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JON HENDRICKS

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8:00 pm • Forum / Roundtable
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Concert - Part 1
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Eugene Astapov (Canada) • *Concerto for Piano and Orchestra
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On value and imagination in new concert music

Concert - Part 2
Lee Parkin (Canada) • **Concertino for Clarinet and Chamber Orchestra
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In WholeNote, as in many other somewhat newsy magazines, it’s sometimes the month’s main story that dictates what the cover photo will be (as it probably would have if Ori Dagan’s feature story on Jon Hendricks – see small photo, cover bottom right – had showed up in a month which we had not already decreed was going to be our spring Focus on Opera). Even if Ori hadn’t submitted a photo as good as the story, we’d have gone out and got one, because the story demanded it.

Other times, though, it’s the reverse. A photo shows up, and yells so loud to be on the cover, that we go out and get the story that the photo is shouting for.

And then there’s a month like this one, where we gather in photos left, right, and centre that fit the month’s chosen theme, and beat our brains out trying to choose. And then suddenly one jumps out of the mix, because like Little Bear’s porridge, it’s not too haute, not too cool, but just right. Why? Well, because sometimes you’re drawn to a photo because you recognize the people in it. Sometimes it’s because you don’t, right now, ... but know that one day you will.

So, meet the people in this month’s cover photo! It’s by Richard Lu (Richard and Hugh Photo Services) from last year’s Nov 8-11 University of Toronto Faculty of Music Opera Division student production of Donizetti’s L’elisir d’amore, conducted by Sandra Horst and directed by Michael Patrick Albano. Pictured are (left to right) Aviva Wilks, Sarah Parkin (front), Katarzyna Sadej (as Giannetta), Allison Arends (as Adina), Ryan Allen, Mia Harris (rear), and Nadine Guerin.

We didn’t recognize any of the performers by sight when we chose the photo. But on being told who they were (thank you, Aaron Wong), Allison Arends’ (she’s in the pink and white) name rang a bell. A quick dig through our own concert listings, past and present, told why. There she was last November 19, part of the Aldeburgh Connection’s Discoveries Series – Allison Arends, soprano; Kathleen Promane, mezzo; Bruce Ubukata, piano. In March of this year she sang the role of Ginevra in Handel’s Ariodante presented by the Opera Division of the Faculty of Music at U. of T. And, yes, there she is again – not in the past, but upcoming: a recital, April 10 at 8pm, for the Toronto Wagner Society.

The cover’s story started to unfurl.

Every year the Toronto Wagner Society presents a scholarship to a student in the U. of T. Opera Program, as recommended by the school’s faculty. (Past winners! – well Adrianne Pieczonka for one, Joni Henson for another, so someone knows how to pick’em!) And each year, for the Society’s closing meeting of the year, it hosts a vocal recital by its scholarship winner.

“The Wagner scholarship went towards tuition for this year, and I get to do a recital for them in a couple of weeks” said Allison when we reached her by phone. “The repertoire will include Strauss (Richard), Debussy, some opera arias, ... I graduate in a couple of months. Then I am going on a choir tour in Italy with Eglinton St. George’s United Church, where I am a section lead vocal recital by its scholarship winner.

Next month our “focus” shifts – from operatic to choral. May, as all WholeNote cognoscenti know, is “CanaryPages” month in our magazine – when we survey the vibrant choral scene that underpins this region’s love affair with timeless music. Don’t let your personal favourite choir fall through the cracks. Join the throng at canary@thewholenote.com.

David Perelman, editor
FOCUS

On Opera

by Christopher Hoile

Over the past few years we have watched as opera production in Southern Ontario has grown by huge amounts. April, in its position at the end of the spring season, has increasingly become the one month in the year when the greatest number of productions are on offer. Here are eleven different April productions, listed chronologically, covering the history of music theatre from the 17th century to the present:

1695: The Indian Queen. Henry Purcell’s semi-opera The Indian Queen will be presented by Toronto Masque Theatre April 24-26. The historical fantasy by Sir Robert Howard (1664), revised as a semi-opera by John Dryden, takes place in pre-Conquest Mexico and Peru and includes Montezuma as a character. Purcell’s last work for the stage, The Indian Queen was completed after his death by his younger brother Daniel. Directed by Derek Boyes with choreography by Marie-Nathalie Lacoursière, it stars soprano Meredith Hall and tenor Daniel Auchincloss. Larry Beckwith leads a period instrument band from the violin. www.torontomasqueetheatre.ca

1781: Idomeneo. Opera Atelier expands its Mozart repertoire with this opera seria, written when Mozart was 24, about the aftermath of the Trojan War. The cast includes Croatian tenor Kresimir Spicier (Idomeneo), Peggy Kriha Dye (Ilia), American male soprano Michael Maniaci (Idamante) and Curtis Sullivan (Neptune). The big news is that Measha Brueggergosman will sing Elettra, her Mozart operatic debut, and her debut with Opera Atelier. Andrew Parrott conducts musicians of the Tafelmusik Baroque Orchestra, and OA Artistic Director Marshall Pynkoski directs. Idomeneo runs April 26-May 3 at the Elgin Theatre. www.operaatelier.com

1786: The Marriage of Figaro. There are two productions of this Mozart favourite in April. The first is presented by students of the Royal Conservatory of Music April 4-10. www.rcmusic.ca

The second production of Figaro in April comes from the Brampton Lyric Opera on April 19 at Brampton’s new Rose Theatre’s 800-seat Main Hall. The cast includes Andrew Ties (Figaro), Andrew Bolton (Almaviva), Tina Winter (The Countess), Sandra Tucker (Susanna) and Jennifer Fina (Cherubino). It is conducted by Christopher Burton and directed by Penelope Cookson. www.bramtonlyricopera.ca

1816: The Barber of Seville. Not only are there two productions of Mozart’s Figaro, but this April allows one to see both famous Figaro operas in the same week. Pierre-Augustin Caron de Beaumarchais (1732-89) wrote three plays with Figaro as a central character—“Le Barbier de Séville” (1773), “Le Mariage de Figaro” (1778) and “La Mère coupable” (1792). Confusingly, Mozart’s opera is based on the second play and Rossini’s later opera on the first. The third has inspired operas by Darius Milhaud (1966) and John Corigliano (1991). The Canadian Opera Company production is directed by Michael Patrick Albano and conducted by Guillermo Silva-Marin. www.coc.ca

1879: Eugene Onegin. In repertory at the COC with Rossini is Tchaikovsky’s most popular opera Eugene Onegin with a libretto by Konstantin Shilovsky, based on Aleksandr Pushkin’s celebrated verse novel of 1828. It features Giselle Allen (Tatyana), Brett Polegato (Onegin), Danil Shioda (Lensky) Allys McHardy (Olga) and Alexander Kisselev (Prince Gremin). Strasbourg’s Opéra du Rhin production is directed by Marco Arturo Marelli and conducted by Sir Richard Armstrong. It runs April 2-30. www.coc.ca

1882: The Snow Maiden. A nice complement to the Tchaikovsky is The Snow Maiden (“Snegurochka”) by Nikolai Rimsky-Korsakov, who wrote his own libretto based on the 1873 play by Aleksandr Ostrovsky which was in turn inspired by a well-known Russian fairy tale. Snegurochka, daughter of Father Frost and Spring, falls in love with the mortal LeÏ, while mortal Mizgir falls in love with her. As one might expect from operas like Semele and Rusalka, pairings between mortals and immortals seldom work out. The Opera in Concert presentation is sung in Russian with English surtitles and features Luiza Zhuleva (Snegurochka), Katerina Tchoubar (Kupava), Michael Meraw (Mizgir), and Paul Williamson (Tsar Berendey), with Raisa Nakhmanovitch as music director.

English National Opera. Toronto Operetta Theatre’s latest production runs April 20-27 and features Peter McCutcheon, Michèle Bogdanowicz with Gerald Isaac as the reluctant executioner Koko. Julian Wachner conducts and Guillermo Silva-Marin directs. www.torontooperetta.com

1953: Wonderful Town. Two of the four musicals on offer at the Stratford and Shaw Festivals this season strangely enough were both revived by the New York City Opera in 1988. Wonderful Town, the musical Leonard Bernstein wrote just before West Side Story, with lyrics by Betty Comden and Adolph Green, is based on a book by Joseph Fields and Jerome Chodorov. The book is itself based on Fields’ and Chodorov’s play “My Sister Eileen” and on the stories of Ruth and pianist, April 6 at 2:30. www.operainconcert.com

1885: The Mikado. The late 19th century was not only the time for operas based on myth and fairy tale or on everyday life, but was also the end of the golden age of operetta. Gilbert and Sullivan were the pinnacle of operetta in English and The Mikado instantly became and still is the most popular of their fourteen collaborations. It has become one of the staples of British and American opera houses. Jonathan Miller’s version set not in Japan but at a British seaside resort in the 1920s is still a hit at the
McKenny and tells the story of two Ohio sisters seeking their fortune in the New York of 1935. The Shaw Festival production stars Chilina Kennedy and Lisa Horner as the sisters and is directed by Roger Hodgman and conducted by Paul Sportelli. Previews begin April 1 and the show runs May 24 to October 5. www.shawfest.com

1957: The Music Man. The Stratford Festival is mounting its second production of Meredith Willson’s greatest hit. Directed by Susan H. Schulman and conducted by Berthold Carrière, it features several singers who have sung opera in the past, like Laird Mackintosh (with Opera Atelier), Marcus Nance (with Tapestry) and Christina Gordon (the famous Katisha of Stratford’s Mikado). Actor Jonathan Goad is Harold Hill, the charming huckster who claims he can bring music to the wayward youth of River City, Iowa. Previews begin April 26, and the show runs May 28 to Nov. 1. www.stratford-festival.on.ca

2006: Elijah’s Kite. This Canadian opera for young people by James Rolfe set to a libretto by Camyar Chai premiered in New York City in 2006. A co-production between the Manhattan School of Music and Tapestry New Opera Works, it is one of only a handful of Canadian operas ever to premiere in New York City. The piece explores the issues of bullying, friendship, loneliness and self-image. Over the past two years Tapestry has brought Elijah’s...
Focus on Opera continued...

Kite to over 20,000 students, and from April 7-25, it will be embarking on a three-week tour that will visit schools in the GTA, Hamilton, Lindsay and Barrie before heading to Northern Ontario to perform for students from Blind River to Kapuskasing. For information on how to book a performance of Elijah’s Kite, contact Tapestry’s Outreach & Education Manager Amber Ebert at 416-537-6066 x224 or e-mail ambere@tapestrynewartopera.com.

2008: Emily, The Way You Are. This final entry is the world premiere of a one-woman opera exploring the life and work of Emily Carr (1871-1945) composed by Jana Skarecky to a librettro by Di Brandt. The single performance takes place on Sunday, April 20, 2008 at 1:30 p.m. at the McMichael Gallery in Kleinburg. The performance will feature mezzo-soprano Ramona Carmelly and the Talisker Chamber Players with conductor Gary Kulesha. Presenting Emily Carr’s story at the McMichael Gallery, which has long been home to some of her art work, highlights the connection between her achievements as a visual artist, her writings and the inner drama of her life. The free concert, part of the Canadian Music Centre’s “New Music in New Places” program, will also include other music by Jana Skarecky featuring pianist Joseph Ferretti, as well as poetry and prose by Di Brandt and Emily Carr. www.mcmichael.com

Two more operas that had been announced for April include TrypTych’s production of the 1988 Canadian opera Boiler Room Suite by Quenten Doolittle, which was to have played April 25-26 but has been rescheduled for next season, and Opera Ontario’s staging of Puccini’s Madama Butterfly in Hamilton April 24 and 26 and in Kitchener May 2 and 4. Information regarding Madama Butterfly has been removed from the company’s website and from the schedules for Hamilton Place and Kitchener’s Centre in the Square. There is still no news yet about whether the company’s emergency fundraising drive has been successful or if the company will continue to exist. To lose what had been Canada’s fourth-largest opera company and a prime showcase for Canadian talent would be a significant blow to opera in this country. Its disappearance would come at an unusual time when opera elsewhere in Ontario is flourishing.

Our opera coverage continues on pages 24-28; and pages 58-60.

Verve & nerve: Jon Hendricks

BY ORI DAGAN

Jon Hendricks is worth a thousand pictures if not a million words. A genius who has stood the test of time, he has already enjoyed a career most artists only dare to dream of. Miraculously, at 86, he is still active performer, lyricist and educator: internationally treasured ambassador of jazz.

Jazz fans in Toronto can thank Art of Jazz (www.artofjazz.org) for forging a fruitful relationship between Hendricks and this city. Honoured with the 2007 AoJ Lifetime Achievement Award, this year he’s already been back on the local stage, with more in store.

If you happened to be at his sold out show at Hugh’s Room on March 5, odds are you walked out smiling. Forget the living legend bit. Jon Hendricks is still one hell of an entertainer. Backed by the Art of Jazz All-Stars including Jane Bunnell on flute and soprano saxophone, Hendricks was consistently in fine form, sounding as good as he looked in his dazzling cherry red suit. Also on the bandstand were Larry Cramer on trumpet and flugelhorn, Dave Restivo on piano, Jim Vivian on bass and Terry Clarke on drums. It only took two numbers into the first set for the infectiously joyous Hendricks to let the audience know “I am happy, happy, so happy to be here in Toronto!”

The standing-room-only gig at Hugh’s was actually a promotional appearance for a much more ambitious show - one that falls right in with the Art of Jazz mandate to build a home for jazz in Toronto by provide jazz education and mentorship to audiences of all ages. Thursday, April 24, at Roy Thomson Hall, Jon will be joined by daughter Aria Hendricks, tap dancer Edward “Rocky” Mendes, a stellar list of Canadian all-stars, the Juno Award-winning Toronto Mass Choir, and most significantly, the Art of Jazz Community Voices: a 250-voice choir comprised of children from the Toronto District School Board’s Jane-Finch elementary and middle schools.

(Some of these kids may not know how lucky they are to take part in this concert, just as some WholeNote readers may confuse Jon with Jimi. So for everyone’s benefit, here is some background information about one of jazz music’s greatest living icons.)

Born in Toledo, Ohio in 1921, Hendricks has been called “the number one jazz singer in the world” by Melody Maker and “the greatest lyricist in the world” by the late Carmen McRae; Al Jarreau dubbed him “pound-for-pound the best jazz singer on the planet—maybe that’s ever been” and Thelonious Monk said he’s “the only one I want to lyricize my music.” Leonard Feather crowned him “The Poet Laureate of Jazz” and Time Magazine answered with “The James Joyce of Jive”. Aside from being the most prolific writer of Vocalese (in jazz vernacular this is the setting of words to instrumental solos) he is also one of the world’s top-drawer scat singers.

Music was not this man’s primary career choice, but thankfully fate stepped in. After serving as an Army clerk during WWII, Hendricks prepared to enter graduate law at the University of Toledo. When his GI benefits ran out, he recognized the road he had to take, and followed Charlie Parker’s advice to move to New York City. There he met Dave Lambert and Annie Ross, with whom he formed the highly influential vocal group Lambert, Hendricks & Ross in 1957. After the trio disbanded in 1962, Hendricks went on to record ten of his own recordings and five with the Manhattan Transfer, including Folcalse which garnered seven Grammy Awards.

His career also boasts numerous triumphs in other media. He wrote the script, music and lyrics to “The Evolution of the Blues”, a musical drama which was performed continuously from 1974 to 1980 in San Francisco, Los Angeles, Chicago and Washington, D.C. His television documentary “Somewhere to Lay My Weary Head/Down at the Dunbar” (1975) won Emmy, Peabody and Iris Awards. He also gives one hell of an interview, full of funny anecdotes and philosophical musings. What follows is a condensed version of a conversation we had by phone.

Jon Hendricks performs at a recent concert at Hugh’s Room in Toronto.
Love + Betrayal: Handel Opera Arias with Daniel Taylor + Carolyn Sampson
DIRECTED BY JEANNE LAMON

Wed April 9 at 7pm
Thurs – Sat April 10 – 12 at 8pm
Sun April 13 at 3:30pm

Tafelmusik is delighted to welcome world-renowned Canadian countertenor Daniel Taylor and English soprano Carolyn Sampson for Love + Betrayal: Handel Opera Arias. Be prepared for a musical display of jealousy, love and glory, as they sing dramatic scenes from some of Handel’s greatest operas including Julius Caesar and Rinaldo.

Wed May 7 at 7pm
Thurs – Sat May 8 – 10 at 8pm
Sun May 11 at 3:30pm

The Tafelmusik Chamber Choir and Orchestra, joined by soprano Shannon Mercer, mezzo-soprano Margaret Bragle, tenor Colin Ainsworth, and baritone Nathaniel Watson, bid a fond farewell to the 07/08 season with Mozart’s enigmatic last work, Requiem. This programme also features Haydn’s stunning St. Cecilia Mass.

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OD: You are a dazzling performer and you appear remarkably comfortable on the stage. But earlier this year at the IAJE Conference you reminisced about your knees buckling when Charlie Parker called you to the mic. How have you dealt with performance anxiety over your career?

JH: Well ... I have the natural stage fright of every artist. I don’t think you ever get over that. I think what you do is get used to having it and you put it to whatever use you can. I’ve always been terribly afraid of going on stage but then I got to the point where I was supporting my family, in the depression—and when I say my family I mean I had a family: twelve brothers, three sisters, my mother and father. Eighteen people, and I was supporting all of them, you know, so I had to go on stage. I was the meal ticket! And I guess I just kept going after that.

OD: You have been singing since childhood. Tell me a bit about your early musical training.

JH: My mentor was Art Tatum, and he was blind, so he couldn’t talk to me about reading. He said LISTEN. That was his word. LISTEN. And he would play these arpeggios, and I would sing them and he would play the ones I missed. That was my training. Turned out that I got the best possible training a jazz singer could have. It was just incredible.

OD: I’m guessing you have rarely received bad press, but if you have received a bad review what was your reaction?

JH: In my youth, I would be devastated. Thinking that I should commit suicide, say “farewell, cruel world” and all that stuff, you know, with the exception of the fact that all my brothers and sisters were depending on me, and so I couldn’t do that. So then I began to ask, “What is the criticism that is rendered on me?” So I would read that and say okay, “shows nervousness”, so I got more bold and full of verve and nerve. I manifested those things and it got me through.

OD: At what age did you decide to become a writer of lyrics?

JH: I was born an intellectual. I got A’s in English from the first grade to the end of university. I got the only A in Creative Writing in seven years at the University of Toledo, and the professor, Milton Marks, wrote the textbook that’s used in Harvard, Yale, Dartmouth, Princeton, all the big colleges. He called me down to his office and he said, “I guess you’re wondering why I called you down here,” and I said “Well yes, I am wondering.” He said “Well, you got an A. You know, I don’t give A’s.” I said, “I know this.” He said, “You got an A because there’s nothing else I can teach you about writing.” And I cried, you know, tears came down from my eyes. I’ll never forget that as long as I live. So writing has always been in me.

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OD: You are a Distinguished Professor of Jazz at the University of Toledo, having started your teaching career in 1964 at Stanford University. How would you sum up your teaching style?

JH: My teaching style is simple: there is only one lesson that mankind ever needs to know. That is, the truth. If you are going to call yourself a teacher, you need to learn what is true and what is false. And so you come to find out that the truth is always right under your nose, just in front of your eyes, waiting at the back of your ears, in the touch of your hands, in the emotions that course through your body, you are the truth when you start to search for the truth. Your every breath is the truth.

OD: Does singing at your age come as naturally as always or does it have its challenges?

JH: It comes even more naturally because everything is always just there. I don’t have to look for anything or search for anything. All I have to do is take care of my vehicle, my body. So I eat only organic food, I drink only bottled water. I try to think only high spiritual thoughts so that I don’t descend into any illness. I think illness comes from thoughts ... as you think, so you are. My thoughts are only on God, on the creator of the heavens and the earth. Talk about genius. Do you realize that the Earth spins on its axis at 1000 miles per second? Do you dig that? That’s heavy. And that’s been going on since the beginning of time and nobody knows when it started and nobody knows if it ever will finish. I don’t think it ever will finish.

OD: What are you working on these days?

JH: I’m working on my autobiography, which is ... really hard to describe. I’ve had some amazing adventures in my life. I can’t really describe right now any further than that, but you’ll get to read it soon I hope. Otherwise, I’ve been working on classical—although I must admit I don’t like that term, classical, because I think jazz is classical. So let’s call it symphonic music. I’ve already lyricized the third movement of Rimsky-Korsakov’s “Scheherazade”. I wrote it in Elizabethan English. My Vocalstra—sixteen voices—performed it at the Sorbonne in Paris, for the opening of their jazz program. More recently, I just finished Rachmaninoff’s Concerto #2. I wrote a great lyric to that about the Russian love of land. The Toledo Symphony is going to do it, and I want some choreography added to it as well. I think that would be perfect. Open with the symphonic strings doing Lambert, Hindricks & Ross’s greatest hits, then an intermission, then Scheherazade and Rach 2. It’s going to be a great concert.

OD: What can you tell me about the experience of working with these kids?

JH: Oh! I can’t wait for that concert. These kids, they’re incredible. These children are so gorgeous, they’re like ... flowers. Flowers that you harvest in your garden ... beautiful bouquets in fine vases, that’s what these children are like. Every shade, every branch of humanity, every ethnic and cultural group in the world, and they are so beautiful. If you didn’t believe in God, ten minutes with children and you would become a disciple. Absolutely. There’s too much beauty going on there. Children are the hope of the world. I’d devote my life to them if I could. They are just what we wish we were now. A six-year-old, that’s a good guy. I always try to be six years old, that’s my ambition.

Tickets to the April 24 concert are $20 and can be purchased at the Roy Thomson Hall box office or by calling 416-872-4255.
Svetlana Dvoretskaia

If I told you this first item is about a company that in the past three months brought Toronto the Terem Quartet and Dmitri Hvorostovsky (November), the St. Petersburg State Ballet on Ice (December), and Les Ballets Trockadero de Monte Carlo (January) you'd be forgiven for thinking "big time." And you'd be wrong. Think instead Show One Productions, the very personal contribution of arts entrepreneur Svetlana Dvoretskaia to the town (and country) she now calls home. And her season isn’t over! April 26 Show One will present the fourth annual Young Stars of the Young Century concert at the Weston Recital Hall and on May 26 the Moscow Virtuosi with Van Cliburn Competition laureate, Olga Kern.

I had coffee with Dvoretskaia a few days before going to press, to talk about her burgeoning career as an impresario - a word she is helping rescue from disrepute. “After I came to Canada,” she told me, “I found work in a dress shop and after a year doing that got a corporate job. People told me how successful I was, but I didn’t feel successful, because I wasn’t doing what I wanted to do.” In 2003 a chance meeting led to an invitation to produce a concert, in Toronto, by Vladimir Spivakov and the Moscow Virtuosi. That concert was a big success not only artistically but also at the box office and really launched her company.

Now, five years later, she’s working steadily with some of the biggest stars in the business, but characteristically the project she wants to talk about is Young Stars of the Young Century, a concert in which she brings together young performers from Canada and from the former Soviet Republics. This year it takes place on April 26, once again at the George Weston Recital Hall. “I get the most joy out of this,” she told me. “It’s a very special thing, not only because it is unique and gives exposure abroad to young artists, but also at the personal level, because of the friendships that are made. It has consistently been a beautiful and positive experience for everyone involved.”

“So little attention is paid here to the arts” she observes, but the tone is diagnostic rather than judgmental. If, during their formative years, everyone could receive knowledge of music “the world would be a better, more interesting, more creative place. We need people in power and people in the media to be stronger about the importance of the arts in life. There is a preoccupation in society with negativity, destruction and violence.” She tells about being approached by a major TV company to do a ‘reality TV’ program based on the Young Artists concert. “You will have to change the concept,” I was told. “If we take the great inspirational concert you’re creating to any network, we will not be able to sell it, because people will not watch it. What we can sell is humiliation, competition, kids crying.”

The event is modelled, albeit on a much smaller scale, on the Vladimir Spivakov International Charity Foundation’s Moscow Meets Friends International Festival which brings as many as 3000 young people from all over the world to Moscow each year. To find out more about the Foundation go to http://spivakov.ru/lang_en.

The concert on April 26 will offer some extraordinarily promising young musical talent. Strengthening art in life happens one action at a time. We can vote with our feet.
Young People's Involvement in Music
April being the end of the academic year, there are many student recitals in our town's various music schools, undergraduate and graduate. We don't list them individually, mainly because inevitably scheduling is a bit iffy. But you can find them online. The technique that worked best for me was to do a Google search for "student recitals" followed by the name of the school. In fact for one institution a search of this type yielded a comprehensive list, in alphabetical order by the performers' names. Some of these performers are only a very short step from astonishing careers. These are the recitals about which later you will be able to brag ... that you heard them when they were just starting out.

The King of Instruments
A Toronto cultural treasure is its good pipe organs, and not only the organs themselves but also the people who know how to play them. While most of the instruments are located in churches, there are also fine instruments in Walter Hall, Casa Loma and Roy Thomson Hall. This month there will be two opportunities to hear the Roy Thomson Hall Organ, the first on April 16 with the TSO when Olivier Latry, organist of Notre Dame in Paris, will perform Jacques Hétu's Concerto for Organ. The other major work on the program, incidentally, is Olivier Messiaen's Turangafla Symphony, which includes in its orchestration the rarely heard pioneering electronic instrument, the ondes Martenot. On April 17 Latry will give a free noon-hour recital at Roy Thomson Hall, providing a rare opportunity to hear him, an infrequent visitor to Toronto, and the too rarely played Roy Thomson Hall instrument.

Another too rarely heard instrument is the one in the Knox College Chapel at the University of Toronto. Organist and early music specialist Kevin Komisaruk will give a recital there on April 18. In addition, of course, quite a number of churches are offering free noon-hour recitals, including St. Paul's on Bloor Street East, which was closed for renovations for several years. In May we can look forward to William O'Meara and Gordon Mansell's third "Organix" festival of the organ, which will begin on May 2 with Patricia Wright performing organ concerti by Handel and Haydn, along with works by Bach, Lemmens, Langlais and Canada's own Robert Fleming, with an ensemble of four string players and two oboists. Other Organix events in the first week of May include Pops Favourites with theatre organist Jelani Eddington on May 5 at Casa Loma and on May 7 saxophonist Daniel Rubinoff and organist Chris Dawes. More about this next month.

Vocal Recitals
There will be some outstanding vocal recitals this month, including Nathalie Paulin and Anita Kraus, presented by the Aldeburgh Connection, on April 9; Allison Arends, our (student) cover story, presented by the Toronto Wagner Society on April 10; superstar bass-baritone Bryn Terfel at Roy Thomson Hall on April 15; five noon-hour recitals at the Richard Bradshaw Amphitheatre on April 8, 17, 22, 23 and 24; and also on April 24 a noon-hour recital by soprano Maria Thorburn in a program of tango music. Mezzo Jean Stilwell and pianist Patti Loach will perform music from their recent CD Carmen Unzipped as part of a fundraiser at St. Simon's Church on May 2; and on May 3 soprano Janet Catherine Dea will give a solo recital at the Heliconian Hall.

String Quartets and Other Chamber Music
Music Toronto will present three string quartets: the Cecilia on April 3, the Belcea on April 10 and the St. Lawrence on May 1. The Takai String Quartet will give a recital at the Royal Ontario Museum on April 13. On April 6 Amici will give us the opportunity to hear some rarely performed repertoire by Hungarian composers Bartók, Kodály and Dohnányi. Another somewhat out of the ordinary opportunity comes our way on April 19 when the Brass Conspiracy, a 13-piece brass ensemble, performs works by Brahms, Mahler, Mozart, Puccini and Berlioz. The same evening the Academy Concert Series will present a program of music by "Les Six," early 20th Century French composers.

All I've done, of course, is scratch the surface, so give the listings a good read, find one new event, and make it a "must."
World View
by Karen Ages

This month’s musical journey opens and closes with visits to India, with stops in Scandinavia and the Orient along the way. April 5 at U of T’s Medical Sciences Auditorium, a concert of Indian classical music features sitarist Ustad Shahid Parvez Khan, along with Toronto-based Vineet Vyas and Montreal’s Shubhojoyti Guha (tablas). Performing since the age of eight, Khan represents the seventh generation of an illustrious musical family. He is a “Top Grade” artist of Air India Radio and the recipient of numerous awards, and has released over 50 recordings. The Toronto performance is part of a 20-concert North American tour.

A somewhat unusual and eclectic ensemble, Canada’s “Arctic Fusion” band Ensemble Polaris performs twice this month: April 10 at the COC’s Richard Bradshaw Amphitheatre, and April 12 (through the Chamber Music Society of Mississauga) at First United Church (151 Lakeshore, Mississauga). Founded in 1997, the group explores the music of Sweden, Iceland, Norway, Denmark, Estonia, Latvia, Scotland and Canada in innovative ways. Their first CD Midnight Sun was named “disc of the month” by UK’s Classic CD magazine, and their second CD Not Much is Worse than a Troll contains much of the band’s self-created repertoire. The ensemble includes Kirk Elliott (violin, harp, mandolin, bowed psaltery, bagpipes, “etc”), Margaret Gay (cello), Ben Grossman (hurdy gurdy), Katherine Hill (voice), Marco Cera (guitar), Alison Melville (flute, recorders, seljeflyte), Colin Savage (clarinets, recorders), and Debashis Sinha (percussion).

Part of the sixth annual South Asian Music Series, Small World Music presents a two-night celebration of the guitar: April 13, steeped in the Indian raga tradition, slide guitarist Debashish Bhattacharya performs at the Lula Lounge; the next evening at Hugh’s Room, Canadian slide guitarist Doug Cox teams up with Indian counterpart Salil Bhatt to create a fusion of blues and Indian music. Cox specializes in the dobro, while Bhatt performs on the 20-stringed satvic veena.

One of the highlights of this month’s offerings, the internationally renowned Vancouver Chinese Music Ensemble gives two performances in the GTA. The internationally renowned Vancouver Chinese Music Ensemble gives two performances in the GTA. The ensemble explores the music of Sweden, Iceland, Norway, Denmark, Estonia, Latvia, Scotland and Canada in innovative ways. Their first CD Midnight Sun was named “disc of the month” by UK’s Classic CD magazine, and their second CD Not Much is Worse than a Troll contains much of the band’s self-created repertoire. The ensemble includes Kirk Elliott (violin, harp, mandolin, bowed psaltery, bagpipes, “etc”), Margaret Gay (cello), Ben Grossman (hurdy gurdy), Katherine Hill (voice), Marco Cera (guitar), Alison Melville (flute, recorders, seljeflyte), Colin Savage (clarinets, recorders), and Debashis Sinha (percussion).

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One of the highlights of this month’s offerings, the internationally renowned Vancouver Chinese Music Ensemble gives two performances in the area; they’ll be at the Music Gallery April 25, and Richmond Hill Chinese Community Church (9670 Bayview) April 26. Founded in 1989, they have given hundreds of concerts on traditional instruments throughout Canada and the U.S., blending popular and traditional Chinese music with Western classical and contemporary music. Their repertoire includes traditional music from various regions of China, adaptations of Canadian folk songs, as well as contemporary compositions. They have two CDs, Transplanted Purple Bamboo (2000), and New Frontiers (2006), which features commissioned works by five Canadian composers. The ensemble includes Ji Rong Huang, Artistic Director and erhu (Chinese “violins) with instrumentalists on zheng (zither), yangqin (hammers}

north and south of Japan. Instruments likely to be featured in the concert are the guitar-like Shamisen, the six-foot-long 13-stringed Koto, the end blown Shakuhachi, double reed Hichiriki, and Taiko drums.

We conclude with music from India once again, presented by the Malhar Group of Hamilton, on May 3 at the Downtown Arts Centre. The concert, in celebration of South Asian Heritage Month, features percussion ensemble “The Tabla House” of Brampton, South Indian violinist Mrs Thannadevi Mithredева (Toronto), North Indian vocalist Mrs Ramneek Singh (Oakville) and starst Mrs Anupama Bhagwat (India). The audience is asked to bring non-perishable food items for Hamilton Food Share.

Karen Ages is an oboist who has also been a member of several world music ensembles. She can be reached at music@thewholenote.com.
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Choral Scene
by Allan Pulker

The arrival of spring brings with it the results of a winter of work by a multitude of choirs. That there are twenty-five choral concerts listed in all of April and sixteen in the first week of May is indicative of the crescendo in choral activity at this time of the year and of what to look forward to in the May listings. The forty-one concerts listed in this issue, nevertheless, contain an astonishing variety of music, ranging from the Tallis Choir’s May 3 program of music from 16th and early 17th Century England, to All the King’s Voices’ all-Chattman contemporary Canadian program on April 26, to the Art of Jazz Community Voices with jazzman Jon Hendricks on April 24, with a great deal in between.

Within this plethora of wildly diverging programming, however, there are connections asserting the fundamental unity of music and the unity of the impulse to bring the air around us to life with vibration. The Creation, for example, Franz Josef Haydn’s great contribution to the choral repertoire, was composed late in life during a sojourn in England, the country of Byrd, Weelkes, Gibbons, Tomkins and Dering, (whose compositions, written two centuries earlier, are on the Tallis Choir’s May 3 program).

The Creation is listed three times in this issue: April 13 in Brantford with the Grand River Chorus and the Brantford Symphony Orchestra, May 2 and 4 in Toronto with the Toronto Mendelssohn Choir and the Toronto Classical Singers respectively. The latter two concerts take place across the street from each other – May 2 (Mendelssohn) at Yorkminster Park Baptist Church and May 4 (Toronto Classical) at Christ Church Deer Park (the size of the two choirs, amusingly, mirroring the scale of the two churches).

The tenor soloist on May 4 is Lenard Whiting, who on April 13 will be conducting his own choir, Ensemble Tryptych Chamber Choir, in a program of English choral music, Intimations of Immortality. And the conductor of All the King’s Voices, mentioned above, is David King, who, besides being a conductor, is also a long-time member of the bass section of the Elmer Iseler Singers. He will therefore be performing in the April 12 TSO New Creations Concert of the music of Messiaen. Since he is also a member of the Amadeus Choir, he will be singing with that organization on May 3. Returning yet again to the Tallis Choir, its conductor, Peter Mahon, is also a member of the Tafelmusik Choir, which is performing Mozart’s Requiem beginning on May 7.

I wrote last month about the departure of David Fallis and his replacement in the Toronto Chamber Choir by Mark Vuorinen. (My apologies, by the way, to Mark for misspelling his last name in the previous column.) I have just learned that yet another veteran choral conductor, Lee Willingham, is leaving his choir, the Bell’Arte Singers, which he founded two decades ago. On May 3 the choir is presenting a combination 20th anniversary celebration and farewell concert.

We owe the strength of our choral traditions here, at least in part, to people who have come here from other countries with strong choral traditions. One of these is Wales; on April 12 the Toronto Welsh Male Voice Chorus will sing in a fundraiser at St. Barnabas Church on Danforth Avenue, and on April 20 the Burlington Welsh Male Voice Chorus will perform as guests of the Weston Silver Band. The Vesniëka Choir, an all-women ensemble, which ably represents the Ukrainian choral tradition, will be joined by the Toronto Ukrainian Male Chamber Choir in a concert of Ukrainian folk songs on April 13. On April 11 and 12 the Toronto Danish Choir and the Toronto Swedish Singers will join forces in a program that combines European art music with Scandinavian folk music.

I was pleased to see how many children’s and young people’s choirs are listed in this issue. The York University Men’s Choir gives a noon-hour concert on April 2, three University of Toronto choirs perform with the High Park Choirs on April 5, the Bach Children’s Choir is in Newmarket on April 6, and over a thousand choristers and instrumentalists from Toronto schools perform at Massey Hall on April 10. Also performing this month and early next month are the Guelph Youth Singers and the Georgian Bay Children’s Choir on April 26, the Amabile Youth Singers with the Gerald Fagan Singers and Fanshawe Chorus London on April 27, the Grand Philharmonic Children’s Choir on May 3 and the Bach Children’s Choir with the Amadeus Choir on May 3.

The Elora Festival Singers, one of two local professional chamber choirs, has a busy month ahead with performances on April 20 in St. Catharines, April 25 in Elora and April 27 in Toronto. Their program for at least the second and third of these concerts will be compositions by Brahms, Schubert, Schumann and Reger, challenging repertoire that might be described as choral lieder. A wonderful winter’s worth of effort, indeed.

MUSIC DIRECTOR OPPORTUNITY!

The Scarborough Bel Canto Choir is looking for a Music Director, effective September, 2008, to build on the strong platform established by our recently retired founder, John Watkins. The choir, established in 1983, is a 40-member strong SATB group with a love for a wide range of repertoire, from Broadway tunes to choral classics. We perform two concerts per year, one in early December, and another in early May. The Christmas concert is typically a mix of traditional Christmas music and popular seasonal fare, while “anything goes” for the spring concert. Rehearsals run from September until early December, and then from January through early May. They take place Tuesday nights from 7:30 p.m. to 10:00 p.m. at St. Nicholas’ Anglican Church, near Warden Ave. and Kingston Rd. in the south-west corner of Scarborough.

We’re looking for an enthusiastic, experienced Music Director who can both embrace our traditions and take us along some new roads. Formal credentials are welcome, but if you’re a “natural” with a more modest music education background, we’d like to hear from you too. If you’d like to learn more about joining our choral community, please give David Ramsay a call at 416-703-5749 and/or email a resume to dsrumsay@rogers.com. www.belcanchoir.com

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www.OperaAtelier.com
In last month's issue we published the first of two photographs sent to us by Joanne Hawthorne of the Scarborough Bel Canto choir. We had hoped that someone would have been able to identify the band and the era. Unfortunately, so far, we haven't received any tips.

In the second photo, shown above, the name LEMBERG BRASS BAND is clearly visible on the bass drum. Where is Lemberg you might ask? With the help of our friend Google, we learned that Lemberg is a small town between Regina and Yorkton in Saskatchewan. The town's website says that they have a wonderful recreation centre, but did not mention a band. Hmmm. Sounds familiar.

So we asked, and in due course we received a reply to our query on that matter. In an e-mail message, Alderman Marshall P. Hauck of Lemberg wrote: There is no longer a Brass Band here in Lemberg, other than a band program at the High School. We have here at the Town Office three pictures of the Lemberg Brass or Exemplar Band. The first one is dated 1905, the second is 1912, and the third is dated 1924. We also have two awards that were won by the Lemberg Brass Band. The first award was won in 1930 in Melville SK., and was adjudicated by George C. Palmer; the second award was won in 1934 in Regina SK., and was adjudicated by Sir. Hugh S. Robertson, Dr. Percy C. Hull and Thomas F. Dunhill. Both awards were for First Place. We know very little about what happened after that.

As regards instrumentation, this Lemberg photo is interesting for a couple of reasons. Although the band is clearly a brass band, they have accepted into their ranks a lone alto saxophone. And can anyone identify the instrument to the right of the conductor? Could it have been such a thing as an alto valve trombone? It's too small to be a tenor valve trombone. Perhaps Dr. Henry Meredith can help us.

Returning to the topic of musical facilities (or lack of) in community centres, there is encouraging news from Markham. After the delegation to town band halls in Oshawa and Cobourg mentioned in last month's column, the Markham town council has revised the specifications for the proposed new Markham East community centre. These now include provision for a significant multi-purpose room with storage facilities for use by community musical groups. While many of the old town bands have disappeared with the advent of a multitude of forms of electronic media entertainment, community music is flourishing in other ways. The Milton Concert Band is now very active in its second year and, as reported last month, brass players from Newmarket and surrounding area are invited to a reading of brass band music as this issue goes to press.

Having not heard from The Brass Conspiracy for some time, we were pleased to receive word from them about some significant changes. With newly appointed music director Andrew Chung at the helm, they now bill themselves as Toronto's finest/check­test/only 13-piece brass ensemble. After only four rehearsals with Andrew, they have now scheduled a concert for April 19.

On another topic, our curiosity was recently aroused in a casual conversation with a community choir member. My acquaintance mentioned that their choir had a number of tenor section leads. How could there be more than one leader in a section? I was informed that their choir used the term section lead to designate anyone who was paid. It is not uncommon for community and church choirs to pay people who have better sight-singing skills to provide a strong musical leadership for each section. In the case of my friend's choir, due to a shortage of tenors, the choir had resorted to having a number of paid tenors to provide the desired balance for the choir. In the case of community orchestras it is not uncommon to have paid section leaders. Again, the goal is to provide strong musical leadership. In the realm of community bands, although most have designated section leaders, I have never heard of any who were paid.

Does your group have designated section leaders? If so, what are their duties and responsibilities? Are they chosen for their musical abilities, their leadership abilities or their seniority in terms of years of membership? Do you know of any community bands which pay their section leaders? In the orchestral world it is not uncommon for...
section leaders, or principals as they are more commonly called, to have as supplementary duties performance in small woodwind, brass or string ensembles. These small ensembles are then often assigned to provide musical outreach performances for schools, retirement residences and long-term care institutions. This would appear to be a worthy initiative for a band to consider. It is a win-win situation.

Small ensemble playing, where every instrument is exposed, provides excellent training and confidence building for the members, to a level not possible within the larger group. As well, outreach performance activities raise community awareness; invaluable when seeking funding or other community support.

Coming Events - Please see the listings section for full details

Friday, April 11 to Sunday April 13 The Hannaford Festival of Brass in its fifth season will take place in the Jane Mallet Theatre. Concerts include: Friday 7:30 pm Rising Stars, Saturday 10:00 am to 10:00 pm Community Showcase, Sunday 3:00 pm Principals on Display.

Saturday, April 12 8:00 pm. Milton Concert Band offers an exciting mix of popular favourites and innovative selections in their Spring Concert at St. Paul’s United Church in Milton. Musical Director Joseph Resendes will present a fusion of contemporary North American works and such European works as Holst’s Suite in E flat and La Storia by Dutch composer Jacob de Haan.

Saturday, April 19 8:00 pm The Brass Conspiracy presents High Class Brass. Brahms, Mahler, “Papa” Leopold Mozart, Puccini, and Berlioz and perhaps a cheeky surprise. St. Luke’s United Church, Sherbourne and Carlton Streets in Toronto.

Sunday, April 20 3:00 pm Weston Silver Band in concert with guests The Burlington Welsh Male Chorus present Celtic Connections, a concert featuring music from and inspired by Ireland, Scotland and Wales at Don Bosco Secondary, 2 St. Andrews Blvd., Toronto. A featured work will be Philip Sparke’s Hymn of the Highlands suite.

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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

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Principals on Display

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This month, I will focus my attention on two important music festivals in the City of Toronto: the Toronto Symphony Orchestra's New Creations Festival which runs from April 9 to 17; and the Esprit Orchestra's New Wave Composers Festival, which runs May 4 to 11.

Each festival is like a unique composition unto itself, tackling interesting themes and new ideas. I'll begin by outlining the New Creations Festival, and my discussion with the Toronto Symphony Orchestra’s Music Director and Conductor, Peter Oundjian. Maestro Oundjian began our talk by stressing the importance of celebrating new sounds, and the fact that creation should never be considered a scary concept. Oundjian proudly stated: “The New Creations Festival puts Toronto on an international stage”.

The fourth year of the TSO’s New Creations Festival is programmed around the celebration of the 100-year anniversary of the French composer Olivier Messiaen’s birth. International celebrations of this anniversary are occurring in major cities around the world this year. The 2008 New Creations Festival, and its link to Messiaen, will showcase the keyboard in its multiple facets. From the Toronto premiere of Jeffrey Ryan’s Equilateral, a piano trio performed by the Gryphon Trio, to Malcolm Forsyth’s Accordion Concerto featuring the Russian-Canadian accordion virtuoso Alexander Sevastian, of Quartetto Gelato fame. I’m excited about the concerts on April 16 and 17, with Messiaen’s daring Turangalîla Symphony featuring the unique electronic keyboard instrument, the ondes Martenot, and the Concerto for Organ by the Canadian composer Jacques Hétu, who studied with Messiaen in Paris in 1962.

Oundjian reminisced with me about his own encounter with Messiaen, in which Oundjian asked for a string quartet, and the composer replied with a question: “Without the piano?” This reply made an impression on Oundjian, who noted that most of Messiaen’s work was somehow keyboard-related. Oundjian is also drawn to the spirituality of Messiaen’s music and is very excited to base the festival around such an important figure in contemporary music. “Since the Toronto Symphony Orchestra released the first commercial recording of Turangalîla in 1967 on BMG/RCA” he thought it only fitting that the TSO salute Messiaen again with this birthday gesture.

The entire New Creations Festival takes places at Roy Thomson Hall, and is led by a creative team of Maestro Oundjian, Loie Fallis, Heather Flater, and composer advisor Gary Kulesha. I also had the chance to speak with Fallis, the festival’s artistic planner, who outlined some of the eclectic peripheral activities: “When you enter the hall, the bird sounds that Messiaen used will be playing in the lobby...Gary Kulesha and his team of TSO affiliate composers

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Abigail Richardson and Andrew Staniland have been involved with these unique ancillary activities..." The festival will hold composer discussions during the intermissions led by Gary Kulesha. Peter Oundjian reminded me of the importance of exposing this festival and Canadian composers to composers from other countries. The festival also strategically serves as a showcase of Canadian composers to visiting composers such as the Finnish composer/conductor Esa-Pekka Salonen.

Some of the other auxiliary activities include post-concert concerts by such artists as Authorickshaw, and bird-related circus work from the eclectic Toronto circus collective Zero Gravity. Through Rhombus Media, director Jimmy Hayes will oversee the shooting of the first two New Creations concerts, as a large screen will be set up above the orchestra, projecting a live feed of the performance. This pilot project will further enhance the performance, giving the audience closer visual access to the festival's featured instruments such as the accordion, the ondes Martenot, and the harpsichord.

**Esprit**

I found my discussion with Canadian composer, conductor and artistic director Alex Pauk to be highly inspiring. Maestro Pauk and the Esprit Orchestra are gearing up to celebrate their 25th anniversary with the launch of the 2008 New Wave Composers Festival in early May. This festival's primary objective is to bolster the careers of emerging Canadian composers. Highlights from the 2008 program include newly-commissioned pieces by Chris Mayo, Lee Parkin, Eugene Astapov, Petar Kresimir Klanac, and many more. As well, the festival proudly delivers repeat performances of works by Scott Good, Brian Current and more. The New Wave Composers Festival has actually helped composers like Vincent Ho, Maxime McKinley, and David Adamicz grow from having performances of chamber works in previous festivals, to premiering orchestral work in this year's program.

The Esprit Orchestra, since it began its journey in 1983, has played an integral role for the state of new music in Canada. The Esprit Orchestra has performed the work of over seventy Canadian composers, with several repeat performances. Alex Pauk says repeat performances of new Canadian music have been some of his most memorable achievements, looking back on Esprit's last 25 years: "Esprit has given performances of wonderful new pieces and to be able to give them repeat performances—it's not the usual thing to happen in new music circles. This has been a real high for me over the years. I say all the time, 'How does everybody get to know Beethoven's 5th Symphony so well?' With better exposure and repeat listening, you begin to hear new relationships within the sound."  

I asked Pauk about the New Wave Composers Festival, and why he established it: "It keeps alive the very intent of Esprit from when it was started. The New Wave Composers Festival provides opportunities to young composers that might not have been available to them before." As Pauk and the Esprit Orchestra have matured, I find it uplifting that part of Esprit's mandate remains the annual commissioning of new works by emerging composers. This sort of action will directly foster a new generation of Canadian music, as it extends the Canadian repertoire pool. With the New Wave Composers Festival, young conductors and performers will bring in new audiences. I find Pauk's approach to be very smart and logical, for working with emerging composers keeps Esprit's activity vital.

As he travels the world, part of Pauk's recipe for success is simple: "I have my antennae out for people who are doing interesting things..." In 2007, Pauk traveled to London, England and the Royal Academy of Music, where he read and listened to 13 scores from emerging composers. From this trip, Maestro Pauk selected two composers to be a part of the festival: Chris Mayo, a Torontonian studying in England, and Nick Martin, a first-year student from England. Pauk's connection with Philip Cashian, Head of Composition at the Royal Academy of Music has helped establish a project where the Royal Academy of Music will send two composers a year, along with Cashian to be a part of the festival for the next three years. This exchange project will expose Canadian music to England, and vice-versa. In 2009, Pauk will also make presentations of Canadian music in London.

The Esprit Orchestra is currently in a growth phase. Although they have presented concerts in spaces other than their usual home in the Jane Mallett Theatre, the New Wave Composers Festival utilizes other alternative spaces, such as the Innis Town Hall, and the MaRS Centre. With a larger space, such as the MaRS Centre, it allows more diverse programming, and the participation of several Toronto-area schools in the festival. The festival's outreach initiative, Creative Sparks provides rich educational opportunities to students. For example, on May 7, the program, including...
Jazz Notes
by Jim Galloway

This issue is devoted largely to Opera, so I thought I would join the club. (After all, what’s Godunov for WholeNote is good enough for me.)

Perhaps the most obvious point of reference is Louis Armstrong’s 1954 version of “Mack The Knife” from The Threepenny Opera by Kurt Weill. This work, a 1928 adaptation of The Beggar’s Opera, was strongly influenced by jazz and used a fifteen-piece jazz orchestra.

Indeed a number of jazz-influenced operas have appeared over the years. George Gershwin’s 1935 Porgy And Bess is the best known, but there have been others. Wynton Marsalis in 1994 gave us his jazz opera Blood On The Fields. Trumpeter Jon Faddis’ original compositions include the Jazz opera Lulu Noire from 1997. Then there was The Cat Who Went to Heaven, based on a children’s book by Elizabeth Coatsworth, and transformed into a jazz opera in 2006 by singer Nancy Harrow. Forgotten, from 2004, was an aptly named jazz opera about a pastor who was murdered at the Ford Rouge Plant in Detroit.

But jazz and opera did not make for easy bedfellows. Long before Porgy And Bess, George Gershwin wrote a one-act “jazz opera” called Blue Monday. It opened (and closed) on Broadway on August 28, 1922.

That there was resistance from the “serious” music community is demonstrated in an extract from The New York Times, Monday, December 1, 1924: “There seems no immediate probability that the sacrosanct wall of the Metropolitan Opera House will echo to the strident syncopations of U.S. jazz. This in spite of the fact that Otto H. Kahn, Chairman of the Metropolitan Opera Company, has invited Irving Berlin, Jerome Kern, George Gershwin, famed composers of jazz, to submit a jazz opera for production in the very throne room of music … George Gershwin, whose orchestral piece A Rhapsody in Blue is so far jazz’s loftiest flight, is regarded as probably the best-equipped to comply with the demands of operatic composition.” (I couldn’t find any evidence that the project ever became a reality.)

However it is to Scott Joplin that the honour goes for staging the world’s first ragtime opera, in 1903. It was called A Guest Of Honour and was based on the 1901 visit of African American leader Booker T. Washington to the White House, where he dined with President Teddy Roosevelt. The work met with limited success and the music has since been lost.

His next major work was Treemonisha, the first grand opera composed by an African American. It consisted of an overture and prelude, various recitatives, choruses, arias and a ballet sequence. But once more Joplin encountered frustration, for it was never staged during his lifetime and its only performance was a piano read-through in 1915, at his own expense.

Although in general Joplin’s music was popular and he wrote scores of rags (no pun intended), he received only modest royalties during his lifetime and did not receive recognition as a serious composer until more than fifty years after his death. It was 1970 before the score of Treemonisha was rediscovered and the opera was performed in its entirety. Three years later the movie The Sting gave Joplin the fame he never enjoyed when he was alive.

There is another aspect to this topic, not directly about jazz and opera, but still about acceptance and tolerance. And to examine it we’ll go back to the 19th Century and a time when American society was less than receptive to African American musicians who wanted to be taken seriously as composers and jazz players.

The Louisiana Territory had been governed by the French until the mid-18th century, then was under Spanish rule for 40 years before reverting to the French. New Orleans, regarded as the cradle of jazz, was part of France until the Louisiana Purchase of 1803, and had developed an important Creole sub-culture which did not exist anywhere else in the United States.
Creoles were free, spoke French and Spanish and were originally from the West Indies. They lived in the French section of the city and throughout the 19th century were prominent in the cultural life of the city. Many were Conservatory-trained in Paris. They played at the Opera and in the leading society bands and their European-influenced music was precise and formal. The American blacks who lived on the other side of the tracks - the West side of Canal Street - were poor, uneducated and disadvantaged. Their music was Blues, Gospel and work songs, for the most part played by ear. Life for the Creoles changed drastically when, in 1894, a segregation law was introduced in New Orleans, which compelled them to move to the American section. Their sophisticated music and attitudes went with them and it was this forced cultural melange which had more than a little to do with the rise of the music we know as jazz.

Worth Noting
Blues legend Buddy Guy will be appearing in Toronto at Massey Hall on Saturday, April 5 at 8:00 pm. Also, The National Jazz Awards take place on April 8 at Palais Royale.

Closing Chords
I wrote the following about the late Jeff Healey for the Toronto Downtown Jazz Society newsletter: The obituaries have been written and tributes paid, but we would like to add our own few words in appreciation of the contribution made to Canadian music by Jeff Healey, who lost his battle with cancer on the 2nd of March. He enjoyed tremendous success with his rock/blues band, but his real love was what the French critic Hughes Panassie referred to as “le vrai jazz” - the jazz from early New Orleans to the 1930s. Over the last few years he did much to preserve that music and find a new audience for it through his radio show on JAZZ.FM and live performances with his “Jazz Wizards”. One of the old jazz numbers that I know he liked was “I Hope Gabriel Likes My Music”. The last lines of the lyric go like this:

I hope Gabriel likes my music
When I climb that golden stair
If there’s too much moan, I’ll change my tone
Play too sharp, I’ll try that harp
If he says no, I’ll bolt the door
I hope Gabriel likes my music
My bet is that he likes it.

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Early Music
by Frank Nakashima

Toronto Masque Theatre was founded in 2003 by Larry Beckwith, with a mandate to perform multi-media works combining elements of music, theatre, and dance, taking their inspiration from the core Baroque repertoire of masques and semi-operas. I recently had the pleasure of speaking with Larry.

Your brochure talks about "multi-media performance". Sounds to me like there's something there for everyone?

We define "masque" as being a unique combination of music, spoken word and dance, though this year we also featured a short film in our fall production, 'Commedia'. We also now have a brilliant visual artist, Caroline Guibault, who helps to flesh out the visual part of the masque, although we generally try not to emphasize one art form over another. But, yes, there's always lots of different things happening on stage that would appeal to the audience.

Is it the blend that makes TMT unique?

We like to think so! I've been fascinated with baroque dance for a long time now, and I'm in awe of Marie-Nathalie Lacoursiere's talent. She's so musical and has a great flair for the dramatic aspects of both dance and music. I'm also well-versed in theatre and our "associate" (actor) Derek Boyes is very music-minded. So, you see, there's a great cross-pollination that goes on... music, dance, and theatre kind of flow together.

Tell me a little bit about your next show, 'The Indian Queen'.

'The Indian Queen' is one of Purcell's "semi-operas". The play was written by John Dryden and Sir Robert Howard, and Purcell wrote music to enhance and complement the story. The story has to do with the political wrangles between the Incas and Aztecs in Mexico and the struggles of Montezuma vis à vis Zempoalla, the Indian Queen. However, this is all a backdrop for the deeper human questions of love and ambition, etc.

I understand you're producing a cycle of these semi-operas. Where does this one fit in?

It is the fourth in TMT's Purcell Cycle - we began in 2005 with 'Fairy Queen', produced Dioclesian in 2006, 'Dido and Aeneas' in 2007, and next year... the 350th anniversary of Purcell's birth, the Cycle culminates with a production of 'King Arthur'. We often hear this music "in concert," but TMT does full productions, featuring the play and dancing, really giving the full spirit of what Thomas Betteron's Dorset Garden experience in the 1690s must have been like!

Great music, eh?

It's the best! I fall more and more deeply in love with Purcell's music. It's so humble, human and humorous. He has tremendous craft, balance and harmonic interest and, most importantly, he has a great way with a tune!

Baroque dancing too?

Yes, this is one of the most gratifying things about TMT: working with Marie-Nathalie and making dance a major part of each of our productions. She does all the choreography herself, as well, from existing sources and from her own fantastic imagination.

Was this originally conceived as a "masque" - a work intended for the music theatre stage? He composed others, didn't he?

Yes, this is the last of his semi-operas, written in 1695, the last year of his life. It was intended for the music theatre stage, with actors, dancers, and musicians! He contributed music to 40 or so theatre productions, like 'The Tempest', 'Abdelazer', the 'Giordian Knot Untied'...and his greatest and most celebrated shows were 'The Fairy Queen', 'Dioclesian', 'King Arthur' and 'The Indian Queen'. 'Dido and Aeneas' wasn't as well-known during his lifetime, though it's much better known now.
You’re not actually “re-creating” or reviving a musical theatre piece in so-called “baroque style” though?

We are certainly informed by baroque style. We play on period instruments and get singers, dancers and actors who are sympathetic to the style, but essentially it’s a very modern approach, with sensibilities that are firmly rooted in the 21st century.

I don’t like the museum approach to historical music theatre ... but on the other hand, I like to think that everything we do is in good taste! I like to think that Purcell would be pleased with the spirit that we bring to his pieces.

And you commission similar new works for the stage?

We’ve commissioned four pieces, so far, with a fifth in the works for 2009. James Rolfe, Abigail Richardson, Omar Daniel, and now Dean Burry, have, and are, composing for us. They love the challenges of the early instruments and creating something that includes movement, text and music.

How do you go about producing shows like this? It must be exhausting.

Yeah, but thankfully, I have a lot of friends! I’ve been very fortunate to work with top-notch singers, instrumentalists, actors and dancers, all of whom seem totally captured by the energy of TMT and all of whom I love and consider to be friends. Yes, it is exhausting trying to put it all together, but completely worth it once it comes together. I like to think that one of my strengths is creating a performance environment that is fun, relaxed, egalitarian, supportive and respectful of everyone’s input. That being said, I am the leader! But with gentleness, warmth and a respect for everyone’s strengths.

Also on this month:

Like TMT, Opera Atelier draws upon the aesthetics and ideals of the 17th, 18th and early 19th centuries, making them uniquely relevant to modern audiences. (April 26, 27, 29, May 1-3). www.operaatelier.com

Unlike the TMT, the next Tafelmusik program of arias from some of Handel’s greatest operas - Julius Caesar, Tamerlano, Rodelinda and Rinaldo, is not staged, but rather performed in a “concert” setting. Expect exceptional singing from two of the world’s renowned singers of this repertoire, Canadian countertenor Daniel Taylor and English soprano Carolyn Sampson (April 9-13). www.tafelmusik.org

Without having to sit through a church service, you can hear Bach’s cantata, Liebster Gott, wann werd ich sterben? (May 3) and enjoy coffee and refreshments afterward. www.torontoconsort.org

If you really do want to experience a recreation of an authentic Evensong for King Charles I (May 3), why not go to the Tallis Choir’s program, “Music of the Chapel Royal”. www.tallischoir.com

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization.

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From Wax Cylinders to HD Satellite Broadcasts: Live From The Met, 1901-2008

by Phil Ehrensaft

Opera has been a pioneering adopter of new technologies since a late 16th century circle of Italian Renaissance intellectuals, inspired by the revered “unities” of music and drama on the ancient Greek stage, invented the new art form. From the radical notion of selling tickets on the open market rather than seeking aristocratic patronage, then using Early Modern Europe’s new technologies to wow these paying audiences to the max, opera was music’s original multimedia experience.

The Metropolitan Opera’s new, worldwide High Definition satellite broadcasts of live performances is only the latest turn in opera’s ongoing creative penchant for high tech. Take the first commercial “talkie” film: the 1927 premiere of Al Jolson’s The Jazz Singer, right? Wrong. The honour, in fact, goes to a 1907 U.K. filming of Gounod’s Faust, which spread across 22 reels. Likewise in 1937, a very new BBC television service demonstrated the potential of this medium via a live broadcast of Pergolesi’s La Serva Padrona.

Mark Schubin is the technological Merlin who gets the Met performances up to the satellites and back. He is also an enthusiastic historian of cinema and television technology. His research is eloquent on the Met’s vanguard operatic high tech role.

It was 1901, he tells me, when the Met pulled off the first recordings of live opera performances via the new medium of wax cylinders. In 1931 live Saturday afternoon international broadcasts from the Met kicked off, becoming a staple for music lovers across the globe. The Met also pioneered live stereo radio broadcasting in 1973. On the visual front, it organized its first live TV broadcasts in 1948, and, astonishingly, in 1952 pulled of the feat of a precursor of today’s satellite transmissions - a live cine-cast to 27 theatres. No wonder, then, that when the new Metropolitan Opera House opened in 1966, thick, state-of-the-art television production cables were built into the walls - infrastructure for the Met’s live performance programming for the new PBS network. With great foresight, the cables were even encased in grease, so as to be easily pulled out and replaced when better technology’s time came. Alas, when the digital era dawned, the grease had hardened into glue. The dépasse cables are there until the Met’s walls come down.

Opera passe muraille. Was it only a few years ago that opera lovers across the planet were bemoaning the possible demise of the weekly Met radio broadcast when longtime sponsor, poor little Texaco, pulled out? The new general manager of the Met, Peter Gelb, was able to reverse that sad situation, and then some, with the HD cinema broadcast initiative that kicked off in the autumn of 2006. And the present estimated audience of 100,000 people in sold-out cinema theatres across the globe is very likely just the beginning.

Canada, as we shall see in a moment, has provided an especially enthusiastic market for the new HD broadcasts. Between a growing number of Cineplex venues from Quebec through British Columbia, and Empire venues in the Atlantic provinces, the proportion of Canadian cinema theatres participating in the Met HD broadcasts is considerably higher than what is already a hot market in the U.S.

But first things being first, let’s look at the large aesthetic claims being made for the broadcasts: the Los Angeles Times’ contention that HD cinema opera is an entirely new art form; or (from the perspective of Lake Woe Begone, Minnesota, where nobody has ever been known to exaggerate anything) Garrison Keillor’s effulgent “a landmark triumph comparable to Caruso’s trip to Camden, NJ, in 1904 to stick his head in a recording horn and sing ‘Celeste Aida’ so that glorious voice could be heard in every town in America.”

Well, I decided to go to both the live and HD performances of Manon Lescaut, Peter Grimes and Tristan und Isolde to see for myself. And it has been a revelation.

Live from the Met continues on page 58
We are all Music’s Children

by mj Buell

APRIL’s Child...

“Tea will be served—but I’d rather have a schotch and soda!”

This Briton who followed his heart to a Canadian life rooted in collaboration and our own songs, will never lose his connection to Britain.

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

Be sure to send us your mailing address, just in case your name is drawn!

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

MARCH’s Child... was pianist and composer Ruth Watson Henderson

Ruth Watson Henderson has an international reputation as one of Canada’s leading composers and an admired pianist and organist. For her lifetime in music, Ruth has been paid many great tributes by the music community, receiving numerous awards and a fellowship. Honoring her 60th and 70th birthdays, several fine choirs performed entire concerts of her compositions including the Elmer Iseler Singers, the Toronto Children’s Chorus and the Oriana Women’s Choir of Toronto. Currently the music director at Kingsway-Lambton United Church in Toronto, and in regular demand to accompany many fine ensembles, Ruth is a member of SOCAN, the Canadian Music Centre, the Canadian League of Composers and the Association of Canadian Women Composers.

Earliest musical memory?

In 1936, I accompanied my dad when he sang a song (“When the Bells in the Lighthouse Ring Ding Dong”) at a special church program.

Other musicians in your family?

My mother was an organist and choir director in several Toronto churches. My dad sang in her choirs but was not a professional musician. He did, however, like organ music, and built a pipe organ in our home when I was growing up, so that he could come home and listen to my mother play Bach on the organ for him in the evenings.

At the time the picture was taken...

There was always music going on in our home. Friends often came by to play and sing. I had not started kindergarten and had lots of time to spend at the piano.

First experiences of making music?

Mother started me at the piano before I was 2. At 5 I went to the RCM for lessons with Viggo Kihl; the emphasis was all on my development as a pianist. I composed 9 short piano pieces when I was 4, but did not continue to write until much later in life. I was not inspired to write music seriously until I worked with Elmer Iseler and the Festival Singers.

Do you remember ever thinking you would do anything else?

At the beginning of high school I gave up my piano lessons so I would have more time for school, closed the piano until the end of Sept., then called Alberto Guerrero (my teacher) back to say I couldn’t possibly go on without playing. He calmly said he knew I would be back.

Face to face with little Ruth in that photo, is there anything you would like to say or ask?

Music is a joy that will always be with you in some form. No one can take away your love of music. Do you know how lucky you are to be surrounded by music?

Tickets & Recordings!!

CONGRATULATIONS TO OUR WINNERS

Kimber Jonah and Mary Ann MacKenzie each win a pair of tickets for the Amadeus Choir’s concert For the Beauty of the Earth (May 3), conducted by Lynda Adams, premiere the winning composition in the Ruth Watson Henderson Choral Competition. Ruth will accompany the choir in a set of her own pieces called, “The Magic of God’s World.” The concert will also include works by John Rutter and R. Murray Schafer. Guest: the Bach Children’s Chorus, Linda Beaupre director. Laura Adlers and Frances Cooper will each receive a wonderful CD - Sing all ye joyful: Music of Ruth Watson Henderson, Elmer Iseler Singers, Lynda Adams, Conductor CBC Records MVC 1167.

Music’s Children gratefully acknowledges the generous and good-humoured participation of Anne Keary, the Amadeus Choir, Jessie Iseler, the Elmer Iseler Singers, and Jim Tenney.

Know someone whose photo should appear in this contest? Contact us at musicchildren@thewholenote.com

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WHOLENOTE LISTINGS

SECTIONS 1-5: INTRODUCTION

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

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

SECTION 1: Toronto & GTA (page 30-46) 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:

- Ajax, Aurora, Brampton, Kleinburg, Markham, Mississauga, Oakville, Pickering, Port Credit, Richmond Hill, Streetsville, Thornhill, Toronto GTA, Vaughan.

SECTION 2: Beyond the GTA (page 47-49) 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.

In this issue Section 2 includes:


SECTION 3: Opera and Music Theatre (page 50) 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 50-51) 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 more up to date information.

SECTION 5: Announcements, Lectures/Symposia, Master Classes...EtCetera (pages 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 performers. 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

Tuesday April 01

- 10:00am: Orchestras Mississauga.


Wednesday April 02


- 8:00: Tafelmusik. Beethoven, Symphonies 7 & 8. Bruno Weil, guest conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $25-$45. For run details see music theatre listings.


Thursday April 03

- 10:00am: Orchestras Mississauga. Mississauga Philharmonic: The Hollywood Sound. See April 1.


Music MTORO

CECILIA STRING QUARTET

Thursday April 3 at 8 pm

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

Hector 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
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DVORAK Serenade

Faculty of Music
www.music.utoronto.ca

THE ROYAL CONSERVATORY OF MUSIC

THE GLENN GOULD SCHOOL

OPERA
MOZART The Marriage of Figaro

The Glenn Gould School Opera Ensemble
Mario Bernardi music director
Valerie Kuinka stage director
Brahm Goldhamer artistic director
The Royal Conservatory Orchestra

PERFORMANCES
APRIL 4 & 10, 7:30 PM
APRIL 6, 2:00 PM
APRIL 8, 1:00 PM
special school show! Contact 416-408-2824 ext. 321

Performing with SURTITLES™
Expected duration: 3.5 hours
One 20 minute intermission
RCM Concert Hall, 90 Croatia Street
FREE ADMISSION (donations gratefully accepted)
www.rcmusic.ca/concerts

The D&T Davis Charitable Foundation
J. P. Bickell Foundation

Canadian Heritage
Patrimoine canadien
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

STUDENT WIND ENSEMBLES

PERCUSSION + PIANO
NEXUS teams up with pianists Midori Koga and Lydia Wong in Bartok’s Sonata for Two Pianos and Percussion, and other works. April 4. Walter Hall. 7:30 pm. $22.

HEROES AND LEGENDS
U of T Chorus perform a program celebrating the legacies of Leonard Bernstein and Elmer Bernstein. April 5. MacMillan Theatre. 7:30 pm. $14.

PERCUSSION ENSEMBLE
April 6 & 13. Walter Hall. 7:30 pm. Free.

U OF T JAZZ ORCHESTRAS

U OF T SYMPHONY ORCHESTRA

OPERETTA AND MUSICAL THEATRE
Together with Music: the words and melodies of Noel Coward
April 18 & 19, Walter Hall. 7:30 pm. $14.

FELIX GALIMIR CHAMBER MUSIC AWARD CONCERT
April 29. Walter Hall. 7:30 pm. Pay-what-you-can.

THE ROYAL CONSERVATORY OF MUSIC

THE GLENN GOULD SCHOOL

OPERA
MOZART The Marriage of Figaro

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OPERETTA AND MUSICAL THEATRE
Together with Music: the words and melodies of Noel Coward
April 18 & 19, Walter Hall. 7:30 pm. $14.

FELIX GALIMIR CHAMBER MUSIC AWARD CONCERT
April 29. Walter Hall. 7:30 pm. Pay-what-you-can.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

- 7:00: Randolph Academy for the Performing Arts. Footloose. Dean Pitchford, lyrics; Tom Snow, music; Dean Pitchford and Walter Bobbie, book. Performers of the Randolph Young Company. Bathurst Street Theatre. 736 Bathurst Street. 416-872-1111. $20. For run details, see music theatre listings.

- 7:30: University of Toronto Faculty of Music. Faculty Artist Series: Percussion & Piano. Bartok: Sonata for Two Pianos and Percussion & other works. Naxos percussion ensemble; Midori Koga & Lydia Wong, pianist. Walter Hall, 80 Queen’s Park. 416-978-3744. $22; $14(sr/st).


- 8:00: Chimera Project. See April 3.

LISTINGS: SECTION 1
Saturday April 05

- 11:00am & 2:00: Solar Stage Children’s Theatre. The Balloon Tree. A musical based on the story by Phoebe Gilman. 100 Upper Madison Ave. 416-386-8031. $13. For run details see music theatre listings.

- 1:30 & 3:30: Toronto Symphony Youth Orchestra. Youth Ensembles’ Concert. Works by Beethoven, Mozart, and Dohnányi. Garick Ohlsson, piano; Ian Goodbody, conductor. RCM Concert Hall, 90 Cootes Street. 416-864-6337. 415-489. $20 & $30 for Adults;

- 2:00: Curtain Call Players. Bye Bye Birdie. See April 3.

- 2:00 & 7:00: Randolph Academy for the Performing Arts. Footloose. See April 4.

- 7:00: hour. Ustad Shahid Parvez, star. Subahayti Guha and Vineet Vyas, tabla. U of T. Medical Science Auditorium. 7 King’s College Circle. 416-937-1412. $15-110.


- 8:00: Canadian Sinfonietta. Music from Italy. Works by Caccini, Stradella, Donaudny & Puccini. Guests: Janet Catherine Dea, soprano; Tak Ng Lai, music director. Newtonbrook United Church. 53 Cummer Ave. 905-707-1200. $30-$25; $25, $20 (sr/st); $15, $10 (st);

- 8:00: North York Concert Orchestra. Subscription Concert 3 - Brahms: German Requiem opus 45. Jubilate Singers; Coro vivo;


- 2:00 & 7:00: Toronto Consort. The Glory of St. Mark’s. See April 4.

- 3:00: Amici Chamber Ensemble. Corelli. Clare Carberry, Michelle Zapl, Belanger. conducted. Rosedale Heights School, 711 Bloor St. East. 416-922-3714 x102. $15; $10(stsr).


- 3:00: York University Department of Music. Hansel & Gretel. Young singers perform a condensed version of Humperdinck’s “fairy opera”. Stephanie Bogle, director; Raisa Nakhiryanovich, pianist. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5186. Free.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Tuesday April 08

- 8:00: Toronto Theatre Organ Society/Kiwanis Club of Casa Loma. Ken Double, organ. Casa Loma, 1 Austin Terrace. 416-499-6262. $21 (door).


- 1:00 Royal Conservatory of Music. GCS Voices - Opera Ensemble. Mozart: The Marriage of Figaro. RCM Concert Hall. Run continues. See music theatre listings.

Wednesday April 09

- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Chamber Music Series - Hommage a Brahms; Theresa Leung, piano; Micahajh Sturgess, horn; Hanna Matthijse, violin. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


- 8:00: Toronto Symphony Orchestra. New Creations Festival: Mini Wednesday Masterworks One: Oeuvres Exotiques. Messiaen: Couleurs de la Céleste & Diosa exotiques; Forsyth: Accordion Concerto; Esa-Pekka Salonen: Piano Concerto (Canadian premiere). Yefim Bronfman, piano; Alexander Sevastian, accordion; Reinbert DeLeeuw, conductor; Peter Sundjian, conductor/host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $36+$123.

Thursday April 10


- 7:00: Toronto Secondary School Music Teachers’ Association. 53rd Annual “Sounds of Toronto” Concert. Works by Bernstein, Court, Larson, Rossini, & others. 1,000+ orchestra, band, steel band, & choral students from 21 different Toronto District School Board secondary schools. Massey Hall, 15 Shuttle St. 416-394-7010 x20135. $5.


- 7:30: Canadian Opera Company. Tchaikovsky: Eugene Onegin. Runs continue. See music theatre listings.


- 8:00: Dancemakers. NextSteps Series. See April 9.


- 8:00: Museum of Childhood. Benefit Concert. Works by Beethoven, Mozart, Faure, Granados, Copland, Bloemendal, cella; Jennifer Griffith, soprano. 58th Annual Abel’s Eve Organ Recital. $35.

THE CONCERTS
Celebrating the Art of Song

Nathalie Paulin soprano
Anita Krause mezzo
Stephen Ralls and Bruce Ubukata piano

Two glorious singers, both of whom have performed frequently in our concerts, join their voices in a programme of French, German and Canadian songs and duets. This is a rare opportunity to hear two of Canada’s finest singers together in recital!

WEDNESDAY, APRIL 9, 8:00 PM
Glen Gould Studio
Tickets: $50. Call (416) 205-5555

TICKETS: Adults $59/$53/$29, Seniors $49/$44.50/$25

www.torontophill.on.ca
416-733-0545

Kerry Stratton, Music Director

This Sceptred Isle
Thursday April 10 @ 8 pm
Toronto Centre for the Arts
Wesdon Recital Hall
5040 Yonge Street
(just north of Sheppard)

Kerry Stratton, conductor
Jonathan Craig, viola
Toronto Philharmonia Orchestra
Walton: Viola Concerto
Elgar: Serenade for Strings
Holst: Suite de Ballet
Macmillan: Overture for Orchestra

Benefit Concert
Museum of Childhood

Coenraad Bloemendal Cellist

Jennifer Griffith Soprano
Elizabeth Acker Pianist

Works by
Beethoven, Mozart, Faure, Granados

www.torontophill.on.ca
416-733-0545

Music TORONTO

BELCEA QUARTET
Thursday
April 10 at 8 pm
The Annex Singers
Schubert, Spring and Song
Saturday, April 12
at 7:30 pm
See listings for details

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

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.

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

- **7:30 & 8:00:** Brampton Music Theatre. The Wizard of Oz. See April 10.
- **3:00:** DaDancers. NextSteps Series. See April 9.

- **7:30:** Annex Singers. Schubert, Spring and Song. Schubert; Mass No. 2 in G; works by Fauré, Mozart, Copland; madrigals. St. Thomas's Church, 383 Huron St. 416-688-7747. $15; $12(st/sr); free (under 12).


- **7:30:** Peel Choral Society. Broadway Bound III. Music from modern musicals. Mervin Fick, conductor. Emmanuel United Church, 420 Balmore Dr., Brampton. 905-849-6547. $15; $12(st/sr); $5 (ages 5-10).


- **8:00:** Ardeleana Music. traction and Triumph Children's Concerts: Anton Kuerti plays Beethoven; Walter Hall, 80 Queen's Park. 416-922-3714 x103. $10.

- **8:00:** Rose Theatre Brampton. April 11. See April 10.

- **8:00:** Rose Theatre Brampton. April 12. See April 11.

- **8:00:** Rose Theatre Brampton. April 13. See April 12.

- **8:00:** Rose Theatre Brampton. April 14. See April 13.

- **8:00:** Rose Theatre Brampton. April 15. See April 14.

- **8:00:** Rose Theatre Brampton. April 16. See April 15.

- **8:00:** Rose Theatre Brampton. April 17. See April 16.

- **8:00:** Rose Theatre Brampton. April 18. See April 17.

- **8:00:** Rose Theatre Brampton. April 19. See April 18.

- **8:00:** Rose Theatre Brampton. April 20. See April 19.

- **8:00:** Rose Theatre Brampton. April 21. See April 20.

- **8:00:** Rose Theatre Brampton. April 22. See April 21.

- **8:00:** Rose Theatre Brampton. April 23. See April 22.

- **8:00:** Rose Theatre Brampton. April 24. See April 23.

- **8:00:** Rose Theatre Brampton. April 25. See April 24.

- **8:00:** Rose Theatre Brampton. April 26. See April 25.

- **8:00:** Rose Theatre Brampton. April 27. See April 26.

- **8:00:** Rose Theatre Brampton. April 28. See April 27.

- **8:00:** Rose Theatre Brampton. April 29. See April 28.

- **8:00:** Rose Theatre Brampton. April 30. See April 29.

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- **8:00:** Rose Theatre Brampton. May 2. See May 1.

- **8:00:** Rose Theatre Brampton. May 3. See May 2.

- **8:00:** Rose Theatre Brampton. May 4. See May 3.

- **8:00:** Rose Theatre Brampton. May 5. See May 4.

- **8:00:** Rose Theatre Brampton. May 6. See May 5.

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MUSIC AT ST. CLEMENT’S
Sundays at Three
2007-2008 Concert Series

April 13, 2008
THE ART OF CHAMBER MUSIC

Cellist David Hetherington and an outstanding ensemble of graduating students from the renowned Glenn Gould School will perform music by Brahms and Mozart. The Glenn Gould Piano Quartet is comprised of Emily Rho, piano; Sharon Lee, violin; Rory McLeod, viola and Lief Moxon-Emre, cello.

Tickets: $20 adult; $15 seniors & students.

St. Clement’s Anglican Church
59 Briar Hill Avenue, Toronto, ON
M4R 1H8
Tel: 416-483-6644
www.stclemences-church.org
Tuesday April 15

- 8:00: Markham Theatre for the Performing Arts. The Lee Trio, Stookay: new work (world premiere) and other chamber repertoire. Angela Lee, cello; Lisa Lee, violin; Melinda Lee, piano. 101 Town Centre Boulevard, Markham. 905-415-7537. $47.

Wednesday April 16

- 12:00 noon: Roy Thomson Hall. Ith Annual Noon Hour Choir & Organ Concerts. Olivier Latry, organ. 60 Simcoe St. 416-872-4255. Free.

Thursday April 17

- 12:00 noon: Roy Thomson Hall. 11th Annual Noon Hour Choir & Organ Concerts. Olivier Latry, organ. 60 Simcoe St. 416-872-4255. Free.

Music at the Cathedral

A Festival of Shakespeare's London

Wednesday, April 16

6:00 pm

FALSTAFFIAN BANQUET

With Shakespeare himself and a court jester

7:00 pm

ELIZABETHAN VESPERS

7:30 pm • Concert with UK Guests

THE ENGLISH CORNETT & SACKBUT ENSEMBLE

and with the

ST. JAMES' CATHEDRAL CHOIR AND ANDREW AGER

Partial Tickets

for dinner only: $20
for vespers and concert only: $30

Combined Tickets

for the full program: $45

For ticket information call: 416-364-7865

Banquet and Full tickets

only available in advance until April 14

"If music be the food of love, play on."

The Cathedral Church of St. James

Diocese of Toronto

Anglican Church of Canada

65 Church Street at King Street

416-364-7865

www.stjamescathedral.on.ca

Twelfth annual series of

Lunchtime Chamber

at Christ Church Deer

April 17: Karen Anderson, mezzo soprano; Stephanie Martin, piano. Elgar Sea Pictures and other songs.

April 24: 4 to Tango

Maria Thorburn, soprano; Ines Paliari, violin; Beata Czuka, cello; Marianne Gast, piano.

A program of tango music

May 1: Joëlle Morton, viola da gamba, with Sara Churchill, harpsichord.

J.S. Bach: Viola da gamba sonatas.

May 8: Véronique Mathieu, violin with Jennifer Hu, piano

Admission by donation

1570 Yonge St. (at Heath), Toronto

www.thewholenote.com
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

- 8:00: Royal Conservatory of Music. Steps Series – Ballet Creole: Spring Works. See April 17.
- 8:00: Royal Conservatory of Music. New Creations Festival – Thursday Masterworks Three – Turangalila Symphony. See Apr 16.
- 8:00: World Stage 2008 - Bill T Jones/Arnie Zane Dance Company. Chapelle. See Apr 16. 9:00: Small World Music: Jazz Series: If: Flamont. (Montreal-based percussionist)

Toronto Opera Centre

TOSCA

Music by Giacomo Puccini

Tosca...................Mary Liu
Cavaradossi............Geoffrey Butler
Scarpia.................Andrew Tees
Angelotti..................Jaller Damminott
II Sagrestano............Douglas Tranquada
Spatolla..................Michael Sugue

Opera in concert
Under the musical direction of Sabatino Vaccar

Friday, April 18th, 2008@8:00 p.m.
Canadian Broadcasting Centre
Glen Gould Studio
250 Front Street West, Toronto
Tickets: $38(Adults); $30(Senior&Student); $50(VIP)
For tickets please call (416) 879-6098 or (416) 503-9739

Friday April 18

- 7:30: University of Toronto Faculty of Music. Opera Series - Together with Music: The words and melodies of Noel Coward. Walter Hall, 80 Queen’s Park. 416-978-3744, 414; $18(sr/st). For run details, see music theatre listings.
- 8:00: Toronto Opera Centre. Puccini Tosca. Concert version. Mary Liu, soprano; Geoffrey Butler, tenor; Andrew Tees, baritone; Sabatino Vacca, director. Glenn Gould Studio, 250 Front St. W. 416-205-5555, 438; $20; $20(sr/st).
- 9:00: World Stage 2008 - Bill T Jones/Arnie Zane Dance Company. Chapelle. Run continues. See music theatre listings.

Saturday April 19

- 8:00: Cabaret Company. Happy: A Very Gay Little Musical. See April 17.
- 8:00: Markham Theatre for the Performing Arts. Le GROUP DES SIX - Fanfare, Mass for a Voice, 5 Pieces. See April 11.
- 8:00: Markham Theatre for the Performing Arts. Matt Day. 101 Town Centre Boulevard, Markham. 905-473-7537. 495.
- 8:00: Premiere Dance Theatre. New Creations Festival – Thursday Masterworks Three - Turangalila Symphony. See Apr 16.
- 8:00: World Stage 2008 - Bill T Jones/Arnie Zane Dance Company. Chapelle. See Apr 16.
- 9:00: Toronto Symphony Orchestra. New Creations Festival – Thursday Masterworks Three - Turangalila Symphony. See Apr 16.
- 9:00: Small World Music: Jazz Series: If: Flamont. (Montreal-based percussionist)

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Tickets: $38(Adults); $30(Senior&Student); $50(VIP)
For tickets please call (416) 879-6098 or (416) 503-9739
Sunday April 20


- 2:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert #4. Mozart: Magic Flute Overture, Chopin: Piano Concerto #2; Shostakovich: Symphony #5. Norman Reitamm, conductor; Robert Horvath, piano. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5193 Sheppard Ave. East. 416-870-5566. $20-$25; free (under 12). 2:00: ROM. Sunday Concert - Soul Influence. 100 Queen’s Park. 416-586-8000. $20; $17(st/sr w/ID); $14 (5-14); free (members + 4 and under). Includes access to all galleries and exhibitions.

- 2:00: Scarborough Gilbert & Sullivan Society. Adonible. Run continues. See music theatre listings.


- 7:30: Royal Conservatory of Music. LTTA Showcase. RCM Concert Hall, 90 Croatia Street. 416-408-2824 x321. Free.

- 8:00: Continuum Contemporary Music. Common Chords: Works by Czech composers Pfitzner, Smolka; Canadian composers Christensen, Cuspe, Komorov, Miller; Carla H灭亡en, soprano; Continuum Ensemble. Gregory Oh, conductor. Music Gallery, 197 John St. 416-924-4945. 45-25.

- 8:00: Oakville Symphony Orchestra. Romantic Drama. See April 19.

Monday April 21


Tuesday April 22


- 8:00: Toronto Operetta Theatre. The Mikado. See April 20.

- 8:00: Toronto Symphony Orchestra. Pops Tuesdays - Celebrate Sintra. Steve Lippia, vocals; Al Kay, trombone; Jeff Tyzik, pianist Robert Horvath plays the Chopin Concerto No. 2

See listings for April 20

continuum contemporary music

COMMON CHORDS

Sunday, April 20, 8 pm
The Music Gallery
197 John Street

Finding commonalities from past to present

Works by
Martin Smolka
Hanus Barton
Rudolf Komorous (Canada)
Cassandra Miller (Canada, World Premiere)
Gyula Csojo (Canada, World Premiere)
Continuum Ensemble with Carla Huhtanen (soprano) and Greg Oh (conductor)
$25 adults/$15 seniors & arts workers/$5 students
416.924.4945
www.continuummusic.org

Hymn Sing Concert

Sunday, April 20 • 7:30 p.m.
Glenview Presbyterian Church

Featuring the Glenview Choir and the Salvation Army North Toronto Band.
Free admission • Donations welcome
1 Glenview Avenue
(just off Yonge Street, 3 blocks south of Lawrence Subway Station)

For more information, visit www.glenviewchurch.ca or call 416-488-1156
... LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

conductor: Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 433-498.

Wednesday April 23
- 2:00 & 6:00: Toronto Symphony Orchestra. Pops Wednesdays. Celebrate Sinatra. See Apr 22.
- 8:00: Toronto Operetta Theatre. Mikado. See Apr 20.

Thursday April 24
- 8:00: Art of Jazz. Jon Hendricks & Friends with Art of Jazz Community Voices. Jon Hendricks, jazz vocals; Community Voices (250 voice children’s choir); Aria Hendricks, tap dancer; Rocky Mendes; Don Thompson, Jane Bennett, David Virelles, and other performers; Toronto Mass Choir. Roy Thomson Hall, 60 Simcoe St. 416-972-4255. $20.
- 8:00: Danceworks. NextSteps Series – Adelheid Solo. Heidi Strauss, choreographer & dance soloist. Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $27; $17/st; For run details see music theatre listings.
- 8:00: Art of Jazz. Jon Hendricks & Friends with Art of Jazz Community Voices. Jon Hendricks, jazz vocals; Community Voices (250 voice children’s choir); Aria Hendricks, tap dancer; Rocky Mendes; Don Thompson, Jane Bennett, David Virelles, and other performers; Toronto Mass Choir. Roy Thomson Hall, 60 Simcoe St. 416-972-4255. $20.
- 8:00: Danceworks. NextSteps Series – Adelheid Solo. Heidi Strauss, choreographer & dance soloist. Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $27; $17/st; For run details see music theatre listings.

Friday April 25
- 7:30: Canadian Opera Company. Rossini: Barber of Seville. Run continues. See music theatre listings.
- 7:30: Orléans-York Mills United Church. Contrast. Derrick Lewis, piano & organ; Meri Colesvski, clarinet; other performers tba. 2809 Bayview Avenue. 416-238-2921. $15; $10 (st); $5 children (12 & under).
- 7:30: Toronto Symphony Youth Orchestra. Spring Concert. Britten: Russian Funeral; Beethoven: Symphony #8; Shostakovich: Symphony #5. Alain Trudel, conductor. George Weston Recital Hall, Toronto Centre for the Arts. 5040 Yonge St. 416-872-1111. $25; $15/st; For run details, see music theatre listings.
- 7:30: Toronto Symphony Youth Orchestra. Spring Concert. Britten: Russian Funeral; Beethoven: Symphony #8; Shostakovich: Symphony #5. Alain Trudel, conductor. George Weston Recital Hall, Toronto Centre for the Arts. 5040 Yonge St. 416-872-1111. $25; $15/st; For run details, see music theatre listings.
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Via Salzburg presents
Thursday, April 24 and Friday, April 25, 2008, at 8:00 p.m.
Via Salzburg Chamber Orchestra with Clarinetist Richard Hoford and Bassoonist Michael Sweeney.

Thursday, June 5 and Friday, June 6, 2008, at 8:00 p.m.
Via Salzburg Chamber Orchestra with Dennis James, Glass Armonica player.

Glenn Gould Studio, 250 Front Street West, Toronto
Tickets: $50 • Available at www.glenngouldstudio.com
Telephone: 416-205-5555 or at the Glenn Gould Studio Box Office

Series Sponsor:
ACURA ADVANCE
Friday April 25 2008
at 8:00pm
Toronto Centre for the Arts
5040 Yonge Street
For information, please see colour ad in front section
416.321.TYWO (8996)
www.tywo.ca

STEPHEN SATORY
Pianist

Saturday, April 26 at 8 pm
Heliconian Hall
Music by Bach, Beethoven, Chopin, Brahms and Kodály

Music of the Spheres
Friday, April 25, at 8 pm
Saint Thomas’s Church
383 Huron Street
Tickets $15 / $10
416-638-9445
sine.nomine@3web.net

Saturday April 26
- 3:00 & 8:00: The Japan Foundation, Toronto. New directions in traditional music from Japan. Glenn Gould Studio, 250 Front St. West. 416-986-1600 x223. Call to confirm times.
- 8:00: Show One Productions. Young Stars of the Young Century 4th International Gala. Five young soloists (age 7-20) from former Soviet Union join three Canadian counterparts in recital; also performing: Mississauga Youth Orchestra; TCO (Toronto Children’s Concert Choir). George Weston Recital Hall, 5040 Yonge Street. 416-872-5555. 130-140.
- 7:00: Toronto Symphony Orchestra. Light Classics Saturday - Opera Favourites. Rossini: The Barber of Seville Overture; Mascagni: Cavalleria Rusticana (Intermezzo); Purcell: Les Bourgeois (selections); Saint-Saëns: Samson et Delila (Dance Bacchanales) and others. Sally Dobbs, soprano; Roger Honeywell, tenor; James Gaffigan, conductor. Roy Thomson Hall, 65 Simcoe St. 416-593-4828. 426-472 @mt@.
- 7:30: Brampton Folk Club. Friday Folk Night - General Store, Bluegrass Band, Sanctuary, St. Paul’s United Church, 30 Main St. South, Brampton. 905-233-3555. $12; $10(sr/st); Fundraising concert for St. Paul’s.
- 7:30: Opera Atelier. Mozart’s Idomeneo. Measha Brueggergosman, Peggy Iribe Dye, sopranos; Michael Maniaci, male soprano; Curtis Sullivan, baritone; Telemusik Baroque Orchestra; Andrew Parrott, conductor. Elgin Theatre, 189 Yonge St. 416-572-5555. 4:30-1:00. For run details see music theatre listings.
- 8:00: All the King’s Voices. Spring, Sweet Spring. Featuring the music of Stephen Chatman. Willowdale United Church, 349 Kennedy Avenue. 416-225-2356. $20; $15(sr/st); $5(child).
- 8:00: Danceworks. NextStep Series - Adelheid Solos. See April 24.
- 8:00: Living Arts Centre. Ambiance

Tuesdays - FRI, SAT, SUN April 15-27, 2008
Three-full In-Theatre performances with Meet-The-Artists and post performance discussion.

Music of the Americas: Featurin)g the music of Stephen Chatman. Willowdale United Church, 349 Kennedy Avenue. 416-225-2356. $20; $15(sr/st); $5(child).
- 8:00: All the King’s Voices. Spring, Sweet Spring. Featuring the music of Stephen Chatman. Willowdale United Church, 349 Kennedy Avenue. 416-225-2356. $20; $15(sr/st); $5(child).
- 8:00: Danceworks. NextStep Series - Adelheid Solos. See April 24.
- 8:00: Living Arts Centre. Ambiance

- 8:00: Richmond Hill Centre for the Performing Arts. Vancouver Chinese Music Ensemble. Popular and traditional Chinese music & Western classical and contemporary compositions. Richmond Hill Chinese Community Church, 9670 Bayview Ave. 905-737-8985 x6007. 426.
- 8:00: Scarborough Gilbert & Sullivan Society. Iolanthe. See April 16.
- 8:00: Spotlight Musical Productions. The Pajama Game. See April 24.

The Music Gallery.
- 8:00: Toronto Youth Wind Orchestra. New Music for Old Instruments. A blend of popular & traditional Chinese music with western contemporary compositions. 197 John St. 416-204-1080. $20, $15(members / sr/st) $10(tsl).
- 8:00: Scarborough Gilbert & Sullivan Society. Iolanthe. See April 24. @mt@
- 8:00: Toronto Masque Theatre. Purcell: The Indian Queen. See April 24. @mt@
- 8:00: Toronto Youth Wind Orchestra. Danceries: The Marriage of Music and Dance. A collaboration of several Toronto area dance companies and schools including Ballet Jorgen, the George Brown School of Dance, York University Dance Program and Humber College Movement Program. Toronto Centre for the Arts, 5040 Yonge St. 416-321-8998. $15 $25.
- 8:00: Via Salzburg, Gathering. See April 24.

Toronto Centre for the Arts
5040 Yonge Street
For tickets, call 416-491-8542
WWW.PAXCHRISTICHORALE.ORG

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

Featuring the music of Stephen Chatman

Adult $20  Senior/Student $15  Child $5
416-225-2255
www.allthekingsvoices.ca

STOENGATE
Music on the Mountain, 2008

Saturday, April 26, 2008, 8:00 pm
Theatre at the Gardiner, 160 Simcoe Street, Toronto

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

Featuring the music of Stephen Chatman

Adult $20  Senior/Student $15  Child $5
416-225-2255
www.allthekingsvoices.ca
CONCERTS: Toronto and GTA

- 8:00: Toronto Masque Theatre. Porcelli: The Indian Queen. See April 24.

SUNDAY April 27

- 2:00: ROM. Sunday Concert - Intrada Brass. 30-piece brass band. 100 Queen's Park. 416-588-8000. $20; $17(st/sr); $145-14; free (members & 4 and under). Includes access to all galleries and exhibitions.
- 2:00: Scarborough Gilbert & Sullivan Society. Iolanthe. See April 18.
- 2:30: Pickering Community Concert Band. Spring Fling. Works by Elgar, L. St. John, violins; Lesley Robertson, viola; Christopher Willis & Ken Reaume. 197 John St. 416-204-1080 x2. $20; $15(MG member).
- 7:00: The Church of St. Andrew, Scarborough. Windsong in Concert. Lois Feur, oboe; Leonard Luksenberg, recorder; Betty Machlachlin, bassoon; Dorothy White, flute; Anita Beaty, piano. 2333 Victoria Park Ave. 416-447-1481, $15; $10(st).
- 7:00: Christ Church Deer Park. Jazz Vespers. The Brian Barlow Orchestra. 1570 Yonge St. 416-620-5211. Free, donations welcome.
- 7:30: The Church of St. Andrew, Scarborough. Windfestival. In Concert. Lois Feur, oboe; Leonard Luksenberg, recorder; Betty Machlachlin, bassoon; Dorothy White, flute; Anita Beaty, piano. 2333 Victoria Park Ave. 416-447-1481, $15; $10(st).

MONDAY April 28


TUESDAY April 29

- 7:30: Opera Atelier. Mozart's Idomoneo. Run continues. See music theatre listings.
- 7:30: University of Toronto Faculty of Music. Felix Galimir Chamber Music Award Concert. Walter Hall, 80 Queen's Park. 416-978-3744. PWYC.

WEDNESDAY April 30

- 8:00: Toronto Symphony Orchestra. Mini Wednesday Masterworks 2 - Russian Fireworks: Arvo Part: Fratres; Prokofiev: Piano Concerto 3; Tchaikovsky: Symphony No.4. Christopher Wormald, director; Alan Oke, conductor. Walter Hall, 80 Queen's Park. 416-598-3444. $30. For run details see music theatre listings.

THURSDAY May 1


MUSIC TORONTO

ST. LAWRENCE QUARTET
Thursday May 1 at 8 pm

Music Toronto is a non-profit arts organization established in 1973 to promote and support the performance of chamber music in Toronto. It presents an annual series of concerts featuring the St. Lawrence Quartet, one of the world's leading chamber ensembles.

For tickets and information, call 416.769.0111 ext.3, or visit www.voxworks.ca

James Wells, Artistic Director Season Three
Composers' Notes I: Benjamin Britten
- A.M.D.G.
- Advance Democracy
- Cabaret Songs
- Seven Sonnets of Michelangelo
- Two Ballads
- We are the Darkness in the Heat of Day

with the poetry of Gerard Manley Hopkins
read by actor & writer
Teige Reid
Friday, May 2, 2008 8:00 p.m.
The Church of The Redeemer 162 Bloor Street W., Toronto (northeast corner of Bloor & Avenue)
and actor & playwright
Paula Wing
Saturday, May 3, 2008 8:00 p.m.
The Church of St. Martin-in-the-Fields
151 Glenlake Avenue (one north of Bloor, one east of Keele)
Admission $25
For tickets and information, call 416.769.0111 ext.3, e-mail voxworks@voxworks.ca or visit www.voxworks.ca
United Church, 1469 Notting Hill Gate, Oakville. 905-845-5359/905-827-6129. $22; (1) children.
- 8:00: Upper Canada Choristers. From Aurora Borealis to the Amazon. Music from Frank Loesser's Spectacular, Award Winning Musical!

Shows on:
May 2, 3, 8, 9, & 10 at 7:30 p.m.
May 4 & 11 at 2:00 p.m.
Adults $29.50
Students/seniors $22
Preview Night Discount
For tickets call:
416-324-1259
tickets@alexandersingers.com

Leah Posluns Theatre, 4588 Bathurst Street
Between Shepard & Finch, adjacent to Bathurst Jewish Community Centre

Fundraising Event to Launch
Reaching Out Through Music
A music scholarship program sponsored by The Church of St Simon-the-Apostle for inner-city children

CBC's Suhana Meharchand
Hosts an evening with our special guests
Jean Stilwell, mezzo-soprano and Patti Loach, piano
Excerpts from Carmen Unzipped
Leonard Gilbert, piano
Patricia Parr and Linda Ippolito, duo piano
Ross Pearson, flute
Kathleen Penny, piano
Red Spirit Singers, St Simon's Choir
Meredith Shaw, musical theatre performer
John Sheard, jazz piano
Brooke Dutton, soprano
Patricia Zentilli, musical theatre performer

Reception and Silent Auction following the concert
7:30 p.m. Friday May 2, 2008
Doors open at 7:00 p.m. for Silent Auction viewing

The Church of St Simon-the-Apostle
525 Bloor Street East
(Just east of Sherbourne Subway Station)
Call 416-923-8714 for tickets
Or email: office@stsimons.ca

Adults $40  Seniors $30  Students $10
Canada, Scandinavia & Latin America.
Laurie Evans Fraser, music director. Grace Church on the Hill, 300 Lonsdale Rd. 416-256-0510. $20; $15(adv); children free.

**LISTINGS: SECTION 1**

**CONCERTS: Toronto and GTA**

8:00: voxworks. Composers’ Notes: I: Benjamin Britten. A program of solo & choral music. Works include: A.M.D.G.; Advance Democracy; Cabaret Songs: Seven Sonnets of Michelangelo; Two Ballades. Renee Beethoven, Marcia Bunston, Giselle Kukul and Alexia Wong, sopranos; Joseph Losaques and Trevor Morgan, tenors; & others; Taiga Reid, reader; James Wells, artistic director. Church of the Redeemer, 162 Bloor St. W. 416-769-0111.x25.

7:30: Windmill Theatre Productions. Let it Be, the Magical Music of the 60s. Brian Pritchard, artistic director; Joshua Tamayo, musical director. The Great Hall, Uninarian South Peel Congregation, 84 South Service Rd., Mississauga. 905-339-5702.x25.


**Saturday May 3**

7:30 P.M.

Eglinton St. George’s United Church, 35 Lytton Blvd., Toronto

For more information visit our website: www.bellartesingers.ca or call 416-599-5879

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**BELL’ARTE SINGERS**

Dr. Lee Willingham, Music Director

20th Anniversary Gala Concert with Guest Alumni

Ian Sadler, Organ

In Lee Willingham’s farewell concert, many former members will return and sing some of the fine repertoire that has distinguished this ensemble for two decades.

Saturday, May 3, 2008

7:30 P.M.

Eglinton St. George’s United Church, 35 Lytton Blvd., Toronto

For more information visit our website:

www.bellartesingers.ca

call 416-599-5879

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**amadeus choir**

Lydia Adams, Conductor and Artistic Director

The Amadeus Choir is proud to premiere the winning compositions in the Ruth Watson Henderson Choral Competition, administered by Choirs Ontario. Other works by Ruth Watson Henderson, John Rutter and R. Murray Schafer will open our eyes and ears to the “beauty of the earth” all around us, and the advent of summer.

Special Guests - Ruth Watson Henderson
The Bach Children’s Chorus, Linda Beaupré, Director

Saturday, May 3rd, 2008, 7:30 p.m.

Yorkminster Park Baptist Church
1585 Yonge Street (1 block north of St. Clair)

Tickets: $35
For information and tickets, please call the Amadeus Choir at: 416-446-0188

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**Mississauga Choral Society**

Mervin Fick, Interim Conductor

MCS PROUDLY PRESENTS:

JEAN STILWELL & PATTI LOACH

MEZZO SOPRANO

PIANIST, WRITER

Join us for POPS AT THE CABARET

showcasing Toronto’s gems of cabaret performance – featuring choral selections from the golden age of song.

Music that's fun and alive!

Saturday, May 3 at 7:30 pm

First United Church
151 Lakeshore Rd. West, Port Credit

&

Sunday, May 4, at 3:00 pm

Eden United Church
3051 Battleford Rd., Meadowvale

TICKETS AT THE DOOR $25, $20 (SR/ST);
TO RESERVE BY VISA CALL MCS @ 905-278-7059
LIGHT REFRESHMENTS

For Directions Visit www.mcs-on.ca
TALLIS CHOIR
Directed by Peter Mahon
-presents-
Music of The Chapel Royal

Works by Gibbons, Weelkes, Byrd, Tomkins, and Dering.

Choir and organ combine in glorious music for the Jacobean Chapel Royal. This includes a unique recreation of an authentic Elizabethan for King Charles I.

SATURDAY May 3, 5:30 PM
St. Patrick's Church, 141 McCaul St. (north of Dundas)
Tickets: $25, $20 seniors, $10 students with ID
Info: 416.286.9798
ORDER ONLINE AT www.tallischoir.com
Tallis Choir CDs available online and on iTunes Music Store

WINDS, STRINGS AND PIANO CHAMBER MUSIC BY
Alexander Jacobchuk
/ SOLO, Duet, Trio, Quartet, Quintet Works /

- Allan Pulker – Flute
- Pavel Markelov – Clarinet
- Julian Alexandrov – Horn
- Nadia Jacobchuk – Piano

May 4, 2008 at 4PM @ Tickets: $20, $10 (Sr/St) @ (416) 243-6340 @ (416) 895-9427
-Solo, Duets, Trios, Quartets, Quintets Works-

Shalom Bard
Rafael Hoekman
Anton Kuerti piano

Sunday May 4, 2008 3pm
Heliconian Hall, 35 Hazelton Avenue
Tickets $20, students $15
info: 416.654.0877 www.tallischoir.com

Syrinx Sunday Salons presents
Shalom Bard clarinet
Rafael Hoekman cello

Sunday May 4, 2008 3pm
Heliconian Hall, 35 Hazelton Avenue
Tickets $20, students $15

info: 416.654.0877 www.syrinxconcerts.org

Syrinx Sunday Salons presents
Shalom Bard clarinet
Rafael Hoekman cello

Sunday May 4, 2008 3pm
Heliconian Hall, 35 Hazelton Avenue
Tickets $20, students $15
info: 416.654.0877 www.syrinxconcerts.org

J. Haydn: The Creation
Sunday May 4, 2008 4:00pm

Conductor Jurgen Petrenko
Marion Samuel-Stevens-soprano
Lenard Whiting-tenor
Gregory Dahl-baritone

Accompanied by The Tallisken Players Orchestra

Christ Church Deer Park 1570 Yonge St. (at Heath)
Tickets: Adults: $25 Seniors: $20 Students: $15
T: 416-443-1490 www.torontoclassicalsingers.org

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...1: CONCERTS: Toronto and GTA
matinee performance. Premiere Dance
Theatre, 207 Queen's Quay W. 416-973-
4000. $15.
5:30: Royal Conservatory of Music |
Canadian Opera Company. Urban Music |
Series: Opera Meets Hip-Hop. Hip-hop and |
opera; world premiere presentation for turn-
ables and operatic voices. DJ Jaz and |
T.R.A.C.K.S; Justin Welsh, baritone; Taya |
Kasahara, soprano; Liz Upchurch, piano. |
Four Seasons Centre for the Performing Arts, |
6:00: ORGANIX QH. 45' concert: The |
Poet in Melody. Music by Rubinoff (world |
premiere). Bach, Bozza, Bédard, Halley, |
Jutras. Daniel Rubinoff, saxophone; Chris |
Dawes, organ. Church of the Redeemer, |
7:00: Tafelmusik. Mozart's Requiem. |
Shannon Mercer, soprano; Margaret Bragle, |
mezzo-soprano; Colin Athersuch, tenor; |
Nathaniel Watson, baritone; Ivars Tau-
rins, conductor. Trinity St. Paul's Centre, |
427 Bloor St. W. 416-964-6337. $37-$78; |
$29-$7/st.
8:00: Esprit Orchestra. New Wave |
Composers Festival: Creative Sparks: |
night. Royal Conservatory of Music/ |
Canadian Opera Company. Urban Music |
Series: Opera Meets Hip-Hop. Hip-hop and |
opera: world premiere presentation for turn-
ables and operatic voices. DJ Jaz and |
T.R.A.C.K.S; Justin Welsh, baritone; Teiya |
Kasahara, soprano; Liz Upchurch, piano. |
Four Seasons Centre for the Performing Arts, |
8:00: Toronto Symphony Orchestra. |
Mini Wednesday Masterworks 1. Mendelssohn: |
The Hebrides (Fingal's Cave); Beethoven: |
Piano Concerto #3; Schubert: Symphony #9. |
Jonathan Biss, piano; Gunther |
Herbig, conductor. Roy Thomson Hall, 60 |
Simcoe St. 416-593-4828. $36-$123.
8:00: World Stage 2008. CIRCA |
-The Space Between. See May 6.

Cantiamo!
A Concert for Italy
The Eglinton St. George's Choir, directed by Peter |
Merrick, will perform the repertoire from their |
upcoming Italy Tour - solemn music for Mass at |
St. Peter's Basilica, spirituals, Gospel and African music.
Friday, May 9, 2008 at 7:30 pm |
35 Lytton Boulevard (6 blocks south of Lawrence), Toronto |
Adults $20 Students $15 |
Call 416-481-1141 x250 - VISA & MasterCard

The BACH CHILDREN'S CHORUS |
and the BACH CHAMBER YOUTH CHOIR |
Linda Beaupré, Conductor |
Eleanor Daley, Pianist
If Music |
Be the Food
Saturday, May 10, 2008 at 7:30pm |
Food, and even a little Shakespeare, |
will be ongoing themes in this lively concert.
Toronto Centre for the Arts |
George Weston Recital Hall |
5040 Yonge Street |
(north of Sheppard Ave.) |
Tickets: $20 and $24 at the Toronto Centre |
box office or TicketMaster at 416.870.8000 |
bachorus.org

Joshua
G.F. Handel
Meghan Fleet, soprano |
Wallis Giunta, mezzo-soprano |
Gian Horrobin and Michael Cufo, tenors |
Vasil Garvanliev and David Roth, baritones |
Talisker Players |
Edward Moroney, continuo |
Robert Cooper, C.M., conductor
SUNDAY, MAY 11, 2008, 3:00 PM |
Eglinton St. George's United Church, 35 Lytton Blvd. |
TICKETS $30 ($25 seniors, $15 students) |
tel 416-530-4428 | email orpheuschoir@sympatico.ca |
online at www.orpheuschoirtoronto.com

UNITED IN SONG
Village Voices (directed by Joan Andrews) |
and the choir of Richmond Hill United Church |
(directed by Barry Peters), combine to present |
United in Song, a celebration of Spring |
that includes Baroque favourites, African songs, |
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Saturday May 10th, 7:30 pm. |
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143 Main St. North Markham |
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Children 12 and under free. 

expect something different
LISTINGS: SECTION 2
CONCERTS: Beyond the GTA
N.B. For a list of communities in this section see LISTINGS INTRODUCTION, page 30

Tuesday April 01
- 2:00: Shavuot Festival. Wonderful Town. Lyrics by Betty Comden & Adolph Green, music by Leonard Bernstein, Roger Hodgman, director. Festival Theatre, 10 Queens's Parade, Niagara-on-the-Lake. 800-511-7429. 345-105. For complete run, see music theatre listings.

Wednesday April 02
- 12:00 noon: Colours of Music. Midsay Music With Shigeru. One hour jazz concert with the new Shigeru Kawai piano. Chris Donnelly, piano. Hi-Way Pentecostal Church, 50 Anne St.N., Barrie. 705-726-1118. $5 (adult); free (student).
- 7:30: Hamilton Philharmonic Orchestra. Mozart: Symphony No. 41; Schumann: Quartet in F Flat; McPhee: Nocturne; Mozart: Symphony No. 41. James Sommerville, conductor. Centre in the Square, 101 Queen Street North, Kitchener. 519-578-1570. $27-$50; $24 (senior/students); $11 (student/child).

Thursday April 03
- 2:00 & 8:00 Northumberland Players. Forward Baptist Church, 455 Myers Rd. $15-$29. For run details, see music theatre listings.

Friday April 04
- 7:30: Oriana Singers. Spring Awakening. Trinity United Church, 15 Chapel St., Cobourg. 905-372-2210. 18; $16 (senior/students); $9 (under 12).
- 8:00: Kitchener-Waterloo Chamber Music Society. Music Made in Canada Piano Quartet. Brahms: Quartet #1 in g; Schumann: Quartet in Eb; Mozart: Duo for violin and viola K 423; Kuerz: Maggine Suite, Angela Park, piano; Judy Ang, violin; Sharon Wei, viola; Michael Nicholas, cello. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. 25; $20; $15.

Saturday April 05
- 7:30: Canadian Orpheus Male Choir. 31st Annual Concert. Guest: the Hamilton Police Female Choir. Wellington Square United Church, 2121 Caroline St., Burlington. 905-523-7377/603-634-3508. 18; $15 (senior/students).
- 8:00: Northumberland Lakeshore Hospice. Toronto All Star Big Band. Seventh Avenue United Church, 47-49 Northumberland Ave., Port Hope. 905-885-1071/800-434-5092. 25.

Sunday April 06
- 2:00: Gallery Players of Niagara. Eybler Quartet with Jane Booth. Music for string quartet and clarinet by Mozart, Haydn & Bach. Jane Booth, bassett horn & bassett clarinet; Julia Wedemier & Adisun Nosky, violins; Patrick Jordan, viola; Margaret Gay, cello. St. Barnabas Anglican Church, 31 Queenston Street, St. Catharines. 905-468-1525. 27; $24 (senior/students);

Monday April 07

Wednesday April 08
- 1:00: Halton Hills Cultural Centre. Lunchtime Concert Series. The Chaplin's Brass. 3 Church St. Halton Hills. 905-877-7915 x2517. Free.
- 7:30: Centre for the Arts, Brock University. Spirit and the Blues. The Campbell Brothers with special guest Eric Bibb. Chuck T. Campbell, pedal steel. 500 Glenridge Ave., St. Catharines. 905-688-5550, x3257/886-617-3257. $5 and up.

Thursday April 09
- 7:30: Kitchener-Waterloo Chamber Music Society. Winston Choi, piano, Ming-Hwa Choi, violin. Carter: Night Fantasies; Two Divisions; 50; +; Catenaries: Duo for Violin & Piano. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. 25; $20 (senior/students);
- 8:00: Theatre Orangeville. MESA. An intergenerational road-trip to Mesa, Arizona. Written by Doug Curtis. David Nairn, director, Fraser Grant, assistant director; students from the University of Toronto, Royal Botanical Gardens, 800 Plains Road West, Burlington. 905-845-9504. 15; $10 (senior/students).

Friday April 11
- 8:00: Theatre Orangeville. MESA. See April 10.

Saturday April 12
- 7:30: Lindsay Concert Foundation. Sharna Rolston, cello & Heather Schmidt, piano. Glenn Creebchrie Theatre, Fleming College, Alma St., Lindsay. 705-878-5625. 45.
- 8:00: Capitale Theatre. Kings of Swing. Las Vegas style revue reviving the stars of the Big Band Era. 20 Queen St. Port Hope. 905-885-1971/800-434-5092. 35.
- 8:00: Kitchener-Waterloo Symphony. Signatures 6. See Apr. 11.
- 8:00: Milton Concert Band. Welcome Spring. St Paul's United Church, 123 Main Street East, Milton. 905-653-9886.
- 8:00: Theatre Orangeville. MESA. Run continues. See music theatre listings.

Sunday April 13
- 2:00: Young People's Concert Series. Through History to the Future - Evolution and Revolution, New Music of our Time. Music from the post romantic era including impressionism, expressionism, neo-classicism. Olga Tcherniak, artistic director; students from the University of Toronto, Royal Botanical Gardens, 800 Plains Road West, Burlington. 905-845-9504. 15; $10 (senior/students).
LISTINGS: SECTION 2  CONCERTS: Beyond the GTA


Monday April 14
- 8:00: Kitchener-Waterloo Chamber Music Society. Medawaska String Quartet. Lutoslawski: String Quartet; Evangelista: Spanish Garland; Kane: Three Short Seasons for String Quartet; Gilbert: String Quartet #3. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $3; $20(tix); $15(st).

Wednesday April 16

Thursday April 17
- 8:00: Kitchener-Waterloo Symphony. Electric Thursdays 2. See April 16.

Friday April 18
- 4 & 7:00: Koba Family Entertainment. The Backyardigans: Quest for the Extraordinary Alien. Book by Pati Caplette & Rodney Stringfellow. Directed & choreographed by Pati Caplette. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1570/800-265-8977. $27.50. For run details see music theatre listings.

Saturday April 19

Sunday April 20
- 8:00: Primavera Concerts. Elora Festival Singers. St. Barnabas Church, 33 Queenston, St. Catharines. 905-685-4734. $25; $15(st).
- 8:00: Kitchener-Waterloo Chamber Music Society. Pendercreek String Quartet. Panufnik: Quartet #3; Penderecki: Quartet #1. Kaminski: Quartet; Griffa-Mozijek: Quartet #2. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $2; $20(tix); $15(st).

Wednesday April 23
- 7:30: All Saints Church. The Three Centers. From Gregorian chant to Broadway. Peter Wall, David Pickett & Bill Elfrin, cantors; Angus Sinclair, accompanist. 235 Ridgibe St. Peterborough. 705-743-5181. $20. Preceds to All Saints Church.
- 7:30: Centre for the Arts, Brock University. Sophie Milman, jazz vocals. 500 Glenridge Ave., St. Catharines. 905-688-5550, x2375. 877-411-4761. For run details, see music theatre listings.

Saturday April 26

Sunday April 27
- 3:00: One Voice Choir. To Song. Guest: Sasha Libich; Angela Wakeford, conductor; Deb Thompson, accompanist. St. Paul's Anglican Church, 96 Toronto Street S., Uxbridge. 905-852-0481. $15; free(under 12).
- 3:00: Wellington Winds. Soft Vocalise and Mystical Spaces. See April 20.
- 3:30: Gerald Fagan Singers/Fanshawe Chorus London. Canadian Roundup. A program of Canadian compositions from across the country. Amabile Youth Singers; Brenda Zadorsky, conductor; Gerald Fagan, artistic director. Windermere on the Mountain, 1486 Richmond St. London. 519-244-0762. $26; $20(st); $15(st).

Tuesday April 28
- 8:00: Jerry White Swing Band. Music from the golden era of swing. Showplace Performance Centre, 290 George St. Peterborough. 705-742-7499. $25.
Wednesday April 30
- 8:00: Kitchener-Waterloo Chamber Music Society. Mashe Hämmer, violin; Robert Ketjgaard, piano. Massian: Theme & Variations; Prokofiev: Sonata No. 2 in D; Beethoven: Romance in F; Schumann: Romance; Sarasate: Romanza Andaluza; Ziganerweise. KCWMS Music Room, 57 Young St., Waterloo. 519-579-1570; 620245; 1524; 1286. $19-$29. 905-885-1071 /800-434-5092. For run details see music theatre listings.

Noon Organ Recital.
- 7:30: Kitchener-Waterloo Symphony. Baroque 3: Germany; Alain Trudel, conductor; Martin Limoges, horn. First United Church, 16 William St. Waterloo. 519-578-1570. 42(duo); 115(st).

8:00: Showplace Performance Centre. Ron Sexsmith, singer/songwriter. 3662. $19-$29. 905-885-1071 /800-434-5092. For run details see music theatre listings.

9:00: NUMUS. Reaching for Nothing: Water’s Thirst. Waterloo. See May 1.

Saturday May 3


8:00: Kitchener-Waterloo Symphony. Baroque 3: Germany; Alain Trudel, conductor; Martin Limoges, horn. Harcourt United Church, 67 Dean, Guelph. 519-765-3000. 175(adult); 115(st). 819-721-4752. $25; $12(st).

8:00: NUMUS. Reaching for Nothing: Water’s Thirst. Waterloo. See May 1.

Friday May 2

Thursday May 1
- 2:00 & 8:00: Procenium Theatre. Last Five Years. Contemporary song-cycle musical. Capital Theatre, 20 Queen St. Port Hope. 905-885-1071/800-434-5092. For run details see music theatre listings.


8:00: Showplace Performance Centre. Ron Sexsmith, singer/songwriter. 290 George St. Peterborough. 905-742-7469. $33.

 Saturday May 3
- 6:00: The Malhar Group. Springfest: Celebrating South Asia Heritage Month. The Tabla House, carnatic violin; Thanadevi Mithravinda, Hindustani vocal; Ranmeet Singh, sitar; Anurama Bhagwat, bharathanatyam. Downtown Arts Centre, 28 Rebecca Street, Kitchener. 519-538-5062. 950, 1265. 11.

7:00: Grand Philharmonic Children’s Choir. Spring. Concert. Susan Watt & Robert Wilkie, conductors. Benton Street Baptist Church, 90 Benton St., Kitchener. 519-579-1570/800-625-8977. 10(adult/st); 9(under 15).


8:00: Kitchener-Waterloo Symphony. Baroque 3: Germany. See May 2.

8:00: Niagara Symphony Orchestra. Springfest: Celebrating South Asia Heritage Month. The Tabla House, carnatic violin; Thanadevi Mithravinda, Hindustani vocal; Ranmeet Singh, sitar; Anurama Bhagwat, bharathanatyam. Downtown Arts Centre, 28 Rebecca Street, Kitchener. 519-538-5062. 950, 1265. 11.


8:00: Georgetown Choral Society. The Power of Voice. See May 2.

51ST CONCERT SEASON

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

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

Black Grace - Short Works. World Stage 2008. Apr 30, May 1, 2, 3: 8:00. See GTA Apr 30.
Bye Bye Birdie. Curtain Call Players. Apr 3, 4: 8:00. Apr 5: 2:00. See GTA Apr 3.
Chapel/Chapter. World Stage 2008 Bill T Jones/Arnie Zane Dance Company. Apr 16, 17, 18, 19: 8:00. See GTA Apr 16.
CIRCA - The Space Between. World Stage 2008. May 6, 7, 8, 9, 10: 8:00. See GTA May 6.
Footloose. 7:30. May 24; 4:30, May 11: 2:00. See GTA May 6.
Mozart: Idomeneo. 7:30. Apr 21, 23: 7:30; Apr 26: 4:30. See GTA Apr 2.
The Ballroom. Solar Stage Children’s Theatre. Apr 5, 6, 12, 13, 19, 20, 26, 27: 11:00am & 2:00. See GTA Apr 5.
The Pajama Game. Spotlight Musical Productions. Apr 24, 25, 26: 8:00. See GTA Apr 24.
The Ugly Duckling. Solar Stage Children’s Theatre. May, 3: 11:00am & 2:00. See GTA May 3.
Together with Music: The words and melodies of Noel Coward. University of Toronto Faculty of Music. See GTA, Apr 18, 19.


Hot House Cafe Market Square, 35 Church St. 416-366-7800 Every Mon Jazz brunch with the King Championship Quartet.


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ANNOUNCEMENTS

* April 7 4:30-6:00: VIVA! Youth Singers of Toronto. Open House. If you love to sing, come along to our Open House (ages 4-24). Trinity St. Paul's Centre. 427 Bloor West Street West. 416-786-8492. Free.


* April 16 6:00: Cathedral Church of St. James. A Festival of Shakespeare's London: Falstaffian Banquet. Featuring Shakespeare himself and a court jester. (Following at 7:30: Elizabethan Vespers & at 7:30: Concert with continuo.)


* April 26 10am-3pm: Chorus Niagara. 2nd Annual Sing-A-Thon. Come to enjoy the efforts of our guest celebrity conductors and hear us sing a medley of favourite songs from our repertoire. Sears Court, The Pen Centre, 221 Glendale Ave. St. Catharines 905-371-3673.


* April 26 6:00: Elora Festival Singers. Dancing Through the Decades Gala Evening. Evening of elegance and musical wonder. CW Sportsplex, Fergus. 519-848-0331.


* April 27 2:00: WALEED ABDULHAMID African Hand Drumming. (Radio Nomad) 730-2887. $30, $25(members of the Folklore Centre).

* April 5 1:00-4:45: 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. 416-604-9266. $20(members), $30(non-members).

* April 6 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings, led by Matthias Maute. Bring your early instruments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-787-7777. $40.

* April 6 10:00-11:00: Toronto Men's Choral Society. Workshop on early music for mixed voices, led by Barry Millard. Bring your early music instruments; music provided. Lansing United Church, 49 Bogert Ave. 416-787-7777. $20, members free.

* April 12 10:30am-1:00: Toronto Men's Choral Society. Workshop on early music for mixed voices, led by Barry Millard. Bring your early music instruments; music provided. Lansing United Church, 49 Bogert Ave. 416-787-7777. $20, members free.
* April 16 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 pleasancecrawford@rogers.com

* April 18 7:30-10pm: Recorder Players' Society. Opportunity for recorder and/or other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. $10 (CAMMAC member), $12 (non-member).

* April 24 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. 12 Millbrook Cres. 416-920-5025. $5 (non-members), members free.

* April 27 1:00-5:00: Recorder Players' Society. Spring Recorder Workshop. Led by Avery McLean. Music provided; please bring a music stand. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. $25 (member), $30 (non-member).

* April 27 2:00: CAMMAC, Toronto Region. Vocalists are invited to a reading of Palestrina's Missa Papae Marcelli under the leadership of Kevin Komisaruk. Elliott Hall, Christ Church Deer Park, 1570 Yonge Street. 416-421-0779. $10 (non-members), members/students free.

* April 29 8:00: Toronto Folk Singers' Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Transzac Club, 292 Brunswick Ave. 416-532-0900.

* May 4 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings, including recorder maintenance. Led by Femke Bergsma, performer on recorder & vielle and instrument maker. Bring your early instruments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-778-7777. $20 (members), free.

3rd Annual
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COMPETITION 2008

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Instruments: Strings, Piano, and Woodwinds
Age Categories: Under 16, 16 to 19 years

Applications must be received before April 25, 2008

Gala Concert: November 22, 2008, 7:30 PM
Isabel Bader Theatre, 93 Charles Street West

For application and information visit: www.torontosinfonietta.com

3rd Annual
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WEBWALKER’S SPECIAL

Summer Festival early bird guide

Though the remnants of Old Man Winter’s work are still on the ground and in the air, spring has begun and with that the knowledge that summer is on its way. The crocuses are starting to bloom and with them the first ideas of how to spend those long summer days and nights.

We think it’s the perfect time to start nurturing the buds of plans for summer getaways that will rejuvenate and restore our musical selves after a long, hard winter.

Here’s the details for the abundant garden of festivals happening in and around Ontario this summer. From classical to jazz, world to early, in barns and by lakes, in forests or right in the heart of the city, we’ve got summer music festival seedlings aplenty.

We’ve listed the festivals in alphabetical order so you can find your festival of choice easily, and also have listed them by date in case you want to find out which festivals fit into your schedule and time off.

Each festival’s website is listed for easy researching. We’ve also included a phone number for those who don’t have access to the internet. Due to the early date, some festivals have indicated when the information will be available. Keeping an eye on festivals’ websites is the best way to keep up-to-date with the latest information on each festival.

Look for our more complete coverage of summer music festivals in our June and July-August issues. But start planning now, the time is ripe for the seeds of summer festivals in our June and July-August issues. But start planning now, the time is ripe for the seeds of summer music festivals to be planted in our minds and hearts...

95.3 Country Canada Day Festival (Toronto, ON) July 1 416-534-1191 www.country953.com

Ashkenaz: A Festival of New Yiddish Culture (Toronto, ON) August 30 - September 1 416-973-4000 www.harbourfrontcentre.com

Banff: A Rocky Mountain High (Toronto, ON) June 26 - 29 416-973-4000 www.harbourfrontcentre.com

Blue Bridge Music Festival (Sutton, ON) June 6 - 8 289-470-1099 www.bluebridgelive.com

Beaches International Jazz Festival (Toronto, ON) July 18 - 27 416-698-2152 www.beachesjazz.com

Beats, Breaks & Culture Electronic music festival (Toronto, ON) July 4 - 6 416-973-4000 www.harbourfrontcentre.com

Brott Music Festival (Hamilton, ON) 1-888-475-9377 www.brottmusic.com

Brass in the Grass Music and Art Festival (Toronto, ON) June 7 - 8 416-201-7093 www.brassintheglass.ca

Calling South Asia (Toronto, ON) August 8 - 10 416-973-4000 www.harbourfrontcentre.com

Canadian Guitar Festival Centre Festival (Toronto, ON) July 1 416-973-4000 www.harbourfrontcentre.com

Canadian Open Old Time Fiddle Championship (Shelburne, ON) August 6 - 10 519-925-2600 ext. 238 www.shelburnefiddlecontest.on.ca

Celebrating tRgAN Persian Festival (Toronto, ON) July 18 to July 20 416-973-4000 www.harbourfrontcentre.com

Colours of Music (Barrie, ON) September 26 - October 5 705-725-0170 www.coloursofmusic.ca

Corso Italia Toronto Fiesta (Toronto, ON) July 4 - 6 www.torontofiesta.com

Collingwood Music Festival (Collingwood, ON) Various days, April to August 1-888-283-1712 www.collingwoodmusicfestival.com

Colours of Music (Barrie, ON) September 26 - October 5 705-725-0170 www.coloursofmusic.ca

Domaine Forget International Festival (Charlevoix, QC) Dates TBA, Website to be updated mid-April 418-452-8111 www.domainedeforget.com

Downtown Oakville Jazz Festival (Oakville, ON) August 6 - 10 905-844-4520 www.oakvillejazz.com

Electric Ecllectics Festival (Meaford, ON) August 1 - 3 519-378-9899 www.electric-ecllectics.com

Elora Festival (Elora, ON) July 11 - August 3 1-888-747-7550 www.elorafestival.com

Fergus Scottish Festival and Highland Games (Fergus, ON) August 8 - 10 1-866-871-9442 www.fergusscottishfestival.com

Festival International de Jazz de Montreal (Montreal, QC) June 26 - July 6

No Strings Theatre Productions is now registering for its SUMMER MUSIC THEATRE PROGRAM FOR TEENS+ (13-21) JULY 7-31, 2008 classes in singing, acting, dancing This year's production is "Into the Woods" Music and Lyrics by Stephen Sondheim Book by James Lapine *MUSIC THEATRE CONTEST* Details: www.nostringstheatre.com (416) 588-5845
1-888-515-0515, www.montrealjazzfest.com

Festival of the Sound
(Parry Sound, ON)
July 18 - August 10
1-866-364-0061
www.festivalofthesound.ca

Festival Orford
(Orford, QC)
June 20 - August 16
1-800-567-6155
www.arts-orford.org

The Forest Festival
(Haliburton Highlands, ON)
August 22 - 31
705-754-4167
www.theforestfestival.com

FrancoFolies de Montréal
(Montreal, QC)
July 23 - August 3
1-888-444-9114
www.francofoles.com

Glimmerglass Opera
(Cooperstown, NY)
July 23 - August 3
800-759-7730
www.glimmerglass.org

Guelph Jazz Festival
(Guelph, ON)
August 25 - 29
519-376-3517
www.guelphjazzfestival.com

Grand River Baroque Festival
(Ayr, ON)
June 13 - 15
519-404-5757
www.grbf.ca

Home County Folk Festival
(London, ON)
July 18 - 20
519-432-4310
www.homecounty.ca

Hot and Spicy Food Festival
(Toronto, ON)
August 15 - 17
416-973-4000
www.harbourfrontcentre.com

Huntsville Festival of the Arts
(Huntsville, ON)
July 3 - August 28
1-800-663-ARTS
www.huntsvillefestival.on.ca

Huntsville Jazz Festival
(Huntsville, ON)
July 30 - August 3
1-800-663-ARTS
www.huntsvillearts.com/festivalhighlights_jazzfestival.html

Indian River Festival
(Kensington, PEI)
July 4 - August 24
1-866-856-3733
www.indianriverfestival.com

Island Soul Pan-Caribbean festival
(Toronto, ON)
August 1 - 4
416-973-4000
www.harbourfrontcentre.com

Kincardine Summer Music Festival
(Kincardine, ON)
August 3 - August 16
1-866-453-9716
www.ksmf.ca

Lanaudivé Festival
(Joliette, QC)
July 7 - August 5
450-759-7636
www.lanaudive.org

Live from the Rock Folk Festival
(Red Rock, ON)
August 8 - 10
807-886-2741
www.livefromtherock.com

LuminaTO
(Toronto, ON)
June 6 - 15
416-368-3100
www.luminato.com

Mariposa Folk Festival
(Orillia, ON)
July 4 - 6
705-326-3655
www.mariposafolk.com

Markham Jazz Festival
11th Anniversary (Markham and Unionville, ON)
August 15 - 17
905-471-5299
www.markhamjazzfestival.com

Markham Village Music Festival
(Markham Village, ON)
June 20 - 21
905-472-2022
www.markhamfestival.org

Mill Race Festival of Traditional Folk Music
(Cambridge, ON)
August 1 - 3
519-621-7135
www.millracefolksociety.com/festival.htm

Mix 99.9 FM Beachfest
(Toronto, ON)
August 31
416-922-9999
www.mix99.com

Montreal Baroque Festival
(Montreal, QC)
June 20 - 23
514-845-7171
www.montrealbaroque.com

Montreal Chamber Music Festival
(Montreal, QC)
May 1 - 24
1-877-489-7444
www.festivalmontreal.org

Muhtadi International Drumming Festival
(Toronto, ON)
June 6 - 8, Benefit on April 26
416-504-3786
www.muhtadidrumfest.com

Music at Port Milford
Chamber Music Festival
(Milford, ON)
July 25 - August 16
613-476-7735 (summer)
www.mpmcamp.org

Music at Sharon
(Sharon, ON)
June 1, 8, 15, 22
416-597-7840
www.sharonfestival.ca

Muskoka Lakes Music Festival
(Port Carling, ON)
June 25 - August 29
705-765-1048,
www.muskokamusik.com

Niagara International Chamber Music Festival
(Niagara-on-the-Lake, ON)
July 21 - August 16
1-877-687-3378
www.niagaramusikfest.com

Orangeville Blues and Jazz Festival
(Orangeville, ON)
June 5 - 8
1-888-79BLUES
www.orangevillebluesandjazz.ca

Oshawa Jazz and Blues Festival
(Oshawa, ON)
August 4 - August 10
905-743-0770
www.oshawa jazzandbluesfestival.com

Ottawa International Chamber Music Festival
(Ottawa, ON)
July 26 - August 9
613-234-8008
www.chamberfestival.com

Ottawa International Jazz Festival
(Ottawa, ON)
June 20 - July 1
1-888-226-4495
www.ottawa jazzfestival.com

Prince Edward County Jazz Festival
(Prince Edward County, ON)
August 14 - 17
613-476-8416 ext. 50
www.peejazzfestival.com

Prince Edward County Music Festival
(Prince Edward County, ON)
September 18 - 20
613-393-3798
www.pecmusicfestival.com

Pride Week
(Toronto, ON)
June 20 - 29
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A Choral Life Q&A
COMPILED AND EDITED BY MJ BUELL
featuring Ron Ka Ming Cheung

What was your first ever choral experience?
My first choral experience was at St. Stephen’s College, a boarding school in Hong Kong. The choir was an extra-curricular activity and music was also an important part of the academic program. I was also in the band and orchestra, and excused from classes to prepare for music festivals and school concerts. It was great being part of that process, especially since we regularly won at our music festivals.

What choirs have you sung with?
I came to Canada at 16 and sang with my high school choir at York Memorial C. I. (the only boy among thirty girls), and then with the Toronto Mendelssohn Youth Choir. Attending McMaster University, I sang with the McMaster University Choir, Westdale United Church Choir and Bach-Erland Choir in Hamilton. After graduation, I moved back to Toronto and sang with Toronto Mendelssohn Choir and Choirs of Grace Church on-the-Hill. And in 1990 I was part of the National Youth Choir.

Are you currently with a choir?
I am not currently singing in a choir, since I am busy as the conductor of three choirs in the GTA: Voices, a mixed voice chamber choir, Healey Willan Singers, a women’s ensemble (both based in Toronto) and the Xiaoping Choruses, a Chinese community choir in Markham. I do miss singing on a regular basis, so occasionally I sing with the choir during the rehearsal.

Where does your choral singing fit into other aspects of your life?
Choral singing is my life. I enjoy working with people who love to sing. To guide singers through the process of learning and interpreting a musical score, and then to perform for an appreciative audience is very satisfying. Singing and conducting is keeping me in good health: it is a workout when you do it at least three times a week for two hours at a stretch. It is good for the body and the soul.

What kind of concerts do you like to attend? How often?
Mostly I like to attend choral concerts, but I will go to hear a chamber music group or an orchestra. Unfortunately, with my schedule and the high cost of concert tickets, I don’t do that too often. But I also work at the Roy Thomson Hall Music Store, so I get to hear concerts going on inside the auditorium while I work - not a bad compromise!

What qualities make you admire a choral conductor?
I love working with someone who really understands the music, not just technically, but the inner beauty of the music, who can instill their love of music making to the singers, and to bring out that love in their performance. Too often, a concert is well performed but lacks that certain feeling - when the music truly speaks to you in the audience. Another quality I admire is a sense of humour: a conductor who stays positive and is not condescending, even when they are frustrated.

What are the differences between paid and unpaid choral opportunities?
In my experience, an auditioned choir that has a paid core of singers or section leaders has a special challenge: to create an environment where all singers feel equal in their contribution to the choir.
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FOCUS on opera 2: Live From The Met, 1901-2008

continued from page 28

At the Met, as someone very interested in the acting dimension of opera singing, I enjoy leaving my opera glasses in their case and focussing exclusively on the overall organization of movement on the stage. (When I do reach for the glasses I often find myself wondering what I am missing in terms of overall continuity.) In some way, the broadcast offers the best of both worlds, in that I get to sit back, knowing that the choice of when to catch a close focus of the singers will be made by a skilled opera video director. (After reviewing dozens of Met productions on VHS and DVD, I’m quite confident in their choice of directors.)

Watching and listening to the audiences during intermissions at the various sold-out venues I’ve frequented in downtown and suburban Montreal has been very instructive. The buzz outside the door has been a combination: enthusiasm from hooked opera fans who would love to be right at the Met, but haven’t had time or money; and astonishment from others, new to opera, who are evidently going to be back for more.

The most interesting conversations I overheard were at an entirely different venue— a college theatre in deepest suburban Montreal where the Orchestre Symphonique de Laval was performing. In the seats all around me, and at the coffee bar during intermissions, I heard enthusiastic anticipations of the upcoming Met HD broadcast, and advice to friends who hadn’t tried it out yet to get a ticket while they could.

I asked the director of press relations for Cineplex, the company that shows Met productions in Canada on television in over 300 cinemas, for their sample reports. Not only are the HD broadcasts bringing in new people to the Met, they are being curious again after this experience. On one point, the growing anxiety for regional opera companies, that the Met broadcasts might eat into their audience base, seems, on the basis of anecdotal reports, groundless. Local opera companies are reporting new ticket sales to people who became curious after testing things out at the cinema. The Met itself is reporting higher attendance, though the data is not in yet to indicate how much of this is a spinoff of the HD broadcasts.

But this is, thankfully, not only about numbers in commercial theatres. There is a concerted effort to get the broadcasts into universities and other not-for-profit settings. Most interesting of all are broadcasts into inner city high school auditoriums, where students man ticket booths and act as elegant Met ushers to replicate the opera hall experience.

More than the visual glitz, getting the sound right (from movie theatre sound systems optimized for car chases and the like) has been the triumph to date, thanks to Met tech wizard Schubin, and the diligent care the Met took to get things just right. Met audio experts visit different cinemas to listen to how theatre sound systems are set for the broadcasts, and offer their counsel on how to improve things. There are also “golden ear” advisors who give feedback to the Met’s expert staff (including one Tomlinson Holman, who is none other than the THX in the THX surround sound that is heard in theatres across the planet) —theatres that will, I have no doubt, keep “Live from the Met” a catch-phrase for a whole new generation on the other side of the latest great technological divide.
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Podcast by Marcus and Michele Teitelbaum
Book Shelf
by Pamela Margles
Stranger than truth: Life as Opera

When the tenor Roberto Alagna was booed during his performance in Aida at La Scala last year, he threw down his headpiece and stormed off-stage, refusing to finish his performance. But even the notoriously hot-headed Alagna can’t match tenor Franco Corelli for outrageous behaviour. When Corelli was booed in Naples during a curtain call for Il Trovatore in 1960, he jumped off the stage, ran up to the third balcony waving Manrico’s shield, pulled out his sword and attacked the heckler. That’s just one of many instances of operatic behaviour detailed by René Seghers in Franco Corelli: Prince of Tenors.

As detailed by Jonathan Carr in The Wagner Clan, the lives of Richard Wagner and his family are even more outrageous than what happens during his operas. Wagner set the pace with his revolutionary activities, exile, royal patronage, seductions, and empire building. His family members outdo even Wotan’s in the Ring Cycle for betraying and disowning each other, and keeping bad company. The conflicts continue today, with the ongoing revelations about the family’s war-time activities and squabbles over the control of the family business, the Bayreuth Festival.

E. N. Wilson’s novel Winnie and Wolf imagines a scenario more outrageous than anything in opera, by fictionalizing the relationship between Winifred Wagner and Adolf Hitler. What if Hitler and Winifred had had a baby? Unfortunately it doesn’t stop the inevitable: he doesn’t give up politics and settle down to family life and a job directing Wagner’s operas at the Bayreuth Festival. Instead he becomes what Wilson describes as ‘a figure in his own opera, no longer a person’.

Franco Corelli: Prince of Tenors
by René Seghers
Amadeus Press
544 pages, photos; $34.95 US

Franco Corelli was certainly the best-looking tenor of his day, with the most thrilling voice. He could hold a note forever—and did, to the annoyance of his on-stage partners. Audiences adored him.

So why did he go to such outrageous lengths to always be the centre of attention, on stage and off? The instances of his bad behaviour, as documented by René Seghers in this exhaustive biography, are astounding, if amusing. He stomped off the stage when Louis Quilico got more enthusiastic applause than he at a Met curtain call. He attacked a conductor for making the orchestra play too loud and fast, and cutting off his applause. He grabbed the throat of a chorus master who had said Bergonzoni’s Trovatore was better than Corelli’s. He wore high heels so that he could be taller than Jerome Hines on stage—even though he was already over six feet tall.

As Birgit Nilsson told Seghers, he was not difficult to sing with ‘if you let him have everything his way’. His nervousness and hypochondria made him pathetically dependent on his wife, Loretta, who often had to hold a note forever—and did, to the annoyance of his on-stage partners. Audiences adored him.

Seghers did talk to Corelli, who died in 2003. He interviewed former co-stars and tracked down family members in Corelli’s Italian hometown of Ancona. He has meticulously unearthed and documented recordings, films and photos. Seghers admires Corelli, and appreciates his artistry. But he is not uncritical, which is just one reason why this book goes far beyond the standard fan biography. Seghers provides valuable insight into the operatic tradition Corelli represented so splendidly, when singers ruled the stage, and directors did their bidding.

The Wagner Clan
by Jonathan Carr
Faber and Faber
436 pages, photos; $45.00

American journalist Jonathan Carr claims that this book is the first serious attempt to tell the story of the Wagner family. But Wagner family members alone, from Richard and Cosima on through to their great-grandchildren Nike and Manrico’s shield, pulled out his sword and attacked the heckler. That’s just one of many instances of operatic behaviour detailed by René Seghers in Franco Corelli: Prince of Tenors.

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American journalist Jonathan Carr claims that this book is the first serious attempt to tell the story of the Wagner family. But Wagner family members alone, from Richard and Cosima on through to their great-grandchildren Nike and Gottfried, have produced more autobiographies, diaries and histories than any other family I can think of. Add the many books about the dynasty, including Brigitte Hamann’s recent book on Winifred, which Carr cites, and you have a full library.

Carr has had access to some newly released documents, such as the files of the anti-Nazi grand-daughter Friedelind. But his main contribution is to set this family saga, with its colourful characters and their infighting, in its proper context. His premise in this fascinating book is that ‘the state of the Wagner clan reflects the state of the country’. With his thorough understanding of German culture and politics, Carr is able to show how the outrageous family goings-on reflect Wagner’s operas themselves. He sheds light on Hitler’s passion for the music of Wagner, and his crucial support for the Bayreuth Festival. He makes the point that, whereas Rich-ard Wagner was as virulent an anti-Semite as Hitler, Wagner wanted to assimilate the Jews, whereas Hitler, of course, set out to eradicate them. Carr’s main concern today is the future of the festival, which Wagner’s elderly grandson Wolfgang continues to control.

Carr annotates meticulously and provides a superbly detailed index. Unfortunately he refers to original German texts, even when translations exist, which is a dead end for non-German reading readers—especially with no bibliography to help track down the sources.

Winnie and Wolf
by A.N. Wilson
Hutchinson
364 pages; $45.95

This novel takes the form of a manuscript narrated by a man living in East Germany in the 1960s. The woman he is addressing is his adopted daughter, a musician who has escaped the GDR to live in Seattle, Washington. He wants her to know the circumstances of her birth, and that her birth parents were Winifred Wagner and Hitler.

At the beginning of British writer A.N. Wilson’s tale, the narrator is working as an assistant to Siegfried Wagner, Richard’s son, who is running the Bayreuth Festival. The narrator is infatuated with Siegfried’s wife Winifred. But he is not fond of their frequent guest Adolf Hitler, known to the family as Wolf, who describes himself as an ‘overbearing, flatulent bully’. When the narrator marries, Winifred encourages him to adopt a little girl.

Wilson links his fiction to the all-too-real events of the Holocaust, the war, and the Soviet takeover of East Germany. For each chapter he uses a Wagnerian opera as the theme, with the final chapter being called Götterdämmerung.

Wilson’s writing is so elegant and clear that we never feel emotionally manipulated. His scenarios resonate vividly, such as when the residents of the town of Bayreuth wander around in shock, wearing costumes from the festival production of Die Meistersinger because their own clothes have been destroyed in bombing raids.

The characters are credible—and that leads to a dilemma. By presenting a Hitler who feels love for a woman, plays with her children and fathers his own child, Wilson humanizes him. I, for one, need to think of Hitler as an evil monster, removed from the human sphere, so that he can be held directly responsible for what happened. But if there is discomfort involved, it is not, as the narrator at one point suggests, because ‘these pages contain a story that should be left untold’. It is because the author has done his work too well.
As you will read in “Old Wine” (page 70), this month marks the centenary of one of the most notable conductors of the 20th century, Herbert von Karajan, and every record company with Karajan recordings in its archives is rushing to re-release them. We can only hope that the same compliment will be paid to Olivier Messiaen (1908-1992) and Elliott Carter (b. 1908), two of the most highly regarded composers of our time, whose hundredth birthdays both fall in December this year. While the auspicious dates (December 10 and 11 respectively) are still eight months away, the Toronto Symphony Orchestra will be among the first off the mark in honouring the French master, including at least one of his major works on each of its New Creations Festival concerts this month. Messiaen’s Turangalila Symphony, composed between 1946 and 1948 is an exuberant, ecstatic work for large orchestra with solo piano and ondes Martenot, a pioneering electronic instrument with a distinct and haunting sound developed in the 1930s. Permeated with Messiaen’s trademark birdsong motifs and rhythmic structures, moments of contemplation and reverence frequently give way to “joyful noises unto the Lord” creating what is really one of the composer’s signature pieces.

It was Seiji Ozawa’s 1967 TSO recording with soloists Jeanne Loriod and Yvonne Loriod (Messiaen’s wife and sister-in-law) that introduced me to this masterful work. I remember to this day the incredibly creative career and give a surprisingly coherent snapshot of his development over four decades. The still young, but very well established Pacifica Quartet gives convincing and passionate performances of these extremely difficult pieces which are among the most daunting but also rewarding concert works of our time. I look forward to the companion CD which will complete the set of five string quartets. Other releases planned by Navos for Carter’s centenary year include Toronto’s New Music Concerts performances of his recent chamber concertos Dialogues and Mosaic along with a number of solo works for violin, cello, clarinet and flute. (www.naxos.com)

Two other discs I have been spending time on this month differ radically, not only from those described above, but also from each other. Patrick Godfrey, a Toronto native who now makes his home on the West coast, first came to my attention as a record producer back in the 1980s with his Apparition label’s release of piano music of Tim Brady performed by Marc Widner. Godfrey, himself an accomplished pianist and composer, has provided soundtracks for a number of renowned animated films, including The Big Snit, and for the acclaimed TV series Bob and Margaret. His solo releases tend toward a “new age” sensibility, but not in a saccharine way and I must confess that his most recent, Still Life Still – 8 Improvisations for solo piano (Apparition APP0013) provided a much needed grounding for me throughout a recent period of high-stress grant writing activity. Pat’s sense of melody and spaciousness produce an overall feeling of serenity, but there is plenty of action within the individual improvisations which vary in style from meandering pastorals to Debussy-esque cakewalks and lilting escapes over jazz-based chord changes. (www.apparitionmusic.com)

By contrast, Shruti Project (ambiances magnétiques AM 173 CD), is a much more abrasive set of improvisations featuring Montreal-based Ganesh Anandan and Toronto native John Gzwowski. These experimental artists are both known for their interest in alternative tuning systems and home-made instruments. They first worked together more than a decade ago when Gzwowski invited Anandan to work with his micro-tonal Critical Band at the Music Gallery. The current project grew out of Anandan’s idea of using “original tunings” from India, Indonesia and contemporary composers as the basis for a series of structured improvisations. The resulting collaboration truly needs to be heard to be imagined. Gzwowski’s “Harry Parch” and 19-tone guitars, electric dowel and ukulel are matched in uniqueness by Anandan’s electric 12-string Shruti Stick (an instrument which is struck, bowed and played with the fingers), a variety of self-constructed metallophones and his at times disturbing vocal incantations. Overall, this is a very dark voyage but not unrelentingly so. Moments of calm and beauty shine through periodically and we are treated to a number of intriguing and previously unheard soundscapes along the way. (www.actuellecd.com)

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503 – 720 Bathurst St. Toronto ON MSS 2R4.

David Olds
DISCoveries Editor
discoveries@thewholenote.com
This DVD of Bellini's I Puritani from the Metropolitan Opera in New York preserves a live telecast that was broadcast to movie theatres around the world last year. More than most operas, I Puritani demands beautiful singing, and the Met delivers here and on all fronts. The production was mounted for the Russian soprano Anna Netrebko, one of the biggest names in opera. Singing the role of Elvira, Netrebko has the complete package: good looks, natural acting ability, but most importantly, a stunningly beautiful voice and a sure command of it. Netrebko's dark soprano is not the perfect match for Bellini—their trills are poor, her high notes blunt, and her coloratura heavy-handed. But her dramatic conviction and gorgeous tone carry her through—there is never an unexciting moment when she is onstage.

Eric Cutler sings the impossibly high tenor role of Arturo with grace and ease, and has enough dramatic credibility to not be overshadowed by Netrebko. Canadian bass-baritone John Relyea makes a strong impression as Elvira's uncle Giorgio, while Franco Vassallo is elegant though bland as Arturo's rival Riccardo. The traditional sets and costumes are grandiose and pleasant to look at if somewhat muted. But this is really the singers' show, and the excellent camerawork, the staging, and Patrick Summers' conducting of the orchestra all allow the superb cast to shine. Bonuses, from the original broadcast, include Renee Fleming interviewing Netrebko and commentary from the late Beverly Sills.

Seth Estrin

Tchaikovsky - Eugene Onegin
Renée Fleming: Elena Zaremba; Ramón Vargas; Dmitri Hvorostovsky; Metropolitan Opera Chorus and Orchestra; Valery Gergiev
Decca DVD 0743248

This performance of Eugene Onegin, broadcast live to movie theatres last spring from the Metropolitan Opera, is one that deserves all the hype accompanying these Met broadcasts. The international cast is anchored by superb Russian singers. Larisa Shevchenko is touching as Tatiana's nurse, Elena Zaremba formidable but convincing as Tatiana's thoughtless sister Olga. Svetlana Volkova elegant as Tatiana's mother, and Sergei Aleksashkin moving as Tatiana's elderly husband, Prince Gremin. Dmitri Hvorostovsky is ideal as the brooding, world-weary Onegin. He sings Tchaikovsky's melodies so lyrically that he never seems to breathe. The close camerawork reveals his fine acting skills, which often get overlooked because of his dazzling appearance and gorgeous voice.

Mexican tenor Ramón Vargas, as the doomed poet Lenski, contributes nuanced Italianate passion. As Tatania, American soprano Renée Fleming shows no sign of the gulping, breathy mannerisms that can plague her performances. She is totally believable as a vulnerable young girl in the famous Letter scene, and devastating as a somewhat older woman in the final scene.

The exciting Russian conductor Valery Gergiev manages to rein in his notoriously driven speeds. In fact he goes too far with the plodding tempo he saddles on French tenor Jean-Paul Fouchécourt as Tatiana's tutor Triquet. But the Met orchestra and chorus respond to Gergiev splendidly throughout.

This is a revival of the 1997 production by the star Canadian team of director Robert Carsen and designer Michael Levine, with stylized dances set by Toronto-based French choreographer Serge Bennathan. The beautiful production is deceptively simple, with bare chairs, leaves on the ground, artfully placed chairs, and sumptuous costumes.

Pamela Margles

Concert note: The Canadian Opera Company presents Eugene Onegin with Brett Polegato in the title role in performances throughout April, with direction and set design by Marco Arturo Marelli.

Romanzo di Central Park
Songs by Charles Ives
Gerald Finley; Julius Drake; Magnus Johnston
Hyperion CDA67644

Mark-Anthony Turnage
Twice Through the Heart: Hidden Love Song; The Torn Fields
Sarah Connolly; Gerald Finley; London Philharmonic Orchestra; Marin Alsop
LPO-0031

The baritone voice is frequently forgiven for its shortcomings because of its relative rarity. Well, there is nothing to forgive in the case of Gerald Finley. The Ontario-born, England-trained baritone is fortunate enough to possess one of the finest voices in the world. I was always a bit suspicious of the term "mellifluous", frequently used by vocal music reviewers, but here it is, a truly mellifluous voice. Mr. Finley could sing, to stunning effect, the Yellow Pages directory. Fortunately for us, this time he has recorded a second CD of the songs by Charles Ives. Ives composed well over 200 songs in his career, but the most recognized are among the "114 Songs", published in 1922. On many occasions, Ives would re-adapt songs, changing the setting to better reflect a new text he found for it. Some songs featured texts written by Ives himself and many touched on very personal or family moments. The songs, ranging from In Flanders Fields, a First World War anthem, to Slow March, depicting the funeral of a beloved family pet, frequently had their origins in instrumental music composed entirely for another occasion and genre. Ives remarked in his autobiography: "...singers made such a fuss about interval, time, etc.... When they [songs] were arranged later for voice and piano, they were weakened in many cases...." He certainly would not have made such a remark had he ever heard this spectacular Gerald Finley recording.

Contemporary composers do not doubt Finley's talent—in fact, many vocal roles are created with him in mind. Such was the case of Harry Heegan, the hero of Mark-Anthony Turnage's First World War opera, The Silver Tassie. The Torn Fields is a song cycle that grew out of the opera, and the fourth movement is a setting of Wounded by Wilfred Owen, a poem that was the template for The Silver Tassie. Yet another excellent performance by Finley is paired with an equally spectacular one by Sarah Connelly. Twice Trough the Heart is a moving confession of a woman who killed her abusive husband. In the verses of Jackie Kay, the woman is trapped by her crime and by her refusal to talk about the abuse she had suffered—thus condemning herself to a life in prison. The music of Turnage conveys her anguish as brilliantly as that of Poulenc did in La Voix Humaine, a work that is its structural sibling. Marin Alsop, easily one of the ten best living conductors, deftly guides the London Philharmonic through these simultaneously brand new and eerily familiar works.

Robert Tomas

EARLY MUSIC AND PERIOD PERFORMANCE

Roma Triumphans
Studio de musique anciennede de Montreal; Christopher Jackson
ATMA SACD2 2307

This performance of Eugene Onegin, broadcast live to movie theatres last spring from the Metropolitan Opera, is one that deserves all the hype accompanying these Met broadcasts. The international cast is anchored by superb Russian singers. Larisa Shevchenko is touching as Tatiana's nurse, Elena Zaremba...
The conveyance of the type of vivid imagery provided in settings of biblical texts and the musical development of such are demonstrated beautifully in these two ATMA recordings, different in concept though they might be. The first, "Roma Triumphans - Polychoral music in the Churches of the Vatican and Rome" performed by an 8 to 12-voice choir with and without continuo gives us a glimpse of Roman church music of the 16th and 17th Centuries as it developed, was influenced by antiphonal choirs from Venice and subsequently vacillated backwards and forwards from early Palestrina’s strict counterpoint through antiphonal polychoral techniques and affects borrowed from the secular madrigal. “Canticum Canticorum” is a study of settings of the sacred yet highly sensual Song of Songs. Once again, Palestrina is represented, although the earliest is from John Dunstable in the 15th Century and moves through the Renaissance and Baroque periods, leaping to the 20th with Healey Willan and William Walton. The a cappella settings are as perfectly toned as the highly elaborate My Beloved Spake by Henry Purcell.

Both of these recordings are exquisitely executed, with direction first from Christopher Jackson, who has been at the helm of the Studio de musique ancienne de Montreal for 30 years, and secondly Stephen Stubbs, guest directing Les Voix Baroques. This is ensemble singing at its finest.

Dianne Wells

J.S. Bach - Die Kunst der Fuge
Pierre-Laurent Aimard
Deutsche Grammophon 477 7345

Bach never indicated what instrument or combination of instruments he had in mind when he wrote The Art of the Fugue, but he was certainly not writing for the modern piano with its iron frame and steel strings. Of course that doesn’t – and shouldn’t – stop pianists from playing it.

In this recording, French pianist Pierre-Laurent Aimard, one of today’s most interesting pianists, explores all the resources of the instrument. He makes the overall sweep of this complex set of fugues tangible. Yet his imaginative approach to each fugue allows for great expressiveness, with a wonderful variety of character, style and texture.

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of moods. His fugal entries are clear without being too emphatic, although he tends to slow down when a new voice comes in. There is a delightful lilt to his rhythms, especially in the passages of dotted notes. But Aimard seems to be struggling to get more sound out of the piano, more colour, more articulation than it can give. His tempos can be too erratic, as in Contrapunctus VIII, and his ornaments too heavy. He is so determined to uncover the sheer brilliance of Bach's contrapuntal writing that the spirituality that lies at the heart of this work does not come out strongly enough.

There is so much to appreciate and enjoy on this challenging recording that I am left to conclude that there is no single solution to what instrumentation can best do this work justice.

Pamela Margles

CLASSICAL AND BEYOND

Bach - Unaccompanied Sonata No.2; Bartok - Sonata No.1
Midori; Robert McDonald
Sony Classical 82796-97745-2

Midori was possibly the most gifted child prodigy of our time, remarkable as much for her maturity and musicianship as for her technical preciosity. The two works here make an appropriate coupling; almost 30 years ago Midori, barely 10, astonished the legendary teacher Dorothy DeLay with her unaccompanied Bach Chaconne, and moved Pinchas Zukerman to tears with her performance of the second Bartok concerto.

All these years later she can still have the same effect. Midori's playing in the Bach A minor Sonata, recorded in August 2005, is simply glorious, so technically accomplished as to almost sound easy but with no hint of virtuosity for its own sake. She displays an unerring sensitivity of line throughout, highlighting and colouring the individual voices of the Fuga with an almost Gould-like quality, and keeping a wonderful pulse in the serenity of the Andante, with its gentle lower-strings rhythm independent of the melody line. This is Bach playing for the ages - thoughtful, powerful, rich and glowing, and the equal of any you will hear.

The Bartok Sonata, recorded in September 1999, was written in 1921, and reflects the influence of Schoenberg's atonal developments. It is a harshly dissonant and challenging work full of Hungarian folk rhythms, and both Midori and her regular and long-time accompanist Robert McDonald are more than equal to the task, giving an idiomatic performance of great conviction and strength. Highly recommended.

Terry Robbins

Mozart: Piano Concertos 17 & 20
Leif Ove Andsnes; Norwegian Chamber Orchestra
EMI Classics 5 00281 22

After the earlier success of a runaway world-wide bestseller, Andsnes' Mozart Piano Concerti 9 & 18, EMI hopes to follow suit with two additional concertos, No. 17 and 20. Although now an established "star" with a busy international schedule, upon his own admission Andsnes is new to Mozart. His repertory is mainly Romantic (which influences his Mozart style), and I wholeheartedly welcome this full-blooded approach when compared with many of the recent "fashionable" but unimaginative Mozart performances.

Both Concerti performed here come from the Vienna of 1784/85, when Mozart's mind was already occupied with his two forthcoming operas, The Marriage of Figaro and Don Giovanni. Much of the aristocratic charm and elegance of Figaro is noticeable in K. 453, while a foreboding dramatic intensity is manifest in the D-Minor K. 466. Arguably the greatest and most unusual Mozart piano concerto, K. 466 is given a gripping performance, exciting and impulsive, emphasizing the dramatic and passionate shifts of mood, contrasted with almost apologetically tender lyricism. The idyllic beauty of the 2nd movement is allowed to unfold beautifully while the hard driven minor key finale gives way to cautious good spirits.

Equally successful, but in a different way, is the graceful and mercurial K. 453 concerto in G major. It starts out with sparkling, chirping woodwinds and the ensuing dialogue between piano and orchestra is delightful. The overall effect is beautifully euphonious. The second movement turns sad, like a beautiful lady's eyes momentarily glistening with tears, but the playful Rondo with its exhilarating Prestissimo finale will dispel all sadness.

No Limits
Marc-Andre Hamelin
EuroArts 2055788

"I'm not on the stage for me, I'm there to share the music." It's owing to this attitude that this reviewer remains a big fan of pianist Marc-Andre Hamelin, not just because we both originally hail from la belle province. Hamelin has always presented himself in an unobtrusive manner - no flash and pizzazz about this Montreal native, now based in Philadelphia - only solid musicianship coupled with an almost super-human technique. These qualities are once again evident in this, his second DVD, and the third in the "World of the Piano" series on the EuroArts label. Titled "No Limits", it offers the viewer much in the way of material. The DVD opens with a 5-part portrait of Hamelin where he discusses his approach to music-making leading up to a concert, and concludes with a lengthy 70 minute interview with Jan Schmidt-Garre, the series' producer. In the middle is a 90 minute concert itself, a program of Haydn, Chopin and Debussy, recorded live at the Ruhr Piano Festival in June of 2007. At the risk of sounding like a gusher, there is nothing negative I can say about Mr. Hamelin's performance here. How easy it is for us to forget that Hamelin, known for dashing off pieces requiring Herculean bravura, is also capable of interpreting more intimate works such as the Haydn Sonata in E major with its delicacy and precision - and doing it convincingly.

The Chopin Sonata # 3 Op 58 has long been a favourite of mine, and I can only describe Hamelin's approach as masterly. The playing here is assured and confident, with an underlying lyricism prevalent at all times. That famous rollicking finale - a true tour de force - is given all the brilliance it so deserves. Debussy's second set of Preludes, composed around 1913 present a wide range of contrasting moods, and not surprisingly, Hamelin makes them all sound easy, ably capturing the improvisatory nature of each. No limits? Indeed, there are seemingly no limits as to what Mr. Hamelin can do at the keyboard, and the enjoyment he provides for us mere mortals. Highly recommended.

Richard Haskell

Concert note: Marc-Andre Hamelin is featured in Messiaen's Turangalila Symphony as part of the TSO's New Creations Festival on April 16 & 17.

Rhapsody - Rachmaninov/ Prokofiev Cello Sonatas
Gautier Capucon; Gabriela Montero
Virgin Classics 6 385786 2

Brahms: Double Concerto & Clarinet Quintet
Renaud Capucon; Gautier Capucon; Gustav Mahler Jugendorchester; Myung-Whun Chung; Capucon Quartet; Paul Meyer
Virgin Classics 6 395147 2

The French cellist Gautier Capucon and the Venezuelan pianist Gabriela Montero make a fascinating musical partnership, and seem to be perfectly attuned to each other on their CD of the Rachmaninov and Prokofiev sonatas. Rachmaninov was emerging from a period of severe depression in 1901, the year in which he produced his Second Piano Concerto as well as the Op. 19 Cello Sonata. As Philippe
Mougeot points out in the excellent booklet notes, this large work is more of a symphonic poem than a traditional sonata, with the instrumental writing tending to be more orchestral than virtuosic in nature. It is a passionate work with an abundance of typical Rachmaninov melodies, and Capuçon and Montero give a committed and deeply satisfying performance.

Prokofiev, by coincidence, was also emerging from a period of depression in 1949, a year after suffering several setbacks in his personal life and being attacked for the "formalism" of his music by the Communist Party. His Op.119 sonata was written for the 22-year-old Rostropovich, and premiered by him in March of 1950. Again, Capuçon and Montero get to the heart of this outstanding work.

Two very effective short transcriptions by the performers - Rachmaninov's famous Vocalise and the Variation No.18 from his Rhapsody on a Theme of Paganini complete an excellent disc.

Gautier is joined by his brother Renaud in two of my favourite Brahms works, the Double Concerto for Violin & Cello and the Clarinet Quintet. I must admit to being slightly disappointed with the Concerto, although this CD has received rave reviews in Europe; it’s a fine and passionate performance with some wonderful moments, but the Gustav Mahler Jugendorchester, made up of Europe’s leading young musicians, is a bit brass-heavy in the opening movement with the strings sounding somewhat muddy. The concerto was apparently recorded on three consecutive days in three different cities - Salzburg, Graz and Vienna - during the orchestra’s 2007 Easter tour, which may possibly have created problems with the consistency of balance.

The Clarinet Quintet fares much better. I have long cherished the 1964 recording of this work by Gervase de Peyer and the Metos Ensemble of London, but I’ll be playing this version a great deal in the future as well. Paul Meyer gives a simply beautiful reading of this most autumnal and nostalgic of works without ever lapsing into sentimentality, and the playing of the Capuçon Quartet is equally warm and sympathetic throughout. An outstanding recording.

Shostakovich - 24 Preludes and Fugues

Shostakovich’s set of 24 Preludes and Fugues, like Bach’s, is monumental – this recording lasts over 147 minutes. Not surprisingly, it is usually excerpted. Shostakovich, who was an active concert pianist, never performed the complete cycle, even though he intended it as a whole. It has been recorded complete, but performances are still rare. So it’s especially good to have Canadian pianist David Dalbert demonstrate once more just how much is gained when the work is heard as a whole.

In Dalbert’s hands, lyricism wins out over bravado – to the music’s benefit. It’s not that he doesn’t handle the virtuosic movements with aplomb. But he takes every opportunity to reveal the soul of these works. Moods of tenderness, nostalgia and yearning make these among Shostakovich’s most personal statements.

Dalbert’s judicious tempos allow for clear voicings and transparent textures. Prelude no.8 is full of personality, with its sardonic and deceptively light-hearted edge. In Prelude no.14 Dalbert provides stormy drama, with the asymmetrical meter suggesting an operatic recitative. The frequent time changes in Fugue no.16 make for a wonderfully off-balance sense of improvisatory dreaminess.

It’s unfortunate that so much recorded space has been left between each prelude and its fugue, especially when Shostakovich marks attacca after each prelude. But fortunately the piano has been recorded closely for clarity, and spaciously for ambience. The naturalness of the sound serves to enhance the beauty of Dalbert’s playing.

Pamela Margles

Viva! Rodrigo

Kaori Muraji: Orquestra Sinfonica de Galicia; Victor Pablo Perez

Decca 478 0076

Already a superstar in her native Japan, Kaori Muraji signed an exclusive contract with Decca in 2004 and, if this disc is anything to go by, her international reputation will soon match her domestic one.

Muraji has a special affinity for the music of
Rodrigo, having visited the composer shortly before his death in 1999, her close relationship with his family has continued to this day. The *Concierto de Aranjuez* is arguably the most popular and most-frequently recorded guitar concerto, and one which virtually every top soloist plays. Even in the best hands, however, the solo part can sometimes sound forced and lacking in resonance. No such worries here. Muraji takes each movement somewhat slower than most, and the extra breathing room allows for a rich, warm and expansive reading. If I had to live with only one recording of this work, this would be the one.

Two lesser-known but very attractive works, the *Concierto para una fiesta* and *Sonata la Giralda*, complete the disc. As the composer’s daughter Cecilia Rodrigo comments in her glowing introduction to the booklet notes, Muraji performs all three works “with superb technique and an incredible sensitivity”.

No less impressive is the orchestral accompaniment, full of sumptuous warmth and stunningly recorded; the slow movement of the *Aranjuez* is as ravishingly beautiful a performance as you could ever wish to hear. A superb release.

Jim Galloway

ROUND(UP) ONE:
**They come from Canada**

*By Jim Galloway*

DMBQ is one of the most interesting and enjoyable groups on the contemporary scene today and their CD *DMBQ Live* (DMBQ01232008), recorded in concert at the Western Front in Vancouver, is a rewarding programme of original and challenging compositions from the three principals in the band – Tara Davidson and Mike Murley on reeds and David Braid on piano. The compositions are consistently creative – see if you can figure out which standards fit the changes on *Things* and *On the Spot* – and it goes without saying that the playing is exemplary. The two other members of the group are Jim Vivian on bass and Ian Froman, drums. They play a vital part in demonstrating that the whole is greater than the sum of its parts. ([www.davidbraid.com](http://www.davidbraid.com))

Fern Lindzon - *Moments Like These* (iatsos IM 01)  Take a sensitive singer/pianist, choose an imaginative set of songs, add George Koller on bass, guitarist Reg Schwager and Don Thompson on vibes – but only one of them on each number – and you are already rounding third and heading for home. It is difficult to choose favourites from this CD and Lindzon has created an album that might just be too good to be “popular”, but real listeners to the music will find a great deal of pleasure in this tasteful collection of superior lyrics and melodies. ([www.fernlinzdzon.com](http://www.fernlinzdzon.com))

The title composition No Passport Required (Barbarian Records CDMO8) is a duo-concerto in three movements for trumpet, trombone and big band. The trumpet belongs to Brad Turner, the trombone and big band belong to Ian McDougall and the inspiration for the work, although recorded last year, comes from 1960-61 when Ian was living in Britain and playing in the Johnny Dankworth band. The six other compositions on the CD are dedicated to a wide range of influences from Lord Alfred Tennyson to Rob McConnell via singer Bobby Breen and Carl Jefferson, founder of Concord Records. *Greetings from McSlide to Mc Valve* is a friendly tribute to Mr. McConnell and, indeed, there are times when the arrangements on the album bring to mind the sound of the Boss Brass. The band is strong in the solo department with West Coast heavies such as Campbell Ryga, Phil Dwyer and Oliver Ganos to name only a few. Surprisingly, this is Ian McDougall’s first CD of big band arrangements. Better late than never, say I. ([www.ianmcdougall.com](http://www.ianmcdougall.com))

**JAZZ**

ROUND(UP) TWO:
**They come through Canada**

*By Ken Waxman*

Music transcends borders, and so does music distribution in the internet age. Couple this with the maturation of the Canadian improvised music scene and a new phenomenon is visible: CDs recorded elsewhere, but released by Canadian labels for international distribution. This set of recent CDs recognizes the situation. “Reg Erk” and “Primordial Soup”, respectively recorded in Milano and Köln, are on Montreal’s Red Toucan label ([www3.sympatico.ca/actus.red/toucan](http://www3.sympatico.ca/actus.red/toucan)). “The Bay Window” and “Green-Wood”, recorded in Paris and Brooklyn, are products of Vancouver’s Songlines imprint ([www.songlines.com](http://www.songlines.com)).

Way Out Northwest (Drip Audio DA 00272) characterizes a similar trend. With Canadian musicians operating at high standard, foreign players come here to record. This CD captures London-based saxophone explorer John Butcher at a Vancouver gig with Ger- man bassist Torsten Müller, a British Columbia resident since 2001 and local drummer Dylan van der Schyff. Free improv at its finest, “Way Out Northwest” highlights the simpatico interaction among the three that extends to mirroring each other’s timbres. During the unbroken improvisation you wonder if certain sounds arise from the saxophonist’s sibilant vamps, the drummer’s friction against unyielding surfaces or the bassist’s sul ponticello movements. While van der Schyff’s smacks, rebounds and struts evolve in parallel with Müller’s unconventional tuning that makes bass movements agitated and contrapuntal, Butcher uses tongue slaps, continuous breathing and glotal punctuation for a spiky reed recital. Multiphonics arise from both soprano and tenor saxophone, as key percussion and constricted snorts pushed through his horn’s body tube meld with the bassist’s wood-bending multiple stops and the drummer’s smacks and bounces. Although a composition like *magicClCk maChine* evolves as a polyphonic cloud of cymbal slaps, multiple bass stops and a humongous sax vibrato, the three conclude this recital with a legato romp encompassing pulsating bass lines, press rolls and sibilant growls. ([www.dripaudio.com](http://www.dripaudio.com))

Expanding the musical palate by adding a piano, Kartet’s *The Bay Window* ([Songlines SGL SA 1560-2)](http://www.songlines.com) presents shorter, less atonal compositions. North American connections exist for this Paris-based band as well. Pianist Benoît Delbecq recorded his solo CD in Vancouver, while bassist Hubert Dupont and Chander Sardjoe are in a quartet with New York saxophonist Rudresh Mahanthappa. Over 14 tracks, each member of the quartet impresses, with Dupont’s melodious note placement and tolling stops establishing the mood. Clattering and pumping cymbals, cowbell, snare and toms, the drummer keeps the saxophonist and pianist’s romaticism in check. Sequential organization makes *Chrysalide/imago* a notable admixture of rondo and rhythm, as the saxophonist’s cappella intro gives way to the pianist’s impressionistic flourishes. It proves how piano chording decorated with rolling cadences, note clusters and unexpected voicing can intersect with slices of flutter-tongued reed power.
Halving the personnel, but doubling the interplay, Italian pianist Alberto Braida and Dutch bassist Wilbert de Joode are equally expansive on *Reg Erg* (Red Toucan RT 9332). De Joode has recorded with van der Schyff. Braida, recorded with Canadian bassist Lisle Ellis and plays with Butcher. Both have manifold technique that negates this reduced instrumentation, as their 10 duets show them systematically following each other’s impulses with radar-like communication. On one nocturne for instance, Braida assembles low-frequency note clusters as de Joode bows intermittent tremolo runs; on another, thick bull fiddle intensity causes the pianist to octave jump into the darker textures of his instrument. Elsewhere Braida exposes key clipping and flowing arpeggios, while the bassist constructs solos from rubber band-like plucking or by tightening and loosening his strings. “*Reg Erg*” climaxes with *Wadi*, where the pianist escalates from pedal-muted single notes to fanning chords that emphasize the instrument’s back frame and dampers. Compatible, de Joode’s buzzing arco lines are shaped sul ponticello so that his splayed, staccato dynamism meets Braida’s near-kinetic runs.

There’s no bass or piano on Carl Ludwig Hübßch’s *Primordial Soup* (Red Toucan RT 9331). Instead this potage contains ingredients from four German improvisers—trumpeter Axel Dörner, reedist Frank Gratkowski, tuba player Hübßch and percussionist Michael Griener. Compositions snake from dodecaphonic to Dixieland with variations in-between. Take *NCG 2270 Terrier*, for instance. Painted in broad strokes, it’s a half-Swing-half-march with a sharp tempo that features Gratkowski’s clarinet riding atop Hübßch’s pedal-point blasts, while Griener rattles and slap. Dörner’s legato counterline prods Hübßch to speed up the tempo until the reverberating line descends into cymbal resonation, trumpet grace notes and chalumeau reed slithers. Collective and organ-ic, the quartet’s massed improvisations occasionally foreshadow later tune development—with breaths, whines, pops, growls, crackles and brays on display. Gratkowski’s alto saxophone performs tongue jujitsu, while Dörner’s half-valve reverberations create double counterpoint with the reedist or peeping contrast to...
Standing apart is keyboardist James Carney’s CD Green-Wood (Songlines SGL SA 1566-2). The only American session, it features the largest band—a septet—and is the most committed to melody. Coherent and episodically thematic, there’s also sameness to the eight tunes. Dependent on looping interface and head recapitulation, many call for a tough backbeat from drummer Mark Ferber, buttressed with Latin motifs. Some display an overabundance of California cool, especially when the sweetness of Peter Epstein’s soprano saxophone lacks contrast. Moving among acoustic and electric pianos and analog synthesizer, Carney’s versatility sometimes detracts. At points he key clips, at others outputs legato pianism or gospel-like runs. His comping is fine, if anonymous, but his voicing on electric piano, leans towards instrumental rock. With his playing sometimes masked by tutti horns, bassist Chris Lightcap is prominent when he plucks excessively powerfully. Tenor saxophonist Tony Malaby’s chesty runs are put to their best use on the aptly named Power and Half the Battle, whereas trombonist Yancar González—solo is known for its rhythmic drive and sizzling horns—courtesy of trumpeter Alexis Baro and trombonist Yancar González—that you’d expect, plus fresh additions from rappers Ernesto Brooks (Español) and Corey Paul (English). Brown plays regularly at LULA Lounge in Toronto, and has benefited, as have so many “world” musicians, from their steady support. So check out their line-up at www.lula.ca for the best of the multicultural music scene.

Venezuela is less of a musical hotbed, from a Toronto perspective, but nonetheless has contributed several active players to our soundscape. Composer, saxophonist and flautist, Bernardo Padron, has gathered musicians from a variety of disciplines and cultures for Tales of La Juana. Although a decidedly jazzy effort, there is such an interesting blend of instrumentation and styles, courtesy of supporting players Marilyn Lerner, piano and accordion; Andrew Downing, bass; Mark Duggan, marimba and percussion; Alan Hetherington, drums and maracas; and Justin Haynes, electric guitar; that this record defies categorization. Padron looks to nature and tierra for his inspiration on El Araguaney and El Jabillo (both types of trees) and the result is a lively, complex yet contemplative journey. (www.bernardopadron.com)

Maryam Toumraï is another fine example of what the world has to offer. Born in Iran, raised in Ghana, West Africa and musically schooled in Toronto, Toumraï draws on her classical training and credits a wide variety of influences from Cecilia Bartoli to Linda Ronstadt for her sound. Under Your Spell is her debut CD as a lead vocalist and it is a lovely collection of Middle Eastern/Mediterranean sounds. The gorgeous compositions are written by Daniush Afrasiabi (except for Sheherazad, by Rimsky-Korsakov) who also contributes the fine guitar work. Toumraï’s emotive mezzo-soprano voice soars over the gentle guitar and bass foundation with haunting effect. The only criticism I have is that the addition of synthesized strings, Merrillously sparingly used, detracts from the otherwise genuine musicality of the album. (www.9thdiva.com)

And finally, an eminence grise of the world music and jazz scene, Rick Shadrach Lazar has released a DVD of his work with Samba Squad. Just one of his many projects—Rick played with Manteca back in the day before anyone called it world music—Samba Squad has been a mainstay of the summer festival and party circuit for as long as I can remember. Although Rick emigrated only from nearby Thunder Bay, his musical soul has been nurtured in farther flung lands. Drums We Love is part documentary and part music video, and includes interviews with musicians such as Bruce Cockburn, Loreena McKennitt, Jesse Cook and fellow T-Bayer, Paul Shaffer. Although the DVD shows a lot of the band in performance (mostly a staged concert in a studio) and admirably captures the infectious energy and physicality of this 30-piece-plus band, I feel a golden opportunity was missed to educate the uninitiated about the rich history of samba and the Brazilian culture that drives it. Much footage is spent on interviewees praising Rick’s talents with not enough time discussing samba’s unique rhythmic patterns, the role of each of the drums and the favelas that fostered the escola de samba tradition (although watching it with the commentary on will give viewers a little more illumination). But Rick has done a great job of integrating funk, hip-hop and African influences to enrich the tradition and should be given full props for nurturing the joyful microcosm that is Samba Squad. (www.sambasquad.com)

Cathy Riches

Concert note: Samba Squad performs at LULA Lounge on May 23.
Global Jazz Village

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OLD WINE IN NEW BOTTLES – Fine old recordings re-released

By Bruce Surtees

April 5 is the 100th anniversary of Herbert von Karajan’s birth in Salzburg. EMI, DG, and Decca have been repackaging their recordings into convenient and attractive collections at various price points. Decca has re-issued their boxed set containing all their acclaimed Vienna Philharmonic orchestral recordings produced by the incomparable John Culshaw between 1959 and 1965.

Except for Giselle, Adam’s charming ballet suite, every work was recorded again with the Berlin Philharmonic by DG – rarely, if ever bettering these originals. The attraction of this Decca set is the luxurious sound of the Vienna Philharmonic and Karajan’s interpretations of the time (Decca 4780155 9 CDs). Both EMI and DG have 2 disc sets of favourites, each well selected and differing completely in repertoire from each other. Both are specially priced. The EMI set is in a slip case and has 19 tracks of music from the Romantic Period (EMI 509995-15934, 2 CDs & booklet). The DG package is in the form of a little hard-cover book and has a previously un-issued Bach concerto for two violins, BWV1043 played by Christian Ferras and Vickers, The Light Cavalry Overture, and more round out with a complete Beethoven Fifth (DG 4777097, CD and DVD).

In addition to their CDs, DG has issued three DVD sets in DTS 5.1 surround sound from Unitel, a company that has produced and documented great performers and performances since 1966. Already released DVDs include the four Brahms Symphonies and Tchaikovsky’s 4th, 5th & 6th. Das Rheingold was filmed in 1978 using an audio recording made in 1973 (DG DVD 0734390). The original sets and visuals are replicated and, once again, Peter Schreier, incomparable as the scheming Loge, ensnares Wotan (Thomas Stewart). The closing pages have an unexpected montage presaging the destruction of Valhalla at the end of Gotterdammerung.

Fans of Karajan’s Bruckner will welcome the DVD set containing the Eighth and Ninth symphonies and the Te Deum with the Vienna Philharmonic (DG 0734395, 2 DVDs). The Eighth was filmed in concert in Bruckner’s own church in St. Florian in June 1979. It is not the same performance available from Sony (SVD 46403) which originated in Vienna’s Musikverein in November 1988, a bare nine months before his death. The difference between the two Eighths is most noticeable in the ambience, the Vienna being more articulate compared to the longer delay time in the church, somewhat blending the sound, which is what Bruckner allowed for. The definitive Ninth and the Te Deum make the DG package as must have. Recorded in performance during the 1979 Salzburg Easter Festival, the Missa Solemnis with the Berlin Philharmonic, the Vienna Singverein, Anna Tomowa-Sintow, Ruza Baldini, Erik Tappy, and José van Dam is a realization of this choral masterpiece, which Beethoven named as “the greatest work I have composed”. Listening to and watching the dedication and intensity of this flawless performance confirms that this is indeed Beethoven’s masterpiece (DG 0734391). Another essential DVD.

Karajan’s most talked-out Beethoven Ninth was the December 31, 1977 New Year’s Eve performance with the BPO, the choir of the Deutschen oper Berlin, Anna Tomowa-Sintow, Agnes Baltsa, Rene Kollo, and José van Dam. The video production, directed by Humphrey Burton, takes us right into the Philharmonic to witness a real time, live event (EuroArts DVD, 2072408). Those who never saw Karajan live will be surprised at his presence and concentration as this performance of enormous sweep and energy unfolds. The 5.1 audio is excellent; the video is standard 4:3. I have attended many performances and heard untold others of this work but none to equal this one.

There seems to be no shortage of books on every aspect of Karajan’s life and career but the completely revised edition of Paul Robinson’s 1975 “The Art of the Conductor” offers a considered evaluation of the conductor’s work and recorded legacy. Readers who remember the original book, which was translated into many foreign languages, will welcome this new edition, a retrospective, which also has up to the minute information on CD and DVD releases together with informed commentary. It is, in the jargon of the book business, “a good read”. Herbert von Karajan: The Maestro as Superstar is available from the publisher (www.iUniverse.com), at better bookstores and www.amazon.ca. Paul’s website is www.theartoftheconductor.com.

O Thou Transcendent is the title of a DVD documenting The Life of Ralph Vaughan Wil-
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Mahler Symphony 5
April 3 at 8:00pm
April 5 at 7:30pm
Benjamin Zander, conductor
Garrick Ohlsson, piano
Mozart: Overture to The Marriage of Figaro, K. 492
Mozart: Piano Concerto No. 27, K. 595
Mahler: Symphony 5
Join Maestro Zander an hour before the performance for an enlightening pre-concert talk.

Opera Favourites
April 26 at 7:00pm
April 27 at 3:00pm
James Gaffigan, conductor
Sally Dibblee, soprano
Luc Robert, tenor
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Peter Oundjian, conductor & host
Reinbert de Leeuw, conductor
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Tchaikovsky Symphony 4
April 30 & May 1 at 8:00pm
Eri Klas, conductor
Alexander Toradze, piano
Arvo Pärt: Fratres
Prokofiev: Piano Concerto No. 3
Tchaikovsky: Symphony No. 4

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