An Evening of Music with

Tommy Ambrose

with

Norman Amadio
(piano)

Rick Wilkins
(tenor sax)

John MacLeod
(flugelhorn)

Rosemary Galloway
(bass)

Don Vickery
(drums)

Wednesday, March 19, 2008
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"Among the artistic hierarchy, birds are probably the greatest musicians to inhabit our planet" - Olivier Messiaen

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FOR OPENERS...

Music...Period.

Guitar Hero 1 - Reservoir Lounge, early January, Monday night: Talking to Mitch Lewis, guitar player in a jazz combo that I listen to from time to time. Mitch and I are talking Christmas presents, who gave what to whom. Kids being part of both our pictures, talk turns to “Guitar Hero”, flavour of this particular season. (Guitar Hero, for the uninitiated, is a karaoke-style electronic device shaped like a guitar, designed to make anybody feel like a rock star.)

“Giving the gift that’ll put you out of a job eventually, eh?” I say to Mitch. He only half laughs. The issue, we agree, is not that we think the machine can do what he does, but that it could lead to a time where maybe there won’t be an audience that can recognize the difference. (Ironically, we’ve been criticized at WholeNote for that very thing. We give equal time to amateur and professional practitioners of this music we love; thereby, it’s been said, hastening the decline in our audiences of the ability to tell the difference.)

Guitar Hero 2 - Ezra, twelve, is picking out some well-known Chili Peppers or Beatles’ lick on his older brother’s electric guitar. One of his choir colleagues is hanging out at his place waiting to be picked up by his parents (both are members of the Children’s Chorus for the COC’s Tosca). His choral buddy isn’t really giving what Ezra’s doing with the guitar a second glance until suddenly he notices, “Holy $%^&! That’s a real guitar!”, after which he can’t take his eyes away from what’s going on. There will always be audiences for the real thing.

The Real Thing - Just what constitutes the “real thing” is not as easy as you may think—even for those who think of themselves as “in the know”. Pam Margles’ feature this month on Sigiswald Kuijken (page 10) is a case in point. He was in town recently with Tafelmusik, playing a Bach cello suite, among other things, on what he argues was Bach’s “real” cello. He calls it a viola da spalla, and it’s small enough to fit on your shoulder. The most convincing argument for me is when he talks about how you can handle all the octave leaps in the music without changing hand position, making a lot of what Bach wrote playable by ordinary people, not only demon virtuosi (which Kuijken is, by the way). Let’s hear it for the amateurs. Another thing that struck me in the Kuijken piece was when he talked about his first-ever musical instrument, made by his brothers at a summer camp. I knew I’d need an excuse to get one of the same myself. I decided to write this column.

Period Music - Let’s get back to the point about losing sight of the real thing. Once you’re inside some discipline or another, you lose sight of the jargon of the trade. This issue focuses on the topic of “period performance”. But period music is a completely invisible sub-genre, to the world at large, of what gets lumped together as “classical”. Try telling that to one of the ardent period practitioners interviewed for this month’s cover story.

Period style doesn’t have to refer only to a distinction between early and late classical music. Jim Galloway’s Jazz Notes looks at the notion of “period” as it applies to even a young music, like jazz.

Getting back to Guitar Hero: Its popularity seems to indicate that real instruments, the real people that play them, and the real music created on them are, soon enough, going to be part of a “period” of their own, left behind by our increasingly unreal world.

Some people think that the live concert form as we know it is not far from being a kind of period piece, along with many kinds of recordings. But “Period” doesn’t have to mean on the brink of extinction. Recordings: once thought to be “the pinnacle” of one’s career, many artists are now finding that they are just a precursor to the good old-fashioned art of taking your show on the road: playing live concerts! Thankfully, in every town, for all time, there is always someone waiting to discover about music that, “Holy $%^&! It’s real.”

May be “guitar hero” will end up being a period piece too.

David Perlman
Brian Current - This Isn't Silence
Various artists
Centrediscs CMCCD 12607

Wallace Halladay, July 2007: “Brian Current is quickly becoming one of Canada’s most accomplished young composers, and this disc of orchestral music is a testament to his popularity across the country. [...] Best known for his use of ‘slanted time’ — a state of continuously changing tempo — the technique permeates every work on this disc. Performed here by the Winnipeg Symphony, [...] in This Isn’t Silence, Current juxtaposes the ordered clatter of Lachenmann with the austere tonality of Shostakovich. [...] Brian Current’s craft is mature; he is able to achieve a synaesthesia with his palette of colours. Reminiscent of a young Ligeti, there is an unrelenting activity in Current’s orchestrations; combined with his notion of ‘slanted time’, the listener is provided with a continuously exhilarating journey.”

Christos Hatzis – Constantinople
Patricia O’Callaghan; Maryem Hassan Tollar; Gryphon Trio
Analekta AN 2 9925

Heidi McKenzie, July 2007: “Christos Hatzis says that he’s not a religious man. Not in the sense that conceives societal stereotypes. Yes, he was raised Greek Orthodox, and his upbringing has marked him indelibly. [...] In Constantinople the texts are a composite of Greek and Serbian Orthodox chants to 12th c. Egyptian and 19th c. Byzantine poetry. The overarching theme is death and resurrection. However, Hatzis’s music and his mind transcend conventional barriers. Elements of urban gospel, parlour music and tango with plain chant are interlaced with traditional western and eastern tones. [...] The hauntingly ethereal voices of both Constantinople’s soloists, Patricia O’Callaghan and Maryem Tollar, are deftly supported and enveloped by Toronto’s Gryphon Trio, who commissioned the work. The added impact of audio electroacoustics somehow binds the disparate pieces and pulls the whole together. Hatzis is a well-known advocate of borderless music — if this is the direction of his music, the listener is provided with a continuously exhilarating journey.”

Oskar Morawetz - A Child's Cry from Lizieu
Jasper Wood; David Riley
Centrediscs CMCCD 12807

Larry Beckwith, December 2007: “This disc contains five intense pieces from the pen of one of Canada’s most significant and celebrated composers of the last half of the 20th century — Oskar Morawetz (1917-2007). [...] A Child’s Cry from Lizieu [...] was inspired by a heartbreaking “letter to God” written by the 11-year-old Liliane Gerenstein, a Jewish orphan from the French town of Lizieu who was shipped to Auschwitz and eventually perished. Morawetz wrote the piece in 1987 and never heard a public performance of it. It’s a very strong work, mixing grandeur and tragic sense with play fully motifs clearly suggesting Gerenstein’s innocence and lost promise. The performances from Wood and Riley are of a very high standard, full of drama and expressiveness. Wood especially is to be applauded for his devotion to contemporary Canadian music. He throws himself into these performances and makes this a very exciting and passionate recording.”

R. Murray Schafer - Letters from Mignon
Eleanor James; Esprit Orchestra; Alex Pauk
ATMA ACD 2 2553

Andrew Timar, June 2007: “Letters from Mignon [...] reveal[s] Canadian composer R. Murray Schafer at the top of his dramatic form. Almost operatic in emotional intensity and in their beautifully nuanced orchestration, these songs belong in the first tier of the genre, and the Esprit Orchestra under the direction of Alex Pauk illuminates the score, serving to highlight the darkly rich and passionate voice of the dramatic mezzo, Eleanor James. The cover photos and liner notes make clear the romantic context of the songs, involving the composer and singer. [...] The (post)Romantic sound-world of Gustav Mahler and even Alban Berg wells up in the orchestra, despite the predominantly modernist musical language. [...] R. Murray Schafer has established a formidable body of compositions which have earned him international honours and set him at the forefront of the ranks of Canadian composers.”

You can find a complete list of nominees in all the JUNO categories at www.junoawards.ca. We will not know the JUNO results at the time we go to press with our next issue, but you can watch the ceremonies live on CTV on Sunday April 6.

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503 – 720 Bayhurst St, Toronto ON M5S 2R4. We also welcome your input via e-mail.
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Closer to the spark of the moment

Belgian violinist Sigiswald Kuijken stood in front of the audience at a Tafelmusik concert last month to introduce his performance of Bach's Cello Suite no. 1. He was performing it not on the usual cello, but on the viola da spalla. Smiling, he held up what looked like an oversized viola, and said, "This is a cello".

Kuijken's roots in early music go back to a time even before a music critic could write that a revival of period strings was as needed as a revival of period dentistry, as Nicholas Kenyon reported in Authenticity and Early Music. In fact Kuijken counts as one of the true pioneers of the early music movement. He founded one of today's first period instrument orchestras, La Petite Bande, and conducted the debut of the Orchestra of the Age of Enlightenment. With his brothers Wieeland and Barthold and colleagues like Gustav Leonhardt, Anner Bylsma, and Frans Brüggen, he made landmark period instrument recordings of Couperin, Bach, Vivaldi, Pergolesi and Boccherini. More recently, he founded the Kuijken String Quartet with his wife, violist Marleen Thiers, brother Wieand, and Francois Fernandez, as well as the chamber ensemble Two Kuijken Generations, which includes two of his daughters.

In 1969 he revolutionized baroque violin playing by taking the chin rest off his violin. Now he is doing something even more revolutionary - performing baroque cello music on an instrument newly fashioned from historical documents and paintings from the period, the viola da spalla, which he holds across his shoulder because of its unwieldy size.

When I met with Kuijken at his hotel the day after the first of four Tafelmusik concerts, I asked him about his reference to Belgian painter René Magritte's painting Ceci n’est pas une pipe in his introduction to the Bach.

My mention of Magritte was more like a joke. He writes on the painting that this is not a pipe, even though you see a pipe - that's because it's only a painting of a pipe. But I am saying that even if this thing in my hand may not look like a cello, it is a cello. In fact, at one time this was the cello.

What about all the cellos from that period that are still around?

What we call a cello today did not come up until around 1700, I think. What existed before that was the much larger violone. I am more and more afraid that what we use as a baroque cello today is something that we invented. The baroque cello only became prominent when the baroque period was almost over.

What do cellists think of what you are doing?

If you are a cello player and have spent a whole lifetime on the bible of Bach's cello suites, it's strange for someone to say, "Well, this might not be written for your instrument." But I'm not going to say what I think because of the many cellists who play them beautifully. I have heard my brother Wieand, who is a cellist, saying for the past twenty-five years that he was convinced these cello suites were written for a different instrument.

Would he play this instrument?

No, but I wouldn't perform on a cello between the legs either, although I could more easily do that than he could play this instrument because I play the viola da gamba as well. But it's practically impossible for cellists to switch to the arm position, unless they started young.

Are there any of these original instruments around?

There's one in the Brussels musical instrument museum, and there's one in Leipzig. There were actually two in Leipzig, but the second one was lost during the war.

And what do they call them in the museum?

Museums are conditioned by tradition, so the one in Brussels is called a viola pomposa. But that is only because of a legend reported half a century later by Bach's son that Bach had worked with the Leipzig luthier Hoffman to invent the viola pomposa. Even the label inside, which says Hoffman Leipzig, could easily have been made later. Bach never used the term viola pomposa himself. But the descriptions that you find in historical writings from the period describe exactly that type of instrument.

At the concert last night, you spoke about the need for courage. What you certainly have. But do you think that if you weren't so influential people would consider you a kook?

If I'm courageous, it's because I'm very curious. I want to know about these things and experiment with them. When I get a personal conviction inside, if I can find the time to try it out, I will do it. How it's received is another matter. I just don't care too much, I must say. But, of course, I know very well that with the recognition and authority that my brothers and I have, if we try out something like this, it has a different resonance than if a beginner would try it out. It's a shame, but that's how it works. People will criticize us more heavily. But if we convince them, then we can convince more strongly.

What about all the recordings of Bach on cello - are they wrong?

It's true that in the historical performances, we all, myself included, for those many years used baroque cellos. When I recorded the Brandenburg Concertos with Leonhardt, that was the way to do them. But I don't believe that any more. Last spring La Petite Bande performed all six Bach's Brandenburg Concertos using this instrument for the violincello parts. So for the third concerto we had three of them. That is how it was meant to be, I think. Whenever a score from the early 18th century says violoncello, I think it would be absolutely normal to do everything on this instrument. The cello came up the very late 17th century, when they started to make the big instruments smaller. In fact I think that some of the very big violas that survive originally could have been violas da spalla which have been reduced to half in their height.

Where does that leave baroque cellists if you are saying that this is the only way to play these works?

I'm not saying that, because I respect very much people who would play them on baroque cello. It's not that one has to be historically correct. I prefer Bach played very beautifully on the piano than on a harpsichord played in a mediocre way. The music is first. I think of this instrument as an interesting source of inspiration. It provides information that helps us understand the music. I see many people in the audience who share that with me, so that for me is nice.

Your performance of the Bach suite on the viola da spalla last night was very moving.

I think that's the only interesting thing. Yes, I think it has a very simple beauty inside which corresponds to Bach's writing music. You feel absolutely unified with this music when you play it on that instrument. It is very natural. For me personally it's an added value that my performance was on an instrument that probably was more the instrument which was in the hand of the composer when he composed it. So you are closer to the spark of the moment - that for me is important.

But that's the argument for using period instruments, isn't it?

Yes, and within that field this is the argument to do the cello suites on this instrument. I can easily understand how somebody who has been playing the cello brilliantly his whole life would be against it. But I don't see this as a polemic issue.

Could this be seen as an excuse for violinists or violists to poach a masterpiece from cellists?

No, I'm really convinced by the arguments why Bach would have used this shoulder cello as his solo cello. I can show you the difference in sound. If you play this one like a little cello between the knees, it sounds awful. Whereas if I take the same instrument and hold it up like this it has an open resonance. For me another strong argument in favour of this instrument is that the cello never stops changing position in this music. That is not a proof, of course.
But the fact is that in baroque music violin fingerings give birth to a certain way of composing. You have lots of motifs in the compass of one octave because the octave is from the first to the fourth finger on two strings. You don't have to shift. But in this position on a modern cello, you don't have the octave, you only have a seventh. So the modern cello has to jump all the time to reach the compass of the octave.

The poverty of the violin is that our lower sounds are not very low. With our high notes, we are bound to be like prima donnas all the time which is not that sympathetic. It's an extreme instrument, and it has become more and more extreme throughout history.

I must say that I feel very familiar with the lower tessitura of the viola da spalla. Because it provides the harmony. I think the low sound enters somewhere else in your body than the higher sounds. I like it fantastically.

I find that a rather a surprising thing for a violinist to say. It's by chance I became a violinist. My first musical instrument was not the violin. We were living in the countryside in Belgium, in the middle of nowhere. We had no radio. My parents were not musicians, but they were musical. I had six brothers, and three are musicians. Bartold, the sixth and youngest, is a flutist, I am number five and Wieland, the cellist, is number three. When I was six, my three older brothers took summer courses to make musical instruments, and came back with a kind of medieval fiddle with six strings and a bow. It looked like something from a Memling painting. Most importantly, they brought back some musical scores with them by Orlando de Lassus and Joysquin Des Prés. Those were my first instruments and my first music, believe it or not.

We moved to Bruges in 1952, when I was ten. I entered the conservatory, but I was not allowed to continue on this kind of instrument, or even this music. But I was attracted immediately to the violin. Wieland and I have always kept contact with these little instruments, which turned out to be almost like the viola da gamba. So we both came to play the gamba.

And in the next generation? My wife and I have five children, and three are musicians. One daughter is my teaching assistant in the conservatory at Brussels. And my wife is a violinist and violist.

Did living in a historical city like Bruges have an influence? Of course. Philosophically and spiritually, the presence of such incredible beauty was something that, as a child, you are not indifferent to. Before you can even understand it, you already have it inside - if you are sensitive to it, and I was. Whenever I go back to Bruges, I just stand there and say, 'What is this!'

Do you conduct modern orchestras? I don't do it very often. I have had very good experiences with modern orchestras, and sometimes not so good. I always try to conduct romantic composers like Mendelssohn or Brahms where historic instruments are not that important. I have sometimes played a Classical piece in a program with a modern orchestra, and, although the sound which comes out is not what I'm dreaming of, I see that they are so happy to do it in this way and they learn a lot. But I'm not going to be an apostle going around to modern orchestras telling them what to do. It's not in my nature.

But do you think it is important? Yes, sometimes by little drops you can put something there, and there, and there - and that's enough, I think.

The Tafelmusik concert seemed especially significant because you had taught music director - and concertmistress - Jeane Lamon at The Hague conservatory in the early 1980's. Yes, long ago. And Christina Mahler (Tafelmusik's principal cellist) was also a student of Anner Bylsma there at the same time, so I've known her as well. There seemed to be great rapport between you and the orchestra last night.

Yes, they responded immediately very well. But they are used to playing with conductors who conduct ahead of the sound like everywhere in the world. I hate this - it's like playing a keyboard with rubber gloves on. So I asked them to play in the gesture. Then you feel the real beat. And they know exactly what I meant.

I don't know what you mean. Have a look next time you go to a symphony concert. The conductor will do gestures in the air, and you will see his beat, but the sound will come a good
fraction of a second later. The conducting has no connection to what the audience hears. It's as if the conductor is beating in between the beats. That's what I can't stand. To do it in the gesture asks for much more concentration from the orchestra. But the Tafelmusik players are all good musicians, which is still the most important point. The orchestra has made efforts for so many years to perform using historical evidence. Many period instrument orchestras are making a lot of compromises - in their stringing and ways of holding the instruments and so on. Some of the more well-known baroque period instrument ensembles today are half-way already to modern orchestras. Anyways, almost all old instruments are in some kind of modern condition. They have all been re-necked and so on. Very few instruments have not been modernized.

Is your Grancino violin in what you would call original condition? It has been put back. But who knows if it is even a Grancino. You can speak about Grancino or Stradivarius as an aesthetic ideal, but it's impossible to attribute violins with certainty.

When you look back on those early days of period instrument playing do you hear much change over the years?
Well, everything ages a little bit, but some of it I can really listen to with pleasure, although I don't do it very often. When you do things honestly at every moment, then they will just last. Not eternally - nothing will last eternally - but a long time.

Are there things happening in baroque performance today that you regret, for instance excessively fast tempos?
It's not my style, of course. A player can be very virtuosic, but it can be very cheap when you just play in the way that you are sure will be a success with the audience. Then things happen which are not interesting for the music itself. Look at the staging of operas. There it's very clear how modern practices go farther and farther away from the pieces themselves. Today you can see a Don Giovanni which Mozart would hardly recognize. The settings and costumes can look exactly the same whether it's for Monteverdi or Verdi. Opera is now in the hands of the stage directors, and they can have the most strange ideas. They use - or abuse, I would say - the music. The audience has become a victim of another never-before-seen staging which makes mostly nonsense of the opera and needs 50 pages of explanation. Most stage directors can not even read music, so they think that they are making a theatre piece with background music.

When I was teaching in The Hague in the early 90s, there was a class of opera students which my students would be obliged to go, because the baroque orchestra had to play. They were crying on my arms about the awful absolutely upside down things they had to do. Why should we always mix styles up? It's so beautiful when you have a unity. For me it's a thing to really fall in love with when I see an opera, or even just one singer doing a lied, with just the right gestures at the right moment. It doesn't have to be spectacular. It has to fit.

How do you deal with this when you conduct opera?
Now when I do a Mozart opera I do it without staging. The singers wear something that shows who they are in the drama, and they take their actions from the words. We have no stage director. Sometimes I direct a little bit just to coordinate entrances, but the singers improvise the staging. This convinces the audience. People always say how nice that there was no staging, because what they see doesn't disturb the music. To have these two layers, the music, and then the visual thing, is schizophrenic. It has to be one idea.

So you are not a fan of the recent fashion for staging the Handel oratorios and the Bach Passions?
Oh my God, I would pay not to go! Back to the viola da spalla - do you think it can sound as beautiful in the cello suites as a magnificient old cello?
It will never be the same - but why should it be? It's not the right way of thinking to expect that we should get a particular sound out of a certain instrument. We have to find out how we can make it sound as beautiful as it can be.

It will be interesting to see how your upcoming recording of the Bach suites on the viola da spalla is received.
Yes, it will. I think it will provoke in some corners and will be acclaimed in others. It's good that things move, so if this stirs up discussion then okay, although I didn't mean necessarily to create a scandal.

DISCOGRAPHY & MEDIA
Web sites
www.latpetitebande.be La Petite Bande is a chamber orchestra based in Leuven, Belgium, near Kuijken's home.
http://dmitrybadariv.com Luther and violinist Dmitry Badariv made Kuijken's violas da spalla. He also performs on violin and viola da spalla with La Petite Bande.

RECORDINGS
A list of Sigiswald Kuijken's recording would run many pages - there are over seventy with La Petite Bande alone. Most can be found listed on the orchestra website. Here are a few highlights (recordings with the viola da spalla are marked *):

Upcoming
*Bach: Suites for Violoncello; Sigiswald Kuijken, viola da spalla (Accent) Monteverdi: Vespers of 1610; La Petite Bande, Sigiswald Kuijken (Challenge)
Recent
*Bach: Cantates Vol.5 BWV 179 - 25 - 164 - 17; Gerlinde Samann, Petra Nockaw, Jan Kobow, Dominik Wöller, Sigiswald Kuijken, La Petite Bande (Accent)

Beethoven: String Quartet, String Quintet; The Two Kuijken Generations: Marleen Thiers, Veronica Kuijken, Sigiswald Kuijken, Sara Kuijken, Wieland Kuijken (Challange)
Debussy: La musique de Chambre; Barthold Kuijken, Sigiswald Kuijken, Veronica Kujken, Sara Kuijken, Wieland Kuijken, Sophie Hallynck, Piet Kuijken (Arcana)
*Vivaldi: Le Quattro Stagione; Sigiswald Kuijken, Dmitry Badariv, Sara Kuijken, Luis Otavio Santos, La Petite Bande (Accent)

Historic
*Bach: Brandenburg Concerti; Sigiswald Kuijken, Wieland Kuijken, Lucy van Dael, Anner Bylsma, Frans Brueggen, Gustav Leonhardt (Seon)
*Bach: Musical Offering; Barthold Kuijken, Sigiswald Kuijken, Wieland Kuijken Gustav Leonhardt (Deutsche Harmonia Mundi)
Boccherini: String Quintets, Cellos Sonatas; Sigiswald Kuijken, Wieland Kuijken, Alda Stuver, Lucy van Dael, Anner Bylsma (Seon)
Couperin: Concerts Royaux; Barthold Kuijken, Sigiswald Kuijken, Wieland Kuijken (Seon)
Mozart: Così Fan Tutte; Soile Isokoski, Monica Groop, Nancy Argenta, Hubert Claessens, Sigiswald Kuijken, La Petite Bande (Accent)
Pergolesi: Livietta Tracolla, La Serva Pedrona; , Donato di Stefano, Sigiswald Kuijken, La Petite Bande (Accent)
Telemann: Quatuors Parisiennes, Barthold Kuijken, Sigiswald Kuijken, Wieland Kuijken Gustav Leonhardt (Sony Vivarte)

*Vivaldi: Le Quattro Stagione; Sigiswald Kuijken, Dmitry Badariv, Sara Kuijken, Luis Otavio Santos, La Petite Bande (Accent)
Period Performance as a Marriage of True Minds

We recognize authentic beauty in musical performance much in the same way that we recognize genuine people. Truthfulness and direct expressiveness evokes our spontaneous uncensored response: it’s deeply memorable, and makes us hungry for more of the same.

In the period music communities this word “authentic” has two faces. One is scholarly, accurate, unwaveringly backward looking, and occasionally limiting. The other looks both forwards and backwards, has an ageless and epicene quality, and has been known to behave in a wayward manner. When they inform one another, we get authentic, unforgettably beautiful music.

What elements are in the alchemy that keeps these two singing together?

For the Goldberg Variations (Musically Speaking, March 9) harpsichordist Sara-Anne Churchill will use Charlotte Nediger’s instrument. Bach specified the exact keyboard instrument to be used - a double manual harpsichord: he felt that a clavichord, fortepiano, or single manual harpsichord wouldn’t do.

Mine is a Flemish single manual, built by Matthew Redsell in the early ‘80s. It’s blue.

That’s the 1980s in case you’re wondering. At Sara’s concert we will hear this music, so often heard on the piano, played on the instrument for which Bach was composing. Well not the exact instrument: the so-called “Bach Harpsichord” is preserved at the Staatsliches Institut fur Musikforschung in Berlin.

Even if it’s still around, it might not work very well, or sound any better than one built in this century. Any “original” instrument that is supposedly from the 1700s will probably have had lots of changes along the way. The oldest instrument I’ve played on was an English spinet from about 1735.

25 years old, with a Masters in Musicology, on her way to a Doctorate in Harpsichord Performance at U of T, Sara sampled three different undergraduate programs as a pianist before finding herself in Sandra Mangsen’s “Introduction to Historical Keyboards” at the University of Western Ontario.

Suddenly I had to be a historian, and be able to do things: to improvise, to play continuo, do maintenance and repairs. I’ve always been interested in historical perspectives: I want to know everything about the music I play. But in the end you can be as informed as you want, follow all the rules, and be very very boring. When I listen, I find it usually comes down to something very personal reflected, it means something to the performer, even if I might not play it that way.

I think authentic, in the end, is a lot about conviction.

Violinist Linda Melsted (new ensemble FOLIA, March 18 & 20 and Nola Bene Period Orchestra, March 1, May 23 & 24) owns a Nicolò Amati from 1670, a baroque bow, original from around 1740, and a variety of bows which are copies of bows from the 17th and 18th centuries, in a shiny silver case. She specializes in the performance of early music, particularly the baroque period.

The Amati and I were meant for each other. I knew it was my instrument: it just spoke to me. It had the voice that I wanted to learn from. Wood is a living organism. When it’s in a violin it vibrates and over the years it breaks in and takes on character of its own. Playing an older instrument, I like to think the instrument teaches me to play the music it has played before. But the belly moves with changing humidity, and the bridge moves around. I’m constantly having to adjust the bridge.

This doesn’t happen with a new instrument: they’re more stable. There are some fantastic instruments being made today. You and the new violin: you get to imprint, you’re the first one to wake up the wood. And the bow, the right bow, teaches me what the articulation can be. It can direct me if I really listen. You have to learn to use the bow to create the effect that the composer meant. The bow is the most important. If I have a good bow in my hand, the right bow, I can play almost
COVER STORY (2) CONTINUED FROM PREVIOUS PAGE

anything with any instrument.
I spend a lot of time trying to understand what emotion the composer was trying to evoke. Ultimately I have to open my heart to let the music come in.... When the music is deep inside of me I can authentically present it. Music making is about sharing what I have learned. If I play from my heart with that kind of conviction and give it freely then the audience will understand.

Dawn Lyons, with Den Cial, Claviers Baroques
We don't particularly think about 'authenticity' or 'beauty,' although we are big on 'real', 'true', 'honest' and especially 'works'. We are not curators. The age of instruments we work on or hear is a minor consideration; it is the quality we are interested in. Most really old instruments are in museums and unplayable anyway, the harpsichord-building tradition broken for nearly a hundred years. Decent harpsichords only started being built again late in the 20th century and a lot of junk is still out there getting played. So if you don't like harpsichords it may not be your fault, you just may have a discerning ear.

We've heard magical, illuminating, convincing and passionate music of all periods made on all kinds of instruments. Often it is unexpected, like Joseph Petric’s Scarlatti on the accordion. John Kameel Farah, a true musical omnivore, has woven the influence of Elizabethan composers into his techno, electronic and ambient improvisations, but when you hear John play straight Byrd on the harpsichord you understand in your bones that the harpsichord’s father is the lute, and its grandfather is the oud of Arabia.

What the composer thought is unknowable unless they said something about it or can be asked, and (having met living composers and heard what they had to say about their music) may be irrelevant anyway. The point is not what was in their mind, but what happens in mine.

Bruno Weil, at the Klang and Raum Festival in Irsee, Germany, talking about his Beethoven symphonies recording collaboration with Tafelmusik. He will conduct Beethoven's 7th and 8th Symphonies with Tafelmusik, beginning March 27.

Beethoven wrote these pieces for a period group. He wrote (for) these instruments that Tafelmusik is using. So, if you want to have an authentic approach to Beethoven’s symphonies, you have to do them in that way.

He wrote clear metronome markings to determine the tempo, because he was already unhappy during his lifetime, about different performances of the symphonies. So, to be the composer’s advocate means to do these metronome markings and they are very, very difficult.

We approach them as though they are the very very first performance. We have not played them before as Tafelmusik. We approach them as though they had been composed yesterday. We try to find the truth of the composer. That’s the real thing, there’s no routine, everybody’s giving everything possible, for this music... and playing with a full heart and a full soul and spirit. That is the secret to a great performance.

To go new ways with friends, that’s a miracle and that keeps growing.

Note: AUTHENTIC BEAUTY (2) can be found on page 53

QuodLibet

by Allan Pulker

March brings more challenges than just highly unpredictable weather. First there is March Break, March 10 to 14, when many people get away for the week with their families, and then there is Easter on March 23, just about as early as it can be, reducing rehearsal time by several weeks compared to the more typical early- to mid-April timing.

Canadian Content
The first thing that struck me as I looked over the listings was the number of performances that included works by Canadian composers, particularly in the first week of March. These events are not presented as concerts of cutting-edge contemporary music but just, for lack of a better word, “regular” concerts. There are three on March 1 alone: Oakville Chamber Orchestra playing Godfrey Ridout’s Ballade for Violin; the Cathedral Bluffs Orchestra playing Murray Adaskin’s Divertimento No. 6 and the Oriana Women’s Choir performing a program of commissioned works, all, it appears, by Canadian composers. On March 2, not including the Esprit Orchestra, there are four: the Orpheus Choir performing Derek Holman’s Requiem and a work by Sir Ernest MacMillan; pianist, Peter Longworth, performing works by Anton Kuerti; the Koffler Centre Chamber Orchestra with a mostly Canadian program and Montreal pianists, Luba and Ireneus Zuk, with a program that includes works by Canadians John Burge and George Fiaux. On March 4 the Gryphon Trio will premiere a new work by Marjan Mozetich, for whom Queen’s University presented a concert on January 12 this year, celebrating his sixtieth birthday. On March 5 we will be able to hear highlights from Alexander Rapoport’s new children’s opera Dragon in the Rocks. On March 6 Tafelmusik will include works by Healey Willan and Christos Hatzis in its program, “In the Garden of Earthly Delights.” Sir Ernest MacMillan’s name comes up yet again, this time on March 7, when his Two Sketches on French-Canadian Airs will be performed by Sinfonia Toronto.

Recurring Singers
Something else that “jumped out at me,” as they say, was the names of singers appearing in a variety of contexts. Soprano Janet Catherine Dea, for example, will do a solo recital on March 12 with harpist Kristen Moss, at the Halton Hills Cultural Centre. On March 18 she is at the Heliconian Hall in a fundraiser for the Heliconian Scholarship Fund. On April 5 she will perform Italian repertoire with the Canadian Sinfonietta.

There may be some of you who, now that the Women’s Musical Club series is sold out, are wondering why you didn’t get a subscription when they were still available, especially with a concert by the exciting young talent Shannon Mercer coming up on March 6. You will be pleased to know that there will be another opportunity to hear her on March 9 in St. Catharines, where she is doing a recital with pianist, Stephen Philcox, as part of the Primavera Concerts series.

Bartone Russell Braun, who needs no introduction, will perform twice in March: March 15 as part of the Royal Conservatory of Music’s Great Artist Series, and on March 28 with long time colleague, tenor Michael Schade, at Roy Thomson Hall, as part of the International Vocal Recitals series. Braun’s wife, Carolyn Maule, will be the collaborative pianist at both events.
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MARY-ELIZABETH BROWN
Violinist
Friday, March 7, 8 pm
MOZART Divertimento K137
BACH Violin Concerto in A Minor
MACMILLAN Two Sketches
VERDI Sinfonia

HEATHER SCHMIDT, Pianist
Friday, April 4, 8 pm
BACH Piano Concerto in F Minor
SCHMIDT Piano Concerto No. 3
TCHAIKOVSKY Serenade

JUDY KANG, Violinist
Friday, May 9, 8 pm
PREVOST Hommage
TARTINI Devil’s Trill
KREISLER Liebesleid
KREISLER Liebesfreud
DVORAK Serenade

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Principals on Display
Sunday, April 13, 2008, 3 p.m., Jane Mallett Theatre
Curtis Metcalf, Resident Conductor
Andrew McCandless, Trumpet Soloist; Neil Deland, Horn Soloist
Gordon Wolfe, Trombone Soloist

Virtuoso soloists are the hallmark of any great band concert, and this concert has three! Andrew McCandless, Neil Deland and Gordon Wolfe all hold Principal Brass positions in The Toronto Symphony Orchestra. Together they perform the premier of a new triple concerto by Gary Kulesha, commissioned by the HSSB. Principals on Display is the Grand Finale to our annual Festival of Brass Weekend.

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March 1 - April 7 2008 WWW.THEWHOLENOTE.COM 15
Krystine Bogyo’s “Kompanions”

Krystine Bogyo, who died tragically young last April, left an enduring legacy, not just in the Mooredale Concerts series that she founded and organized for eighteen seasons and in the Moordale Youth Orchestras, which have given and continue to give opportunities to young musicians, but also in the people whose talent she encouraged and nurtured. Some of these, including three prominent Canadian violinists, Erika Baum, Olivier Thouin and Scott St. John along with violist Sharon Wei, and St. Lawrence Quartet cellist, Chris Costanza (not a Moordale alumnus) will perform masterworks for string quintet by Mozart and Louis Spohr. The program will also include Enrichment for Two Violas, written especially for the occasion, for Scott St. John and his fiancée Sharon Wei, by Krystine’s widower, Anton Kueril, on March 29 and 30. The concert is called Krystine’s Kompanions because the performers were favourite performing partners of Krystine’s.

Judy Loman

Another musician who has made a substantial impact on the musical life of Toronto is harpist Judy Loman, who on March 24 will celebrate her 50th season as a professional musician in Toronto by presenting a concert which looks back on her career as teacher, performer and supporter of new music for the harp. The performers will include a number of illustrious former students, such as Mariko Anraku, Associate Principal Harp, The Metropolitan Opera Orchestra; Lori Gemmell, Principal Harp, Kitchener-Waterloo Symphony; Jennifer Swartz, Principal Harp, Orchestre Symphonique de Montreal; and Sharlene Wallace, celtic harpist, concert harpist and composer. The program will include pieces composed for Judy Loman by Glenn Buhr, Smart Irving Glick, Caroline Lizotte, Kelly Marie Murphy, R. Murray Schafer, and John Weinzweig, as well as her arrangements of works by Debussy and Bizet.

Ms. Loman is a graduate of the Curtis Institute, where she studied with the celebrated harpist, Carlos Salzedo, came to Canada with her husband Joseph Umbrico in 1937, and became Principal Harpist with the Toronto Symphony in 1960, retiring from that position in 2002. As a soloist, Judy Loman has commissioned many new works for harp and introduced them worldwide through her recordings and recitals. She is a recipient of a Juno Award for best classical recording and the Canada Council’s Grand Prix du Disque Canadien. She continues to teach at the Curtis Institute, the University of Toronto, and the Royal Conservatory of Music, and adjudicates and gives master-classes worldwide.

The Universities

The month of March, of course, marks the approach of the end of the academic year in the music schools, bringing a great flurry of film screenings and art exhibitions. At the University of Toronto, there are also plenty of interesting events. One that stands out for me is the March 13 “Thursdays at Noon” concert, “Almost a Third Viennese School,” a program of song cycles by Canadian composers Sasha Rapoport, Nancy Van de Vate and Brian McDonagh, all of whose musical studies have a Viennese connection. If star spotting is your thing, try the U of T Opera Division’s production of Ariodante, which opens on March 13 and the Royal Conservatory’s production of Mozart’s The Marriage of Figaro on April 4. If you live west of Toronto, there are many events in our listings at McMaster, Wilfrid Laurier and Western. Needless to say, there are many, many more concerts to be found in the listings—do try to get out to at least one in the coming month.

Three disparate occurrences during the past month have sharpened the focus for this month’s column to topics dear to our hearts. The first was a visit to two town band rooms to show what can be done when a community band has the support of the municipality. In more recent days, two messages received from readers have triggered other thoughts on the state of community bands.

The month began with a delegation from the Markham Concert Band visiting the rehearsal facilities of the Oshawa Civic Band and the Cobourg Concert Band. On the first stop of our safari, Oshawa band president Bill Askew gave the delegation a tour of the bandshell, rehearsal and storage facilities which his band enjoys. Situated in a large park in the heart of downtown Oshawa, the facility was the donation of the late Col. R. S. McLaughlin to the municipality. In its acceptance, Oshawa council enacted a by-law guaranteeing that a municipal band would always have a place to call home, a place where they could meet for rehearsal and for the storage of equipment. This comes about as close as one could wish for a band’s home. They have a fine bandshell in a park with adequate rehearsal and storage space within the same structure.

On to Cobourg where the facility is quite different, but one which would still be the envy of most community bands. Here, Music Director Paul Storms and a quartet from the band executive treated the delegation to a tour followed by a PowerPoint presentation of the evolution of their band and its home. Some years ago the town sold a somewhat run down building on the edge of town to the band for the princely sum of one dollar. Over the years, with the help of many volunteers and a variety of fund-raising initiatives, band members have transformed the once derelict building into a home of which they and the town council are justly proud.

While the homes of the two bands are very different, they have much in common. Both buildings have high ceilings, good acoustics, good lighting, adequate storage and immediately accessible libraries. In both cases the bands are the sole users of their rehearsal spaces so they can leave music stands and percussion equipment in place. Both have easy ground level access for moving bulky instruments to remote performances. In both cases, in addition to outright financial grants from the municipality, the bands have their taxes and utilities paid. In return, both bands provide extensive public concert programs. Above all, in both cases, the communities proudly support their bands.

As for the net result of the visits of this delegation, it is too early to predict. However, it is safe to say that the folks planning for the new Markham recreation centre will be under more pressure to consider the possibility that community music is, in fact, a valid and worthwhile recreational activity enjoyed by citizens of all ages. Whether they be performers or listeners, local citizens enjoy music.

The most recent message which we received paints a very different picture for the Newmarket Citizens’ Band. For many years this band had the good fortune to have excellent regular rehearsal space in a town-owned building shared with the local Lions Club. That came to a sudden end two-and-a-half years ago when arsonists destroyed the building. The town decided not to rebuild. Since then the band has rehearsed during the winter months in a school room where they have no storage facilities. During the summer months they have been accommodated in the warehouse of the town works department, where the acoustics and lighting are not exactly concert hall quality. Year round the library, percussion and other instruments have been distributed in the basements of members’ homes. The librarian must transport all music required to and from rehearsals every week. Now, even that space is not available. The warehouse is being converted to office space. The band is once again homeless. When the huge new town recreation centre was in the planning stages, the planners could not comprehend how a community band with over one hundred years in the community could consider its activities recreational and worthy of any space in this centre.

Carol Law, a member of the band’s executive who has just assumed public relations duties, writes: The Newmarket Citizens’ Band,
in its 135th year, may be without a permanent practice space at this time, but they continue to deliver concerts and parades to the community. Currently practicing for Music Alive in March, the band welcomes all musicians every Tuesday night in Newmarket. When practice space is not available the band takes their extensive repertoire to the community with concerts at places such as nursing homes and seniors’ residences. No auditions required, just enthusiasm and an instrument you have learned to play recently or as a youth. Every practice is fun, but like every band, performing in the community gives the most fun and satisfaction.

New directions include strategies for partnerships to address the urgent need for a permanent home, having lost our practice/storage space two years ago to a fire. Not only are dollars needed, but affordable, suitable space is required as well. Newmarket Citizens Band has had 135 years of community support to build its reputation and it will take community support to secure it for the future. When you see band members joining who were members in their youth and have returned, when you see young and old alike dancing at concerts and waving at parades, one realizes that sharing music is timeless and unites communities. Without community support from the practical to the presentation, no community band can exist.

How did Carol come to be a member of this band? It all started when she transported her children to band practice. Her children have moved on, but Carol remains as a key member of the band.

The other message we received was from Joanne Hawthorne, a member of Scarborough Bel Canto choir. She sent us two photographs and writes: I have two pictures of bands which I found among my father’s memorabilia. My father was a band leader in Vancouver in the 1935-40 era, and these band pictures we think include his father William Walker (but we are not sure). The pictures are of two different bands and we are guessing they date from around 1895-1905 or thereabouts. My grandfather was living in Ontario at the time, in Lanark County. In the first picture (above) of a band in dark uniforms she thinks that the person on the far left, second row may be her great-grandfather. Since he lived in Lanark, that might be a clue. Can anyone identify the band and era from the uniform?

We’ll take a look at the second picture, showing Saskatchewan’s Lemberg Brass Band, and the story that goes along with it, in next month’s column.

This all brings up the matter of memorabilia and preserving our community heritage. However, that’s another topic for another day.

Our upcoming band concert picks for March include The Markham Concert Band concert on Sunday, March 2 at 3:00 pm, and the Sunday, March 30 reading of brass band music at 2:00 pm in Newmarket, to which brass players from Newmarket and surrounding area are invited. The music to be played ranges from fairly simple to medium difficulty. Although British Brass Band music writes all parts (except Bass Trombone) in treble clef, all music for low brass will be available in bass clef (contact Don Giles: senesco@rogers.com).

Stay tuned next month for our picks for more great band concerts happening down the road in April.
Choral Scene
by Allan Pulker

For a choir, the conductor is its heart and soul. It is he or she who gives a choir its sound and its style, who determines what it sings and most significantly, the calibre of singer attracted to sing under his/ her leadership. Small wonder that there are and have been choirs named after their conductors — in Canada, for example, the Leslie Bell Singers, the Don Wright Singers, the Elmler Iseler Singers, the Fagan Singers and south of the border the Norman Luboff Chorale, Fred Waring's Pennsylvanians and the Robert Shaw Chorale.

It is, then, at a time of crisis and opportunity when a conductor leaves a choir and the need arises to select a successor. This is what has been occurring for the Toronto Chamber Choir: David Fallis, who has been the choir's music director since 1984, will leave the choir at the end of this season. He gave his notice last spring to give the choir adequate time to find a replacement and to plan the 2008-09 season. The choir's executive wasted no time responding to Fallis's resignation. In an ad in the June issue of WholeNote the choir announced that it was "searching for a new conductor with energy and creative vision." By the September 30 application deadline they had received dozens of applications, whereupon a process of shortlisting and auditioning the most promising candidates was begun. By the end of December, the choir selected a choral conducting specialist in the new Doctor of Musical Arts program at the University of Toronto, Mark Wuorinen. One member of the choir explained that Mark's strong academic and conducting background combined with his personable manner made him an ideal choice.

When I spoke to Mark he was equally enthusiastic about his new position, saying unequivocally that he was "thrilled!" The audition, he explained, was not only an opportunity for the choir to experience potential conductors but also an opportunity for the potential conductors to experience the choir. "The choir," he observed, "sings musically and has immersed itself in exceptional music; it has been in very good hands."

I asked David Fallis what he saw as his greatest achievement with the Toronto Chamber Choir. "The environment has changed," he said, "with the growth of Tafelmusik. I have always tried to do unusual repertoire and to put a unique stamp on the choir through my personal choices as examples of the sort of repertoire the choir has embraced. What asked his priorities were in making the transition to his successor, he said simply that he wanted to facilitate and be as helpful to the new conductor as he wanted.

I asked Mark about his priorities in the transitional phase. Understandably, programmeing for the 2008-09 season was his highest priority. He has maintained the patterns established by David Fallis, continuing the "Kaffemusik" concerts and the practice of lecture-demonstrations, part of the choir's educational mandate. He is also committed to continuing and hopefully expanding the outreach program, in which the choir selects by audition a student from Rosedale Heights School of the Arts to be a mentored member of the choir. The choir also does an annual choral workshop at the school.

Spring, The Sweet Spring
Saturday, April 26, 2008, 8pm
Willowdale United Church, 349 Kenneth Avenue

Featuring the music of
Stephen Chatman

Adult $20, Student/Senior $15, Child $5

Choirs in March

On March 29 the Toronto Chamber Choir will present a program called The Golden Age of Tudor Music, with music of the English Renaissance by Tallis, Taverner and Byrd. Very much in David Fallis's spirit of facilitation and collaboration, conductor designate, Mark Wuorinen, will conduct part of the program. In keeping with the choir's educational mandate, there will be a pre-concert lecture at 6:30.

Music for Easter

Humbercrest United Church
16 Baby Point Road, Toronto

Music for Easter

Spring, The Sweet Spring
Saturday, April 26, 2008, 8pm
Willowdale United Church, 349 Kenneth Avenue

Featuring the music of
Stephen Chatman

Adult $20, Senior/Student $15, Child $5
led by High Park Choirs director, Zimfiro Poloz. On March 2
CAMMAC presents a reading of
Bach’s cantata BWV 4, *Christ
lag in Todesbanden*, led by Brad
Ratzlaff; on March 27 the Toron­
to Early Music Centre’s Vocal
Circle gives singers a chance to
sing Renaissance and Baroque
choral music and for those inter­
ested in pushing the choral enve­
lope, go to CAMMAC’s Vocal
Jazz Workshop led by Dylan Bell
on April 5.

On a more personal note, I
chatted last week with Tim, a
barista at Jet Fuel on Parliament
Street. In fact, I promised to
bring him “Carmen Unzipped”
next time I’m there to play Jean
Stilwell’s beguiling performance
of Marey Heisler and Zina
Goldrich’s *Taylor the Laté Boy*—jet fuel for every barista’s imagi­
nation! Tim told me about his
three summers singing in the
Ontario Youth Choir and what a
powerful and memorable experi­
ence that was for him. Now, just
put his story together with the
news that the Glenn Gould Pri z e
has just been awarded to Jose
Abreu, among whose accom­
plishments is the organization of
a national system of musical
education in Venezuela. The
young are touched by art, their
lives and spirits shaped by it, but they need oppor­
tunities. Isn’t it time that we here in Canada made sure that every
child is singing every day at
school and not just any old how
but under the inspired direction of
teachers who understand from
the inside what music means to
young people and the difference it
can make in their lives?

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Choral Concerts

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March 11, 7:30 pm
**York University Chamber Choir** with the
York University Chamber Orchestra
directed by Mark Chambers

*Baroque Magnificence*
Works by Bach, Buxtehude, Lotti, Monteverdi, Purcell, Schütz.

March 25, 8:00 pm
**York University Women’s Chorus**
Works by Casals, Orban, Mendelssohn, Noble, Patiquin, Poulenc, Walker

March 31, 7:30 pm
**York University Concert & Chamber Choirs**
Carl Orff: *Catulli Carmina* with pianos, percussion and soloists
Mack Wilbert, arr: Cindy

**Karen Burke, director**

March 28, 7:30 pm
**York University Gospel Choir**
Contemporary Gospel Favourites by Richard Smallwood,
John P. Kee, Kirk Franklin and others
Special guest: Grammy Award-winning singer Carvin Winans

* This concert will be reprised March 30, 7:30pm
  at Christian Centre Church, 4545 Jane St.

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Early Music
by Frank Nakashima

Wouldn’t it be great to live in a world where everyone knows the answer to the question, “What is early music?” and understands that it isn’t associated with early childhood education? Why isn’t early music seen as an essential element of the history of Western civilization courses? Puzzling, though it seems that most people are quite removed from things of the past. For instance, it seems that many of us are obsessed with new things—fashion, cars, computers, movies, shoes, and technology. At the other extreme, one might suggest that “classical” musicians (obsessed with old music?) are stuck in the past. However, performing historical, or early music (as we like to call it) on an appropriate historical instrument could probably lead to a new understanding of the music.

Most of you have probably heard Glenn Gould’s performance of Bach’s Goldberg Variations. Compare with Sara-Ann Churchill’s performance, on a harpsichord (March 9), which is also likely to thrill and thrill you, not necessarily because she plays like Gould, or is using a harpsichord, but because it is a special music which was originally inspired by, and meant for, the harpsichord.

The Hart House Viols are original (that is, antique, not replica) instruments dating from the 17th and 18th centuries, are being used to play music of the Renaissance through to modern day in Musica Instrumentalis: Variations and Enigmas (March 15).

There’s a rare opportunity coming up to hear Beethoven Symphonies No. 7 and No. 8 performed on historical instruments. With the enthusiastic response to their performances of No. 5 and No. 6 a few years ago, and their resulting Juno Award-winning CD, Tafelmusik returns to the classics with more Beethoven under the direction of Bruno Weil (March 27-30, also April 1). On Tafelmusik’s period instruments, you will experience both the subtlety and the boldness with which Beethoven utilized the array of total colours available to him. Website: www.tafelmusik.org.

The Windermere String Quartet, also on period instruments, perform Joseph Haydn’s Seven Last Words of Christ on the Cross along with readings related to the themes of the work (March 16). Website: www.windermere.braveform.com.

The ancient Hebrew poem, The Song of Songs has inspired beautiful music by composers throughout time. Tafelmusik explores such music by Purcell, Monteverdi, the Bach family and Healey Willan, as well as Arabic music sung by Maryem Tollar, not to mention a new work by Canadian composer Christos Hatzis (March 6-9). The medieval labyrinth, found in many of the great Gothic cathedrals of Europe, remains to be a mystical symbol of the path of life, if you will, to the centre, and back. Just as visiting pilgrims danced in this sacred space, the Toronto Consort celebrates this ancient custom in presenting medieval dance-songs, Renaissance polyphony by Joaquin Desprez, and even music by J.S. Bach! (March 1). This is part of the Sacred Spaces, Sacred Circles Arts Festival, a celebration of music and architecture.

The Golden Age of Tudor Music was definitely one of the most glorious periods in musical history. It seems that, these days, the Tudors are everywhere, and it shouldn’t be a surprise. Listen for yourself to the Toronto Chamber Choir’s program (March 29) of music by John Taverner, Thomas Tallis (including his famous 40-part Spem in alium) and William Byrd. Website: www.torontochamberchoir.ca.

The Toronto Consort’s season finale features the music of Francesco Cavalli, Monteverdi’s successor at St. Mark’s in Venice, and in particular his Missa Concertata for voices, strings, brass and continuo. Using every corner of their Toronto venue, Trinity-St. Paul’s, they will attempt to recreate the spacious St. Mark’s soundspace experience.

In Toronto, we can certainly be thankful that so many fine musicians are giving historical performance some thoughtful consideration.

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
World View
by Karen Ages

Before delving into this month’s offerings, I’d like to mention a performance I recently attended at a sold-out Jane Mallett Theatre. The very first opera ever written, “Parmeteewin” (The Journey), draws on the vast and rich storehouse of Native mythology to present the story of Trickster and his friend Eagle, who travel to the island of the Dead in an attempt to bring them back to the land of the living. Sung entirely in Cree (with English surtitles and some English narration), the work featured the Elmer Iseler Singers, tenor and soprano soloists, dancers, and a small chamber orchestra, with libretto by Tomson Highway and stunning music by Melissa Hui. Congratulations to Lawrence Cherney and Soundstreams Canada for having the vision to produce this extraordinary work. And congratulations also to tenor soloist Bud Roach, who has only recently made the career switch from oboist to vocalist!

March 1 marks the return to Toronto of Trio Joubran, three Palestinian brothers who perform on oud (Arabic lute). Over the last ten years, the brothers have performed in Europe, at Carnegie Hall (2006), the Jerusalem Festival (2007) and were invited by conductor Daniel Barenboim to perform at a concert in Spain. Presented by Small World Music and the Canadian Arab Federation, they’ll be at Harbourfront’s Enwave Theatre. Proceeds of the event will go to support children in the West Bank/Gaza.

As I write this, Canadian vocalist Kiran Ahluwalia, singer of Indian ghazals and Punjabi folk songs, is in the midst of a cross-country tour, accompanied by her five-piece ensemble. In addition, her most recent album, Wondertust, has just been nominated for a Juno award (World Music Album of the year). Kiran will be performing in Ontario, sharing the stage with Nidhi Onokwu and Tanya Tagak, as part of a “Women of the World” tour, March 5 in Guelph, March 6 in Oakville, March 7 in Barrie, and March 8 in St. Catharines.

She’ll also be at U of T’s Hart House March 9, and will perform as part of Jane Bunnett’s Global Divas at Glenn Gould Studio on March 26. This event, subtitled “An International Celebration of Women and Song” will benefit St. Stephen’s Community House, and will also feature singers Brenna MacCrimmon (Turkish folk songs), Maria Farina (Brazilian Jazz and Bossa Nova) and Uitsile Ndlovu (Afro-Jazz) and of course musical director Jane Bunnett and the Spirits of Havana.

Fresh from the Flying Bulgars’ 20th anniversary concert last month, David Buchbinder’s other ensemble, Odessa/Havana performs at the Lula Lounge on March 9. This Jewish/Cuban Jazz fusion band’s debut CD was named #1 Jazz CD of 2007 (Toronto and Bossa Nova) and Uitsile Ndlovu (Afro-Jazz) and of course musical director Jane Bunnett and the Spirits of Havana.

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In celebration of the Jewish holiday of Purim, Musica Beth Tikvah presents a new musical comedy, Miss Persia: The Musical, March 16 at Beth Tikvah Synagogue. Both music and lyrics are by Beth Tikvah’s music director Eyal Bitton, with Michele Tredger in the lead role. “I thought, there weren’t many musicals with female leads”, says Bitton, “so I decided to draw upon the story of Esther, one of the greatest heroines in Jewish tradition and give it a Disneyesque approach.” The musical will be presented in concert format (no costumes or sets).

March 28 and 29, M-DO and the Toronto Tabla Ensemble Centre for World Music and Dance presents Horizons 2, part of a series of performances highlighting emerging talent in Indian classical dance. Featured performers are Hiroshi Miyamoto (Bharatanatyam dance) and Chad Walsek (Kathak dance), with choreography/musical direction by Hari Krishnan, live music, and spoken text recited by Katherine Duncanson. The event takes place at the Church of St. Stephen’s in the Field (Bellevue/College). Note: a new beginner tabla session begins March 5. Call 416-504-7082 or visit www.tablaensemble.com. And still on the theme of Indian music, the Sitar School of Toronto is holding a “Friendship concert, to bring the people of the two rival nations India and Pakistan together in friendship. Both enjoy the same music, culture, food and way of life” writes Toronto sitarist Anwar Khurshid, who will be performing alongside Usnad Tani Khan on tabla. The concert takes place March 29 at U of T’s Medical Sciences auditorium.

Karen Ages can be reached at worldmusic@thewholenote.com

U of T’s Faculty of Music’s World Music ensembles concert March 25 in MacMillan Theatre features drumming and other instrumental ensembles from around the world.

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Jazz Notes
by Jim Galloway

What a Bore!
This issue of WholeNote deals largely with early music and early instruments. Jazz, being a much younger style of music, does not have the same history and lineage, but does have an abundance of colourful and interesting stories from its early days.

Traditionally, the horns in a jazz band were trumpet, trombone, clarinet and, in spite of what some “purists” claim, saxophone, many of them leftovers from the U.S. Civil War.

The story of the clarinet, for example, is a fascinating one. In basic terms, a wind instrument produces its sounds by means of a vibrating column of air. The bore is the term for the hole down the middle of it and while most other woodwind instruments have a conical bore, the clarinet has a cylindrical bore, helping to give its unique sound. It was preceded by the chalumeau, a single reed instrument with a range of a little more than one octave. This term is still used to denote the lower register of the clarinet.

The clarinet had various ancestors, one of them a primitive instrument with only three keys. An inventor and instrument maker in Nuernberg called Johann Denner invented the first 'clarinet' in the late 17th century but it went through many changes and improvements over the next two hundred years before eventually coming down to two main systems, the so-called "simple" or Albert system made by Belgian Eugene Albert (around 1840) and the Boehm system made by Auguste Buffet (first exhibited in 1843). There is also a more complicated system called the Oehler, used mainly in Germany and Austria, which is used by at least one contemporary player (Evan Christopher).

The early jazz players, particularly those from New Orleans, favoured the Albert system. Players such as Sidney Bechet, Johnny Dodds, Barney Bigard and Jimmie Noone played the Albert system and it was also the choice of Jimmy Dorsey.

But the system used in most of the world today is the Boehm system. How are they different? Well, the Albert clarinet has fewer keys and rings than the Boehm, which is why the Albert was known as the “simple” system—but don’t be fooled by that! Both types are extremely demanding and difficult to play well. The Boehm tends to be more in tune, has a more comfortable layout of keys and eliminates cross-fingering. There are other differences but your scribe lays no claim to this column being a technical guide.

The sound of the two systems is, as you might guess, quite different to the perceptive ear. For example, try listening to Jimmie Noone and then Artie Shaw. Not the technique, but the sound. One is quite different from the other and that difference is partly due to the fact that one is playing Albert and the other Boehm.

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playing the exact same instrument. The fact remains, though, that the innate sound of the two systems is quite different.

But whatever system, the clarinet is a beautiful sounding instrument which reached its height of popularity during the swing era when Benny Goodman was the 'King of Swing'. With the arrival of bebop the saxophone became the predominant reed instrument, but of late the clarinet has had something of a small resurgence thanks to the efforts of players like Ken Peplowski, Allan Vache, Eddie Daniels and Don Byron.

Shanghai Shuffle
The world is gearing up for the Olympics in China, a country that not so long ago would have been a less than likely choice, and a little research led me to something else a little unexpected from the early days of jazz—the Story of Shanghai Jazz.

In the 1920s there was quite an active jazz scene in the dimly lit cabarets and dance halls of Old Shanghai. This was the Jazz capital of Asia. The musicians were Western with a sprinkling of Filipinos and the music found a home in the world of mobsters, high rollers and fun seekers. It flourished in these smoky night clubs, but there were, of course, critics who called the music sinful and ‘pornographic’ (does this sound familiar?) and the Shanghai Conservatory, for example, considered jazz to be ‘a bad form of Western music.’

Then in 1935 a Chinese gangster named Du Yu Sheng, who was to Shanghai what Al Capone was to Chicago, decided to create the first all-Chinese jazz band. It had the somewhat questionable name of “The Clear Wind Dance Band” and they played at the Yangtze River Hotel Dance Hall. The leader was Li Jin Hui, a 36-year-old composer who was destined to become known as the “Father of Chinese popular music.” He was also a social activist and a huge force in shaping Chinese culture. He put forward the concept (later adopted), of one national language and was active in introducing educational reform. He wrote plays which had male and female actors on stage together - something that was quite unheard of at that time—and critics accused him of corrupting public morals. They were equally dismissive of his work in jazz, calling it “Yellow Music.” That he had good taste in jazz is

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Jazz Notes CONTINUED FROM PREVIOUS PAGE

evidenced by the fact that his greatest influence was trumpeter/arranger Buck Clayton.

He hand-picked the musicians for “The Clear Wind Dance Band” and his goal was not just to play jazz, but to create Chinese Jazz, introducing elements of Chinese songs. This offended his many critics even more and they declared his music “decadent” especially since it was being played in night clubs! But for a number of years through the 30s and 40s jazz enjoyed something of a heyday in Shanghai.

Eventually, political upheavals and the “cultural revolution” meant the end of Shanghai’s nightlife. Clubs were closed and jazz was not only labeled as “indecent”, it was outlawed.

It was to be 25 years before jazz would be officially allowed in Shanghai and another 25 years before it would once again enjoy a degree of real resurgence.

Note: “Shanghai Shuffle” was first recorded by Fletcher Henderson and his orchestra in 1924.

Worth Noting
The jazz listings of this issue are comprehensive as ever, but there are a couple of upcoming events I would mention.

Chick Corea will be at Massey Hall on March 5 and The York University Jazz Festival will take place from March 17-20 with 6 concerts and close to 20 ensembles showcasing the talents of students and faculty. The performances are free and include presentations by small ensembles on the March 17, jazz choirs and small ensembles on the March 18, Jazz Vocal Ensemble and small groups on the March 19 and York University Jazz Orchestra also on March 19.

Please check the listings for details of these and the other jazz happenings around Toronto this month.

Have a good month and make sure you hear some live jazz.

New Music

BY RICHARD MARSELLA

My good friend Mendelson Joe calls broccoli “little trees.” Joe eats broccoli nearly every day. It’s good for us. I was raised on broccoli and Italian pop music. It was only in university that I took a very keen interest in modern music.

Lately, I’ve been comparing new music, that is, music written by modern, mostly living composers, to broccoli. Our society seems to have spun modern music to be a difficult listen, unpopular, maybe even ugly to some. Hogwash. It’s the same as broccoli. When I was a kid, I hated it. I was more interested in McDonalds or a good Joe Louis than a mere piece of broccoli. Luckily, my parents saw the value in maintaining a healthy diet for me. Now that I’m older, I see the value in broccoli myself, as my parents removed the training wheels on my eating habits. The same applies to how we develop our childrens’ hearing habits. If we feed them new music—music that makes you think and challenges you from several perspectives—eventually modern music will become something that does not need to be force-fed.

I present to you dear reader: a menu of cultural relevance. The following is the stuff you simply cannot do without:

On March 2 at 3pm the great Canadian composer John Beckwith will premiere his piece Derailed at the Mississauga Living Arts Centre. This new “sound documentary” commissioned from the Mississauga Choral Society is based on the 1979 train derailment in Mississauga. This disaster was considered the largest civil evacuation in North America, before the 2005 Katrina disaster in New Orleans. The piece incorporates found text from interviews, radio and print media reports, and is scored for singing choir, speaking choir, and percussion.

Luckily that concert is during the day, so you can also get to the Jane Mallett Theatre for 8pm, as the Esprit Orchestra present “Off the Edge”, their 25th anniversary season. This debut Esprit concert of 2008 will include an impressive program of pieces by Claude Vivier, Harry Somers, Philip Cashian, Ron Ford, and Douglas Schmidt.

From the magical sewers of Parkdale comes one of the finest new venues in Toronto (so new that you won’t find it in WholeNote’s listings yet!). Somewhere There is run by composer/trombonist Scott Thomson. The venue is run by artists, for artists, and the celebr-
Robert Aitken conducts small NMC Ensemble

of the most cutting-edge music in the city. This month’s pro­g­ra­ming at Somewhere There is typically diverse, and highlights include the Wednesday night residency by Ronda Rindone’s Quorum in March and April, and the Association of Improvising Musicians’ Toronto (AIMToronto) Interface Series with renowned Montreal­based violin virtuoso and composer Malcolm Goldstein from March 7 to the 9. Each night of the Interface Series with Goldstein will feature a different group performing his text-based and graphic scores: The found-and invented-instrument trio, Odradek; Joe Sorbara’s eight-piece improvising chamber group, Ensemble for Now; and the seventeen-piece AIMToronto Orchestra under the direction of Kyle Brenders. More info: www.somewherethere.org

Robert Aitken conducts small NMC Ensemble

When you witness a performance at Somewhere There, you will certainly appreciate the intimacy of the venue. Similarly, pianist Adelaide Bell presents an ongoing intimate concert series from her home at 4 Dominion Road in Etobicoke. On April 6, the all-Canadi­an composer program will showcase the profound work of Canadian composer Michael Gonneville and a group of his proteges from the Conservatoire de Musique in Montreal, where he teaches. The evening features two of Gonneville’s most significant compositions (Le Cheminement de la Baleine for solo clarinet, ondes Martenot and dedicated to Canadian music, spotlighting the brilliant Montreal large ensemble, and Perdre la trace, suivre le fil for string quartet), with works for piano, voice and violin by Gallant, Dela, Conway and Beckwith.

New Music Concerts continues its 37th season with a concert dedicated to Canadian music, spotlighting the brilliant Montreal composer Michel Gonneville and a group of his proteges from the Conservatoire de Musique in Montreal, where he teaches. The evening features two of Gonneville’s most significant compositions (Le Cheminement de la Baleine for solo clarinet, ondes Martenot and large ensemble, and Perdre la trace, suivre le fil for string quartet), new works by award-winning composers Benoît Côté, Nicolas Gilbert, André Ristic and Frans Ben Callado—written especially for the occasion—as well as Charles-Antoine Fréchette’s Purété violée and Maxime McKinley’s Wirkunst-Nijinski. The Accordes string quartet share the stage with soloists Max Christie on clarinet, Jean Lauren­deau (ondes Martenot) and the New Music Concerts Ensemble under the direction of Robert Aitken, who is also the soloist in Jules-­Léger Prize laureate André Ristic’s Partita for amplified flute and live electronics.

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On March 10 at 7pm, New Music Concerts and the Goethe Institut present an Intimate Evening with German Avant-garde composer Dieter Schobel at Gallery 345. On March 11, Schobel will also give a lecture/demonstration on his Symphony X at the U of T’s Faculty of Music.

The very powerful imagery evoked from the seven last words that Jesus spoke has inspired several masterpieces, including Russian composer Sofia Gubaidulina’s Seven Words for cello, bayan, and string orchestra. On March 16, 2pm at St. Anne’s Anglican Church, Soundtraces proudly presents Gubaidulina’s Seven Words and Canadian composer Paul Frehner’s contemporary setting for soloists, chamber choir and strings.

Again too recently spawned to make the WholeNote listings, later that night, at 7:30pm in Victoria College Chapel, as part of the University of Toronto’s debut Festival of the Arts, FoMenTs, emerging improv ensemble of the Faculty of Music, joins Aparna Halpé, a Sri Lankan poet living in Canada, to present selections from Halpé’s portrait cycle, “Subway Diaries.” As part of the same program, Red Doors is Christopher Willes’s newest work which blends sculpture, electronics and installation art with new compositional practices. This piece was created as part of a “Transgressions in Art” course taught by Atom Egoyan. More info: www.arts.utoronto.ca/artfes08.htm

Toca Loca, moody alt-sinogoth media darlings, are playing their only Toronto show on March 25, 8pm, at the Glenn Gould Studio, presented by CBC’s Canada Live. Their P*P Project is currently touring Canada, and will include P*P-flavoured work from hardcore new music composers like Andrew Staniland and Veronika Krausas, jazz composers like Quinsin Nachoff and Andrew Downing (2004 Juno Winner) and indie-rockers like Nicole Lizeé (2007 Polaris Nominee—Besnard Lakes).

From March 5 to the 16, check out the new audio-visual installation Breath Control by composer Darren Copeland. There are two components to the work: the breath of the artist and the breath of the visitor both of which control the sound environment of the installation. Breath Control will be installed at Gallery 1313 in Toronto. More info can be found at www.darrencopeland.net

Continuum Music Ensemble present a Sunday afternoon concert at the ROM on March 23. Continuum will also perform on Sunday, April 20 at the Music Gallery, performing works by Czech-­Canadian Rudolf Komorous and new works by Gyula Csapo, Cassandra Miller and Justin Christensen. Music of sparseness, intensity and restraint.

Indian musician Ustad Shahid Parvez has been acknowledged by Pandit Ravi Shankar as one of the finest sitar players alive, and the torchbearer for the current generation. The concert on April 5 at the U of T’s Medical Science Auditorium is not to be missed.

If you are not in the Toronto area and seek a varied musical diet, note that NUMUS, one of Canada’s foremost new music societies, presents a three-day mini-festival of turntablism at the Starlight Club in Waterloo from March 13 to 15. Hats off to Waterloo for taking musical risks...

Richard Marsella is the Ontario Regional Director for the Canadian Music Centre and composer for the modern music ensemble The Lollipop People.
On Opera
by Christopher Hoile

The main opera on offer in March is an intriguing new work called "Stitch" presented by urbanvessel and The Theatre Centre at the Lennox Contemporary (12 Ossington Avenue) March 12-16 as part of World Stage 08 and the FreeFall Festival. It is "an a cappella opera for three women and three sewing machines" by Juliet Palmer set to a libretto by Anna Chatterton. According to the press release, "Stitch" gives voice to the unseen women who clothe us all.

Via e-mail Palmer and Chatterton explained the origins of the piece: "Architect Christie Pearson and Juliet brainstormed the idea of the architecture of fabric meeting the sounds of sewing. The work grew from there to include Anna's writing. We developed much of the early material through a collaborative improvisatory process with singer Christine Duncan."

The inspiration for the the work comes from "the sounds of the sewing machine, the mind-altering effects of repetitive tasks, and the physical and acoustic impacts of different textiles and forms. The trance-like states that repetitive work induces could be seen to parallel the larger cultural madness induced by industrialization." As the creators point out, "The mechanization of women's work has powerful political ramifications—the sewing machine has been both a force for liberation and exploitation since its advent in the 19th century." Chatterton has approached the text in various ways: "using the vocabulary of sewing terminology (French seam, running stitch, tacking, puckered, basted, etc.); examining the rhythmic sounds of the sewing machine and matching that with similar rhythmic phrases as well as invented onomatopoeic words."

Mythologically, the image of three women sewing conjures up the three Fates, but the creators also see their characters from a social and political perspective: "The three women are both mythological and everyday sweatshop workers. There's no narration of history. The audience is plunged into the mind of the worker and the drama between three women and the roles they choose in a situation of little hope. We are interested in raising questions about individual control, responsibility and empowerment. In such a working environment do you accept your fate, fight for change, or join the system?"

In explaining why the work is a cappella, the creators emphasize that "In centering our work in the human voice, we are also questioning the effect of mechanization on musical culture. There are no recorded sounds in the work: just the human voice and the machine." The machines themselves come from three different periods: "one is an old treadle machine that whistles like a gentle breeze, another a loud 1940s electric powerhouse and the third a more contemporary electric machine which makes a soft whispery sound."

Palmer says, "Even when I write for voice with instruments, it is the voice which comes first. Without instruments or electroacoustic sounds, however, the voices must create many different dramatic states. We're working with a wide range of vocal timbre and styles. It's very intense concentrated work and so we're careful there is still room for silence and for breathing."

For Chatterton, "The job for a librettist doesn't tend to differ from an a cappella or instrumental piece, since the writing always comes before the music. In both cases, I am interested in rhythm, story and character. The difference in 'Stitch' was that I had sound to work off and be inspired by; usually, it is simply the story or theme that are my tools to begin to write. This piece was particularly satisfying for me to try to match words and sounds to mimic the sounds and rhythms of the sewing machines."

The fully-staged 45-minute opera will be performed by Christine Duncan, Patricia O'Callaghan and Neema Bickersteth and directed by Ruth Madoc-Jones.

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The Glenn Gould School’s Opera Ensemble presents Mozart’s *The Marriage of Figaro*, led by internationally acclaimed music director Mario Bernardi, with staging by Valerie Kuinka. Accompanied by members of the Royal Conservatory Orchestra.

*Please note start times!*

**APRIL 4 & 10, 7:30 PM**

**APRIL 6, 2 PM**

**APRIL 8, special school show!**

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ONTARIO ARTS COUNCIL

CONSEIL DES ARTS DE L’ONTARIO

MARCH 1 - APRIL 7 2008

WWW.THEWHOLENOTE.COM
WE ARE ALL MUSIC’S CHILDREN

by mj Buell

MARCH’S Child...
Four is wonderful, especially if you don’t squeeze a wasp and you have just won your first gold medal in the CNE piano competition for 7 and under.

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

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

FEBRUARY’S Child … was pianist and composer Anton Kuerti.

“This is Anton Kuerti, who was born in Austria, spent his youth in the US, and now lives in the GTA. He is an amazing interpreter of Beethoven and Schumann, and has replaced his wife, after her passing, as Music Director of the Mooredale Concerts…” (Josiane Elary, Toronto)

Earliest musical memory?

My first piano lesson, age 4 1/2, being told to hold my hand gently curved as though I were holding a sick bird. And repeatedly playing and being thrilled by Artur Rubinstein’s recording of Beethoven’s Sonata Sonata.

Musicschildren@thewholenote.com

When did you start playing the piano?

I was 1 1/2 when I started piano lessons, at my own request, and about 11 when I started composing.

Do you remember when you began to think of yourself as a musician?

When I earned my first fee, $25, at 16.

Do you remember ever thinking you would do anything else?

In grade one I wrote that I would play the piano in the daytime, be an astronomer at night, and collect stamps in between. Long ago lost interest in philately, but astronomy and science in general continue to fascinate me.

Is there anything you would like to tell the young person in that childhood photo?

To stop drinking Coca-Cola, and to stop being too proud of my achievements at the keyboard, and to do a lot more practicing and listening ...

!!CONGRATULATIONS TO OUR WINNERS!!

Steve Gabbauer, Richard P. Baine, Donald Pelletier, Catherine McWhinnie: a pair of tickets for Mooredale Youth Concerts’ Kreisler’s Kompanions (March 29) featuring Erika Ram, Olivier Thouin, violin, Scott St. John, Sharon Wei, viola and Christopher Costanza, cello, Mozart, Spohr, and Anton Kuerti’s “Enticement for Two Violas” (world premiere)

Mary Lou Payzant: as above, but for March 30.

Rebekah Smick, Jane Ubertino, Sigrid Mienice: a pair of Mooredale tickets to hear Anton Kuerti playing Beethoven: Sonata No. 13 in E-flat, Op. 27, No. 1; 33 Variations on a Theme by Anton Diabelli in C major, Op. 120 (April 12)

Earl Brubacher: a pair of tickets for the same, but for April 13.

About town as composer and conductor:

March 2: Symphony Sunday Salons, Peter Longworth will play Anton Kuerti’s “Piano Man Suite”. April 6: Mooredale Youth Orchestra Concert; Anton will conduct Beethoven Symphony No. 3 and an excerpt from the St. Matthew Passion (in memory of Kristine). April 6: Syrinx; Denise Djokic performs Kuerti’s “Magog” for Cello and Piano with Angela Park. Upcoming Recording: 6 Haydn Sonatas, Analakota 2 9933

Music’s Children gratefully acknowledges the generous and good-humoured participation of Linda Litwack, Mooredale Concerts, and Anne Koor.

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MARCH 1 - APRIL 7 2008
Thursday, March 27 ~ 7:30pm

Concert of Soloists
York University Symphony Orchestra
Mark Chambers, director

Works by Bizet, Grieg, Mozart, Mussorgsky and Verdi

featuring Joyce Goh, soprano
Hannah Kwon, violin; Arvid Neumann, viola
Thu Van, piano; Jenny Xia, piano

Sunday, March 30 ~ 3:00pm

York University Wind Symphony
William Thomas, director

John Adams: Short Ride in a Fast Machine
Ira Hearshen: Symphony on Themes of Sousa – After ‘Fairest of the Fair’
Frank Tichelli: Cajun Folk Songs
and more

Tribute Communities Recital Hall | Accolade East Building | York University | 4700 Keele St. Toronto
Admission: $15/students $5

Box Office: 416.736.5888
www.yorku.ca/finearts/festival
WHOLENOTE LISTINGS

Sections 1-5

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 EtCetera file".

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

Section 1: Toronto & GTA (page 30-42) 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.

In this issue, Section 1 includes: Aurora, Brampton, Kleinburg, Markham, Mississauga, Oakville, Streetsville, Thornhill.

Section 2: Beyond the GTA (page 43-46) 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.


Section 3: Opera and Music Theatre (page 46) summarizes run details for opera and music theatre productions (including dance). It offers a quick overview of what is happening in these genres.

Section 4: Jazz in Clubs (page 47-48) is organized alphabetically by club, and provides as much detail on what the clubs are offering as we had at the time of publication, which varies greatly from club to club. Phone numbers and website addresses are provided to facilitate access to up to date information.

Section 5: Announcements, Lectures/Symposia, Master Classes...EtCetera (page 48), 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.

LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

Saturday March 01

1 - 7:00 & 7:30: Mirvish Productions.
Music by Stephen Oliver and Simon & additional music by Matthew Scott. Jonathan Church, Philip Evans, directors. The Princess of Wales Theatre, 300 King St. W. 416-872-1212 / 800-481-3333. Call for prices. For run details see music theatre listings. - 7:00 & 7:30: Toronto Welsh Male Voice Choir. Grace Church on-the-Hill. 300 Lonsdale Road. 416-973-4000. $20-$30. For run details see music theatre listings.
8:00: City of Brampton Concert Band. BCO metal. Rising Star Competition Finals. Rose Theatre, 1 Theatre Lane. Brampton. 905-874-2500. $20-$30. Call for prices. For run details see music theatre listings.
8:00: COBA. NextStep: Yadoke Dance programme celebrating the 15th season. Bari Lindsay, artistic director. Premiere Dance Theatre, 235 Queen's Quay W. 416-879-4000. $20-$40. For run details see music theatre listings.
SUNDAY, MARCH 2, 2:30 p.m.
WALTER HALL $50/$12 student (416) 735-7982
Tea will be served at intermission

- 2:00: Toronto Symphony Orchestra. Special Performances: Beethoven: Piano Concerto No. 1; Symphony No. 7. Lang Lang, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $48.50-$140.

- 6:00: Toronto Symphony Orchestra. Special Performances: Beethoven: Symphony No. 7. Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $48.50-$140.


- 1:30: CAMMAC/McMichael Gallery. Sunday Concert. Dr. Norman Bethune College Institute Piano and Voice Quartet. McMichael Gallery, 10305 Winston Avenue, Kleinburg. 905-893-1121. $15, $12(sr/st). Free admission to galleries. $20; $17(sr/st w ID); $14(5-14); free

- 3:00: Toronto All-Star Big Band. They’re Playing Our Song. Tribute to the Big Band Era. Zygmunt Jedrzejek, artistic director. Harbourfront Centre, 235 Queen’s Quay W. 416-737-4000. PWYC($15 suggested).


IELD OF ORCHARD

- 3:00: Mississauga Choral Society. Sing Canadian, ed/ Beckwith. Dedicated (world premiere); other works by Beckwith. Guest: John Beckwith, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $10-$25.

- 3:00: Mississauga Choral Society. Sing Canadian, ed/ Beckwith. Dedicated (world premiere); other works by Beckwith. Guest: John Beckwith, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $10-$25.

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LISTINGS: SECTION 1
CONCERTS: Toronto and GTA


Wednesday March 05

- 12:00 noon: Yorkminster Park Baptist Church. Daniel norman, organ. 1558 York St. 416-922-1167. Free.


Thursday March 06

- 12:30 York University Department of Music, Music at Midday: Classical instrumental recital. Student soloists. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-5186. Free.

- 12:30 York University Department of Music, Jazz at Noon: York Student Jazz Ensemble. Mike Murley, director; Tom McInnes, guitar; Jonathan Lom, alto sax; Andrew Mandrey, tenor sax; Zach Sutich, drums; Ben Young, bass. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-5186. Free.

- 8:00 Danceworks Productions. 3 Mo’ Divas: Class, Sex and Style. See March 4.

- 8:00 Roy Thomson Hall/Massey Hall. Jazz & Blues. Chick Corea, piano. Massey Hall, 15 Shuter St. 416-872-4255. 49/50– $95.50. 416-595-0404. 25th Anniversary Season.


- 12:30 York University Department of Music, Music at Midday: Classical instrumental recital. Student soloists. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-5186. Free.

Friday March 07


- 8:00 Danceworks Productions. 3 Mo’ Divas: Class, Sex and Style. See March 4.

Saturday March 08


- 12:30 York University Department of Music, Music at Midday: Classical instrumental recital. Student soloists. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-5186. Free.


- 8:00 Danceworks Productions. 3 Mo’ Divas: Class, Sex and Style. See March 4.

Sunday March 09


- 12:30 York University Department of Music, Music at Midday: Classical instrumental recital. Student soloists. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-5186. Free.


Find out March 10

YU. 4700 Keele St. 416 736 5186. Free.


- 7:30: University of Toronto Faculty of Music. Student Composers Concert. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


- 9:00: Toronto Early Music Centre. Stravinsky: Petrushka. The Richard Bradshaw Amphitheatre, 621 Queen St. W. $25. $20(st).

- 11:00: Toronto Classical Singers. "Spring’s Promise." St. John’s Anglican Church, 167 Church St. 416-363-0331 x51. Free.

- 12:00 noon: Toronto Symphony Orchestra. Saturday Serenades. Great Missa­lon. Sundays at 11:00 a.m. at St. James's Parish Church. 302 Yonge St. 416-922-1167. $28-$40. Free for children 12 and under, group rates.

- 12:00 noon: World Music Festival: Balkan Ensemble. St. John's United Church, 112 Austin Terrace. 416-977-7977. $7-$17.


- 2:00: Toronto Symphony Orchestra. Music at Midday: Classical Instrumental Recital. Student soloists. Tribute Communities Recital Hall, Accad­di East, YU, 4700 Keele St.


- 4:00: Toronto Early Music Centre. Stravinsky: Petrushka. The Richard Bradshaw Amphitheatre, 621 Queen St. W. $25. $20(st).


- 7:00: Toronto Symphony Orchestra. Music at Midday: Classical Instrumental Recital. Student soloists. Tribute Communities Recital Hall, Accad­di East, YU, 4700 Keele St.

- 8:00: Toronto Symphony Orchestra. "The St. Lawrence Centre for the Arts." Toronto Early Music Centre. Stravinsky: Petrushka. The Richard Bradshaw Amphitheatre, 621 Queen St. W. $25. $20(st).

- 10:30 a.m.: Student Composers Concert. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

- 10:30 a.m.: Toronto Symphony Orchestra. Baroque Highlight. Sundays at 11:00 a.m. at St. James’s Parish Church. 302 Yonge St. 416-922-1167. $28-$40. Free for children 12 and under, group rates.

- 12:00 noon: Toronto Symphony Orchestra. "The St. Lawrence Centre for the Arts." Toronto Early Music Centre. Stravinsky: Petrushka. The Richard Bradshaw Amphitheatre, 621 Queen St. W. $25. $20(st).


Rob A PRIL 7 2008  

MA R C H 1  - 12:00 noon: Derek MacFarlane. Side Guitar Concert. Classical, Spanish & popular  


- 2:00: City of Toronto: Parks, Forestry & Recreation.  

Sunday March 16  

- 12:00 noon: Derek MacFarlane. Side Guitar Concert. Classical, Spanish & popular  

THE LAST WORDS  

Plus Bach motet Jesu meine Freude and Sofia Gubaidulina’s Seven Words  

Sunday, March 16 @ 3pm  

St. Anne’s Anglican Church, 270 Gladstone Ave.  

Ivars Taurins, conductor  

Tafelmusik Chamber Choir  

virtuoso String Orchestra  

David Hetherington, cello  

Joseph Petric, baritone (accordian)  

Tickets $10 student / $22 senior and arts workers / $30 adult  

Buy Tickets through the St. Lawrence Centre Box Office at 416.366.7723 or online at www.stlc.com  

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The Last Words that Christ spoke before his death have been the inspiration for much great art. Paul Frehner’s contemporary setting for solists, chamber choir and strings is paired with works on the same theme.  

Ensembles from the Toronto Symphony Youth orchestra will present a varied program. This inspiring concert demonstrates the exciting musicianship of talented young performers who are the solo artists and orchestral musicians of the future.  

Monday, March 17, 2008, 7:30 p.m.  

Trinity-St. Paul’s Centre  

427 Bloor St. West (Bloor/Spadina)  

Tickets $17.00 Regular/$14.00 Student/Srs, $10 elem. student  

For information call (416) 221-8342  

www.associates-tso.org  

Featuring the Toronto Symphony Youth Orchestra  

Canadian music at its best!  

Celebrating 25 years of excellence!
**March 18, 2008**

**Music Toronto**

- **8:00**: Lauren Innocenti, soprano. 35 Croatia St. 416-408-2824. Free.
- **8:00**: University of Toronto Faculty of Music. University of Toronto Faculty of Music. Heliconian Hall, 35 Hazelton Ave. 416-363-0331 ext. 51. Free.

**Music at Metropolitan**

- **12:00 noon**: Derek Macrae. Solo Guitar Concert. Classical, Spanish & popular music. Ristorante Julie, 312 Lakeshore Rd. E. 416-588-5000. $20; $17(stud) or (id); $14-15; free (members + 4 and under). Includes Mediterranean Ensemble.
- **7:30**: Metropolitan United Church. Bach: St. John Passion. Eric Shaw, Evangelist; Stephen Hegedus, Christus; Lorna MacDonald, soprano; Christina Stelmachovic, alto; Dillon Parmer, tenor; Daniel Lichti, baritone. Metropolitan Festival Choir & Orchestra. 56 Queen St. E. 416-363-0331 ext. 420.

**Tuesday March 18 at 8 pm**

**Music Toronto**

**SIMON TRPČESKI** pianist

**Tuesday March 18 at 8 pm**

- **12:00 noon**: Canadian Opera Company. The Richard Bradshaw Amphitheatre Chamber Music Series - A Night at the Piazzolla. Ensemble Vivant: Werner Moroder, piano; Sébastien Harel, bass; Christian Poston, violin; Géraldine Ayotte, viola; Carlos Delgado, cello. 416-363-0331. Free.

**Friday March 21**


**Saturday March 22**

- **7:00**: York University Department of Music. Performance Series. See ad previous page.
- **7:30**: Metropolitan United Church. Bach: St. John Passion. Eric Shaw, Evangelist; Stephen Hegedus, Christus; Lorna MacDonald, soprano; Christina Stelmachovic, alto; Dillon Parmer, tenor; Daniel Lichti, baritone. Metropolitan Festival Choir & Orchestra. 56 Queen St. E. 416-363-0331 ext. 420.

**Sunday March 23**

- **12:00 noon**: Metropolitan United Church. Bach: St. John Passion. Eric Shaw, Evangelist; Stephen Hegedus, Christus; Lorna MacDonald, soprano; Christina Stelmachovic, alto; Dillon Parmer, tenor; Daniel Lichti, baritone. Metropolitan Festival Choir & Orchestra. 56 Queen St. E. 416-363-0331 ext. 420.
access to all galleries and exhibitions.

**Monday March 24**
- 7:30: University of Toronto Faculty of Music. Chamber Music Series: Turtle Island String Quartet. Walter Hall, 80 Queen's Park. 416-978-3744. $22; $14(sr/sl).

**Tuesday March 25**
- 12:00 noon: Queen of Puddings Music Theatre. The Richard Bradshaw Amphitheatre Vocal Series - Ana Sokolovitch: Love Songs. Settings of love poems by the singer.

**THE TRADITION CONTINUES...**
St. Paul's Foundation for the Arts presents its annual Lenten choral concert:

**AGNUS DEI**

**MUSIC & READINGS**
FOR A
MOST HOLY DAY

Choirs :: Organ :: Saxophone
Music Director: Eric Robertson

**Good Friday**
March 21st, 2008
4:00 P.M.
St. Paul's Bloor Street Anglican Church
227 Bloor Street East (between Church & Jarvis)
ADMISSION FREE – collection taken
www.stpaulsarts.com
(416) 961-8116 ext. 251

**JUDY LOMAN**

**A Celebration**

**Monday, March 24**
8 p.m.

American Harp Society, Toronto Chapter and HAADD (Helping Adults with Autism and Developmental Disorders) present

**Judy Loman in Concert**
with guest artists
Jacques Israelievitch - violin
Ross Edwards - clarinet
Nora Shulman - flute
Linda Umbrico - viola
Mariko Anraku - harp
Lori Gemmell - harp
Jennifer Swartz - harp
Julie Umbrico - harp
Sharlene Wallace - harp

Silent auction and exhibition of art by people with autism

**On the program: works by**
Buhr, Glick, Lizotte, Murphy, Schafer, Wallace, Weinzweig, Debussy and Bizet

**RCM Concert Hall**
90 Croatia St. Toronto (Bloor and Dufferin area)
Doors open at 7 p.m. for refreshments and viewing of art and silent auction items

Tickets $25 Call (416) 221-7843 or (416) 781-8206 or at the door

Proceeds to benefit Scholarship and bursary fund for members of AHS and HAADD

**MARCH 28, 2008**

GREAT COMPOSERS SERIES:

**Vaughan Williams**

"THE MAN WHO SET ENGLAND TO MUSIC"

Ralph Vaughan Williams' prolific career spanned folk-songs, carols, hymns, symphonies, ballets, operas, and the stage. Exultate are joined by Canadian baritone, Bruce Kelly as we mark 50 years since the passing of this remarkable man with works including his Mass in G Minor and Five Mystical Songs.

**Friday, March 28, 2008 at 8:00 P.M.**
Saint Thomas' Anglican Church
383 Huron Street, Toronto

**Exultate**

CHAMBER SINGERS

John Tuttle, Conductor

**March 1 - April 7, 2008**

**www.thewholenote.com**

37
MARTY SMYTH

Teaching the Pipe Organ new tricks

BEATLES vs. BACH

Also featuring electronica artist A.M. with a stellar line-up of guest vocalists and musicians

Friday, March 28, 2008 at 7:30pm

Timothy Eaton Memorial Church
230 St. Clair Ave. W.

$20 Adults $15 Seniors/Students

Tickets are available at the door or from the TEMC Volunteer Office 416-925-5977

www.martysmyth.ca www.musicbymart.com
**March 25**

- **8:00**: Orchestra of the Royal Conservatory of Music. See music theatre listings.
- **8:00**: Toan Dinh. See music theatre listings.
- **8:00**: Scarborough Choral Society. Onstage Productions. Details see music theatre listings.
- **8:00**: Etobicoke Centennial Choir. See March 27.
- **8:00**: Tafelmusik. See March 27.

**Saturday March 29**

- **2:00 & 8:00**: Scarborough Choral Society. Onstage Productions. Program of a capella music. Christ Church, 1700 Mago Crescent, Mississauga. 905-855-0112. 125; $225 (sr); $115 (st); $94 (student). For run details see music theatre listings.

**March 30**

- **8:00**: U of T Wind Ensemble. Marshall: Renaissance Piano Concerto (Canadian premiere); works by Gillingham & Daugherty. Hammon Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. $35-$45.
- **8:00**: Mississauga Symphony. Brilliance of Brahms. Music from Brahms: Hungarian Dances, Piano Quintet, Horn Trio, Symphonies 3 & 4, Piano Concerto #2 & other works. Gregory Miller, piano; John Barnum, conductor. George Weston Recital Hall, 32 Main St. N. Markham. 905-948-0351. $15 (2 for $20).
- **8:00**: Mooredale Concerts. Kristine’s Companions. Music by Mozart and Spohr. Musical partners of Mooredale Concerts’ late founder-director, Kristine Bogyo, including: Erika Raum, Scott St. John, and Olivier Thouin, violins; Sharon Wei, viola; Winona Zelenka, cello. Willowdale United Church, 32 Main St. N. Markham. 905-294-2488. Suggested donation of $15.

**March 31**

...CONCERTS: Toronto and GTA

Tafelmusik. 8:00. Tafelmusik. 3:30. Tafelmusik. 12:30. York University Department of Music. 2:00. Home Music Club. 12:10. University of Toronto Faculty of Music. 12:00. York University Department of Music. 11:45. Metropolitan United Church. 12:30. York University Department of Music. 7:30. Toronto Organ Club. 8:00. Sonic Deli. 8:00. Toronto Symphony Orchestra. 4:00. St. Philip's Anglican Church. 7:30. University of Toronto Faculty of Music. 12:00. Derek Macrae.

Toronto Chamber Choir
40th Anniversary
David Fallis, Director
The Golden Age of Tudor Music
Saturday, March 29, 2008 at 7:30 pm
TCC performs music composed for the courts and cathedrals of Henry VIII and Elizabeth I, featuring the jewel in the crown - TCC performs music composed for the courts and cathedrals of Henry VIII and Elizabeth I, featuring the jewel in the crown - TCC performs music composed for the courts and cathedrals of Henry VIII and Elizabeth I, featuring the jewel in the crown - TCC performs music composed for the courts and cathedrals of Henry VIII and Elizabeth I, featuring the jewel in the crown.

Pre-concert lecture at 6:30 pm
Christ Church Deer Park, 1570 Yonge St.
For Tickets call 416-763-1695
or order online: www.torontochamberchoir.ca

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Friday, April 4, 2008
The Toronto Consort presents
The Glory of St. Mark’s
April 4 & 5, 2008 at 8 pm
Over the years, the Toronto Consort has developed an enviable reputation for its performances of the music of Claudio Monteverdi, and this year’s season finale sees the Consort turn to Monteverdi’s glorious music and that of his great predecessor at St. Mark’s in Venice - Francesco Cavalli - as we present his sumptuous masterpiece, the Missa Concertata, for voices, strings, brass and continuo. A feast of Venetian magnificence!

www.torontoconsoirt.ca

For Tickets call 416-964-6337
Trinity-St. Paul’s Centre, 427 Bloor St. West
Music Toronto

Cecilia String Quartet
Thursday
April 3 at 8 pm

String Quartet Op. 44/1#3: Sarah Nematallah, Sharon Leu, violins; Cailltin Boyle, viola; Rebecca Wenhorn, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. 416-596-7723 800-708-6754 $15.

- 8:00: Toronto Symphony Orchestra. "Music from the Dance Capitals of the World" Sunday, April 6, 2008 at 3pm Toronto Centre for the Arts, 5040 Yonge St.


- 8:00: Toronto Symphony Orchestra. "Music from Italy" Sunday April 6, 2008 at 3pm Heliconian Hall, 35 Hazelton Avenue.

Tickets $20, students $15
Tickets $20, students $15

Made in Canada

with guest cellist Michael Nicholas

Kuerti Maple Suite
Schumann: Piano Quintet
Mozart: Duo for violin & piano
Beethoven: String quartet #2

Tickets $20, students $15

www.synrinxconcerts.org
Festival of Brass
Friday, April 11 through Sunday, April 13, 2008
JANE MALLETT THEATRE
Youth, community and the very best of professional music-making in joyful collaboration

A LA CARTE FESTIVAL MENU

Rising Stars
Friday, April 11, 7:30 p.m. Tickets $15
Listen as the energetic members of the HSSB's three Youth Bands perform under the leadership of Anita McAlister and Darryl Eaton. Our special guests for this event are Impact Brass under the leadership of Ken Bailey. Participate in an audience vote for the winner of the Hannaford Youth Band's Annual Solo Competition.

Community Showcase
Saturday, April 12, 10 a.m. to 10 p.m. Tickets $20
Showcase performances by The Whitby Brass Band, The Orillia Silver Band, The Metropolitan Silver Band, The Kincardine Brass Band, The Weston Silver Band, IntraBrass of Oakville, The Maple Leaf Brass Band of Ottawa and the Buffalo Silver Band. Listen as these ensembles perform a wide variety of repertoire. Some may even compete for the honor of receiving The Hannaford Cup, our annual award.

Principals on Display
Sunday, April 13, 3 p.m. Tickets $16 / $34
Our Festival Grand Finale. Toronto Symphony Orchestra Principal Brass Players, Andrew McCandless, trumpet, Neil Deland, horn and Gord Wolfe, trombone will premiere Gary Kulesha's Triple Concerto commissioned by the HSSB with the generous support of the Ontario Arts Council. Sponsored by REXNORD

Call the St. Lawrence Centre Box Office
416-366-7723 or 1-800-708-6754
or book on-line at www.stlc.com
Visit us at www.hssb.ca

St. Barnabas (Chester) 150th Anniversary Committee
www.stbarnabas-toronto.com
presents
The Toronto Welsh Male Voice Choir
www.twmvc.com
featuring:
Jazz Sensation Kinga
www.kingajazz.com
and Introducing
The Dover Peers Orchestra
Saturday, April 12, 2008, 7:30 p.m.
St. Barnabas (Chester), 361 Danforth Ave
Tickets: $25.00 416-463-1344

ALL PROCEEDS TO THE ACCESSABILITY FUND
or Contact:
416-410-2254 www.ticketbreak.com
LISTINGS: SECTION 2
CONCERTS: Beyond the GTA

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

Saturday March 01
- 8:00: Don Wright Faculty of Music. Chamber Ensembles: van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.
- 8:00: Don Wright Faculty of Music. Chamber Ensembles: van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.

Sunday March 02
- 1:00: 4:00 & 7:00: Family Entertainment. The Backyardigans: Quest for the extra ordinary alien. Book by Patti Caplette & Rodney Stringfellow. Directed & choreographed by Patti Caplette; music by Edwin Outwater. Capitol Theatre, 20 Queen St. Port Hope. 905-865-0871. 4:00-4:30; 3:00-3:30; 1:30-1:30.

Monday March 03
- 12:30 & 6:00: Don Wright Faculty of Music. Chamber Ensembles: van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.
- 4:00 & 8:00: Koba Family Entertainment. The Backyardigans: Quest for the extra ordinary alien. Capitol Centre, 75 Williams St. N., Chatham. 1-519-354-8338. 4:00. For more see .
- 4:00 & 8:00: Don Wright Faculty of Music. Chamber Ensembles: van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.

Tuesday March 04

Wednesday March 05
- 12:30 & 6:00: Don Wright Faculty of Music. Chamber Ensembles: van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.

Thursday March 06
- 12:30: Don Wright Faculty of Music. Music of Love & Life. The Thomas Scholars; U of Texas a cappella choir; Gerald Neufeld and Ming Lang Tam, conductors. Convocation Hall, University of Western Ontario, London. 519-661-3767. Free.
- 6:00: Don Wright Faculty of Music. Chamber Ensembles: van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.

Friday March 07
- 12:30: Don Wright Faculty of Music. Thomas Weise, cello; van Kooten quartet, University of Western Ontario, London. 519-661-3767. Free.
- 6:00: Don Wright Faculty of Music. Chamber Ensembles. See March 3.
- 7:30: Brock University Centre for the Arts. Da Capo Chamber Choir. Leonard Enns, conductor. Sean O'Sullivan Theatre, 500 Glenridge Ave. St. Catharines. 866-688-5560. 12:45; 2:00-3:00.$36.
- 8:00: Kitchener-Waterloo Symphony. Signatures 5. See Mar 2.

Saturday March 08
- 7:00: Arcady, Handel, Messiah. Gabrielle MaLaughlin, soprano; Richard Cunningham, countertenor; Christopher Fischer, tenor; Neil Arnon, baritone; Paul Earle, viola; Ronald Beckett, conductor. St. Andrew's (Hospital) Presbyterian Church. 73 Queen St. E., Cambridge. 519-588-2852. 6:00; 8:00. Free.
- 7:30: Collar Singers. Bach, St. John Passion. Agnes Zagorics, soprano; Jennifer Enns Maclodo, mezzo-soprano; Alexander Ousden & Giles Temkins, baritones; David Jeffreis, bass; Albert Greer, Evangelist; Robert Cooper, guest conductor; St. Paul's United Church, Orillia. 705-329-8670. 4:00.
- 8:00: Kitchener-Waterloo Symphony. Signatures 5. See Mar 2.
- 8:00: Kitchener-Waterloo Symphony. Signatures 5. See Mar 2.

Sunday March 09
- 3:00: McMaster University School of the Arts. McMaster Chamber Orchestra. Bartok: Hungarian Dances; Fauré: Concerto for piano; Beethoven: Symphony No. 2. Robert Cooper, conductor. Sean O'Sullivan Theatre, 500 Glenridge Ave. St. Catharines. 866-688-5560. 4:00.
- March 13, 8 pm: Northumberland Centre, Organ Recital Series— Audience Favorites. King Street United Church, 100 King St. Trenton. 905-355-3116. Free will offering.
- March 14, 8 pm: Primavera Concerts, Shawn Morin, soprano & Stephen Filcox, piano. St. Barnabas Church, 33 Queen St., St. Catharines. 905-689-4734; 425; $15.

**Monday March 10**

- 12:30 & 6:00: Don Wright Faculty of Music, Chamber Ensembles. See March 3.

**Tuesday March 11**

- 12:30: McMaster University School of the Arts. Lunchtime Concerts: Seccama Shulman, flute; Erica Gendron, harp. McMaster University Convocation Hall, 1230 Main St. West, Hamilton. 905-526-9140 x2046; Free.
- 12:30 & 6:00: Don Wright Faculty of Music, Chamber Ensembles. See March 3.

**Wednesday March 12**

- 12:30 & 6:00: Don Wright Faculty of Music, Chamber Ensembles. See March 3.

**Thursday March 13**

- 12:30 & 6:00: Don Wright Faculty of Music, Chamber Ensembles. See March 3.
- 8:00: Kitchener-Waterloo Chamber Music Society. Isabelle LePierre; soprano; Danielle Gradin, piano. Baroque. Caprice at variations; Descendes: Prélude, cadence de l’effort; Teleman: Sonate; Smetana: Re-membrance; works by Iturralde, Merico, Williams. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1672; 420; 410.
- 8:00: NUMUS. Revolutions: Turning the Tables on DJ Culture(s). Unsettling the Score: DJ Olive and Friends. Starlight Club, 47 King St. N., Waterloo. 519-886-3662; 112; 420.

**Friday March 14**

- 7:30: Arcadi, Handel, Messiah, Gabrielle McLaughlin, soprano; Richard Cunningham, counter-tenor; Christopher Fischer, tenor; Neil Arnold, baritone; Paul Earle, viola; Renald Beckett, conductor, Knox Presbyterian Church, 20 Quebec St., Guelph. 519-821-0141; 420; 410.
- 8:00: Final Concert, Canadian Brass: From Bach to Blues. 20 Queen St. Port Hope. 905-885-1071; 800-434-5092; 447.
- 8:00: Georgetown Bach Chorale. Two Planets Rachmaninoff; Concerto n.2 in c minor, Tchaikovsky; Concerto n.1 in a minor, Ronald Goudreau & Kathryn Trimmings, piano. 157 Main St. S., Georgetown. 905-877-8321; $30.

**Saturday March 15**

- 2:00: St. Andrews Presbyterian Church. Afternoon Public Concert. Victoria Hall Concert Hall, 55 King St. W., Cobourg. 905-372-7411. $25; $20; $15.
- 3:00: St. Andrews Presbyterian Church. Gala Evening Concert. Victoria Hall Concert Hall, 55 King St. W., Cobourg. 905-372-7411. $25. Fundraising concert in support of St. Andrews Presbyterian Church in their 150th anniversary year.
- 8:00: Georgetown Bach Chorale, Two Pianos. See March 14.
- 8:00: NUMUS. Revolutions: Turning the Tables on DJ Culture(s). Subliminal Strings: DJ Spooky meets the Penderecki String Quartet. Starlight Club, 47 King St. N., Waterloo. 519-886-3662; 112; 420.

**Sunday March 16**

- 2:00: McMaster School of the Arts. McMaster Concert Band, Keith Kider, conductor. Convocation Hall, Rm 213, 1230 Main St. W., Hamilton. 905-526-9140 x2046; Free.
- 3:00: Music Makers. Hevauc, Bach: Sheep May Safely Graze; Schubert: The Lord is My Shepherd; Fauré: Quintet de Jean Racine & many more, Fred Cory, male. Andrew’s United Church, 137 Old Danforth Road, Grafton. 905-372-2200/905-349-2736; 40; Free (12 & under). Proceeds to Christian Community Outreach Project.
- 8:00: Capitol Theatre. Magic of Ireland. Dance and traditional Irish music. 20 Wellington Street Port Hope. 905-885-1071 / 800-434-5092; $35.

**Monday March 17**

- 12:30 & 6:00: Don Wright Faculty of Music, Chamber Ensembles. See March 3.
- 8:00: Ottawa Chamber Music Society/Canadian Music Centre. New Music in New Places. Contemporary chamber music by Ottawa composers. Maxwell’s Bistro & Club, 341 Elgin St., Ottawa. 613-294-0808; 416; 954.

**Tuesday March 18**

- 12:30 & 6:00: Don Wright Faculty of Music, Chamber Ensembles. See March 3.
- 8:00: Folía. Diggin’ the Grounds. 17th-century music for ground basses by Biber, Corelli, Bortoli and others. Linda Malested, baroque violin, and friends; guest: Julia Satow, dancer/choreographer. The Registry Theatre, 122 Frederick St., Kitchener. 519-579-1570; 420; 115 laurel, 63 Eye Ga.
- 8:00: Ottawa Chamber Music Society/Canadian Music Centre. New Music in New Places. Maxwell’s Bistro & Club, Ottawa. See March 17.

**Wednesday March 19**

- 8:00: Kitchener-Waterloo Chamber Music Society. Reger-Chase, viola, Achter; Rachmaninoff: Concerto n.2 in c; Tchaikovsky: Concerto n.1 in a minor. Clarice Smith Concert Hall, 311 First Street, Guelph. 905-885-1071 / 800-434-5092. $47.
- 8:00: NUMUS. Revolutions: Turning the Tables on DJ Culture(s). Back to the Future. 20 Queen St. Port Hope. 905-885-1071 / 800-434-5092; $35.
- 8:00: Northumberland Orchestra & Choir. Fare: Rego; Melanie Hunt, soprano; Andrew Tess, baritone; Michael Newham, conductor. Port Hope United Church, 34 South St. Port Hope. 905-377-1477; 422; 220(private); 480(st), fundraiser 12 of adult.

**Thursday March 20**

- 8:00: Folía. Diggin’ the Grounds. Douglas Youth Music Centre, 75 Cornwall St., Guelph. 519-763-3000. $20; $15.
- 8:00: NUMUS. Revolutions: Turning the Tables on DJ Culture(s). New Works: Sara Turpin, cellist; Michael Denegri, violin; John Rice, violist; Mark Eisenman Quintet. 31 Queen St. N., Waterloo. 1-519-569-7600; $30.

**Friday March 21**

- 7:00: Gerald Fagan Singers/Fanahave Chorus London. Bixler: Rigoletto; Gerald Fagan Singers; Concert Players Orchestra; Darryl Edwards, tenor; Gerald Fagan, artistic director. Centennial Hall, 550 Wellington St. London. 866-244-0762.

**Kitchener-Waterloo Chamber Orchestra**

Graham Coles, Music Director
23rd Season presented by Canada Trust Music

**WINNERS’ SHOWCASE**

Winners of our 2007 Concerto Competition
Catherine Han, Aaron Hulsink, Jisun Oh, Sarah Ryu
Saturday, April 12, 2008 at 8:00 pm

Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo
For ticket information and program details go to: www.kwchamberorchestra.ca

**March 13-15, 2008**

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**47 King St. N., Waterloo, ON**

**Kitchener-Waterloo’s pre-eminent presenter of new music is pleased to present**

**Revolutions:**

**Turning the Tables on DJ culture**

**A three-day mini-festival of turntablism**

**Concert 1** — March 13, 8 pm

**Montreal Mash-up:**

Martin Tétreault, Lori Freedman and René Lussier

**Concert 2** — March 14, 8 pm

(U)n(Settling the Score: DJ Olive and friends

**Concert 3** — March 15, 8 pm

**Subliminal Strings: DJ Spooky meets the Penderecki String Quartet**

*World premiere collaboration*

Tickets: $20 general; $12 student per concert

Passes for all three concerts $50 general; $30 student

For more information visit: www.numus.on.ca or phone (519) 896-3662
**Mar 22**

**Saturday Mar 23**
- **8:00**: Kitchener-Waterloo Chamber Music Society. Felix Czapiga, violin, Daniel Warren, conductor. Centre in the Square, 101 Queen Street North, Kitchener. 519-578-1579. 227-590 (adult); $15(toddler). **8:00**: McMaster University School of the Arts. Celebrity Concert Series - Alla Zaretskii. Works by Rachmaninov, Grieg, Stravinsky; piano; Dvorak; Quintet for Piano and Strings, Op 81. Watkinson Recital Hall, 519-685-4814 /2426. $5; $15. **9:00**: Brook University for the Arts. The Beethoven Baroque. Sean D'Souza, piano, 508 Glenridge Ave, St. Catharines. 866-888-5550. 239.

**Saturday Mar 24**

**Friday Mar 25**
- **8:00**: Brad Halls. Songs of Love Lost. Music devoted to love that got away. Catherine Foul & Blake McCalen, performers. Victoria Hall Concert Hall, 55 King St. W. Cobourg. 905-372-2210. 15. **8:00**: Kitchener-Waterloo Symphony. Pops 6: The Composer is Dead. Lemony Snicket; Edwin Outwater, conductor. Centre in the Square, 101 Queen Street North, Kitchener. 519-578-1579. 227-590 (adult); $15(toddler). **8:00**: McMaster University School of the Arts. Celebrity Concert Series - Alla Zaretskii. Works by Rachmaninov, Grieg, Stravinsky; piano; Dvorak; Quintet for Piano and Strings, Op 81. Watkinson Recital Hall, 519-685-4814 /2426. $5; $15. **9:00**: Brook University for the Arts. The Beethoven Baroque. Sean D’Souza, piano, 508 Glenridge Ave, St. Catharines. 866-888-5550. 239.

**Saturday Mar 26**

**Wednesday Mar 29**
**SECTION 2: Beyond the GTA**

**Thursday April 03**

- 7:00 & 8:00 Northumberland Players. Meangopiste, Music by J.J. McColl. Victoria Hall Concert Hall, 55 King St. W. Cobourg. 905-372-2210. $25; $23 (sr/sol). For complete run see music theatre listings.

**Friday April 04**

- 8:00: Kitchener-Waterloo Chamber Music Society. Made in Canada Piano Quartet: Brahms: Quartet #1 in g; Schumann: Quartet in E; Mozart: Duo for violin and viola K 423; Kuerti: Magog Duartet: violin; Sharon Wu, viola; Michael Nicholas, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-888-1673. 7:25; 9:15. $15.

- 7:30: GGS Voices. Spring Awakening. Trinity United Church, 15 Chapel St., Cobourg. 905-372-2210. $18; $16 (sr); $11 (st/ch).

**Saturday April 05**

- 7:30: York University Gospel Choir. Chicago. McCain Hall. 5:20 & 8:00; Mar 30: 7:30; Apr 6: 8:20. See GTA Mar 28.

**Sunday April 05**


**Monday April 07**

- 8:00: Gryphon Theatre. Women of the World. Victoria Hall Concert Hall, 55 King St. W. Hamilton. 905-526-7756. 11:00am & 2:00. See GTA Mar 19.

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**LISTINGS: SECTION 3**

**MUSIC THEATRE, OPERA, DANCE DATES AND COMPLETE RUNS**

N.B. For SECTION 3 criteria, see page 30

- Bridgeman. Scarboro Grange Theatre. Stage. Productions. Mar 28-30. Apr 5-30; 5:00 & 8:00; Apr 30: 7:00. See GTA Mar 3.
- Dragon in the Rock; 4 original operas. Canadian Children’s Opera Company. Apr 7: 7:00; Mar 5, 8, 9, 10: 1:30 & 3:30; Mar 11: 11:30. See GTA Mar 7.

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**BROADWAY**

- Menopause. Northumberland Players. Cobourg. Apr 3: 2:00 & 8:00; Apr 4: 2:00, 7:30. Apr 5: 2:00. For Beyond the GTA Apr 3.
- Next Steps: Yebo. COBA. 12:30, 8:00. See GTA Mar 1.

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**CLASSICAL**

- Opera Encore. Mar 11: 3:00. See GTA Mar 11.
- Shakespeare: If Music Be... Art of time Ensemble. Mar 28: 8:00. See GTA Mar 28, 13:00.
- Tchaikovsky: Eugene Onegin. Canadian Opera Company. Apr 2: 10, 12, 15, 18, 24, 30: 7:30. Apr 6: 2:00, 24: 3:00.
- The Balloon Tree. Solar Stage Children’s Theatre. Apr 5, 6, 12, 13, 19, 20, 27, 27, 11:00am & 2:00. See GTA Apr 5.
- The Snow Maiden. Opera in Concert. Apr 6: 8:00. See GTA Apr 6.
- TMD’Ghos. Dancap Productions. Apr 4, 5, 7, 11, 13, 14, 18, 9:00. Mar 5, 8, 12, 15: 2:00 & 8:00. See GTA Mar 5.
- Urinetown. Northumberland Players. Port Hope. Mar 1, 6, 7, 8:00. Mar 2, 8:00. See Beyond GTA Mar 1.
- Wonderful Tawa. Shavu Festival. Niagara on the Lake. Apr 1, 2, 4, 5: 2:00. See Beyond the GTA Apr 1.
To Hamilton and Beyond! . . .

As a born-and-bred Toronto girl, with no driver’s license and a limited budget, and with such a wealth of great music within walking streetcar distance from my front door (the pages of listings in this month’s issue will attest to that), venturing to concerts further afield often seems like a frivolous expense. And yet sometimes you’ll discover wonderful little (or not so little) hidden treasures.

For several weeks now, I’ve found myself boarding a GO bus to Hamilton. From the bus station it’s about a five dollar cab ride to The Corktown (175 Young St, Hamilton) where a big band, under the leadership of saxophonist Darcy Hepner, has been featuring the music of Thad Jones since the New Year. The band includes many musicians familiar to Toronto jazz fans (including Pat Collins, Russ Kane, and Adrian Furnugia, Steve McDade, Kevin Dempsey, and Jason Logue, to name only a few).

While many musicians try to downsize their ensembles, Hepner drew his inspiration from the Vanguard Jazz Orchestra. “When you have 16 people [in the band] someone is always going to be having an amazing night,” he says, and if turnout is any indication, people in Hamilton seem to agree. Fifty people at the very least showed up during February’s worst snowstorm, and after two months, the band has had its residency extended by The Corktown. They’ve had a special guest appearance by Nick Marchione (a current member of the Vanguard Jazz Orchestra and long-time friend and colleague of Hepner’s) and on March 15, they’ll be featuring guitarist Donovan Nixon.

Hepner also loves the “real New York vibe” the band has managed to capture. “Sometimes” he says, we finish the night and I step out of the club into Hamilton and it’s weird.” For the cost of the GO bus, it’s more than good enough for me.

We want to hear about your “little-known jazz secrets”. Email them to jazz@thewholenote.com.
LISTINGS: SECTION 4
JAZZ IN THE CLUBS, CONTINUED

Kristina French Fine Dining
104 Surrey St. E. Guelph
519-823-3263

LuLu Lounge 1505 Dundas W. 416-558-0307
www.lulu.ca


Liberty Bistro and Bar
25 Liberty St. @ Atlantic 416-533-8828

Manhattan’s Music Club 951 Gordon St. Guelph
519-767-2240

www.manhattans.ca


Muzetee
681 St. Clair Ave W. 416-856-5637

Wednesday Concerts in a Cafe. Sets at 9 and 10:15. Reservations recommended for the first set.

Mar 5 Yiddish Swingtet: Jono Lightstone, Rabbi Harvey, „To the Memory of Those Lost in Yiddish Swingtet.”

Mar 10 N’Awlins Jazz Bar and Dining: Arranged by Vaughan...: Features: Various artists.

Old Mill, The
21 Old Mill Rd. 416-236-2041

www.oldmilltoronto.com


Opal Jazz Lounge
472 Queen St. West. 416-646-6725

www.opaljazzlounge.com


Orbit Room
508A College St. 416-556-0813

Pentagone Martini Bar and Lounge
200 Victoria St.


Pilot Tavern
22 Cumberland 416-923-5716

www.thepilot.ca

Mar 1 N’Awlins Jazz Bar and Dining.

Quaints
220 King St. W.

416-897-9717

Reservoir Lounge, The
52 Wellington St. E. 416-865-0887

www.reservoirlounge.com

Every Mon Sophie Panfalone and the Vipers Every Ten Tyrorena and The Rhythmix Every Wed Bradley and the Bonniers Every Thu Jowicie Hageno Every Fri Chart Vellodo Combo Every Sat Tony Cresi

The Renaissance Cafe
1938 Danforth Avenue (416) 422-1441

Revival Music Lounge
730 College St. 416-555-7688

Rex Jazz and Blues Bar, The
194 Queen St. W. 416-598-2475

www.thereal.ca


Safari Bar and Grill
1740 Avenue Rd.

416-787-6584

Saint Treepre, Le
315 King St. W. 416-591-3000

Live music 7 days a week

LISTINGS: SECTION 5
ANNOUNCEMENTS, LECTURES/SYMPOSIA
MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS


519-578-6895. 120. Bursary benefit event.

*March 5 to 16 1:00-6:00: Gallery 1313. Breath Control. Interactive audio-visual installation by composer Darren Hill. that relates the visceral experience of one’s last breath to the sounds of everyday life. Gallery 1313.

1313 Queen St. W. 416-536-6778. Free.

*March 8 8:00: International Women’s Day Event. Women to Women. Performers include Lorraine Segato with members of the Parachute Club; Sivie Lobnine, soprano with Robert Kortgaard, piano; Laura Andriani, violin; Eliana Cuevas, operatic singer; the Richard Bradshaw Amphitheatre.

March 9 8:00: Metropolitan Opera Series. Peter Grimes. Cineplex live on the big screen.”


Spaceco Italian Eatery & Bar
2273 Royal Windsor Drive. Oakville Ont.
905-869-1958

www.spaceco.ca


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140 York Blvd. Richmond Hill 905-866-8903.

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Sydney's Island Restaurant
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Ten Foot Tall
1391 Danforth Avenue, 416-778-7333

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The Trane Studio
904 Bathurst St. 416-913-8197

www.tranestudio.com

**Lectures/Symposia**


*March 11 7:30: University of Toronto Faculty of Music. On Symphony. Lecture/demonstration—German avant-garde composer Dietrich Fischer-Dieskau, who discusses his life and large orchestra, electronics and tapes (100 minutes). This reflects upon and adapts his life’s work. Goger Toral, Yalom, Edward Johnson Bldg, 80 Queen’s Park. 416-978-3744. Free.*

*March 17 8:00: Toronto Wagner Society. Joseph So presents a video of Wagner’s Die Walküre, and Letters Club, 14 Elm St. from Bayreuth and Aix en Provence. Arts Society. Joseph So presents a video of the March 17 8:00: Toronto Wagner performed. St. Andrew’s Church, 117 Bloor East. 416-922-4864. Visitors $2.*


**Lectures**

*March 1 10:30am: Long & McGuade. Peter Lloyd Flute Masterclass. St. Andrew’s United Church, 117 Bloor St. East. For more information or to register: 905-648-1580. 40performer). 30(auditor).*

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

**Workshops**

*March 1 10:30am-1:00: Toronto Mendelssohn Choir. Singsation Saturdays. Choral workshop for everyone who loves to sing. Explore selections from Russian masterworks. Zinfilia Polen, featured conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-588-0422. 10.*

**Toronto Children’s Chorus**

Elise Bradley, Artistic Director

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.
**APRIL 7 2008**

**50**

**Music Community School. Scratch from Scratch: DJ Fundamentals.**

**March 27 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. 12 Midtown Centre, 416-520-6025. (Members, members free.**

**March 28 7:30-10pm: Recorder Players Society. Opportunity for performer and/or other early instrument players to play Renaissance & Baroque music in groups. Sponsored by Scott Paterson. Church of the Transfiguration, 111 Manor Rd. East, 416-534-7831. $10 (CAMMAC member), $12 (non-member).**

**April 5 9:00am-4:00: Toronto Early Music Players Organization. All day workshop on early music for winds and strings. Led by Matthias Maute. Bring your early instruments and stand; music provided. 4874 Yonge St., 416-377-7777. $40.**

**April 6 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds and strings. Led by Matthias Maute. Bring your early instruments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-920-5025. $5 (non-member), $10 (CAMMAC member), $12 (non-member).**

**April 6 2:00: CAMMAC. Reading of cantatas BWV 4, 8, 9, 10, 14. Led by Brad Ratzlaff; for singers & instrumentalists. Elliott Hall, Christ Church Deer Park, 1570 Yonge St. 416-421-6779. 410 (non-members), members free.**

**March 10-14: Royal Conservatory of Music Community School. Scratch from Scratch: DJ Fundamentals. Learn mix and scratch arts in this hands-on program. For teens & adults. 90 Croatian St. 416-405-2625, www.rcmusic.ca**

**March 10 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. (at Huron). 416-922-7997 or pleasantacescwarforx@rogers.com**

**March 25 8:00: Toronto Folk Singers’ Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tranzac Club, 292 Brunswick Ave. 416-532-0900.**

**March 27 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. 12 Midtown Centre, 416-520-6025. (Members, members free.**

**March 28 16:00-4:45: CAMMAC. Vocal Jazz Workshop. Led by Dylan Bell. Vocal percussion, traditional drum kit sounds, Latin/African percussion sounds made by the voice and other vocal ideas. Northern District Library, 40 Orchard View Blvd. 416-694-8266. (20 members, $30 (non-members). Registration deadline: March 31.**

**April 6 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds and strings. Led by Matthias Maute. Bring your early instruments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-778-7777. 120.**

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This is my 6th consecutive winter here. I have many references re: caring for both cats and dogs. patatilley@yahoo.co m 416-826-7858.


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**WholeNote’s Publication Schedule and Editorial Special Focuses, 2008**

**MARCH** (publication date: Thursday February 28)

*Summer Music Education*

*Period Music*

**APRIL** (publication date: Thursday March 27)

*Recorded Music for Spring: New releases reviewed*

*The Many Faces of Opera*

**MAY** (publication date: Tuesday April 29)

THE CANARY PAGES: WholeNote’s annual choral directory

*Choral*

*New Music*

**JUNE** (publication date: Thursday May 29)

THE GREEN PAGES: WholeNote’s annual focus on summer music festivals

*New Music*

*Jazz*

**JULY & AUGUST** Double Issue (publication date: Friday June 27)

*Recorded Music - SUMMER: new releases reviewed*

*World Music*

*2008-2009 Season Preview*

**SEPTEMBER** (publication date: Thursday August 28)

*EDUCATION: beginning, continuing and professional development*

*Orchestras and Bands*

**OCTOBER** (publication date: Monday September 29)

THE BLUE PAGES: The Music Community — WholeNote’s annual member profiles

*Community*

**NOVEMBER** (publication date: Thursday October 30)

*Recorded Music for Fall: new releases reviewed*

*Music at Home*

**DECEMBER & JANUARY** Double Issue (publication date: Thursday November 27)

*Gifts of Music*

Publication dates and some editorial themes are subject to change. Contact editorial@thewholenote.com for details
What was your first-ever choral experience?
I can thank my grade 5 drama teacher, Ms. Eisen, for starting my choral, and eventually, my opera career. She introduced me to Ann Cooper Gay, the current artistic director of the Canadian Children’s Opera Company. I started off with Ann in the High Park Children’s Choirs, which was conveniently up the street from my school. When Ann moved to the CCOC, I decided to go with her and try it out. Eight years later I put myself on my (at the time) 11-year-old back for deciding this. The experiences just keep getting better.

Are you currently singing with a choir? How did you choose the choir?
I am still with the CCOC in the Youth Chorus (for older teenagers). The YC is for you if you’re taller than most of the other children in the Principal Chorus and pianissimo is the only acceptable volume for you to sing in order to ensure a “blend” of voices. Also, if you encounter large piles of homework when you come home, or if you’re in university.

Where does your choral singing fit into other aspects of your life?
There are basically two parts to my life: Life and Choir. My friends will actually say, “Hey Kristina, you wanna go out this weekend? Oh wait, let me guess, you have choir.” The CCOC has an extremely demanding schedule, but I would be lying if I said I didn’t love it. I am one of those strange people who likes being busy all the time, and choir became the perfect outlet. The Youth Chorus is slightly less demanding time-wise, but the demand on quality and discipline is the same. Choir has really helped me achieve a balance in my life: it’s both social and disciplined; it also forces me to manage my time outside of choir.

What kind of concerts do you like to attend? How often?
My family subscribes to the Canadian Opera Company and to Opera Atelier, and occasionally to the TSO. I also go to Tafelmusik concerts once in a while. Of course, I also go to non-classical music concerts; I can think of Feist and Paco Peña off the top of my head. The Spice Girls were my most recent indulgence.

What qualities make you admire a choral conductor?
I love Ann - as a conductor, as a musician, as a person. In teenager language, she rocks. She is an extremely knowledgeable and talented musician, firm but kind. Most importantly she genuinely cares about every single person in the choir and in the organization. This is what I think makes a good conductor. She has raised my standards to the point that I will not accept anything less than what she demands both of myself and of a conductor. Ann has made my choir experience what it is.

Do you have an anecdote about touring?
The CCOC toured in Austria and Hungary last summer. None of the choristers spoke either German or Hungarian. In Budapest, we had billeting arrangements with the host choir, and we were broken up into pairs or small groups and stayed with families. My partner and I got a wonderful woman named Sacci who was so kind and lovely. But she did not speak English, and neither my partner nor I spoke Hungarian. Thankfully, it was eventually established that both Sacci and I knew enough Russian to get by, so we said nouns in Hungarian with the help of our pocket dictionaries and verbs in Russian and no one went hungry.

After a performance in which I had a solo Sacci hugged me so tightly, saying what I’m sure were very affectionate words in Hungarian. She eventually said “Oh, my beautiful girl!” in Russian, which I did understand, but sometimes, the way you say something is more important. As a person, these diverse experiences shape who I am; this goes with and without saying. As a performer, I truly think that choir plays a vital part in shaping me. As a chorister, if the spotlight is not on you, you learn to blend in, you learn humility and conformity. Solo roles are when you can shine, and “do your own thing”. This creates a very well-balanced person who is neither conceited nor terrified of performing. I have been playing violin since the age of 4, and I feel the same way about orchestras. There is nothing more amazing than performing an incredible piece of music as part of a large group of people: You feel the unity, the common thread between so many people. It is this feeling that made me decide that performing was what I wanted to do for the rest of my life.

Future opera singer Kristina Bijelic is a grade 12 student at Humberside Collegiate, hoping to attend U of T next year. She studies ballet at Atelier Ballet and is preparing to sing Eurydice in Offenbach’s “Orpheus in the Underworld” with the CYOC in May.

The CCOC production of “Dragon in the Rocks” by Marie Day and Alexander Rapoport starts March 7.

May is the month for our CANARY PAGES – WholeNote’s annual “yellow pages” guide to choirs of all kinds.

For information on how your choir can be included, please contact 416-323-2232 ext. 26, or email canary@thewholenote.com.

Submission deadline is Friday, April 11.
March and spend some time with my English family. I'll take my scrolls with me—world.... in March I'm going over there to teach an intensive course for her taught by Juliet Barker, who trained in Mittenwald, Germany. It's a small related to had actually made anything in years. I got interested in making came into a little money from my musical grandmother. I decided I'd like to and with that came an interest in Elizabethan music. During this time, I violin concerto at about 8.

Quentin Playfair grew up in Cambridge, England. Music was part of a cultural weave that included the renowned St. John's College Choir and the Cambridge Philharmonic Orchestra. His mother, a member of the Philharmonic Choir, later played viola in the orchestra. His grandfather, on his (doctor) father's side, was an eminent violinist. Quentin attended St. John's College School. I was not one of the boys in the ruffled collars. being groomed for the Col...

Quentin played some classical guitar as a young person, but in fact came to his "woodworking," and ultimately his place in the hearts of period string players here, by way of reading history at university. My main areas of interest in history were the years of the 1600s and 1700s, and with that came an interest in Elizabethan music. During this time, I came into a little money from my musical grandmother. I decided I'd like to play the lute. There was no lute-maker in Cambridge, so this involved hours hanging around a workshop in Ely.

I finished my degree realizing I was happier doing practical things—the one who got asked to put up a shelf, or fix the fridge. I came from a family of doctors, lawyers, academics, an occasional musician: nobody I was related to had actually made anything in years. I got interested in making instruments.

My training began when I signed up for an evening class in Cambridge, taught by Juliet Barker, who trained in Mittenwald, Germany. It's a small world.... in March I'm going over there to teach an intensive course for her and spend some time with my English family. I'll take my scrolls with me—the carving part of what I do is my most portable work. It's spring there, daffodils and all!

Quentin Playfair's Toronto career began with 10 years' work at George Herin and Sons, before establishing his own business. He says he learned a great deal from the other Heinl workers who were "knowledgeable good guys." Today his work is increasingly on building instruments, although his reputation for being "the guy you want to call" for repairs is not going to go away. His work centres around violins and violas, viols and the occasional "oddball thing." I seldom fix basses, simply because, for an instrument maker, space is an issue. It's a pity about the basses, because bass people are some of the nicest folks. I've seen harps, a hurdy-gurdy or two—not for the mechanics—but when there's a crack, well... wood is wood.

There's that practical voice, combining history and geography, wood and tools. So willing to talk lovingly about the intricacies of the instruments he fixes and makes. But he does not romanticize.

A violin is a tool, not an art object—not that I don't treat them with respect—a tool for a musician. When you have a thing that was made in 1600 for a musician in Mantua to play on, it's come an awfully long way to be stuck in the collection of an investment banker, gushed about for rather the wrong reasons. It should be preserved for music-making, not tucked away with your original Apple certificates.

Quentin is quite clear that a period instrument doesn't have to be old to make authentic music, and asserts that in its time, period music was generally performed on fairly new instruments.

It may be gorgeous, and have me drooling, but old, in 1700, meant an instrument made around 1600. If you say "I'd like my setup in authentic baroque style" (the birth of Monteverdi to death of 'Telemann') that's 200 years of instrument makers' exploring and shifting. So we will compromise: I will attempt to make something that will not surprise a player from 1680 and you will PLAY like someone in Telemann's orchestra, or Monteverdi's. Just as importantly buy a good baroque bow and get some lessons. More important than the instrument itself, the first step is an intellectual one, informing the right hand.

Back to history:

People don't seem to be taught history very thoughtfully...there's a conductor in Ottawa who seems to believe that the folks of the 17th century ran around quoting limp-wristed sonnets at each other. It was an unspeakably brutal time. In 1705, on the road to hear Buxtehude in Lubeck, Bach would have passed many public gallows with unfortunate left hanging to rot.

Back to the practical:

I don't take commissions, and I won't take a deposit (barring some kind of totally esoteric specifics.) I think they scare people. If you ask me to build something for you, when it's ready, you have it for two weeks. If you like each other, it's payment in full.

And the present:

I'm finishing the 'cello in the photograph, and brooding about what kind of violin to make next. I spend a lot of time in consultation, discussion, and argument, with people all over—by email, and by visiting. But personal contact is so important....

Which is why you might meet him on that trans-Atlantic flight.
Summer is a great time to kick back and relax... and make some music! And what better time to think about the summer than right now, in the midst of a long, cold winter. Opportunities for music education are diverse and plentiful in Ontario and beyond this summer, so get dreaming and planning your summer music adventure!

From day camps to week-long retreats, we've got the names, places and dates of your next musical growth experience! For aspiring musicians of all levels and ages, there's something for everyone. We've got the contact details (printed here and updated on www.thewholenote.com), so call, email or surf your way to a musical summer. Stay in the city or head for the country, music is everywhere this summer!

Past summer music program participants rave about their experiences. “It's a week to expand your mind and horizons in an interesting city, with interesting people”... “It lets participants live their fantasy of doing music 100% of the time, if only for three days”... “I have no idea how you manage to convince such an eclectic group of musical luminaries to converge on the same set of geographical coordinates every year”... “a valuable experience for musicians to connect and grow no matter what age!”

So pick up a trumpet, sit down at the piano, raise your voice or strum a guitar, all with others who love music as much as you do... the music is yours for the making!

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Adult Vocal Week (Aurora, ON) July 2-5

Comox Valley Youth Music Centre
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June 29-July 12 (Pacific Jazz)
41st annual summer music camp (age: 12 to university)

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www.musicinsummer.com
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July 14-18
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416-924-6211 ext. 277
www.mnjcc.org
samo@mnjcc.org

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July 20-29
Intermediate and advanced students (age: 14-30 or doctoral student)
403-440-7769
www.mtrocal.ca/conservatory/intsumschool.shtml
organ@mtrocal.ca

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416-408-2825

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

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(Milford, ON)
July 19–Aug. 16
Chamber music school for string students (age: 13–18)
Music at Port Milford summer festival and music school was established in 1986, in historic Prince Edward County. MPM offers four weeks of intensive chamber music study. In a wholesome and nurturing environment, for serious string students. Students, admitted competitively, work together with artist faculty mentors to produce weekly performances of chamber, orchestral and choral works. Resident faculty include the Takai Quartet and Marie Berard.
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July 7–31
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1-888-886-4604
www.rcmusic.ca/communityschool
communityschool@rcmusic.ca

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(Ingersoll, ON)
Various dates, July and Aug.
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(age: 4-14)
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www.singingbrookfarm.ca
linday@xplornet.ca or svanwinden@xplornet.ca

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613-542-1486, 1-888-283-1539
www.moretthanmusic.com
mtm@kingston.net

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Toronto:
416.408.2825 (Dufferin & Bloor)
Mississauga:
905.891.7944 (Cawthra & Lakeshore)

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e-mail@solt.ca

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(St. Catharines, ON)
Aug. 10–16
Sing Out Louise! Musical Theatre Performance Techniques and Tricks (age: 14–18)
416-408-4556
www.theatreontario.org
info@theatreontario.org

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(Toronto, ON)
June 1–14
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(age: 8–17, apprentices 18–24 years)
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(St. Catharines, ON)
Aug. 10–16
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www.theatreontario.org
info@theatreontario.org

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www.tcmi.ca
info@tcmi.ca

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dennis.zimmer@tdsb.on.ca

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(Toronto, ON)
July 13–18
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416-968-0303
www.torontoschoolforstrings.com

Toronto School for Strings
(Toronto, ON)
Aug. 5–8, 11–15
String day camp (age: 5–13)
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www.torontoschoolforstrings.com

Toronto Summer Music Academy
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Aug. 11–24
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www.tuckamorefestival.ca
ndahn@mun.ca

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gillian.mackay@utoronto.ca

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www.yamahamusicschool.ca
school@yamaha.ca

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WWW.THEWHOLENOTE.COM
MARCH 1 - APRIL 7 2008
61
Vivaldi’s well-known (and well-loved) Gloria RV 589 is the major work on the disc. The succession of choruses, duets and solos show the choir and orchestra at their most well-crafted perfection.

It is nearly impossible to heap more praise on the combined Tafelmusik enterprises than has been written elsewhere, but suffice it to say, they remain considerably better than the promotional hype that surrounds them. Conductor Taurins’ photograph has him in a toothy grin, the choir are relaxed standing outdoors in their formal attire on a bright sunlit day. Recommended.

John S. Gray

Concert notes: The Tafelmusik Chamber Choir is joined by Rufus Müller, Maryem Tollar, Basam Bishara, Saleiman Würwag, and Gershon Silins for “In the Garden of Earthly Delights”, March 6 - 9. The Tafelmusik Baroque Orchestra performs Beethoven’s Symphonies Nos. 7 & 8 under Bruno Weil’s direction March 27 - 30 at Trinity-St. Paul’s and April 1 at the George Weston Recital Hall. Beyond their own series, Tafelmusik performs for the Port Hope Friends of Musik on March 1 and will give a Sunday afternoon performance at the ROM on March 2.

Schubert - Winterreise
Christoph Prégardien; Pentaèdre
ATMA ACD2 2546

There are many distinguished recordings of Schubert’s song cycle Winterreise available, but this new recording sets itself apart from all the others quite dramatically. The original piano accompaniment has been rewritten for a wind quintet (here, Quebec-based Pentaèdre) and, of all things, accordion (played by Joseph Petric). Normand Forget has skilfully rearranged the piano part, taking advantage of the range of tonal colouring the contrasting instruments afford, which is inevitably greater than what even the best pianist alone could provide. But this wider spectrum of colour comes at the expense of intimacy that the piano offers. The wanderer does not sound isolated in his winter journey so much as in constant contact – and conflict – with his surroundings. This effect is emphasized by the forward placement of the instrumental accompaniment. The arrangement is skilful and the performance is polished, but the reedy and breathy quality of the instruments – especially the punchy accordion – cannot reproduce the delicate legato lines or enveloping softness of the original piano part.

The success of any performance of Winterreise rests on the vocal soloist, and on this recording the tenor Christoph Prégardien gives a compelling performance. Much like the winds accompanying him, he has lean, sinewy sound that is well suited to the narrative quality of many of the songs, but does not lack the
tenderness requisite for others. His excellent diction and dramatic readings only occasionally come at the expense of tonal beauty.  

Seith Estrin

Vivaldi - Griselda
Collin Ainsworth; Carla Huhtanen; Lynne McMurtry; Jason Nedecky; Marlon Newman; Giles Tomkins; Opera in Concert; Aradia Ensemble; Kevin Mallon
Naxos 8.660211-13

We are living in amazing times — at least when it comes to Baroque music. Increasingly, Baroque recordings (many of them world premieres) are becoming staples of music stores and record companies. It is enough to mention the monumental effort of Naive Records, who are in the process of recording the entire catalogue of over 400 surviving works of Vivaldi. One of the most prolific and successful labels, NAXOS, who single-handedly revived the notion of quality, inexpensive CDs, is active in this sphere as well. The latest addition is the Toronto-originated recording of Griselda by Vivaldi, one of his late operas. The story of Griselda, re-told in the Decameron, is a bizarre tale of faithful girl of low birth, put to a multitude of gruelling tests by her regal husband, Gualtier. As often happens in opera, the Il- bretto stretches credibility and is a mere excuse for dramatic twists and turns. The excellent Aradia Ensemble, in collaboration with Opera in Concert, under the skilful direction of Kevin Mallon, proves yet again to this reviewer that they have full grasp of the nuances of the Baroque repertoire.

Such uniform praise is not possible for the vocalists on this record — precisely because of the wide availability of Baroque recordings. Constant comparisons are inevitable and among principals, only Colin Ainsworth passes the gruelling tests by her regal husband, Gualtier. As often happens in opera, the Il-

Robert Tomas

Verdi - La Traviata
Renée Fleming; Rolando Villazon; Renato Bruson; Los Angeles Opera Orchestra and Chorus; James Conlon
Decca 074 3215

Besides countless recordings, there are over a dozen video releases of La Traviata, one of Verdi’s most popular and beloved operas. So far I have always considered Solti’s DECCA performance from the Covent Garden as a benchmark, but this live DVD issue from the Los Angeles Opera is a worthy competitor indeed. Some of you may be familiar with a recent
Inspired by Medieval sources pre-dating Goethe’s renowned play, Busoni wrote his own libretto in 1910 and continued to work on the score until his death in 1924. His pupil Philipp Jarnach completed the unwritten ending of the work for its Dresden premiere in 1925. Though rarely staged due to its unusual nature, it is a work fully equal in stature to the operas of Berg or Britten.

Busoni composed the greater part of this opera while exiled in Zurich during the First World War. Perversely enough, this 2006 Zurich Opera staging by Klaus Michael Gruber delights in undermining numerous aspects of Busoni’s decidedly supernatural scenario. Faust’s Satanic book is replaced by a statue, his malevolent devils with tongues of flame are reduced to Dada-esque gewgaws flown from the ceiling, and his magical apparitions spring clumsily from trap doors. Musically however the production is superb. Thomas Hampson’s Faust is a commanding presence throughout, though his consistently morose stage deportment grossly a bit wearisome over time. Fortunately the inspired casting of the vibrant bel canto tenor Gregory Kunde in the taxing role of Mephistopheles compensates for Hampson’s stolidity, Sandra Trattnigg, the sole woman in the cast, proves an alluring Countess of Parma. The Zurich Opera orchestra and their extraordinarily deft chorus are in top form under the circumspect direction of Philippe Jordan.

Kurt Weill was undoubtedly the most talented and seasoned member of Busoni’s final post-war master classes in Berlin. He also benefited from years of private counterpart studies offered without charge by the aforementioned Jarnach. His career might have taken quite a different turn had he not had the good fortune to meet the seditious playwright Bertold Brecht in 1927. They embarked on their historic partnership with the opera Mahagonny, though the wildly popular Three Penny Opera intervened before its completion. Even so, the lessons of his student days are clearly evident in Weill’s contrapuntal mastery and stylistic allusions derived from the ‘new classicism’ Busoni had advocated to his students.

This 2007 Los Angeles Opera production of Mahagonny was recently broadcast on the PBS network. Presented in an English translation by Michael Feingold, the stellar cast includes the voluptuous Audra McDonald as Jenny. Broadway veteran Patti Lupone as the conniving Leocadia Begbick, and the rising operatic tenor Anthony Dean Griffey as the hapless Jimmy McIntyre. John Doyle’s efficient staging follows the remorseless scenario chronologically through the Depression era to modern day Las Vegas. Conductor James Conlon’s incisive, steely interpretation is extremely effective. Both sound and visual aspects are excellent.
Johann Sebastian Bach never had it so good. After all his permutations from Pablo Casals through the period instrument/period performance revival (still ongoing, even now) we now find that the Leipzig master’s torch has been taken up by wind players and ensembles.

"Bach in the Wind" is a live recording from last year’s Montreal Chamber Music Festival. The Montreal Festival Wind Orchestra takes its inclusion in the chamber music festival very seriously, consisting of a relatively massive 24-player group. But rather than unwieldy, they are tight and cohesive, with many Orchestra Symphonique de Montréal names, Timothy Hutchins among them, in the roster. They feature a programme entirely of organ works, and with such expert orchestration, razor-sharp ensemble playing and unerring pitch at work here, it is easy at times to fall into the trap of thinking that you are in fact hearing a large organ in an unusually reverberant-free cathedral. The Passacaglia and Fugue BWV 582 is especially effective, but the other works are just as wonderful. At 73:41, a great and generous recording.

The Canadian Brass augment themselves into an octet for part of this disc. "Bach", romping though a series of preludes and fugues. All the usual polish and panache of the Canadian Brass production are present here. A Canadian arranger’s contribution of four additional works, all based on Bach’s Anna Magdalena Notebook themes, blends seamlessly into the flow. Recorded in the legendary acoustic of the Church of St. Mary Magdalene in Toronto, the sound is breathtaking.

Canadian Brass alumnus Jens Lindemann plays a wider field of 18th century composers on "Classic Trumpets", with Baldassare, Herel, Marcello, Tartini and Neruda all appearing before Bach and Handel. Lindemann has a degree of control over his instruments (including some special new custom trumpets made especially for him by a big Japanese factory) that is awe-inspiring. Lindemann’s little orchestra, consisting of string quartet, bass, and two horns, is as good as it gets, with bassist Joel Quarrington laying down a sure-footed foundation. The trumpet arrangement of the Adagio from Marcello’s D minor oboe concerto is particularly effective. Tartini’s Trumpet Concerto is also worth the price of admission. Bach’s Air on the G-string will please one and all. Lindemann shows a restraint that is often lacking in his former colleagues, and never unduly dominates his orchestra. Recorded in Montreal’s spacious Redpath Hall, the sound is manipulated by no fewer than nine engineers in addition to the producer; therefore the technical people outnumber the orchestra. The result? A great recording.

Concert note: The Canadian Brass presents "From Bach to blues" at the Capitol Theatre in Port Hope on March 14.

CLASSICAL AND BEYOND

Mozart - Sonatas K331; K332; K310; Rondo K511
Juana Zayas
ZMI ZM1CD103 (www.juanazayas.com)
Tremblay. Au contraire! The ensemble was formed in 2001 as part of the Ottawa/Hull Jeux de la Francophonie, and since that time has come to be recognized as a major force among Canadian youth orchestras.

This recording of Bruckner's great Symphony #7 on the Analektà label is the orchestra's second disc, and the second to focus on late 19th century repertoire. (The first was a recording of Bruch's Violin Concerto #1 on the XXI label.) Bruckner wrote this symphony - his magnum opus - between 1881 and 1883, and despite his many detractors, the work was successfully premiered at the Leipzig Gewandhaus in December of the following year. So what approach does this youthful orchestra take in addressing such a monumental Germanic work from the late romantic period? I am happy to report, a very sensitive one, yet one in which a spirit of grandeur - so inherent in this music - is apparent at all times. From beginning to end, Tremblay and his group of 71 instil a feeling of constant growth, taking the listener on a long (but never tedious!) musical journey. The second movement, based on that in Beethoven's Symphony #9, is a true romantic adagio, but the pace here never plods as in certain other recordings I have encountered. My only quibble is that the scherzo, which follows could have been a little brisker - it is, after all, marked "sehr schnell", and the tempo seems at times a trifle too leisurely. But this is a minor issue, and in no way does it mar a fine performance. Biens faites, mes amis Francophones.

Ansfelden, would surely have approved!

Richard Haskell

Debussy - Images
Simon Trpceski
EMI 5 00772 2

It is hardly surprising that Simon Trpceski brings out the jazzy elements in Debussy's piano works so deftly. After all, he did choose to play Dave Brubeck's jazz standard Take Five as an encore in his recital for Music Toronto a few years ago. His latest disc surveys some of Debussy's finest piano music. Here he captures the playful humour of Collinov's Cake walk and the exuberant virtuosity of L'Isle Joyeuse. But at the same time he expresses the rhapsodic dreaminess of Reflets dans l'eau.

In Trpceski's hands Debussy's melodies sing and his layers of sounds dazzle. Yet the textures remain clear, allowing you to hear right into these pieces. Trpceski's palette of tone colours and accents is imaginative. There's a naturalness to his phrasing which lends a sense of authenticity to these performances. This is a memorable and moving disc.

The two books of Images are presented complete, as is the Children's Corner Suite. But Clair de lune is on its own, unfortunately extracted from the Suite bergamasque, where it belongs.

The booklet notes by Roger Nichols are worth reading. Trpceski writes a very brief tribute to his native Macedonia, which he cites as an inspiration for his work. It is unfortunate that no biographical material on him is included. But those who are able and willing to pop this disc into a computer will find an interesting video of the pianist in Macedonia, talking and playing.

Pamela Margles

Concert note: Simon Trpceski returns to the Jane Mallett Theatre on Tuesday, March 18 for Music Toronto. He will play Debussy's Children's Corner, along with works by Rachmaninoff and Prokofiev.

JAZZ AND IMPROVISIZED MUSIC

Canadian Composer Portraits - Alcides Lanza

Various Artists
Centrediscs CMCCCD 13007

I admit I was unfamiliar with the name Alcides Lanza until recently, but what an intriguing individual, and a worthy subject indeed for the latest in the Canadian composers Portraits series from the Canadian Music Centre. Born in Argentina in 1929, Lanza had a somewhat unorthodox musical upbringing. He began by studying piano and composition privately, but graduated from the Industrial High School in Rosario with a degree in electronics. Lanza later commenced studies in architecture, but after a move to Buenos Aires, he developed an interest in composition, particularly that of the avant-garde movements then taking place in the US. Further studies at the newly-formed Centre for Advanced Musical Studies and later at the Columbia/Princeton Electronic Music Centre in New York solidified both his musical style and his entire approach to music-making. In 1971 Lanza traveled further north again to Montreal, where he ultimately became the director of the Electronic Music Studio at McGill University until his retirement in 2002.

Interviewed by Etan Cornfeld for the hour-long documentary that introduces this set, Lanza explains: "I don't compose too much with notes, or intervals or themes; I think more in terms of shapes, and variations and the timbral aspects of the sound". This approach is discernible throughout the 6 compositions featured on disc 2 of the set. Recorded between 1974 and 2002, the works here constitute a fine representation of Lanza's musical style over a 28 year span. And what a wonderfully varied means of expression he achieves! For example, aldeis utilizes a group of 13 standard instruments - brass, strings, and percussion, but with each group tuned a quarter-tone apart. On the other hand, un mundo imaginario from 1989 is based on a text by Lanza himself, and is an intriguing combination of chorus with electroacoustic sounds, using both standard, graphic and aleatoric notation.

Altogether, this disc is a treat, for those who are steadfast admirers of new music and those wishing only to expose the ears to something different. Mis felicitaciones, Alcides

Richard Haskell
experimental credentials, Martin is an accomplished time-keeper, though the time-feel is hardly standard. Encompassing martial thumps, press rolls, and cymbal resonation he creates whichever beat best encourages Shaw’s story telling. Meanwhile split-tones, reed-biting trills and avian cries are favoured by the saxophonist.

Rattlebag Jimmy is the most spectacular version of this strategy. Shaw alternates between altissimo squeals and mid-register lyrical phrasing, as Martin brings nerve beats, bell and triangle pings into the mix. Eventually this broken octave exposition allows Shaw space for closely packed, glottis-expanded reed cadences.

While conventional farming may be in decline, the produce from this musical barnyard appears healthy and flourishing. Ken Waxman

Concert note: Lori Freedman is one of the featured artists in the Montreal Mash up edition of “Revolutions: Turning the Tables on DJ Culture(s)” presented by NUMUS at the Starlight Club in Waterloo on March 13.

POT POURRI - EXTENDED PLAY

CubaCuba - The Official Guide to Cuba various artists in2music IN2 0118

CubaCuba 2 various artists in2music IN2 0125

CubaCuba 3 The Celebration Continues various artists in2music IN2 0140 (www.in2music.com)

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David Buchbinder/Hilario Duran
Tzadic TZ 8121 (www.odessahavana.com)

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Sisters of Sheynville
Independent SOS 236-2007 (www.sistersofsheynville.ca)

Three compilations dubbing themselves “the official guide to Cuba” hit our shores starting in 2005 and these discs (CubaCuba, CubaCuba 2 and CubaCuba 3) offer a handsomely packaged overview of the Cuban music scene. All of the artists are from the legendary EGREM studios in Havana, so those familiar with the Afro Cuban All Stars and the Buena Vista Social Club will recognize most of the names. Traditional luminaries like Ruben Gonzalez, Compay Segundo, Ibrahim Ferrer and Omara Portuondo all appear along with a handful of newer artists working in the traditional genres (son and bolero mostly), with the occasional sizzling salsa number thrown in for extra sabor. The booklets are handy, with lyrics set out in both Spanish and English and gorgeous photos throughout. Any one of these compilations would be a good addition to the CD collections of neophyte or veteran Cuban music fans.

For a completely different journey, we have...
OLD WINE IN NEW BOTTLES

FROMMERMANN is the name of a vocal group formed in Holland in December 2004 to re-create the unique harmonies of The Comedian Harmonists, founded in Germany 1927 by Harry Frommermann. That group of seven men made an untold number of 10” 78s for Electrola which were distributed in English speaking countries by HMV and affiliates. Their recordings were in heavy rotation on the airwaves and copies sold like hot cakes—it seemed that almost every household boasted at least one. The King’s Singers, started in 1968, emulated them to box-office acclaim. A sympathetic 1998 German movie told their story from 1927 until after they were disbanded by the Nazis for the usual reason. Their original recordings are lip-synced by the perfectly cast actors in “The Harmonists” (on DVD from Miramax). Listening to “Frommermunn” (Channel Classics CCSA26807, hybrid SACD), it really doesn’t matter if one understands German or not because these arrangements, the old originals, of familiar and unfamiliar songs, treat each voice as an instrument and each of the 19 tracks is a little masterpiece of harmonizing, balance and faultless intonation. This is a very successful, entertaining, and happy disc.

From time to time Naive reissues recitals by Russian pianist Grigory Sokolov, who, I am told, is a something of a cult figure and heir to Richter’s crown. The latest is a Chopin package (Naive O3P03456, 2CDs) containing concert recordings of the 24 Preludes, op.48; the second sonata, op.35; and the 12 Etudes, op.25. I am especially addicted to the Preludes and here, arguably, are the finest performances ever (recorded 17/06/1990 in Paris). As each unfolds, Sokolov’s empathy and sense of line and unquestioned mastery of his instrument finds the listener nevly pondering Chopin’s muse. The familiar 24th is poetically sculpted and nuanced with the power of the final bars unmatched. The Sonata and the Etudes, too, are played with great virtuosity but the Preludes are in a class of their own.

Martha Argerich, supported by Ricardo Chailly and his Gewandhausorchester, are well suited to Schumann’s Piano Concerto in A minor as seen in performance in Leipzig in June 2006 (EuroArts DVD 2056068 with 16:9 image and surround sound). While losing little or none of her fabulous technique, Argerich has become more contemplative of recent years as seen and heard in her recent CDs and DVDs. This is an impressive performance, well worth having, with pianist and conductor in happy accord, turning in a dynamic account of Schumann’s deservedly popular opus, his first of three compositions for piano and orchestra. What a pity that we were not treated to those, rather than the informative but clumsy documentary about the Schumanns and this concerto.

Beethoven’s fourth and seventh symphonies are heard in the second volume of the cycle conducted by Paavo Jarvi with the Deutsche Kammerphilharmonie, Bremen (BMG 88697-21418-2 Hybrid SACD). After being critical of the first volume (symphonies three & eight) because of Jarvi’s super-fast tempos, bordering on indifference, I find this second instalment unexpectedly thrilling. The fourth symphony is a triumph. Tempos are exhilarating, driven but not nasty. Jarvi urges his players to just this side of what is impossible while maintaining impeccable ensemble, clarified tutti and crisply balanced brass and percussion. The first and second violins are divided, with the basses to the left. All this is exceptionally well conveyed by the exemplary recording, particularly from the SACD layer. This is a Fourth to stand with the very best. The Seventh is not as driven, although by normal standards it is amply dramatic. In the last movement he eases up at times in order to shape the passages usually passed over in a mad dash to the double bar.

It would be a pretty fair statement that fewer than one in a thousand music lovers have even heard of Harry Partch let alone have heard his music. Google him and the third entry proclaims “Harry Partch (1901-1974), one of the greatest and most individualistic composers of all time, was not only a great composer, but an innovative theorist…” Columbia’s 1969 2-LP set of Delusion of the Fury fascinated and delighted record collectors because of its repetitive low notes in the opening and the unusual sonorities and rhythms that followed. All the instruments were created by Partch himself: the chromelodeon, an adapted reed organ with 43 tones to the octave scale; the marimba erotica with only four tones; the gigantic bass marimba; the bow; the spoils of war; the prodigious percussion. His recordings, including the Columbia recordings, are divided, with the basses to the left. All this is exceptionally well conveyed by the exemplary recording, particularly from the SACD layer. This is a Fourth to stand with the very best. The Seventh is not as driven, although by normal standards it is amply dramatic. In the last movement he eases up at times in order to shape the passages usually passed over in a mad dash to the double bar.

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The Delusion of the Fury is well worth hearing. A new DVD, Enclosure 8 (Innova 399), contains Partch himself talking about his philosophy and music and demonstrating his unique instruments. Included are the films for which he performs the music score, also a live performance of Castor and Pollux from 2006. Such is his fame, that one can buy (I did!) The Chimes of Partch wind chimes, made by Woodstock, that sound uncannily just right.
When Moses commands me to ‘Relax, Refresh, Recharge’
~ I Listen ~

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Wagner and the Wonder of Art: an introduction to Die Meistersinger
by M. Owen Lee
University of Toronto Press
148 pages, $18.95

For many years, Father Owen Lee has been well-known to millions of opera lovers around the world through his commentaries during Metropolitan Opera broadcasts, and his appearances on the opera quiz. At the same time he has been teaching Classics at the University of Toronto, where he is now Professor Emeritus.

The title of his latest book comes from a radio commentary which went on air during the first Metropolitan Opera broadcast following 9/11.

In a chapter called Controversies, Lee examines the charge that Wagner's operas, and Die Meistersinger in particular, have an undercurrent of anti-Semitism, especially in the opera's treatment of the character Beckmesser. Lee is hardly denying Wagner's odious anti-Semitism. On the contrary, one of his many books on Wagner is called Wagner: The Terrible Man and His Truthful Art. But he insists that Wagner's anti-Semitism is not coded into the opera. He writes, "I submit that Wagner, not in spite of, but because of his failed human nature, expresses humanity's needs and hopes more compellingly than any other composer for the stage."

The main section of the book offers a lecture on Die Meistersinger which was used for program notes at Bayreuth. Lee shows the poetic richness of Wagner's libretto, and the emotional depth of the music. Fittingly, he reveals, when speaking of the wise poet-cobbler, Hans Sachs, "I am more moved by Die Meistersinger than by any other opera because Sachs is what I would like to be."

It's also great to have Father Lee's list of his favourite CDs and DVDs. The generous endnotes offer fascinating facts and amusing references to Oscar Hammerstein and Perry Como.

The appearance of this book leaves me hoping for a sequel to Father Lee's wonderful memoir, A Book of Hours.
what's on at the tso?

Shostakovich Leningrad Symphony
March 5 & 6 at 8:00pm
Peter Oundjian, conductor
Janine Jansen, violin
Britten: Violin Concerto
Shostakovich: Symphony No. 7 "Leningrad"

Mahler Symphony 4
March 12 at 8:00pm
March 13 at 2:00pm
Peter Oundjian, conductor
Barbara Hannigan, soprano
Gary Kulesha: The True Colour of the Sky
Britten: Les Illuminations
Mahler: Symphony No. 4

Classical Legends
March 8 at 7:30pm
March 9 at 3:00pm
Charles Olivier-Munroe, conductor
Nell Deland, French Horn
Smetana: Overture to The Secret
R. Strauss: Horn Concerto No. 1
Mozart: Symphony No. 32, K. 318
Dvořák: The Midday Witch
Dvořák: Humoresque
R. Strauss: Till Eulenspiegel's Merry Pranks

Kissin Plays Brahms
March 26 & 29 at 8:00pm
Sir Andrew Davis, conductor
Evgeny Kissin, piano
Colin Fox, narrator
Raymond Lodge: Tales of the Nestsilk
Brahms: Piano Concerto No. 1

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