ISRAELIEVITCH leading a musical life
Toronto Symphony Orchestra
Peter Oundjian | Music Director

what's on at the tso?

Mahler Symphony 9
February 7 & 9 at 8:00pm
Jukka-Pekka Saraste, conductor
Former TSO Music Director Jukka-Pekka Saraste returns to the podium to conduct Mahler's achingly romantic Ninth Symphony and the Canadian première of a new work, Seht die Sonne, by Finnish composer Magnus Lindberg.

Yundi Li Plays Tchaikovsky
February 13 & 14 at 8:00pm
February 16 at 7:30pm
Yannick Nézet-Séguin, conductor
Yundi Li, piano
Enescu: Rumanian Rhapsody No. 1 (Feb. 13 & 14 only)
Tchaikovsky: Piano Concerto No. 1
Dvořák: Symphony No. 6

And Furthermore, They Bite!
Young People's Concert
February 23 at 1:30 & 3:30pm
You'll hear everything from roaring lions and twittering birds in The Carnival of the Animals to the buzzing Flight of the Bumblebee. Conductor Rob Kapilow also contributes his own hilarious piece, And Furthermore, They Bite!
Visit tso.ca/desjardins for $5 tickets through the Desjardins Family Pass.

Tchaikovsky Symphony 5
February 27 & 28 at 8:00pm
Ludovic Morlot, conductor
Teng Li, viola
Chen Yi: Momentum (Canadian première)
Bartók: Violin Concerto
Tchaikovsky: Symphony No. 5

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Harry Somers (Canada)

Of Memory and Desire

Philip Cashian (England)

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Douglas Schmidt (Canada)

A Fair • World Premiere
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location & time for all esprit orchestra concerts:
8 pm concert / 7:15 pm pre-concert talk
Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E., Toronto, ON
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08  COVER STORY: Jacques Israelievitch - David Perlman
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13  Talivaldis Kenins remembered by Larry Lake

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Foreshortenings

This young year has already had some magical musical moments which, no matter what transpires, will remain, for me, among its highpoints.

One was in the midst of an extraordinary two day, two-concert presentation by New Music Concerts. The focus of the weekend was the work of Edgard Varese (of whom it has been said that he suffered by being the greatest composer of the 21st century in the middle of the 20th). But the focus of the moment to which I am referring was not Varese but Varese's erstwhile student, composer Chou Wen-chung who, well into his eighties, stood before us tirelessly regaling us with extraordinary insights into his own, and Varese's, music and lives.

The year was 1937 and Chou Wen-chung found himself in Shanghai, after hardships he remained silent on, steps ahead of the invading Japanese—Shanghai, as he tells it, was peopled by expatriate Russians, Jews mainly, teaching the music he had already had found himself drawn to. And then, the moment: on one particular day, in the English-language newspaper, a story that the composer Maurice Ravel had died. "It would not have occurred to me till that moment," said Chou "that Ravel had been still alive." And immediately another thought: "And I said to myself 'if Ravel who is an undoubted composer could have been alive only yesterday, then I, who am undoubtedly alive today, can be a composer too.'"

And that moment put me in mind of another, several years earlier, that had struck me the same way. It was a salon-style concert presented by Off Centre Music Salons - Inna Perkis and Boris Zarankin - and one of their guests that day was violinist Jacques Israelievitch. He had played the Debussy violin sonata and, in the context of the conversation that flows easily at such salon-style events, Israelievitch had mentioned that his own violin teacher had received the piece from Debussy himself. Another one of those moments, where history foreshortens itself - the line of demarcation between the dead greats and our small selves blurring into small specific meetings, in which lore and learning pass from one living person to the next, and the notes on the score become merely minutes of the meeting.

At least, that is how I'd remembered, or maybe misremembered, the story, so in talking with Israelievitch for this month's cover story, I thought I'd better check.

"You've remembered it quite well," he said. My teacher was Gaston Poulet, I was 10-14. I would hear him practice the piece and started learning it that way. Yes, Debussy himself had played the piano part for Poulet. I still remember being taken by Poulet to Passy, to Debussy's tomb and the big effect it had on me. It brought home the link we have with these composers, flesh and blood."

Welcome to another month of chance encounters in the great continuum of musical common time.
Jacques Israelievitch: leading ... a musical life

I'm interested in your comments on the choice of repertoire for that June concert—I assume you had a say in the program!

JI: I proposed the program... The Bach 'Double Violin' to start: well, Bach is a great way to start any concert, and I wanted to recognize the man who has turned my pages for 17 years: a fine person, fine player, my associate concert master and a friend.

The Kelly-Marie Murphy Double Concerto for me and Michael is in recognition of a new side to my career: the Duo with Michael. With the Duo of course there is a pragmatic aspect to commissioning: there is not much repertoire for percussion and violin. There is a nice story here too. Ten years ago, for my fiftieth birthday, my wife Gabrielle commissioned seven composers to write pieces for me. One was someone very special to me, Michael Colgrass, and his piece, called Hammer and Bow, for violin and marimba, was the first that my son Michael and I stood and played together this way. He was fifteen then. Come June, I will for the first time in 36 years not be governed by the schedule of a symphony orchestra, and this duo with Michael will be one of the things I will have more time to pursue.

As for the Tchaikovsky, it stands as one of the great violin concertos and Tchaikovsky is very festive—so, a festive piece for a festive occasion. It is also specially significant for me because it was the first concerto I played as concertmaster with the St. Louis Symphony, my first engagement as concertmaster, 30 years ago.

Part of the reason I wanted to do this story now, rather than closer to June, was to get away from the general "sailing into the sunset" tone that surrounds such things. Even with the dictates of a symphony schedule you lead a very active musical life. Looking at the WholeNote listings offers a couple of interesting glimpses into that—symbolically rather fitting, because one is right at the beginning of the period; the other, right at the end. February 3 you and Michael play a little concert series, Primavera, in St Catharines; at the end, (March 2) you conduct the Koffler Chamber Orchestra.

Well we have talked about the Duo already. Conducting the Koffler Chamber Orchestra is also an activity that will grow— we will probably do more concerts and I will have more time to devote to it. I'm hoping to become involved with other aspects of the school too but it is early still: generally more time for chamber music is something I hunger for, and I will keep my faculty appointments at the University of Toronto and the Royal Conservatory. The fact is I am only retiring from this one appointment, (albeit a very important one). I have fortunately been healthy enough to do all these things and intend to be as busy as before, but with my own schedule, not an orchestra's.

All that being said, this seems like a hugely busy period at the TSO too: 6 conductors—(Charles Dutoit, Saraste, Yannick Nezet-Seguin, Ludovic Morlot, Rob Kipniss, and Oundjian). How difficult is it working with this many conductors in short order, compared to when the resident conductor is on the podium most of the time?

First I should say I will not be playing all of the six weeks you have named. This is, to the orchestra's benefit and mine, a bit of a mini-sabbatical. Of the six I will be there for Dutoit, Nezet-Seguin and Oundjian, not for Saraste and the others. For the orchestra it is an opportunity, prior to formal auditions, for my replacement to invite people to work with the orchestra, to observe them.

Based on my own lack of knowledge, I wonder how many symphony-goers have a sense of what being the concertmaster entails, beyond the applause for the orchestra being in tune ...

The tuning is of course emblematic more than anything— not what the job is about. In England they don't call it the concertmaster, you know, they call it the leader, and I think it describes the role better. You are leader of the first violins, and as such leader of all the violins, and therefore, by extension, of all the strings, because of the usual relationship of the violins to the string section. And again by extension, you are leader of the whole body, in the relation of the strings to the orchestra. How this plays out in general is that as leader you influence the style of the orchestra, its fundamental consistency. Consistency is profoundly important, especially when the orchestra is dealing with many different conductors. Don't misunderstand me: variety is very healthy, for orchestra and for audience alike. But consistency of bowing style, of articulation, is what the individual conductor can then build on. Because it is always helpful to have something to fall back on.

It is mostly in rehearsal that the leader's influence is felt, but not only then. It is in performance too. And don't forget that before the rehearsals even start, four weeks before, it is the leader who prepares the bowings for the scores, turns them into the librarian who must then distribute the scores, two weeks before rehearsal.

Every player goes into the actual rehearsal prepared. That is automatic with a first rate, first tier orchestra. For all practical purposes, the conductor should be able to expect that the process of rehearsal is a process not of preparation but of refinement.

There are other things too... many other things. Take auditions. For example, the concertmaster must sit at every audition, as someone whose opinion is sought, and who has the overall consistency of the orchestra as a highest priority.

Still on the subject of this month's conductors: this marks Saraste's first return to the TSO since his departure. What will he notice?

He will see that morale is good. That the orchestra is still well managed. That there are a lot more young people attending. Was the Hall already refurbished when he left? He will notice that.

It was around the time of his departure that the orchestra was going through the darkest time, perhaps, in its history, wasn't it?

Without doubt it was the most difficult... Complete uncertainty as to whether we would have an orchestra at all. And being cut from 50 to 40 weeks was very precarious. I have to say I toyed with the idea of leaving – but once I decided to stay, that was when the reduced weeks actually made it easier to develop other activities like some that we have talked about.

I'd like to say these twenty years have been wonderful. Not always the happiest, but suffered together. There has been, consistently, a lot of wonderful music making going on.
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Thurs. Feb. 14 '08 @ 8 pm
Enjoy a stellar program by the Grand Salon under the direction of maestro Kerry Stratton. Be swept away in the romance of waltzes, polkas & love songs from the pens of Johann Strauss & Franz Lehar.
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Three of Canada's most exceptionally talented singer-songwriters and one of the most exciting musical collaborations that Canada has seen in a long time. This is a concert that is not to be missed!
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Tues. Mar. 4 '08 @ 8 pm
Toronto's Stephan Moccio performs moving renditions of his solo piano compositions from his debut album Exposure. Music to captivate even the most fickle fan. Also performing will be multiple Juno Award nominee and recipient of the 2004 National Jazz Award for "Best Album" Denzal Sinclaire.
Tickets: $48

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The Glenn Gould Foundation has designated 2008 as The Year of Glenn Gould. While most of Gould’s Columbia recordings have stayed in the catalogue throughout the years, and all are currently available in the 80 CD “Complete Original Jacket Collection” and the 70 CD, 8 box “Glen Gould Edition” from Sony Classical, the world’s seemingly insatiable interest in Canada’s most famous eccentric has resulted in the commercial release of virtually every bit of archival material available. Recent additions to the Glenn Gould discography include the 6 CD set “The Young Maverick” (CBC Records PSCD20306) including CBC radio performances from the three years preceding his signing with Columbia in 1955, and “The Radio Artist” (CBC Records PSCD20315) which brings together five-hour-long radio documentaries which Gould “composed” for the CDC. Highlights of the mono piano discs include a 1954 performance of Bach’s Goldberg Variations and the Concerto In D Minor with the strings of the Toronto Symphony under Sir Ernest MacMillan’s direction, a number of Beethoven sonatas, and live performances of his first and second piano concertos again with the TSO and MacMillan, and the “Ghost” piano trio with Alexander Schneider and Zara Nelsova. The final CD features Schoenberg’s Piano Concerto with the CBC Radio Symphony and Jean-Marie Beaudet and solo pieces by Schoenberg, Webern and Berg. “The Radio Artist” includes the three famous documentaries that exemplify Gould’s “contraquartet” approach, bustling interweaving of the voices of the participants in an at times cacophonous collage - “The Idea of North”, “The Latecomers” and “The Quiet in the Land” - along with more straightforward portraits of Pablo Casals and Leopold Stokowski.

While these archival collections add to our appreciation of the mastery and maturity of the young pianist (Gould was 20 years old in the earliest of the recordings) and of the technological visionary who gave up public performance to concentrate on the magic of the recording studio to realize not only his vision of how music should be heard, but also to “compose” his ground-breaking documentaries. It is these latter which inspired Gould biographer Michael Stegemann to create “The Glenn Gould Trilogy - A Life” (Sony Classical 886971306642), including “The Idea of Music”, “The Drop-Out” and “The Quiet in the Studio”. Produced for German radio WDR3 in Cologne, this outstanding three-part documentary combines Gould’s words, in his own voice and that of Tom Zahner who portrays Gould much in the same way as Colm F seals did in “Thirty-two Short Films...” with performance excerpts, biographical information and musicological insights in a most extraordinary fashion. The slightly risky interaction between Gould and narrator Leslie Mahon, who in imaginary dialogues takes Gould to task on numerous subjects and doesn’t put up with much of his nonsense, is both intriguing and exhilarating. This 3-CD talking book is an entertaining and thought-provoking addition to the Gould canon and I highly recommend it.

A number of other discs to come my way recently also feature some very fine local performers. First is the latest addition to the discography of the ARC Ensemble (Associates of the Royal Conservatory) with “Right Through the Bone” (RCA Red Seal 88697-15837-2) featuring chamber music by Julius Röntgen. Previously unknown to me is this Leipzig-born composer (1835 - 1932) who spent his professional career in The Netherlands where he co-founded the Amsterdam Conservatory of Music and whose last legacy includes “Gaudernack”, a large house with a “floating” music room built for him by one of his sons, which later became the home of the “Gaudernack-Foundation”, an organization established for the promotion of Dutch modern music after the Second World War. The title of the disc is taken from a quote by Edvard Grieg: “Julius Röntgen may not be as famous as his cousin Conrad (the pioneer of radiography) but his music is more powerful than X-Rays. It goes right through the bone.” Listening to the disc before reading the liner notes I mistakenly assumed the composer to be Norwegian and believed I could hear depictions of the Scandinavian countryside à la Grieg and also traces of Smetana and Dvorak’s beloved Czech landscape. All the works recorded here were written between 1921 and 1931, although stylistically they could easily pre-date the turn of the century. Joaquin Valdenepeñas shines in the charming Trio for clarinet, viola and piano with Steven Dann and David Louie. Dann is featured with Dianne Werner in the occasionally darker Sonata for viola and piano, but the highlights for me are the Quintet for piano and strings, where Louie and Dann are joined by violinists Erika Baum and Marie Bérard and cellist Bryan Epperson, with its gently haunting opening theme which returns in the final movement, and the Irish String Sextet which adds violist Yosef Tamir and cellist David Hetherington to the strings mentioned above. You wouldn’t know from this warm pastoral music that at the same time he was writing these works Röntgen was teaching analysis classes in the music of Hindemith, Stravinsky and Schoenberg. Recorded at The Living Arts Centre in Mississauga last April, the sound is as excellent as the playing.

Canadian composer Andrew Paul MacDonald’s extensive output ranges from vocal settings to large orchestral works and he received the 1995 JUNO Award for Best Classical Composition for his Violin Concerto. Like Röntgen, MacDonald’s music is not necessarily of its time – no envelopes are being pushed here – but also like Röntgen’s it is very well crafted and has a personal, expressive voice. “The Winds of Thera” (Centrediscs CMCCD 12407) is the latest CD devoted to MacDonald’s work and it was released by the Canadian Music Centre just before Christmas. It features accordionist Joseph Petric, oboist Normand Forget and the Penderecki String Quartet performing works especially for them. Commissioned by Petric, the 1997 title piece successfully balances the free-bass accordion with string quartet and exploits the range of colours available to these “hollowness and hows”. Petric and Forget, who perform frequently as a duo, are featured in the only piece which doesn’t involve strings, Primavera (after Botticelli) a somewhat angular and expressive work involving extended techniques written for the duo’s 2006 summer tour of Nova Scotia. The Penderecki’s Jeremy Bell and Christine Vlajk are featured in Hymenaeas, a wedding processional and dance for violin and viola. Acting as a book-end to the work for accordion and strings with which the disc begins, Pythikos nomos dating from one year earlier, is a quintet for oboe and strings. MacDonald requires the oboist to double on English horn and oboe d’amore. Again colourisation is a key feature I led the string sextet which adds<br>
Sunday, February 24, 2008 8:00 P.M.

**Francophonia**

Nadina Mackie Jackson, bassoon & Guy Few, trumpet

Longtime friends and colleagues from Québec and Ontario join forces to compose, conduct and perform powerful new works for solo trumpet and solo bassoon with orchestra. Featuring, "Chronics", a new double concerto by Alain Trudel and solo works by Mathieu Lussier, this concert covers a vast palette of French colour and virtuosity, from the coruscating chords of Debussy, fauvist colours of Jolivet to the Latin warmth of Lussier and insightful musical intelligence of Trudel. A rare and thrilling opportunity to hear two of the finest wind soloists in company with harp soloist Erica Goodman and the Toronto Chamber Orchestra conducted by Alain Trudel.

Thursday, February 28, 2008 8:00 P.M.

**David Rudder’s Calypso Journey**

With Lord Superior & Drew Gonsalves

*Rolling Stone* proclaimed Toronto-based David Rudder as “a Trinidad national hero on the order of Marley in Jamaica, Fela in Nigeria and Springsteen in New Jersey” This three-time calypso monarch invites Trinidad’s calypso legend Lord Superior and Toronto’s youthful calypsonian Drew Gonsalves to Glenn Gould Studio. Join three generations of performers as they reveal the hypnotic rhythms and power of the calypso lyric, uncovering the roots of modern day soca, reggae, hip hop and rap.

Tuesday, March 25, 2008 8:00 P.M.

**Toca Loca - the P*P Project**

Gregory Oh, Aiyun Huang & Simon Docking

When P*P meets pr*per, the only thing that becomes clear is that some boundaries are anything but! Listen to Toca Loca, the hardest hitting ensemble in Canada, as they play a program of entirely new songs written especially for them. The cutting-edge of Canada’s composers write P*P influenced work, the all-stars of jazz throw their hats in the ring, and some of Canada’s most interesting indie-rockers flex their contemporary music chops.

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- **By Internet:** visit www.glenngouldstudio.com
Benjamin Britten's *Phantasy Quartet* for oboe and strings. Originally written for Lawrence Cherney and the Penderecki quartet, Normand Forget proves himself more than up to the multi-tasking lead, alternating warmth and lovely tone with barking multi-phonics as required. **Concert note:** The Penderecki Quartet performs for the Algoma Conservatory Concerts in Sault Ste. Marie on February 9 and at the Kitchener-Waterloo Chamber Music Society on February 13. Joseph Petric is featured in Gubaidulina’s *Seven Words* with cellist David Hetherington in Soundstreams’ presentation “The Seven Last Words” on March 16 here in Toronto.

“Beginning to See the Light” is the latest offering from the True North Brass (www.truenorthbrass.com) and it features a well-balanced overview of the diverse interests of this accomplished ensemble. They take turns in the spotlight with unusual forays into the world of melody from bass members Alistair Kay on trombone in London-derry Air and Scott Irvine on tuba in Ellington’s title track. Jim Gardner and Raymond Tizzard share trumpet duties, blending and phrasing seamlessly, and Joan Watson is, as always, impeccable on the horn. But as if this were not enough, they have brought in a ringer in the form of guest artist Guido Basso whose mellow flugelhorn is featured on three of the jazzier tracks. The disc includes extended suites by brass stalwarts Morley, Calvert and Howard Cable along with *Trois Hommages* by Jim McGrath, a Toronto composer best known for his film and television work, and a tribute to Glenn Gould in the form of Scott Irvine’s stately arrangement of the aria from *The Goldberg Variations*. **Concert note:** The True North Brass will be featured in concert with the Sudbury Symphony Orchestra on Saturday March 1 at 2:00.

One final note, in something of a departure from its usual *modus operandi*, Moordale Concerts will present an afternoon of choral music this month featuring the excellent Norwegian ensemble Nordic Voices. The six-voice, conductorless choir’s most recent CD *Regis Terrae – Music from the Time of Charles V* (Chandos CHSA 5050) features music composed during the reign of the Holy Roman Emperor who was also the King of Spain from 1516 until his abdication in 1556. Composers Manchicourt, Morales, Clemens “non Papa”, Guerrero and Gombert are featured on this stunning Super Audio disc. My only nominal complaint is that the repertoire, exquisite and beautifully performed as it is, has a certain sameness due to its narrow focus and didn’t sustain my interest throughout. **Concert note:** This quibble will be moot however when Nordic Voices perform on February 3rd at Walter Hall. The concert promises music from the 16th to the 21st centuries including microtonal Norwegian folk music & Tuvan overtone singing.

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

David Olds
*DISCoveryes Editor*

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**DISCoveryes**

**WINTER REVIEWS**

continue on page 57

**Closeup**

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**TAKE TWO!**
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Canadian composer Talivaldis Kenins died on Sunday, January 20th. He was 88. He was born in Latvia, studied in France and came to Canada in 1951. He taught at the University of Toronto from 1952 until his retirement in 1984. He leaves a large body of work, including symphonies, concerti, cantatas, an oratorio and many solo and chamber works for instruments and voice.

Those are the bare facts about Talivaldis Kenins. What they don’t say is that Kenins was one of Canada’s finest composers. The quality of his music was second to none. His craft was honed by study in his native Latvia at the Conservatory at Riga with Joseph Whito and at the Paris Conservatory with Simone Plé-Caussade, Olivier Messiaen, and Tony Aubin. He’d had success as a composer before coming this country. His Septet was conducted by Hermann Scherchen at the Darmstadt Ferienkurse für neue Musik in 1950.

He was also an outstanding performer. When Kenins and his wife Valda came to Toronto in 1951, he became organist and choirmaster of St. Andrew’s Latvian Lutheran Church, where he founded the highly respected St. Andrew’s Latvian Choir.

Kenins was also a great teacher. His students included such outstanding Canadian musicians as Edward Laufier, Walter Kemp, Bruce Mather, Imant Ramihn, Arthur Ozolins, Tomas Dusatko, Robert Prichard, James Rolfe, Ronald Bruce Smith and Scott Wilkinson. Many remember him not just as Professor Kenins but as “Tali,” their friend and mentor.

Tali embodied the very definition of a European gentleman of the old school. People meeting him for the first time were struck by his tall stature and aristocratic bearing. He looked like what he was: a descendant of one of the first families of Latvia. Although he was a musical prodigy, composing from the age of seven, he was expected to follow his father into diplomacy. When the Soviets invaded Latvia after the war, they systematically eliminated the Latvian elite, including many of the Kenins family. Tali told me that he had no doubt that he’d have been killed if he’d remained in Latvia. Although he spent the majority of his life in Canada, he was created Officer of the National Three-Star Order of the Republic of Latvia in recognition of his musical achievements.

I was proud to call him my friend. Over the years, I shared many moments with Tali. Although some of our conversations were broadcast on the CBC, the most important were private. There was always something to learn from Tali and about him. Like most great men, he was complex. And make no mistake, Talivaldis Kenins was a great man. He leaves a marvelous musical legacy, but to those of us who knew him, he was most important because of who and what he was. Canadians should be grateful that he graced us with his presence for fifty-six of his eighty-eight years. Unfortunately, his music is all too rarely heard today. We owe it to him and to ourselves to protect and promote the great legacy he left us.

A significant portion of the Kenins legacy is available on compact disc from the Canadian Music Centre www.musiccentre.ca. Of particular note are: the Kenins Anthology (CBC ACM 33-CD) with extended interviews with the composer in English and French plus 3 CDs of music ranging from sonatas to orchestral works; Canadian Composers Portraits: Talivaldis Kenins (CMCCD 9403) with an hour-long documentary prepared by Eltjan Cornfield and one CD of selected works; Talivaldis Kenins (CMCCD 5997) a Centrediscs release featuring works for cello and flute performed by David Heithington and Robert Aitken respectively plus one of Kenins’ most important chamber works, Piano Quartet No.2.
BY RICHARD MARSELLA

“Ear Broccoli” not boring

Happy new year and thanks to WholeNote for this opportunity to introduce myself. I’m Richard Marsella, composer, erstwhile musical terrorist, and the recently-appointed Regional Director for the Ontario Office of the Canadian Music Centre. I have always personally enjoyed exploring the uglier side of music, so in this column, I have decided to highlight some of the, if not downright ugly at least offbeat, programs that are being presented in different areas across Ontario. Although the odd stuff might not seem to be happening in the more remote parts of the province, I’m a believer in the notion that if you look hard enough, you can find the musical broccoli in every city, no matter what its size.

I'll begin where I began: the Brampton Indie Arts Festival 2008, a festival I founded and helped direct for the last eight years. This year’s festival promises to showcase some of the country’s oddest composers, performers, and patrons. It’s a three-day carnival that runs from February 13th to 15th, 2008 at the Rose Theatre in downtown Brampton. This festival has always tried to present engaging ideas to its loyal audience. This year is no exception, as we present performances by Dorit Chrysler, Evergreen Club Contemporary Gamelan, Toca Loca, Born Ruffians, AIM Toronto Orchestra and over one hundred more artists. You haven’t lived until you’ve witnessed Dr. Steve Mager’s “States of Matter Quartet,” where they play under-water instruments, and use brainwaves to generate sound.

And from there, let me move to blowing my own new horn! On the night of February 15th, the Canadian Music Centre’s renowned series New Music in New Places proudly presents composer Christian Ledroit’s daring event entitled Tradewinds. This event promises to shake things up in the City of Hamilton, as it features music in the Hamilton GO Centre with works by Christien Ledroit, Payton MacDonald and Robert Rosen performed by Pamela Attariwala (violin) and Shawn Mativetsky (tabla).

The same evening, on February 15th at the Jane Mallett Theatre, Soundstreams Canada presents the first of two performances of The Journey (Pimoteewin) a compelling music drama for narrator, two soloists, chorus and chamber orchestra. The Journey’s libretto was penned by internationally award winning playwright Tomson Highway, with a distinctive musical score by Melissa Hui and choreography by Michael Greeyes. This world premiere features a chamber orchestra, and the Elmer Iseler Singers, conducted by Lydia Adams.

Looking beyond the purview of this month’s issue, from March 12th to 16th, is the premiere of Juliet Palmer’s Rhapsody for Violin and Chamber Orchestra at the Living Arts Centre on February 23rd. The piece was written specifically for Mississauga concert master and composer Ruth Pazu, in homage to the early 20th century rhapsodies of Ravel and Bartok.

Travelling westward, just outside WholeNote’s current coverage area, on February 1st the Windsor Symphony unleashes Andrew Staniland’s orchestral work Protestmusik at the Assumption Chapel as part of the Windsor Canadian Music Festival. Written in 2003, when the Iraq war began, this anti-war piece is still as current as ever. This is a daring festival lineup, also featuring works by Francois Rose, Geoff Holbrook and many more.

Speaking of rebellion in Canadian music: an ostrich told me that it’s somebody’s 75th birthday: Happy birthday R. Murray Schafer. Here are some events happening in the next while to toast Mr. Schafer’s 75th year on planet Earth. On February 10th at 3pm Amici Chamber Ensemble will perform Schafer’s Theseus for harp and string quartet. On Feb. 13th at the Rose Theatre, the Molini String Quartet will perform Schafer String Quartet No. 11 at the Brampton Indie Arts Festival. Finally, the National Arts Centre’s “Schafer at 75” concerts on March 28th and 29th feature his string quartets, vocal and chamber music.

And there’s more. The Music Gallery hosts Alison Melville’s The Bird Project on February 23rd in Toronto. A full evening of music, visuals and spoken word, brand new music for this project comes from Ben Grossman, Linda Catlin Smith, Peter Hannan, Debashis Sinha, Alison Melville, and others, along with the music of Hildegard of Bingen, Messiaen, Bach, van Eyck, Hans Poser & more.

On March 2nd the Koffler Centre of the Arts presents An Afternoon of Music and Culture with a wonderfully diverse program featuring works by Mozart, Grieg, Mozzetich, Buczinsky, Gilties, Leclerc & Levkovich. The Koffler Chamber Orchestra, under the direction of Jacques Israelievitch is featured, as is accordion virtuoso Joseph Maccrollo.

Looking beyond the purview of this month’s issue, from March 12th to 16th, is the premiere of Juliet Palmer’s Stitch in Toronto at Lennox Contemporary. This avant-garde work features the super-talented lineup of vocalists Christine Duncan, Patricia O’Callahan and Neema Bickersteth. Anchored in the sounds and rhythms of sewing, Stitch uncovers the emotional layers of the relationship be-

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tween woman and barely-tamed machine.

All this wonderful noise, no matter how subtle, might prove to be too much of a good thing, so I highly recommend attending Jeffrey McFadden's classical guitar recital at Heliconian Hall on February 16th for subtlety of a different kind. Mr. McFadden is undeniably one of the country's finest guitarists. And speaking of subtlety, the Gryphon Trio debut a new work by Marjan Mozetich on March 4th at the St. Lawrence Centre for the Arts.

Last, from March 7th through March 12th, the Canadian Children's Opera Chorus presents the much-anticipated opera from Canadian composer Alexander Rapoport. Part history of science, part fantasy, Dragon in the Rocks is an opera for all ages, and you can get a preview (pre-listen I should say) March 5 at the Richard Bradshaw Amphitheatre.

A colleague once told me: "If you're bored, it's because you're boring". There is a lot to see and hear in several cities across Ontario. I hope you enjoy your serving of ear broccoli.

Richard Marsella is the Ontario Regional Director for the Canadian Music Centre. He can be reached at rmarsella@musiccentre.ca
Klezmer Milestone  by Karen Ages

Milestones are a time for celebration. This month, Toronto’s longest running Klezmer band, the Flying Bulgars, celebrate their 20th anniversary with a concert at the Al Green Theatre (Miles Nadal JCC), on February 9 and 10. It all began with a few musicians getting together for a wedding gig those many years ago, inspired by an early Klezmer Conservatory Band recording. “I had just met (musician) Allen Cole at a party,” says band leader and trumpeter David Buchbinder, “and I believe he suggested the others”. The others involved in that first wedding gig were Cole (piano/accordion, known to many as a music-theatre/opera composer), bassist Mike Milligan, Ernie Tollar (winds), John Lenard (drums, percussion) and none other than vocalist Holly Cole. Originally “there was no intention of taking it past that first, functional gig, but the response of the wedding guests was so overwhelming that we decided to learn some more music and take it into the clubs.” With a few changes in personnel (Victor Bateman as bassist, the addition of a violinist), the Bulgars soon performed their first public gig at a sold-out Clinton’s Tavern, at a time when Klezmer music had not been heard in Toronto for decades. In the twenty years since, the band has put out five CDs and two music videos, tour extensively in Canada, the US and Europe, and is recognized for its contributions to the development of New Jewish Music. Though rooted in the traditions of Eastern Europe, the Bulgars are always exploring new ground, creating new compositions and arrangements.

Buchbinder, and vocalist David Wall for instance, have very active careers as composers well beyond the Bulgars (Buchbinder has several bands on the go for which he writes most of the music, and also composes for film, television, theatre and modern dance). And the roster of those who have passed through the ranks of the Bulgars over the years reads like a who’s who of Canada’s best known jazz, folk, world and contemporary musicians. These include Daniel Barnes, Andrew Downing, Lori Freedman, Marilyn Lerner, Martin Van de Ven, Allan McRovitz, Evelyne Dall, Anne Lederman and Rick Lazar to name a few, some of whom will appear as guests Feb. 9 & 10. The current Bulgars, in addition to Buchbinder and Wall are Peter Lutek (clarinets), Tania Gill (piano), Victor Bateman (bass) and Max Sennit (drums). So what does the future hold? At the moment, there’s a new CD in the works, with original songs by Buchbinder and Wall, with English lyrics and a political bent. “We’re closing the Chutzpah! Festival in Vancouver on March 2,” says David Buchbinder, “and as soon as the CD we’re currently mixing is ready, we’ll book a cross-Canada tour. We’re very bullish about the new music and think we’ll reach a much wider audience because most of the material is in English as opposed to Yiddish — still very Jewish inspired, and clearly from that sound world, but in no way traditional.”

Other highlights in brief:
Described as the “international Celtic band from Ontario that hardly ever plays here”, Enter the Haggis performs at Hugh’s Room February 1 and 2. ... The Ashkenaz Foundation presents a gala evening with the legendary Theodore Bikel, star of song, stage and screen, February 2 at the George Weston Hall (Toronto Centre for the Arts). Now 83, Bikel will perform songs in Yiddish, Hebrew, Ladino, Russian and English, backed by pianist Tamara Brooks, and Toronto’s Beyond the Pale folk/klezmer ensemble. Dora Award winning dancer/chorographer Peter Chin’s company Tribal Crackling Wind presents its latest creation, Transmission of the Invisible, a new multi-media dance work based on Chin’s three years of research in Cambodia. Featuring music/sound design by Chin and Garnet Willis based on their live recordings of Khmer musicians on traditional instruments, as well as video by Cyylla von Tiedemann, the work plays at Harbourfront’s Enwave Theatre February 6-9.

The Sony Centre for the Performing Arts (formerly the Hummingbird) presents the Canadian premiere of African Footprint, South Africa’s longest running show which tells the history of that country through music and dance, February 7-9. The 30-member troupe created by entertainer/producer Richard Loring, has performed worldwide. Presented by Wilkes, Loesser & Brooks Diamond Productions in association with the Sony Centre for the Performing Arts, African Footprint, the Sony Centre for the Performing Arts, February 7-9.

For store locations and to download the complete sale flyer, visit www.long-mcquade.com

Karen Ages can be reached at worldmusic@thewholenote.com
KAREN OUZOUNIAN
Cellist
Friday, Feb 1, 8 pm
Beethoven, Boccherini, Shostakovich
Grace Church on-the-Hill - 300 Lonsdale Rd

MARY-ELIZABETH BROWN, Violinist
Friday, March 7, 8 pm
MOZART Divertimento K137
BACH Violin Concerto in A Minor
MACMILLAN Two Sketches on French Canadian Airs
VERDI Sinfonia

JUDY KANG, Violinist
Friday, May 9, 8 pm
PREVOST Hommage
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Early, Period
by Frank Nakashima

Dance of the sugar plum bassets?

Isn’t it interesting how certain music becomes memorable or special because of the instruments used in making it? Of course, this phenomenon isn’t necessarily restricted to “early music” although Johann Georg Albrechtsberger’s Concerto for Jaw Harp and Mandolin does come to mind. Hmmm, maybe that’s not such a good example. In some cases, though, one can hardly even imagine the music being played by instruments other than the one for which it was written. Take the use of a celeste in The Dance of the Sugar Plum Fairies (from Tchaikovsky’s Nutcracker Suite). Can you hear the music in your mind in any other way?

Well, this month could well add to your list of pieces of music indelibly imprinted with the sound of the unusual instruments you will have the opportunity of hearing.

Apparently, the basset (“little bass”) horn, a rare and oddly-shaped instrument of the clarinet family, had a special place in Mozart’s heart; he admired the magical, other-worldly sound of it. You will have rare opportunity to hear not just one, but three bass horn players together, performing Mozart’s Divertimenti and his Notturni for Basset Horn Trio and Voices (February 23). Colin Savage, Stephen Fox, and Nicolai Tarasov are the bass horn players who will be joined by Michelyn Wright (soprano), Michele DeBoer (soprano), Esteban Cambre (bass-baritone).

It’s not likely that one would hear a tuba, for instance, playing music inspired by birds. Alison Melville’s recital of Music for the Birds (February 14), using traverso, recorders, and seljefløyte, demonstrates a better-suited combination of music and instrument. Later (February 23), also under Melville’s guidance, a multi-media presentation, The Bird Project, the repertoire ranges from medieval to contemporary, with music by Hildegard of Bingen, Messiaen, Bach, van Eyck, Hans Poser & others.

During the past ten years, the Montreal-based ensemble, Constantinople, has earned an international reputation for its unique mixing of European Medieval music and the traditions of the Middle East, especially the classical Persian tradition. Led by master setar player Kiya Tabassian, in “Ay! Amor...” the ensemble weaves a tapestry of lovesongs from Persia, Armenia, Iberia and the French troubadour repertoire, with special guest singer and collaborator Françoise Atlan, whose own Judeo-Berber roots have given her a deep affinity for Mediterranean singing traditions.

www.torontoconsort.org

Toward the Centre:

MUSIC FOR A MEDIEVAL LABYRINTH

February 29 & March 1, at 8 pm

The medieval labyrinth, found in many of the great Gothic cathedrals of Europe, is a compelling symbol of the journey to the centre (and back again), of the perils and the path of life, and of beauty. In the Middle Ages pilgrims visiting the labyrinth danced in this sacred space, and the Toronto Consort has researched this ancient custom to present a stunning program of music for the labyrinth: lively medieval dance songs, sophisticated renaissance polyphony by Josquin Desprez, even music by J.S. Bach!

This concert is part of the Sacred Spaces, Sacred Circles Arts Festival, a celebration of music and architecture in the Spring of 2008.

For Tickets call 416-964-6337

Trinity-St. Paul’s Centre, 427 Bloor St. West
Staying with the topic (voice):
Handel had a special talent for composing music for singers, especially opera. These days, we don't hear music from his operas much. However, this month there will be two opportunities: a showcase performance of a forthcoming U of T Opera Division production of Handel's *Ariodante* (February 26); and an Opera in Concert performance of *Tamerlano* with singers Lynne McMurtry, Shannon Mercer, Marcel van Neer, Jenny Cohen, Scott Belluz, and the Aradia Ensemble under the direction of Kevin Mallon (February 3).

As part of the Sacred Spaces, Sacred Circles Arts Festival, a celebration of music and architecture, the Toronto Consort has created a program of music for a medieval labyrinth (February 29, March 1) with medieval dances and music by Josquin Desprez and J.S. Bach, all of which was to be found in a sacred space.

Meanwhile, the Tafelmusik Baroque Orchestra and Chamber Choir explore the ancient Hebrew poetry of the *Song of Songs* which has inspired glorious music by composers throughout time. This concert, also part of the festival mentioned above, features music by Purcell, Monteverdi, the Bach family, Healey Willan, Arabic music sung by Egyptian-Canadian vocalist Maryem Tollar, and a new work by Canadian composer Christos Hatzis (March 6-9).

Finally, an event that didn't make it into the listings: *Membra Jesu Nostri* by Dietrich Buxtehude is yet another rarely-performed choral masterpiece, actually a cycle of seven cantatas. Nota Bene Period Orchestra (www.nbpo.net), in collaboration with the Memno Singers, presents a performance of this work under the leadership of artistic director, Borys Medicky, and music director, Linda Melsted (March 1 at St. John the Evangelist Church in Kitchener).

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music www.interlog.com/~temc.
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Choral Scene
by Allan Pulker

From spring chickens to early canaries

Youthful Voices
I suspect that if you surveyed adult choristers you would find that the majority of them sang in choirs when they were children and teenagers. The fact that there are so many fine children’s and youth choirs in the community certainly bodes well for the future of choral music and its harmonising influence. One of these, the Univox Choir, Dallas Bergen’s choir for young adults, (see October WholeNote) sings a program of Renaissance and Baroque motets on February 1st. On the same day the Bell’Arie Singers are bringing together three local high school choirs to perform together at Christ Church Deer Park. Kudos to the folks at Bell’Arie for this, enriching the lives of the members of the three choirs involved and strengthening our choral tradition. Other performances by children’s and youth choirs are: February 14 – the women’s choir of the University of Western Ontario Faculty of Music; February 15 – the Women’s Choir and St. Cecilia Singers of the U of T Faculty of Music; February 24 – the Toronto Children’s Chorus Boys’ Choirs and Training Choirs; February 28 - the Bach Children’s Choir; February 29 – the Master Chorale of the U of T Faculty of Music.

Choral Concert Programming
There are really two types of choral concerts – the ones composed of many short compositions related to a theme and those built around large landmarks, so to speak, of the choral repertoire. It is interesting how many of the latter appear in this issue of WholeNote. There are, for example, three performances of Rachmaninoff’s Vespers: February 22 & 24 by the Toronto Mendelssohn Choir with the Victoria Scholars; and March 1 by the Tallis Choir. Two masterpieces of the English Renaissance – William Byrd’s Great Service and Thomas Tallis’ Lamentations of Jeremiah – will be performed: the former by TACTUS Chamber Choir in Guelph on Feb. 23; the latter by the Grand Philharmonic Chamber Singers on Feb. 23 & 24. The Grand Philharmonic Choir will perform Rossini’s Petite Messe Solennelle on Feb. 2 and on Feb. 21 the St. James’ Singers will perform Pergolesi’s Stabat Mater. A recent large-scale choral work, Derek Holman’s Requiem, will be performed by the Orpheus Choir on March 2.

The program of many short compositions also has much to recommend it, as each work has a character and atmosphere of its own, creating fleeting but memorable moments, and giving the audience lots of variety and changes of pace. The Timothy Eaton Memorial Church Chamber Choir on February 15 and the Peterborough Singers on the 16th have programs built around a Valentine’s Day theme. The Amadeus Choir’s March 1 concert has a Celtic theme, the Gerald Pagan Singers and Fanshawe Chorus’ program on March 2 is about travel, the Toronto Welsh Male Voice Choir March 1 concert is programmed around St. David’s Day, and the Victoria Scholars’ program on March 2 consists of works by Spanish composers, ancient and recent. Speaking of Spanish composers, on the program of Nordic Voices’ February 3 Walter Hall concert, presented by Mooredale Concerts, will be rarely performed compositions by the Spanish composer, Cristóbal Morales (1512-53).

Extraordinarily two of our three professional choirs are expanding their activities into opera this month: The Elmer Iseler Singers as part of the world premiere February 15 of The Journey (Pimocecin) with libretto by Tomson Highway and music by Melissa Hui; and on March 2 the Elora Festival Singers in a staged production of Purcell’s Did and Aeneas.

Early canaries sighted! Finally, here’s a two-fold opportunity: first, to help WholeNote get in fighting form for our annual spring Choral Canary pages; and, second, the chance to win tickets to the world renowned Harlem Gospel Chorus. See page 53 for details!
What was your first ever choral experience?
I was 7 years old, in grade 2, and living in Montreal when my first choral opportunity arose. I heard over the school's PA system that anyone in grade 3 or older was welcome to audition for the school choir. I ran home at lunch time and implored my mother to phone the school and ask if I might be allowed to join, even though I was 'underage'! Either my enthusiasm was endearing, or my major scale, sung for Mr. Gutmanis in relatively decent tune, was considered adequate, and I was allowed to join as a soprano. On a somewhat humorous note, after a few rehearsals, I realized that the altos were being assigned MUCH more intriguing things to do. In a completely uncharacteristically subversive move, I slithered over to the alto section, and stayed there, undetected, for the remainder of the year, blissfully happy.

What choirs have you sung with?
I have sung with school choirs wherever I was studying: from my grade 2 experience, through Beaconsfield High School in Montreal, the Mount Allison (University) Choral Society and Women's Chorus, the Seton Chorale at Mount Saint Vincent University, a community choir in Ajax, and the Amadeus Choir, where I have 'resided' most happily for 18 years.

Are you currently singing with a choir?
I have been singing with the Amadeus Choir of Greater Toronto since I moved to the Toronto area in 1990. I had been looking for an SATB choral opportunity, and chose to audition for the Amadeus Choir after attending a Christmas concert that really made an impact on me. The songs presented through the Amadeus Choir's Christmas Carol and Chanukah Song Writing Competition were wonderfully innovative, and the singing was exceptional. I could tell by the way the singers threw themselves into the performances that they had a real passion for what they were doing and a unique rapport with Lydia Adams, their conductor.

Where does your choral singing fit into other aspects of your life?
The real question here is, "How does the rest of your life fit around your choral singing?"
The choral experience has been my passion for decades. It has provided me with an artistic outlet, an intellectual challenge, the camaraderie and rewards found in collaborating with people who share my interest, and at times, an escape from life's dingier moments. My family supports my obsession with choir; they know it makes me happy!

What kind of concerts do you like to attend? How often?
Because my own singing activities take me away from home frequently, I don't attend concerts as often as I'd like. This is my dilemma; ultimately, I'd rather
by Jack MacQuarrie

It's the beginning of a new year, and for many bands a time to relax after a hectic schedule: too many Christmas related performances packed into too few days; the frustration of dealing with severe weather conditions which forced the cancellation or rescheduling of many concerts. For me, personally, there was a silver lining to the vagaries of our December weather. My personal highlight was an unplanned performance. A brass quintet, of which I am a member, had been scheduled to perform in a multi-group concert. Heavy snow and freezing rain forced a cancellation. When word got out that we had been snowed out, we were asked if we would care to play our planned repertoire at a pot luck dinner in a small Mennonite country church. After feasting on the most amazing array of sumptuous food, we took our places at the front of the church. Children at our feet, we played our previously planned program and then ventured out into the frigid stormy night with a warm feeling of satisfaction.

Concerted effort: The Markham Concert Band has embarked on an effort to change their town council's mind, arguing that bands and other community musical groups are every bit as worthy of inclusion in a plan for a new recreation centre as swimmers, skaters and volleyball players. During a recent architect's presentation of plans for such a centre, it was obvious that musical groups had received no consideration to date. Band and council representatives are now scheduling visits to the municipality supported facilities of two or more bands in Southern Ontario to observe how community musical groups are accommodated elsewhere.

Change of a different sort is taking place with the East York Concert Band. Ernie Walker, a member of the band since 1969 and conductor for the last 22 years, has retired and will become Music Director Emeritus. But the baton is in good hands. Promoted to Band Assistant Conductor Barbara Eberly, a graduate of the University of Toronto Faculty of Music, is the new Music Director. The band's 60th Anniversary Concert is planned for May 2008.

I'm also happy to report that the Lydian Wind Ensemble has been reconstituted. Founded in 1998, by Bill Patton, the group stopped performing after Bill suffered a near fatal heart attack in 2004. Now well enough to play again, Bill and 2 other charter past members have rescued the Ensemble. Under the baton of Stefania Braccate, founder of the Uxbridge Community Concert Band, the Ensemble resumed rehearsals in All Saints Catholic High School in Whitby last October. They rehearse Thursday evenings and are looking for new members on most instruments. For information contact Bill Patton at patton62@sympatico.ca.

The Kitchener Musical Society Band also has a new conductor, Dave Davidson, and now rehearse at Highland Road United Church, Kitchener on Monday nights. For information contact Dave Davidson at 519-837-2678.

By the time this issue is distributed Western Silver Band will have celebrated their 97th anniversary with a special concert featuring a broad selection of favourites from concerts of previous years. The event, scheduled for January 27, featured guest appearances by four former conductors whose tenure spanned the previous forty years.

Coming Events - Please see the listings section for full details

Sunday, February 17 3:00 pm: The Hannaford Street Silver Band celebrates the time-honoured tradition of the brass band and its role in The Salvation Army with Salvation's Blaze in the Jane Mallett Theatre. St. Lawrence Centre, 27 Front St. East, Toronto. Guest conductor Stephen Bulla, known for his outstanding work with The President's Own U.S. Marine Band in Washington, D.C., will also lead the trombone jazz ensemble Spiritual To The Bone. As trombonist, composer and chief arranger, Stephen Bulla says Great things happen when trombone players get together. In a special guest appearance with the Hannaford Street Silver Band, Robert Redhead will conduct his work, Quia Trinitas. Saturday, March 1 6:30 pm: The Malta Band Club is hosting a special Tribute Evening to honour long time member Sam Caruana. Sam began his musical training on French horn as an eight year old in his native Malta. Since his band performed many parades, where marches were the order of the day, Sam soon tired of the less than challenging parts assigned to the French horn. Attracted to the counter melodies of the euphonium, Sam switched, and soon after that added trombone to his accomplishments.

After some years in Bahrain, Sam moved to Canada in 1974 and soon became a regular at the fledgling Malta Band Club. Almost from the day he arrived in Canada he became involved in teaching, at the club. In the thirty plus years since his arrival hundreds of budding musicians of all ages, from young children to retired adults, have benefited from his tuition. Over the years he has also assumed the duties of conductor on at least three occasions. The Malta Band Club is located at 5745 Coopers Avenue in Mississauga. Anyone interested in attending should contact the Club at 905-890-8507.

Down the Road

Friday, April 11 to Sunday April 13: The Hannaford Festival of Brass, in its fifth season, will take place in the Jane Mallett Theatre. Brass bands from across Ontario and New York State will present their offerings. The weekend will conclude with a performance by The Hannaford Street Silver Band, featuring a new triple concerto for trumpet, French horn and trombone by Gary Kulesha. Soloists for this work will be members of the Toronto Symphony Orchestra.

May 30 to June 1, 2008: Plans for the first Ottawa International Brass Festival are proceeding well, David Druce, conductor of the Maple Leaf Brass Band has confirmed. More details should be available in time for our next issue.
Salvation’s Blast

Sunday, February 17, 2008, 3 p.m., Jane Mallett Theatre
Stephen Bulla and Robert Redhead, Guest Conductors; Spiritual to the Bone, Guest Ensemble
Sponsored by Schaeffler Canada Inc.

Join us as we celebrate the time-honoured traditions of the brass band and its role in The Salvation Army.

Leading this concert is Stephen Bulla, well known for his work with “The President’s Own” U.S. Marine Band in Washington, DC. The concert features Spiritual to the Bone, an American virtuoso trombone ensemble. Making a special guest appearance will be Robert Redhead conducting his work, Quintessence.

The Hamilton Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:

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The Chautauqua Institution uses Steinway pianos exclusively for its festival. The family of Steinway-designed pianos at Chautauqua are facilitated by Dentzer, Cooper & Daniels, Buffalo, New York.
**The Jazz Convention 2008** got off to a high energy start when the 35th Annual IAJE Convention Juggernaut rolled into town with four days of wall-to-wall concerts, clinics, classes, panels, jam sessions and displays—all centered around the business of jazz education. It was impossible to take in everything and an endurance test just to be there, but it gave some opportunities to listen to some significant members of the jazz community—and not necessarily as players, but expressing their views and experiences verbally. The panel on the music of pianist Wynton Kelly, for example, was a unique opportunity to hear bassist Paul West, drummer Jimmy Cobb and pianist Randy Weston share their memories of and experiences with Kelly, incidentally, died at age 43, in 1971, following an epileptic fit. He was, at the time, appearing in Toronto at The Colonial Tavern.

On the Saturday afternoon there was a separate but timely event at Roy Thomson Hall in the form of a tribute to Oscar Peterson. It was free to the public thanks to the generosity of TD Canada Trust, Roy Thomson Hall, National Arts Centre and a host of donors and in-kind sponsors and suppliers.

Among the performers were pianist Monty Alexander and three musicians who worked frequently with Mr. Peterson, Toronto bassist Dave Young, guitarist Ulf Wakenius and drummer Jeff Hamilton.

It has to be said that the afternoon was something of a mixed bag ranging from a sincere if lengthy speech from the Right Honorable Michaelle Jean, Governor General of Canada, an honest and revealing expression of love from Oscar’s daughter Celine, a warm tribute given by Phil Nimmons and a somewhat self-indulgent speech by Quincy Jones, interspersed with a variety of instrumental and vocal performances and winding up with the majestic voice of soprano Measha Brueggergosman and the combined voices of The Nathaniel Dett Chorale, The University of Toronto Gospel Choir, and Sharon Riley and the Faith Chorale, performing Peterson’s “Hymn To Freedom”, directed by Andrew Craig. The proceedings were broadcast live by CBC Radio.

Although he was acknowledged from the stage, it remains a mystery to me that Oliver Jones was sitting in the audience when he most certainly should have been one of the participants.

In the December issue of WholeNote in 2002 (ironically, just before the IAJE’s previous visit to Toronto), there is a conversation between Oscar Peterson and myself, recorded at his home in Mississauga. In it he talks about his feelings on the direction jazz is taking, about his favourite recording, about influences that shaped his music and various incidents in his career. If you have any interest in reading it again, or for the first time, it has been posted conspicuously on WholeNote’s website, www.thewholenote.com.

**Chile For February**

Also off on a high powered start to the year are bassist Dave Young, saxophonist Mike Murley and saxophonist/pianist Phil Dwyer who are leaving on the “2008 Canadian Jazz Tour of Chile”. It’s an example of the wheels of industry doing a good turn for jazz. More specifically it’s about the fact that Chile and Canada share a lot in common through their links in mining, and the jazz tour is aimed at strengthening cultural links between the two countries. Canada’s Barrick Gold Corporation, which has major mining operations in Chile is supporting the tour and Air Canada is helping with transportation. (Let’s hope the flight isn’t cancelled.)
There have been visits to Chile in recent years by other Canadian jazz artists including Oliver Jones, Barry Elmes, Bernie Senensky, Ed Bickert and others. Dave, Mike and Phil are welcome returnees: the three musketeers - well, they are jazz big shots - will join local musicians to play at festivals in Viña del Mar, Frutillar, Copiapó and Concón, as well as theatres and club dates in Santiago, La Serena and Vallenar.

In Town
Here are a few of the highlights in Toronto this month.

JAZZ.FM 91.1 continues their Sounds Of Jazz Series at The Old Mill with the appearance on Monday February 4th of guitarist Bucky Pizzarelli and special guests Neil Swainson on bass and Terry Clarke on drums. A couple of weeks after that, The Three Tenors will hold court, but not a word of Italian will be heard because we're talking about Alex Dean, Kelly Jefferson and Kirk MacDonald in a tribute to the tenor saxophone.

If you are into something a little more esoteric you might want to check out the Music Gallery at St. George the Martyr Church, located at 197 John St. On Friday February 8 at 8pm they will present Timo and Magnus - Finland Today in their Classic Avant Series. Artists appearing will be Magnus Lindberg, piano and Timo Korhonen, guitar, two of Finland's leading musicians and with them New Music Concerts Ensemble with Robert Aitken, flute and direction. Not jazz, but interesting music.

Finally, if my editor permits, a smidgin of self-promotion: in 1993 my Wee Big Band made a CD called Kansas City Nights, recorded before an audience at Toronto's Montreal Bistro. Well, some fifteen years later -(you can't rush these things)- we have something like 400 arrangements in the book, the band has never sounded better and we have a new CD, also recorded at the late, lamented Montreal Bistro. On February 24th we are having a CD release party at the Japanese Canadian Cultural Centre, a beautiful facility at 6 Garamond Court (just off Wynford Drive, east of Don Mills Road) in Toronto. The party gets under way at 4:00pm and you can join in the fun for a modest stipend of $20. If you want to make a reservation, please call 416-515-0200 rather than the Cultural Centre.

As always, happy live listening! Our jazz listings, on page 49 offer a wealth of opportunity for it.
Janáček's "House" will live

"They Say It Is My Greatest Work, But It Is Still Possible To Go Higher". So Leos Janáček wrote to his muse Kamila Stösslová in December, 1926, after a most successful reception of his penultimate opera, The Makropulos Case. Janáček did go even higher in his final opera, based on Dostoevsky's autobiographical novel House of the Dead, which captures the writer's four years in Siberian prison camps. Janáček began work on this grim material at the age of 73, and concluded shortly before his death in 1928, while also composing his remarkable String Quartet No. 2, "Intimate Letters," along the way.

After Janáček's death, two of his well-meaning students located the third and final act of In the House of the Dead on the maestro's desk, found the work so sparsely orchestrated that they assumed that it was incompletely orchestrated, and, with the best of intentions, proceeded to "complete" the orchestration, using all that Janáček had taught them. For the posthumous 1930 premiere, the seemingly all grim conclusion was also softened up with an upbeat paean to freedom.

And so things remained from that posthumous premiere until the never-flagging research efforts by conductor Sir Charles Mackerras led to Janáček's original final drafts. Mackerras confirmed that the sparse orchestration was precisely what Janáček intended, to match Dostoevsky's bleak novel, and conducted the opera accordingly.

House of the Dead is the culmination of Janáček's definitive career as classical music's ultimate "late starter." In fact the trajectory of his life would make a fine opera plot, if it were not so implausible, even for opera. Born in 1854, Janáček was little known, for the first 62 years of his life, outside his native Moravia, the secondary province of a secondary country in the Austro-Hungarian Empire. His belated international repute was sparked by a 1916 Prague National Opera performance of Jenufa, a full twelve years after its successful premiere in Moravia's provincial capital, Brno.

Janáček's remaining twelve years unleashed one of the most intense bursts of compositional creativity in the history of classical music, on all fronts: opera, orchestral, choral, art songs, and chamber music. The aging Czech composer went from one success to another on the opera stage: Kat'a Kabanova (1921), The Cunning Little Vixen (1923), The Makropulos Case (1925), and House of the Dead. He became a deserved darling in international New Music circles for his innovations in every sub-genre of composed art music.

And then, just as suddenly, his star plummeted after his death in 1928, only, slowly but surely, to again resume its rightful place in the firmament. Not long after Janáček died, the Nazis assumed power, and the music of this pan-Slavic Czech nationalist was banned. "dies" might not stand up to contemporary linguistic science, they imbued him with a feel for the musicality of language that makes him unique among opera composers. From the time of Janáček's first mature opera, Kat'a Kabanova, he wrote his own libretti. While there's no one-to-one correspondence between his work on "speech operas to come & Opera to Go

On January 15 in the Richard Bradshaw Amphitheatre of the Four Seasons Centre, the COC unveiled its 2008-09 season—and the news is very exciting. Of the season's seven mainstage operas, three are COC premieres along with a new production of a beloved warhorse. The fall season begins on October 5 with Mozart's "Don Giovanni" starring Brett Polegato as the Don in a production last seen in 2000. The first big surprise (and I mean big!) is Sergei Prokofiev's epic opera "War and Peace", a COC premiere, the work's first fully-staged production in Canada, and the largest single opera the COC has ever produced (with over 60 named roles).

The winter season begins January 24 with a new production of Beethoven's "Fidelio" with Adriana Pieczonka in the leading role. It runs in repertory with the COC premiere of Antonín Dvořák's "Rusalka". Long ago Richard Bradshaw had promised Nicholas Goldschmidt, co-founder of the COC, that he would stage this, Goldschmidt's favourite opera, for his 100th birthday. Now neither one is with us but the pledge will be fulfilled with Michael Schade as the Prince and Julie Makowly in the title role.

Verdi's opera "Simon Boccanegra", last seen here in 1979, opens the spring season on April 11. Next comes the crowd-pleaser Puccini's "La Bohème" in a brand new production. The final offering will be the COC mainstage premiere of Benjamin Britten's "A Midsummer Night's Dream", while in June Mozart's "Così fan tutte" will be the COC Ensemble Studio production.

All of this is in the realm of operas to come, but for the month of February contemporary opera reigns. From February 14-23 is the 2008 installment of Tapestry New Opera Works' popular Opera to Go series with seven world premieres of six 15-minute chamber operas and a Bravo!FACT film by composer-writer teams who have graduated from Tapestry's Composer-Librettist Laboratory. The all-Canadian teams use eclectic techniques of music-making and production to push the boundaries of the operatic medium. The program features "She sees her lover in the light of morning" by Craig Gauden, "The Shaman's Tale" by Kevin Morse and Leanna Brodie about caution giving way to romance. Brodie also partners with David Ogborn on "The Translator", a story about a woman who, having witnessed atrocity, involves herself in a nation's turmoil. "Peace of my Heart" by Ogborn and Dave Carley is a black comedy that unravels an experience on the operating table; and in "See Saw", by Andrew Staniland and Anna Chatterton, the end of a relationship raises plenty of uncertainty. A queen pursues an unlikely mate in "The Colony", a quirky comedy by Kevin Morse and Lisa Codrington; and in "Rusalka", a young woman pursues an unlikely mate in "The Colony", a quirky comedy by Kevin Morse and Lisa Codrington; and in "The Shaman's Tale", Morse

On Opera
by Christopher Hoile
and Krista Dalby take us on a mythic journey that ends in the ultimate sacrifice. The program also includes the screening of “The Perfect Match”, a Bravo!FACT film by Krista Dalby & New Zealand-based composer Anthony Young.

February 15 and 16, another new Canadian work has its world premiere. This is “The Journey (Pimootecwin)” (libretto by Tomson Highway and music by Melissa Hui) part of Soundstreams 25th anniversary season. The work is not called an “opera” per se but “music drama for narrator, two soloists, choir and chamber orchestra”. Weasageechak (the Trickster) accompanied by Misigoo (the Eagle) captures the Spirits of the Dead in a basket, but the Spirits of the Dead are restless, and on the long journey back, one by one they escape. Lydia Adams conducts the Elmer Isler Singers and Michael Greyeyes directs and choreographs.

Finally on February 22-24, Toronto Operetta Theatre presents a first—a brand new Canadian operetta. This is “Earnest, the Importance of Being” by Victor Davies to a libretto by Eugene Benson. Davies, perhaps best known for his popular “Mennonite Piano Concerto”, has just seen the premiere of his latest opera “Transit of Venus” at Manitoba Opera in November last year. Benson, among his prodigious scholarly and creative work, has written, among others, the librettos to “Héloïse and Abelard” (1973) by Charles Wilson, commissioned by the Canadian Opera Company to mark its 25th anniversary, and to Wilson’s “The Summoning of Everyman” (1973) revived by Toronto’s Opera in Concert in 2004. Benson, who believes, as does operetta expert Richard Traubner, that the differences between the various types of music theatre are overstated, sees no difficulty in writing an “operetta” for the 21st century. After all Shakespeare’s plays have inspired successful works in all genres. Why not Wilde’s?
QuodLibet
by Allan Pulker

Toronto Symphony Orchestra

The 36 days from February 1 to March 7 bring a wealth of music in all genres—chamber music, orchestral music, instrumental and vocal recitals. Less usual, the five weeks bring a veritable parade of distinguished guest conductors to the TSO podium. Charles Dutoit will conduct one night only, on February 2; former TSO maestro Jukka Pekka Saraste will lead the performances on February 7 & 9; Yannick Nézet-Séguin will conduct on February 13, 14 and 16. Rob Kapilow, who conducts the TSO’s student concerts on February 23, may not be a household name but you may want to take the household to hear him. Roberta Smith, Associate Director of Artistic Administration, Education at the TSO, writes: “Rob’s student concerts, delivered with incredible enthusiasm and energy, are the perfect combination of education and entertainment.”

Ludovic Morlot, conductor of the TSO’s February 27 & 28 concerts, made his debut with the New York Philharmonic in March 2006, replacing Christoph Dohnanyi, and is, according to the New York Times “all business on the podium.”

Then, TSO music director Peter Oundjian returns to the podium: March 1 for an all-Beethoven program, with soloist Lang Lang; and March 5 & 6 for performances of the Britten Violin Concerto and Shostakovich’s Leningrad Symphony. Looking further ahead, the Oundjian-inspired New Creations Festival, April 9-17, will focus on the work of French composer, Olivier Messiaen, whose 100th birthday will be December 10, 2008, making this his centenary year.

Messiaen

No surprise therefore that works by Messiaen appear on a number of programs listed in this issue: February 5 the Canadian Opera Company’s Richard Bradshaw Amphitheatre Piano Virtuoso Series presents pianist Benjamin Cruchley who will perform, among other things, selections from Messiaen’s Catalogue d’oiseaux and Vingt Regards sur l’Enfant Jésus. Music Toronto’s February 14 Discovery Series program includes Messiaen’s Poèmes Pour Mi. On February 15 the Don Wright Faculty of Music in London will present Mostly Messiaen, works for two, four and six hands on one or two grand pianos.

Messiaen, as you may know, was intrigued by birds’ songs, and in fact transcribed many of them. Recorder and baroque flute specialist Alison Melville picks up on this theme in a recital on February 14 in the Richard Bradshaw Amphitheatre, and later in the month includes works by Messiaen in The Bird Project, on February 23 at the Church of St. George the Martyr.

Innovative Programming

Music Toronto’s February 14 concert, mentioned above, presents soprano, Zorana Sadiq, and pianist, Peter Tiefenbach, with tabla player, Shawn Matvetsky in an innovative program of works by Olivier Messiaen, Grieg, Tiefenbach, and the world premiere of Songs of Ecstasy by American composer, Shirish Korde. The juxtaposition of Messiaen and Korde seems particularly fitting, as Korde’s “compositions are characterized by a lifelong search for a personal musical language [embodifying] the influences of diverse musical traditions.” Of Messiaen it has been written that “[his] musical language is derived from a number of varied sources, including Greek metrical rhythms, Hindu tradition, the serialism of Schoenberg, Debussy and bird-song....” It will be fascinating to hear music by these two composers together, on what looks like a very versatile and challenging program.

Music Toronto is also responsible for another innovative program, February 12, when the Gryphon Trio, violinist Lynn Kuo, and violist Steven Dann, collaborate with The Roberto Occhipinti Quartet in the 6th annual “Crossings 2, Chamber at Lula” – a performance that fuses classical music with jazz and world music. This year’s event features the music of Roberto Occhipinti – bass player, composer, arranger, impresario, bandleader, producer, frequent winner of the National Jazz Awards, and – along with Gryphon Trio cellist, Roman Boris - resident genius of Music Toronto’s Lula events. The music begins at 8:00 but the doors open at 6:00 for those who wish to begin the evening with dinner and a drink. This sounds like a great night out!
The Majesty of the Horn
On February 8 St. Paul's Foundation for the Arts presents a unique event, The Majesty of the Horn, directed by Canadian Opera Company principal horn player Joan Watson, and horn player/educator Gloria Ratcliffe. The horn sections of the COC Orchestra, the National Ballet Orchestra and the TSO will perform; and horn players from a number of local schools, along with the Festival Singers of Dr. Norman Bethune Collegiate, will join guest artist, Juno Award-winner Jack Grunsky, in a performance of his composition, Child of the Universe. The grand finale will be a fanfare by one hundred horn players. What a fantastic idea! Kudos to Joan and Gloria!

Healey Willan
Saturday, February 16 is the fortieth anniversary of the death of Healey Willan, the composer, organist and choir director whose work is generally acknowledged to have shaped the development of choral music in Canada. His musical language, though considered conservative, even during his lifetime, was uniquely and recognizably his own; and his compositions are proving durable enough to be frequently performed even today. Fittingly, the choirs of the Church of St. Mary Magdalene, under the direction of their new music director, Stephanie Martin, are presenting “A Celebration of Healey Willan’s Music” at 3:00 on February 16. Also February 16, in the evening, the Healey Willan Singers are presenting tenor Ryan Harper and baritone Andrew Mahon with pianists Brahim Goldhammer and Andrew Ager in a solo recital of music by a number of composers, including Andrew Ager, one of a number of fine composer/church music directors around Toronto, a role pioneered by Willan so many years ago.

Faculty Recitals
One of the benefits of living near several music schools is the professional level recitals frequently given by faculty. To mention a few: February 1, Glenn Gould School flute-tuner Kenneth Rudolph will give a recital with TSO percussionist John Rudolph and University of Western Ontario piano-tuner Stéphan Sylvéste. February 7, York University professors, cellist Mark Chambers and pianist Christina Petrowska Quilico perform in the wonderful new Tribute Communities Recital Hall. While Humber College doesn’t appear to have anything this month, two Humber Music Department teachers, pianists Hilario Duran and percussionist Mark Kelso, are participating in Music Toronto’s Lula Lounge event. March 7, brilliant UI of T Faculty of Music theory professor and pianist John Krupe, will perform a recital called, “A Hundred Years Ago,” music by Debussy, Scriabin, Prokofiev, Berg, Webern and Stravinsky. Check the listings for many more music school concerts.

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**WE ARE ALL MUSIC’S CHILDREN**

*by mj Buell*

**FEBRUARY’S Child...**

Ah, the memorable pleasures of summer music camp: the pastoral setting, occasional moonlight adventures, and of course...the limitless variations of chamber music with your friends!

photo: summer, circa 1950

At Greenwood Music Camp, Massachusetts: this Austrian-born young man had not even visited Canada, although he has now spent most of his life here.

Think you know who February’s child is?
Send your best guess to musicchildren@thewholenote.com

Please include your full mailing address, just in case you win a prize!

Winners will be selected by random draw among correct replies received by February 15, 2008.

Know someone whose photo should appear in this contest? Are YOU boarding a precious old photo? Your suggestions are welcome (you can even suggest yourself!)

musicchildren@thewholenote.com

**WholeNote wants to know**

Speaking of summer music camp: the March edition of WholeNote Magazine will include our annual look at Summer Music Education. If we did NOT include your favourite summer program last year (amateur, professional, youth, adult) or if you know about a wonderful new one, please let us know!

summer@thewholenote.com

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**Royal Ontario Museum 81**

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**February 1 - March 7 2008**
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WHOLENOTE LISTINGS

SECTIONS 1-5: INTRODUCTION

WholeNote's listings are arranged into five distinct sections:
1) Toronto & GTA (Greater Toronto Area); 2) Beyond the GTA;
3) Opera and Music Theatre; 4) Jazz in Clubs; 5) Music-related events that are not concerts, a.k.a. “the etecetera file.”

This issue contains listings from February 1 to March 7 in all sections except Jazz in Clubs which stops at the end of Feb.

SECTION 1: Toronto & GTA (page 30-45) covers all of the City of Toronto plus the adjoining “905” area - more or less corresponding to the areas accessible from Toronto by phone without long distance charges. Section 1 includes communities as far west as Oakville, as far north as Aurora and as far east as Ajax.


SECTION 2: Beyond the GTA (page 46-48) covers all areas of Ontario outside Toronto and GTA. The towns and cities vary from month to month depending on where we receive listings from; are taking place.


SECTION 3: Opera and Music Theatre (page 49) summarizes run details for operatic and music theatre productions (including dance). It offers a quick overview of what is happening in this genre.

SECTION 4: Jazz in Clubs (pages 49-50) is organized alphabetically by club, and provides as much detail on what the clubs offer as they will allow us to include.

SECTION 5: Announcements, Lectures/Symposia, Master Classes...EtCetera (pages 50-52), are for music-related events and activities, other than performances, which in our judgment will be of interest to our readers.

A word of caution: a phone number is provided with every listing; in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or even venues change after the listings are published, or occasionally corrected information is not sent to us in time. So please check before you go out to a concert.

HOW TO LIST

Listings in WholeNote Magazine in these five sections are a free service available, in our discretion, to eligible presenters. If you have an event, send us your information NO LATER than the 15th of the month prior to the issue or issues in which your listing is eligible to appear. Listings can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We can also answer questions about listings at 416-323-2232 extension 21.

We do not, however, take listing information over the phone.

LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

Friday February 01

- 12:00: University of Toronto Faculty of Music, New Music Festival: Opera Scenes by Student Composers. Webster Hall, 82 Queen's Park. 416 678-3744. Free.
- 12:30: York University Department of Music, Piano Improvisation: George Boucher, piano. York University, 4700 Keele St. 416 736 5166. Free.
- 7:30: Canadian Opera Company, Picasso at El Mirador, directed by Joel Hundreds, in the Mark Taper Forum, Los Angeles, CA. 213 622 2722. For complete run see music theatre listings.

Saturday February 02

- 12:30: York University Department of Music, Music of the 17th and 18th Centuries. York University, 4700 Keele St. 416 363 3833. Fee.
- 5:00: Girard School, Student Recital: Alvy Tebbetts, piano. Girard School, 582 Girard Ave. 416 888 3979. Fee.
- 7:30: Canadian Opera Company, Janacek: The Makropoulos Case. 5400 Dixie Rd. Mississauga. 905 855 0112. $25; $22(stud); $10(under 30). For complete run see music theatre listings.
- 7:30: Clarkson Community Concerts, Janacek: The Makropoulos Case. 5400 Dixie Rd. Mississauga. 905 855 0112. $25; $22(stud); $10(under 30). For complete run see music theatre listings.
- 8:00: Sinfonia Toronto. Ravel: Ma Mere L`oye. 1938 Danforth Ave. 416 467 7695. $15; $10(stud); $5(ch). For complete run see music theatre listings.

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CONCERTS: Toronto and GTA

Friday February 01

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- 12:30: York University Department of Music, Piano Improvisation: George Boucher, piano. York University, 4700 Keele St. 416 736 5166. Free.
- 7:30: University of Toronto Faculty of Music, U of T Symphony Orchestra. Beethoven: Leonore Overture No.3; Schubert: Symphony No.8. Recital Hall, Accolade East, YU, 4700 Keele St. 416 736 2626. For complete run see music theatre listings.

Saturday February 02

- 12:30: York University Department of Music, Music of the 17th and 18th Centuries. York University, 4700 Keele St. 416 363 3833. Fee.
- 5:00: Girard School, Student Recital: Alvy Tebbetts, piano. Girard School, 582 Girard Ave. 416 888 3979. Fee.
- 7:30: Canadian Opera Company, Janacek: The Makropoulos Case. 5400 Dixie Rd. Mississauga. 905 855 0112. $25; $22(stud); $10(under 30). For complete run see music theatre listings.
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VISITING ARTISTS
George Tsontakis
Jan 26-Feb 2
Carol Vaness Feb 4 & 5

NOON-HOUR
New Opera Scenes Feb 1
Carol Vaness Master Class Feb 5
Music and Poetry Feb 14
Opera Symposium: Ariodante Feb 28

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in heavenly Spanish Renaissance music
created under Carlos V, a bloody despot
but also a great patron of the Arts!

Walter Hall 3pm Sunday Feb. 3
416 587-9411 Tickets: $25 / $20

“thrilled the senses and sent an emotional message no listener could miss” Washington Post
Music TORONTO

THURSDAY FEBRUARY 7 at 8 pm

- 8:00: Music Toronto. Quartet Series - Tokyo String Quartet

- 8:15: Stage West Theatre Hotel. The Beast.


- 9:15: Toronto Centre for the Arts. Christmas in Vienna with a concert designed for the whole family to enjoy!

- 10:00: KrocoFactor. Post-Performance Show: Klear music. Factory Theatre, 125 Bathurst St. 416-558-9457. Free with ticket to Hannah Moscovitch's "The Play That Goes Wrong" & "Psst ...

Friday February 8


- 8:00: Toronto Centre for the Arts. Christmas in Vienna with a concert designed for the whole family to enjoy!


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...SECTION 1: Toronto and GTA


- 8:00: New Music Concerts/The Music Gallery. Time & Magnas—Firthal. Works by Kimmo Hakala & Magnus Lindberg. New Music Concerts Ensemble guests: Magnus Lindberg, piano; Timo Korkonen, guitar; Robert Aitken, flute and music director. The Music Gallery, 197 John St. 416 561 9549, 925, 1155, 1455, Pre-concert talk: 7:15.

- 8:00: Ray Thomson Hall/Massay Hall. Drum 20 musicians, dancers, & singers from the Aboriginal, Acadian, Basque, Celtic cultures. Ronon Centre, director. Drums Hall, 47 Beverley St. W. 416 966 8010, $25; $20 (rs). Pre-concert talk: 7:15.

- 8:00: Such a Melodious Racket—Such a Melodious Racket. Works include Brahms Rhapsody Op. 79, No. 1 in b, Linda Eymon, music director. St. James United Church, 31 O'Keefe Ave. 416 967 2170, $12; $7 (st).

- 8:00: York Symphony Orchestra. Ravel: Bolero. The Music Gallery, 250 Front St. W. 416 368 8743, $45; $40 (rs); $10 (st).


Canadian Sinfonietta
February 9, 2008 8 pm
CHINESE NEW YEAR CONCERT

Featuring vocalists: LILI ZHANG (Beijing style opera)
RICKY CHAN (Canto-pop)
Also featuring:
work by Michael Pepa

MUSIC AT ST. CLEMENT'S

Sunday, February 10, 3:00 pm
SUNDAYS AT THREE
THE ART OF A CAPPELLA SONG

The Marion Singers, conducted by Tony Browning, will perform repertoire spanning the sacred and the secular from the 15th to the 20th century.

$20 adults, $15 students & seniors

St. Clement's Anglican Church
59 Briar Hill Avenue, Toronto
Tel: 416 483 6664
www.stclements-church.org

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59 Briar Hill Avenue, Toronto
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**ORGAN music and Compline**

at Christ Church Deer Park

**Six Sunday nights in Lent beginning at 7:30 pm**

- February 10th  Gordon Mansell  Freelance organist
- February 17th  Juha Tikkkanen  St Columbia and All Hallows
- February 24th  Julia Dokter  Student organist
- March 2nd  Elisa Mangina  Assistant Organist,  St Martin-in-the-Fields,  Toronto
- March 9th  Brent Fifeff  Christ's Church Cathedral,  Hamilton

**March 16th**  **In lieu of organ music,  The Choir of Christ Church Deer Park  will sing a short devotional concert including  Palestine's Stabat Mater and J.S. Bach's motet Komm, Jesus, komm  

All recitals (on the 1982 Karl Wilhelm tracker organ) will include improvisation. The office of Compline, from The Book of Common Prayer, will then be sung to gregorian chant.
Healey Willan Weekend

Church of St. Mary Magdalen
477 Manning Avenue, Toronto
Stephanie Martin, Music Director
The Choirs of St. Mary Magdalen
Andrew Adair, Assistant Organist
Andrew Mahon, soloist
Choirs of St. Mary Magdalen
477 Manning Avenue, 416-531-7955.

The Choirs of the Church of St. Mary Magdalene present a concert featuring the sacred and secular music of Healey Willan in commemoration of the 40th anniversary of his death. This concert features the complete polyphonic setting of Healey Willan’s Missa Brevis #12, including two movements never before performed in Canada, as well as sacred choral music, secular songs, hymns and organ solos.

The concert will be followed by afternoon tea.

General admission: $15

Sunday, February 17th, 3:00 pm

Please join us for a traditional service of Evensong featuring the music of Healey Willan.

The Choirs of St. Mary Magdalen
Andrew Adair, Assistant Organist
Free will offering

416-531-7955

www.stmarymagdalene.ca
- 4:30: Choirs of the Church of St. Mary Magdalene. Evenings Featuring the music of Henryk Wieniawski. Free will offering. See Feb 16.

Monday February 18

- 8:00: Les Amis. Lynne Kao, viola & Mariam Hametjes, piano. Works by Mozart, Beethoven & Boccherini. 14 Elm St. 416-597-0223 x 37. 600 fed. dinner 6:30 & concert.

Tuesday February 19


Wednesday February 20

- 12:00 noon: Corrinem Park Baptist Church. Raphael Tondryk, organ. 1566 Yonge St. 416-622-1187. Free.
- 1:00 & 8:00: Unionville Theatre Co.: Beauty and the Beast. Alan Mendelssohn, music; Howard Ashman & Tim Rice, lyrics; Linda Wolfertson, book; Caroleen Flynn, producer; David Bartram, director. Markham Theatre, 171 Town Centre Blvd. 905-305-7469. Feb 20 only: 416-561. 520/510. For complete on see music theatre listings.

Thursday February 21

- 7:00: St. James' Cathedral. Les series. Perigee: Student St, St. James St Johns; Andrew Agger, conductor; 416-394-7885. Free. Donations gratefully accepted.
- 7:30: York University Department of Music. Faculty Concert Series; Catherine Robinson, mezzo-soprano; Colin Ainsworth, tenor & Betsi Mathieson, piano. Works by Mendelssohn, Brahms, Debussy & Britten. Tribute Communities Recital Hall, Ainclude East, YU, 4701 Kelle. 416-736-5881. 15; 15/15.

Friday February 22


Friday February 22


Event.

From the Hacienda to the Salon

J. Alvarez Metro Chabacano
Fritz Kreisler Quartet in A minor
Edward Elgar Quintet for Piano and Strings in A major
Virginia Chen Wells Violin
Carol Lynn Fujino Violin
Daniel Blackman Viola
Kirk Worthington Cello
Talisca Blackman Piano

Monday February 22, 2008 7:30 pm

Trinity-St. Paul's Centre
247 Bloor St. West (Bloor/Spadina)

Tickets $18 reg / $15 sen/stud
Call 416-485-2717
www.associates-tso.org

Five Small Concerts
**Masterworks of Oakville Chorus**

Fri., Feb. 29 at 8 pm
Markham Theatre
171 Town Centre Blvd.
Markham

Fri., Feb 22 at 8 pm
and
Sun., Feb. 24 at 8 pm
YCDSS Arts Centre
at St. Elizabeth
525 New Westminster Dr.
Vaughan

Tickets $35 & $30
Call: Opera York at (905) 763 7853
Or email: Laura@operayork.com

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**Opera York: Don Giovanni**

The infamou$$ Don Juan comes to life
under the artistic direction of Geoffrey Butler
Featuring the Opera York Orchestra and Chorus

Fri., Feb. 29 at 8 pm
Markham Theatre
171 Town Centre Blvd.
Markham

Fri., Feb 22 at 8 pm
and
Sun., Feb. 24 at 8 pm
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at St. Elizabeth
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**Toronto Opera Festival**

**Earnest, The Importance of Being**

By: Victor Davies & Eugene Benson

After a standout reading/concert at Stratford Summer Music, this adaptation of Oscar Wilde’s comic masterpiece is fully staged.

Jeffrey Haard, Conductor • Guillermo Silva-Marin, Stage Director

Featuring... Laird Mackintosh, Robert Longo, Mia Lennon-Williams, Deanna Hendriks, Heather Shaw, Michael York, Keith O’Rielly, Sean Curran

with special appearance by Barbara Basrky in the role of Lady Bracknell

Three performances only!

February 22 & 23 at 8 pm
& February 24 at 2 pm

ST. LAWRENCE CENTRE FOR THE ARTS
416-366-7723 • 1-800-708-6754
www.stlc.com

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**...SECTION 1: Toronto and GTA**


**Saturday February 23**


- 7:00: Mississauga Children’s Choir. Mississauga Choral Festival. Stephen Hatfield & 6 choirs from Canada & the US. Cavelon Park Secondary School, 1305 Cawthra Road, 905-634-9704, 915-1000 airt.


- 8:00: Academy Concert Series. Magic of the Bassett Horn. Mozart, Divertimenti & Novellini for bassett horn trio and voices. Colin Savage, Stephen Fox, Nicolai Tarasov, bass horn; Michelle DeBoer, soprano; Ariel Hardwood

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**WORLD PREMIERE!**

A part of history ... TOT presents the first new Canadian operetta in 100 years!

Guillermo Silva-Marin
Founder and Executive Director

**Toronto Opera Festival**

**Earnest, The Importance of Being**

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ST. LAWRENCE CENTRE FOR THE ARTS
416-366-7723 • 1-800-708-6754
www.stlc.com

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**Magic of the Bassett Horn**

Saturday, February 23 at 8 p.m.

Experience the Magic of Mozart’s Divertimenti & Novellini, original music for Basset Horn Trio & Voices performed on original instruments.

Michelle DeBoer, soprano
Ariel Harwood-Jones, soprano
Esteban Cambre, baritone
Colin Savage, bass horn
Stephen Fox, bass horn
Nicolai Tarasov, bass horn

Eastminster United Church, 310 Danforth Avenue
Tickets $15 (regular) / $10 (senior/student)
Call 416-927-9089 or go to: www.academyconcertseries.org
March 7


· 8:00: Musicians in Ordinary. See Feb 22.

John St. 416-588-4301. $15.

reader; Andrei Streliaev, piano; Debashis Sinha, video/visuals. St George the Martyr Church, 197

artistic director, traverso, recorders & willow van Eyck, Hans Poser & others. Alison Melville,

flute; Katherine Hill, soprano; Kathleen Kajioka, baritone. Eastminster United Church, 310

Jones, mezzo-soprano; Esteban Canders, bass-baritone. Emanuel United Church, 310

Danforth Ave. 416-927-9089. $15; $10(st/sr).

for students and seniors. Present:

A Due Voci:

Music of Claudio Monteverdi, Barbara Strozzi and others

Hallie Fishel, Soprano,

John Edwards, Theorbo

with guest, Soprano Alexa Wing

Tickets $20 and $15 for students and seniors

Sat. Feb. 23rd 2008 - 8 PM

Heliconian Hall, 35 Hazelton Avenue, Toronto

For more info email: musicnaddress@yahoo.ca or call 416-535-9956.

www.mississaugachildrenschoir.com

Mississauga Children's Choir

Amherst Bel Canto (New York)

Bach Children's Chorus

Guepul Youth Singers

St Mary's Children's Choir

Young Singers (Ajax)

Saturday February 23 – 7pm

$15 adults / $10 seniors/children

Cawthra Park Secondary School 1305 Cawthra Rd, Mississauga (S of QEW)

Concert will also feature the mass choir performing the world premiere of "Three Songs of Pain" composed by Michael Coghlan.

www.mississaugachildrenschoir.com

The Oakville Children's Choir

Sarah Morrison, Music Director

Janet Stachow, Associate Music Director

presents

Special Guests

BONI PUERI Czech Boys' Choir

Conductor Jakub Martinec

"Stories and Song in Canada and Beyond"

4:30 p.m. Saturday, February 23rd, 2008

ClearView Christian Reformed Church

2300 Sheridan Garden Drive, Oakville

For tickets call 905.337.7104 or visit www.oakvillechildrenschoir.org

ONTARIO ARTS COUNCIL

CONSEIL DES ARTS DE L'ONTARIO

3rd Annual

Mississauga Choral Festival

Guest Conductor: Canadian Stephen Hatfield

Saturday February 23 – 7pm

$15 adults / $10 seniors/children

Cawthra Park Secondary School 1305 Cawthra Rd, Mississauga (S of QEW)

Concert will also feature the mass choir performing the world premiere of "Three Songs of Pain" composed by Michael Coghlan.

www.mississaugachildrenschoir.com

The Musicians In Ordinary

for the Lutes and Voices

present:

A Due Voci:

Music of Claudio Monteverdi, Barbara Strozzi and others

Hallie Fishel, Soprano,

John Edwards, Theorbo

with guest, Soprano Alexa Wing

Tickets $20 and $15 for students and seniors

Sat. Feb. 23rd 2008 - 8 PM

Heliconian Hall, 35 Hazelton Avenue, Toronto

For more info email: musicnaddress@yahoo.ca or call 416-535-9956.

www.musiciansinordinary.ca

MEMBERS OF

HARMEL

GOSPEL CHOIR

Delightful!

Inspiring!

Moving!

SONY CENTRE

For The Performing Arts

SUNDAY, MAR. 22 – 8 PM

www.harlemgospelchoir.com

The Oakville Children's Choir

Sarah Morrison, Music Director

Janet Stachow, Associate Music Director

presents

Special Guests

BONI PUERI Czech Boys' Choir

Conductor Jakub Martinec

"Stories and Song in Canada and Beyond"

4:30 p.m. Saturday, February 23rd, 2008

ClearView Christian Reformed Church

2300 Sheridan Garden Drive, Oakville

For tickets call 905.337.7104 or visit www.oakvillechildrenschoir.org
Toronto Children's Chorus

All Songs Canadian
February 24, 2008, 4:00 pm
Timothy Eaton Memorial Church
230 St. Clair Avenue West, Toronto

This family concert will feature the five TCC Training Choirs and the Boys’ Choir in an all-Canadian tribute. Repertoire will include works by John Govedas, Marilyn Broughton, Paul Halley and Stuart Calvert.

Adult - $24.00  Student/Senior - $20.00
TCC Box Office 416.932.8666 x231

Have Fun and Make Life-long Friends!

Join our world-renowned children’s choir for exceptional musical training and the experience of a lifetime!

Auditions for 6-16 year olds are held March through May.

416.932.8666 x228
info@torontochildrenschorus.com
www.torontochildrenschorus.com

TOKAI STRING QUARTET

JON KIMURA PARKER
Tuesday
February 26 at 8 pm


Music Toronto
Wednesday February 27
- 12:00 noon: Yorkminster Park Baptist Church, inner court, organ. 1565 Yonge St. 416-922-1167. Free.
- 2:30: University of Toronto Faculty of Music: Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416 878-3744. Free.
- 8:00: Talisker Players Chamber Music. See Feb 26.

Thursday February 28
- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Vocal Series: Richard Bradshaw,导入; Vocal Songs. Rarely performed song cycle and other works based on biblical texts set by Schütz, Buxtehude and Charpentier. COC orchestra brass, woodwind and string sections. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8331. Free.
- 12:00 noon: Roy Thomson Hall. 72nd Annual Noon Hour Choir & Organ Concerts - Bach Children’s Chorus; Linda Beaupre, conductor; Eleanor Daley, organ. 80 Queen’s Park. 416-872-4255. Free.

Friday February 28
- 7:30: University of Toronto Faculty of Music. Choirs in Concert: From Tallis to Taverner. Master Chorale; Brad Ratzlaff, conductor. Walter Hall, 80 Queen’s Park. 416-872-3744. $14; $9 (st). 8:00: COBA - Next Stage Series: Yehle! Dance program celebrating the 10th season. Gailan Lindsay, artistic director. Mainie Dance Theatre, Harbourfront Centre, 255 Queen’s Quay W. 416-973-4000. $20-$30.

Saturday March 1

11th Annual FREE Noon Hour Choir & Organ Concerts at Roy Thomson Hall
Featuring Roy Thomson Hall’s magnificent Gabriel Kney pipe organ
Bach Children’s Chorus
Thurs Feb 28, 2008
Linda Beaupre, conductor • Eleanor Daley, organ
Oliver Latry, organ
Thurs April 17, 2008
Solo recital by the titular organist of Notre-Dame Cathedral, Paris
ROY THOMSON HALL 25 YEARS
Intimately Powerful
With Gabriel Kney pipe organ FREE ADMISSION
All concerts commence at 12 NOON
Suitable for ages 6 and up

For Info Call 416-872-4255
Online roythomson.com

THE Nathaniel Dett Chorale
Connecting Through Afrocentric Music
Brainerd Bylde-Taylor Founder/ Artistic Director
Friday, February 29, 2008
VOICES OF THE DIASPORA Afro-Brasileira
George Weston Recital Hall
Toronto Centre for the Arts 5040 Yonge St, Toronto
Tickets: $29.99-$39.50
Children under 12-$15 At box office section C only
To Buy Tickets, call Ticketmaster: 416-872-1111 or visit www.ticketmaster.ca

For information, visit www.nathanieldettchorale.org
40 Baycrest Ave • Toronto, ON • M6A 1W1 • 416-340-7000

FEBRUARY 1- MARCH 7 2008 WWW.THEWHOLENOTI.COM
A Celtic Celebration
The Amadeus Choir's Annual Gala Fundraiser

Saturday March 1st, 2008 7:00 p.m.
Doors open and auction preview 6:15 p.m.
Toronto Botanical Garden (formerly Edwards Gardens) 777 Lawrence Ave. East

Pipers and singers and dancers - oh my! Enjoy a celebration of our Celtic roots, with the Choir's special guests Kettle's On, Highland dancers, and Mrs. Bridges' famous sweet treats. There will be silent and live auctions and lots of singing, of course!

Tickets: $35 Adult $30 Senior/Student
To order or for more information: 416-446-0188
FEBRUARY 1 – MARCH 31

William Brown, artistic director; James Beckwith, Daley, Enns, Henderson, Holman & Dobson, baritone; Ballaké Sissoko, kora; Andrew Dunsmore, percussion. P.C. Ho Theatre, 100 Queen's Park. 416-735-7982. $20; $15(students w/ID).

Duet (cello); Leokadija Kanovich, piano; Ilona Damasius & Julia Yuozopaitis. Terry Holowach, violin; Agile Storyk, piano. Runnymede United Church, 432 Runnymede Rd. 416-766-9959. $20; $15(students w/ID).

Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E. 416-879-5566. $25, $20, $10(students w/ID).

Joni Henson, soprano; Phillip Addis, baritone. Stephen Ralls and Bruce Ubukata piano performing works by Richard Strauss. SUNDAY, MARCH 2, 2:30 p.m. the Rufton choral tradition is explored in the choral music of the 20th century.

SATURDAY, MARCH 1, 7:30 PM
St. Patrick’s Church, 141 McCaul St. (north of Dundas)
Tickets: $25, $20 seniors, $10 students with ID
Info: 416.286.9798
ORDER ONLINE AT www.tallischoir.com
Tallis Choir CDs available online and on iTunes Music Store

AN AFTERNOON OF MUSIC AND CULTURE
The Koffler Chamber Orchestra, directed by Jacques Israelievitch, performs works by Mozart, Gluck, Mozart, Bizet, Schubert, and more. Andrae Beaucage and a pre-concert talk by world-renowned scholar, Sander L. Gilman, "Jews in Western Music."
**MUSIC AT ST. CLEMENT’S**

**Sunday, March 2, 3:00 pm**
**SUNDAYS AT THREE**
**THE ART OF THE ORGAN**

Massimo Nossetti, the organist of the Cathedral in Turin Italy, will perform the music of J.S. Bach, Esposito, Guilmant, Nosetti & Vierne.

$20 adults, $15 students & seniors

St. Clement’s Anglican Church
59 Briar Hill Avenue, Toronto
Tel: 416-483-6664
www.stclements-church.org

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**THE VICTORIA SCHOLARS**

**Men’s Choral Ensemble**

Gracias a la vida
The gift of Spanish song

Enjoy the passion and drama of choral music inspired by our Spanish friends. Experience the emotionally colourful music of our namesakes: Tomás Luis de Victoria, as well as rarely-heard works by Javier Busto, Pablo Casals and Heitor Villa-Lobos.

You might even hear some surprises... OY!

**Sunday March 2, 2008 7:30pm**
**Our Lady of Sorrows Church**
3055 Bloor Street West (1½ blk west of the Royal York subway)

General Admission $25 Seniors & Students $20

For Tickets call 416-761-7776

Bring this ad to the concert for a free gift

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**Mystical Voices**

Lush choral sonorities by MacMillan, Widor and more

Featuring Requiem, the Toronto premiere of Dr. Derek Holman’s dramatically compelling choral orchestral masterpiece

Jennie Such, soprano; Wallis Giunta, mezzo-soprano
Can Horrobin, tenor; Alex Dobson, baritone

Talisker Players
Edward Moroney, organ
Robert Cooper, c.m., conductor

**SUNDAY, MARCH 2, 2008, 3:00 PM**
**Metropolitan United Church, 56 Queen Street East**

**TICKETS**
$30 ($25 seniors, $15 students)
th 416-530-4428; email orpheuschoir@sympatico.ca online at www.orpheuschoirtoronto.com

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**Orphans’ Choir of Toronto**

**Tuesday March 04**

- **12:00: Canada Opera Company**

- **12:30: York University Department of Music**
Jazz at Noon. York Student Jazz Ensemble. Mike Murley, director. Tom Jones, guitar; Jonathan Lurie, alto sax; Andrew Maynard, tenor sax; Zach Sutton, drums; Ben Young, bass.

Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5156. Free.

- **7:30: Canadian Opera Company**

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**Music Toronto**

**GRYPHON TRIO**

Tuesday

March 4 at 8 pm

- **8:00** Music Toronto. Gryphon Trio. Messiah:
  - Annelies Petarsakoon, viola; Roman Reys, cello; James Parker, piano. Jamiu Mallatt Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. 416-363-6231. Free.
- **12:00** Noon Hour Recital Series. St. Lawrence Centre for the Arts, 27 Front St. East. 416-978-3744. $22; $14 (sr/st).
- **7:30** York University Department of Music. Le Salon de Chant. Young singers from the studios of Catherine Robbinit, Norma Brown, Stephanie Begla, Michael Donovan, Janet O'Keeney and Karen Rymal. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-739-5166. Free.

**Wednesday March 05**

- **8:00** Roy Thomson Hall/Massey Hall. Jazz & Blue. Chuck Corea, piano. Massey Hall, 15 Shuter St. 416-872-4255. 449.50-499.50.
- **8:00** TSO. Mini Wednesday Masterworks 3: Shostakovich Leningrad Symphony, Britten: Violin Concerto, Stamatoff’s Symphony #7. Leon Grant, Janice Jansen, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 430-1123.

**Thursday March 06**

- **12:00** CBC. Richard Bradshaw Amphitheatre Vocal Series: COC Ensemble Studio - Russian Theatre. Choreographies of Migration. See March 6.

**Friday March 07**

- **7:30** York University Department of Music. Le Salon de Chant. See March 6.
- **8:00** DanceWorks. Sarah Zedd Dance

**End of Section 1:**

**Toronto and GTA**

**Canadian Sinfinetita Chamber Players**

March 8, 2008 8 pm

Wine and Cheese

Featuring:

The RIVERDALE ENSEMBLE with Narrator Elizabeth Davis Crawley, Vaughan-Williams, Arndtun

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**St. Anne's Anglican Church**

207 Gladstone Ave., Toronto

Sunday, March 9, 2.30 pm

**Mozart in Lent**

Mass in C Minor

and

Exultate Jubilate, Ave Verum

Benedictus(Requiem), Gloria in excelsis deo

Music Director: J. Bev Stanton

Soloists: Corinne Lynch, Laura Schatz

Bernie Lynch

St. Anne's Festival Choir

The Oakville Choral Society and Chamber Orchestra

Tickets: $25, $20 (sr/st)

For tickets & information: 416 922 4415
LISTINGS: SECTION 2
CONCERTS: Beyond the GTA

N.B. For a list of communities in this section see LISTINGS INTRODUCTION, page 30

Friday February 01

8:00: Capital Theatre. Michael Castel-Vanounou, piano. 20 Queen St. Port Hope. 905-885-1071/885-434-5092. $10.
8:00: Don Wright Faculty of Music. Brian Stark, cello. Rempel, tuba; Michael Purves-Smith, conductor. First United Church, 16 William St. Waterloo. 519-744-3828. $20; $15(srlst w ID); $5(Eyewiorld).

Saturday February 02

8:00: Kitchener-Waterloo Symphony Orchestra. St. Peterborough. 905-742-7469. $25.
8:00: Don Wright Faculty of Music. The Acoustic Revue. Talbot GO Centre, 36 Hunter St. E. Hamilton. 416-691-4991. Free.

Sunday February 03

3:00: Kitchener-Waterloo Chamber Music Society. lntimate Sounds Series. Quartet, Century. St. Peterborough. 730-478-7500. $25(don); $20(adults); $10(st).
12:30: Don Wright Faculty of Music. All Bach: Goldberg Variations. von Kuster Hall, University of Western Ontario, London. 519-667-3762. Free.
8:00: Don Wright Faculty of Music. Street Scene. See Feb 8.
8:00: Kitchener-Waterloo Symphony Orchestra. Street Scene. See Feb 8.
8:00: Kitchener-Waterloo Symphony Orchestra. Street Scene. See Feb 8.
8:00: Kitchener-Waterloo Symphony Orchestra. Street Scene. See Feb 8.
12:30: Don Wright Faculty of Music. Mostly Messiaen. Tina Yanchus, James Hibbard, Laura Hibbard, piano. Works for two, four and six hands on one or two grand pianos. von Kuster Hall, University of Western Ontario, London. 519-667-3762. Free.

Tuesday February 12

7:30: Don Wright Faculty of Music. Street Scene. See Feb 8.

Wednesday February 13

8:00: Kitchener-Waterloo Symphony Orchestra. Mostly Messiaen. Tina Yanchus, James Hibbard, Laura Hibbard, piano. Works for two, four and six hands on one or two grand pianos. von Kuster Hall, University of Western Ontario, London. 519-667-3762. Free.
8:00: Don Wright Faculty of Music. Street Scene. See Feb 8.

Thursday February 14

February 23, 2008, 8 pm
First United Church, Waterloo
February 24, 2008, 4 pm
St. James Church, Stratford

Music by Enns, Pärt, Langlais, Tallis and Brahms

Howard Dyck, conductor

Call Centre in the Square
telephone for tickets
519-578-1579 or
1-800-265-8977
www.grandphilchoir.com

Margaret Brown, conductor

Friday February 22


Sunday February 24

- 8:00: Kitchener-Waterloo Symphony. Pops: Story, I'm Canadian. Centre In The Square, 101 Queen St. N. Kitchener. See Feb 21.

Saturday February 23

Friday February 22

Monday February 25
- 8:00: Kitchener-Waterloo Chamber Music Society. Linda Melsted, Violin & Boris Melnick, Piano. Schmidt: Sonata in E minor; Mozart: Sonata per violino e basso; Freibergen: Toccata (trio); Bach: Sonata representativa & Sonata #6 in C minor; Bach: Sonata in G. KWCMS Music Room, 57 Young St., Waterloo. 519-886-1673, $20; $15(st). $10(sr).

Tuesday February 26

Friday February 29
- 7:00: Motus O Dance Company. East of the Sun, West of the Moon. Movement and spoken word. Showplace Performance Centre, 250 George St. Peterborough. 905-742-7469. $15.1$.
- 8:00: McMaster University School of the Arts. Celebrity Concert Series: Rosanna Rizzo and General Rosanna Rizzo. Vocal & Composition. Convocation Hall, 1280 Main St. West, Hamilton. 905-526-9140 x24246. $5.12.

Saturday March 1
- 2:00: Sudbury Symphony Orchestra. True North Brass. Programme featuring Canadian composers and symphony works. Glad Tidings Auditorium, Sudbury. 705-673-1280. S00; $33; $26-29B (80 +; $32-34 under 18).
- 7:30: Hamilton Philharmonic Orchestra. A Tribute to Arthur Fiedler. Daniel Swift, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-525-7776. 356-450; 832-9544(s); 1010d.
- 8:00: Georgian Bay Symphony. Vignettes: Music by Debussy, Hindemith, Kreisler, Rapsghi & Stravinsky. Paul Earle, violin & viola. Centre for the Arts, OSCAN Auditorium, 1500 5th St. E., Owen Sound. 519-372-0212; 42; 42; 42; 42; (under 16); 42.
- 8:00: Guelph Chamber Choir. Choral Genus. Guests: The Cape Choral Choir, Leonard Eis and Gerald Mailch, conductors. St. George's Anglican Church, 89 Woolwich St. Guelph. 519-763-3000; 877-520-5488. 120.

Sunday March 2
- 3:30: Gerald Fagen Singers/Standard Chorus London. Preview Le voyage. A concert of favourites from the past 29 years. Gerald Fagen, artistic director. Windermere on the Mount, 1486 Richmond St. London. 519-846-0762. 426; 426; 426; (115(st)).

Monday March 3
- 8:00: Dan Wright Faculty of Music. Choirale von Kutter Hall, University of Western Ontario. London. 519-661-3767. Free.

Tuesday March 4
- 7:30: Grand Philharmonic Choir. Youth. Rycroft Benedict Centre. Works by Morley, di Lasso, Palestrina, Pario and others. Kitchener City Hall, 200 King St. W, Kitchener. 519-578-1570 / 800-260-3101. 426; 426; 426; (115(st)).

END OF SECTION 2: BEYOND THE GTA

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LISTINGS: SECTION 3
MUSIC THEATRE, OPERA, DANCE DATES AND COMPLETE RUNS

N.B. For SECTION 3 criteria see page 30

Abba, Tina & Rob. Capitol Theatre. Port Hope. See Beyond GTA Feb 22.


Dragon in the Rocks (highlight). Canadian Children's Opera Chorus. See GTA Mar 5.

Eas, the Importance of Being. Toronto Operaetta Theatre. Feb 22-23. 8:00. Feb 24-2:00. See GTA Feb 22.


Massonet: Woman. Opera by Request. See GTA Feb 23.


Mozart: Don Giovanni. Opera Etc. Feb 22. 24. 28. 8:00. See GTA Feb 22.


Puccini: Tosca. Canadian Opera Company. Feb 1, 5, 9, 12, 14, 20, 23, 7:30; Feb 3, 17, 2:00. See GTA Feb 1.

Purcell: Dido and Aeneas. Elora Festival Singers. See Beyond GTA Mar 2.

Rain: The Beatles Experience. Sony Centre for the Performing Arts. Feb 1-2: 8:00; Feb 2: 2:00. See GTA Feb 1.


70s Fever. Stage West Hotel Theatre. Feb 1-2: 8; 15; Feb 3: 12:30 & 6:45. See GTA Feb 1.


Street Scene. Don Wright Faculty of Music. Feb 8, 9, 10, 12. 15. See Beyond GTA. See GTA Feb 8.

The 25th Annual Putnam County Spelling Bee. See Beyond GTA Feb 14.


Sashar Zari! Dance Theatre: Choreographies of Migration. To Sat: 8:00; Wed, Sat & Sun: mat.: 2:00. See GTA Feb 1.

Purcell: Dido and Aeneas. Canadian Opera Company. Feb 2, 5, 9, 12, 14, 20, 23, 7:30; Feb 3, 17, 2:00. See GTA Feb 1.

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JAZZ IN THE CLUBS, CONTINUED

FRIDAYS WITH SANDIE MARIE & UNDER THE BUS, LOUISE WISES, FEB 28 @WILBUR WASHINGTON & THE CROSSROADS, FEB 22 @ THE FIRE NUMBERS.

FEB 23 CANTINA JAM, FEB 27 LOU KNOTT'S ELEMENTS. FEB 28 PAIGE ARMSTRONG, FEB 20 HAPPY LEO NIGHT: FRANKIE FOO SAYS.

HOMI SMITH BAR
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FEB 1-2 LOST HOPES. FEB 4 JAZZ FM – B. P. McCUTCHEON. FEB 5 & 8 FIFTH AVENUE. FEB 9 CHF OLDIES VS MIKE COOPER. FEB 11-16 LIVE JIVE. FEB 18 JAZZ FM 3 TENORS. FEB 19-23 ASCENSION. FEB 23 JAZZ FOR HERBIE. FEB 25-27 BICK LEVINE. FEB 28-29 LEO KUBS.

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JANUARY 2008

LISTINGS: SECTION 4

FRIDAYS WITH SANDIE MARIE & UNDER THE BUS, LOUISE WISES, FEB 28 @WILBUR WASHINGTON & THE CROSSROADS, FEB 22 @ THE FIRE NUMBERS.

FEB 23 CANTINA JAM, FEB 27 LOU KNOTT'S ELEMENTS. FEB 28 PAIGE ARMSTRONG, FEB 20 HAPPY LEO NIGHT: FRANKIE FOO SAYS.

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February 4 7:30: University of Toronto Faculty of Music. Master class in art song with Carol Vaness. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

February 5 12:10: University of Toronto Faculty of Music. Master class in art song with Carol Vaness. Walter Hall, 80 Queen's Park. 416-978-3744. Free.


March 2 2:00-5:30: Singing Studio of Deborah Staiman. Master class in musical theatre/audition preparation. See Feb 10.

WORKSHOPS

February 2 2:00-4:00: Long & McQuade. Heart of the Horn Clinic: How to Trim and Adjust a Bassoon Reed. Fraser Jackson, clinician, will discuss a basic and practical approach, dealing with such topics as how a reed operates, how to adjust for good response and tone, etc. Bring your bassoons and reeds. 935 Bloor St. West. To register: 416-588-7886. Free.

February 3 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings, led by Joelle Morton, performer on viola da gamba, violone & double bass. Bring your early instruments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-778-7777. $20. members free.

February 8 7:30-10pm: Recorder Players' Society. Opportunity for recorder and/or other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. $10 (CAMMAC member), $12 (non-member).

February 9 2:00-4:00: Long & McQuade. Heart of the Horn Clinic: The Balanced Embouchure. New and dynamic system that can be learned by any player in order to achieve brass playing efficiency. Presented by Phil Mach. Bring your horn! 935 Bloor St. West. To register: 416-588-7886. Free.

February 10 12 noon-6pm: Micah Barnes. Stage Craft For Singers. Workshop designed to move singers past their blocks & fears and into a...
more liberated experience in performance. For singers working in every style of music. Class is accompanied. Windsor Theatre, 60
Toronto. 416-763-8554. Class size is limited, please book in advance.

* February 10 2:00: CAMMACC. Reading of
Mozart's Vesperae Solennes K.339 and Ann
Vernon Corpus K.618, under the direction of
Claudia Vena. For singers & instrumentalists.
All instrumentalists are asked to register in advance
at mroses202@rogers.com so that sufficient
parts will be available for the strings. Elliott Hall,
Christ Church Deer Park, 1570 Yonge St. 416
421-0779. $10 (non-members); members
free.

* February 12 7:30: Toronto Sharonette
Sing-Along from Sacred Harp. Beginners welcome.
Music Room, Bloor Street United Church, 300
Bloor St. W. int. Havoc. 416-922-7979 or
pleiasarecords@rogers.com

4th Annual Passionate Gospel Music Workshops.
Directors include Karen Burke, Nicole Sinclair-
Anderson, James Linderman & Kevin Paul. All
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Workshop Miss Choir, featured in the Saturday
evening concert (free concert, lasting. Walsingham
Workshop Centre, 99 Centre Ave., North York. For
more info 416-967-1190, www.mwc.ca, 416-
4581st, group rates.

* February 23 22:00-4:00: Long & McQuade.
Heart of the Horn Clinic: Mark Eisenmann-

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students in grades 5-8 in a classroom setting. Working independently, you will incorporate your knowledge of
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Qualifications include a University Degree in Music or Music Education with professional experience on at least
one orchestral wind, brass or percussion instrument (or an equivalent combination of education and experience),
and the ability to demonstrate and instruct on orchestral wind, brass and percussion instruments.

We are accepting applications immediately. Candidates who are shortlisted for an interview for available
assignments will be contacted in early February or sooner. All other applications will be accepted and reviewed
on a regular basis up to Friday, March 7, 2008. Please submit your résumé with a covering letter, indicating the times
that you are available to work to: Program Coordinator - Music, Toronto District School Board, 1 Civic Centre
Court, 1st floor, Etobicoke, ON M9C 2B3, or by fax to (416) 394-7969. No phone calls, please. The Toronto
District School Board adheres to equitable hiring and employment practices. Please identify that you are applying
for "Part-Time Itinerant Music Instructors - Band" in your correspondence and mention this advertisement.
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The Tridentine Schola of St. Vincent de Paul Church, located at 263 Roncesvales Ave., is accepting new members. The Schola provides full proper Mass at 9:30 on Sunday mornings. Interested singers should contact music director Philip Fournier for an audition. 416-538-5893, or email svpmusic@anglican.toronto.org

THE CARIBBEAN CHORALE OF TORONTO is seeking a Music Director.
The successful candidate will conduct and/or accompany oratorio, liturgical, sacred, and secular music with flair, skill, and understanding of a variety of musical styles. The successful candidate will have a minimum of three years conducting experience with a choral group and a strong musical background. Further information available from Leonora Benjamin, 905-837-5186, or www.sstadasim.com/chorale. Resumes should be mailed to: The Search Committee, The Caribbean Chorale of Toronto, P.O. Box 76638, 1661 Denison Street, Markham, ON L3R 0N5

Music Director Wanted
The Scarborough Bel Canto Choir is looking for an experienced Music Director effective September 2008. Candidates should enjoy conducting a wide range of musical styles. Interested parties please call David Ramsay at 416-703-5749.

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A Choral Life Q&A
continued from page 21

sigh than he in the audience. When I do, though, my first choice is always choral. Classical, modern stuff that's well-recommended, absolutely anything sung really well, a cappella, are my favorites. I'm also partial to 60's folk music!

Have you ever performed in what you would consider an unlikely venue?
When the Amadeus Choir went on tour in 2000, one of our stops was Drumheller, Alberta. We sang an outdoor concert in a natural 'bowl', replete with bleacher stands, for an audience of high school students. It would have been about 35 degrees Celsius in the shade, had there been any shade, and we decided to do this concert in our touring T-shirts, sunglasses and hats, in hopes of avoiding sunstroke. The acoustics were absolutely marvelous and especially effective when we performed the "Mi'kmaq Honour Song", an evocative tribute to the Creator, composed by Lydia Adams. When we finished, one of the young audience members, who coming from a small prairie town may never before have heard anything like what we were singing, exclaimed in the echoing silence, "Holy 95%!!!"

Now there's audience appreciation for you!

What qualities do you admire in a conductor? Brilliant musicianship is certainly a quality I admire, but this alone doesn't make a great conductor. Sensitivity towards and respect for choristers are critical. While it may be true that the choir is, in effect, a conductor's instrument, it is the rare conductor who perceives that his or her particular importance lies in bringing out the best from each member - leading the group beyond, not just in music, but in overall results, or you don't stay!

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WholeNote’s Publication Schedule and Editorial Special Focuses, 2008

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*Period Music

April (publication date: Thursday March 27)
Recorded Music - SPRING: New releases reviewed
*The Many Faces of Opera

May (publication date: Tuesday April 29)
THE CANARY PAGES: WholeNote’s annual choral directory
*Choral
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*EDUCATION: beginning, continuing, and professional development
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THE BLUE PAGES: The Music Community - WholeNote’s annual member profiles
*Community

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The Vienna State Opera Chorus, and a first-edition is symbolically set free. But the opera estily priced, 9-CD set of the five Janacek concludes with a return of the prisoners to a wounded eagle that the prisoners have tended. JP his mature operas that have cycled from fame to obscurity and back again: The Cunning Little Vixen, The Makropulos Case, Jenufa, Kat’a Kabanova, House of the Dead, and Janacek’s subsequent operas into German, were necessary vehicles for spreading the word about this most nationalist of Czech composers. If you wanted to make it in classical music before World War II, approval from Berlin and Vienna was mandatory.

The real House of the Dead is captured in a landmark 1980 Decca recording, with Sir Charles conducting the Vienna Philharmonic, The Vienna State Opera Chorus, and a first-edition is symbolically set free. There are, however, sparks of redemption, simple acts of generosity and empathy among men who have committed truly horrible crimes. At the end of the opera, a political prisoner is released, and a wounded eagle that the prisoners have tended is symbolically set free. But the opera concludes with a return of the prisoners to their infernal and incessant grind.

Mackerras’ box set of Janáček’s principal operas unambiguously deserves the prized place on the record shelves of opera devotees. Granted, Jenufa through Makropulos are available on DVD, but there is, as yet, no commercial House of the Dead DVD (though some archival editions can be located with a bit of diligent Internet search). But there’s a level of musical excitement in the Mackerras box set that is not matched by any DVD of the Janáček’s operas.

One cornerstone of the Janáček renaissance on this side of the Atlantic was the “Janáček and His World” festival organized in 2003 by Bard College, a highly innovative liberal arts institution located 100 miles north of the Big Apple. An ambitious scholarly conference was interspersed among equally ambitious concerts of music by Janáček and his contemporaries. A companion book, edited by Michael Beckerman and bearing the same name as the festival, was subsequently issued by Princeton University Press. The book kicks off with a first chapter by Leon Botstein on the key role exercised by the “captured muse” and creative genius has been a constant thread in Western culture since ancient Greece, as Diane Paige explains in a subsequent chapter of Janáček and His World. (Whether Kamila was “captured” or not remains a subject of titillating debate among musicologists.) What is sure is that Janáček mastered the vocabulary of his time, but his shift from standard procedure, like Debussy’s, was far greater than first meets the ear. The music is so knock-down gorgeous that we don’t immediately realize how far the composer has taken us off the beaten path.
RECORDINGS REVIEWED:
WINTER 2008

Classical and Beyond
Reviews by Terry Robbins

James Ehnes has followed his Grammy-nominated CD of the Barber, Walton and Kompogol concerto with another outstanding concerto CD, this time of the Elgar Violin Concerto, recorded live in rehearsal and performance" at London's QEH in May of last year with Andrew Davis and the Philharmonia Orchestra (ONYX 40235). In a recent CBC interview, Ehnes spoke of the technical difficulty and emotional demands of this concerto, and of his nervousness going into these performances - not that you would ever know it from the resulting recording, as Ehnes is in superb form and gives a wonderful reading. The Serenade for Strings completes the disc. (www.jamesehnes.com)

It can't be often that a recording project of specifically-commissioned new works results in a disc as successful and satisfying as The Nightingale's Rhapsody (Cambria 1172), but this CD of world-premier recordings by clarinetist Jerome Summers with The Thirteen Strings Chamber Orchestra of Ottawa under Simon Streatfeild is a delight from beginning to end, with the compositions here clearly fulfilling Summers' intention to commission works that would display what he calls the instrument's "uniquely expressive yet dynamic voice". Two works by Ronald Raver open and close the disc, with single works by Oliver Whitehead, Michael Conway Baker and Dale Reubart completing the programme. All are winners - finely crafted, beautifully scored, and strongly lyrical. (www.jeromesummers.com)

Concert note: Jerome Summers and The Thirteen Strings Chamber Orchestra of Ottawa under Simon Streatfeild is a delight from beginning to end, with the compositions here clearly fulfilling Summers' intention to commission works that would display what he calls the instrument's "uniquely expressive yet dynamic voice". Two works by Ronald Raver open and close the disc, with single works by Oliver Whitehead, Michael Conway Baker and Dale Reubart completing the programme. All are winners - finely crafted, beautifully scored, and strongly lyrical. (www.jeromesummers.com) Concert note: Jerome Summers and The Thirteen Strings Chamber Orchestra of Ottawa under Simon Streatfeild is a delight from beginning to end, with the compositions here clearly fulfilling Summers' intention to commission works that would display what he calls the instrument's "uniquely expressive yet dynamic voice". Two works by Ronald Raver open and close the disc, with single works by Oliver Whitehead, Michael Conway Baker and Dale Reubart completing the programme. All are winners - finely crafted, beautifully scored, and strongly lyrical. (www.jeromesummers.com)

The outstanding Argentinean guitarist Victor Villadangos adds another excellent CD to the Naxos Guitar Collection Series, this time a second volume of the guitar music of the Venezuelan composer and guitarist Antonio Lauro (Naxos 8.570250). Fifteen short pieces are included, plus the four Estudios en Imitaciones, but the major items here are the Sonata, written in the early 1950s, and the Suite in Hommage to John Duarte from 1981. Recorded at St. John Chrysostom Church in Newmarket by the intrepid team of Bonnie Silver and Norbert Kraft. Villadangos plays beautifully, with warmth and style and hardly a trace of fingerboard noise. (www.naxos.com)

The American guitarist David Patterson presents a varied programme on his Esordio CD (T4Dragons T4D 085-01), the works range from J. S. Bach and Johann Mertz through Tarrega and Villa-Lobos to Ginastera and Leo Brouwer. There is a great deal to admire here, particularly in the three Brouwer pieces and the Ginastera Sonata. Patterson displays a solid technique, although there are moments when his playing seems to lack flair. (www.edbaby.com)

The Ottawa guitarist Daniel Bolshoy, on his McGillicuddy's Rant CD (Centaur Classics CEN 1016), performs four interesting and challenging works with great fluency; despite a few subdued moments, his playing often leaps off the disc. The title piece by Clark Ress is a world-premiere recording; the other works are Sonata III by Ponce, the rarely-heard Sonata by Antonio Jose, and Aquarelle by the contemporary Brazilian Sergio Assad. The booklet notes are excellent, but there is no information on recording dates or location, and - curiously - no timings for the tracks. (www.danielbolshoy.com)

Traditional Jazz
Reviews by Jim Galloway

Gene DiNovi is something of a musical encyclopaedia on legs with an astonishing knowledge of the "Golden Age" of popular song. He cut his musical teeth in the New York scene of the '40s and worked for a number of prominent bandleaders before becoming the accompanist for such singers as Peggy Lee, Tony Bennett and Lena Horne. In 1972 he made Toronto his home, much to the delight of his many followers in this town. In his Generations Trio Dave Young and Andrew Scott add their considerable talents. The Three Optimists (Sackville SKCD2-2072), recorded at The Old Mill in Toronto, is a happy blend of great songs played by three gifted musicians. (416.465.9093) Concert note: Gene DiNovi is one of the pianists featured on February 17 at Happy Fingers: A tribute to the piano at the Diesel Playhouse.
Kid Bastien Forever Kick-Ass New Orleans Jazz Party 2007 (New Orleans North CD 007) features good-time, happy, traditional jazz, played by dedicated musicians. Every Saturday afternoon since about 1970, Grossman’s Tavern has been the home of New Orleans jazz in Toronto. Until 2003 and his untimely death The Happy Pals were led by Cliff “Kid” Bastien. The Happy Pals are still there as keepers of the flame and this session, recorded at Grossman’s in February of last year is dedicated to the memory of the Kid. British reed player Brian Carrick is an added special guest and followers of the band should be happy to add this one to their collection. ([www.HappyPals.ca](http://www.happypals.ca))

Edmonton-born pianist John Stetch, a New York state resident, is an example of such a talented émigré. His Bruxin’ (Justin Time JTR 8525-2) is a new take on the classic jazz piano trio tradition, with the keyboardist backed by bassist Sean Smith and drummer Rodney Green. Like most stateside Canucks, Stetch doesn’t downplay his identity, and at least two of his compositions – Inuit Talk and The Prairie Unfolds – have titles that resonate more north of the 49th parallel than south of it. The first is a foot-tapping march whose repeated vamp makes the tune cool but not cold. The later is as spacious as its title, building warmly voiced, glistening arpeggios before ebbing into double time riffs and bass thump. But perhaps the most definitive performance is Rectangle Blues, which the pianist has been improvising on since his first CD. Encompassing key clipping and keyboard-wide jumps, it fits securely in the groove especially when Stetch and Green trade fours at the finale. ([www.justin-time.com](http://www.justin-time.com))

A different side of Laver is on display on the See Through Trio’s Our Own Devices (See Through Music), a chamber-jazz excursion that’s probably the most notable disc here. STT also showcases pianist Tania Gill, who sometimes plays with Oelrichs, plus subtle bassist Pete Johnston, a Windsor, N.S.-native, who, like the saxophonist, is working on his doctorate. Johnston, who composed 10 of the 12 tracks, voices each instrument equally, negating the front line/rhythm section dichotomy. Tunes range from cabaret-styled tangos to speedy rhythmic romps which show off Laver’s split tones, slurs and tongue flutters. Gill’s versatility allows her to output pseudo-rags at some points, legato formalism at others plus the bouncy tick-tock that characterizes her own Bicycle. Polyphonically coalescing throughout, STT impresses without pushing its collective voice beyond moderate and andante. ([www.seethroughmusic.com](http://www.seethroughmusic.com))

By far the most contemporary sounding of this month’s batch of CDs, Montreal Variations – Montreal Jazz Club Session 3 (Analykta AN 2 8833) features nine pianists prominent on the Quebec scene each playing one selection of their choice and all of them playing a variation on the same four note motif. The pianists range from Oliver Jones to Alain Lefèvre via Lorraine Desmarais and the result is a fascinating series of musical portraits. ([www.analykta.com](http://www.analykta.com))

Similarly constituted is Arkana Music’s Hypothesization (Arkana Music AM0001) with pianist Ali Berkok, bassist Gord Mowat, drummer Jake Oelrichs plus alto saxophonist Mark Laver. First organized when the saxophonist and pianist immersed themselves in new techniques while attending the Banff Centre for the Arts in 2005, the Toronto-based combo depends on the two’s Paul Desmond-Dave Brubeck-like partnership. Berkok – who wrote all the tunes – exhibits an easy swing throughout, while Laver’s airy obli­gatos are usually pretty straightahead. Probably the most interesting track is Through Sacco’s Eyes, where a line of cadences arrives from the pianist, while the saxman flutters and hardens his vibrato as the rhythm section maintains a steady beat. ([www.arkanamusic.com](http://www.arkanamusic.com))

Fulfilling, extending or adapting accepted styles to unique ends are the strategies of the players featured in these notable jazz and improvised music releases. A perhaps obvious sub-theme is the geographical necessity of migrating to major music centres. Although all the CDs were recorded either in Montreal or Toronto, most of the participants aren’t natives. But the availability of gigs in major cities serves as sufficient lures.

In some cases talented and/or lucky improvisers also move to the United States, which even in the 21st century accures additional status – and greater musical opportunities.

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**Extended Play – Indie Jazz**

**Reviews by Ken Waxman**

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finger-picking, the results touch on music
New, free, concrete and folkloric. Most
notable is an unintentional four-track inter­
mezzo (Le fils, Les valets mous, Mes cerf­volant and Dream alarm) which uses the
cello's shuffle bowing with a thick vibrato to
join floating, tongue-stopping reed lines,
string plinks, tangled ring modulator clangs
and natural thunder approximations into agi­
tato but exhilarating patterns.
(www.actuellecd.com)

This folkloric bent, but with Asiatic and Ara­
bic influences, is taken one step further in
guitarist Jean-Marc Hébert's L'Autre
(Malasartes Musique MAM 004). Hébert,
who studied classical guitar at the University
of Toronto in the 1980s, orients his Mon­
treal playing towards World Music-fusion in
groups such as Ragleea and Africa Mu­
sique. The CD's seven tracks temper Euro­
pean folksiness with harsher Third World
textures. Hébert's single-string frailing and
picking often suggests the additional over­
tones available from exotic strings, while
Marie-Soleil Bélanger, who also plays in
Ragleela, is able to display splayed and
flanged bow movement, whether playing
erhu or standard violin. Pierre Tanguay, one
of Montreal's most versatile rhythm players,
adds his drums and "body percussion"
throughout, creating tunes that reference
droning ragas, serpentine Arabic melodies
and formal Cantonese operas as well as
western sounds. Although some of the tunes
exhibit a certain sameness in theme-variation­
and-recapitulation, the standout is Asie
Mineur, where the percussion beats could
come from tablas or talking drums, the
strings' chromatic runs from a sarod and the
shrill string sluicing from the Indian classical
fiddle. In addition rock music-like backbeat
and note spraying improvised solos are also
prominent. (www.actuellecd.com)

In sharp contrast, Toronto guitarist Avi
Granite's 6 Red Tree (Pet Mantis Records
PMR 003) eschews non-Western influences
for those of contemporary jazz. But still each
of the 10 tracks offers unexpected enhance­
ments from members of the sextet. Building
up from the tough rhythms and near tomm...
Andrea singer.

The Mozart Piano Concerto No. 20 in D Minor, K. 466, was performed with great technical skill and emotional depth. The soloist, a talented pianist, demonstrated a strong grasp of the piece, playing with precision and expressiveness. The orchestra, conducted by an experienced maestro, provided a solid foundation, with particular attention to the orchestral textures and dynamics. The performance was well received by the audience, who appreciative claps and applause at the end.

The evening concluded with a selection of chamber music, including works by Schubert, Beethoven, and Brahms. The performers, consisting of a string quartet and a piano trio, showcased their technical skills and musicality. The ensemble played with great cohesion and nuance, capturing the emotional and intellectual depth of the pieces. The program was rounded off with an encore, a delightful and unexpected work by a contemporary composer, which left the audience in awe.

Overall, the concert was an engaging and enjoyable experience, featuring a diverse range of musical styles and eras. The performers' dedication to the music and their commitment to bringing it to life on stage was evident throughout the evening, resulting in a memorable and satisfying musical journey.
with the SWR Symphony Orchestra of Baden-Baden and Freiburg (Hänssler SACD 93.198, 2 hybrid discs). The well chosen soloists are Melanie Diener (Tave), Yvonne Naef (Waltaube), Robert Dean Smith (Waldemar), Gerhard Siegel (Klaus-mar), Ralf Lukas (Baur), and the speaker is Andreas Schmidt. The two choirs are those of the Bavarian Radio and the Leipzig Radio. The recording was made from 28-31 October 2006 during a celebratory tour made by the total ensemble for Gielen’s eightieth birthday.

There is an enormous amount of information in the SACD layer which happily exposes details usually lost in the volume of sound generated by the huge orchestra and two choirs behind the soloists. Some listeners may like to hear a more theatrical delivery than Andreas Schmidt offers but in the ensuing sunrise that may well be forgotten. There is no shortage of Gurrelieders, but none sounds better than this one.

Gustav Mahler, superstitious about a ninth symphony, called it Das Lied von der Erde and nicely side-stepped the fate of he who writes a ninth symphony. For this six-part song cycle he chose four translations by Hans Bethge of verses written by a wandering poet of the Tang Dynasty, Li Tai-Po, which he published as The Chinese Flute. The second song, The Lonely One in Autumn, is by Chang Tsi. Der Abschied, the calm farewell to the earth, combines the poetic thoughts of Mong Kao-Yen and Wang Wei with the final lines written by Mahler himself. BIS has issued a version using Chinese texts by Daniel Ng which are soon to be published by Universal Editions (BIS-SACD 1547, hybrid surround sound). These are reconstructions of the original Chinese poems combined with a Chinese translation of Mahler’s own text of the four last lines. This recording can be programmed to play the entire Chinese text or to pick up the score where Mahler’s lines appear and finish in German with those original words. The soloists are Warren Mok and Ning Liang with The Singapore Symphony Orchestra conducted by Lan Shui. Both soloists are well known in the West and have been heard extensively in opera houses throughout Europe and in North America. The performances are very fine without exhibiting any heart-on-the-sleeve sentimentality which may or may not sound odd in Chinese. A footnote: as language and usage endlessly evolve the dialect spoken by the Chinese of the Tang Dynasty would not be understood today.
Congratulations to writer Kevin Bazzana. His biography of pianist Ervin Nyiregyhazi, Lost Genius, reviewed here last April, has been short-listed for the 2008 Charles Taylor Prize for Canadian literary non-fiction. The winner will be announced on March 3.

After reading Bruce Haynes' defence of period performance, The End of Early Music, I wondered whether his polemical tone was necessary today, given the inroads made by period style. But then I read a review in the New York Times of a fortepiano concert performed by Robert Levin, who also performs on the modern piano. The reviewer, Bernard Holland, wrote, 'The modern piano is what we have and what we are.' He then went on to say that early-music people need to 'avoid the moral tone that equates original with virtuous, or else they risk turning museum pieces into yard-sale items'. So the battle continues.

The End of Early Music: A Period Performer's History of Music for the Twenty-First Century
by Bruce Haynes
Oxford University Press 304 pages; $39.95

Bruce Haynes is a period instrument performer who started out in the burgeoning early music movement back in the sixties with pioneers like Gustav Leonhardt and Nikolaus Harnoncourt. Although he now teaches at the University of Montreal, his book is far removed from an academic study. For one thing, Haynes concentrates on the performance aspects of the history of music, using recorded examples, both historical and contemporary, as illustrations. For another, a colourful way of putting things, like calling vibrato 'the MSG of music', reflects a very personal approach.

Haynes nails down the values that shape period style, romantic style, and modern style. For him, the enemy of period performance is, especially interesting because they had their own special chants, many of which have survived. Fortunately Bailey does offer translations of some of the surviving instructions for these processions, making it possible to imagine what they were like.

One of Canada's most eminent musicologists, Andrew Hughes, pays tribute to Gillingham, as 'a good friend, inspiring scholar, advisor and swift publisher of so many important and varied volumes.' Hughes, Professor Emeritus at University of Western Ontario, looks at original descriptions of the medieval processions of the saints in Milan. These are especially interesting because they had their own special chants, many of which have survived. Fortunately Bailey does offer translations of some of the surviving instructions for these processions, making it possible to imagine what they were like.

The Osterling Weekend: A Musical Misadventure by Steven Duff
Aydy Press 240 pages, paper; $18.99

The cover of this novel features a grand piano, lid open, sitting on a tree-lined pathway. On the piano bench is a pack of dynamite tied up with a bun. Lighthearted tone, explosive plot. The story takes place mainly at a summer music camp run by the Birkenstock County Roman Catholic School Board. The humour is frequently witty, always broad, generously spiced with puns, and, more often than not, quite corny. For example, the local choir comes from neighbouring Annville, so of course is called the Annville Chorus. It's funny and fun.

Steven Duff creates vibrant personalities for his characters, and gives each one an interesting back story. There's the narrator, a high school music teacher and camp director, his wife Aileen, whose name changes to Alien as she becomes his ex-wife, his boss and mentor, a good-natured but outspoken priest, his lover, who also happens to be his wife's stepmother, and a pompous Italian maestro, Antonio d'Averso, who turns out to be a complete fraud.

Duff is a retired high school music teacher. One of the things I liked best about this tale is how he creates a fictional world where the characters have an easy familiarity with music as a way of life. Yet the characters, settings and their outrageous situations ring true.

Jan Rubes: A Man of Many Talents by Ezra Schabas
Dundurn Press 204 pages; $40.00

Jan Rubes may be best known for his acting roles in movies like the Hollywood hit Witness, and in television series like Due South, where he played a coroner who sings opera arias while dissecting bodies. But he counts as one of the most important singers in the history of opera in Canada. A key member of the Canadian Opera Company since its founding in 1950, he sang with the company up until 1988.

In his authorized biography, Ezra Schabas conveys Rubes' natural ability to inhabit the stage and create a vivid character. He could make an audience laugh. And he could sing beautifully. But vocal problems prevented Rubes from reaching the highest level as a singer. Schabas traces these problems to faulty technique acquired during Rubes' formative years in his native Czechoslovakia. Later in Canada, he performed too frequently, and took on too many roles outside his natural range.

Schabas is a former principal of the Royal Conservatory of Music, Professor Emeritus at the University of Toronto, and co-author of a history of the COC, Opera Viva. He is also a long-time friend of Rubes and his wife, actor and founder of the Young People's Theatre Susan Rubes. Rubes' recent health problems unfortunately prevented Schabas from interviewing him extensively. But he has mined Rubes' extensive archives, and talked to many people who worked with him.

This a compelling story of a remarkable life. The photos are great. Schabas writes about a particular performance, 'He deserved more attention.' A list of Rubes' appearances in opera, radio and film, as well as any recordings, would have bolstered that claim.
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