environmental work created expressly for the CONTACT ensemble, seeks to do just that. The audience will be led on a labyrinthine journey (most literally, as the concert involves the installation of a labyrinth) reflecting upon the nature of consciousness through music. As Burke describes it: “Opera Interna is a play on words. A literal translation conjures up C.G. Jung’s notion of ‘inner work.’ At the same time the title points to the fact that we derive our sense of self from the ‘inner opera’ that is constantly being played out in our own minds. Our ‘story,’ with its fixation on past and future, is as arbitrary as the illusory story that plays itself out on the operatic stage. Using the contemplative practice of walking the labyrinth, in which the audience is invited to participate, the listener will be guided through ambient music to a new relationship to ‘story,’ and to the radical possibility that the imperative for the 21st century is the transcendence of story.”

For more info visit www.contactcontemporarymusic.ca. For tickets call 416-204-1080 or visit www.ticketweb.ca.

The next day, the Music Gallery partners with PleasureDome and the Goethe Institut to present Quasar by German artists Jürgen Rebe and Thomas Könner. This live audio-visual performance builds on the duo’s interest in synthesizing sound colour and moving image via an army of modified 16mm projectors and a quadrophonic sound system. Using five projectors positioned around the space, Rebe’s hand-processed and chemically altered film beams light through the quiet fog that floats above the audience. Könner builds a symbiotic aural space transforming the mechanical hums, whirs, and chatter of the projectors themselves. The end result is an environment of pulsating light and sound that envelops the audience. Quasar is presented as part of both the Gallery’s Inter Avant series and the Images Festival. For more info and tickets call 416-204-1080 or visit www.musicgallery.org.

The following week, the Music Gallery continues its Inter Avant series with guest artist Monica Germino. The American-trained, Amsterdam-based violinist Germino is highly regarded as a devotee of contemporary music on both sides of the Atlantic. She has premiered works by some of the world’s most accomplished contemporary composers in top international festivals and venues such as the Concertgebouw and Lincoln Center. For her Music Gallery event on April 19th, titled Plugged & Unplugged, Ms. Germino will perform a solo programme blending a multi-disciplinary mix of violin, voice, soundtrack, effects, movement and film in a range of works by composers Jacob ter Veldhuis, Michael Gordon, Louis Andriessen, Phillip Glass, Heiner Goebbels and even J.S. Bach. For more info and tickets contact the Music Gallery (as above).

A few days later, Continuum closes out its 2006-07 season with CURV, featuring the Vancouver-based composing collective of the same name (Marci Rabe, Kristy Farkas, and Jennifer Butler) in co-production with the Music Gallery. At its root, CURV challenges the solitary paradigm of classical composition. The collective’s work grows out of a process of exchange and collaboration between master improvisers Fred Frith and Malcolm Goldstein. As Burke describes it: “The Cunningham School of music by some of the world’s most accomplished contemporary composers in top international festivals and venues such as the Concertgebouw and Lincoln Center. For her Music Gallery event on April 19th, titled Plugged & Unplugged, Ms. Germino will perform a solo programme blending a multi-disciplinary mix of violin, voice, soundtrack, effects, movement and film in a range of works by composers Jacob ter Veldhuis, Michael Gordon, Louis Andriessen, Phillip Glass, Heiner Goebbels and even J.S. Bach. For more info and tickets contact the Music Gallery (as above).”

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Jazz Notes
by Jim Galloway

April Full

Last month I wrote about Wynton Marsalis and The Jazz At Lincoln Centre Orchestra and their appearance at Massey Hall. I have heard the orchestra several times, but never better than they sounded that night. Just how much was due to the band "being on" and how much was due to Massey Hall is a matter of conjecture, but there is no denying that there is something special about that building, designed by an architect called Sidney Badgley and erected in 1894. In its day it has hosted Weddings, Movies, Boxing Matches, Beauty Contests, Religious and Political Rallies, Typing Contests and Chess Tournaments, but in the jazz world it is legendary for the 1953 Jazz At Massey Hall concert.

Winston Churchill once said, "We shape our buildings and afterwards our buildings shape us." - or, in the case of Massey Hall, perhaps influence a performer. (Churchill himself, as you may know, would have known whereof he spoke, in regard to Massey. He strode the boards there twice, in late 1900 and early 1901, at age 26 newly elected to the House of Commons, and famous already for his Boer War exploits, and four other military campaigns.

By the way, is there anyone out there who can cast some light on the rumour that an apparition of a man has sometimes been seen in the backstage area of the hall? He appears to be in old fashioned dress and seems interested in the stage area. It's not true, however, that he is singing "I Don't Stand A Ghost Of A Chance With You".

April Show(ers)

By the time you read this the sixth annual National Jazz Awards will be about to take place, (April 10th at Toronto's Palais Royale), or will have already happened, depending on how quickly you rush out for your copy of WholeNote. The multi-talented Bill King, who manages to roll half-a-dozen careers into one, is the inspiration behind the event which started out as the Jazz Report Awards and acknowledges contributions to jazz excellence in Canada. Nominations are submitted by professionals in the music industry, working in radio and television, recording, jazz festivals, journalism and publicity. Winners are chosen online by jazz fans across the country.

In this Canadian Jazz Grand Prix there are close to 30 categories and 162 nominations for "poll" positions.

The wheel of fortune - round and round it goes, where it stops, nobody knows. They say that about a roulette wheel, but it is not altogether out of place in the context of "best of" awards.

"Best", of course, is always a risky, sometimes elusive label, especially when you are dealing with the arts and I'm not a huge fan of the word. Congratulations, then, to all the nominees, because you represent the values that musicians strive for.

In addition, the event does focus some attention on the music, and Lord knows, we can use that. However, rather than focus only on the nominees, worthy though they might be, I would like you to spare a thought also for the unsung heroes, often overlooked and underrated, who don't make the headlines, but we have all been touched by them, often without knowing it.

Here's an example at the highest level. The name of Duke Ellington is known throughout the world. His theme song "Take The "A" Train" is probably played hundreds of times on a daily basis. Written by the Duke? No - written by Billy Strayhorn, revered within the jazz community, but relatively unknown in the world at large. Boo-dah, U.M.M.G., Day-dream, Lotus Blossom, Rain Check and Blood Count are all associated with the music of Duke Ellington, all accepted as superior jazz compositions and all written by Strayhorn. It begs the question - without Strayhorn in his life, would Ellington be the Colossus he is? An extreme example perhaps, but valid. So here's to the writers and musicians who don't necessarily receive the kudos, but deliver the goods.

Jack Long

For six years at the National Jazz Awards, The Ken Page Memorial Trust has given an award for lifetime achievement and speaking of people who stay out of the limelight, this time by choice, the award this year went to Jack Long.

Every musician knows about Long & McQuade, but the founder, Jack Long, tends to hide his light under a bushel. The history of the store began in 1956 when Jack set up business in a small store on the second floor of an old house on Carlton Street in Toronto. Jack gave trumpet lessons on the side and acquired a partner, drummer Jack McQuade. A year later they moved to a storefront location at Yonge and Yorkville. That location saw the beginnings of Yorkville Sound, manufacturing amplifiers and PA systems. After 16 years the main store moved to its current location on Bloor Street West. There are now 27 stores across Canada, the most recent of which was opened in Markham. But this is not just a story of a successful business enterprise; they began incorporating Education Centres into their stores offering lessons and workshops in addition to all the other projects in which they get involved in support of the industry and musicians.

Last year they celebrated their 50th anniversary - so this is a good time to acknowledge a man who still puts in a full week's work - because he believes in what he does.

Happy listening to all of you. Make some of it live in a club. With the plethora of opportunity in our club listings (pages 58,59) there's less excuse than ever if you don't.

Jazz at R.V.
THE CANADIAN JAZZ QUARTET
FRANK WRIGHT - Vibes
GARY BENSON - Guitar
DON VICKERY - Drums
ROB MCBRIDE - Bass
Sun. Apr. 29 - 2pm
Royal York Road
United Church, Etobicoke

TICKETS: $20; $17 Sr.
INFO: 416-231-1207

Jazz at Christ Church Deer Park
Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy

Sunday, April 1st - 4:30 p.m.
The Don Thompson Quartet
Don Thompson, vibes; Reg Schwager, guitar
Jim Vivian, bass; Terry Clarke, drums

Sunday, April 22nd - 4:30 p.m.
The Russ Little Quartet
Russ Liddle, trombone; Scott Alexander, bass
Tone Szczesniak, piano; Brian Barlow, drums

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.
Focus On Opera: April 2007

by Christopher Hoile

A stroll down the centuries

Arriving in June is the inaugural Luminato Festival, a multidisciplinary affair that includes the visual arts, dance, theatre, music, literature and opera. We will have more to say concerning the Luminato opera component in a later column, but in the meanwhile, as opera fans know, opera itself is a multidisciplinary art form. April has become the month when the widest range of operatic activity is available in Toronto and environs. So people need not wait for June to experience a festival of multidisciplinary art. This April affords an opportunity to stroll through four hundred years of operatic endeavour. Let’s start far back in time.

1604 Le Veglie di Siena. The earliest work to be performed this April is a precursor to opera, the madrigal comedy Le Veglie di Siena (Night Games of Siena) by Orazio Vecchi (1550-1605). Madrigals were usually published in groups, but the first collection meant to tell a coherent story was Il cicalamento delle donne al bucato (The Gossip of Women in the Laundry) by Alessandro Striggio from 1567. Vecchi’s work is the finale of Toronto Consort’s 2006-07 season and the company’s first staged performance. The evening features dancers, commedia dell’arte characters, madrigals and instrumental works. Joining the Consort from Montreal will be stage director and actor Marie-Nathalie Lacoursière, commedia artist Jean-François Gagnon and dancers Anne-Marie Gardette and Pierre Chartrand. This rarity plays April 20 and 21.

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

Scarborough Music Theatre presents

The Mikado
by Gilbert & Sullivan

Tickets $21.00 each*
April 26-28
May 3-5, 10-12
8:00 pm
April 29 & May 6
2:00 pm

* Special $18 Sing Along Matinee
Saturday, May 12 at 2:00pm

Call 416-396-4049 For Tickets or Visit
www.theatrescarborough.com
for more information

Back to Ad Index
1689/2007 Dido and Aeneas/Aeneas and Dido. Toronto Masque Theatre continues its survey of Henry Purcell's major music theatre works with his Dido and Aeneas. The TMT pairs this work with the world premiere of Aeneas and Dido, a contemporary treatment of the same story by James Rolfe, composer of such recent successes as Beatrice Chancey and Swoon. The two works will feature baritone Alexander Dobson, soprano Teri Dunn, dancer Marie-Nathalie Lacoursière, mezzo-soprano Vicki St. Pierre, soprano Monica Whitcher, the Exultate Chamber Singers and a period instrument band directed from the violin by Larry Beckwith. Performances are April 25, 27 and 28 at the Young Centre in the Distillery District.

www.torontomasque theatre.ca

1774 Orphée et Eurydice. In 1997 Opera Atelier presented Christoph Willibald Gluck's Italian Orfeo ed Euridice of 1762 at the Royal Alexandra Theatre. Orfeo showed the beginnings of Gluck's attempts to reform opera by viewing opera as sung drama rather than simply a series of showpiece arias. Now, ten years later, OA presents the Canadian premiere of Gluck's 1774 French version written for his former music pupil Marie Antoine, who later wed Louis XVI of France. For Paris, Gluck expanded and rewrote parts of the opera, transposed the title role from the castrato to the tenor voice and included additional ballet sequences. OA's production stars Colin Ainsworth as Orpheus, Peggy Kriha-Dye as Eurydice and Jennifer Such as Amour, complemented by the Artists of Atelier Ballet and the Tafelmusik Baroque Orchestra and Chamber Choir under Andrew Parrott. It plays April 28-May 5 at the Elgin Theatre.

www.operaatelier.com

1843 Don Pasquale. With Donizetti's comic opera Don Pasquale, the 64th of the composer's 66 operas, we move into the end of the bel canto period. Among Donizetti's operas buffe, this is second only to his L'Elisir d'Amore (1832) in popularity. The story has commodity of dell'arte antecedents and concerns the plot of young lovers to thwart the plans of an old man, Don Pasquale, to marry a younger woman. Joining the Toronto Philharmonia under Maestro Kenny Strattan for this concert performance will be soprano Martha Guth as Norina, tenor James Lennan as Ernesto, baritone Jesse Clark as Dr. Malatesta and bass Gregory Atkinson in the title role. Stuart Hamilton will be the narrator. The performance takes place April 10-May 11 at the Four Seasons Centre. See www.coc.ca.

1875 Carmen. There is no performance of Bizet's Carmen this month, but there is a performance by Canada's best-known Carmen, Jean Stilwell in her cabaret show Carmen Unzipped. While the show will include the Habanera from the opera, the point of the programme is to challenge our perceptions of how an opera diva should look and behave. The songs accompanied by Patti Lauch will range from Harold Arlen to Moore Charlap and new songs by John Bucchino. The performances on March 30 and April 1 at Tapes­ttry's Ernest Balmer Studio in the Distillery District will serve to launch Stilwell's CD of the same title.

1892 Pagliacci. 1918 Bluebeard's Castle. Providing a good introduction to contrasting operatic styles at the turn of the 20th century, Brampton Lyric Opera, now in its fourth season, presents a fully staged double bill of Ruggiero Leoncavallo's Pagliacci sung in Italian and Bela Bartók's Bluebeard's Castle sung in English. In the Leoncavallo, James Clantar sings Canio, Shoshana Friedman-Brazeau is Nedda and Jay Stephenson is Tonio. In the Bartók, Géza Tifféry sings Bluebeard with Kelly Winter as his inquisitive bride Judith. The artists will be joined by the Brampton Lyric Opera Orchestra and Chorus in the new 880-seat Rose Theatre for one performance only on April 29. See www.bramptonlyricopera.ca.

1905 The Merry Widow. The early 20th century was also the Silver Age of opera, of which the most
Focus on Opera
continued from page 27

famous work is Franz Lehár’s Die lustige Witwe (The Merry Widow). The story of a young ne’er-do-well who woos a wealthy widow to save the bankrupt mini-state has become a staple of opera houses around the world. The Toronto Operetta Theatre production stars Elizabeth Beeler, Giselle Fredette and Sean Watson and is directed by TOT Artistic Director Guillermo Silva-Marin. Kevin Mallon, best known as the leader of the Aradia Ensemble, is the conductor. The buoyant show runs April 22-29. See www.torontooperettatheatre.com.

1909 Elektra. Music theatre at the start of the 20th century was not all champagne and roses. Richard Strauss’s scandal-provoking opera Salome appeared in the same year as The Merry Widow. Strauss followed up this work with the musically more dissonant Elektra, in which the “merry widow” Queen Klytämnestra and her lover Aegisth become victims of the queen’s daughter Elektra and her brother Orest bent on revenge for her murder of her husband Agamemnon. Assuming the title role is Susan Bullock, who recently wowed audiences as Brünnhilde in the COC’s Ring Cycle. Renowned contralto Ewa Podles, the COC’s recent Tancred, returns as Klytämnestra.

Alwyn Mellor is Elektra’s sister Chrysothemis, Daniel Sum is Elektra’s brother Orest and John Mac Master and Alan Woodrow will share the role of Aegisth. Richard Bradshaw will conduct the COC orchestra who for the first time will play the work with the full complement of 106 that Strauss demands. “Elektra runs April 21-May 19 at the Four Seasons Centre. See www.coc.ca.

1920 Die tote Stadt. Concluding Opera in Concert’s 33rd season is Die tote Stadt (The Dead City) by Erich Korngold, best known for the film scores he composed in Hollywood after fleeing Europe before World War II. In Bruges, the city of the title, Paul is torn between grief for his dead wife Marie and attraction to the vicious Mariette. The struggle between an obsession with death and a turning towards life is played out in a series of dreams and visions. The performance on April 1, sung in German with English surtitles, stars Joni Henson and Peter Barrett, recent graduates of the COC Ensemble, with Robin Wheeler as music director and pianist. See www.operinconcert.com.

2007 Hamlet. Those interested in glimpsing the new directions of opera in the 21st century have two opportunities in April. At the Inga Barrett Memorial Concert on April 7 at the Jubilee United Church, 40 Underhill Drive, alongside works by Mozart, Bellini, Tchaikovsky and Beethoven will be the world premiere of arias from Hamlet, a new opera written by Toronto composer Mark Richards. The singers, all from the University of Toronto Opera Division, are soprano Meghan Fleet as Ophelia and Gertrude, tenor Michael Ciullo as Hamlet and baritone Vasil Garvanliev as Claudius the King and Horatio. Eka Shanshashvili is the pianist. For tickets phone 416-444-8839. A second performance will occur in Stratford on April 14.

2007 Trudeau. In Toronto on April 14, audiences will get a sneak peek of Trudeau: Long March/ Shining Path, the latest opera by D.D. Jackson and librettist George Elliott Clarke set to premiere later this year. The staged recital directed by Graham Corzubo promises a “meditation on the multicultural dream he loved”. See www.harbourfrontcentre.com/ news.

As if this were not enough, Opera Lyra presents Verdi’s Oтелlo March 31-April 7 in Ottawa. Opera Lirica Italiana continues its maiden season with Mozart’s Don Giovanni April 15, and May begins with the COC’s La Traviata May 4-26 and Opera Ontario’s Tosca May 3-13. It’s hard to imagine a wider range of choices for the “Create Your Own Opera Festival” that April has become.

Christopher Hoile
WE ARE ALL MUSIC'S CHILDREN

by mJ buell

APRIL’s Children ....
Who needs an opera coach when you
have a big sister to explain the Rules of
the Game!

Suggest a song title, or a line from a
lyric, as a caption for this photo, when
you tell us WHO you think the
children are! here’s theirs:

Brüderchen, komm, tanz mit mir!
Beide Hände reich’ ich dir.
Einmal hin, einmal her,
Randherum, es ist nicht schwer!

(Photo dates from 1967 – taken in
their childhood apartment, Frankfurt
Germany)

Think you might know who April’s Children are?
Send your best guess to
musicschildren@thewholenote.com.
for a chance to win tickets or recordings.
( Winners will be selected by random draw
among correct entries received by April 15th, 2007)

Know someone from our music community whose
photograph should appear on this page? Suggestions:
musicschildren@thewholenote.com

MADE IN CANADA

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Percussion Ensemble  
Sun, Apr 1 at 7:30 pm  
Walter Hall. Free.  
Robin Engelman, director.

Gomalan Brass Quintet  
Mon, Apr 2 at 7:30 pm  
Walter Hall. $22/12.  
Chamber Music Series. A dazzling series finale featuring works and arrangements for brass quintet by Puccini, Verdi, Morricone, D'Anzi, Gabrielli and more.  
This concert is sponsored in part by the Italian Cultural Institute of Toronto.

Student Composers Concert  
Tues, Apr 3 at 7:30 pm  
Walter Hall. Free.  
Shauna Rolston & Lydia Wong  
Thurs, Apr 5 at 12:10 pm  
Walter Hall. Free.  
Thursdays at Noon Series. Cello sonatas by Schnittke and Grieg.

World Music Ensembles  
Mon, Apr 9 at 7:30 pm  
Balinese Gamelan, Japanese Taiko Drumming, Klezmer and Steel Music.

Jazz Orchestras  
Wed, Apr 11 at 7:30 pm  
MacMillan Theatre. $14 (8).  
Terry Promane and Paul Read, direct the 11 O’Clock and 10 O’Clock Orchestrations in jazz standards and arrangements.

Student Brass Ensembles  
Thurs, Apr 12 at 12:10 pm  
Walter Hall. Free.  
Thursdays at Noon Series

Operetta and Musical Theatre  
Sat, Apr 21 at 7:30 pm  
Sun, Apr 22 at 2:30 pm  
Walter Hall. $14/8.

Felix Galimir Chamber Music Award Concert  
Tues, Apr 24 at 7:30 pm  
Walter Hall. Pay what you can.

CONCERT LISTINGS

Toronto & GTA

In this issue: Metro Toronto, Ajax, Brampton, Kleinburg, Markham, Mississauga, Oakville, Richmond Hill, Thornhill, Vaughan.

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Jazz in the Clubs  
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Announcements/Lectures/Etcetera  
PAGE 60

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

Sunday April 01

- 2:00: Royal Conservatory of Music Community School. RCM Guitar Ensemble, and Piano, RCM Concert Hall, 90 Concorde St. 416-408-2824 x321. Free.
- 3:00: VOU (insert any 3 U-words) in the process of TPO in the position of TPO. Lectures for speakers and piano-ist and listener presented by Udo Krosenmeyer and Susan Layard. Victoria University, Emmanuel College Chapel (third floor, south), 75 Queen's Park. 416-929-5649. Free.
- 3:00: York University Department of Music. Wind & Percussion. Colin Schierro, Concerto: Lyric Essay, Ridout: Fall Fair; Cable: Ontario Pictures; Nelson: Countly Airs and...
Dances, Reel; Ballad for Alto Saxophone and Band; Gershwin: An American in Paris. Guest: Donald Alcock, saxophone; York U Wind Symphony & Wind Ensemble, William Thomas, director; York U Piano Ensemble, John Brownell, director. Tribute Communities Recital Hall, Accademia East, YU. 4:70 Kode St. 416 736 5886; 12$. 95(c). 4:00. Assumption of Improvising Musicians Toronto/New Lounge. 90; 844-7045. Showcasing local talent. Now Lounge, 189 Church St. 416 732 8241. 3$. 4:00. Music at Eglinton St. George's Church. In Praise of, Debussy: Mass. Fauré: Requiem (Reciter edition). Choir of Eglinton St. George's Church under the direction of Peter Merrick, conductor. 35 Lytton Blvd. 416 481 1141. 82$. 420(Vrstri). 4:00. St. John's Cathedral. 5040 Yonge St. 416 868 7954. 22$. 4:15. Saint John's St. Clement's Organ Recital. Elisa Mangona, organ. 50:00; Evensong, Saint John's Convent, Chapel at St. John the Divine, 233 Avenue Rd. 416 226 2201 x205. 4:30. Church Deer Park. 416 225 6611. 15$. 4:30. Christ Church Deer Park. 416 225 6611. 15$. 4:30. 7:30: Christ Church Deer Park. 416 225 6611. 15$. 4:30. 7:30: Church Deer Park. 416 225 6611. 15$. 4:30. 7:30: Church Deer Park. 416 225 6611. 15$. 4:45. 7:30: Church Deer Park. 416 225 6611. 15$. 4:45. 7:30: Church Deer Park. 416 225 6611. 15$. 4:45. 7:30: Church Deer Park. 416 225 6611. 15$. 4:45. 7:30: Church Deer Park. 416 225 6611. 15$.
West: 416-789-2641, $15; $10 adv.
- 7:00: Tafelmusik Baroque Orchestra. St. John's Cathedral. Trinity St. Paul's Centre. See Apr. 1. Post concert Talkback.
- 8:00: Oakville Centre for the Performing Arts. The Four Elements in Concert. See Apr. 2.
- 9:00pm: 9:00: 2:00: St. Clement's Church.
- 8:00: RCM.
- 8:00: Mario, guitar. 681-658-5687. $7 cover.

Thursday April 05
- 5:30pm: Hugh's Room. Dawn Tyler Waterson. 2261 Dundas St. West. 416-531-6604. $7.

Friday April 06

Music at Metropolitan
"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
PHOTOGRAHIC IMAGES BY EVA KATO
Admission: $20
ST. JOHN PASSION, BWV 245
Good Friday, April 6, 2007 8:00 P.M.
Newman Festival Singers & Trinity College Singers
Talisker Players Orchestra
Christopher Ku & Matthew Otto, conductors
James Tuttle, evangelist
Free-will offering

Commemorate the Passion of our Lord with Bach's choral masterpiece. Performed by the combined choresses of the Newman Centre & Trinity College, University of Toronto, with the Talisker Players, and an all-star cast of soloists.

VOCALIS CHAMBER CHOIR
A Choral Portrait
Saturday, April 21, 2007 8:00 P.M.
James Burritt, conductor
Free-will offering

Their Canadian premier! Join this 18-voice, a cappella ensemble from New York as they display amazing virtuosity and sensitivity through timeless repertoire.

NEWMAN CENTRE, University of Toronto
89 St. George Street (at Harbord Ave)
(416) 974-2640
www.newmantoronto.com

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Matthew Otto, Artistic Director

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Heliconian Hall


8:30 Royal Conservatory of Music Faculty Association. (RWC) Music 24 faculty artists, classical chamber ensembles. RCM Concert Hall, 304 Victoria St. 416-977-2842. $15, $15(sld), $30(family). Proceeds to raise an endowed scholarship for the RCM Community School.

8:00 Toronto Symphony Orchestra. Mahler Requiem Symphony: Erin Wall, soprano; Meredith Arwady, mezzo; Andrew Davis, conductor.

Monday April 9


8:00 House of Blues Concerts: Pat Metheny & G3-Mahavishnu Concert, Jazz. Guests: Larry Grenadier, Jeff Ballard, Hugh's Room, 2261 Dundas St. 416-409-0307. $30(adv) $40(door).

Tuesday April 10


Wednesday April 11


7:00 University of Toronto Faculty of Music. Music of the Baroque & the Baroque. Centre for the Performing Arts, 145 Queen St. 416-383-2831. $20, $15(adult) $15(students & under).

8:00: Theatre Sheridan. Catch a Rising Star—All singing, all dancing student cabaret revue. Mainstage Theatre, Sheridan College, 1430 Trafalgar Rd., Oakville. 905-815-4049. 11:45 & 8:00, $15 (bils), discounts, call for details. For complete run see music theatre listings.
**CONCERTS: Toronto and GTA**

Beethoven: String Quartet, Op. 59/1. 227
Bloor St. West. 416-978-7769 x242. PWYC. $5 suggested.
- 7:00: Toronto Secondary School Music Teachers’ Association. 57th Annual Sounds of Toronto Concert. Works by Bruckner, Celtic, Tchaikovsky, Mozart, Mendelssohn, etc. 1,000 + orchestra, band, & choral students from 20 Toronto District School Board secondary schools. Massey Hall. 15 Shuter Street. 416-385-3280 x20135.

**CONTACT contemporary music 06.07**

**OPERA INTERNA**
An interactive journey through a labyrinth guided by the music of John Burke

Thursday, April 12, 2007 at 8:00 PM

**Music Gallery**
197 John Street (John and Stephanie) $15 Adults / $10 Seniors & Students
Box Office: 416-204-1080 or www.ticketweb.ca

Information: 416-902-7010
info@contactcontemporarymusic.ca
www.contactcontemporarymusic.ca

**PROGRAMS AND VENUES SUBJECT TO CHANGE WITHOUT NOTICE**

**OPERATION NEIGHBOURHOOD**

- 8:00: Harbourfront Centre NextSteps/ Ballet Creole. Contemporary Voices. Movement set to traditional West African music & live percussion. Milton Myers, guest choreographer; Gabby Kamro, associate choreographer; Patrick Parson, artistic director. Premiere Dance Theatre, Queen’s Quay Terminal. 207 Queen’s Quay West. 416-973-4000. $35; $25 (students). For complete run see music theatre listings.


**LUNCHTIME CHAMBER MUSIC at CHRIST CHURCH DEER PARK**

April 12: The Severn Players:
Dan Kushner, Katherine Rapoport, Louise Pauls, Elizabeth Morris, George Meanwell.
Haydn, The Seven Last Words

April 19:
Allan Pulker, flute
Elena Tchernaia, piano.
Poulenc: Flute Sonata and other works

April 26: Eybler String Quartet:
Julia Wedman, Aislinn Nosky, Patrick Jordan, Margaret Gay.

**Admission by donation**

1570 Yonge St. (at Heath), Toronto

**IN CONCERT**
**ENSEMBLE VIVANT**
**Friday, April 13, 8:00 p.m.**

Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front Street East. Toronto

TICKETS - $42, $48
Phone (416) 366-7723 or Toll Free (800) 708-6754
or at the StLC Box Office - Info (877) 801-9458

**Contact Contemporary Music**
www.contactcontemporarymusic.ca

**CONTACT contemporary music**

**COMMONWEALTH ACOUSTICS**

- 8:00: Tanzmusik Baroque Orchestra. House of the Devil: Music from the Italian Baroque. Boccherini: Fandango, for guitar and string quartet; La casa del diavolo (House of the Devil); works by Albinoni, Vivaldi. Jeanne Lamon, director. Trinity-St. Paul’s Centre, 427 Bloor St. West. 416 694-6337, 878-0655; 65 10 (students).

- 8:00: The Music Gallery/CONTACT Contemporary Music. Opera Interna. A Labyrinth Journey. Classical Avant series; a new full-length 11-part environmental chamber music work by John Burke that facilitates a psycho-spiritual journey through the labyrinth of our own minds. Saint George the Martyr Church, 179 John St. 416-204-1080. $15; $10 (students).

- 8:00: Toronto Philharmonia. Dan Paquin. By Donizetti. Martha Guth, soprano; James McLennan, tenor; Gregory Akinrnonke, bass; Jesse Clark, baritone; Stephen Hegedu, singer/actor; Ivan Scott, narrator; Kenny Stratton, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 3040 Yonge St. 416-872-1111. $50; $44.50 (students).

**Music Toronto**

**NORRIS, HUGGETT & SONNERIE**

April 12 at 8 p.m.

Mozart: Concertino in D, K. 107; Haydn: Concerto in A (The World’s First); Hoenig: Concerto in D, Op. 15; 18th century Hungarian music in the virtuoso folk tradition. Guest: David Owen Norris, piano; Sonnerie: Monica Parson, narrator; Jesse C. Clark, baritone; Pasquale. By Donizetti. Martha Guth, soprano; James McLennan, tenor; Gregory Akinrnonke, bass; Jesse Clark, baritone; Stephen Hegedu, singer/actor; Ivan Scott, narrator; Kenny Stratton, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 3040 Yonge St. 416-872-1111. $50; $44.50 (students).

**IN CONCERT**

**ENSEMBLE VIVANT**

Performing to sold out houses throughout North America and Europe for over 15 years, Ensemble Vivant is pianist/artistic director Catherine Wilson, violinist/Erica Bexton, and cellist/ Sharon Proctor.

For the performance they will be joined by Jonathan Craig (viola), Norman Mather (violin), Philip Seguin (trombone), and Dave Young (bass).

IN CONCERT
**Friday, April 13, 8:00 p.m.**

Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front Street East. Toronto

TICKETS - $42, $48
Phone (416) 366-7723 or Toll Free (800) 708-6754
or at the StLC Box Office - Info (877) 801-9458
**Friday April 13**

- **2:00:** Royal Conservatory of Music, Glenn Gould School. Student Recital.
  Catherine Rooney, soprano. Concert Hall, 90 Croatia St. 416-408-2824 x321. Free.

- **4:00:** Royal Conservatory of Music, Glenn Gould School. Student Recital.
  Marketa Zavazska, piano. Concert Hall, 90 Croatia St. 416-408-2824 x321. Free.

- **6:00:** Royal Conservatory of Music, Glenn Gould School. Student Recital.

- **6:00:** Brampton Music Centre, 27 Front St. W. 416-408-2824. $21; $19(sr/st).

- **7:00:** The Royal Conservatory of Music, Glenn Gould School. Student Recital.
  Catherine Rooney, soprano. Concert Hall, 90 Croatia St. 416-408-2824 x321. Free.

- **7:00:** Brampton Music Theatre, Rudy McGee Auditorium. 
  Lester B. Pearson School, 150 Central Park Drive. Brampton. 905-874-2800. $10. For complete run see music theatre listings.

- **8:00:** Clarkson Music Theatre, Clarkson College of Music. 
  Ways to the Movies, Daryll Burton, director. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-309-6000, 688-805-8888 x421; $1195bis (student).

- **8:00:** Ensemble Vivant, Ensemble Vivant in Concert, Saanich Sinfonia. Seated: for piano, trumpet, string quartet & bass in E flat, Op. 63, works by Barro, Gershwin, Widor, Anderson & Piazzolla. Guests: Philip Sorenson, violin; Norman Hathaway, violin; Jonathan Craig, cello; David Young, double bass; Ensemble Vivant: Catherine Wilson, pianist/assistant director; Eric Bost, violin, Sharon Prater, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723, 600 708 6754. 442 448.

- **8:00:** Etobicoke Philharmonic Orchestra. 

- **8:00:** Etobicoke Recital. 
  Arantxa de la Cuadra, piano. 2005 GGS Concerto Competition Winner; Royal Conservatory of Music, Glenn Gould School. Student Recital.

- **8:30:** Hugh's Room. Chris Hillman (of the Byrds). See Apr 11.

- **9:00pm:** Association of Improvising Musicians Toronto/Ararmusic, Interface with Rana Wilco. Arainmusic Studio, Suite 218 (rear door), 60 Atlantic Ave. 416-539-8752. $15.

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**Saturday April 14**

- **3:00:** Walmer Rd. Baptist Church. Intern Ode, organ & Kent Feilkman, cellist in Concert. Works for organ by Bach, La Mere, & Widor; for cello by Puccini (Tosca excerpt), folk songs. 188 Loveth Avenue. 416-924-1121. Free.

- **3:30:** Rex Hotel & Jazz Bar. Caitlin Smith & the Frey Allegro Large Band. Jazz indie/ classical. 194 Queen W. 416-598-2475. PWYC.

- **4:00:** Mari Boleski, Jazz 'N' Classics. Featuring clarinet & piano students from the Studio of Mari Boleski. Willowdale Presbyterian Church, 38 Ellesmer Ave. 416-527-2580. Free, donations appreciated.

- **5:00:** FORTE Academy of Music. 
  Piano Fantasy: Timeless melodies in classical style, arranged for piano, continuing live recording project. Geot: Bacardi, acoustic & flamenco guitar; Boris Hrovat, piano; Rogers Theatre, The Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-895-1030. Free, donations appreciated; seating limited.

- **7:00:** Canadian Music Competitions. 

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**FREE CONCERT**

**THE PLANETS**

The Royal Conservatory Orchestra
Tania Miller, conductor
Philip Chiu, piano

**ESTACIO**

**SOLARI**

**PROKOFIEV**

Piano Concerto No. 3

**HOLST**

**THE PLANETS**

**FRI**

**DAYS, APRIL 13, 8 PM**

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**THE ROYAL CONSERVATORY OF MUSIC**

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**THE ANNEX SINGERS**

**Mozart, Madrigals and More**

**Saturday April 14**

See listings for details
CONCERTS: Toronto and GTA


- 8:00: Scarborough Philharmonic. Orchestral Colours. Stravinsky: Suite No. 1; Baker: A Gabriel's Hour (In Memoriam); Fauré: Masses of Bergmanns (two movements); Haydn: Symphony No. 95; Saint-Saëns: Cello Concerto No. 1; Davies: Good Times Suite (two movements); Winona Zelenka, cello; John Banman, conductor. St. Barnabas Church, 21 Markland Dr. 416-429-0007. $25; $20(st); $15(st).

- 8:00: Sinfinova Toronto. Spring Sings. List: Angelus; Conway Baker, flute; Mercadante: Flute Concerto in E; Beethoven: Serenade. Marco Conforto, flute; Nurhan Arman, conductor. Grace Church on the Hill, 300 Lonsdale Ave. 416-429-4003. $40; $32(st); $12116·29/st).


Sunday April 15

- 1:00: Harbourfront Centre. Jeunesse Musicales of Ontario. Music with Bite: Khan Chi Ensemble presents Sounds of Vietnam. Vietnamese traditional & folk music, contemporary & world music. Chi Khan Ho, Denfleur (one string violin); Bei Hoang, vocalist/arranger/multi-instrumentalist. York Quay

www.MooredaleConcerts.com

Transfigured Night

Schoenberg's effusively romantic masterpiece with reading of the poem and illustrative commentary

Oliver Thoul, violin
"The highest mastery... a real violinist and above all a real musician"

with some of Toronto's finest musicians and actor Mike Peterson

Sunday, April 15 at 3 pm - Walter Hall, U of T
Affordable tickets! $25, ($20 St./Sr.) 416-922-3714 x103
APRIL 15th, 2007, 7:30 pm
Jane Mallett Theatre
James Sommerville, guest conductor
Andrew Burashko, piano soloist

Join us for an evening of soaring melodies and rousing brass as we celebrate the magic and mystery of Russia. Making his debut on the HSSB podium is James Sommerville, Principal Horn of the Boston Symphony and newly appointed Artistic Director of the Hamilton Philharmonic. Pianist Andrew Burashko will perform Larysa Kuzmenko’s Concerto for Piano and Brass Band, commissioned by the HSSB. Other featured works include music from the ballet Goyane by Khachaturian and Mussorgsky’s Pictures at an Exhibition in a stunning brass band version by Elgar Hawarth.

This concert is generously sponsored by NTN Bearing Corporation of Canada.

“Powerful and versatile”

John Terauds, 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

Get set for the HSSB’s gala fundraising evening at the Royal Canadian Yacht Club’s Toronto Islands Clubhouse, Monday, June 18th, 2007. Tickets and information available by calling the HSSB’s office at 416-425-7142.

TICKETS: Adults $30, Sr/Std $25 at the TCA Box Office or TicketMaster Special Rates: Children/Youth up to 18 years $10 and groups of 10 or more $20. Call Orchestra Toronto office at 416-467-7142 for information.

www.orchestratoronto.ca
Violinist Gidon Kremer & Kremerata Baltica return to Toronto with a concert inspired by spring. Featuring the Canadian premiere of the Sempre Primavera Suite, plus works by Schumann, Beethoven & Piazzolla!

Wednesday, April 18 at 8pm

Toronto Centre for the Arts
5040 Yonge Street
416.872.1111 or ticketmaster.ca

FESTIVAL WIND ORCHESTRA

Gennady Geftter, Conductor

Springtime Serenade

World's Most Talented Young Virtuosi in One Concert in Toronto!

Young Stars of the Young Century

Friday, May 4 at 7 pm

Toronto Centre for the Arts
5400 Yonge Street
www.showoneproductions.ca


- 8:00: Streeterville Musicbor. "Peter & the Wolf" on the Glitz. Music by Mitch Leigh, derived by Joe Darion, music by Mitch Leigh, derived by Joe Darion. Heliconian Hall, 35 Hazelton Ave. Tickets at door $18, $10/s.

Dr. STEPHEN SATORY

Piano Music by Beethoven, Chopin and Bartók Friday, April 20 at 8 pm Heliconian Hall, 35 Hazelton Ave. Tickets at door $18, $10/s.

Making Music in Toronto

MIMICO CHAMBER ORCHESTRA

presents

A concert of emotive music by Mozart and Brahms, featuring Mozart's dark jewel, his acclaimed 40th Symphony and the "Alte Lament" symphony, composed when he was only 10 years old.

April 21 @ 7:30 pm
The Assembly Hall
1 Colonel Samuel Smith Park Drive (Kipling Ave. & Lake Shore Blvd. W.)

For tickets call the Arts Box Office at 416-504-7529 or www.artbboxoffice.ca

Back to Ad Index
7:00: Acoustic Harvest Fundraiser 

7:30: Canadian Toronto Music.
... CONCERTS: Toronto and GTA

Mahler, cello; Nicolai Tarasov, clarinet, Eastminster United Church, 310 Danforth Ave. 416-927-9090. 11:30, 14:00.

- 8:00:* Classical Contemporary Music/Music Gallery. Cultur. Marc Rabe, voice; Jennifer Butler, Kristy Farkas, electronics; Max Christe, clarinet. Wallace Halladay, saxophones; Peter Pavlovsky, double bass; Greg Oh, piano; Kimberly Prichard; accordion. CURV: composing collective: Marc Rabe, Kristy Farkas, Jennifer Butler, Saint George the Martyr Church, 197 John St. 416-624-4945. 10:00; $15 (students working); 15:00 (cheap seats).


- 8:00: Massey Hall, Rosy De Oliveira. Louisiana-raised blues legend. Guest: Jackie Greene, singer-songwriter. 15 Shuter St. 416-872-4255. 14:00, 16:00.


- 8:00: Oakville Symphony Orchestra. Inspired Genius. Webster: Overture to Oberon; Beethoven: Symphony no. 9 (Pastoral); Schuonm: Piano Concerto in a; Guest: Shoko Iwata, piano; Roberta Elek, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905 815-2021. 18:00-20:00. $35-$49.50.

- 8:00: Royal Conservatory of Music, Young Artists Performance Academy Showcase. RCM Concert Hall, 90 Cootes St. 416 408-2824 x317. Free.

- 8:00: Sinfinna Mississauga. RCM Concert Hall, 90 Cootes St. 416 408-2824 x317. Free.

- 8:00: Toronto Conservatory of Music. The Night of Opera. Trinity St. Paul's Centre. See Apr 20.


- 8:30: Living Arts Centre. Arrogant Women in Concert. Satirical musical comedy. RBC Theatre, Living Arts Centre, 1414 Living Arts Dr., Mississauga. 905 306-6000. 18:00-20:00. $35-$40.

- 12:00 noon: * RCM. Young Artist Showcase. Haydn/Perreux. RCM Concert Hall, 90 Cootes St. 416-408-2824 x317. Free.


- 2:00: Northdale Concert Band. Sts. of Swing. Vivo!li: Concerto for Violinist in C, RV.443, arr. Piccolo; Gershwin: Rhapsody in Blue; De La Maje; Kleiner Classics; Calvori: Suite on Canadian Folk Songs; Nancy Nourse, piccolo; Gifford, piano; Stephen Chenette, music director. Scarborough Civic Centre, 150 Borough Dr. 416-361-1111. Free.

- 2:00: Oakville Symphony Orchestra. Inspired Genius. Oakville Centre for the Performing Arts, Oakville. See Apr 21.

- 2:00: Royal Conservatory of Music. Glenn Gould Studio Showcase. Works by RCM. RCM Concert Hall, 90 Cootes St. 416-408-2824 x317. Free.


- 2:00: Toronto All-Star Big Band. Hooked on Swing, Spirit, style & sound of the 1930's & 40's, the golden age of Big Bands. Guest: Larry Elgart, saxophone. Hammeros Hall, Living Arts Centre, 1414 Living Arts Dr., Mississauga. 905 306-6000. 18:00-20:00. $20-$40, $5(eyeGO).


LARRY ELGART

Hooked on Swing APRIL 22ND - 2 PM MISSISSAUGA LIVING ARTS CENTRE (416) 306-6000

- 2:00: Toronto All-Star Big Band. Hooked on Swing, Spirit, style & sound of the 1930's & 40's, the golden age of Big Bands. Guest: Larry Elgart, saxophone. Hammeros Hall, Living Arts Centre, 1414 Living Arts Dr., Mississauga. 905 306-6000. 18:00-20:00. $20-$40, $5(eyeGO).


Five Small Concerts Presented by The Associates of the Toronto Symphony Orchestra Featuring Romantic Trio for Piano and Various Instruments in concert at Trinity-St. Paul's Centre 427 Bloor Street West, Toronto

Monday April 23, 2007 7:30pm

The program will feature

- Johannes Brahms's Cello Trio, violon, Cello, Piano Cian-Carlo Menotti Trio - Cellos, Piano
- Johannes Brahms and Violin, French Horn, Piano
- William Findlay: Winona Zelenko Cello
- Hiyong Sun Park: Sergei Nikonov, Violin
- Gabriel Reidjord, French Horn, Bo Yon Koh, Piano

Tickets $77.00 Regular, $34.00 Students / Seniors

For further information call (416) 228-8342

Viktor Olafsson
Icelandic Pianist & Karen Ouzounian
Armenian-Canadian Cellist

Saturday, April 21
First-St. Andrews United Church, 550 Queens Ave., London ON

Sunday, April 22
Toronto Korean Presbyterian Church, 67 St. Clare Road (e. of Leslie, off York Mills)

Back to Ad Index
3:00: RCM
8:00:
4:00: St. Olave's
8:00:

APR 23
Franko, tenor; TBA, baritone; Ensemble music director/piano. Sanctuary, Trinity mezzo-soprano; Lenard Whiting, Edward Steel
- 9:30am: Toronto District Concert
- 7:30: TrypTych
- 4:30:
- 12:00 noon:

- 2:00: Northern District Library/Alchemy. An Hour of Chamber Music. carrots: Gunther in B-flat, Op 561; Debussy; Szymanowski: Trio, Hungarian Dances, and Strawinsky: Concerto. The Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $45-$65.
- 10:00 pm: Toronto District School Board, Pickering, Bickford Centre. See Apr 23.
- 2:00: Baird Knechtel.
416-920-5211. Free, donations welcomed.
Elmer Iseler Singers
Lydia Adams, Conductor
CONCERT OF 100 CANDLES
28th Season

Friday, April 27, 2007 8:00 pm
St. Mary Magdalene Church (Manning and Ulster)
World premiere of Lamentations of Jeremiah, a new major work by Canadian composer and Juno nominee Peter Togni.

Tickets are $35 regular and $30 Seniors/Students,
2180 Bayview Avenue, Toronto, Ontario M4N 3K7

CALL 416-217-0537 Monday to Friday 9 am - 5 pm
A 97-Note Octave
Bruce Mather's 16th Tone Piano

NEW MUSIC CONCERTS & THE MUSIC GALLERY
Saturday, April 28

8:00: Brampton Lyric Opera. Make Believe's Casta & Fashion. Fully staged with orchestra: Bluebeard. by Bartók, sung in English: Erratic Thelwell, Kelly Winter, singers. Shek Kt, conductor, Madeline Young, director; Pagliacci, sung in Italian with English surtitles: James Cleverton, Shoshana Friedman-Brazeno, Jay Stophenow, Yorvigne Yabovlevsky, Van-Chuen Lee, singers; Sabatino Vaccaro, conductor; Penelope Cookson, director. The Rose Theatre, 1 Theatre Lane, Brampton. 905-887-2800. $30-$60.

8:00: Jazz at R&V. The Conception Jazz Quartet. Frank Wright, vib; Gary Beanen, guitar; Don Vickery, drums. Royal York Road United Church, 851 Royal York Rd. 416-231-1207. 905 ($17.05 +). Proceeds to severeral charites.


9:30: Flying Cloud Folk Club. The Third Annual Young Folk Revue. The TRANZAC, 282 Brunswick Ave. 416-410-3655. 2TBA.

10:00: Oakville Centre for the Performing Arts. Shakespeare on the Bluffs. Billie Holiday. Neneen Freelen performs her take on legendary jazz singer Billie Holiday, with songs such as God Bless The Child, They Can Have Their Babies, All of Me. 130 Navy St., Oakville. 905-815-2021, 888-489-7784. 5569. 960 ($45). 8:00 pm.

8:00: Small World Music. Vandu, with Stephen Kost. Indie jazz meets diggydoo. Lola Lounge, 1585 Dundas St. West, 416-588-0307. 920. (15 $).}

Tuesday May 1


1:00: St. James' Cathedral. Morning. 
May 5: Eastman School students, organ. 89 Church St. 416-594-7800. 424. Free.


Wednesday May 2


5:30: Canadian Opera Company. Richard Bradshaw. Angele Dandenhall. La Péri. A range of musical sounds from classical jazz to original material influenced by folk, jazz & hip hop. University of Toronto.
The Toronto Welsh Male Voice Choir
William Woloschuk, Artistic Director
with Mireille Asselin, soprano and Vasil Garvenliev, baritone

Annual Spring Concert
Wednesday May 2 at 7:30 pm
Eglinton St. George’s United Church
35 Lyton Boulevard (at Duplex)
Tickets: $25.00
Tel: 416-410-2254
e-mail: twmvc.tickets@hotmail.com
Visit us @ www.twmvc.com
Eleventh annual series of LUNCHTIME CHAMBER MUSIC PARK
Eight concerts in April and May
All concerts start at 12:30 pm

Haydn, The Seven Last Words

April 19:
Allan Pulker, flute
Elena Tcherniha, piano.
Poulenc Flute Sonata and other works

April 26: Eybler String Quartet:
Julia Wedman, Aislinn Nosky, Patrick Jordan, Margaret Gay.

Admission by donation
1570 Yonge St. (at Heath), Toronto

TRPYTCH
Broadway Show Tunes & Film Tracks

Sunday, May 6, 2007
7.00 PM
Trinity Presbyterian Church
Tickets: $20/15
info@trpytch.org
416 763-5066 ext 3

NEW'S strong, Unicovery's Village Voices and the Rob Christian Jazz Quartet celebrate the diversity of love in its many musical forms.

Saturday May 5th at 8:00 pm
St. Patrick's Catholic Church, 5633 Highway 1, Markham
Tickets: $15 at the door or call 905-398-2551
Children 12 and under free.
Check our website at villagelovefest.ca for more information.

April 1 - May 7 2007 www.THEWHOLENOTE.COM

Back to Ad Index
Praise the Lord. O My Soul
Canticles & Anthems for Evensong: A Musical Preview of our Choirs' August 2007 Tours to England

World Premiere of Andrew Ager's
"The Ransomed of the Lord" & "Magnificat & Nunc Dimittis"

Canadian Premiere of Andrew Carter's
"Praise the Lord, O My Soul"
Also featuring works by Holman, Kodaly, Mendelssohn, Raminsh & Parry

Melva Treffinger Graham, Conductor
Ron Jordan, Accompanist

3:00 pm, Sunday, May 6, 2007
Reception to follow Concert
Grace Church on-the-Hill
300 Lonsdale Road (at Russell Hill)
Tickets: $15/$10/$5 416-488-7884 ex: 333

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The Hannah Street Silver Band
Strings Attached

Sunday, May 6, 2007, 7:30 p.m.
Jane Mallett Theatre
Bramwell Tovey, Chief Conductor
Mark Fewer, violin soloist

The HSSB's Chief Conductor and Artistic Advisor will be joined by Vancouver Symphony Concertmaster Mark Fewer for a remarkable evening of music-making. This concert will feature the world premier of Tovey's Nine Duos Wonder for solo violin, brass band and percussion commissioned by the HSSB. In this work, Mark Fewer will spin the tale of the legendary comic Shakespearean actor Will Kemp (a contemporary and friend of the playwright) who danced from London to Norwich for nine days straight in 1600. Other featured works include Holst's St. Paul's Suite, Cable's Banks of Newfoundland and Hiscock's Mummer's Carnival.

This concert is generously sponsored by Tsubaki of Canada Limited.

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...CONCERTS: Toronto and GTA


- 8:00: Newtonbrook Nights Concert Series. Chamber Music Concert. Classical to contemporary. Judith deAraujo, piano; Rob Tite, clarinet; Carina Reiner, cello. Newtonbrook United Church, 53 Cummer Ave. 416-222-5417. $20.


- 8:00: Newtonbrook Nights Concert Series. Chamber Music Concert. Classical to contemporary. Judith deAraujo, piano; Rob Tite, clarinet; Carina Reiner, cello. Newtonbrook United Church, 53 Cummer Ave. 416-222-5417. $20.


Sunday May 6

- 10:00: Royal Conservatory of Music Community School Suzuki Department. Annual Non-Competitive Suzuki Festival. Piano Rims to 5:00: also Apr 29, May 13. Various rooms, 90 Grace St. 416-204-1080. Free; students must register to participate.

- 11:00 & 2:00: Solar Stage Children's Theatre. The Beat Brothers. Performers record multiple instruments to create a large band sound of blues, jazz, world beat & soul, for ages 4 to 10. Concourse Level, 4950 Yonge St. 416-388-8031. $13.

- 1:30: CAMMAC/Michael Art Gallery. Sunday Concert Series. Mary Kenedi,

"Powerful and versatile"
French Canadian soprano Agathe Martel — though we assure you, she is Spanish at heart — ushers in the spring with the tantalizing sounds of castanets and swishing flamenco skirts in the music of Granados, Turina, de Falla and their honorary Spanish brothers Ravel, Debussy, Gluck, Rimsky-Korsakov, Shostakovich and Moszkowski. Artistic Directors and pianists Inna Perks and Boris Zarankin join her in our exciting season finale... ¡Olé!

Enjoy the intimacy of the 19th Century Salon with our \"special blend\" of music, poetry and pastry!

Tickets: $45/$35/$35 adults/seniors/ students
Glenn Gould Studio Box Office: 416.205.5555
www.offcentremusic.com
CONCERT LISTINGS

Beyond the GTA

In this issue: Alliston, Ancaster, Aurora, Barrie, Beeton, Belleville, Bolton, Brantford, Burlington, Caledon East, Dundas, Cuelph, Georgetown, Guelph, Hamilton, Huntsville, King, Kitchener, Lindsay, London, Milton, Newmarket, Niagara-on-the-Lake, Orillia, Oshawa, Owen Sound, Peterborough, Picton, Port Dover, Port Hope, Porto, Perry, St. Catharines, St. George, Stratford, Uxbridge, Waterloo.

Concerts: Toronto & GTA

Music Theatre/Opera/Dance

Jazz in the Club

Announcements/Lectures/Etcetera

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

Beyond GTA: Sunday April 01


- 2:00: Visual and Performing Arts Newmarket. Valerie Tryon, piano Concert, Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-966-2422, $15(t), $10(s).

- 3:00: Georgian Bay Symphony. Opera & Strings. Handel: Organ Concert #13 in F; Mozart: Church Sonatas; Mascagni: Concerto for Solo Cello and Strings; Albini: Adagio. Ben~Bate~Martin, cello; Eric Osborne, organ. Knox United Church, 560 Kbr Ave, East, Owen Sound. 519-761-0122, $17, $15(t), $10(s), freegrade 8 & under.

- 3:00: Kingston Symphony Orchestra. Spring Strings. Mozart: Concerto for Flute and Harp in C; Haydn: Symphony #86; Shapman: harp piece written for Sharlene Wallace. Dorenda Galt, harp, Sharlene Wallace, harp; Glen Fast, music director. Sydneyham Street United Church, 52 Sydneyham St., Kingston, 613-530-2069, $30, $25(t), $20(s), $13(s.


- 3:00: Central Presbyterian Church. Sundays at Three: Pinkham: Miracles; trio by Telemann & Leclair. David Gerry, Laurel Trainer, flutes; Clyde Ervine, narrator; Paul Griffin, organ. 165 Chatham Ave., Hamilton. 905-522-9098. Free.

- 3:00: Conrad Grebel University College. A Great Spirit: Chilcott: Circlecross (Canadian premiere); & other works. UW Choir, Gordon Burnett, director. Westminster United Church, The Cedars, 543 Beechwood Dr., Waterloo. 519-885-0223 x4220, $10, $8(t).

- 3:00: McMaster University School of the Arts. McMullin. Spring Concert, Convent Hall (UH-213), University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x422466. Free.


Beyond GTA: Monday April 02


- 8:00: Chamber Music Hamilton. Concerts in the Annex. $22, $17, $15(t).

Beyond GTA: Tuesday April 03

- 12:00 noon: Brock University Department of Music. Lunchtime Music Series. Katie Pequeno, music director. Converse Hall, Brock University, St. Catharines, 1 Brock Ave., St. Catharines. 905-688-5000 x2222, $20, $15(t).

Beyond GTA: Wednesday April 05

- 8:00: Peterborough Symphony Orchestra. A Love Story. The Impresario (opera) G. Verdi: The Impresario (opera) G. Verdi. Performances at 8:00 p.m. in the main stage of a 19th century opera house, in English; scenes from other Mozart operas. Tickets: Donna Brown, ticket manager; tickets: Newcomen, conductor. Sherrington Centre, 725 George St. North, Peterborough. 705-742-1982. 45, $10, $8(t).

A GOOD FRIDAY PASSION

Via Crucis

"The Way of the Cross"

By Franco Zeffirelli

A musical devotion to the Fourteen Stations of the Cross with visual meditations and prayer.

Friday April 6th at 11 a.m.
Free Will Offering

Centenary Senior Choir
Sheen Greaves
Organ Conducting

Soli Deo Gloria
Geoff Ball
Margaret Bárbara
Kevin Bienair
Pippa Lock
Ken Mak

Centenary Church
24 Main Street West, Hamilton, ON 905-522-6843
centenaryunited.com

April 1 - May 7 2007
500 Glenridge Ave., St. Catharines 905-688-5550 x2527. PWYC, donations to music scholarship fund.

- 7:30: River Run Centre. The Songbird Café. Local acoustic singer/songwriters.

- 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. 410·3870.

Beyond GTA: Wednesday April 04


- 2:00 & 8:00: Zanderson Centre for the Performing Arts. O'Ferrall in Concert. Gospel music. 88 Dalhousie St., Brantford. 519-758-8090. $30.00.

- 7:30: Queen's University School of Music. Queen's Choral Society. Gordon Craig, director. Grant Hall, 43 University Ave., Queen's University, Kingston. 613-533-2368. $3.00 (under 18 free).


- 8:00: Kingston Theatre Organ Society. Evening Recitals. Church of the Redeemer, 89 Kirkpatrick St., Kingston. 613-542-7601. $12. 105 (student).

Beyond GTA: Thursday April 05


- 8:00: Scogog Choral Society. Briga daw, arr. by John Alan Leem, music director. Carol Skinner, chorographer; Ann Gage, music director; Stuart Bennett, director. Town Hall 1873, 302 Queen St., Port Perry. 688-808-2006. $15/65 (18 & under).

Beyond GTA: Friday April 06


- 7:30: Gerald Fagan Singers/Fan-shaow Chorus London. Bach Mass in B Minor;籾es Fagan, soprano; Anita Krause, alto; Stuart Howe, tenor; Alexander Dobson, bass; Concert Players Orchestra; Gerald Fagan, conductor. Centennial Hall, 550 Wellington St., London. 519-433-8650. 866-244-0762. $25. $15 (under 18 & under).

- 7:30: Grand Philharmonic Choir. Bach Mass in B Minor. Suzie LeBlanc, soprano; D. Taylor, counter tenor; Michael Schade, tenor; Peter Milligarry, baritone. Kitchener-Waterloo Symphony; Howard Dyck, conductor. Centre in The Square, 101 Queen St. North, Kitchener. 519-578-1570, 800-265-8977. $38-44; $10 (rush) rush to grade B; $10 (rush) grade B.

- 7:30: Meols Chorale Ensemble/Chalmers Church. Good Friday at Chalmers. 2007. Rutter: Requiem; Purcell: I was glad when they said unto me; Jeeva; quad multi sunt hostes mei; Elgar: Ave Verum; Cameron: A Proclamation and a Prayer, a new work for string quartet, flute, oboe, organ, & choir. Guests: Chalmers Choir Church, Meols String Quartet. Flute, oboe, timpani, harp, and organ; Elida Gibbons Mills, Janice Cole, vocal soloists; David Cameron, music director. Chalmers United Church, 217a Bari St., Kingston. 613-549-7125, $20; $17 (rush); $10 (ch);


- 8:00: Georgetown Bach Chorale. Music for Good Friday. Choruses from St. Matthew Passion. Victoria Hall, University of the Fraser Valley, Abbotsford. 2558, $6; $3 (sr/st).

- 10:00: Georgetown Bach Chorale and Chamber Orchestra; Ronald Gregan, artistic director. Knox Presbyterian Church, 116 Main St. South, Georgetown. 905-877-6521. 425.

Beyond GTA: Saturday April 07

- 7:30: Liberation Choir. Easter Concert. Choral & orchestral favourites. Jennifer McManan, soprano; Guelph Symphony Orchestra, Simon Irving, conductor; Combined Children's Choir; Elizabeth Webster, conductor; Willem Van Sujdam, director. Town Hall, Hamilton Place, 13 Summers Lane, Hamilton. 519-783-3000, 800-520-2408. $25. $15 (under 18 & under).


Beyond GTA: Sunday April 08

- 8:00: Central Presbyterian Church. Mozart's Solemn Vespers. Mozart's Vespers, K. 339; Buxtehude: Membra Jesu Nostri. Beverly Bronte-Tinkler, soprano; Jennifer Wray, mezzo-soprano; David Baldwin, tenor; Rudy Neufeld, baritone. Central Presbyterian Church Choir with orchestra. 185 Charlton Ave., Hamilton. 905·522·9068. $20; $15 (under 12); $10 (ch).

Beyond GTA: Monday April 09

- 7:30: Rochester Boys' Choir. Spring Concert Tour. St. Mark's Anglican Church, 51 King St., Port Hope. 905-373-0867. 45.

Beyond GTA: Tuesday April 10

- 2:00: Stratford Festival, Oklahoma! Love triangle in turn of the century Oklahoma territory; music by Richard Rodgers, book & lyrics by Oscar Hammerstein II, based on the

GRAND PHILHARMONIC CHOIR

CENTRE IN THE SQUARE
101 Queen Street North, Kitchener

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GREAT PHILHARMONIC CHOIR
CONCERTS: Beyond the GTA

play Green Grow the Lilacs by Lynn Riggs, original dances by Agnes de Milly. Kylie Blair, Dan Chamney, David W. Kealey, Nora Mcll el lan, Brylce Wilson, performers; Bertrand Carrell, director/chorographer, Festival Theatre, 50 Queen St., Stratford. 800-507-1600. Call for ticket prices. For complete run see music theatre listings.

7:00: University of Western Ontario. Music Series. Electronica music written and performed by students. Ketter Hall, Music Building, UWO, London. 519-661-3767, Free.

Beyond GTA: Wednesday April 11

8:00: Kitchener-Waterloo Chamber Music Society. Dongi-John, piano; Bach: Buson; Chaconne; Beethoven: Sonata in D, Op. 103; Terzian: Toccata; Granados: Spanish Dances #2, 5, Albeniz: Cordoba; Asturias; Rodrigo: Adagio; Falla: Fantasia Bética. KWCMS Music Room, 57 Young St. West, Waterf.

Beyond GTA: Thursday April 12

8:00: Capital Arts Centre. Young Child in Concert: Rumba/flamenco guitar mast. 20 Queen St., Port Hope. 905-885-1071, 800-434-9092, $45.

8:00: Kitchener-Waterloo Symphony. Electric Thursdays: Abbey Road in The Square. Kitchener. See Apr 11.

8:00: University of Western Ontario. New Music Series. Student composers chamber music, von Ketter Hall, Music Building, UWO, London. 519-661-3767. Free.

Beyond GTA: Friday April 13


Beyond GTA: Saturday April 14

2:30: Centre for the Arts, Brock University. Jessica Cook, St. Catharines. See Apr 14.


3:00: St. John's United Church. Montel fiestas: Gilbert & Sullivan, parlour songs, opera, broadway, & art songs. Amy Dadowing, soprano; John Dading, bass; Verusca Perduca, piano. 56 Victoria St. East, Alliston. 705-435-6722, $12.50, $10.50.

8:00: Queen's University Performing Arts Office. Lara St. John, violin in Concert: Sydney United Church, 82 Sydenham St., Kingston. 613-533-2556, $20; $18 (sr); $10 (st).

Beyond GTA: Tuesday April 17

8:00: River Run Centre. Cryst and Songwriter/playwright James Gordon's new Louisiana Swamp folk-opera musical adaptation of A Midsummer Night's Dream. part of Shakespeare: Made in Canada Festival, Co-opera Hall, River Run Centre, 35 Wellington St., Guelph. 519-763-2000, 800-520-2408. $18 (sr); $16 (st); $13 (yGO). For complete run see music theatre listings.

Beyond GTA: Wednesday April 18


Beyond GTA: Thursday April 19

8:00: Kitchener-Waterloo Symphony. Play: Sheer in Guelph. Pops Sate $10 (sr).


Beyond GTA: Saturday April 21


8:00 Folk: Folk
1:00 Metropolitan United Concert
1984. $12.50; 3:00:
8:00 Royal City Musical Society of Kitchener-Waterloo, 519-872-8221. $20; $15(st);
2:30: Art show & dance/instrumentals; Jonathan¦
venues, conference activity, and Concert at various Festival venues.
Note: Details for this festival were not available at press time; please see www.openseats.ca for complete details.
The Festival runs from Apr 21-25 (normal opening Apr 24), and includes two dozen events at various KW venues, from guided sound-walks to musical performances in concert halls, with electroacoustics, performance art, sound poetry, music in alternative venues, conference activity and interdisciplinary performance.
—8:00: Folk Night at the Registry. Mrunch Jamaat Memorial Concert. Folk music that rocks. Mark Haines & Tom Littlejohn, performers. Registry Theatre, 122 Frederick Street, Kitchener. 519-745-6585. $17(adult); $19(adult).
—8:00: Gryphon Theatre. Jesse Cook in Concert. Guitarist, whose music combines rumba & flamenco arrangements with sounds of Spain, Africa, Cuba, Egypt, France & Brazil. Administrative Centre, Bldg. C, Georgian College, 1 Georgian Drive, Barrie. 705-728-4613. 444; $15; $10; $5(youth).
—8:00: Kitchener Waterfront Chamber Music Society. Sue the cats, Diana Myers, piano, Hindemith: Solo Sonata; Flati:
—8:00: Kitchener-Waterloo Symphony Orchestra. Music by Dohnanyi. Sacred Spring and other works. Santan Smith, dance choreography: Kahaawa Dance Theatre, Victor Feldbrill, conductor. 2:15: Pre-concert chat. Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford. 519-758-0800. 2:30:
Presenting:
Beethoven and Beyond with Orchestra
Friday, April 27, 2007 at 8:00 p.m.
Doors open at 7:00 p.m.
St. Mary’s Church, 65 Amelia Street, Barrie.
Tickets: $20
To reserve tickets, call 705-726-1916
www.kingedwardchoir.org
7:30: Niagara Symphony Orchestra
Series
Cellos Today: Sean O’Sullivan, host for the Arts, 300 George St. North, Peterborough. 705-444-9789.

8:00: Ontario Welsh Festival.
7:30: Georgetown Bay Symphony.
Amuwaugamia.
Cobland: Clarinet Concerto in G.
7:30: Canadian Orpheus Male Choir.
7:30: Belleville Choral Society.
Choral Variations.
Guests: The Bridge Street Bell

7:30: Belle Valley.
7:30: St. Andrews.
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— 7:30: Grand Philharmonic Children’s Choir. Spring Concert. Carol Giestbrecht, conductor. Bentont Street Baptist Church, 90 Bentont St., Kitchener. 519-578-1570, 800-265-8971, x: 117; $15 (sr); $10 (ch); $5 (eyeGOJ.

— 3:00: Musik St. James. The Burlington Welsh Male Choirs: Richard Street, director; St. James Anglican Church, 137 Melville St., Burlington. 905-827-2424, x: 15.


— 8:00: Acht Choral Society. With a Song in My Heart. See Apr 23. Christ Church Anglican, 22 NATO St., Bolton.

— 8:00: Da Capo Chamber Choir. Daybreak — Sounds of a New Day. Music with a distinctly Latin American flavour. Leonard Emms, conductor. St. John the Evangelist Anglican Church, 23 Water St. North, Kitchener. 519-725-7549, x: 20; $15 (sr); $5 (eyeGOJ.

— 8:00: Georgetown Bach Chorale. Gala Concert. Bach Concerto for Two Harpsichords and Strings; Psalms from D; choral works by Handel, Purcell, Mannia Musicora, harpsichords; Georgetown Bach Chorale and Chamber Orchestra; Ronald Greenan, artistic director. Knox Presbyterian Church, 116 Main St. South, Georgetown. 905-877-3271, x: 25.

— 8:00: Kitchener-Waterloo Chamber Orchestra. Heavenly Harlots! Excerpts from Alcina, Alexander, Brockes Passion, Guilo Cesara, Heroes and other works. Fabiana Katz, mezzo-soprano; The Renaissance Singers; Graham Colis, conductor. Maureen Forrester-Fraser; Paul, Winkelmann; John Centre. 519-725-7549, x: 20; $15 (sr).

— 8:00: Niagara Symphony. A Night at the Proms… and More! Patterned after the ‘promenade’ concerts at the Royal Albert Hall in London, including Pomp and Circumstance, Rule Britannia, in a Monastery Garden. Pirates of Penzance & more. Daniel Swift, conductor. 7:15 Pre-concert talk. Sean O’Sullivan Theatre, Centre for the Arts. Brock University, St. Catharines. 905-687-4933, x: 25; 9:00, $10 (sr).

— 8:00: Northumberland Hospice. Toronto All Star Big Band, Tribute to hits of 30’s & 40’s. Capitol Arts Centre, 20 Queen St., Port Hope. 905-885-1071, 800-434-5002, x: 33;


— 8:00: York Symphony Orchestra. Great Film Music: Copeland: Chariots from the Red Sea; Beethoven: Ode to Joy; Strauss: A Night at the Zoo; Williams: Harry Potter Suite. Guest: Joanna Tang, violin; Gregory Barton, conductor. Trinity Anglican Church, 97 Victoria Street, Aurora. 416-410-6660, x: 25; $20 (sr); $10 (under 12).

Beyond GTA: Sunday May 6

— 2:30: Niagara Symphony. A Night at the Proms & More! Sean O’Sullivan Theatre, Centre for the Arts, Brock University, St. Catharines. See May 5. 1:45 Pre-concert talk.

— 3:00: Orchestra London. Spring Sing. Centre for the Arts. Brock University, St. Catharines. See May 5. 1:45 Pre-concert talk.

— 3:00: Brock University Department of Music. Paul’s Choral Concert. Great choral settings of great poetic works. The Niagara Vocal Ensemble, Harris Leaven, conductor. St. George’s Anglican Church, 83 Church St., St. Catharines. 905-688-5550, x: 3257, $15.

— 3:00: Georgetown Bach Chorale. Gala Concert. See May 5. St. James’ Anglican Church, 8025 Old Church Rd. Caledon East.

— 3:00: Grand River Chorus. Great Masses. Works by Byrd, Pint, Gounod. Amanda King, soprano; Paul Jeffrey, tenor; Gane Wendell, bass; Richard Cunningham, director. Alexandria Presbyterian Church, 410 Colborne St., Brantford. 519-759-7385, x: 20; $15 (sr); $5 (high school with ID);

— 3:00: La Jenessse Youth Orchestra. Silent Movie Orchestral Favourites & Concertos. Laura Mitchell, strings director; Michael Lyons, music director. Port Hope United Church, 24 South Street, Port Hope. 666-462-5586, x: 15; $20 (sr); $40 (family of 4).


GUELPH

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Back to Ad Index
Opera, Music Theatre, Dance

Please note: performances are listed by show title. Shows starting with "The" are listed under T.

38 Views, Actors Repertory Company. By Naomi Iizuka; original music composed & recorded on traditional Japanese instruments by Kiyoshi Nagata & Atsuhiko Nishino; explores relationships between imagination & real, using Kabuki, contemporary dance, Canadian premiere. Gordon Belan, Kyoto Harp, John Fitzgerald Jay, Gary Reiner, Markina Chan, singer, Ruriko Busch, performers; David Ferry, director. Apr 19:54; Mon-Fri 8:00; Sat: 2:00 & 8:00. Berkeley Street Theatre Downstairs, 25 Berkeley St. 416-368 3115. $15-33. PWYC(Mon). Limited.

Alice: A Musical Inspired by Alice in Wonderland, Oakville Centre for the Performing Arts. Atst Basel on the book by details. Adam May 3-26; 7:30. Traditional has a special world premiere, multi-disciplinary production integrating text, movement, original music, interactive projections & live online chat, exploring at the ways human interaction has changed since we’ve merged onto the information highway. Apr 1-May 20: Shows at 2:00 & 8:00, call for days & times. Royal Alexandra Theatre, 260 King St. W. 416-867-1212. $60; $44 (seniors/students).

Don Giovanni, Opera Liniea Italiana by Mozart; staged, piano accompaniment. Dr. Rachel Burton, musical director; Donald Baker, Baritone; Leopoldo, conductor; Marianne Zin-Drolczowska, artistic director. Apr 15; 2:00; Crescent Private School, Centre for Creative Learning, 2305 Bayview Ave. 416-867-0240. $25/st; $30/tap;


Magnetic Consequences, Markham Theatre for Performing Arts/Decidedly Jazz Danceworks. Rhythmic movements of West Africa combined with North American jazz. Jackie Richardson, vocals; Vicki Adams Willis, artistic director; Kristian Alexandrow, band leader. Apr 18: 8:00. 135 Navy St. Oakville. 905-815-2221. 416-489-7764. 339-444-95 @Sedgey)

Magnetic Consequences, Oakville Centre for the Performing Arts/Decidedly Jazz Danceworks. Rhythmic movements of West Africa combined with North American jazz. Jackie Richardson, vocals; Vicki Adams Willis, artistic director; Kristian Alexandrow, band leader. Apr 18: 8:00. 135 Navy St. Oakville. 905-815-2221. 416-489-7764. 339-444-95 @Sedgey)

Man of La Mancha, Etonbalec Musical Productions. By Dale Wasserman, lyrics by Joe Delon, music by Mitch Leigh, directed by John Cullinane, run time 2:00 & 8:00, call for days & times. Royal Alexandra Theatre, 260 King St. W. 416-867-1212. $60; $44 (seniors/students).

Mephisto, Northern Summer Opera. By Verdi; staged, opera director; Filip Kostka, mezzo-soprano; & others: Jose Maria Cerdin, conductor. Apr 10, 13, 15, 17, 19, 21, 23, 25, 27, 29, 30; 8:00 & 8:30. Three Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-6225. $30-$45 (under adult); $200/spec price, cash.

Moses and Aaron, Die Stadt, Toronto Musique Theatre, Purcell’s classic, and world premiere commissioned work by Andre Alexis, novellist & James Mill, composer. Alexander Dobson, baritone, Tani Dima, soprano; Marie Kathleen Lecours, dancer; Vicki St. Pierre, mezzo-soprano; Monica Whicker, soprano; Exaltate Chamber Singers; period instrument band, Larry Beckwith, director/violin. Apr 27; 8:00 & 10:30; Pre-concert chat; Apr 28; 8:00 & 10:30; Pre-concert chat.

Mozart's Magic Flute Opera, presented by the company: Dress rehearsal, Saturday. Apr 15; 2:00 & 8:00; Three Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-6225. $30-$45 (under adult); $200/spec price, cash.

Porgy and Bess, Canadian Opera Company. By Verdi; staged, opera director; John Lachlan, mezzo-soprano; & others: Jose Maria Cerdin, conductor. Apr 10, 13, 15, 17, 19, 21, 23, 25, 27, 29, 30; 8:00 & 8:30. Three Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-6225. $30-$45 (under adult); $200/spec price, cash.

The Merry Wives of Windsor, English: Opera Society of Toronto. Sax, melilogue. April 21, 22, 23, 24; 8:00 & 8:30. Elm Club Theatre, 189 Yonge St. 416-872-5555. $415; $254, rear balcony only.

Theatrical, Royal City Musical Productions Inc. By Gilbert & Sullivan; musical lampooning British antics & political party leader. Laurie Garlick, music director; Portia Murray, conductor. Apr 28; 8:00 & 10:00. 35 Woolwich St. 416-798-5000. $25-$50 (under adult); $120/spc price, cash.

Toronto Operetta Society, Die Fledermaus. Original London production integrating text, movement, original music, interactive projections & live online chat, exploring at the ways human interaction has changed since we’ve merged onto the information highway. Apr 1-May 20: Shows at 2:00 & 8:00, call for days & times. Royal Alexandra Theatre, 260 King St. W. 416-867-1212. $60; $44 (seniors/students).

Toronto Opera, Menopausa Out Loud! Panaramic Theatre. Book & lyrics by Jeanne Lenders. Jayne Lewis, Nicole Roberts, Cynthia Jones, Rose Ryan & Jenny Hall, performers. Indefinite run: Tue, Thu, Fri: 8:00; Wed: Sat: 2:00 & 8:00; Sun: 2:00 & 5:30. 651 Yonge St. 416-872-1111. 449.95.“CANCELED”


Ophir & Eurydice, Opera Atelier. By Gluck; Canadian premiere 1774 version; in French with English & French surtitles.

The Queen of the Mist, Algonquin Theatre/Smile Theatre. By Anne Edson Taylor, the first person to go over Niagara Falls in a barrel and live to tell the story; book & lyrics by Leslie Wade; music by Wayne Gwyll. Apr 24: 2:30, 3:30 Main St. East, Huntsville. 705-789-4975.


Sno'Alaska, and La Fierté et les autres. Wilfred Laurier University Faculty of Music. By Puccini (in Italian), and Ravel (in English). Faculty of Music orchestra; Leslie DeAth, music director; Michael Waller, stage director. Apr 1: 3:00. Theatre Auditorium, 75 University Ave. West, Waterloo. 519 894-0710 x1250. $10; $8.

The Best Boyz, Solar Stage Children's Theatre. Performs record multiple instruments to create a large band sound of blues, jazz, world beat & soul, for ages 4 to 10. May 6: 11:00 am & 2:00. Concourse Level, 4590 Yonge St. 416 368-8031. $13.

The Boys from Syracuse, Drury Lane Theatrical Productions. Musical comedy based on Shakespeare's The Comedy of Errors. David Mollis, director; Ann Bancroft, music director. May 3-5, 10-12, 17-19, 24-26, 8:00; May 13, 28-29; 2:00. The Loft, Drury Lane Theatre, 2269 New Street, Burlington. 905 637-3879. $42; opening & mat; $22(60+); $22(st & under). $16.


The Merry Widow, Opera Atelier. By Franz Lehar; sung in English. Elizabeth Beeler, Giselle Fedente, Sean Watson, singers; Guillermo Silva-Marin, stage director; 707 Orchestra & Chorus; Kevin Mellon, conductor. Apr 22-23: 2:00 (preview). Apr 24-25; 7:28-8:00; Apr 29: 2:00. Jane Mallett Theatre. St. Lawrence Centre for the Arts, 27 Front St East; 416 398-7723.

The Mikado, or The Town of Titipu, The Mikado. By Gilbert and Sullivan. Brian Farrow, music director; Judi White, artistic director; Stan Farrow, piano accompanist. Apr 20-21, 27-28, 6:00; Apr 22, 26, 29; 2:00. St. Mary's Student Auditorium, 9000 Kingston Rd. 416 396-4049. $22; $18 (sopr).

The Phenomena of the Opera. By Andrew Lloyd Webber, from the novel by Marsha Norman, original compositions by Gwowski & Hyslop. Andrea Nann, artistic director/choreographer. Apr 5: 8:00. Enwave Theatre, Harbourfront Centre, 211 Queen's Quay West. 416 677-4073. $25, PWYC (Sun). $20(CADAC).

Tosca, Opera Hamilton. By Puccini. Frances Ginter, Gaetan Leporier; Tino Di Paolo; Daniel Lepont, conductor. May 3: 5: 8:00. Hamilton Place, 1 Summers Lane, Hamilton.
Opera...and all that Jazz

Continued from page 14

Funnily enough (and unknown to some), the closest venue to the opera house for jazz will be the Four Seasons Centre, which includes jazz in their free afternoon concert series. As with the other concerts in this series, these presentations are a wonderful way to hear rising talent of a very high level. This month, two ensembles from Humber College feature - on April 5th, the Humber College Vocal Jazz Ensemble, directed by Trish Coulter, and on April 12th, the Humber College Trombone Ensemble, directed by Alistair Kay - no stranger to many of you. For ease of navigation away from the Four Seasons, once you've made up your mind to stray, refer to our map to get your bearings, and then to the club listings on the adjacent page for club details.

1 The Rex Jazz and Blues Bar
Just on the other side of University, The Rex makes it easy. With shows at 6:30 and 9:30, Monday through Thursday, often as early as 4 on Fridays and noon on weekends, The Rex has an abundance of music to fit every possible taste and scheduling need.

What will I hear? Just about everything Toronto jazz has to offer - on any given week, the schedule will offer a mix from the very traditional through to the very contemporary, and from seasoned, well-known professionals, to the rising and virtually unknown. There's also a jam session on Tuesdays, which brings an eclectic crowd of people.

Cover: Usually Pay-What-You-Can for Monday-Thursday, and for the earlier shows. It's wise to check the website, or to phone ahead and ask if you're not sure.

Menu: Fairly standard, but well prepared and reasonably priced bar food, with some good vegetarian options.

Atmosphere: Very relaxed, friendly and casual, this venue attracts a wide range of people, from families with small children to Bay-street types on business meetings.

2 Le Commensal
Just up Bay Street, Le Commensal offers live jazz on Fridays and Saturdays, beginning at 6:30 pm, in a warm, family friendly environment.

What will I hear? There are two main seating areas, on either side of the buffet, one of which has an upright piano. The venue programs mostly duos, sometimes solo musicians, and occasionally a trio. That being said, the performers are much more than background, as Le Commensal consistently books well-known Toronto musicians who are well worth hearing.

Cover: None - although there is a tip jar next to the piano.

Menu: It's easy to run up a surprising tab at the vegetarian buffet, which is priced by weight. The food is fresh, and well worth every penny.

Atmosphere: Very relaxed, friendly and casual, this venue attracts a wide range of people, from families with small children to Bay-street types on business meetings.

3 N'Awlins
Located at King and John, N'Awlins offers a fixed roster of musicians, Tuesday through Sunday, with special guest vocalists on Thursday nights.

What will I hear? The room is not wide, so you don't often see a band much larger than four people. The music ranges from traditional jazz to more contemporary soul-inspired fusion, depending on who is performing.

Cover: None.

Menu: The Cajun-inspired menu is a bit pricey, but not any more so than the other restaurants on the same strip.

Atmosphere: Casual but upscale.

4 Opal Jazz Lounge
The newest addition to the downtown jazz scene, Opal is a 5 minute streetcar ride west of the opera house - on Queen near Denison (between Spadina and Bathurst), and usually features sets at 8, 9:45 and 11 pm. (Call or check website for specific details.)

What will I hear? With a beautiful grand piano, this room is attracting some wonderful talent, and seems to be striking a strong balance between established Canadian musicians and lesser-known international talent - April will feature performances by jazz violinst San Murata and Benny Green, as well as a 3-night pairing of pianist David Braid with Japanese born, L.A. based guitarist Hideaki Tokunaga, and an appearance by drummer Hugo Pinksterboer and violinist Harvey Cowan.

Cover: Yes, varying by performance. Check website or call for details.

Menu: Featuring innovations on French cuisine with the talents of chef Fawzi Kotb, entrees run from around $23-$55.

Atmosphere: Quiet, intimate and classy. Quiet talking may or may not be frowned upon, depending on who's playing and who's listening.

5 Several other venues in the neighborhood offer occasional jazz. We would be remiss if we didn't mention the Jazz Wizards Matinee which has brought it's dedicated following from the old Healey's to the new Jeff Healey's Roadhouse (56 Blue Jays Way, www.jeffhealeysroadhouse.com). This lively band of seasoned musicians is well worth seeing if you haven't already.

Next month we're shifting our focus east of Yonge Street, to the area surrounding a venue with a distinguished jazz pedigree of its own - Massey Hall. Despite the demise of the much-loved Top O'The Senator a couple of years back, there is still a wealth of jazz in that part of town.

Congratulations
to all of the
National Jazz Awards
Nominees

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Back to Ad Index
ANNUouncements, Lectures, Master Classes...Etcetera

ANNOUNCEMENTS
* April 1 2pm-11pm: Casa Canadiana, Seventh Annual Spring Folktest. Day of folk, roots & blues music, Mexican food, raffle, silent auction & more. Ranchito Relaxo, 300 College St. 416-532-5158, $15(adults), $10(students). Proceeds go directly to help fund the next school building project in “Canada House,” Managua, Nicaragua.


* April 19 6pm: Canadian Opera Company, 2007 Annual Fine Wine Auction. Purchase very fine wines for your cellar or other special items. Live auction 7pm with auctioneer Stephen Ranger. Crush Wine Bar, 455 King St. West. 416-390-2505, 835. Proceeds to benefit the COC.

* April 19 9:30: RCM. Fusion - Where Science Meets Art. Inaugural fundraiser for Learning Through the Arts. Including the 5th Annual Celebration of Excellence with awards being presented to Dr. Roberta Bandar, Dr. Vincent Lam, Linda Schuyler and Dr. Jeff Nickle, with special guest Masacha Brugergesman. Featuring: a high-end silent auction, spotlights performances in music and dance, culinary delights by FLOW catering, Fusion martini and wines, Capital Theatre, 2952 Yonge St. 416-408-2824 x822, www.itsa.ca/realin 4175.

* April 24 6:30: Geeply Youth Singers. Open rehearsal and information night for the general public. View a youth choir rehearsal, ask questions. Recital Hall, Sneligh Youth Music Center, 75 Cardinal St., Sudbury. 519-821-8574. Free.

* April 27 8:00: Canadian Smooth Jazz Awards. Harmerstron Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-308-6000. 980-490.


* April 28: COBA. International Cancer Day: Dance and drum-a-thon. COBA Studios (610 Queen Street West, 2nd floor) and Dundas/Yonge Square. 416-658-3111. Fundraiser for COBA.


LECTURES/SYMPHOSIA
* April 18-22: First International Bellydance Conference of Canada. Music classes, lectures, workshops, panel discussions, films, April 19 & 21 12:00 noon: Mawwa, Magarm, & Maktoum with George Savva; Denech, with Suleiman Warace; Analysis of...CONTINUES NEXT PAGE

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St. Michael’s Choir School requires an interim Treble Choir Conductor / Music Teacher for the 2007/2008 academic year. This is an opportunity to work with an auditioned group of highly trained boy choristers in grades 3 through 6 in performance of cathedral repertoire of the highest order. In addition to teaching musical skills to these boys in a Catholic day school setting, the Junior Choir (grs. 5 & 6) sings weekly at one Sunday morning Mass at St. Michael’s Cathedral.

Candidates should have experience with children’s choirs and at least a masters degree in conducting or equivalent. Salary and hours are commensurate with Toronto Catholic District School Board standards. Submit résumé by April 30, 2007 to johnmark.mississ@tdsdb.org or to SMCS Music Office, 66 Bond St., Toronto ON M5B 1X2. Further information: 416.393.5518 or www.smcs.on.ca/interim

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**ATTENTION CHOIRS!**

May is the month for our 2007 Choral Directory

Just as songbirds herald the arrival of spring, so WholeNote Magazine trumpets the publication of our 5th annual CANARY PAGES

**WHOLENOTE CANARY PAGES** is a comprehensive directory of Who's Making Music in the choral world across Ontario, designed to let would-be choristers find out what choirs are out there, when they rehearse, and how to join.

Large ensembles, small groups, sacred or secular, children to youth to adults, classical to jazz, professional or community-based — WHOLENOTE CANARY PAGES will profile them all. Profiles will also be online at www.thewholenote.com.

Profile submission deadline is Tuesday, April 10. Email: canary@thewholenote.com

**YOUR CHOIR PROFILE should include:**

- Name of Choir
- Profile of 100 words — descriptive information such as size and scope, repertoire, rehearsal days and location, conductor, eligibility details for choristers, etc.
- Audition information, if needed
- Contact information: phone number, email address and website

Choirs may also wish to place an ad in the May issue. The ad reservation deadline is Monday, April 16. Call Karen Ages to reserve or for information at 416-323-2232.

We look forward to singing your praises!
...ANNOUNCEMENTS, LECTURES, MASTER CLASSES...ETCETERA

Active Muscle Patterns and Body Motion in Belladonna Movements with Vesna Hungarian-Canadian Cultural Centre, 840 St. Clair Ave. West. Music classes $25 per class. For conference registration: 1-416-760-5503.


MASTER CLASSES


*April 2 time tba: University of Western Ontario, Piano master class with André Laplante. von Kuster Hall, U of Western Ontario, London ON. 519-861-2111 x85325.

*April 14 & 15 7:00: Vocalway Studios. Voice master class with Tam Schilling, Maliee United Church, 86 Homewood Ave., 416-703-8554. www.vocalway.com $35/participant, $10/auditor.

*April 24 6:00: Vocalway Studios, Italian school, over 35 years teaching experience—Opera, Lieder, Oratorio, and more—Optimal Prep for auditions, recitals and recordings. All repertoire covered (specializing in Russian repertoire). Now accepting space limited 416-636-7642

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Saturday, May 26, 2007
Royal York Road United Church

Text Submission by April 30, 2007
Contact: lydiapedersen@attglobal.net

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TORONTO SINFONIETTA CONCERTO COMPETITION 2007

For the best performance of solo concerto with orchestra

Instruments: violin, piano, woodwinds

Age categories: under 16, 16 to 19 years.

Applications must be received before April 27, 2007

Gala Concert: November 10, 2007, 7:30 p.m.
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The winning trumpet soloist Rob Weymouth (centre) is flanked by adjudicators James Gardiner (left) and Curtis Metcalf (right) the Hannaford Street Silver Band's Artistic Director.

18 year-old trumpeter Rob Weymouth from Brampton, Ontario is the winner of the Hannaford Youth Band’s 2007 Young Artist Solo Competition for his performance in the technically demanding Carnival of Venice by Herbert L. Clarke. He performed with the Hannaford Youth Band, conducted by Darryl Eaton, in the “Rising Stars” concert of the Hannaford Street Silver Band’s annual Festival of Brass (St. Lawrence Centre for the Arts, Saturday, March 3rd).

Adjudicators Curtis Metcalf (HSSB’s euphonium virtuoso and Artistic Director) and James Gardiner (trumpeter in the Toronto Symphony Orchestra) judged Rob to be the most outstanding musician of 14 participants in the Solo Competition this year. Rob reprised his winning solo with the HSSB, conducted by Curtis Metcalf, in the Festival’s closing concert “Heavy Metal” on Sunday afternoon, March 4th.

Said Rob: “I’m honoured by this Award and the fabulous opportunity it gave me to play with the amazing Hannaford Street Silver Band.

Rob has been studying trumpet for five years, and joined the Hannaford Youth Band in 2006. He is in first year at the Faculty of Music, U of T, studying with Barton Wooren, and plays in the University’s Symphony Orchestra as well as the Toronto Symphony Orchestra.

Rob comes from a musical family, not surprisingly. His mother sings in the Peel Choral Society, his sister in the choir of Mayfield Secondary School for the Arts, and his father plays classical guitar. Rob’s family was present on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens on Sunday to hear Rob give his solo performance and receive his Award. Rob’s name will be inscribed on a plaque on the Ellis Carol Gardens.
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Book Shelf
by Pamela Marges

Lost Genius: The Story of a Forgotten Musical Maverick by Kevin Bazzana McClelland & Stewart
384 pages; $36.99

Performing Architecture: Opera Houses, Theatres and Concert Halls for the 21st Century by Michael Hammond Merrell
$69.95; 240 pages

As a child, Hungarian pianist Ervin Nyiregházi was so phenomenally gifted that he was widely regarded as Liszt’s successor. The tragic irony of his story is that his downward spiral started when he escaped from his domineering, exploitive mother’s control. He became obsessed by his sexual needs, which Bazzana charts in more detail than we really want. His living arrangements were incomprehensibly unstable, with most of his ten marriages driven by his ‘sex mania’. He depended on alcohol, and was drunk for most of his increasingly sporadic concerts.

Nyiregházi seems to have stopped developing musically as he matured. He played with far less regard for what the composer wrote than for his own feelings about the music, and disdained much of the standard repertoire. The older he got, the more his technique deteriorated. He had limited access to a piano for much of his adult life.

Nyiregházi’s best hope for posterity lies in the over 800 finished and 500 unfinished compositions he left. They form a ‘diary of his life’, with titles like A Night of Love with Liselette, My Gallivanting Wives, My Heart Hurts Terribly, The Past Has Vanished Forever and The Terror of Playing Beethoven’s “Appassionata” in Concert.

Bazzana, who wrote the best biography of Glenn Gould yet to appear, has again produced a superb book – fascinating, elegantly written, thoroughly researched, and meticulously documented. There are photos, samples of Nyiregházi’s compositions, and a wonderfully detailed index. Nonetheless, Bazzana hasn’t quite succeeded in convincing me that Nyiregházi was ‘one of greatest’ pianists of the last century.

‘Few buildings present as many challenges for an architect as a performing arts house,’ writes Michael Hammond. In this beautifully presented book Michael Hammond surveys fifty opera houses, theatres and concert halls around the world. Most of them are recently built, but a few have yet to be completed. Hammond is an engineer, and he shows detailed knowledge of construction as well as design. For each project, he offers a thorough look at what goes into making a hall, what makes it work, and how successful it is.

The photos, from various sources, are splendid. They enhance the texts with colours, textures, and interesting perspectives. There are also plans, elevations, and sketches.

Among the buildings Hammond considers ‘the fastest built opera house in the world’ in Copenhagen, and the slowest, in São Paolo, recently built from Oscar Niemeyer’s fifty-year-old plans. Daniel Libeskind’s Dublin arts centre bears a disconcerting resemblance to Toronto’s new ROM addition, while Frank Gehry’s concert halls in Los Angeles and Bard College remind us what he is capable of when unencumbered by an existing building, unlike his situation with Toronto’s new AGO addition. Moshe Safdie’s arts centre in Kansas City suggests what might have been in Toronto, since Safdie was the original architect for the new opera house.

Hammond doesn’t mention Toronto’s opera house. Then again, he also passes on new halls in Miami and Nashville. But what he says about good architecture attracting more people to participate in cultural events has been proven true in Toronto, as elsewhere.

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Philosophers make terrific opera fans. From Nietzsche and Kierkegaard to Roger Scruton and Bryan Magee today, they have written rewardingly about operatic matters. Bernard Williams is the most important philosopher of our day to do so. This collection of his writings on opera, compiled after his death in 2003, draws on a wide range of sources, including programmes for the Royal Opera House, Covent Garden.

With his background in linguistic philosophy, Williams takes a refreshingly common sense approach. His thinking is clear, and his writing is transparent. He wants to be understood. The first essay 'The Nature of Opera', was written for the New Grove Dictionary of Opera. It's a remarkably succinct analysis of what distinguishes opera as 'staged sung drama'. Williams delves deep, but always treats the music as a sensual experience. His goal is to illuminate. He never confuses the theory for the real thing, unlike many contemporary thinkers, and constantly refers back to the score, using specific examples. A lot of Williams' work in philosophy deals with authenticity, so early music is an important problem for him to take on. Pointing out that 'no-one has 17th or 18th century ears,' he argues that authenticity in performance is actually recreation, so that if a production aiming for authenticity is good, it's actually because it sounds new, not old. I can think of no better guide than Williams to questions like how anything as horrific as the last act of Rigoletto can be so beautiful, or why we enjoy listening to the same operas over and over.

The Opera Lover's Cookbook: Menus for Elegant Entertaining by Francine Segan
Stewart, Tabori & Chang
224 pages; $45.00

'No other art form is linked to food and eating to such a colossal degree,' Francine Segan writes in this cookbook for opera fans. Segan's recipes are enticing. She favours top quality ingredients like fresh heirloom tomatoes, noting that canned tomatoes are better than the 'ordinary rock-hard supermarket tomatoes'. 'You shouldn't use those tomatoes, ever!' she writes. But, surprisingly, she calls for canned octopus for Don Giovanni's buffet table, when frozen, or even better, fresh, can be had.

Penne alla Norma and Osso Bucco sound delicious, as do many of these recipes. But I wouldn't touch Mrs. Lovett's Meat Pies, even though Segan calls for pork or beef instead of the meat Mrs. Lovett actually used, which Segan doesn't mention. I can't figure out the connection between Isolde and Marzipan Kisses, but Segan doesn't explain.

A great attraction of this beautifully packaged book is the photography, with the food gloriously presented and photographed by Mark Thomas. The shots of opera productions from the Met work well, providing a colourful evocation of each opera referred to. These include a photo from Manon with Renée Fleming, who contributes a charming forward.

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recting. The 1995 cast’s names say it all: Vladimir Chernov as Boccanegra, the Doge of Genoa; Kiri Te Kanawa as his daughter Amelia; Placido Domingo as Gabriele Adorno (Amelia’s lover and initially one of Boccanegra’s bitter enemies); and Robert Lloyd as Fiesco, a leader of the patrician faction opposing Boccanegra’s plebeian faction.

Michael Scott’s spectacular, realistic sets fit Verdi’s music to a T. This landmark production is on a Deutsche Grammophon DVD, with the video production directed by Brian Large, one of the best in the business.

This year’s Met performance featured Thomas Hampson as Boccanegra, Angela Gheorghiu as Amelia, Marcello Giordani as Gabriele, and Ferruccio Furlanetto as Fiesco, with Fabio Luisi conducting. The evening would have been worth it just for Luisi’s conducting. Hampson is not a classic Verdian baritone, but his always intelligent interpretation, fine voice and exceptional acting yielded a distinguised Boccanegra. Furlanetto’s Fiesco gave us the opportunity to hear one of the great living bass singers in superb action.

Verdi’s Shakespeare-inspired historical drama takes off from a loose interpretation of the story of Genoa’s selection of its first Doge (roughly, magistrate) in 1339. We are in early Renaissance Italy, where the new market-driven merchant class and plebeian laborers compete with aristocrats for power. Boccanegra is a corsair (polite word for pirate) who agrees to be the first Doge not out of concern for the public weal, but to gain access to his lover, the daughter of the aristocratic Fiesco. There is a half-hour prelude, in 1339, which ends with the death of Boccanegra’s lover and Fiesco’s sworn enmity towards the new Doge.

Fast forward a quarter of a century, and we move into a three-act opera where the central strand in a complicated mesh of plots, alliances and sights of love is the confrontation and reconciliation of Boccanegra and Fiesco. The ex-pirate grows into his job: he is about the only strong healthy male who really doesn’t want to wield power, though you wouldn’t want to mess with him in a clinch. His objective is to get people to forgive and forget, which is a tall order for the country that invented the vendetta. Boccanegra ends up being poisoned, on stage and in real life, but makes peace with Fiesco and gains the appointment of Gabriele, his former aristocratic enemy, and now weeping ally and son-in-law, as the new Doge.

The reason so many people wept during the final scene, myself included, was the loss and destruction of a good, redeemed man who would hopefully have approved of this group of young people coming richer through this project.

After two world wars, Vietnam and Iraq, and genocides in Bosnia, Rwanda, and Sudan, we’re ready. When Claudio Abbado initiated a revival of Simon Boccanegra at La Scala in 1971, in a brilliant production by Giorgio Strehler, the tide began to turn. Abbado repeated the performances in 1973, 1976, 1978, and 1982, with a landmark 1977 recording for Deutsche Grammophon along the way. Other revivals were initiated after World War II, but the Abbado/La Scala productions were primary. It took 90 years for Simon Boccanegra’s time to come, but come it has.
Please note: Due to space constraints only excerpts of the CD reviews appear in the print version of this issue. Please visit www.thewholenote.com to access complete reviews. We apologize for any inconvenience.

DISCS REVIEWED

VOCAL AND OPERA

Into the Light
The Sixteen; Harry Christophers; Kaori Muraji
Decca 475 8199

In 1992, Tokyo-born Kaori Muraji became the youngest student to win the Leo Brouwer International Guitar competition, and her popularity has been soaring ever since. Still under the age of thirty, this represents her third recording on the Decca label. The CD is a collaboration, with famed ensemble The Sixteen, who primarily record choral music sporting a slangy enunciation, she's a crazed terrorist after royal blood... Daniel Foley

Concert Note: The CCO presents Elektra April 21 - May 19 with Susan Bullock, Ewa Podles and Alwyn Mellor, at the Four Seasons Centre.

Journey
Les Boréades; Francis Colpron
ATMA ACD2 1037

Flute and recorder player Francis Colpron and his numerous friends, among them violinist Hélène Plouffe andcellist Susie Napper, are our dedicated guides into the land of the Baroque. This 22-track compilation, rich with musical treasures, brings us "flavours" from Italy, France, England, and Germany, drawing comparisons and noting the different use of spices, so to speak... Frank Nakashima

Duets
Anna Netrebko; Rolando Villazon
Deutsche Grammophon 477 6456

I have not caught up with Netrebko and Villazon singing live yet - not for a lack of trying, mind you. Last October, all the tickets for their performances in Los Angeles were gone like an April snow. This spring, I will arrive in Paris just two days after their, no doubt, yet another triumphant concert. Eventually, I will hear them sing live, because Netrebko and Villazon are UNAVOIDABLE... Robert Tomas

Mendelssohn - Requiem für Fanny
Quatuor Alcan; Steven Dann
ATMA ACD2 2501

Quatuor Alcan is very much a juggernaut among quartets these days and this new ATMA CD has them at the top of their form. The three late works from Mendelssohn's pen present a formidable challenge to any ensemble, but the Alcans treat this material with an easy, attentive grace...

John S. Gray

Mendelssohn/Bruch - Concertos; Romance
Janine Jansen; Gewandhaus Orchestra; Riccardo Chailly
Decca 475 8133

The 29-year old Dutch violinist Janine Jansen has become a firm favourite in Europe since her 1997 debut, and it is easy to see why from this, her third CD but her debut orchestral concerto disc. Her technique is impeccable, as we have come to expect these days, but there is a quiet sweetness as well as a warmth to her tone that belies the underlying power and gives her playing an added subtlety that suggests a keen musical intelligence is at work here...

Terry Robbins

Chopin - Sonata No.2; 4 Scherzos
Simon Trpceski
EMI Classics 3 75586 2

This is the third recording on EMI Classics by the young Macedonian born pianist, Simon Trpceski who at the age of 27 is becoming a great interpreter of Chopin, Rachmaninov, Scriabin and even Debussy. Trpceski selects an unusually ambitious and
arguably the most inspired of all Bruckner's symphonies ... energetic French-Canadian, Orchestre Métropolitain du Grand Montreal; Yannick Nézet-Séguin ATMA SACD 2377

Given its wonderful impressionistic harmonies and evocative rhythms, there is possibly no piano music that lends itself more readily to orchestration than that by Claude Debussy. This new SACD featuring the Quebec Symphony Orchestra under the direction of Yoav Talmi is therefore a most welcome addition to the catalogue – seven pieces altogether, all originally for solo piano, later orchestrated by five different composers ...

Richard Haskell

Debussy - Children's Corner Orchestations Orchestre symphonique de Quebec; Yoav Talmi ATMA SACD 2377

Sea Change Continuum Contemporary Music; Rosemary Thomson Independent CR - CD 0602

Shostakovich - Violin Concertos Sergey Khachatryan; Orchestre National de France; Kurt Masur Naïve VS025

This disc of violin concertos must be among the last of the many that were made in the months leading up to, and during, Shostakovich's birth centenary. But the best is often last, and Khachatryan and Masur are certainly able to give us this, and more. Armenian-born Khachatryan, still in his early twenties, plays with maturity well beyond his years, as anointed and confirmed by the Queen Elizabeth, Brussels competition jury ...

John S. Gray

Bruckner - Symphony No. 7 Orchestre Métropolitain du Grand Montreal; Yannick Nézet-Séguin ATMA SACD 2512

Disorder at the Border - The Music of Coleman Hawkins Bennie Wallace Justin Time/Enja JENJ 3327-2P Promo

It is a well accepted maxim that only the best is good enough. To defy this prejudice however, a young and energetic French-Canadian, Yannick Nézet-Séguin, who at the age of 31 is in the process of conquering the musical world, now steps forward with his new recording of the 7th, arguably the most inspired of all Bruckner's symphonies ...

Janos Gardonyi

Aria - Opera without Words Jean-Yves Thibaudet Decca 475 7686

From my time spent in music retail, how often have I heard: "I'd like a recording of arias, but I don't want the singing, just the music"(). Despite the disdain singers and purists may have for vocal music minus the singer, there still seems to be a place for it, and this new CD featuring pianist Jean-Yves Thibaudet is an interesting addition to the catalogue. The 10 arias chosen are all part of the standard repertoire – even non-opera buffs would probably recognize O mio babbino caro and Casta diva. Thibaudet himself had a hand in transcribing two of them, but as familiar as the music might be, most of the arrangers are largely unknown ...

Richard Haskell

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Blue Fable
Larry Willis; Eddie Gomez; Billy Drummond; Joe Ford; Steve Davis
HighNote Records HCD 7163
Larry Willis is one of the relatively unsung heroes of jazz. He has accompanied a host of great musicians without having achieved any great degree of stardom for himself. This is, I think, his second outing as leader on a recording. Four of the eight compositions feature the trio of Willis, drummer Billy Drummond and bassist Eddie Gomez - you might remember him playing cello with Ramsay Lewis way back when - and on the others they are joined by Joe Ford, a long-time associate from the Fort Apache Band, on alto sax and ex-Art Blakey and Chick Corea trombonist, Steve Davis, each of whom contributes an original...

Jim Galloway

In The Still of the Night
Grant Stewart
Sharp Nine CD 1038-2
Young musicians want to stretch and test themselves against the best in the field, gigging around, learning, and validating their concepts. In jazz, that tough game is played in New York, where musicians flock from the world over to see if they're up to the challenge. Toronto's Grant Stewart made the move while still in his teens, and the tenorist, now in his mid-'30s, has been working principally as an alto saxophonist, when he joined Ray Charles in 1954 he was assigned the group's baritone chair by the leader. There were, of course, times when the young reedman doubled on alto. Later, when Don Wilkerson gave him his notice, Newman took his place and soon became the group's star tenor soloist. So, by the time he began making records under his own leadership, Newman had developed into a highly experienced, all-round reedman. In 1960 he added flute to his instrumental arsenal. The leader is heard on tenor, alto and flute in his latest album...

Don Brown

Dix situations précaires
Lori Freedman; James Darling; Diane Labrosse; Gabriel Dionne
Tour de Bras TDB9002
One half of this new music quartet hail from the small city of Rimouski, while the other half hail the metropolises of Montreal (though one of these individuals actually spends a lot of time in Europe). Percussionist Gabriel Dionne along with cellist James Darling make up the Rimouski contingent, with two women — clarinetist Lori Freedman and Diane Labrosse on the sampler — make up the "big town" cluster. To be fair to all musicians involved, neither fact takes precedence. Even though Labrosse edited the session (which was recorded at a live setting back in September 2005), credit is shared equally amongst the players...

Tom Sekowski

Colleen Allen
Colleen Allen
Timely Manor TM004
...Allen's self-titled debut is an accessible and immediately likeable disc. Melody is king, and she brings her light, deft touch on the alto and soprano to the lines. She has drawn on her colleagues' song writing skills and featured tunes mostly by local musicians — including one by my all-time favourite instrumentals, Aaron Davis' infectious Rwenzori — plus two of her own and Lerner and Loewe's 'I Could Have Danced All Night'

Cathy Riches

Remasterings are a good source of cash flow for record companies, and the combined catalogues of the Warner, Elektra and Atlantic labels provide that for this series, which looks to be up to a hundred or so releases. The four digipack CDs noted here are, in a way, replica reissues, featuring the original covers reduced to CD size, and with bonus tracks added when available. (A 1978 fire at a storage facility destroyed or damaged many Atlantic tapes).

The 1957 Blakey/Monk session has five now-familiar Monk compositions and one by saxophonist Johnny Griffin, along with three previously-unavailable alternative takes of Monk tunes. Blakey was probably the most sympathetic drummer Monk ever worked with, and Art's band welcomed the guest pianist with impressive performances of the idiosyncratic music. Trumpeter Bill Hardman was still developing, but impresses on 'I Mean You.' Mingus' 'Blues & Roots' is a must-have, encapsulating as it does the man's oeuvre perfectly. The band here is an expanded version of his normal group, featuring great players like Pepper Adams on baritone sax, altoist John Handy and trombonist Jimmy Knepper. The music (with three alternative tracks) is wholly jazz, referring only to the sources: blues, church, Jelly Roll, passion and improvisation. It's serious and humourous and important.

Equally important is Ornette Coleman's only slightly-hyperbolic "The Shape Of Jazz To Come". Controversial at the time, the altoist really knew what he wanted to do. The pared-down instrumentation of alto sax, trumpet, bass and drums emphasizes the linear aspect of the music, and its timeless folk roots. The eerie beauty of Lonely Woman is balanced by the exuberance of Chronology. Bassist Charlie Haden and drummer Ed Blackwell provide the solid underpinning for Coleman and trumpeter Don Cherry.

John Coltrane's work for Atlantic was still-searching, developing modally. While he did make a couple of masterpieces for the label ("Giant Steps" and "My Favorite Things") he probably peaked with his later Impulse output. "Coltrane Jazz" draws on four sessions in '59 and '60, all quartet outings with talent such as Wynton Kelly, Cedar Walton and the very young McCoy Tyner on piano; Paul Chambers or Steve Davis, bass and drummers Jimmy Cobb, Lex Humphries and Elvin Jones. The original eight tracks are augmented with four alternatives, all worthwhile, if not absolutely essential.

If these four albums are typical of the series, you'll find improved sound (I never much liked Atlantic audio quality compared to BlueNote or Contemporary), with almost impossible-to-read liner notes. The tiny tiny type size printed white on red could be appreciated only by a Philadelphia lawyer who owns a microscope company.

Ted O'Reilly
Old Wine in New Bottles

FINE OLD RECORDINGS RE-RELEASED

During the first half of the 20th Century, Paris remained a very important music centre for composers and performers alike. Pianists such as Alfred Cortot, Yves Nat and Robert Casadesus became internationally famous, while many female pianists were nurtured in this fertile environment, which was characterized by elegance and a refined style of playing, where the piano was heard as a singing instrument more than a percussive one. Famous and important then, but now almost lost in time, was Monique de la Brucholère, who also took part in America playing solo and concerted works in New York, Boston, and elsewhere. Similarly, Israeli pianist Pnina Salzman, a protégé of Cortot, toured the world and settled back in Israel. Also very successful was Reine Gianoli who possessed all the sensitivity of her peers. Possessing a singing tone and a technique that seemed to reflect an aristocratic sensitivity, she recorded for Westminster who documented her complete Mozart piano sonatas in 1954-55.

I had paid attention to her and now there is three CD set from Berlin Classics (0013822 BC) containing her Schumann performances from 1973-77. It has long been my feeling that the piano music of Schumann (a favourite composer of mine) is better thought through by women. These discs do nothing to dispel that predilection. If one is irrevocably imprinted by idiomatic versions then these performances will capture your attention as they are, for the most part, refreshingly thoughtful and searching. The listener’s attention is now focused on the composer rather than hearing yet another version of the familiar model. Included are the Fantasie in C major, Kreisleriana, Davidsbundelehre, Carnaval, Toccata in C major, Faschingszwang aus Wein, and more.

Many people are familiar with the work of Christopher Nupen who makes films about musicians. In 1984 he and his crew created an outstanding tribute to Sibelius which earned the Silver Medal at the 1984 New York International Film and Television Festival (Sibelius - The Early Years: Maturity & Silence - Christopher Nupen; The Christopher Nupen Films 05CN D). There are no actors involved, simply Nupen’s voice relating, warts and all, Sibelius’s life and development. Visually we see pertinent artifacts and vistas of Finland which meant so much, if not everything, to the man who would become the musical voice of his country and a towering composer of the century. In performance, Vladimir Ashkenazy is seen conducting the Swedish Radio Symphony Orchestra with soprano Elizabeth Soderstrom and violinist Boris Belkin in generous passages from the symphonies, the violin concerto, tone poems and songs. This film was made with impeccable taste and makes an irresistible case.

Jazz and Improvised Music

For Percy Heath
William Parker and the Little Huey Creative Music Orchestra
Victr CD 102

Masterful New York bassist William Parker liberally applies the vibrant colours available from the 14 members of his Little Huey Creative Music Orchestra to this composition saluting Percy Heath (1923-2005), the Modern Jazz Quartet (MJQ)’s bass player. Recorded at the Festival International de Musique Actuelle de Victoriaville (Quebec) a month after Heath’s death, parts of the interlocking four-part suite erupt so energetically and frenetically that the result is celebratory not mournful...

Ken Waxman

Pot Pourri

Uri Caine Ensemble
Plays Mozart; Uri Caine
Winter & Winter W&W 910 130-2

Truer to the spirit of Mozart than those by-rote recreations of the composer’s best-known works, with this notable CD pianist Uri Caine extends the improvisational spirit that would have been familiar to Mozart in the 18th Century. However he doesn’t lacquer the music with a facile swinging sheen. Applying a blues/jazz sensibility to the instantly recognisable themes, Caine extends their essence without destroying melodies that literally define classical music...

Ken Waxman

REMEMBER:
Visit www.thewholenote.com
to view complete CD reviews.
Incidentally, Decca has just issued a set of the complete Beethoven piano sonatas played by Ashkenazy (4428887, 10 CDs) which retails for less than $30! Recorded between 1971 and 1977, the pianist was at the height of his deserved popularity and this is the first compilation. His energetic and enthusiastic playing is heard in Decca's best sound. At less than $2.98 per disc, this is almost a gift!

The late Pierre Monteux was one of the most esteemed maestros of the last century. He lead the Boston Symphony from 1919 to 1924, the Amsterdam Concertgebouw Orchestra from 1924 to 1934 along side Mengelberg, conducted in Paris from 1929 to 1938 and from 1938 until 1952 he headed up the San Francisco Symphony with whom he made many recordings for RCA. He also conducted at the MET. He founded the school for conductors in Hancock, Maine whose graduates include Neville Marriner, Andre Previn and David Zinman. Music and Arts has re-mastered their earlier boxed set of "Sunday Evenings with Pierre Monteux" (1941-1952) and added a further four hours of new material (CD-1192, 13 CDs priced as 8). The orchestra is essentially the San Francisco Symphony masquerading as The Standard Symphony Orchestra. Because these were broadcast concerts with time constraints, the are no works longer than the 36 minute Franck Symphony, which permitted performances of the Beethoven 5th, Mozart's Hoffner and Jupiter Symphonies, the Haydn 88th, the Mendelssohn Italian, and the Schumann 4th. There's a large number of 'lollypops' including Strauss tone poems, lots of Berlioz, chunks of Wagner, and various Overtures and concert favourites to a total of about 75 separate works, closing with an exuberant reading of Chadwick's Jubilee.

There are a few performances here that rise to the top of the heap but this is essentially a tribute to Monteux, amply demonstrating his panache and conviction and providing, as sponsor Standard Oil would hope, Music for the Millions. The sound is now clearer than before with no perceivable attempt to add reverberation to the somewhat clinical acoustic. 

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**DISCS OF THE MONTH**

**Sola**
Amanda Martinez Independent (www.amandalmartinez.ca)

Songs traditional and new, samba and bossa nova rhythms, flamenco guitar, and a warm and sultry voice make this one of the best new CDs to listen to whether sipping coffee or mojitos.

Host of Café Latino on JAZZFM91, Amanda Martinez is fast on her way to becoming the favourite artist inside and outside of Toronto's Latino community. For her debut recording, Sola, Martinez recently won best World Music artist at the Toronto Independent Music Awards, as well as being nominated for the Latin Jazz Artist of the Year at the National Jazz Awards.

Whether singing in Spanish, Portuguese or English, the emotive qualities of the lyrics shine through. A good number of the tunes are original, and showcase Amanda's gift for deeply felt sentiments, as does her rendition of the traditional La Llorona (the woman who weeps) on which Kevin Laliberte executes some excellent flamenco guitar work. The fire and angst of the gypsy shine through brilliantly in Guajira sola. And to top it all off is an innocent, light-hearted version of Look to the Rainbow.

Produced by George Seara and George Koller (who also plays bass), this CD is a superb celebration of life, love and liberty.

**Dianne Wells**

**CONCERT NOTES:** Amanda Martinez performs as part of “Celebrate the Women in Your Life” at the Four Seasons Hotel on April 27, at the Zoo's Zoozo Café in Jordan, Ontario on May 11 and her first full length performance with the Sola band at Harbourfront’s Enwave Theatre on May 24.

Beethoven - Diabelli Variations
Marco Alcantara
Sui Generis SGS-001

Brazilian pianist Marco Alcantara has devoted himself deeply to Beethoven’s Diabelli Variations, and he’s just released the fruits of his labour on a Super Audio CD on the Sui Generis label. The Diabelli Variations take an hour to perform, and they test a pianist in every way possible. The mental, emotional, physical, and spiritual challenges of tackling this monumental work deter most pianists. I am fortunate to have heard it twice in the last year. Once last summer when Robert Silverman performed it at the Festival of the Sound in Parry Sound, and again last fall when I was on the jury of the Esther Honens International Piano Competition, performed by Min Soo Sohn, who became the First Laureate of that competition. Both performances were excellent.

Everything about this new recording speaks to Alcantara’s tremendous sense of commitment to this work, and to this project. I’ve never seen better CD liner notes in my life - the booklet is a whopping 173 pages long, printed in English and Portuguese. Alcantara has read and researched extensively, has included his performance of some of the early sketches of this work, has used a historical tuning (one of the most stable of the many Well-Tempered tuning systems), and written coherent, enjoyable, and very informative program notes.

Alcantara’s playing leaves nothing to be desired. You can hear the will of his personality combined with moments of raucous humour, tenderness, reverence, and passion. In every way, this recording is a stunning achievement.

**Jamie Parker**
A FEW HIGHLIGHTS OF THE 30th ANNIVERSARY SEASON

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Regarding Summer Music Ed

...a joy in many ways including the mixture of people (young and old) and the non-competitive sharing atmosphere, aussi que je peux pratiquer mon français et nager beaucoup!!!

Participant, CAMMAC Lake MacDonald

...To be with others who love to sing as much as I do and to end up with a great group of people singing songs from all over the world, together, in harmony, with such great joy and enthusiasm, after only being together for a few days is a truly uplifting experience. The best vacation in the world!

Cindy Dymond, Worldsongs

...I sincerely feel that the learning experience I lived at the Young Artists Program in the past two summers has greatly helped me succeed in obtaining this first position with an orchestra...

Catherine Carignan, NAC Young Artists

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Maxim Vengerov, conductor/violinist
Lawrence Power, viola
Mozart: Violin Concerto No. 1, K.207
Shostakovich: String Quartet No. 1
Barshai: Chamber Symphony op. 110a
Mozart: Violin Concerto No. 5, K.219
Mozart: Sinfonia concertante for Violin and Viola, K.364

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Schumann: Symphony No. 4

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Zubaida Azezi, violin
Toronto Symphony Youth Orchestra
Toronto Children's Chorus

ORCHESTRE SYMPHONIQUE DE QUÉBEC
April 11 at 8:00 pm
Yoav Talmi, conductor
Louis Lortie, piano
Clermont Péladeau: L'Oiseau-phénix
Liszt: Concerto pathétique
Franck: Variations symphoniques
Franck: Symphony in D Minor

ORCHESTRE SYMPHONIQUE DE MONTRÉAL
April 21 at 8:00 pm
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Michael Schade, tenor
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Ana Sokolovic: New Work
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