CONCERT LISTINGS

SEPT 1 ~ OCT 7 2008

Wholenote

EARLY • CHORAL • JAZZ & BAND • WORLD • MUSIC THEATRE • OPERA • NEW

Vol 14 #1
FREE!

PIANO...PLUS! André Laplante

ALSO INSIDE: SHOKO’S METAMORPHOSES

www.thewholenote.com
Mahler Symphony 3
September 17, 18, & 20 at 8:00pm
Peter Oundjian, conductor
Susan Platts, mezzo-soprano
Women of the Toronto Mendelssohn Choir
Toronto Children's Chorus
Mahler: Symphony No. 3

Lang Lang Residency
September 21 – 28
The TSO is pleased to present Lang Lang in Toronto for a full week of performances and educational events, including two TSO concerts and a solo recital at Roy Thomson Hall.

Ute Lemper Sings Weill
October 1 & 2 at 8:00pm
Peter Oundjian, conductor
Ute Lemper, vocalist
Hudson Shad, vocal quartet
Weill: The Seven Deadly Sins
Shostakovich: Symphony No. 11 “The Year 1905”

416.593.4828 | tso.ca

Available at Roy Thomson Hall
Music Store and online at tso.ca
The concerts include world premieres by Chris Paul Harman, Andrew Staniland, Douglas Schmidt, Bruce Mather, Wolf Edwards and Brian Current. We have an extraordinary line up of guest artists including pianist Andrew Burashko, violinist Marie Berard, harpist Erica Goodman, percussionists Ryan Scott and Aiyun Huang and the Nathaniel Dett Chorale.

International repertoire highlights include Dedication for violin and orchestra by Valentin Silvestrov (Ukraine), Saidoki (Demon) for percussion and orchestra by Maki Ishii (Japan), Double Concerto by Unsuk Chin (Korea), Falling Angel by Tansy Davies (UK) and the rarely performed Piano Concerto #1 by Aaron Copland (USA).

Check our website in september for details on complete season, annual New Wave Composers Festival and Creative Sparks project. espritorchestra.com

Location and time for all esprit concerts
Jane Mallett Theatre, St. Lawrence Centre for the Arts
27 Front Street East / 8 pm concert / 7:15 pm pre-concert talk

tickets: adult $32, senior $24, student $15
subscriptions: adult $120, senior $80, student $45
subscriptions will be available starting september 15
single tickets go on sale september 22

Box Office: 416.366.7723 or 1.800.708.6754 or www.stlc.com

ESPRIT ORCHESTRA GRATELY ACKNOWLEDGES THE FOLLOWING FOR THEIR SUPPORT OF THE 2008-2009 SEASON

The Koerner Foundation The Julie-Jiggs Foundation Margery Griffith Bequest Jean Eccles Bequest The McLean Foundation
Imperial Tobacco Canada Foundation Max Clarkson Foundation The Fleck Family Charitable Foundation
2008~2009 Subscription Series
37th Season
GREAT CHAMBER MUSIC DOWNTOWN

QUARTETS $293, $269
BRENTANO QUARTET
Th. Oct. 16

TOKYO QUARTET
Th. Jan. 22

KELLER QUARTET
Th. Oct. 30

PRAZAK QUARTET
Th. Mar. 5
with Roger Tapping, viola

GRYPHON TRIO
Th. Nov. 6

ST. LAWRENCE QUARTET
Th. Apr. 2
with Barry Shiffman and Marina Hoover

MIAMI QUARTET
Th. Dec. 4

TOKYO QUARTET
Th. Apr. 30

PIANO $185, $170
ALEXANDRE THARAUD
Tu. Oct. 21

MARC-ANDRÉ HAMELIN
Tu. Nov. 11

EVE EGONYAN
Tu. Dec. 9

BARRY DOUGLAS
Tu. Jan. 27

MARKUS GROH
Tu. Apr. 7

CONTEMPORARY CLASSICS $69
KELLER QUARTET
Th. Oct. 30

EVE EGONYAN
Tu. Dec. 9

DARRETT ZUSKO pianist
Th. Jan. 15

DARRETT ZUSKO pianist
Th. Jan. 15

CECILIA QUARTET
Th. Feb. 5

JONI HENSON soprano
Th. Mar. 12

DISCOVERY $50

Full season of 16 concerts $466, $427 Other combinations available
at Jane Mallett Theatre
St. LAWRENCE CENTRE for the ARTS
416-366-7723 • 1-800-708-6754 order online at www.stlc.com

Canadian Patrimoine Heritage canadiens
6 EDITOR'S OPENER  David Perlman
8 FEATURE: Piano ... plus André Laplante  Pam Margles
12 QUODLIBET: Shoko Inoue's metamorphoses  Allen Hacker

BEAT BY BEAT (The Live Music Scene)
17 Early Music:  Frank Nakashima
19 In with the New:  Richard Marsella
21 On Opera:  Christopher Haile
22 Band Stands & Podiums:  Jack MacQuarrie
24 Choral Scene:  m/ Buell
26 Choral Q & A  Lasana Barrow  m/ Buell
28 Jazz Notes:  Jim Galloway
29 World View:  Karen Ages

MUSICAL LIFE (1)
31 Vladimir Orloff  a life in music  Bruce Surtees

CALENDAR (Live Music Listings)
32 Section 1: Concerts:  Toronto & GTA
40 Section 2: Concerts:  Beyond the GTA
42 Section 3: Jazz in the Clubs
44 Section 4: Announcements, Lectures, Workshops, ... Etcetera

MUSICAL LIFE (2)
48 Music's Children  September's Child  m/ Buell
48 Summer reflections on the state of music  Sterling Beckwith
52 Bookshelf  Pam Margles

DISCOVERIES - Recordings Reviewed
53 Editor's Corner  David Olds
54 Vocal
56 Early Music and Period Performance
56 Classical and Beyond
57 Modern and Contemporary
59 Jazz and Improvised
60 Pot Pourri
60 Old Wine in New Bottles

ENCORE
62 What makes classical Classical?  Colin Eatock

OTHER ELEMENTS
06 Contact Information and Deadlines
31 Index of Advertisers
46 Classified Ads
48 WholeNote Marketplace: Education
51 WholeNote Marketplace: Services

IN THIS ISSUE

Choral Q & A  Lasana Barrow  Page 26
Focus on Opera: Mavericks and Warhorses?  Page 21
Contest: Who is September's Child?  Page 48
EDITOR'S OPENER

HAULING OUT THE TRUSTY OLD BIKE at 6:30 am this morning (Aug 25) for a brisk ride to the office for this final production shift of the first issue of the new season (happy 14th, WholeNote!), there was, surprisingly, enough of a chill in the air that I stepped back inside to grab a fleece for the ride.

The chill was a bit of a relief, actually—a reminder that, yes, we still do have seasons. It used to be that the rhythms of the concert season contributed to the sense of seasonal change, but this year, more than any I can remember, the lines between the “regular” concert calendar and its hyper-kinetic summer twin have become blurred.

Chief culprit for this onset of blurriness, here in Toronto, was without doubt Agnes Grossmann, whose Summer Music Academy and Festival weighed in through July and August with concert after concert of high season heft, and an astonishingly good fully-staged opera (Ariadne auf Naxos), at the U of T’s MacMillan Theatre, that would not have been out of place three subway stops further down the University/Spadina line (where the Canadian Opera Company holds court for the other three seasons).

And now, just as we gear up for the transition back to “business as usual”, we find the lines being blurred again, but this time in the opposite direction—in the form of high quality out-of-town festivals (Colours of Music, Sweetwater, Guelph Jazz) that will tempt us onto the road again, prolonging the summer just when we should be knuckling down to work.

Speaking of getting to work, my regular cycling route takes me up a long lane from College to Harbord. Cats, feral and otherwise, used to be its only daylight denizens, but now, day and night, raccoons roam, foraging endlessly. I’m told it’s because their previous nocturnal habits have been disrupted by the introduction to urban life of green bins, preventing them from raiding the garbage for easy pickings. No more feasting all night and sleeping all day.

To my eye they’re looking better for it! Leaner, more purposeful, with a constant appetite. Maybe, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.

I get to see a lot of trends from this particular perch at WholeNote, sometimes quite early in their emergence. Here’s one. Those of you who resort regularly to our concert listings as your “target group”—namely “collateral damage”. Worth pondering, after all, there’s something to be said for the trend toward a year-round concert diet, minus its cyclical highs and lows.
INAGURAL CONCERT
Sunday, September 28, 2008 2:00pm
ROYAL CONSERVATORY ORCHESTRA
MARIO BERNARDI conductor
ANDREW McCANDLESS trumpet
Mozart Jupiter Symphony
Haydn Trumpet Concerto

Sunday, October 26, 2008 2:00pm
ANTON KUERTI piano

Friday, November 7, 2008 8:00pm
ARC (ARTISTS OF THE ROYAL CONSERVATORY)

Thursday, November 14, 2008 8:00pm
MARTIN BEAVER violin and
LI WANG piano

Sunday, November 23, 2008 2:00pm
JUDY LOMAN harp and
NORA SCHULMAN flute

Wednesday, December 3, 2008 8:00pm
LEON FLEISHER solo piano, 2nd half with members of ARC (Erika Raum, Marie Berard, Steven Dann, Bryan Epperson)

Friday, December 12, 2008 8:00pm
PAUL KANTOR violin, VIRGINIA WECKSTROM piano, joined by BRYAN EPPSON cello and JOAQUIN VALDEPENAS clarinet

Sunday, January 18, 2009 2:00pm
MONICA WHICHER soprano and
LIZ UPCHURCH piano

Sunday, January 25, 2009 2:00pm
LI WANG piano

Friday, April 17, 2009 8:00pm
ATIS BANKAS violin and
DIANNE WERNER piano

TICKETS AVAILABLE AT MAZZOLENI HALL OF THE ROYAL CONSERVATORY
TICKETS FOR ALL CONCERTS
Adults $30 / Students $10

ALL CONCERTS LISTED AT MAZZOLENI HALL OF THE ROYAL CONSERVATORY
273 BLOOR STREET WEST

THE GLENNGOULD SCHOOL
THE ROYAL CONSERVATORY OF MUSIC

rcmusic.ca
Piano ... plus!

ANDRÉ LAPLANTE

INTERVIEWED BY PAM MARGLES

"Don't let things become pale," André Laplante was saying to a student during a masterclass he was giving at the Toronto Summer Music Academy.

He was encouraging her to find more colours in the Schubert sonata they were working on. She played the passage again. He smiled and said, "That sounds like the fire alarms in Paris." The young woman at the piano laughed, and the whole class joined in.

They were sitting side by side at two concert grands in a huge room in the lower depths of the Edward Johnson Building at the University of Toronto's Faculty of Music, where Laplante had been teaching during the past week. I had a chance to talk with him during a lunch break, after which he continued through the afternoon and right into the evening.

Laplante has been involved with the Toronto Summer Music Festival and Academy since artistic director Agnes Grossmann started it three years ago. Right from the beginning it offered an ambitious series of public concerts and a fully staged opera, along with extensive masterclasses. Now, three years later, the festival has clearly become much more than a welcome annual summer event. In fact, it has proved to be one of the musical highlights of the year in Toronto. Running from mid-July until mid-August, this year's program included an evening of Baroque opera arias with Suzie Leblanc and Daniel Taylor, the debut performance of legendary eighty-four-year-old pianist Menahem Pressler's new chamber ensemble, and, to cap things off, a spirited and polished production of Strauss's opera Ariadne auf Naxos, staged by Titus Hollweg and conducted by Grossmann.

But none of these overshadowed the opening gala recital by Laplante, which set the tone for the whole festival. It took place, appropriately enough, at the elegant Carlu, where, in its original incarnation as the Eaton Auditorium, Glenn Gould discovered his favourite piano and made some of his most important recordings.

Since winning the silver medal at the Tchaikovsky Competition in 1978, Laplante has gained a strong following around the world. He is a regular visitor to Toronto from his home in Montreal. He taught at the Royal Conservatory's Glenn Gould School for a number of years, and performs here frequently.

We started by talking about his next visit to Toronto to perform in the Piano Plus gala on September 9, again in the Carlu. He was one of the original members of Piano Plus - along with Janina Fialkowska, Angela Cheng, Marc-André Hamelin, Angela Hewitt, and Jon Kimura Parker - when it started out in 1993 as Piano Six.

Why does this organization remain important to you?

When smaller communities do not have the opportunity to go to classical music concerts, it's up to us to go to them. What is also nice is that we put on concerts at primary schools. The kids all get into the school gym, where there could be just a small upright piano. We play a little bit, then we improvise with the kids and explain what the music is about.

I remember when I was growing up in Rimouski times where some musicians would come to my school. Those were big events. They created a lot of interest in music for many people. In my peregrinations through Québec and all over the world I meet people I went to school with, and they still remember those concerts.

Was there much music in your early years there?

There was less television than nowadays, so people had more free time at night. Quite a few people in our neighborhood played instruments as amateurs. So they would get together and make music - not necessarily classical. They would play the accordion and the piano and the violin, and sing. It was a bit improvised, and certainly not professional, but it was fun. It was all about how people could express themselves with music.

We did not have many concerts per se, especially classical concerts. But every once in a while the Community Concerts organization would put on a concert and it would be very interesting. When I was six, we moved to Montreal, so I was exposed to many other things from then on.

Did your parents play?

My mom played enough piano to have an interest in music, and she was talented. I had a great uncle who played the violin quite well. I remember hearing him doing some Québec folk songs. Someone would accompany him on the piano and find the harmonies.

Are you concerned that young pianists don't get enough opportunities to play for pleasure like that?

I'm really worried that younger people have this idea of being perfect playing machines. There are so many talented pianists today that there is pressure on them to produce something that is technically "perfect." But this comes at the price of imagination and character.

Often they can be doing something very well in terms of technique and phrasing, but the character is not strong enough. It's like an actor who has great technique, but what he is doing is not necessarily very interesting if he is not totally in the character he is playing.

Technique should be used for expression and not just to play accurately. There's often a confusion here. It's always possible to show a very talented student how to play the instrument. You can be very technological in learning the motions involved in phrasing well and producing a really good sound, knowing that if you lift your wrist at a certain point then it's going to change the sound. This is how we learn to play an instrument, and it's very important.

But the problem is to learn to associate the physical gestures with the character of the piece. The reflexes involved in playing have to be directly associated with making music, which means playing in the character of the music.

How can you teach that?

You cannot separate the pianistic issues from the musical issues. You have to teach both at the same time. Sometimes this is being taught well, but sometimes not. It's more difficult to learn this way. I'll admit, but otherwise you become just another very efficient pianist who can play the instrument very well—but imagination is another thing. Maybe you start to compensate for not being in the character enough by looking up at the sky. You can look very inspired. But that doesn't mean your playing is.
Where can a student look for that inspiration?
It takes a long time for young musicians to understand that in the end everything that you learn has something to do with self-confidence. It’s about being our own musician, with our own personality. The greatest musicians you can name—Horowitz, Richter, Rostropovich, Kempff—are all very different types of musicians, but each of them has a very strong personality and a very strong voice to say what they have to say.

What about what the composer has written?
Form and architecture have to be understood, of course. But that’s about five percent of the game. Ninety-five percent of the game is in the realm of emotion and character. That is what brings life to the music.

Of course you have to do the intellectual work to understand how it’s built, and to know how to place things physically. You need to spend a lot of time looking at how a piece goes from a to b and b to c—the thigh-bone connects to the knee-bone kind of thing. But while you are doing this you have to ask how you express the character of the music.

Then how do you balance your own personal expression of the character with the composer’s own voice?
In many ways. First of all, you enrich yourself by encountering a lot of ideas and listening to performers, not necessarily pianists.

I go to the theatre a lot myself, and there I see the same expression of character. It’s within another realm, the realm of acting, but it is exactly the same thing.

Musicians are nothing but actors—we have to be in the character of what we are trying to express. I have friends who are painters. I go to their studios sometimes and they show me what they are doing, and explain it to me.

Do you see similarities with your own work?
Of course. They talk about rhythm and colour. Every art goes to the same place—to balance and expression, whether it is with colours or with notes. Notes have colours, you know. Everything is related.

Do you think it is important for musicians to know about the art and theatre from artistic periods of the past?
Yes, if you know about that it only enriches your imagination. If you want to play a Bach partita or suite well, you have to know that it’s all based on traditional Baroque dance rhythms. You have to understand those traditions and to see something of what they call the zeitgeist of the period.

I teach a bit at the Conservatory in Montréal, and I’m very happy that the new director, Raffi Armenian, wants to offer a course on art history. A lot of students who play Debussy don’t even know what Impressionism is. If you give them a course in art history they can compare the painting and the music of Debussy’s time.

This is not only to stuff something into their heads—it’s so that when they hear the music and see the paintings they can feel what people were up to and what they wanted to express. That’s what it’s all about, you know. That’s why we talk about developing our individuality. That individuality has to be based on knowledge of where the music comes from and how one era influences another, how Liszt, for instance, influenced Schoenberg.

Should they learn about the instruments from other periods?
It’s important to know about the instruments of the time, and realize, for instance, that they were playing the Bach Preludes and Fugues on the harpsichord. That makes you realize how they created lines by feeling the harmony.

On the modern piano, we can actually play enormous pieces by Liszt that are very orchestral in character. The Bach Preludes and Fugues can be orchestral in character, but they represent another spirit, and come from another time. You have to adapt to all this knowledge.

How do you respond to those who claim that Bach should only be played on the harpsichord?
If you want to play on period instruments, I think it’s fine. But Bach is timeless, and if you play it with the rules of the art, with...
respect for the form and style, it can be played on many instruments. For myself, I think that the piano can be a very good voice.

I notice that when you teach you offer physical ways of solving a problem. You demonstrate at the piano a lot, and actually show a student how to practice something. I’m performing a lot, so I see the physical, intellectual and expressive elements. I want the students to put those elements together themselves—not only for the sound, but for the character. That’s why I send all my students to the theatre. Being a pianist is so isolating. You can work on the piano repertoire for all your life, and you don’t have enough time in one life to learn half of it.

You are frequently called a romantic virtuoso—even on your own website. I do play a lot of romantic music. But I enjoy playing Mozart and Bach and Schubert as much.

So does that refer to your repertoire or your style of playing? Maybe one reason why I have that reputation is because I won at the Tchaikovsky competition. But for many years now I’ve been playing much more classical style repertoire like Mozart, so I have some reservations about this.

I think of a romantic virtuoso as one who will take liberties with the score to project their personal vision. But your playing is never just about you, it’s far more about the music. It’s all about the music. I’m just a catalyst [he laughs], a catalyst between the composer and the public, that’s all. I am just trying to gather enough knowledge on how to play the instrument to project the ideas and feelings that are in the music. So that’s what my work is all about.

But there is a confusion. People think of a romantic virtuoso as a long-haired guy coming on stage and pounding the piano—not at all.

What about these flashy young showmen today who sell out way in advance and get ovations just for showing up? I don’t want to go into this, but what I do want to say is that in any piano class there is always one student who can play faster and louder then the others. But maybe it’s the quietest student sitting in the back who has real comprehension of music, but will not be as flashy. Someone who wants to learn how to organize the music and work on technique is going to have more to give than anyone else.

My favourite example of a not necessarily virtuosic pianist is Alfred Brendel. I never think about him as a pianist, but as an incredible musical mind. He uses the piano as a catalyst for his own expression, and that’s fabulous to me. Another one is Daniel Barenboim, who has one of the greatest musical minds we have seen so far, a phenomenal talent. But when you listen to him you don’t think of him as a pianist—you think of him as a musician. He plays the piano extremely well, obviously, but you always get a musical message, just as with Wilhelm Kempff and Martha Argerich. But they are all very different, with very different temperaments.

Nobody has the truth about everything. Every pianist has a different personality and a different natural understanding of a certain musical language.

What do they have in common?
They all have this phenomenal desire to express something. One will be a little more objective, and another one will be a little more subjective, but they are all aiming at the bull’s-eye.

What is it about a pianist that makes people want to listen to them? In the end, after all the work has been done to organize the music physically and sound-wise, if the character is present when you play then you’ve got it! But if it’s not, then someone who goes to your “perfect” concert will eat their scrambled eggs the next morning and not even think about the concert anymore, because it was not an event. I am trying to create an event.

You performed the Liszt Sonata here at the opening concert for the Toronto Summer Music Festival a couple of weeks ago, and again at the Festival of the Sound in Parry Sound a few days ago. That’s a work you played at the Tchaikovsky Competition thirty years ago. Has it been a particularly significant piece for you?

Very—it is an important piece. I would say, pound for pound, it’s surely one of the best pieces Liszt ever composed. It’s phenomenal what he did with the form. The whole thing is based on just three themes, and he developed those three themes for twenty-five minutes.

Has your interpretation changed much over the years? Yes it has. The piece is so immense that you need to swim in it for a long time. Technically I don’t have any problem with it now—I never really did—but I can listen to it more objectively now, so I can create much longer lines. Eventually it becomes all one form. Some times, I will be more interested in certain aspects of its character, while at other times different aspects—it has so many.

Did the fact that your teacher at Juilliard, Sascha Gorodnitzki, was Russian have much influence on your style? Yes, to some extent. Maybe that’s why I’m supposed to be a romantic pianist. Gorodnitzki studied with Joseph Lhevinne, who was a phenomenal pianist, probably one of the best who ever lived. The Russians have their own training and their own tradition. You are putting a lot into this festival, with the opening night concert and all these masterclasses. What do you think this festival can accomplish?
It creates an interest, and that promotes classical music. The concerts seem to be attracting a great many people. For the students it provides an opportunity to go to many masterclasses, not just piano, and listen to what other people have to say.

I’m very happy to be able to be here giving something to these students. You know, I learn a lot from my students, how to verbalize an explanation and inspire them. When I practise the same piece myself, it’s actually a little bit easier. It’s funny to say, but it’s true.

Had you worked with Agnès Grossmann before this festival?
Yes, yes. We had known each other, and had done concerts together. Agnès always comes up with these incredible ideas that work—like this festival. This is something to pull off.

You are often referred to as the heir to Glenn Gould. Do you see much in common, apart from the fact that you are both Canadian pianists who created a sensation when you played in Russia during the Soviet era?
If this is said it’s a big honour, and a big responsibility. What I think about Gould is what the majority of people think: he was in a class by himself. And when you are not only a totally natural musician, but inspired and cultured, then that sets an example. He certainly is a guiding light.

You don’t really share a lot of the same repertoire, especially regarding Bach.
Of course Gould was playing much more than Bach. That’s not the point. It doesn’t make you necessarily a better musician to play a lot of Bach—or Mozart or Prokofiev or this or that. I think what makes you a better musician is to keep an eye on those musicians who really inspire. You see how much they work, practicing and enriching themselves with culture and putting all their life in the service of expression. They are a gift to the world.
SOME TIME AGO I WROTE about the fact that Toronto's musical life has been enriched by the presence of musicians who initially came to study and, when their studies were finished, stayed here to live and work. I talked recently to a musician who has done just this, pianist Shoko Inoue, who, after studying at the Cleveland Institute, moved to Toronto about six years ago to continue her studies with John Perry and Marc Durand. Those studies behind her, she has settled in Toronto, where she currently teaches and performs. The CBC's "New Generation" series and "On-Stage" Concert series have both provided her with opportunities to perform here. Now, her commitment to being here is deepening as she prepares a new recital series, "Metamorphosis", which will be informed by her unique perspective on music and performance—a perspective resulting from her studies in Cleveland with Armenian-American pianist Sergei Babayan.

"In my very first lesson with him," she said, "he showed me colour, words without words, wealth of possibility in each moment, and dimensions of music-making that I had never experienced before. From his piano came magic 'creature-notes'-so alive! I just burst into tears from his magical music, because it was beyond being merely beautiful. How far beauty could reach had been completely unknown to me. It was as if I was face to face with the universe itself."

"From that life-changing experience until now, he has been the most caring and nourishing teacher I have ever had. He has shown me the power of the pianist to be able to reach, so to say, from beyond the sky and to bring that beauty back to this earth. He has been the most important teacher I have ever studied with."

She has invited Babayan to perform as part of her series, on April 7, 2009. She says, "I am so honoured and grateful that he has agreed to come." But before Babayan's visit, Inoue will be joined by another musician who has influenced her—Amanda Forsyth, in the inaugural concert of her series on September 19 at Glenn Gould Studio, where they will perform a program that includes Strauss' and Rachmaninov's Sonatas for piano and cello, as well as a Japanese folksong and a piece by Canadian composer Alexina Louie.

Inoue's thoughts on Forsyth also reveal much about Inoue's ideas on music. Introduced to National Arts Centre Orchestra conductor Pinchas Zukerman and Ms Forsyth, the orchestra's principal cellist, by principal bass player Joel Quarrington, Shoko accepted the invitation to play with Forsyth at the Beethoven Festival presented by the National Arts Centre last year.

"When I heard her playing at the rehearsal," she told me, "I felt as if I had known her for long time. The warmth, freedom and depth of her music-making embraced all around her, and naturally I was magnetized by her vibrant openness and communication. It is as if through music we fly towards the sacred place we both dream of going. This concert will be a great opportunity for a spiritual adventure together in search of the vision behind our eyes."

Can you say something about what that vision is now, I asked. "Music" she replied, "is asking for its sacred voice to be heard. In reality there is no difference between the composer, performer, and audience—all three should be equal in their experience, and only by coming together can the power of music guide us upwards. We have to look beyond the familiar roles in society—the role of the concert, the role of ourselves—to realize that we can at every moment be borne closer to the truth of our freedom."

A lofty vision it is, and one which will resonate deeply with dedicated WholeNote readers in the way it acknowledges the role of the listeners not merely as witnesses to but as participants in the process of seeking moments when music comes alive and is metamorphosed into "creature-notes".

Sandwiched between Forsyth and Babayan's visits, the second concert in the "Metamorphosis" series will be a solo piano recital by Ms Inoue at Glenn Gould Studio on January 19, 2009. While she already has an enthusiastic following in Toronto, this will be a great opportunity for those who have not yet discovered her to do just that.

CONTINUES ON PAGE 14
NEW DIRECTIONS IN MUSIC PRESENTED BY

Orphei Drängar
THE GREATEST MALE CHOIR IN THE WORLD
Guest Artist: Opera Star Maria Fontosh, soprano
Sunday, October 19th, 2008 @ 3 pm
Metropolitan United Church (56 Queen Street East)

Don't miss the greatest male choir in the world in a rare Toronto performance on conductor Robert Sund's farewell tour! 80 voices perform a powerful programme featuring R. Murray Schafer's choreographed Magic Songs, Benjamin Britten's fiery Ballad of Little Musgrave, Schubert's sublime Psalm 23, opera arias, Swedish folk songs, new music, and more.

University Voices 2008:
YOUTH, MUSIC, PASSION!
Friday, November 7th, 2008 @ 8 pm
Metropolitan United Church (56 Queen Street East)

Venezuelan visionary Maria Guinand will conduct Canada's most talented University Choirs performing Music of the Americas from the baroque to the present including: a world premiere by Alberto Grau, plus works by Osvaldo Golijov, Alberto Ginastera, R. Murray Schafer, José Evangelista, Claude Vivier, Eric Whitacre, Pinto Fonseca and others.

* $1 from every ticket sold will go to Maria Guinand's Construir Cantando Foundation (Building through Singing) to improve the lives of Latin American youth through choral singing.

Estonian Philharmonic Chamber Choir
and the Tallinn Chamber Orchestra
MUSIC FOR THE SOUL
Thursday, November 20th, 2008 @ 8 pm
St. Anne's Anglican Church (270 Gladstone Ave.) FREE PARKING

The Grammy-winning Estonian Philharmonic Chamber Choir and the virtuoso strings of the Tallinn Chamber Orchestra perform under founding conductor Tõnu Kaljuste. Featuring a transcendent programme including Arvo Pärt's Orient & Occident and Da Facem, excerpts of Paul Frehner's ethereal The Seven Last Words of Christ and the radiant Beatus Vir of Antonio Vivaldi.

Tickets $15 to $37
Buy tickets to all three and save 10%
Buy Tickets through St. Lawrence Centre Box Office.
CALL 416-366-7723 or visit www.stlc.com

Generously supported by:

www.soundstreams.ca
Welcome back to a new school year! We are your dedicated source for all your musical requirements. With lots of new arrivals and specials in every department, we are here to help with everything you need to get this season off to a great start.

This “Metamorphosis” series should be a valuable addition to the live music scene, with a strong international flavour arising out of Inoue's broad circle of contacts in the music world and her strong ties with Japan, and a talented pianist as the pivot for its choice of repertoire and artists. (The final concert of the next series is still in the early planning stages, but will feature the music of J.S. Bach and will include a small instrumental ensemble. The concert will also be at the Glenn Gould Studio in May.)

**Background:**
Shoko Inoue was born and raised in Tokyo, Japan, began playing the piano at the age of three, and studied with teachers Shun Sato and Takashi Hironaka. After winning third place in the 1996 Cleveland International Piano Competition, she came to the United States to study under full scholarship at the Cleveland Institute of Music with Sergei Babayan. (To put things into perspective, Canadians Angela Hewitt and André Lemelin—the only Canadians ever to place in the Cleveland International Piano Competition—were also both 3rd prize winners, in 1979 and 1983 respectively, when the prize was know as the Casadesus Piano Competition.) In addition to her success in Cleveland, Inoue was first prize winner for contemporary music at the Frinna Awerbuch Competition (in 1998) and first prize winner at the Chopin Competition (in 1995), both in New York, where she made her Carnegie Hall debut.

**CORRECTION:**
WholeNote has been informed that the September 9 **Piano Plus Gala** referenced in our cover story on page 8 has been **postponed** to a date to be announced, in the spring of 2009. We regret the error and will keep our readers informed on the rescheduling of this event.
Subscribe now for the 2008-2009 Season!

thursday sept. 18 8 pm
MY COUNTRY
SMETANA: Ma Vlast (includes The Moldau)

thursday oct 16 2008, 8 pm
CELEBRATION
LOUIE: Celebration Music
MENDELSSOHN: Symphony No. 3 “The Scottish”
BRAHMS: Piano Concerto No. 1
Younggun Kim, piano

thursday nov 13, 2008 8 pm
HOPE AND GLORY
HEALEY: Tribulation and the morning trumpet
MARTINU: Memorial to Lidice
BEETHOVEN: Symphony No. 9
with the Toronto Philharmonia Chorus

thursday dec 4, 2008 7 pm
HOME FOR CHRISTMAS
with the Toronto Philharmonia Chorus

thursday feb 5, 2009 8 pm
LEGENDARY FAVOURITES
BURKY: Orchestra Suite from “The Hobbit”
GLAZHNOV: Viola Concerto
KODALY: Mary Jane Suite
Lance Elbeck, violin

thursday mar 5, 2009 8 pm
JOURNEYS
HARRING: Suite for Orchestra
HAYDN: Symphony No. 99
VILLA-LOBOS: Sinfonia No. 1 in B flat

thursday april 2, 8 pm
KEYBOARD FIREWORKS
KA NIN CHAN: Revelation
CHABRIER: Pasquala Suite
PROKOFIEV: Piano Concerto No. 3
Simon Docking, piano

thursday may 7, 8 pm
PUCCINI GALA
Lucia Cesaroni, soprano
Michael Toby, tenor

Call: 416-499-2204 to request a brochure

Call: 416-499-2204 to request a brochure

2008-2009 MASTERSPIECE SERIES
Grace Church on-the-Hill
300 Lonsdale Rd

Oct 17
ANGELA PARK Pianist
ELGAR Serenade
MOZART Piano Concerto K 271
TCHAIKOVSKY Souvenir de Florence

Nov 14
MARY-BETH BROWN Violinist
JANACEK Suite
SCHUBERT Rondo
SARASATE Zigeunerweisen
MACMILLAN Two Sketches
DVORAK Serenade

Dec 12
DARKO BRLEK Clarinetist
ROYER Mistico
MOZART Clarinet Quintet
HOLST St. Paul’s Suite
GRIEG Selections from Peer Gynt
MENDELSSOHN Sinfonia in B minor

Feb 6
THE GLORY OF BAROQUE
BACH Concerto for Two Violins
TARTINI Cello Concerto in A
ROYER Viola Concerto
BACH Violin Concerto in E
VITALI/RESPIGHI Chaconne

Mar 6
DENISE DJOKIC Cellist
SLIMACEK Sonatina & Partita Danzante
SAINT-SAENS Cello Concerto in A Minor
SHOSTAKOVICH Chamber Symphony

Apr 3
DARRETT ZUSKO Pianist
HAYDN Divertimento in E
LISZT Piano Concerto No. 1
SCHOENBERG Transfigured Night

May 8
ALEXANDRE DA COSTA Violinist
SCHMIDT Serenade
KREISLER Virtuoso Favourites
MOZART The Hunt, K 458
DVORAK Slavonic Dances 10 & 15

7 concerts for $169 ad, $149 sr, $79 st
$10 off at www.sinfoniatoronto.com

All concerts at: Toronto Centre for the Arts
5040 Yonge Street
416-733-0545
www.torontophil.on.ca

September 1 - October 7 2008
WWW.THEWHOLENOTE.COM

15
Subscribe today! Subscriptions start at only $70 for 3 concerts.

A MAN DIVINE
A deeply moving Remembrance Day tribute with Vaughan Williams' Dona Nobis Pacem and Brahms' Requiem. Friday 7 November

FESTIVAL OF CAROLS
Gather the family for this festive holiday tradition! Wednesday 10 December

TORONTO'S FAVOURITE MESSIAH
TMC Artistic Director Noel Edison conducts this year's Messiah with the TSO! Wednesday 17 December

RAISED IN SONG
A casual afternoon of popular choral music and favourite hymns. Sunday 1 February

SACRED MUSIC FOR A SACRED SPACE
Grand symphonic sound envelops body and soul in the rich acoustics of St. Paul's Basilica. Good Friday 10 April

PASSION HAS A VOICE!
AN ANNIVERSARY CELEBRATION
Mendelssohn's Elijah—passionate, dramatic, and operatic. Saturday 9 May

TORONTO MENDELSSOHN YOUTH CHOIR (TMYC) PERFORMANCES
Saturday 6 December & Saturday 28 February

MOOREDALE CONCERTS 2008/2009
Anton Kuerti, Music Director
Walter Hall, U. of T., 6 Sundays at 3 pm
Music & Truffles for children 5–15 at 1 pm

Sun. Sept. 21, 2008
Españoleña Chatham Baroque with baroque percussionist Danny Mallon
Spicy, joyful baroque dances from Spain
“Very strongly recommended.” - Gramophone
“... masterful... stands up to any ensemble from across the Atlantic.” - Early Music America

Oct. 12, 2008
Stars of the TSO
Principal horn Neil Deland, principal violist Teng Li, and others in Mozart's Horn Quintet, a rare Haydn trio for Horn and Strings, Schubert's String Trio and a thrilling Hindemith solo viola work.

Nov. 9, 2008
Made in Canada
A stellar Piano Quartet comprised of four award winning young Canadian musicians: violinist Judy Kang, violist Sharon Wei, cellist Rachel Mercer, and pianist Angela Park. Fauré Piano Quartet and solos.

Jan. 11, 2009
Kuerti vs Kuerti
For the 1st time in Toronto, Anton & Julian Kuerti perform together, with the Hamilton Philharmonic Orchestra, in Mendelssohn Concertos, Bartok and Beethoven's 8th Symphony.
(MacMillan Theatre)

Mar. 22, 2009
Kolja Lessing
unique German violinist AND pianist, with Anton Kuerti in sonatas by Mendelssohn & Busoni, Kuerti's Solo Violin Partita and Vogel piano Sonata. “Kolja Lassing's account of the Goldschmidt Piano Sonata brought the house down” - The Guardian, London “a violinist of the highest class” - Crescendo, Belgium

April 5, 2009
Richard Raymond
piano, fabulous winner of the Montreal International Competition, performs Mozart, Chopin, and Dohnanyi. “all the drama and poetry one could hope for” - American Record Guide With amazing young cellist David Eggert, winner of the Janigro Competition, in Rachmaninoff's fiery Cello Sonata.

Affordable tickets!
Subscribe! Save up to 46%!!
6 concerts plus 3 Mooredale Youth Orchestra Concerts $110 $95 St/Sr
Music & Truffles subscriptions $45
www.mooredaleconcerts.com 416-922-3714
EARLY MUSIC

The Tafelmusik Effect
by Frank Nakashima

Tafelmusik circa 1981. (l to r) Tafelmusik founder Kenneth Solway, harpsichordist Charlotte Nediger, principal cellist Christina Mahler, music director Jeanne Lamon, and Tafelmusik founder Susan Graves.

NOW ENTERING THEIR 30TH SEASON, and performing more than 50 concerts every year, the Tafelmusik Baroque Orchestra has received international critical acclaim for its excellence in the performance of Baroque and early Classical music. It provides a powerful period music magnet for Toronto, capable of attracting to town, year after year, early music luminaries such as Emma Kirkby, Barthold Kuijken, Bruno Weil ... the list goes on.

Tafelmusik's extraordinary success has done much to nurture and support historical performance activity here—even beyond their ambitious annual concert series. Tafelmusik is Baroque Orchestra-in-Residence at the University of Toronto. They've established a Baroque Summer Institute, music education programs for youth, educational concerts, and award-winning children's recordings. They've made over 70 recordings! When did they have time to do that? In 2006, Tafelmusik was awarded their 8th and 9th JUNO Awards (for Baroque Adventure: The Quest for Arundo Donax and Beethoven Symphonies Nos. 5 & 6). This season, they released their 75th and 76th recordings: Vivaldi's L'estro armonico with Elizabeth Wallfisch (Analekta), and Gloria in Excelsis Deo (CBC Records), a musical celebration of the Tafelmusik Chamber Choir's 25th anniversary.

Most important of all, they have employed almost twenty permanent members, each of whom is a specialist in historical performance practice. There are very few places in the world where these conditions exist, especially for an ensemble which specializes in Baroque music. Simply put, Tafelmusik has become our leading ambassador for early music, bringing it from the margins to the mainstream of the city's concert life.

"Tafel", as many of its devotees refer to it, was born in 1979, as the Toronto Chamber Music Collective. Shortly thereafter, at the invitation of its founders, Kenny Solway and Susan Graves, Jeanne Lamon arrived on the scene, becoming musical director in 1981. The chamber choir was established the same year, under Ivars Taurins, and the team was in place. In recent years, Jeanne's influence has pointed a Member of the Order of Canada.

"Tafel" as many of its devotees refer to it, was born in 1979, as the Toronto Chamber Music Collective. Shortly thereafter, at the invitation of its founders, Kenny Solway and Susan Graves, Jeanne Lamon arrived on the scene, becoming musical director in 1981. The chamber choir was established the same year, under Ivars Taurins, and the team was in place. In recent years, Jeanne's influence has pointed a Member of the Order of Canada.

"Tafel" as many of its devotees refer to it, was born in 1979, as the Toronto Chamber Music Collective. Shortly thereafter, at the invitation of its founders, Kenny Solway and Susan Graves, Jeanne Lamon arrived on the scene, becoming musical director in 1981. The chamber choir was established the same year, under Ivars Taurins, and the team was in place. In recent years, Jeanne's influence has pointed a Member of the Order of Canada.

"Tafel" as many of its devotees refer to it, was born in 1979, as the Toronto Chamber Music Collective. Shortly thereafter, at the invitation of its founders, Kenny Solway and Susan Graves, Jeanne Lamon arrived on the scene, becoming musical director in 1981. The chamber choir was established the same year, under Ivars Taurins, and the team was in place. In recent years, Jeanne's influence has pointed a Member of the Order of Canada.

"Tafel" as many of its devotees refer to it, was born in 1979, as the Toronto Chamber Music Collective. Shortly thereafter, at the invitation of its founders, Kenny Solway and Susan Graves, Jeanne Lamon arrived on the scene, becoming musical director in 1981. The chamber choir was established the same year, under Ivars Taurins, and the team was in place. In recent years, Jeanne's influence has pointed a Member of the Order of Canada.

Join us for eight exciting concerts, including our season's highlight: Schubert's Winterreise

BRETT POLEGATO, baritone
Wednesday, March 25, 8:00 pm
Glenn Gould Studio

Sunday Series (2:30 pm, Walter Hall, U. of T.)
October 26: The Enchanted Garden
- the songs of Ravel
November 30: Parnassus on Elm Street
- Arts & Letters Club at 100
February 1: The Wings of Song
- the songs of Mendelssohn
March 15: A James Joyce Songbook
- music and Ireland's greatest writer
April 26: Thé chantant - songs for an afternoon
Soloists include Nathalie Paulin, Monica Whicher, Gillian Keith, Katherine Whyte, Allison Angelo, Allyson McHardy, Lauren Segal, Elizabeth Turnbull, Lynne McMurry, Colin Amosworth, Michael Colvin, Lawrence Williford, Philip Carmichael, Giles Tomkins, Peter Barrett, Jason Nedecky

Discovery Series (7:30 pm in Walter Hall, U. of T.)
Tuesdays, November 11 and February 10 presenting six talented young stars at their careers' brink

Tickets: 416.735.7982 www.aldeburghconnection.org
Ask about our CDs - including the Juno-nominated Schubert among friends and our very latest, Our own songs.

Now entering their 30th season, and performing more than 50 concerts every year, the Tafelmusik Baroque Orchestra has received international critical acclaim for its excellence in the performance of Baroque and early Classical music. It provides a powerful period music magnet for Toronto, capable of attracting to town, year after year, early music luminaries such as Emma Kirkby, Barthold Kuijken, Bruno Weil ... the list goes on.

Tafelmusik's extraordinary success has done much to nurture and support historical performance activity here—even beyond their ambitious annual concert series. Tafelmusik is Baroque Orchestra-in-Residence at the University of Toronto. They've established a Baroque Summer Institute, music education programs for youth, educational concerts, and award-winning children's recordings. They've made over 70 recordings! When did they have time to do that? In 2006, Tafelmusik was awarded their 8th and 9th JUNO Awards (for Baroque Adventure: The Quest for Arundo Donax and Beethoven Symphonies Nos. 5 & 6). This season, they released their 75th and 76th recordings: Vivaldi's L'estro armonico with Elizabeth Wallfisch (Analekta), and Gloria in Excelsis Deo (CBC Records), a musical celebration of the Tafelmusik Chamber Choir's 25th anniversary.

Most important of all, they have employed almost twenty permanent members, each of whom is a specialist in historical performance practice. There are very few places in the world where these conditions exist, especially for an ensemble which specializes in Baroque music. Simply put, Tafelmusik has become our leading ambassador for early music, bringing it from the margins to the mainstream of the city's concert life.

"Tafel", as many of its devotees refer to it, was born in 1979, as the Toronto Chamber Music Collective. Shortly thereafter, at the invitation of its founders, Kenny Solway and Susan Graves, Jeanne Lamon arrived on the scene, becoming musical director in 1981. The chamber choir was established the same year, under Ivars Taurins, and the team was in place. In recent years, Jeanne's influence has pointed a Member of the Order of Canada.

Join us for eight exciting concerts, including our season's highlight: Schubert's Winterreise

BRETT POLEGATO, baritone
Wednesday, March 25, 8:00 pm
Glenn Gould Studio

Sunday Series (2:30 pm, Walter Hall, U. of T.)
October 26: The Enchanted Garden
- the songs of Ravel
November 30: Parnassus on Elm Street
- Arts & Letters Club at 100
February 1: The Wings of Song
- the songs of Mendelssohn
March 15: A James Joyce Songbook
- music and Ireland's greatest writer
April 26: Thé chantant - songs for an afternoon
Soloists include Nathalie Paulin, Monica Whicher, Gillian Keith, Katherine Whyte, Allison Angelo, Allyson McHardy, Lauren Segal, Elizabeth Turnbull, Lynne McMurry, Colin Amosworth, Michael Colvin, Lawrence Williford, Philip Carmichael, Giles Tomkins, Peter Barrett, Jason Nedecky

Discovery Series (7:30 pm in Walter Hall, U. of T.)
Tuesdays, November 11 and February 10 presenting six talented young stars at their careers' brink

Tickets: 416.735.7982 www.aldeburghconnection.org
Ask about our CDs - including the Juno-nominated Schubert among friends and our very latest, Our own songs.
credit goes Tafel's way, but only that success incubates success.

Several former and current members of Tafelmusik's orchestra and choir have created new early music ensembles. Larry Beckwith founded the Toronto Masque Theatre. Larry was also a founding member of the now dormant trio Arbor Oak, and of violinist Chris Reblinig's Aradia Ensemble. Once considered Toronto's number two Baroque orchestra, the leadership of former Tafelmusik violinist Kevin Mallon has given Aradia a new impetus and an enviable reputation thanks to numerous recordings and ongoing projects on the Naxos label.

Singer Peter Mahon is now the conductor of The Tallis Choir of Toronto and also makes frequent appearances with Les Violons du Roy and The Toronto Consort. Lutenist Lucas Harris and harpsichordist Boris Medicky are co-directors of The Continuo Collective of Toronto. Singer Richard Cunningham is the conductor of the Renaissance Singers (Cambridge). Tafel violinists Julia Wedman and Aisslinn Nosky are founding members of the I Furiosi Baroque Ensemble, and the Kirby Quartet. Violinist Genevieve Gilardeau is a member of the Windermere String Quartet. Recorder player Alison Melville was co-founder of Baroque Music Beside the Grange, now also, alas, dormant, and of Ensemble Polaris (very much alive!) Other Tafel regulars perform with Opera Atelier, the Nota Bene Period Orchestra, the Toronto Chamber Choir, the Academy Concert Series, and in Joelle Morton's Scarlambella concerts. Who have I missed?

Obviously, there is a lot of musical talent here. In hindsight all we needed was a little push in the right direction. And clearly, when push came to shove, Tafelmusik was there! However it happened, we can be thankful that it did, and hope that early music performance continues to flourish in Toronto and beyond.

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.
It's great to be back for another exciting season of contemporary music in Toronto. In this column we'll get up close with some of its more interesting practitioners. This month, I had a refreshing conversation with Jerry Pergolesi, Toronto percussionist and artistic director of CONTACT contemporary music, talking about the evolution of CONTACT, in particular their annual New Music Marathon.

Jerry Pergolesi graduated in 1996 from University of Toronto's Faculty of Music. Shortly after, he took a road trip with an influential musician, percussionist Bev Johnston, who advised him that one of the most inspiring byproducts of music is travel, not necessarily to make any money, but to share great music with new audiences. Johnston also advised that it's almost a wasted effort to travel the path of the popular, and to do your own thing is always more rewarding. Pergolesi took this advice to heart.

The story of CONTACT begins organically some time in the late 1990s, as friends helping friends with their individual recitals, something familiar to most budding classical musicians. But in the end, this particular group of friends decided to build ONE collective recital under the name CONTACT.

Originally a mismatched quartet of piano, harpsichord, clarinet and percussion, the resident ensemble now consists of: Sarah Fraser Raff (violin), Wallace Halladay (saxophones), Rob MacDonald (guitars), Peter Pavlovsky (double bass), Jerry Pergolesi (percussion/artistic director), and Allison Wiebe (piano/keyboards).

In common was the feeling that when they went to a concert, there was a detachment between audience, composer, and performer. So, initially, they began doing concerts in people's living rooms, and then extended the living room feeling to the concert hall, always remaining informal... hence the name CONTACT, better-connecting the various players in any given musical experience.

CONTACT is curated collaboratively, under the artistic direction of Jerry Pergolesi, with other artists from the community—including composers/performers Juliet Palmer, John Burke, and Lori Freedman, to name a few. Their very first event was held at the Art Gallery of Ontario, featuring Canadian repertoire that they felt complemented the artwork hanging on the walls. Since then, they've done concerts in alternative locations including subway stations, atriums and on street corners. Their Dadaist motto is to play where the people are, plain and simple.
For the New Music Marathon, CONTACT first approached office
tower-style atriums, once again simply wanting to play music where
the people are. Unfortunately, in many instances the decision-makers
in these office buildings could not understand the benefits in supporting
a concert series like the one CONTACT was proposing. Fortunately
the folks at Yonge-Dundas Square did.

“When the opportunity arose to partner with Yonge-Dundas
Square, we jumped on it,” begins Pergolesi. “The New Music Mar­
athon was initially modelled something like the “Bang on a Can Festi­
val” in New York, so we’re really not too innovative in terms of
form. What makes us special is that we’re presenting highly experi­
mental music in a popular setting. It’s a long-term investment.
Through dumb luck, we fluke upon our listeners!”

On September 20, CONTACT presents its second annual serving of
the Marathon. Pergolesi says he’s “really excited about it. Digital
Prowess are coming from Guelph to perform a unique orchestration
of Rzewski’s Coming Together, and also performing are solo noise
artist Ryan Clark (guitar and effects); Allison Cameron; Eve Egoyan
(piano); and Kyle Brenders (solo sax).”

Also on the list: 10 Media doing multimedia film/video/sound
work, Rob’s Collision, featuring Rob Pilipien, and Mike Hansen
(turndtables) doing Stockhausen, Cage and others... Tim Francom/
Dean Pomeroy (percussion) doing Reich’s Nagoya Marimbas, CON­
TACT performing Philip Glass’ Music in Similar Motion, and the Lollipop
People butchering Mussorgsky’s Pictures at an Exhibition.

Throughout the day, as part of the Canadian Music Centre’s “New
Music in New Places” program, sound-artist/composer Darren Cope­
land will lead a unique project called 3-Sided Square. It uses gathered
audio footage from the live stage performances, and from interviews
with people in the Square. At 10-minute intervals between acts on the
stage, the artist will broadcast a laptop improvisation of the audio
through spatialized speakers in the Square.

“One of the biggest challenges is to be ambitious, doing such large-
scale activities in the middle of the city that such a young stage in the
organization’s development. Doing things like this marathon is de­
pendent on the grass-roots support of everybody in the arts communi­
ty” says Pergolesi.

Choosing the right repertoire has also been crucial for the group.
“Programming the right music for the right space is an art unto it­
self,” says Pergolesi. “For example, I’d never program Discreet Mu­
sic by Brian Eno in a public setting such as Yonge-Dundas, as its sub­
tlety would be lost in the mix. However we did perform this piece at
the Downsview Subway Station during rush hour, and it worked beau­
tifully, aligning more with Eno’s philosophy.”

Last year in Yonge-Dundas Square, CONTACT received a stand­
ovation for their performance of Two Pages by Philip Glass. “A new
audience applauding artsy fartsy music!” exclaims Pergolesi.

“That was an amazing memory, and I think a highly appropriate piece
for the setting. I think you need to remember that you’re not in the
concert hall, you’re on a street corner. I’m not saying we need to
dumb it down, but there’s suitable repertoire out there that can be an
amazing entry point for new listeners.”

Where does CONTACT fit in? “We don’t. We don’t fit neatly into
the Toronto improvising crowd, the well-established new music pre­
senter crowd, or the Toronto indie hipster crowd. We are more inter­
ested in appealing to the crowd that also doesn’t fit in, but moves
amongst all these different crowds.” The nice thing about CONTACT
is that the group is diverse enough to collaborate with a larger slice of
Toronto’s music community.

They’ve also started to gain a bit of a reputation for presenting mu­
cy-based multi-media events such as John Burke’s Labyrinth Con­
certi and the world premier of David Lang’s music and film collaboration
Elevated. “Who else would present a drag queen doing contemporary
music?” asks Pergolesi, in reference to CONTACT’s presentation of
Gareth Farr, in their 2006-2007 programming season.

Don’t miss this exciting all-day event.

Richard Marsella is the Ontario Regional Director for the Canadian
Music Centre and composer for the modern music ensemble The
Lollipop People.
Those with a taste for opera off the beaten track are in for an exciting opera season in 2008-09. Famous operas that have rarely or never been staged in Toronto will make their appearance along with several world premieres. (Traditionalists, despair not, however, because these rarities are balanced by a healthy dose of the tried and true.

The most anticipated works of the season are two COC premieres—Prokofiev's epic *War and Peace* (1945) and Dvorak's most popular opera *Rusalka* (1901). After Wagner's *Ring* cycle, *War and Peace*, based on Tolstoy's novel, is the most massive work the COC has ever mounted. It is over four hours long and features over 60 named roles. The enormous cast includes such Canadians as Russell Braun as Prince Andrei, Judith Forst, Jean Stilwell and Gregory Dahl as well as familiar foreign guests like Mikhail Agafonov and Laryssa Kostiuk. Tim Albery, who directed this production for the ENO, also directs here. The work runs October 10 to November 1, 2008.

*Rusalka* takes us from the realm of history to fantasy. Michael Schade sings the role of the Prince who falls in love with the water nymph of the title sung by Julie Makarov, who must make a terrible sacrifice for her love of a mortal. Richard Bradshaw had promised Nicholas Goldschmidt that the COC would perform the work to honour him and, though both masters have passed away, the COC has not forgotten the promise. *Rusalka* runs January 31 to February 23, 2009. Were these two operas less rare, the COC's productions of Verdi's *Simon Boccanegra* (April 11 to May 7, 2009) and Britten's *A Midsummer Night's Dream* (May 5-23, 2009) would steal the limelight. The first has not been staged here since 1979 and the second receives its main stage premiere.

The COC season is filled out with such favourites as Mozart's *Don Giovanni* (Oct. 5-31, 2008) with Brett Polegato in the title role, Beethoven's *Fidelio* (January 24–February 24, 2009) with Adrianne Pieczonka as Leonore, Puccini's *La Bohème* (April 17–May 24, 2009) and a COC Ensemble Studio production of Mozart's *Così fan tutte* (June 15–21, 2009).

Moving on from the COC, Toronto will witness at least three world premieres in the coming season. In February 2009, Queen of Puddings will unveil *Inês*, the latest opera by James Rolfe to a libretto by Paul Bentley. This will be a retelling of the tale of Inês de Castro (1325–55) updated to Toronto of the 1960s and influenced by Portuguese fado. On March 28–29 Opera in Concert and the Esprit Orchestra present *Kamouraska* by Charles Wilson, a complete reworking of his 1975 opera based on the novel by Anne Hébert. Then June 9–14, Soundstreams presents *The Children's Crusade* by R. Murray...
Schafer. The opera, written for over 150 performers, including the Canadian Children’s Opera Chorus and the Toronto Consort, was inspired by the bizarre and ill-fated Children’s Crusade of 1212. The season also abound in Canadian and Toronto premieres. From October 8 to November 16, 2008, the Tarragon Theatre presents the Toronto premiere of The Black Rider by the unlikely trio of Tom Waits, Robert Wilson and William S. Burroughs. The Brecht- and Weill-influenced opera, popular in Europe ever since its 1990 premiere in Hamburg, is based on the same story as Carl Maria von Weber’s 1821 opera Der Freischiitz.

Opera in Concert has two Canadian premieres on tap. On October 4-5, 2008, it presents Donizetti’s Roberto Devereux (1837) and on November 20, 2008, it has Saverio Mercadante’s La Vestale (1840). Among other rarities this season, Opera in Concert with the Aradia Ensemble present Haydn’s opera buffa Il Mondo della luna (1777) on February 1, 2009. The University of Toronto Opera Division has scheduled Domenico Cimarosa’s Il Matrimonio segreto (1792) for October 30 to November 2, 2008, and a Ravel double bill of L’Enfant et les sortilèges (1925) and L’Heure espagnole (1911) for March 5-8, 2009. Toronto Operetta Theatre offers Carl Zeller’s delightful classic Der Vogelhändler (1891) from December 26, 2008 to January 4, 2009, and Kurt Weill’s musical of old New York, Knickerbocker Holiday (1938), February 18-22, 2009.

For more familiar works, the revitalized Opera Hamilton begins its new season on October 30 and November 1 with The Magic Flute starring Colin Ainsworth, Shannon Mercer, Alexander Dobson and Audrey Elizabeth Luna. Opera Atelier adds to its growing repertoire of Mozart’s operas with a new production of Der Freischütz on November 8-15, with David Fallis conducting the Tafelmusik Orchestra in the work’s North American premiere on period instruments. So many operas, so little time!

BAND Stands (& Podiums)

Four of a kind?
by Jack MacQuarrie

For some years now the BandStand column in WholeNote has striven to serve one particular segment of the music community. It has been our goal to provide timely information for both performing groups and their audiences. In our musings over the summer break we have had time to reflect on our coverage and contemplate how we might better serve our constituency in the months ahead. That lead us to the need to define our community.

Since its inception, BandStand has focused almost exclusively on the activities of community concert bands and their all brass counterparts. But what about community symphony orchestras and the many other instrumental groups active in our area? While their numbers have grown significantly in recent years, they have not had the voice they deserve in this column.

As a preliminary step, I pulled four diverse instrumental organizations from the hat, so to speak, in order to reflect on the ways their philosophies and activities are similar and the ways in which they differ. From the band side we picked Milton Concert Band and The Koffler Concert Band (aka Resa’s Pieces, after director/founder Resa Kochberg); from the orchestral side, Orchestra Toronto and The North York Concert Orchestra.

We posed a few basic questions: how set are things already for the coming year in terms of a concert schedule, repertoire and player personnel; how did the groups and their directors get where they are today; and what else do the groups’ directors have on their plates?

Starting with the obvious, orchestras tend to have more rigid well-defined concert series in place, with published brochures for the season. Probably because of greater mobility, while they do have a fixed concert schedule, the bands have greater flexibility in terms of the types of venues where they are able to perform. (Groups of all types make it clear that varying forms of community outreach are an important component of their activities throughout the year.) In all cases repertoire is selected by the music director, with varying degrees of input from members of the group. The orchestras tend to emphasize the traditional classical repertoire with occasional contemporary works – this season, for example, The North York Concert Orchestra will be featuring a new work composed by music director David Bowsler. The emphasis at Resa’s Pieces seems to be mostly the works of Broadway composers and easy to play classical pieces. Perhaps surprisingly, Joseph Resendes intends to challenge members of his fledgling Milton Concert Band, particularly with works of contemporary European composers.

Regarding opportunities for players, the membership of these four organizations is generally stable with limited turnover. But that...
being said, opportunities do arise. The orchestras usually would be happy to welcome additional violas; most bands would lay down the welcome mat for one or two bassoons. Community orchestras generally have paid principals for the string sections; a practice unheard of in the community band world! In all cases, though, you will find that personal enjoyment, camaraderie and mastering musical challenges are essential components of their rehearsal evenings.

As to how the groups got where they are today, the stories are as various as you might expect. Orchestra Toronto is the oldest, tracing its origins back to 1954 as The Bennington Heights Community Orchestra. With incorporation in 1967, the name was changed to East York Symphony. The amalgamation of the City of Toronto - the "megacity" as it was called - in the nineties prompted another change, to the current Orchestra Toronto name.

The North York Concert Orchestra also has something of a pedigree, initially formed in 1975 as a reading orchestra under the auspices of the North York Symphony Orchestra. It has developed into an ambitious multifaceted organization under the acronym of NYCO, encompassing orchestra, chorus and small chamber ensembles, with a well-planned multi-concert season. The introduction of the choir as an integral part of their organization is definitely their biggest news this season. This new choir rehearses on a different night from the orchestra, but is included in the concerts listed in this year's brochure. NYCO switched from trumpet to flute and then progressed through a masters in composition to further studies in Vienna and in Italy. In Canada he has conducted symphony orchestras in Thunder Bay and Brampton and assisted with the Quebec City Symphony. The youngest of the conductors, Joseph Resendes of the Milton Concert Band, started playing in Hamilton at age four. He still plays regularly in the band of the Music Society of St. Helen's, an outstanding Portuguese community organization, conducted by his father, José Manuel Resendes. Joseph is putting the finishing touches to a Ph.D. in music. The focus of his academic studies is on the concert band as a viable concert medium (and clearly he's playing his part in keeping it so!).

As for the music directors, all have university degrees in music. Errol Gay of Orchestra Toronto has a doctorate and has performed and conducted widely throughout North America. David Bowser of NYCO switched from trumpet to flute and then progressed through a masters in composition to further studies in Vienna and in Italy. In Canada he has conducted symphony orchestras in Thunder Bay and Brampton and assisted with the Quebec City Symphony. The youngest of the conductors, Joseph Resendes of the Milton Concert Band, started playing in Hamilton at age four. He still plays regularly in the band of the Music Society of St. Helen's, an outstanding Portuguese community organization, conducted by his father, José Manuel Resendes. Joseph is putting the finishing touches to a Ph.D. in music. The focus of his academic studies is on the concert band as a viable concert medium (and clearly he's playing his part in keeping it so!).

Resa Kochberg is a graduate of the University of Toronto, where she earned a Bachelor of Music Education with flute as her major. Upon graduation, she taught instrumental music for the Scarborough Board of Education, then took time off to raise her three children and pursue other interests, including private piano instruction. Now on the faculty at Koffler, she has conducted the Scarborough All-City Concert Band, taught and conducted at Scarborough Music Camp, and has led numerous flute workshops.

In addition to teaching and conducting, Resa also plays flute and piccolo for the North York Concert Band.

Expect to hear more about all these organizations in this column as the season progresses, and to find out about other notable denizens of our community bandstands and podiums. Suggestions for organizations we might take a look at are welcome.

Musicians wanted: The North Toronto Community Band is looking for some new members, particularly Clarinets, Trombones, French Horns and Percussionists. Interested musicians should look them up at: www.ntcband.ca

Coming Events - Please see the listings section for full details

Please write to us:
bandsstand@thewholenote.com
Have you wanted to sing in a full-scale performance of Messiah but needed a "refresher"? Have you ever wanted to "try on" a choir experience before joining? Then we have a special offer just for you!

**COUNTERPOINT CHORALE**

William Wooldrach, Artistic Director invites you to join them for their annual presentation of:

**sing-along**

**Messiah**

**GENERAL REHEARSALS TO THE PUBLIC:**
Tuesdays Sept. 23, Oct. 21 and Nov. 18 7:30 - 9:15 pm
St. Vladimir Institute, 620 Spadina Ave., Toronto

**CONCERT:**
Friday November 28, 2008 at 7:30 pm
Metropolitan United Church
56 Queen Street East, Toronto

This is a wonderful opportunity to participate with Counterpoint Chorale, professional soloists and orchestra.

For information go to www.counterpointchorale.com or call 416-253-4674

---

**Etobicoke Centennial Choir's 42nd Season**

Our new Music Director Henry Renglich has planned a terrific programme that has something for everyone. Henry comes to the choir with a wealth of knowledge, experience and enthusiasm, and we look forward to bringing you a season of delightful choral music.

**A Canadian Christmas** (Carols New & Olde)
Friday December 12 and Saturday December 13 at 7:30 pm
This concert highlights some of Canada's best loved composers and arrangers, including Healey Willan and Donald Patriquin among others, in new and classic Christmas carols and songs. This concert will also feature a tribute to Barry Gosse, Musical Director of the ECC from 1968 - 1988, in his setting of the Barnyard Carols.

**Requiem (Sacred Masterworks)**
Saturday March 21, 2009 at 7:30 pm
Here we feature the sublime and ethereal Requiem by Gabriel Fauré, Leonard Bernstein's energetic and moving Chichester Psalms, Gustav Holst's magnificent setting of the Hymns from the Rig Veda, as well as Mozart's passionate and uplifting Vesperae Solennes de Confessore.

**Love Songs for Springtime** (Brahms to Broadway)
Saturday May 30 2009 at 7:30 pm
From the charmingly playful Liebeslieder Op.56, by Johannes Brahms, through the tongue-in-cheek Love Songs for Springtime by Paul Halley, the rich arrangements of classic Canadian folk songs by Donald Patriquin, and a selection of favourites from American popular song, this evening of song is sure to amuse and inspire.

For more information about the Choir (history, membership, concert locations etc.) we invite you to visit our website at www.etobicokecentennialchoir.ca or call 416-253-0214

---

**Choral Scene**

**Savouring the First Fruits**

by Ml Buell

People of all ages with "choir in the blood" feel September coming with a kind of giddy feeling, much like "back to school"—making sure you have your binder, your pencils, and those all-important right shoes. Those certain clothes ... Are they all ready to go?

There's delight and desperation in anticipating what's going to be in those folders waiting to be handed out. You set out resolved to do a better job this year managing schedule and homework.

Fortunately the choral concert season takes off gradually. But there are always a few shiny early September apples.

Collaborations involving choral music in the early autumn usually mean that some folks worked very hard in the late spring, and probably also gave up some of the late summer to rehearse - you don't learn Mahler's Symphony No. 3 in D minor overnight! The Toronto Children's Chorus, the women of the Toronto Mendelssohn Choir, and mezzo-soprano Susan Platt join forces with the Toronto Symphony Orchestra September 17, 18 and 20 in this magnificent major work that celebrates nature and all creation.

Canadian choirs travel all over the world. In turn we enjoy the privilege of hosting visiting choirs. Choir administrators, and the families who volunteer for billeting when these exchanges happen, will tell you that it's a bit like playing the lottery - they're coming when?!!! Sometimes everyone gets lucky, audiences included. What better time to visit Toronto than September, when we are not yet drowning in a wealth of choral concert offerings, and we often have some of our most beautiful weather! The Toronto Welsh Male Voice Choir's "An Evening of Song - Noson O Gan" features the Llanelli Male Choir on tour from Bynea, Wales (September 28). The 65-voice Hafnarjordur Opera Choir from Iceland will breathe new life into the newly refurbished Mazzoleni Concert Hall at the Royal Conservatory with "music from the land of ice and fire" under founder, director, and principal soloist Elin Osk Oskarssdotir, herself an opera singer (September 28).

Our fine church choirs offer wonderful music as part of the ongoing fabric of our community life, often asking only a freewill offering: Choral Evensong at St. Olave's Anglican Church (September 21) and 100 Years of Great Music at St. Anne's Anglican Church (September 28), are just a couple of examples. And as we slip into the month of October, Yorkminster Park Baptist Church offers us Masterworks of the French Romantic (October 3): a programme which features the Fauré Requiem in D minor, with William Maddox at the organ. It's the best known of Fauré's large works - the beautiful soprano aria Pie Jesu is often performed as a solo.

Finally, launching a new book - Elmer Iseler: Choral Visionary by Walter Pitzman - the Elmer Iseler Singers are off to a fast start, September 21, before heading up to Barrie for a concert at the Colours of Music Festival on September 27. A Celebration of Howard Cable in collaboration with True North Brass.
The Houses Stand Not Far Apart
Saturday, November 1, 2008, 7:30 p.m.
Metropolitan United Church
Estacio - THE HOUSES STAND
NOT FAR APART
J Willcocks - LUX PERPETUA
Sir David Willcocks, guest conductor
Chorus Niagara; Talisker Players
Performance generously sponsored by The Jackman Foundation.
Sir David Willcocks' appearance sponsored by Partridge Wealth Management.

A Child's Christmas in Wales
Wednesday, December 17, 2008, 7:30 p.m.
Eglinton St. George’s United Church
Canadian theatrical icon Gordon Pinsent narrates the Dylan Thomas classic

Passion and Resurrection
Sunday, March 29, 2009, 3:30 p.m. St. Mary Magdalene
Moody - PASSION & RESURRECTION
Talisker Players

Choral Countdown
Saturday, May 9, 2009, 7:30 p.m. Christ Church Deer Park
A medley of choral favourites chosen by choir and audience

To AUDITION for the 2008-2009 season, please call Helen at 416 251-3803

Robert Cooper, artistic director • Edward Moroney, accompanist
The Magic of Music
2008 – 2009 Concert Season

"Magic in the Air"
Featuring spell-binding music
and a live magician!
Sat Oct 25 2008 - 4:00 p.m.

The Magic of Song
With the Hamilton Children’s Choir.
Sat Nov 15 2008 - 3:00 p.m.

A Chorus Christmas: Magic of the Season
A long-standing Christmas tradition, featuring True North Brass and other special guests.
Sat Dec 20 2008 - 2:00 p.m.

*Animal Magic and a Teddy Bears’ Picnic
A delightful afternoon of animal mischief followed by a Teddy Bears’ Picnic.
Sat Feb 21 2009 - 4:00 p.m.

To purchase tickets: carol@torontochildrenschorus.com
(416) 932-8666 ext. 231 www.torontochildrenschorus.com
actually, as well as the mainstream pop concerts: different stimuli for the ears.

Have you ever performed in what you would consider an unlikely venue?

Well yes actually: performing in the small streets of an eastern Italian town called Loretto for a choir festival when I was young... lots of choirs from different countries in Europe who were required to sing national folk songs. All the other choirs had a plethora of songs to sing and honestly the English choir, us, had ONE song that we murdered over and over: “My Bonnie Lies Over The Ocean”. It was horrific! It was a form of torture to sing “My Bonnie” so many times during the course of the festival. We could have at least put in Greensleeves as well!

Comment on the ups, downs, and complexities of the vocal register you sing in, as a choral singer.

For a countertenor I have always had a very high range, almost more of a male soprano actually, so I have always had issues with my lower register. It’s a lot better than it used to be (that could be the numerous travels to the pub). But I have always found the most difficult part was blending my head and chest voice to negotiate the lower alto requirements. When you sing with an ensemble such as Tafelmusik that performs things at Baroque pitch it becomes even more challenging. Don’t even mention Purcell to me as far as period pitch goes! (For the non-early music geeks out there: Purcell’s ‘A’ tone was not at the standard 440hz; it was at 392hz. In practical terms this means that one is singing approximately a whole tone lower than usual!)

Occasionally when you are singing in front of an audience as a countertenor soloist you see the shocked faces of some guys that have been dragged along to the concert by their significant other. But audiences tend to be quite knowledgeable and prepared for what is to come.

Coming up with your choir...?

As for the October Tafelmusik concert with Emma Kirkby, I am so sorry that I will miss it. I had an opportunity to sing for her in a master class when I was doing my masters at Trinity College of Music in London. I sang a Handel Aria and in the melismatic middle section she really showed me how to sing coloratura. I mean I was huffing and puffing, honestly really forcing it. Emma Kirkby sings so effortlessly. She got me to relax and just sing through the phrases. If you haven’t heard her before, which is almost an impossibility since she is probably on the majority of the early music recordings you own, you are really in for a treat.

Tafelmusik Baroque Orchestra and Chamber Choir performs “A Musical Banquet” with Dame Emma Kirkby October 17-23 (Handel, Rameau and Monteverdi).
**Jazz Notes**

“Silence speaks volumes”  
by Jim Galloway

VOLUMES HAVE BEEN WRITTEN about jazz: much of it by mediocre writers, some of it by musicians (but in fact written by “ghost writers”), a few by musicians who really could write—John Chilton, Art Hodes, George Melly and Dick Sudhalter come to mind immediately. Above it all, in the rarified atmosphere at the top of a mountain of words about jazz, sit a select few superior non-musician writers with both insights on the music and the writing skills to express themselves. Whitney Balliett, Gary Giddins, Philip Larkin and James Lincoln Collier, whether or not you agree with everything they say, are among those who have created worthwhile jazz literature.

Right here in Toronto we have Mark Miller, for years an outspoken and often controversial columnist for The Globe and Mail. Miller now dedicates himself to writing books on jazz—eight of them so far, all stamped with his trademark relentless research, attention to detail and love of language.

*High Hat, Trumpet and Rhythm* is his latest, and, in typical fashion, Miller does not go for an obvious easy target, but has chosen the life of singer, trumpeter and dancer Valaida Snow, whose checkered career was at its height in the ’20s and ’30s. It is a fascinating account of a controversial life, made even more colourful by the many embellishments of reality contributed by Ms. Snow and unearthed by Mr. Miller. My hat goes off to Mark for his ability to get an insight into what must have been a challenging subject, and his talent for turning it into a fascinating read.

Books dealing with people and events are one thing, but writing about how music sounds is an entirely different ball game. How do you convey what a piece of music sounds like?

If I say that *Warm Valley* played by Johnny Hodges is beautiful, it doesn’t begin to describe the emotional impact of the sounds. Words, at best, are inadequate. Language is abstract—a combination of sounds to help us communicate with each other.

Perhaps we should have embraced the concept of Eskimo languages, which have, for example, multiple words to describe snow. An editorial in The New York Times of February 9, 1984 gave the number as 100!

On the other hand, overly esoteric and flowery language can be more unsatisfactory and inappropriate; so maybe “beautiful” isn’t so bad!

Then there is the technical approach to writing about the music—ok to a degree if the reader has a working knowledge of music, but unable to describe the nuances that make jazz personal. Much as I love language, once more words are lacking and, in any case, no matter how well chosen they are, words don’t interpret music. Nor do they interpret one of music’s essential ingredients—silence.

The Romans used two words in referring to silence—*tacere* and *silere*. Not quite up there with the Inuit, but giving two very different meanings to the word. *Tacere* meant to shut up, as in interrupting, and had negative connotations—the silence resulting from cutting off someone in mid-sentence. On the other hand, *silere*, the word where our silence comes from, had a quiet connotation and meant the kind of quietness that can be positively enjoyed.

It is this type of silence, in the form of pauses and rests, without which music would be meaningless. Try to imagine a chorus by Louis Armstrong or Charlie Parker with no pauses between any of the notes and you will quickly realise how important space is.

In today’s society there is almost constant noise, often in the form of “music” to which nobody is listening; it forms an intrusive backdrop of sound in stores, elevators, restaurants, ball games, you name it. Our technology does away with silence; if there isn’t noise around us it is because of a technical malfunction. Silence is an enemy of commerce and is something you have to seek out away from public spaces.

Small personal protests are the only recourse and if I go into a restaurant or store with a music/noise level that offends my ears, I simply leave. Nobody cares, but I feel better.

In music, some composers—such as John Cage—have taken the use of silence to extreme measures. His composition *4’33’’* is made up of three movements performed without a single note being played. It was perceived as including the sounds of the environment that the listeners hear while it is performed, not just four minutes and thirty seconds of silence.

I grew up—although some of my friends might question that—when *The Goon Show* was breaking new ground in radio comedy and I used to treasure a 78 rpm record that they produced. On one side was a song called *I’m Walking Backwards For Christmas, Across The Irish Sea*. The flip side was *Silent Night* and it consisted of three minutes of silence.

Happy Listening!
World View

There's a world of music out there

by Karen Ages

ALWAYS WANTED TO EXPLORE a new musical tradition but didn’t know where to begin? Below is a list of community education organizations that offer classes in everything from Arabic music to Canadian fiddling to Indonesian gamelan and more. Many have classes starting soon, so don’t delay in contacting them if you’re interested. But first, some concert highlights this month: The 7th Annual Small World Music Festival runs September 18-30, bringing a variety of global sounds to town. "A number of exciting debuts and some local favourites perform a wide range of styles from a capella to turntable," says Small World Music director Alan Davis. The festival kicks off with Zimbabwian singer Chiwoniso at the Lula Lounge, and continues with a host of other performers representing musical traditions from Mexico, Hungary, Turkey, Greece, Israel, and Mali. Please check our listings and visit www.smallworldmusic.com for details. Toronto’s Indian/jazz fusion ensemble Autorickshaw performs at the Lula Lounge September 25, with special guest Brazilian jazz pianist/composer Gordon Sheard. The concert will feature The Trouble With Hari, a new composition by Sheard, combining the Brazilian "Baiao" rhythm with melodic elements from the 'Hari Kamboji' raga.

If you’re inspired by the above, read on to see how you can expand your own musical horizons!

Arabesque Academy

www.arabesquedance.ca
1 Gloucester Street, Suite 107
416-920-5593

In addition to being one of the best places in the city to study the art of belly dance, Arabesque Academy offers classes in Arabic instrumental music. At the time of writing, the fall schedule was not available, but check their website for updates. Music classes are offered by noted local Arabic musicians Dr. George Sawa, Bassam Bishara and Suleiman Warvar on a variety of traditional instruments including dumbek, Qanoon, Naye, Oude, Voice, Violin, Saz, as well as history and theory.

Clapping Land

www.clappingland.com
Riverdale Presbyterian Church,
662 Pape Ave. 416-220-8161

Clapping Land offers classes involving songs, movement and rhythm for young children. Run by Toronto musician Sophia Grigoriadis, Clapping Land is now accepting registrants for the fall. Visit the website for full details—note that classes for babies begin the week of September 2. The three levels offered are: Kindermusik Village (Newborns to 18 months), Sound Adventures (18 months to 3½ years), and Sound Explorers (3½ to 5 years).

Gamelan Degung—Sora Priangan

"Voice of the Spirit of the Ancestral Mountains"
Royal Conservatory of Music (rehearsal location)
atimar@istar.ca Andrew Timar
Sora Priangan is the Evergreen Club Contemporary Gamelan's community group, directed by Evergreen Club member Andrew Timar. The instruments and repertoire are indigenous to the highland Sundanese people of West Java, Indonesia. Sora Priangan's mission is to foster an understanding and appreciation of the gamelan degung music of West Java, and that of the unique repertoire commissioned by its parent group, the Evergreen Club. Sora Priangan's membership is open to the public, and presents concerts and workshops. Rehearsals are Tuesdays 6-9 pm.

M-DO, Toronto Tabla Ensemble

www.tablaensemble.com
www.mdo-tte.org
355 College St. West, 2nd floor
416-504-7082

Sister organizations since 1988, M-DO and the Toronto Tabla Ensemble were established through the shared visions of Kathak dancer Joanna de Souza and Tabla drummer Ritesh Das. Classes are offered in both disciplines to the general public at beginner to advanced levels. Fall classes begin the week of September 8. See the websites for details.

Miles Nadal JCC

www.milesnaladjcc.ca
Corner of Spadina/Bloor
416-924-6211 x133 Harriet Wichin
The Miles Nadal Jewish Community Centre (open to all), offers classes in a wide variety of areas, including some music. Check the...
7th annual small world music festival

**Thursday, September 18**
Chiwoniso with Valu David @ Lula Lounge (9 pm)

**Friday, September 19**
Los Lobos @ Massey Hall (8 pm)
Electric Gypsyland @ Supermarket (10 pm)

**Saturday, September 20**
Mr. Something Something @ Conservation & Sustainability Fair, Evergreen Brick Works (12 noon)

**Sunday, September 21**
Odessa/Havana with Daddo @ Al Green Theatre (8 pm)

**Monday, September 22**
Little Cow @ Lula Lounge (8:30 pm)

**Tuesday, September 23**
Baba Zula @ Lula Lounge (9 pm)

**Wednesday, September 24**
Savina Yannatou's Primavera en Salonico with Musica Nuda @ Lula Lounge (8:30 pm)

**Thursday, September 25**
Jason Wilson CD release feat. Pee Wee Ellis & Brinsley Forde @ Hugh's Room (8:30 pm)
Autorickshaw with Gordon Sheard @ Lula Lounge (8:30 pm)

**Friday, September 26**
Jason Wilson CD release feat. Ernest Ranglin @ Hugh's Room (8:30 pm)
Eccodek CD release with Kiran Ahluwalia & DJ Derek Beres @ Drake Hotel Underground (9 pm)

**Saturday, September 27**
One Voice @ Enwave Theatre (8 pm)

**Sunday, September 28**
Lo Cor de la Plana @ Lula Lounge (8:30 pm)
Toubab Krewe & dj medicineman @ Revival (9 pm)

**Tuesday, September 30**
Vieux Farka Toure @ The Mod Club Theatre (9 pm)

[www.smallworldmusic.com](http://www.smallworldmusic.com)

**World of Music**

Continued

website for full details. Classes include: Klezmer Music Ensemble (taught by Eric Stein of Beyond the Pale), the Community Choir, Women's Chorus, and Tots & Tunes for Babies and Toddlers. Fall registration began in August, but there may still be openings.

RCM Community School
www.rcmusic.ca
273 Bloor St. West
416-408-2825

The RCM Community School, a division of the Royal Conservatory of Music (set to re-open this fall at its newly renovated and expanded Bloor Street location), offers classes in World Music: global percussion classes include Taiko drumming, Ghanaian drumming, West African drumming and dance for kids, and Brazilian Samba. There's also a general hand-drumming course, World Music Chorus, Latin Jazz Ensemble, Tin Whistle, and Canadian/Scottish/Irish Fiddling. Fall classes begin September 20 and later.

Worlds of Music
www.worldofmusic.ca
various locations
416-588-8813

In operation since 1994, Worlds of Music Toronto has been offering "workshops in traditions from around the world to students from all walks of life." At the time of writing, the fall schedule of classes was not yet complete, but the following have been confirmed: Canadian Fiddling with Anne Lederman, Dumbek drumming with Suleiman Warwar, Klezmer music with Eric Stein, Latin Percussion with Rodrigo Chavez, and Brazilian dance in the tradition of Maracatu Nunca Antes. Some of the workshops are offered in partnership with the RCM Community School and the Miles Nadal JCC. Other locations and classes to be announced, so check the website.

Karen Ages is an oboist who has also been a member of several world music ensembles. She can be reached at worldmusic@thewholenote.com
Who has not heard a recording of an old favourite so fresh and captivating that one becomes intensely curious about the artist? This was the feeling for me generated by a new release of Tchaikovsky’s Rococo Variations played by cellist Vladimir Orloff, recorded live in 1970 with the Lucerne Chamber Orchestra (DOREMI DHR-7896). In this performance and in the following pieces on this CD, in addition to a velvet tone, elegant phrasing and inspired musicianship, one senses a depth and breadth of tradition and culture that captures Tchaikovsky’s gamut from the poetic to the turbulent.

Yet Orloff is not a household name as Rostropovich and Piattiorgsky are, even though he is very much in the same league. In an enthusiastic review of The Art of Vladimir Orloff (DOREMI DHR-7711/3, 3 CDs), Diapason, the influential French journal, states “Un violoncelliste de tres grande talent a (re)decoeur.” Actually, Orloff was a well-known and respected concert soloist during the 50s and 60s, regularly appearing with conductors the likes of Barbirolli, Boult, Sallwisch, Goossens, Silvestri, and Ansermet.

His busy concert career slowed down in the 70s after he became a cello professor at the University of Toronto, devoting himself to his students, the most notable of whom was Ofra Harnoy, who had come to him as a special scholarship student from the Royal Conservatory when she was 12 years old. Health problems also contributed to the slowdown of his concert career. Nonetheless, he was still performing in various parts of the world until his retirement.

Vladimir Orloff still lives in Toronto, where I spent a few delightful hours with him just before his eightieth birthday last May in which he reminisced about his roots and career. In spite of his years, he is an athletic, handsome man, with the charisma of a matinee idol.

So, start at the beginning... I was born in Odessa. My father, a fine cellist, was my first teacher. I started with him but father and son didn’t work very well together... after a while he gave me to his best student. We lived in Minsk but my family came from Bessarabia.

I heard the Rococo Variations since before I was born because my father was practising it all the time. In 1943 my parents moved to Bucharest where my grandparents lived. At that time Romania was a German-controlled territory.

My father was not Jewish so the Nazis did not touch us but my teacher was killed because he was Jewish and I witnessed it. The way they killed him was to push him in a hole with many other people and put them on fire.

Bucharest was such a big change from poverty and war... it was beautiful and prosperous. There was a king, princes, and counts. Rich people sent their children to Paris... Most people spoke French. Very musical people, the Romanians.

The famous Grigoras Dinicu was active, leading his own orchestra in a posh hotel which had a concert hall. Jascha Heifetz stayed in this hotel and heard Dinicu playing his Hora Staccato and asked for the music. The piece became almost a signature tune for Heifetz who played his own version of it and popularized it. Another illustrious figure in Bucharest was the violinist and composer George Enescu. I heard Enescu conducting... by this time he was not playing anymore.

Do you know the story about Enescu and Ravel? When Enescu lived in Paris, Ravel presented him with his new violin sonata. The two played together with Enescu sight-reading the violin part. After they finished Enescu said “Let’s do it again.” Enescu put away the score and played it entirely from memory! This episode was witnessed by Yehudi Menuhin who was Enescu’s pupil.

When I was 16 I joined the Bucharest Symphony Orchestra, a great orchestra. At that time Bucharest was influenced by the French style with cafes and an easy life. Under the Communist regime things changed.

I entered competitions and was successful in winning the events in Bucharest, Warsaw, and Geneva. After winning the competitions, the Ministry of Culture awarded me the title of State Soloist and I was then taken out of school and I was not allowed to graduate.

... by this time he was not playing anymore. So, start at the beginning...

Vladimir Orloff, continues on page 50
WholeNote listings are arranged in
FOUR DISTINCT SECTIONS:
1) Toronto & GTA (Greater Toronto Area)
2) Beyond the GTA
3) Jazz in Clubs
4) Music-related events
(a.k.a. “The EtCetera file”)

This issue contains listings from September 1 to October 7

SECTION 1: Toronto & GTA (pages 32-39) 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:
Brampton, Kleinburg, Markham, Mississauga, Toronto & GTA

SECTION 2: Beyond the GTA (pages 40-42) covers all areas of Ontario outside Toronto and GTA. The towns and cities vary month to month. In this issue Section 2 includes:
Ancaster, Barrie, Campbellville, Cobourg, Cuelph, Hamilton, Kingston, Kitchener, Leith, Minden, Oshawa, Owen Sound, Picton, Sharon, St. Catharines, Waterloo

SECTION 3: Jazz in Clubs (pages 42-43) 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 4: Announcements, Lectures/Symposia, Master Classes...EtCetera (pages 44-45) is 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; if 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 four sections are a free service available, in our discretion, to eligible presenters. If you have an event, send us your information NO LATER than the 15th of the month prior to the issue or issues in which your listing is eligible to appear. Please note, the next issue covers the period from October 1 to November 7.

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.
**Fall Music on the Hill**

**Thursdays, 12:15 - 1:00 pm**

All concerts are free and are held at the historic St John’s York Mills Anglican Church, 19 Don Ridge Drive, Toronto, York Mills Subway, Yonge and 401. Free parking 416-225-6611 www.stjohnsyorkmills.com

**SEPT. 4** Toronto Starlight Orchestra - big band, jazz, pop, swing.

**SEPT. 11** Marianne Girard Trio - Marianne Girard, singer - songwriter, guitar. Cam McInnes, guitar. Tyler Wagler, upright bass - folk, pop, country.

**SEPT. 18** Sultans of String Duo - Chris McKhool, violin. Kevin Laliberte, guitar.

**SEPT. 25** Mood Indigo - Joel Schwartz, guitar/mandolin - "Songs of Love and Longing".

**OCT. 2** Bret Higgins, double bass. Joel Schwartz, guitar/mandolin - "Songs of Love and Longing".

**OCT. 9** Zelda Turner, soprano. Sue Crowe Connolly, contralto. Konrad Harley, piano - opera duets

---

**Upcoming Events**

**SEPTEMBER / OCTOBER HIGHLIGHTS**

**9/18 - Music for Saxophone**

*Hot: Modern Music Influenced by Jazz* Saxophonist Wallace Halliday, pianist Peter Tiefenbach and friends open the Thursdays at Noon series in music by Schulhoff, Denisov and Donatoni. 2:30 pm. Walter Hall. Free

**9/21 - Building for Tomorrow**

Opera Tea: Hear the Opera Division's rising stars and meet Miah Im, the newest member of the Opera Division faculty. 2:30 pm. MacMillan Theatre stage. $26. Limited seating

**9/25 - Forgotten Percussion**

Thursdays at Noon: Percussionists from the OMA program perform early significant works for percussion ensemble. John Brownell, director. 12:10 pm. Walter Hall. Free

**9/26 - Rolston & Wong**

Celebrated Canadian cellist Shauna Rolston and pianist Lydia Wong open the Faculty Artist Series in cello sonatas by Schnittke and Rachmaninoff. 7:30 pm. MacMillan Theatre. $25 ($15*)

**10/2 - Music & Poetry**

Thursdays at Noon: Che Anne Loewen, piano, Eric Donville, speaker. 12:10 pm. Walter Hall. Free

**10/3 - Wind Ensemble**


**10/4 - U of T Symphony Orchestra**

Conductor David Brinkin makes his UTSO debut in Shostakovich's Symphony No. 5, Christopher Theofanidis's *Rainbow Body* and Beethoven's *Triple Concerto*, featuring the Gryphon Trio. 7:30 pm. MacMillan Theatre. $18 ($10*)

*Senior/student price in brackets

**BOX OFFICE**

Walter Hall and MacMillan Theatre are located in the Edward Johnson Building, 80 Queen's Park Museum subway stop.

**08/09**

**www.music.utoronto.ca**
1: CONCERTS: Toronto and GTA

**Thursday September 11**
- 8:00: Civic Light Opera Company. The Fantasists. See Sep 3.
- 2:00 & 7:00: Mirvish Productions. Spamatul. See Sep 8.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 2:00 and 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 2:00 & 8:00: Harbourfront Centre/Summer Music in the Garden. The Four Royal have their silence. Works by Schubert and Mozart; music from the Renaissance, Heidenfels: Your eyes have their silence. Rausaam String Trio: Abigail Keay, violin. Sarah Gardiner, viola. Ben Hovanes, cello; Toronto Music Garden. 475 Queens Dr. W. 416-973-4000. Free.
- 8:00: Civic Light Opera Company. The Fantasists. See Sep 3.
- 2:00 & 8:00: Mirvish Productions. Spamatul. See Sep 8.
- 8:00 & 9:00: Mirvish Productions. We Will Rock You. See Sep 3.

**Monday September 15**

**Tuesday September 16**
- 8:00 Civic Light Opera Company. The Fantasists. See Sep 3.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Mirvish Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Spamatul. See Sep 2.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Spamatul. See Sep 9.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
Rock You. See Sep 3.
- 8:00: The Rose Theatre. Los Lobos with Pistolera. Latino rock fusion. Massey Hall, 15 Shuter St. 416-872-4255. $29.50 - $59.50.
- 8:00: The Rose Theatre. Menopause Out Loud. See Sep 16.

Saturday, September 20
- 2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 2:00 & 8:00: The Rose Theatre. Menopause Out Loud. See Sep 16.
- 2:00 and 8:00: Contact Contemporary Music. Toronto New Music Marathon. Works by Brennan, Cameron, Copeland, Curran, Glass, and others. The Lollipop People, Eve Egoyan, Allison Cameron, New Adventures in Sound Art, Tidal Pool, and others. Yonge Dundas Square, 1 Dundas St. E. 416-869-2255.
- 7:00: Nightswimming / Harbourfront Centre. Blue Rose. See Sep 16.
- 8:00: Civic Light Opera Company. The Fantasticks. See Sep 3.
- 8:00: The Rose Theatre. Menopause Out Loud. See Sep 16.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 2:00 to 10:00: Contact Contemporary Music. Toronto New Music Marathon. Works by Brennan, Cameron, Copeland, Curran, Glass, and others. The Lollipop People, Eve Egoyan, Allison Cameron, New Adventures in Sound Art, Tidal Pool, and others. Yonge Dundas Square, 1 Dundas St. E. 416-869-2255.

Sunday, September 21

The Toronto Welsh Male Voice Choir presents "An Evening of Song" ~ "Noson O Gân"

Featuring The Llanelli Male Choir
on tour from Wales
and The Toronto Welsh Male Voice Choir
newly returned from their performance at Carnegie Hall
William Woloschuk, Artistic Director
Julie Loveless, Accompanist

Saturday, September 20, 7:30pm
Metropolitan United Church
56 Queen Street East, Toronto
Tickets: $25.00
416-410-2254 or www.TICKETBREAK.com

METAMORPHOSIS Concert Series
Opening Concert
Friday, September 19, 8:00 pm
Glenn Gould Studio,
CBC Broadcast Centre
250 Front Street West, Toronto
Amanda Forsyth, cello
Shoko Inoue, piano
Sergei Rachmaninov
Sonata for Cello and Piano
Richard Strauss
Sonata for Cello and Piano
Alexina Louie
Bringing the Tiger Down from the Mountain
Japanese folk songs
Tickets at $50 are available through the Roy Thomson Hall Box office, 60 Simcoe St., Toronto.
Phone: (416) 872-4255 Fax: (416) 593-9918 rea.chus@rt-h-mh.com
For on-line ticketing: www.glenngouldstudio.cbc.ca/concerts/listings.shtml

Contact Contemporary Music in association with Yonge-Dundas Square presents
TORONTO (newmusic) MARATHON
Saturday, September 20
Yonge-Dundas Square
2:00 PM - 10:00 PM FREE

ELMER ISELER SINGERS
LYDIA ADAMS, CONDUCTOR
30th ANNIVERSARY SEASON
Sunday, September 21, 2008 - 7:00 p.m.
Our Lady of Perpetual Help Church
VISIONARY
Works by Eric Whitacre, Martins Vilums, Ruth Watson Henderson, Maurice Durufle, Henryk Gorecki, Imant Raminsh
Friday, December 5, 2008 – 8:00 p.m
Metropolitan United Church
HANDEL’S MESSIAH
Special Guests: Sir David Willcock, Guest Conductor Amadeus Choir and orchestra Soloists Leslie Fagan, Jennifer Enns, Colin Ainsworth and Tyler Duncan
Pre-Concert Dinner – Albany Club/Toronto

For Subscriptions, Tickets or Brochure
CALL 416-217-0537 Monday to Friday 9 am - 5 pm
www.elmeriselersingers.com
... 1: CONCERTS: Toronto and GTA

- 2:00: Debi Sander Walker Entertainment, Patsy Cline Meets The Royals, Debi Sander Walker, vocalist; The Royals Swingband (Royal Regiment of Canada), Scarborough Civic Centre, 150 Borough Dr. 905-275-4744. Free.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 2:00 and 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 2:00: Northern District Library. Organ STUDENT PROGRAM. Master Class Players, 40 Orchard View Blvd. 416-398-7610. Free.
- 7:00: Artwalk, The St. Clair Arts Festival & Studio Tour. Fundraising Jazz Concert. Kevin Tucker et al., trumpet; Ken Mackinlay, saxophone; Myrna King, trombone; Bobi Botos, piano; Arlo Roth, bass; Daniel Barnes, drums, Ben O'Conner, voice. St. Matthew's United Church, 72 St. Clair Ave. W. 416-407-3979. $30.
- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 12:00 noon: Canadian Opera Company.操作员: Pee Wee Ellis, singer-songwriter. 1 Dundas St. E. 416-363-6671. Free.
- 12:00 noon: Canadian Opera Company. See Sep 3.
- 8:00: Roy Thomson Hall & Massey Hall. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29-$72; $23-$62 (sr/st); $15-$20 (30 and under).

Tuesday September 22

Wednesday September 24
- 6:00: St. James’ Cathedral. Twilight Recital Series. Andrew Aker, organ. 65 Church St. 416-363-8885. Free.

Thursday September 25
- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Piano Virtuoso Series. Prokofiev: Piano Sonatas Nos. 1 and 2.
- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 11:00: St. James’ Cathedral. Musical at Midday Recital Series. Andrew Aker, organ. 65 Church St. 416-363-7865. Free.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 8:00: Mirvish Productions. Spamatheatre. See Sep 9.
- 8:00: Small World Music Festival. Jersey Boys. See Sep 2.
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 8:00: Mirvish Productions. We Will Rock You. See Sep 3.

--

St Patrick's Parish Church
5633 Highway 7, Markham, ON

September 21, 2008 7:00 P.M.

Come and celebrate with us as we welcome Ken Cowan to play the inaugural concert on our newly installed pipe organ, Opus 111, by Létourneau. See www.stpatrick.on.ca for more information.

This is a free event.

AUTORICKSHAW
in CONCERT

with special guest Gordon Sheard (piano & accordion)
THURSDAY, SEPT 25TH 2008
AT THE LULA LOUNGE
1585 Dundas St. W, (West of Dufferin) 416.588.0307 info@lula.ca

DOOR: 7PM | SHOW: 8:30PM | TICKETS: $12
WWW.AUTORICKSHAW.COM

Sponsored by Small World Music Society
Canada Council for the Arts

torontoartscouncil
An arm's length body of the City of Toronto

Copyright 2008 Autorickshaw

www.thewholenote.com
- 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 8:00: Mirvish Productions. Soprano. See Sep 2.
- 8:00: Mirvish Productions. Midday Recital Series. See Sep 2.
- 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 2:00 & 8:00: Mirvish Productions. Will Rock You. See Sep 3.
- 2:00 & 8:00: Dancap Productions. Jersey Boys. See Sep 2.

Saturday September 27
- 2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.
- 2:00 & 8:00: Mirvish Productions. Soprano. See Sep 2.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Sep 3.
- 2:00 and 8:00: Dancap Productions. Jersey Boys. See Sep 2.
- 8:00: Roy Thomson Hall & Massey Hall. Cesaria Evora with Nikki Yanofsky. St. Paul’s United Church, 85 Thirty-Fifth St. 416-593-4828. $25.
- 8:00: Small World Music Festival. One Voice. Enwave Theatre. 231 Queen’s Quay W. 416-973-4000. $25.
- 8:00: Tafelmusik. Viva l'Italia. See Sep 24.
- 8:00: Toronto Symphony Orchestra. Overture to William Tell. Matthew Coons, organ. 56 Church St. 416-384-7865. Free.
- 8:00: Off Centre Music Salon. 14th Season '08-’09. September 28, 2008. Toronto: Streetcar 501 stops at Off Centre

Join us for the inaugural concert of our 14th Season as we celebrate our favourite city, Toronto. We hope the TTC won't mind Streetcar 501's detour as it leaves Queen Street and makes a stop at Off Centre's home in Glenn Gould Studio. Performing the works of Michael Colgrass, Harry Freedman, Alexina Louie, James Rolfe, R. Murray Schafer and Peter Tiefenbach among others will be soprano Shannon Mercer, baritone Olivier Laquiere, flutist Robert Aitken, violinist Jacques Israelievitch, John Rudolph on marimba, accordionist Joseph Macerollo, and the Zaraniks. Speakers will include author/director Don McKellar, actor Tracy Wright, Toronto Star architecture critic Christopher Hume, and our very own Stuart Hamilton.

All concerts begin @ 2 pm and take place at Glenn Gould Studio, 250 Front Street W.
Subscriptions are still on sale!

For Tickets and Information, please call 416-466-1870 or visit www.offcentremusic.com
**Artaffline Ensemble**

An evening exploring literature inspired by music and music inspired by literature. With texts by Allen Ginsberg, Michael Ondaatje, and music by César Franck, Jerry Lee Lewis, Justin Rutledge, and more.

**Words & Music**

Oct 2/3, 2008, 8pm
Enwave Theatre at Harbourfront Centre
Toronto

**Buy tickets or subscribe to the season online at ARTOFTIMEENSEMBLE.COM**

---

**872-4255; 416-498-2950**

---

**Friday October 03**

- 8:00: *Art of Time Ensemble. Words and Music*. See Oct. 2.
- 8:00: *Dancap Productions. Jersey Boys*. See Sep 2.
- 8:00: *Living Arts Centre. Special Events Series*. David Clayton Thomas, songwriter-vocalist. Hammerson Hall, 4141 Living Arts Dr., Mississauga. 905-305-6000. $25 and up.

**Saturday October 04**

- 2:00 & 8:00: Mirvish Productions. *Dirty Dancing*. See Sep 2.
- 2:00 & 8:00: Mirvish Productions. *Spamalot*. See Sep 9.
- 2:00 & 8:00: Mirvish Productions. *We Will Rock You*. See Sep 3.
- 2:00 and 8:00: Dancap Productions. *Jersey Boys*. See Sep 2.
- 6:52 to sunrise: Nuit Blanche. See ETC listings.
- 7:30: *U of T Faculty of Music. U of T Symphony Orchestra*. Shostakovich: Symphony No.5; Theotanidis: Rainbow Body; Beethoven: Triple Concerto. Gryphon Trio; David Briskin, conductor. MacMillan Theatre, 80 Queen’s Park. 416-978-3744. $18; $10 (sr/st).
- 8:00: Brampton Symphony Orchestra. Mayor Susan Fennell’s Symphony Soiree - Those Were the Days. Music made famous by Tony Bennett and Frank Sinatra. Guests: Steve Lippia, vocals; Pablo Papacostas, dancer; the Tenettes; Robert Raines, conductor. Rose

---

**October 3 & 4, 2008 at 8 pm**

What if Marco Polo (the famous medieval merchant who travelled across Asia to Cathay, and then back to his native Venice) had owned a tape recorder and kept a musical diary of the musical worlds he encountered? Even more delightful a thought, what if a few of his musical travelling companions had played with the musicians they met en route? Join the Toronto Consort on their most exotic journey yet as they explore new musical worlds with guests Wen Zhao, pipa; YuCheng Zhang, xun and xiao; Yongli Xue, zheng; Kavkasia. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-922-1167.
Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $10.


- 5:00: Opera in Concert. Roberto Devereux. By Donizetti. Lara Cieklewicz, soprano (Queen Elizabeth); Jennifer Enns Modolo, mezzo (Sara, Duchess of Nottingham); Colin Ainsworth, tenor (Robert, Earl of Essex); Justin Welsh, baritone (Lord Duke of Nottingham); Alison d’ Amato, music director & piano. Four Seasons Centre. 15, 18, 20, 26, 28, 31.

Sunday, October 5


- 1:00: St. James’ Cathedral. Music at Midday Recital Series. Durando DiGulio, organ. 65 Church St. 416-364-7665. Free.


- 7:30: York University Department of Music. Faculty Concert Series: Soundsculpture; Southam: Creeks and Rivers; Christina Petrowska Quilico, piano; Tribute Communities Recital Hall, Accademia East, YU, 4700 Keele St. 416-736-5888. $15; $9(st).

- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.

Monday, October 6


- 1:00: St. James’ Cathedral. Music at Midday Recital Series. Durando DiGulio, organ. 65 Church St. 416-364-7665. Free.


- 7:30: York University Department of Music. Faculty Concert Series: Soundsculpture; Southam: Creeks and Rivers; Christina Petrowska Quilico, piano; Tribute Communities Recital Hall, Accademia East, YU, 4700 Keele St. 416-736-5888. $15; $9(st).

- 8:00: Mirvish Productions. Dirty Dancing. See Sep 2.

Tuesday, October 7


- 2:00: Canadian Opera Company. Don Giovanni. Mozart. Brett Polegato, baritone (Don Giovanni); Rob Parnak, bass (Leporello); Gordon Gietz, tenor (Don Ottavio); Melissa Muñoz, soprano (Donna Anna); Julie Makorov, soprano (Donna Elvira); and others. COC Orchestra and Chorus; Robin Guarino, director; William Lacey, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-383-8231. $80-$2260. Also Oct. 8, 11, 15, 18, 20, 22, 26, 28, 31.

- 2:30 & 8:00: Mirvish Productions. We Will Rock You. See Sep 3.

- 2:00 and 8:00: Doncast Productions. Jersey Boys. See Sep 2.


- 4:00: St. James’ Cathedral. Twilight Recital Series. Andrew Ager, organ. 65 Church St. 416-384-7865. Free.


Sunday, October 5th at 6:00pm

Lula Lounge
1585 Dundas Street West (West of Dufferin) Toronto
To reserve call please contact Lula Lounge - 416-588-0307
Online - www.lula.ca
For more information: www.mpcmusic.com 416-248-4952
LISTINGS: SECTION 2
CONCERTS: Beyond the GTA

N.B. For a list of communities in this section see LISTINGS INTRODUCTION, page 32

Wednesday September 3, 12:00 noon
- 12:00 noon: Midday Music With Shigeru. Kikunai: Duet Sonata; Chopin: Ballade No. 1 in G; Widor: Toccata. Elena Tchernaia, piano.
- 11:00am: Guelph Jazz Festival. Food of the Rainbow. Church of Mary Magdalene, 335 Main St., Picton. 613-393-3798. $25-$30.
- 8:00: Guelph Jazz Festival. Instant Composers' Pool Orchestra / Sataka Fujii. River Run Centre, 35 Woolwich St. Guelph. 519-763-4952. 12-$30.

Saturday September 6

Thursday September 4
- 8:00: Guelph Jazz Festival. René Lesté & Kevin Dolc / Kidd Jordan Quartet. River Run Centre, 35 Woolwich St. Guelph. 519-763-4952. 12-$25.
- 11:00am: Guelph Jazz Festival. John Kameel Farah / Kid Koala. St. George's Anglican Church, 98 Woolwich St., Guelph. 519-763-4952. 15-$20.

Friday September 5
- 1:00: Guelph Jazz Festival. FADA. Macdonald Stewart Art Centre, 350 Guelton St. Guelph. 519-763-4952. Free.
- 11:00am: Guelph Jazz Festival. Food of the Rainbow. Church of Mary Magdalene, 335 Main St., Picton. 613-393-3798. $25-$30.
- 8:00: Guelph Jazz Festival. Instant Composers' Pool Orchestra / Sataka Fujii. River Run Centre, 35 Woolwich St. Guelph. 519-763-4952. 12-$30.

Friday September 12

Sunday September 13
- 7:30: Hamilton Philharmonic Orchestra. Stravinsky. 101 Years of Mirrors. "And so be changed to listening in the end." Mozart: Symphony No. 39 in E flat K.543; Mahler: Symphony No. 4. James Sommerville, conductor; Nathalie Paulin, soprano. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 136-$32-$45 (sc); 101st; $35 (child).
- 8:00: Kitchener-Waterloo Symphony Orchestra. Pictures at an Exhibition. Edwin Outwater, conductor; Allan Gerhardt, cello. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1970. 45-$75.

Saturday September 20
- 10:00am & 2:00: Prince Edward County Music Festival. Family Special: Canadian Guitar Quartet. Rosmini and Beethoven to Tango. Church of Mary Magdalene, 335 Main St., Picton. 613-393-3798. 10-$15.
- 7:30: Hamilton Philharmonic Orchestra. La Diva. Opera spe. James Sommerville, conductor; Nathalie Paulin, soprano. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 136-$32-$45 (sc); 101st; $35 (child).
- 7:30: Prince Edward County Music Festival. Chamber Ensemble. Poulsen: Clarinet Sonata; Lious; Schumann: Quintet for Piano and Strings in E flat; Penderick Quartet; Simon Albrech, clarinet; Tony Prochazka, cello; Stéphane Lemelin, piano. Church of Mary Magdalene, 335 Main St., Picton. 613-393-3798. 10-$15.
- 8:00: Kingston Symphony Orchestra. Grand Opera Gala, Jeni Horsen, soprano, Julie Nesrallah, mezzo; Richard Margison, tenor; Bruce Kelly, baritone; Glen Fast, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. 150-$150.
Monday September 22
- 6:00: Kitchener-Waterloo Chamber Music Society. Wallace Halladay, Saxophone; Mark Farver, violin; and friends. Historic Leith Church, 419134 Tom Thomson Lane, Leith. 519-376-9517. $30.

Tuesday September 23
- 12:00 noon: Colours of Music. Opera at noon. Vania Chan, soprano; Leanne Martin, mezzo; Doreen Uren Simmons, piano. Works by Offenbach, Saint-Saëns, Handel, Délis and Bizet. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-725-1070. $15.

Wednesday September 24
JAZZ IN THE CLUBS, CONTINUED

Unthank & the Waterset... Sep 24 Arranged Wongs... Sep 25 Jason Wilson... Sep 27, 28 Jenn Grant, Martin Tel... Sep 29 John T. Davis...

Luda Lounge
1585 Dundas W. 416-586-0007 www.ludalounge.ca
Sep 4 Kevin Lavoie... Sep 5 Elena Cuervas... Sep 6 Seba Saturday with Bucky Francis... Sep 7 Burri Sugar with Sharron McLeod... Sep 10 The 3rd Annual Petty Cote Birthday Show!... Sep 12 Latin Afternoon... Sep 13 salsa Dance Party with Cafl Cobane... Sep 14 Dance... Sep 16 Latin Afternoon II...

Manhattan's Music Club
951 Gordon St. Guelph 519-767-2440 www.manhattans.ca

String Duo.
Home Smith Bar & Grill, 21 Old Mill Rd.
$12 Cover Charge

Odd Socks at Dovercourt House
www.nawlins.ca
Every Tues

Momo's Bistro
1546 Queen St. W. 416-535-4906
blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Parkdale neighbourhood pub featuring jazz and 1546 Queen St. W. 416-535-4906

Mezzetta
681 St.Clair Ave. W. 416-658-5687

Afrofest I.
951 Gordon St. Guelph 519-767-2440

Latin Afrofest II.

Manhattan's Music Club
951 Gordon St. Guelph 519-767-2440 www.manhattans.ca

String Duo.
Home Smith Bar & Grill, 21 Old Mill Rd.
$12 Cover Charge

Odd Socks at Dovercourt House
www.nawlins.ca
Every Tues

Momo's Bistro
1546 Queen St. W. 416-535-4906
blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Parkdale neighbourhood pub featuring jazz and 1546 Queen St. W. 416-535-4906

Mezzetta
681 St.Clair Ave. W. 416-658-5687

Afrofest I.
951 Gordon St. Guelph 519-767-2440

Latin Afrofest II.

Manhattan's Music Club
951 Gordon St. Guelph 519-767-2440 www.manhattans.ca

String Duo.
Home Smith Bar & Grill, 21 Old Mill Rd.
$12 Cover Charge

Odd Socks at Dovercourt House
www.nawlins.ca
Every Tues

Momo's Bistro
1546 Queen St. W. 416-535-4906
blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Parkdale neighbourhood pub featuring jazz and 1546 Queen St. W. 416-535-4906

Mezzetta
681 St.Clair Ave. W. 416-658-5687

Afrofest I.
951 Gordon St. Guelph 519-767-2440

Latin Afrofest II.

Manhattan's Music Club
951 Gordon St. Guelph 519-767-2440 www.manhattans.ca

String Duo.
Home Smith Bar & Grill, 21 Old Mill Rd.
$12 Cover Charge

Odd Socks at Dovercourt House
www.nawlins.ca
Every Tues

Momo's Bistro
1546 Queen St. W. 416-535-4906
blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Parkdale neighbourhood pub featuring jazz and 1546 Queen St. W. 416-535-4906

Mezzetta
681 St.Clair Ave. W. 416-658-5687

Afrofest I.
951 Gordon St. Guelph 519-767-2440

Latin Afrofest II.

Manhattan's Music Club
951 Gordon St. Guelph 519-767-2440 www.manhattans.ca

String Duo.
Home Smith Bar & Grill, 21 Old Mill Rd.
$12 Cover Charge

Odd Socks at Dovercourt House
www.nawlins.ca
Every Tues

Momo's Bistro
1546 Queen St. W. 416-535-4906
blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Parkdale neighbourhood pub featuring jazz and 1546 Queen St. W. 416-535-4906

Mezzetta
681 St.Clair Ave. W. 416-658-5687

Afrofest I.
951 Gordon St. Guelph 519-767-2440

Latin Afrofest II.
LISTINGS: SECTION 4
ANNOUNCEMENTS, LECTURES/SYMPOSIA
MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS


*September 20 12:00 noon – 5:00: Toronto Early Music Centre, 24th Annual Early Music Fair. Take in some mini-concerts with voices, recorders, early keyboard instruments, historical woodwinds & other period instruments played by some of the finest musicians in the city. Also included are exhibits and information about the art of historical music performance. Montgomery’s Inn, 4709 Dundas St. West. 416-920-0205, 46. A8 (丝毫不), #2 (under 12), free to members of the Toronto Early Music Centre, Heritage Toronto, & Friends of Etobicoke’s Heritage.

*To September 24, Wednesdays at 11am: Toronto Music Garden. Guided Tours: Explore the spectacular parade of sea creatures and information about the art of historical music performance. Montgomery’s Inn, 4709 Dundas St. West. 416-920-0205, 46. A8 (丝毫不), #2 (under 12), free to members of the Toronto Early Music Centre, Heritage Toronto, & Friends of Etobicoke’s Heritage.


*To October 2 – October 5: Young Centre. Carneval Cabaret Festival. Performers include Mary Margaret O’Hara, Molly Johnson, Patricia O’Callaghan, Jackie Richardson, Albert Schultz, Queen of Puddin’s Music Theatre & others. All theatres, Young Centre for the Performing Arts, 55 Mill St. Bldg 46. 416-866-9866, 415-035.


*October 4 6:52pm to October 5 sunrise: Scotiabank/Music Gallery, Nuit Blanche. Installation: Yasman Richmond’s SF07TS BAR captures the revolting essence of trashy Canada and then projects it back at you, combined with video music concrete. Also, a continuous screening of short films, featuring prominent Canadian artists and filmmakers such as performer and director Karen Hines, comedians Sean Cullen and Mark McKinney, sketch comedy troupe The Sketchers, musicians John Southward and Martin Tielli, and opera stars Natalie Choquette and Measha Brueggergosman, 197 John. 416-204-1080. Free. www.scotiabanknuitblanche.com


*Sinfonia Toronto. Join us on a musical journey to Germany, with Sinfonia Toronto concerts in five historic cities in the central German state of Hesse, plus tours of castles and museums. November 17-24, 2008. 416-499-0403, sinfoniatoronto.com

*Toronto General Hospital invites musical performers to participate in its Concert Series, Music for Heart and Soul. Performance are on Thursday afternoons and Monday and Wednesday evenings in the DeGasperis Conservatory, cardiac wing. The series which has been presented for the past three years welcomes new performers to share their music with patients, families, staff and public. For further information please call: 416-340-4115.

LECTURES/SYMPOSIA

*September 14 5:00: Recitordas in the City. Biddick Smetsman: Dr. Vast (My Country). Audiosvestment presentation by Perry Stant- ton, about the composer and importance of his music on the history of the Czech nation. St. Wenceslas Church, 496 Gladstone Ave. 416-495-2716, 729000.

*September 21 2:00: Royal Ontario Museum. Lecture/demonstration with pianist Lang Lang and TSO music director Peter Dun- jan. 100 Queen’s Park. 416-586-8000. Free with admission to the ROM: $22, $19(s/t), $15(tagers 4-14), members free.

*September 21 5:00: St. Olave’s Church. The English Choral Tradition. Dame Caroli- d, director of St. Peter’s, will talk about the music of his choir in South Africa, at King’s College Cambridge; taking Canadian choirs to sing at the world’s great cathedrals. Proceeded at 4pm by Choral Evensong with the choir of St. Peter’s Erindale. Peaches & cream will be

* September 29 8:00: Toronto Wagner Society. Tim Aberly discusses his recent production of the Flying Dutchman. Arts and Letters Club, 14 Elm St. www.torontowagner.org. Members free, non-members by donation ($5-$10 suggested).
* October 1 7:30: Mozart Society. Mozart and his Friends. Audiovisual presentation by Professor Franz Szabo. First Unitarian Congregation, 175 St. Clair West. 416 201-3338. $20, members free.

**MASTER CLASSES**

* September 21 2:00: CAMMAC, Toronto Region. Singers and instrumentalists are invited to participate in a reading of the Mozart Requiem, under the leadership of Howard Dyck. Elliott Hall, Christ Church Deer Park, 1570 Yonge Street. 416-421-0779. $10 (non-members), members/students free.

**WORKSHOPS**

* September 12 7:15: Recorder Players' Society. Recorder and/or other early instrument players are invited to participate in small, informal groups (uncoached) to play Renaissance and Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-694-9268. $10 (members), $12 (non-members), $40 (season).
* September 17 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
* September 21 2:00: CAMMAC, Toronto Region. Workshop in piano accompaniment. Please call for more information as well as location. 416-588-8813.

**THE WORLD OF MUSIC FESTIVAL**

* September 1 - October 7 2008 www.thewholenote.com

* Every Sunday afternoon, 2:00: Traditions Folk Club. Acoustic Traditions Jam Session. Players from beginners & up are invited to this informal jam session. 57 Broadway Ave, Orangeville. 519-942-6258. Free.

---

Learn the minuets and court dances of the 18th century. No experience needed.

Register NOW!
Fall Term begins Sept 8/08
www.labelledanse.com
info@labelledanse.com
(416) 324-9118

Baroque Dance Classes!
46

Www.thewholenote.com September 1 - October 7 2008

SINGERS

The Annex Singers

A dynamic choir performing eclectic repertoire seeks new members with vocal experience.

For information, contact
Richard Partington
416-968-7747

margaret.riese@symphatico.ca

3 soloist/section-leads needed for the coming season, beginning September 4.

SOPRANO BARITONE BASS

1. Strong sight-reading skills
2. Limited vibrato
3. Reliable

Please contact Melvin J. Hurst, Director of Music: melvinhurst@gmail.com
Visit the church website for details of the music program: humbercrestunitedchurch.com
Humbercrest United Church is located in west Toronto, on Jane, above Bloor.

Vespera Women’s Choir

Sarah John, Music Director. We will be holding auditions September 3rd, 2008. For more information or to schedule an audition please email auditions@vesperasensamble.ca or call 647-287-0750.

The Yorkminster Singers

Male singers. We sing arrangements from Broadway shows and popular music. Rehearsals Wednesday evenings near Cum- ville/Willowdale performances at community events, fundraisers, senior residences, etc. Come to our rehearsals in September and make new friends. Questions welcome. Eva (905-881-2224) or Sandi (416-229-8313).

SINGERS WANTED! The Irish Choral Society of Canada is a community SATB choir under the direction of Kenan L.A. D’Arcy exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-487-5061 or email bjohnnake@symphatico.ca.

SOPRANO AND BASS CHOIR LEAD

positions available, Sept - May, competitive rate. Advanced, traditional and challenging repertoire, good sight reading ability and choral sound preferred. Urban council solo opportunities.

St. John’s York Mills Anglican, near subway, 401/Yonge. Email robin.davis@rogers.com to arrange audition.

Musician available

BARD - EARLY MUSIC DOLLY playing and virginal available to provide background atmosphere for tea, receptions or other functions - greater Toronto area. For rates and info call 416-792-3261 or email info@mariamolinari.com


Music for all occasions!

Small productions 905-276-3373.

SOPRANO BARITONE BASS

1. Strong sight-reading skills
2. Limited vibrato
3. Reliabe

Please contact Melvin J. Hurst, Director of Music: melvinhurst@gmail.com
Visit the church website for details of the music program: humbercrestunitedchurch.com
Humbercrest United Church is located in west Toronto, on Jane, above Bloor.

SINGERS WANTED: The Irish Choral Society of Canada is a community SATB choir under the direction of Kenan L.A. D’Arcy exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-487-5061 or email bjohnnake@symphatico.ca.

SOPRANO AND BASS CHOIR LEAD

positions available, Sept - May, competitive rate. Advanced, traditional and challenging repertoire, good sight reading ability and choral sound preferred. Urban council solo opportunities.

St. John’s York Mills Anglican, near subway, 401/Yonge. Email robin.davis@rogers.com to arrange audition.

Musician available

BARD - EARLY MUSIC DOLLY playing and virginal available to provide background atmosphere for tea, receptions or other functions - greater Toronto area. For rates and info call 416-792-3261 or email info@mariamolinari.com


Music for all occasions!

Small productions 905-276-3373.

SOPRANO BARITONE BASS

1. Strong sight-reading skills
2. Limited vibrato
3. Reliabe

Please contact Melvin J. Hurst, Director of Music: melvinhurst@gmail.com
Visit the church website for details of the music program: humbercrestunitedchurch.com
Humbercrest United Church is located in west Toronto, on Jane, above Bloor.

SINGERS WANTED: The Irish Choral Society of Canada is a community SATB choir under the direction of Kenan L.A. D’Arcy exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-487-5061 or email bjohnnake@symphatico.ca.

SOPRANO AND BASS CHOIR LEAD

positions available, Sept - May, competitive rate. Advanced, traditional and challenging repertoire, good sight reading ability and choral sound preferred. Urban council solo opportunities.

St. John’s York Mills Anglican, near subway, 401/Yonge. Email robin.davis@rogers.com to arrange audition.

Musician available

BARD - EARLY MUSIC DOLLY playing and virginal available to provide background atmosphere for tea, receptions or other functions - greater Toronto area. For rates and info call 416-792-3261 or email info@mariamolinari.com


Music for all occasions!

Small productions 905-276-3373.

SOPRANO BARITONE BASS

1. Strong sight-reading skills
2. Limited vibrato
3. Reliabe

Please contact Melvin J. Hurst, Director of Music: melvinhurst@gmail.com
Visit the church website for details of the music program: humbercrestunitedchurch.com
Humbercrest United Church is located in west Toronto, on Jane, above Bloor.

SINGERS WANTED: The Irish Choral Society of Canada is a community SATB choir under the direction of Kenan L.A. D’Arcy exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-487-5061 or email bjohnnake@symphatico.ca.

SOPRANO AND BASS CHOIR LEAD

positions available, Sept - May, competitive rate. Advanced, traditional and challenging repertoire, good sight reading ability and choral sound preferred. Urban council solo opportunities.

St. John’s York Mills Anglican, near subway, 401/Yonge. Email robin.davis@rogers.com to arrange audition.

Musician available

BARD - EARLY MUSIC DOLLY playing and virginal available to provide background atmosphere for tea, receptions or other functions - greater Toronto area. For rates and info call 416-792-3261 or email info@mariamolinari.com


Music for all occasions!

Small productions 905-276-3373.

SOPRANO BARITONE BASS

1. Strong sight-reading skills
2. Limited vibrato
3. Reliabe

Please contact Melvin J. Hurst, Director of Music: melvinhurst@gmail.com
Visit the church website for details of the music program: humbercrestunitedchurch.com
Humbercrest United Church is located in west Toronto, on Jane, above Bloor.

SINGERS WANTED: The Irish Choral Society of Canada is a community SATB choir under the direction of Kenan L.A. D’Arcy exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-487-5061 or email bjohnnake@symphatico.ca.

SOPRANO AND BASS CHOIR LEAD

positions available, Sept - May, competitive rate. Advanced, traditional and challenging repertoire, good sight reading ability and choral sound preferred. Urban council solo opportunities.

St. John’s York Mills Anglican, near subway, 401/Yonge. Email robin.davis@rogers.com to arrange audition.

Musician available

BARD - EARLY MUSIC DOLLY playing and virginal available to provide background atmosphere for tea, receptions or other functions - greater Toronto area. For rates and info call 416-792-3261 or email info@mariamolinari.com


Music for all occasions!

Small productions 905-276-3373.
SINGERS WANTED!
The Toronto Beach Chorale
a new community concert choir
is inviting choristers of all voice parts
to audition for its 2008/09 season.
For more information call 416-778-0949 x 2
or email toronto_beach_chorale@sympatico.ca.

Discover the Joy of Singing
Sing with the High Park Choirs!
Zimfira Poloz, Artistic Director & Conductor
Margaret Stanfield & Marina Filippova, Conductors

Auditions September 27-28, 2008
• Divisions for choristers ages 5 to 18
• Outstanding vocal development
• Music theory • Warm, encouraging atmosphere
• Weekly rehearsals in the High Park area

Open Rehearsals September 23rd and 25th
• A great way to try out the choir
• Participate in warmups and try out repertoire
• Meet our artistic and administrative staff

Reserve your spot now!
Call (416) 762-0657
Email info@highparkchoirs.org
Visit www.highparkchoirs.org

Join the world of opera –
as a chorus member!
Toronto Opera Repertoire, the city's oldest
community-based opera organization, is seeking
enthusiastic choristers for its 2009 season
performances. Our chorus is a non-auditioned
ensemble, and welcomes singers of all ages,
experience, and voice types. Above is a scene from the
final moments of last year's production of Verdi's 'A
Masked Ball' – you could be in the picture next year!
Rehearsals will begin in early October.
For more information, see
www.toronto-opera.com, or write to
chorusinfo@toronto-opera.com

HOLD YOUR NEXT RECITAL in
heliconian hall
A beautiful restored Carpenter's Gothic board and batten church
building in the heart of Yorkville can be rented at reasonable
rates for musical events. Steinway Grand piano included.
A high, vaulted ceiling provides excellent concert-hall acoustics.
Capacity up to 120. Tel: 416-922-3618 Fax: 416-922-2431
www.heliconianclub.org rentals@heliconianclub.org

TRYP'THCH
WANTED
Choristers (all voices) for
Ensemble Tryp'Tych
Chamber Choir
REWARD
An exciting season of great
choruses from opera,
oratorio and easy
listening repertoire.
WHERE
Trinity Presbyterian Church
2737 Bayview Ave
just south of Hwy 401
Easily accessible by TTC -
one stop south of
Bayview Subway Stop on
Sheddick line.
WHEN
Rehearsals on Tuesday
7:30-9:45 PM
CONTACT US
416 763 5066 ext. 3
etc@tryptych.org

Jubilat singers
AUDITIONS
Director Isabel Bernaus leads a chamber choir with an eclectic, multilingual
repertoire (from Cuba, Argentina, Estonia,
Ukraine, Canada, Spain, France, Germany;
classical, traditional, contemporary), with a
3-concert series and occasional community
performances: Openings for tenors,
sopranos and basses. Rehearsals are
Tuesdays, 7:30 pm at St. Leonard's Church
(you are welcome to sit in on a rehearsal).
www.jubilatesingers.ca
Auditions Tues. September 9
& Tues. September 16
St. Leonard's Church
25 Wanless Avenue
(near Yonge & Lawrence)
Call 416-532-2025 to arrange a time.

Wellington Winds
An accomplished 45-piece wind ensemble based in
the Waterloo Region of Ontario seeks a Music
Director. A successful applicant may assume the
position beginning the 2009-10 season. Applicants
must submit a CV and names of at least two
references, and will audition by conducting a
rehearsal or concert during the 2008-09 season.
Visit www.wellingtonwinds.ca. For more information
contact infoww@wellingtonwinds.ca.

September 1 - October 7 2008
WE ARE ALL MUSIC'S CHILDREN
by mJ Buell

Welcome back for a fourth season of Music's Children contests!
If I had to pick the one common thread, a golden tie that binds absolutely all of their stories, it's hearing music in their childhood homes, regardless of whether they came from musician families... radio, with mom and dad's records a close second, and relatives who sang together for fun.

September's Child is...?

CLUE: Make new friends but keep the old; one is silver and the other's gold!
Trumpeting a silver anniversary this season, the euphonium, September's Child probably has lots to say about the social benefits of being in a band.

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

“1966... prior to a parade as a member of the Whitley Junior Band”

Be sure to always send us your mailing address, just in case your name is drawn! Winners will be selected by random draw among correct replies received by September 15, 2008.

Are you hoarding a treasured old photo? Suggestions welcomed. (Music's Children gratefully acknowledges all of Music's Children. You know who you are.)

Education

Singing Lessons
Sing with technical ease and vocal beauty
Opera - Pops - Broadway
www.JaneCatherineDea.com
call now: (416) 429-4502

NORTH TORONTO INSTITUTE OF MUSIC
Private instruction and exam preparation by qualified teachers in the heart of Toronto.
- Piano • Voice • Guitar • Strings
- Woodwinds • Percussion • Theory
- Music Theatre • Pre-school
550 Eglinton Avenue East
416-488-2588 www.nlimusic.com

Love To Sing?
- All styles • All Levels • Beginners and Children welcome • Excellent for public speakers, actors, etc.
- Breathe new life into your voice with a unique and sensible kinesthetic approach to vocal pedagogy.
Call Patti Kelly for private lessons: 905-271-6896 info@vocalsense.ca www.vocalsense.ca

CLAIM YOUR VOICE
Organic and functional vocal training to gain access to your full range, resonance and vocal freedom. For singers, public speakers, teachers, clergy or if you just want to enjoy using your voice.
Sue Crowe Connolly
Hamilton Studio Toronto Studio
905-544-1302 416-523-1154

MAESTRO DANIEL
- Twenty years teaching Classical Vocal Technique in Toronto
- Specially training and developing the large operatic voice, "a dying breed" according to the N.Y. Times, Nov. 5, 2005
- Vocal rehabilitation: Removing and repairing faulty vocal habits
- Guaranteed results
- 416-927-8800 www.nscvs.com

Ronald R. Rand
Teacher of Voice Production for Speaking and Classical Singing
234 Royal York Rd. 416-255-5982

MUSICAL LIFE

SUMMER REFLECTIONS on the current state of music ed
by Sterling Beckwith

This year's celebrations of R. Murray Schafer's 75th birthday bring irresistibly to mind the days, half a lifetime ago, when the whole music world looked to Toronto with admiration and respect. Not, to be sure, for any premature success in replicating a Vienna or a Juilliard or even a Bayreuth on Canadian soil; but because forward-looking new ways of involving ordinary schoolchildren in the discovery of music as a creative adventure were being actively developed and practiced here, under Schafer's inspired leadership. (See his remarkable book The Thinking Ear for full and fascinating documentation.)

How much of that spirit is still alive here today? And where should one look to find its impact? These questions were much on my mind when I was invited, earlier this summer, to check out what some European colleagues have been doing lately to foster children's musical creativity, in ways that also take advantage of the latest computer wizardry to further enliven the musicmaking process and heighten its appeal to today's kids. (Adapting the technology for just this purpose happens to be a longstanding research interest of mine, although Schafer himself, a well-known technophobe, might view it with some suspicion, if not outright disapproval.)

My first stop was at the Sonic Playground (Klankspeltuin), a suite of rooms inside the city of Amsterdam's sleek new waterfront Music Palace (Muziekgebouw aan 't IJ), crammed with a unique collection of cleverly engineered sound-activating contraptions, each designed to catch the imagination and engage the participation of those youngsters (aged 7 through 11) lucky enough to show up for one or more 90-minute visits during the school year. They may come on their own, in small groups, or with whole classes, not just from schools all across the city but from outlying areas of Holland as well. There are even a few times when adults are allowed in to play, and workshops tailored to particular interests can also be scheduled.

We are all immersed in sounds almost everywhere we go, and there is usually little any child can do to influence them or fend them off. But if you can turn particular
sounds instantly on or off just by stepping on or hitting or stroking something in a special way; if the sounds themselves are unusually arresting and varied; and if, whenever you and your friends do keep still, you can actually hear the stillness—then you’ve got the beginnings of a powerful linkage between your own body’s restless activity, on one hand, and a shareable world of potential sonic events whose pattern of occurrence is both increasingly predictable and more and more under your control, on the other.

That seems to be the guiding principle behind most of the installations in Holland’s Sonic Playground. And since musicmaking is typically a group enterprise, each installation is designed to accommodate more than one would-be “composer” at a time. Children are thus encouraged to cooperate and interact while working out their team sound-projects inside a shared listening-space. For example, in one darkened area of the Playground called Kosmix, a wide black dance floor is dotted with different-sized circles of white light beamed from overhead. Jumping or tiptoeing around among these circles is hard for any kid to resist, especially since each time you move to step on one and thus interrupt its beam of light with your body, the particular ringing or percussive sound currently assigned to that spot is automatically triggered. Result? A giant super-drumset you and your friends can play simply by dancing back and forth over it, finding or making up your own visual and musical patterns as you go.

A central facility such as the Sonic Playground, and the innovative child-friendly composing games and musicmaking environments it has built, are well used and highly valued by the members of AMUZE, Amsterdam’s lively consortium of music educators and institutions. The French, as one might expect, have taken a different approach. At IRCAM, their high-tech Paris centre for “research and creativity in music and acoustics” founded in 1969 with government support by Pierre Boulez, some of the most advanced compositional software is being re-packaged and taken out into the hinterland for everyday classroom use, thanks to the initiative of a few of the centre’s brilliant young researchers, and with the blessing of the nation’s Ministry of Culture and Communications. Meanwhile, the over-practical British managed to bypass all such comings and goings, by putting a delightful set of children’s composing games on the BBC’s web site, where they were freely and immediately accessible to any youthful members of the wired generation with a yen to make their own kind of music. (That is, until the BBC’s whole online digital curriculum had to be scrapped in 2007, in response to protest by the educational software industry.)

To whom should we in Canada be looking, I wonder, to create and make available more such resources for our own kids to explore? Of course, not everything that’s good for kids has to be computerized, nor for that matter is it necessarily mind-opening and child-friendly. And the temptation is strong (even in Amsterdam) to just sit each kid down in front of a screen running a commercial program like Garage Band, and call it a day.

Though our various high-profile music faculties seem to be prospering, they could hardly be expected to support R&D of this unconventional kind, preoccupied as they are by filling their enrolment quotas for future performers, with perhaps a few musicologists thrown in. Would local music teachers’ associations be interested? What about faculties of Education—any hope there? Perhaps an enlightened retailer or manufacturer could help? Surely there must be at least a few committed composers or improvisers willing to share their expertise with kids, as Morton Subotnick has done with his Making Music CD-ROMs and Creating Music website. Might the Ontario Science Centre, TVO, or the CBC be persuaded to contribute further resources, as part of their expanded cultural mission? Certainly our New Music community is large, ambitious, and technologically sophisticated enough to embrace such a challenge. Who knows? If we can pool our talents, coordinate our disparate efforts, and keep our focus on supporting children’s creativity, Canadians might again find themselves at the leading edge of 21st-century music education.
Vladimir Orloff—a life in music

CONTINUED FROM PAGE 31

featured soloist. As a state soloist I received a salary from the government. Romania had only six musicians awarded this title, including violinist Ion Voicu, pianist Mindru Katz, and cellist Radu Aldulescu. Although I hate Communism, I must say that it worked to my advantage. The state salary covered solo engagements with the Bucharest Symphony. As a soloist with other cities’ orchestras, I received an additional honorarium.

However, I was not permitted to leave the Communist bloc... until they allowed me to go to the Geneva Competition.

How did that come about?

In 1962 I met the composer Anatol Vieru and asked him to compose a cello concerto for me. He was reluctant, saying that it was too difficult. The cello register complicates the balancing of cello and orchestra. To my great surprise, at our next meeting he announced that he was working on the concerto, had finished the first movement and was working on the second. It had to be finished soon because it had been submitted to the Geneva Competition for compositions and the deadline was fast approaching. Vieru finished the concerto just in time and a tape of the work had to be in Geneva within three days. I felt that I could not learn this new work in less than three days. Vieru had good connections in Bucharest and a studio, an engineer, and an orchestra were made available immediately around the clock. Day and night, we were living there practically... so we learned a little and then recorded it and so on and finally we finished it in time.

The Vieru cello concerto won first place!! Now, because we won first prize, the two of us were supposed to go to Geneva and give the world premiere at a gala concert. My partner at the cello desk helped me to start or go. We stayed. We were giving up everything: fame, recognition and possessions to begin life in Geneva. The position with the Romanian Concert Bureau, the next time. In this way, finally they let me go.

The first tour in Switzerland consisted of five or six concerts and recitals. I was there with my wife, Marietta, who was my companion, and when we finished the tour we had one free week before a concert tour in Yugoslavia. We decided to go to Vienna. In Vienna I went to say hello to a man who met me at the Enescu Festival in Bucharest.

Hans was a very nice person. I didn’t speak German but Hans asked me what am I going to do now and suggested that I should stay in Vienna. I wanted to say that I wasn’t prepared yet... we had only my cello and a suitcase. I said that I would do it at the next opportunity. Hans replied, “How do you know there will be a next time. Besides, your wife is with you now and this is not likely to happen again. Wait a minute...”

An appointment was arranged for the next day and I was immediately hired and told to report tomorrow for rehearsals. Of course I had to do the required official audition. I shared the news with my wife... “Do we stay or go.” We stayed. We were giving up everything: fame, recognition and possessions to begin life in Geneva. The position with the Philharmonic provided for rent and food but it was a difficult time for me, particularly because of the language.

The VPO is an independent organisation with the same personnel as the Vienna State Opera Orchestra. The members drew their salaries from the Opera, not from the Philharmonic. The Philharmonic had 15 cellos and, like all other instruments, they worked in the Opera on a rotation system. Even for Wagner or Richard Strauss, only eight to ten cellos are needed; for Verdi six or seven; for Mozart only four or five. There are always a few members free. One day Leonard Bernstein came and we had rehearsals in the morning, a recording session for Decca in the afternoon, and a concert in the evening. And still some members were free. This system was very well organized and my partner at the cello desk helped me with it.

I still did not have resident papers so I went to the police and asked for asylum. The police officer asked why I needed asylum. I told him that I was a concert cellist and I want to play concerts anywhere in the West but the Romanian authorities won’t let me out. In my profession one must travel around and not just stay in one place. The police answered that they couldn’t grant me political asylum on the grounds that the Romanians wouldn’t let me play music in the West... ridiculous... not a good enough reason! I was disappointed and went back to my friend, Baron Otto Meyer, who undertook to take care of everything. I have no idea of how he did it but in two weeks I had a passport. This was a passport without citizenship, which meant I had to have visas. So, if I couldn’t get a visa I just stayed with the Opera and the orchestra travelled without me.

After two years with the Philharmonic, I was invited to become a professor at the Vienna Academy, which automatically granted me citizenship. At the Academy I had to teach only two days a week and had lots of time to play and travel, so I looked out for concert opportunities. Pierre Fournier and his wife helped me to get concerts as did Gaston Cassado... I knew them from Geneva when I played in the competitions. They had attended the concert of the winners.
Cassado came to Vienna to give a concert which I attended and afterward went with him and his group for dinner. In this group I met Peter Weiser, who organized all the concerts at the Vienna Konzerthaus. Later, at an after-concert dinner at the Fourniers, I met Weiser again. Madame Fournier was very active in promoting me. After that Weiser invited me to be a soloist with the Vienna Symphony and I played my favourite, the Rococo Variations. That was on January 13, 1966 and the conductor was Zdenek Kosler. In November 1968 I played the Boccherini with the Vienna Philharmonic and Helmrich Holreiser. Very favourable reviews.

Who else do you remember from this time? The Romanian conductor Constantin Silvestri who had defected two years before me had become very famous. Much earlier, my first solo concert in Bucharest had been conducted by Silvestri. I wrote informing him that I hadn’t left Romania and was not returning. Silvestri was the artistic director of the Bournemouth Symphony and he immediately invited me to play there and also recommended me to his UK management. Concerts were arranged in London where I played the Dvorak Concerto with Sir Adrian Boult … a really nice man. He didn’t argue at all. Also the Elgar with Sir John Barbirolli. In general, very good conductors don’t interfere with the soloist’s way of doing things. They might suggest, but great conductors adapt. So everything was just right for me. I had concerts all over Europe and had a good paying position at the Vienna Academy.

So why Toronto?

I received a letter. Ezra Schabas, who was in charge of the string department at the University of Toronto, wrote offering me a position as professor. This invitation was prompted by a strong recommendation from Janos Starker. In Vienna I had everything; except as professor. This invitation was prompted because I left Romania I had been sent to prison 10 years in prison. Romania was close to Vienna and in my travels, if by chance my plane should touch down there, I feared arrest. I accepted the offer and contracted for one year. In that way I could take a leave of absence from Vienna and, if I were not comfortable in Toronto, I could return to the Academy. Happily, everything worked out … the students were nice and the political climate peaceful.

I was fast-tracked in Toronto as I had been in Vienna. Again, doors opened for me. The next step was to get an engagement with the Toronto Symphony. Karel Ancerl was the conductor then and I knew him from our concerts in Prague. He invited me to play and suggested Strauss’s Don Quixote, an attractive piece but not that attractive for the cello soloist. I wanted to do something else but Ancerl insisted. While I was back in Vienna, winding up my affairs, a letter came from Ancerl saying that he had a big scandal with the orchestra’s first cellist, Peter Schenkman, who argued that Quixote was traditionally played by the principal cellist and not by a guest soloist. Ancerl asked me to select a concerto and I chose the Shostakovich E flat, which I liked very much. It was a big success, even though it was not yet a repertory piece and many in the audience were hearing it for the first time.

(The following day, Wednesday, April 11, 1973, William Littler wrote in the Toronto Star: “… He scampered his way through the first movement with pinpoint accuracy and narrowed and intensified the focus of his tone into a pure shaft of silver to sing his way through the Moderate. Sing, yes, and whisper, too. By the time he reached the cadence, his shadowy plucking and sudden bursts of melody than this listener had dreamt of the music contained. What a bow arm! And what imprecise intonation! In short, here was a performance on the plane of complete technical assurance – the kind that relieves listener and player alike of anxiety and frees them to search beyond technique into the meaning of the music…”

After that I was asked back by the orchestra every two years, for a total of five engagements. This was the perfect life … to teach at the school … to play …to tour … and then become popular and have the students want to come to you at the school. I played chamber music with my faculty colleagues, Lorand Fenyves and Patricia Parr, and in a trio with Steve Stacy and Gloria Saarinen. I also presented concerts and recordings with Marietta, my wife. There is nothing I haven’t played that I wanted to. I have always played the full repertoire available. What I enjoy are the Rococo Variations and Shostakovich. These are pieces that resonate with me.

Orloff continued teaching and concertizing until 2002. His last tour was in Romania. He had received amnesty from the new regime and was awarded top state honours and ceremoniously decorated. Vladimir Orloff may be heard playing all the concertos mentioned above in addition to Schumann, Khachaturian, Saint-Saens, the Bruch Double, the two Haydn concertos, and a few sonatas. (DOREMI DHR 7711/3 and 7896).
In 1896 a twenty-year-old Swiss musician, R. Aloys Mooser, went to Russia to take up a job as a church organist. He immersed himself in the musical life of St. Petersburg, got to know all the major musical figures of the time, and soon became an influential music critic. Thirteen years later he returned home to Geneva. But it wasn't until he was over ninety years old that he wrote this remarkable memoir.

In her introduction, University of Guelph musicologist Mary Woodside describes how she came across this volume, at that time still unpublished, in the Geneva library where she was studying Mooser's collection of rare early editions of Russian operas.

Mooser does not share many details about his private life—either how he lived or what he heard during his Russian sojourn. But he takes full advantage of his unique position to provide a vivid perspective on Russian musical life at the turn of the century. His anecdotes and portraits are based on his experiences with the leading composers, performers, conductors and patrons of the time in St. Petersburg, like the composers Alexander Glazunov and Mily Balakirev, and the "greatest Russian critic of his time", the charmingly dissipated and undisciplined Alexander Verzhbinski. Affection never prevents him from criticizing these characters—he calls his dear friend and teacher Rimsky-Korsakov, "a sheep in wolf's clothing".

Woodside underscores the significance of Mooser's memoir by pointing out that even after the vicissitudes of Soviet rule, "the cultural life celebrated in his memoir has not been destroyed, and is the most enduring and illustrous part of Russia's identity." Her assessment of Mooser as an important bridge between romantic and modern music is backed up by the selections from Mooser's music criticism that she has included, which, like the memoir, are being published in English for the first time.

The deft translation by Neal Johnson succeeds in capturing Mooser's considerable wit in passages like his description of a concert given by "a perpetually shaky orchestra whose phrasing was characterized by the uttermost fantasy." Footnotes are placed conveniently at the bottom of each page, although you need to be alert to distinguish Woodside's annotations from Mooser's own. There is a detailed index, a bibliography and a terrific collection of photos.

The Voice by Thomas Quasthoff Pantheon 252 pages; $27.95

Even readers who have never heard Thomas Quasthoff's singing voice are bound to be moved by this memoir. The German bass-baritone was born a thalidomide baby in 1959. In his own description, he grew up to be "a four-foot-three-inch concert singer without knee joints, arms or upper thighs, with only four fingers on the right hand and three on the left."

Quasthoff takes a jocular and sardonic view towards his own life. His percipience is startling, his candour appealing. We know all the major muscicians, conductors and patrons of the time in St. Petersburg, like the composers Alexandr Glazunov and Mily Balakirev, and the "great illustrious part of Russia's identity." Her assessment of Mooser as an important bridge between romantic and modern music is backed up by the selections from Mooser's music criticism that she has included, which, like the memoir, are being published in English for the first time.

Musicologist Jean Boivin, who teaches at the University of Sherbrooke, looks at Messiaen's massive Traité de rythme, de couleur et d'ornithologie, completed after his death in 1992 by his wife, the pianist Yvonne Loriod, and his former student, Alain Louvier. Boivin shows how the treatise reflects Messiaen's teaching methods. He describes how Messiaen would sit at the piano and explore what he called 'unexpected links' by playing from memory examples of orchestral repertoire from all periods.

Gareth Healey discusses how Messiaen's extensive reading of literature and music influenced his musical thinking, and mentions that the authors most frequently cited in Messiaen's writings are Rainer Maria Rilke, Edgar Allan Poe, Henri Bergson and Roger Tory Peterson, the author and illustrator of a series of field guides to birds.

Editor Nigel Simeone relates how Messiaen got involved in an unfortunate legal mess over a ballet score he wrote, due to his naivety about both human nature and money. His co-editor Christopher Dingle illuminates aspects of Messiaen's grand opera Saint François d'Assise, and in particular the birds that "titter" the score.

There's a speech by Messiaen himself about the contemporary tapestry-maker Jean Lurcat. Admiring a detail in Lurcat's work, Messiaen invites a comparison between lepidoptery and his own system of rhythmic modes by commenting that butterflies are living non-retrogradable rhythms.

Dingle and Simeone rightly call L'Ame en bourgeois (The Budding Soul) "the heart of this collection of essays". This set of imagery-laden poems by Messiaen's mother, Cécile Sauvage, has been scrupulously translated for the first time, with the French on one side and Philip Weller's sensitive English translations on the other. Weller contributes an essay on Messiaen's complex, adoring relationship with Sauvage.

Père Jean-Rodolphe Kars explores the all-important spiritual dimension in Messiaen's music. In an autobiographical note Kars tells how he was born Jewish, trained as a concert pianist, then, under the direct influence of Messiaen's music, became a Catholic priest. He reminds us that Messiaen was above all, important spiritual dimension in Messiaen's music. In an autobiographical note Kars tells how he was born Jewish, trained as a concert pianist, then, under the direct influence of Messiaen's music, became a Catholic priest. He reminds us that Messiaen was above all,
EDITOR'S CORNER:
September 2008

Through the long and lazy days of summer I found myself drawn to a number of vocal discs which on the surface have very little in common with each other. The first is the new album by Toronto's own darlings of "punk baroque", I Furiosi, their first for the prestigious Dorian Sono Luminous label. Crazy (DSL-90902) features the pure tone of soprano Gabrielle McLaughlin in a variety of settings by Jonathan Eccles, G.F. Handel, Godfrey Finger, Thomas Arne, Alessandro Stradella and John Blow which all seem to explore some aspect of madness (although it's hard to be sure as the "eco-friendly" program notes - i.e. no paper used - to be available only on-line at the Dorian website after the September release were not yet posted at time of writing). While these songs involve fairly sparse accompaniment, they are interspersed with instrumental selections in which Furiosi violinists Julia Wedman and Aisslinn Nosky and cellist/gambist Felix Deak are joined by James Johnstone (harpischord), Stephanie Martin (organ) and Lucas Harris (theorbo and guitar). The full and energetic sound achieved at times belies the size of the ensemble. Highlights for me include an aria from Handel's Giulio Cesare, Arne's To Fair Fidele's Grassy Tomb, an aria "con violines" from Stradella's Susanna, Vivaldi's trio sonata "La Folia" and the viol da gamba solo Deth by Tobias Hume. One unexpected treasure is the final selection, an intriguing arrangement of Leonard Cohen's Susanne. I must confess I cringed when I saw it on the track list thinking this was not something I was going to want hear in "period style" but from the opening plucked arpeggios on the cello through the entry of the oh-so-unlike Leonard Cohen high and crystalline soprano voice and the long haunting violin lines, I was drawn in and convinced. I'm left wondering what they would do with Cohen's Hallelujah.


Phoenix Edition is a new European label being distributed by Naxos and one of its first releases is the world premiere recording of four secular cantatas by Joseph Martin Kraus. Kraus, a contemporary of Mozart (they were born in 1756 and Kraus only outlived Mozart by one year, dying of consumption at the age of 36 in 1792), was born and educated in Germany but spent most of his career in Stockholm where he served as court conductor to Gustav III, became very interested in the culture of his adopted home and established a high standard for Swedish music. His broad output included a wealth of instrumental music and he composed operas in Swedish, but it is four of his Italian cantatas which are presented on the CD La Primavera (Phoenix Edition 101). We are told that the main reason that these works fell into obscurity is that their particularly difficult soprano lines were written for a specific singer, Lovisa (Sofia) August, also born in 1756, whose death in 1790 devastated the composer. On this recording we are treated to the extreme facility of soprano Simone Kermes whose technical abilities and comfort in the stratospheric upper range make it all sound simple (and musical). The soloist is required to employ what I would call "machine-gun tremolo" over extended phrases. In lesser hands this technique can be simply abrasive and unpleasant, but Kermes' control and warm tone, even in the highest register, makes it an exhilarating experience. Although the booklet notes are in German, English and French, the cantatas' lyrics - Anacreonic poems by Pietro Metastasio entitled "La Gelosia" (Jealousy), "La Primavera" (Spring), "La Scusa" (The Apology) and "La Pesca" (Fishing) - are given only in the original Italian and in German translation. Another seeming oversight in the arrangement of Leonard Cohen's Susanne. I must confess I cringed when I saw it on the track list thinking this was not something I was going to want hear in "period style" but from the opening plucked arpeggios on the cello through the entry of the oh-so-unlike Leonard Cohen high and crystalline soprano voice and the long haunting violin lines, I was drawn in and convinced. I'm left wondering what they would do with Cohen's Hallelujah.


The final disc seems to have been lost in the shuffle when it appeared last February. Reading Tiina Kik's review of Mitch Smolkin's "A Song is Born" (see Pot Pourri on page 61) reminded me that Aviva Chernick who sings on that release put out her own debut CD recently. In the Sea (www.avivachernick.com) is an eclectic collection of Ladino and Yiddish/Hebrew folk songs interspersed with such gems as Kurt Weill's Pirate Jenny, Randy Newman's I Think It's Going To Rain Today and a particularly effective version of Leonard Cohen's Dance Me To The End of Love. It's funny how Mr. Cohen keeps popping up this month. You'll find another reference in Ori Dagan's review of DK Iboneka's new CD I'm Your Man in the Jazz reviews on page 59. But back to Ms. Chernick. The first time I heard this young singer's powerful voice was as the alto soloist in "Mother Was Standing", an amateur production of Pergolesi's Stabat Mater that I had the pleasure to be involved in about a decade ago. Since that time her voice has matured and her technique has developed and focussed. In the trio setting here with pianist/music director Tania Gill and cello/bass player Andrew Downing she shines with confidence and style. But most important, she is obviously having the time of her life.

Editor's Corner continues on page 54
Concert notes: The Labour Day weekend will be a busy time for Aviva Chernick at the Ashkenaz Festival at Harbourfront. On August 30, in addition to performing at Mitch Smolkin’s CD launch at 7:00, she will also be celebrating Havdalah (the end of the Sabbath) with Rabbi Aaron Levy at 9:00 on the outside stage and participating in the late night Sephardic Cabaret at the Lakeside Terrace. On August 31, at 6:30 her Huppa Project launches their “Under the Canopy – Music of the Jewish Wedding Ceremony” CD at the Lakeside Terrace, and on September 1 her band Jaffa Road (formerly Shakshuka) performs a free concert at the Brigantine Room at 7:00.

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

David Olds, DISCoveries Editor
discoveries@thewholenote.com

VOCAL

From Courts on High
St. Michael’s Choir School
Independent 6671 (www.smcs.on.ca)

A Toronto treasure for 70 years, the venerable “St. Mike’s” youngsters are back in the recording scene with a new CD, their first major release since “Christmas Garland” of 1999.

The choir does not disappoint. On display is as pure a treble sound as can be achieved. Twenty-five tracks are presented in diverse styles, all the way from Gregorian Chant to a brand-new work by Thomas Duraklio. One chime clocks in at just 33 seconds, and the major work, Thos Royal Knight from Courts on High is nearly six-and-a-half minutes long. This hymn pays tribute to the school’s patron saint, St. Michael the Archangel. It was originally composed in the 1940s by the choir school’s founder, Monsignor Ronan, and appears here in an arrangement by alumnus Kola Owolabi in a performance which features every student of the school.

A large percentage of the sung works are a capella, but interspersed among these are five liturgical inventions for organ, played on the big Casavant at Grace Church-on-the-Hill. Larger works, with all stops out, and accompanied choirs, are saved for the end of the disc. The collection as a whole was recorded either at Grace, or at the slightly smaller Loretto Abbey Chapel in North York.

The legendary team of Ed Marshall and Gary Ratcliffe have worked their magic, and it is not easy to tell what work was recorded where, although the notes do tell, in tiny print. We aren’t told which of the 3 choirs sings on which track, but all members are named. The sound is beautiful, and even the non-religious can enjoy this CD.

John S. Gray

Ravel - Sheherazade; Debussy - Proses Lyriques
Marianne Fiset; Marie-Eve Scarfone
Analekta AN 2 6761

Plastered all over Marianne Fiset’s debut album is a reminder that she is not just another young Canadian singer: she is the First Grand Prize winner of the Montreal International Music Competition of 2007. Fiset, who is from Quebec, is a lyric soprano in the French tradition, with a clean, tender sound, perfect pitch, and a wonderfully smooth, effortless sense of line. Singing Ravel’s Sheherazade and Debussy’s Proses Lyriques, Fiset shapes phrases beautifully and places each note with delicate precision, modulating her dynamics with sensitivity. But attention to detail comes at a price. Fiset sounds like she is carefully reading from the score rather than truly engaging with the music. Variations in colour and attack are rare, and for all the care she puts into individual phrases, there are almost no climaxes, no moments that sweep you away into the atmospheric world the music creates. The bonus track of the Song of the Moon from Dvorak’s opera Rusalka could have changed the pace, but here too Fiset takes a languid approach that highlights the loveliness of her voice and the music, but dramatic potential of neither. She might have borrowed the orchestra that accompanies her here for a more colourful Sheherazade, though Marie-Eve Scarfone does an adequate job with the piano version. With just over 45 minutes of music, there is room for Fiset to show herself to be a more versatile artist. As it is, there is enough to enjoy, and Fiset is an undeniably charming soprano.

Seth Estrin

Royal Mezzo
Jennifer Larmore; Grant Park Orchestra;
Carlos Kalmar
Cedille CDR 90000 104

While the privileges are wealth and power in ancient times may have been splendid, fortunes could easily and suddenly take a turn for the worse, resulting in tragedy and humiliation. Maintaining a royal countenance through such extreme times could be near impossible, especially for women who could suddenly find themselves completely at the mercy of their captor. Such was the case for the women portrayed in these settings by Barber, Berlioz, and Britten. And it surely takes a singer with a rich and royal tone with depths of maturity and inner fire equal to the task of the extreme emotional states required for the delivery of soliloquies by figures such as Andromache, Cleopatra and Phaedra at such pivotal and deadly junctures in their lives.

Add to this the dreamy but extremely clever sensuality of Ravel’s Sheherazade, and the stage requires the most sensitive and seasoned performance, which Jennifer Larmore delivers with a mixture of grace, eloquence and unrestrained passion. The orchestrations are phenomenal in their delivery as well, with some truly harrowing passages depicting anger, fear, lust, remorse, revenge, and finally either suicide or resignation to one’s fate. A thrilling portrayal of epic grandeur, this CD will make your heart race and temperature rise.

Dianne Wells

Rossini - La Cambiale di Matrimonio
Desirée Rancatore; Saimir Pirgu; F.M. Capitanucci; Pesaro Festival; Umberto Benedetti Michelangeli
NAXOS 2.110228

Rossini - L’inganno felice
Tarver; Mologni; Regazzo; Vinco; Bailey; Czech Chamber Soloists, Brno; Alberto Zedda
Naxos 8.660233-34

It was in 1810 when the Rossini, still a teenager and fed up with his studies in Bologna, came to Venice to try his luck. Ambitious, energetic, talented and full of new ideas, the boy secured a commission for a one act opera — (The Marriage Contract) was born. Success was so immediate and resounding that this former nonentity soon became the talk of the town and within the next year and a quarter he produced six operas, two of which became immortal masterpieces (Tancrède and L’Italiana in Algeri).
La Cambiale is called ‘farsa comica’, the comic farce or opera buffa of which Rossini became an undisputed master. Although called a farce and full of hilarious situations, it also has much character humour that makes it considerably superior to an ordinary farce. For us Canadians, this piece particularly strikes home in a certain Canadian businessman Slook, who comes to Europe to buy himself a wife. ‘Canada’ crops up a lot in the text, not the least when the incumbent lovers urge Slook ‘to go home to Canada!’

The performance from the Pesaro Festival, Pesaro being a Rossini Mecca today, is fabulously entertaining – a delight from beginning to end. Umberto Benedetti Michelangeli is thoroughly at home in the Rossini idioms and conducts with charm, grace, upbeat tempi and sense of humour. The outstanding cast of nearly all young Italians sings and acts to perfection. Soprano Desiree Rancatore, as Cherubino, is already an accomplished coloratura and Fabio Maria Capitanucci, a powerful basso, as the Canadian Slook, is a perfect caricature of himself and perhaps steals the show.

Today nearly all of Rossini’s 39 operas have been recorded, many several times. We are indebted to NAXOS for filling in the gaps, the unknowns, like L’Inganno felice (The Happy Deception) of 1812 which also comes from those early six works in Venice. Initially a huge success, it was all but forgotten for some hundred years until its revival in 1952. This is an opera seria, of serious subject matter but with a happy ending. This finely crafted work with lovely music secures a very satisfying reading, expertly conducted and sung, again by young, talented singers. An excellent recording.

Rossini didn’t stay long in Venice. By 1815, at age 23, in the turmoil of Napoleon’s defeat he took off first to Milan and then to Naples with Rome soon beckoning. So watch out world... Rossini is coming!

Janos Gardonyi

Wolf-Ferrari - La vedova scatra
Sollidi; Muraro; D’Aguanno; Mhofer; Rossi; Teatro la Fenice; Karl Martin
Naxos 2.110234-35

Ermanno Wolf-Ferrari was a man of divided loyalties. Born in Venice he felt at home both in Italy, the land of his mother, and in Germany, his father’s country. Like his older contemporary, Ferruccio Busoni, Wolf-Ferrari received his musical training and spent most of his career in Germany. No wonder then that his musical influences were divided as well – it’s Wagner and Rossini who get that credit. Best remembered for his Il Segreto di Susanna, Wolf-Ferrari had considerable success with his Italian operas, though they tended to be better received in Munich and Bremen than in Milan or his native Venice. La vedova scatra, one of his later operas, is based on a play by Carlo Goldoni, a fellow Venetian whose 18th century plots frequently inspired Wolf-Ferrari. This is where another paradox of the composer becomes apparent. He endowed the comedic libretti of an era gone by with music deeply rooted in the verismo tradition. As most Goldoni tales, La Vedova is a morality play telling of a cunning Venetian widow, who through clever disguise tests the intentions of her four suitors. Not surprisingly, she chooses an Italian Count over a Spaniard, an Englishman and a Frenchman. The music is unfamiliar, but lovely and performed beautifully. The sets are sumptuous and the DVD is worth watching for a glimpse inside the beautiful Teatro La Fenice alone. Among the principals, Anna-Lise Sollidi stands out, while Alex Esposito, the servant Arlecchino, is not only an accomplished singer but also possesses great comedic timing. This is yet another example of the high quality recordings produced by Naxos.

Robert Tomas

Lorin Maazel - 1984 (Big Brother The Opera)
Simon Keenlyside; Nancy Gustafson; Richard Margison; Diana Damrau; Lawrence Brownlee; Royal Opera House, Covent Garden; Lorin Maazel
Decca 074 3289

In transforming George Orwell’s seminal novel Nineteen Eighty-Four into an opera, composer/conductor Lorin Maazel and his librettists changed the title to 1984. Likewise, the story of totalitarian dystopia has been condensed to its most dramatic moments, leaving out any trace of the novel’s satiric wit. Where Orwell terrifies the reader through understated irony, Maazel, now nearing the end of a celebrated conducting career, stuffs terror down your throat. The music is impulsive and jarring, vehemence at times, and the singers are often stretched to the top of their ranges. While Maazel employs a wide range of musical styles, most often the music conveys a volatile, swerving tone that swells and pops in unexpected places and from unexpected instruments. At times, however, he indulges in more traditional genres – there’s even a syrupy love duet. No expense has been spared on this new commission from the Royal Opera at Covent Garden. Canadian stage director Robert Lepage has created a dark, menacing production that works well with Maazel’s conception of the work. Best of all is the casting – the inhabitants of Orwell’s world might not be encouraged to possess creative thought, but they sure can sing. Simon Keenlyside is remarkable as Winston Smith, presenting a real, fleshed-out character, and Nancy Gustafson is impassioned as his lover Julia. Canadian Richard Margison creates a powerful impact as the ambiguous O’Brien, while Diana Damrau has two striking cameos. If the music does not convince at all moments, the singers, staging, and gripping story make up for it. An extended interview with Maazel makes a valuable bonus.

Seth Estrin

David Alagna - Le Dernier Jour d’un Condamné
Roberto Alagna; Indra Thomas; Jean-Philippe Lafont; Richard Rittelmann; Orchestre National d’Ile-de-France; Michel Plasson
Deutsche Grammophon 480 095-8

The abolition of the death penalty was the most important social issue for Victor Hugo. “Revenge belongs to humans, the punishment – to God.” These words of the great writer resonate through all of his works, none stronger than The Last Day of the Condemned. The concept postulated by the novel was so controversial at the time, that Hugo initially published it under a pseudonym, only acknowledging it years later. With the death penalty still a reality in most of the world, this powerful condemnation of killing a human being in the name of the law is as resonant as ever. The opera, created by the Alagna brothers (David is the composer, Frederico the librettist and Roberto the principal performer) is a stirring work that owes much to the music of Poulenc, especially his Dialogues of the Car­melites. David and Frederico are also accomplished visual artists and created the design for the opera, one of their many such collaborations. The death-row prisoners, sung by the exquisite Roberto Alagna and Indra Thomas, illustrate the depth of despair in the face of inevitable demise, although from two different viewpoints. Presenting the anguish of the female prisoner is particularly effective when juxtaposed and overlaid against the suffering of the male protagonist. Despite it being a highly political piece of art, it is art nonetheless, skilfully exploiting the best tonal traditions of operatic music. The end result is an opera that feels classical and yet thoroughly contemporary, where both the music and the libretto force the listener to ponder issues of life and death.

Robert Tomas

EARLY MUSIC AND PERIOD PERFORMANCE

La Pellegrina - Intermedii 1589
Leclair; Mauch; Bertin; van Dyck; Novelli; Fajardo; Capriccio Stravagante Renaissance
qualities of Spanish art — in particular the folk and flamenco music the Italian-born Scarlatti absorbed during his lengthy service to the royal courts of Therlia.

The selections expertly conjure what Sempe describes as Scarlatti's "high-risk gambler's instinct": virtuosic exuberance, passions, regrets, echoes of guitars and mandolins and wild nights sung throughout this fantastic musical landscape. The recording quality is excellent, vibrant without becoming overbearing and blessedly devoid of the distracting mechanical sounds older instruments are prone to. Canadian musician Olivier Fortin joins Sempe on four of the fourteen sonatas, performing solo sonatas arranged as duets on a matched set of harpsichords built by Bruce Kennedy in 1985. An accompanying promotional disc also contains numerous selections from the sizable stable of young talent appearing on previous releases from Sempe's own Paradizo label. Daniel Foley

CLASSICAL AND BEYOND

Beethoven - The Symphonies
Berlin Philharmoniker; Claudio Abbado
Deutsche Grammophon 477 5864

This is Claudio Abbado's third complete Beethoven cycle and his second with the Berlin Philharmonic Orchestra. Recorded 2000-2001, it features all the fine production and execution that listeners have come to expect from Deutsche Grammophon. It does not, however, offer anything new. It has almost all the force of Karajan's 1963 Beethoven cycle but little else to distinguish it from that older, much loved set of renditions. Certainly the ensemble is in top form but Abbado's vision is one of lyric clarity that doesn't distinguish itself from among the BPO's Beethoven recording history.

While this makes for a lukewarm reception, the five-disc set is handsome and overall musically satisfying. The packaging is elegant. Most of the interpretations seem lifted from Karajan, except they lack the fierce element that pushed Karajan's sound over the top. The orchestral preamble to bass-baritone Thomas Quasthoff's entry in the finale of the Ninth Symphony, for example, doesn't have the dynamic kick that forces the listener's ears wide open.

Conversely, anyone who considers Karajan just too brutal an interpreter will probably adore these renditions. This may be Abbado's final shot at this symphonic cycle and his melodic strengths largely make up for his lack of tutti crunch. These performances reveal a consummate professional who has all the tools but not the genius necessary to place him among the greatest directors who've held the podium for Berlin's top orchestra.

John Keillor

Mahler 10
Wiener Philharmoniker; Daniel Harding
Deutsche Grammophon 477 7347

Gustav Mahler did not live to add the finishing details to the grand torso of his 10th symphony, though he had gotten as far as orchestrating the first and third movements of this five-movement work before his untimely death at the age of 50. For decades only these two movements were performed until Mahler's widow Alma finally consented to allowing Deryck Cooke's "performing edition" of the entire score to be performed in 1963. The edition for this recording is Cooke's 1976 third revision, published posthumously in 1989.

Though the Vienna Philharmonic Orchestra has recorded the opening Adagio movement several times under prominent conductors (Bernstein and Abbado both considered this the only legitimate portion of the work), this is the VPO's first recording of the complete symphony. Oddly, the familiar first movement receives on the whole the least convincing rendition. Fortunately, as the symphony progresses, both orchestra and conductor rise to the occasion, hitting their stride in the waltzing fourth movement and moving sensitively through the finale to provide a touchingly expressive end to this magnificent work.

Album and booklet are festooned with a half dozen fashion shots of the intense young maestro Daniel Harding (Sir Simon Rattle's most prominent protégé) but nary a one of the composer. As this is Harding's debut appearance on the exclusive DG label, it appears that no expense has been spared to provide a proper studio realization of the work. Recorded on-site in the Großer Saal of the Musikverein, this disc boasts much finer acoustics than DG's recent string of meretricious live recordings. Daniel Foley

EXTENDED PLAY - CLASSICAL VIOLIN CONCERTOS

By Terry Robbins

Franz Clement is generally remembered — if he is remembered at all — as the soloist in the premiere of Beethoven's Violin Concerto, supposedly sight-reading from the manuscript and at one point apparently playing his violin upside down. Not quite the sort of figure you
would expect to be the subject of a musical revelation, but that’s exactly what he is on Beethoven and Clement Violin Concertos, a superb 2-CD set featuring Rachel Barton Pine and the Royal Philharmonic Orchestra under José Serebrier (Cedille CDR 90080 106).

Beethoven held Clement in the highest regard, and with good reason: he was an exceptional violinist and a gifted composer. His D Major Violin Concerto is an impressive work that puts the Beethoven, long regarded as being stylistically unique for its period, in a new perspective, and is all the more remarkable for pre-dating the Beethoven by more than a year. The concerto has not been performed in 200 years, and this world premiere recording uses the new edition prepared by Clive Brown, who also provides the outstanding booklet notes. Barton Pine is superb in both concertos, combining a sensitive understanding of contemporary performance practice with flawless technique and glorious tone; she also wrote the excellent cadenzas. The RPO and Serebrier are perfect partners, and the recorded sound is outstanding. At the bargain single-CD price this is an absolute ‘must-buy’.

Nine violin concertos have been attributed to Haydn over the years, only four of which have proved genuine. One has been lost, and the other three are featured on an excellent Naxos disc by Augustin Hadelich with the Cologne Chamber Orchestra under Helmut Müller-Brühl (Haydn Violin Concertos Naxos 8.570483). The CCO has a long history of period performance, since 1987 on modern instruments, and the balance between period style and a full, warm sound is very satisfying. The harpsichord continuo adds a great deal, and the tempos are crisp and bright throughout. Hadelich’s playing is excellent in all respects. He swept the awards at the Indianapolis International competition in 2006, and looks set for a stellar career; this CD marks his professional recording debut. Highly recommended.

Period style is more prominent on another intriguing 2-CD set, Giuliano Carmignola’s recordings of the Mozart Violin Concertos and the Sinfonia Concertante with Claudio Abbado and his new, hand-picked Orchestra Mozart (DG Archiv 00289 477 7371). This is the orchestra’s first period-instrument recording, and their stylised playing may not be to everyone’s taste. The softer attack frequently has little sustain, for instance, making for quite different phrasing. The interpretations are sensitive and thoughtful though, with a sparing use of vibrato and some interesting ornamentation choices. Tempos are again quite fast, with a devilish “Turkish” episode in the Rondeau finale of the A major, and there is no languishing in the slow movements either. Daniela Waksman plays viola in the wonderful Sinfonia.

Incidentally, Abbado and the OM have also just released an excellent 2-CD set of five Mozart symphonies in the same style (DG Archiv 00289 477 7598). The performances are live Italian concert recordings from 2005/06, but the excellent sound quality gives virtually no indication of an audience being present.

MODERN AND CONTEMPORARY

Hommage à Messiaen
Pierre-Laurent Aimard
Deutsche Grammophon 477 7452

As Olivier Messiaen’s music cuts deeper and deeper into the mainstream classical canon, his name is becoming inextricably bound with pianist Pierre-Laurent Aimard. As a student of both Messiaen and his wife Yvonne Loriod this interpreter has been groomed for the job of providing definitive renderings of all the composer’s pianistic material. This disc commemorates Messiaen’s centenary with early solo piano selections from 1928 to 1950.

The spacious breadth of Messiaen’s celestial brand of tonality was fully formed from the start – all of the material in this collection (Praeludes pour piano, selections from Catalogue d’oiseaux, and Quatre Études de rythme) demonstrate a fully formed aural vision of rare genius. Hints of Satie and Debussy’s influences are evoked without undue emphasis. Aimard’s renditions are evocative and refined, an irrefutable argument for his A-List status as an interpreter. But his performances also have a selflessness that directs the ear past the player and into the scores themselves so that this recording is a testimony to the composer’s emerging status as the supreme French composer of the 20th century.

The aesthetic accuracy and comparative simplicity of early scores also serve to help Messiaen-resisters hear past their deficiency. It’s praise through faint damnation to say that no better performances of these scores may ever be available. Aimard may have won the race before it really started.

John Keilor

Fiesta
Simón Bolivar Youth Orchestra of Venezuela; Gustavo Dudamel
Deutsche Grammophon 4777457

When this year’s Glenn Gould Prize went to José Antonio Abreu, few in Canada had even heard of this remarkable conductor, teacher, economist and humanitarian. The Simón Bolivar Youth Orchestra is just one of the fruits of the sistema Abreu set up in his native Venezuela to teach music to hundreds of thousands of disadvantaged children. Its conductor for the past eight years has been his student and protégé, Gustavo Dudamel. Though just twenty-seven, Dudamel has just been made the new music director of the Los Angeles Philharmonic.

After discs of weightier material—Mahler and Beethoven symphonies—they here offer showpieces from Latin American composers. These programmatic works all have roots in folk melodies and traditional dance rhythms. The most memorable pieces encompass the sultry moodiness of Silvestre Revueltas’ Sensenayá, the painterly vistas of Noon on the Plain by Antonio Estévez, the lilting evocations of Danzón No.2 by Márquez and the tempestuous drama of Ginastera’s many-layered dances from Estonia.

The flamboyant exuberance of these young musicians and their charismatic conductor wouldn’t be nearly so enjoyable if their ensemble-work wasn’t so focused and their rhythms so articulate. They take Leonard Bernstein’s Mambo from West Side Story, the only non-Latin-American piece on the program, much faster than Bernstein ever did. But they pull it off.

The booklet for this live recording includes an essay based on interviews with Dudamel, and a list of every one of the over two hundred members of this extraordinary orchestra.

Pamela Margles

Timothy Corlis - Notes Towards Various Artists
Chestnut Hall Music CMH080523
(www.myspace.com/timothycorlis)

Occasionally we find a CD that truly stands out from the rest, and here is one, certainly. Timothy Corlis is a composer of great depth and passion, not to mention a pristine, polished craft. The opening Prelude for the Night of the Lunar Eclipse, a post-impressionistic duet for cello and piano, draws you in compellingly.

The title track follows, for chorus and
narrator with soloists; a shattering experience of Margaret Atwood’s nearly brutal poetry, linked with Corliss’ masterful writing. It is twenty-five of the most intense minutes of listening you are likely to experience. The DaCapo Chamber Choir is in top form. Gaps between the tracks are short on this disc, adding to the ambiguous suggestion that these works might be considered part of a diverse suite. Following the choral poems, the anguish-filled chamber piece Western Projections seems right step. Violinist Jerzy Kaplanek exhibits his glassy tone, notably.

Two musicians in this project contribute their own pieces to end the disc: Pianist Heather Dawn Taves’ As Through a Glass Darkly, for tenor (Brandon Leis) and piano, with words by poet G. Victor Toews. Conductor Leonard Enns has the last word with his Cello Sonata. Cellist Ben Bolt-Martin shines in this, a work written for him. Engineers Earl McCluskie and Ed Marshall have brilliantly captured the sound of St. George’s Church, Guelph, and Maureen Forrester Hall in Waterloo. Warm acoustics bestow a rich benediction on the project.

John S. Gray

John Antill - Corroboree
New Zealand Symphony Orchestra; James Judd
Naxos 8.570241

A corroboree is a ceremonial happening in which Australian Aborigines depict their origins, folklore and current events including the stylised mimicking of their revered fauna. Performed in the evening by firelight, it is enjoyed by performers and viewers alike. Unspoiled until after 1770, the Aborigines were, from a colonial perspective, the most primitive, naïve people in the world. They did not have the wheel. But they did have rhythm.

Antill witnessed a real corroboree as a youngster in 1913 which drove him to an in-depth study of Aboriginal music. He emulated the atmosphere and sounds of the originals in his ballet completed in 1944. Consider the scoring which, in addition to the usual complement of strings, winds, brass and percussion, uniquely calls for this collection: xylophone, vibraphone, bass drum, thora sticks (two hardwood sticks struck together), 2 cymbals, 2 gongs, triangle, tambourine, snare drum, slap stick, ratchet, tom tom, woodblock, sleigh bells, castanets, sand blocks, Chinese temple blocks, thunder sheet, and, of course, a bullroarer. The bullroarer, as we all know, is a cigar shaped flat piece of wood attached at one end to a two stranded chord. It is whirled above the head which causes it to twist and make the deep, unmoving whirring sound clearly heard in the organistic finale of this extraordinary work.

A suite from Corroboree was first performed on August 17, 1946 at a free Sunday matinee concert at the Sydney Symphony Orchestra conducted by newly arrived Sir Eugene Goossens. Goossens introduced Le Sacre du Printemps to Australia in the same season. Corroboree was an immediate hit but it was not until December 1960 that a suite was recorded by Goossens and the Orchestra (now reissued on Dutton CDBP9779). Goossens took the score to Europe and made a recording of the suite for Everest, still available on CD (EVC9007 or DVDA1029).

This stunning new CD from Naxos, which also boasts the first recording of the exuberant Outback Overture, is the only complete performance of Corroboree available. EMI Australia’s 1977 CD of the ABC’s recording conducted by John Lanchbery is in the never-never. There are seven parts, opening with the Welcome Ceremony (witchetty grub men assisted by members of the Emu Totem) and closing with the propulsive Procession of Totems and Closing Fire Ceremony (in which representatives of the Lace Lizard, Cockatoo, Honey Ant, Wild Cat, and Small Fly Totems participate with much use of Boomerang, Spear and Fire Stick).

This unique and attractive work, exciting and accessible, is a natural for a collector seeking something beyond the usual repertoire. Audiophiles will certainly want it.

Bruce Surtees

EXTENDED PLAY - CONTEMPORARY STRING QUARTETS
By Terry Robbins

Reviewing contemporary music can be a bit like being handed a copy of War and Peace in the original and being asked what you think of it when you don’t speak Russian; if you’re not fully conversant with the composer’s individual language then how can you judge? Music is different in one critical respect, of course, in that regardless of the particular musical language the composer uses, something should be communicated by the music itself. Does it actually say anything?

There are two essential CDs of contemporary string quartet music this month that say a lot, plus an extremely interesting DVD that doesn’t say quite as much.

Per Nørgård, now in his mid-70s, has long been a major figure on the Danish music scene, and the world premiere recordings of his String Quartets 7, 8, 9 and 10 by the Kroger Quartet (DACapo 8.226059) provide a fascinating glimpse of his recent work. Written between 1993 and 2005, these are complex, varied and difficult quartets that display a very strong command of structure and sonority. The Kroger Quartet shot to prominence 6 years ago with a performance of Nørgård’s Fifth String Quartet (to which they dedicated thirty rehearsals!), and Nørgård has worked closely with the artists since then; two of the quartets, numbers 7 and 10, are dedicated to the Kroger, with the latter being written for them. These are definitive performances, highly expressive and technically dazzling.

Artistic cooperation between composer and performers is also a key element in Launch Pad, an album of five Canadian string quartets commissioned and performed by the Penderecki String Quartet (Centrediscs CMC CD 13308). There is an interesting diversity of sound and style here from five established mid-career composers: Laurie Radford, Alice Ho, Piotr Grella-Mozejko, Daniel Janke and Jeffrey Ryan. Of particular note are Radford’s Everyday We See In The Sky (2005), a single-movement work involving digital signal processing, although the computer manipulations are not as apparent as you might expect, Ho’s String Quartet No.2 (2003) in two parts - a soulful Dream and an agitated Reality - and Ryan’s String Quartet No.3 “sonata distorta” (2006), a fascinating work reflecting on the Tolstoy story The Kreutzer Sonata and the Beethoven violin sonata that inspired it, with excerpts from the Beethoven appearing ‘distorted’ at various levels in the quartet. Some readers will recall the premiere performance of this work at Music Toronto in a theatrical presentation that included actor Colin Fox. Again, this disc features definitive and stunning performances in all respects by the PQ.

In the 1960s Karlheinz Stockhausen, who died last December at the age of 79, was the darling of the musical avant-garde and capable of sparking passionate arguments about what was or wasn’t music. Now comes a timely DVD of Frank Scheffer’s documentary on Stockhausen’s Helicopter String Quartet (mediarts 3077508), which was written for the Arditti Quartet and premiered at the 1995 Holland Festival. The quartet members play in four different helicopters flying through the air, shouting numbers in German, but unable to hear each other and linked only by a click-track for coordination. The music
Words We Both Could Say
Shannon Butcher
Independent SB2008

You Go To My Head
Janelle Monique
ZaFeMusik ZAFE2007

Debut discs from several young singers have made their way over the WholeNote transom this summer. This month we have two examples, with more to come in future issues.

Shannon Butcher has come out of the gate strongly with "Words We Both Could Say". The main attraction of this disc, besides Butcher’s very fine vocal work, is the refreshingly unusual (for a jazz record) source material. With nary a standard in sight, the ten tracks of jazzified pop tunes draws from such diverse sources as The Beatles, No Doubt, Blondie (Deborah Harry) and Jimmy Webb/Glen Campbell. The only tune that remotely resembles a standard is It Might As Well Be Spring, and that gets a bossa nova-ish treatment that spritzes it up nicely. Butcher’s appealingly light, clear, and at times breathy voice, works well on both up tempo and slower tunes. Although the disc is an eclectic mix there is a very definite style to the arrangements and performances from core players Ross MacIntyre on bass, Michael Shand on piano and Mark McLean on drums that make it a cohesive yet unique collection. The standout tracks for me are Tears for Fears’ Mad World, which has been getting a lot of airplay on JazzFM, and Wichita Lineman with its gentle syncopation, enriched harmonies and gorgeous guitar work by Rob Pititch, which is worth the purchase price alone.

Janelle Monique’s offering “You Go to My Head” takes a completely different approach. Monique and producer Oliver Miguel draw heavily on standards - and some, like Misty, even tip over into the chestnut category - but the use of 80’s pop/funk/salsa instrumentation render them exhilaratingly difficult to recognize. There are also a handful of pop tunes, like Dust in the Wind and Sting’s Fragile, on which Max Senit and Richardo Lewis on drums, Kibwe Thomas on keyboards and Oliver Miguel on sax, guitars, and programming turn in some beautiful playing. Add to that a few bossa nova standards and it all adds up to a quirky pop/funk/Latin/soul/swing stew. Monique’s singing style is rooted in R&B and Latin American soil, so, for me, the vocals on the songs that are not swing standards work much better. Some, like A Felicidade, are a perfect fit.

EXTENDED PLAY - LOCAL INDEPENDENT JAZZ
By Ori Dagan

When he isn’t gigging with fellow young cats on the local scene, guitarist Harley Card leads three groups: “God’s Gift to Yoda”, “Hobson’s Choice” and a quartet under his name. The Harley Card Quartet’s independent debut CD Non-Fiction is an assortment of eight originals by the leader, all titled in two words or less. Contrast is somewhat lacking here, and except for the formidable composition and strong arrangement of Right Arm, the disc is not as interesting as one wishes it were. However, even if the writing is somewhat formulaic, the players make the best of it. This ensemble grooves harmoniously from start to finish, each member solidly in their own sweet way. Pianist Matt Newton stands out with a personal touch, and with aces Jon Maharaj on bass and Ethan Ardelli on drums, one can’t go wrong.

Soulful guitarist Rick Washbrook’s latest outing as a leader, West Mystic, offers a unique take on the guitar-piano-bass-drums quartet. The liner notes reveal that the part of revered pianist Bob Erlandson was intentionally overdubbed atop a trio recording of Washbrook on guitar, Dennis Pendrith on bass and Steve Kostashuk on drums. A project 5 years in the making, this disc comes across as a carefully prepared meal, the ingredients being seven originals, a cover and two standards, all immaculately engineered. Compositionally, Washbrook has an average storyteller that draws from a wide pool of worldly styles. One of several highlights is an aptly sizzling take on Scorched Sun by recently departed American jazz guitarist Eddie Fisher. To top it all off, a surprising vocal performance on the Arlen/Koehler chestnut I’ve Got the World on a String. Although Washbrook has an average voice he sings, as he plays, with pure passion.

Nigerian-Canadian jazz vocalist DK Ibomeka possesses the sort of voice that commands your attention. Smile and striking in performance, the 6’7” giant’s vocals are not only big, but also sweet, smooth and well-suited to the romantic repertoire at hand. In this setting, Ibomeka is enanced by musical excellence: prized Toronto bassist George Keller wears the producer’s hat, while the smoking band includes Davide DiRenzo on percussion, Michael Shand on keys and Kelly Jefferson on tenor. Fans of DK will not be disappointed. The album is called I’m Your Man and the title track, penned by the inimitable Leonard Cohen, works better than expected. Even though the swingers are arguably phrased a little on the safe side, the tender ballads allow DK’s gift to shine through. Look out for our big man to take the world by storm: “I’m Your Man” will be released in the U.S. on September 27 and in Europe in October.

On the Edge - The artistry displayed by these jazzers is astonishing given that they cannot yet order a drink! Nearly every one of these players is in Grade 10, 11 or 12, participating in the Senior Enriched Jazz level of the Humber Community Music Program; a few guests appear courtesy of Humber’s world famous post-secondary music program. Hopefully these kids know...
It must be remembered that when George Szell came to prominence in the United States in the mid-1940s (and his mid-forties) he was a highly respected conductor and musician in Europe. He had a very solid grip on his repertoire which soon expanded to new works which he was debuting and championing. However, all that most music lovers around the world today know about Szell’s artistry they have divined from the recordings made by Columbia in Cleveland from the late 1940s on. In an interview with Szell as an intermission feature in one of the weekly broadcast concerts, he stated that Columbia allowed him to record items that he requested only if they were not in conflict with Ormandy or Bernstein. Those he did make revealed meticulously prepared performances which could be misinterpreted as a somewhat objective. The lean balances of those LPs and then CDs only reinforced that impression.

Happily, two new four discs (priced as three) sets of live Szell performances from Cleveland and New York tell another story. It is very clear throughout that Szell was not a conductor working on his interpretations. He knew exactly what he wanted and he got it. These sets, published by West Hill Radio Archives of Don Mills are derived from immaculate sources and contain many revelations. The Art of George Szell Volume One (WHRA-6019) opens with Szell’s debut concert with the New York Philharmonic Symphony Orchestra from Carnegie Hall on July 4, 1943. WW2 was still raging and as was the custom in all countries, the concert opened with orchestra and audience joining in the national anthem. I must say that most national anthems really touch me and this one is no exception. Fine performances of the Beethoven Seventh, The Moldau, and the Smetana Second Symphony with orchestra and audience joining in the national anthem.

The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.

The Art of George Szell Volume Two (WHRA-6019) contains exceptional performances of Lalo’s Symphonie Espagnole (four movements) with Alfredo Campoli, and Brahms’ second piano concerto with Clifford Curzon both from 1953 with the Philharmonic. Concerts in Cleveland during 1957 included the Euryanthe Overture, The Preludes and Good Friday Music from Paris, the Beethoven Sixth, Haydn 97th and the Schubert 9th. Finally, from 1953 we hear the Franck Symphony in D minor and one of Szell’s specialties, the Mendelssohn Fourth, Don Juan, and Rhapsody in Blue with Eugene List in an ‘uptown’ symphonic performance with lots of energy and bravura... a far cry from Paul Whiteman.

From Szell’s debut concert with the Cleveland Orchestra on November 2, 1944 we are treated to The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.

The Art of George Szell Volume Two (WHRA-6019) contains exceptional performances of Lalo’s Symphonie Espagnole (four movements) with Alfredo Campoli, and Brahms’ second piano concerto with Clifford Curzon both from 1953 with the Philharmonic. Concerts in Cleveland during 1957 included the Euryanthe Overture, The Preludes and Good Friday Music from Paris, the Beethoven Sixth, Haydn 97th and the Schubert 9th. Finally, from 1953 we hear the Franck Symphony in D minor and one of Szell’s specialties, the Mendelssohn Fourth, Don Juan, and Rhapsody in Blue with Eugene List in an ‘uptown’ symphonic performance with lots of energy and bravura... a far cry from Paul Whiteman.

From Szell’s debut concert with the Cleveland Orchestra on November 2, 1944 we are treated to The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.

The Art of George Szell Volume Two (WHRA-6019) contains exceptional performances of Lalo’s Symphonie Espagnole (four movements) with Alfredo Campoli, and Brahms’ second piano concerto with Clifford Curzon both from 1953 with the Philharmonic. Concerts in Cleveland during 1957 included the Euryanthe Overture, The Preludes and Good Friday Music from Paris, the Beethoven Sixth, Haydn 97th and the Schubert 9th. Finally, from 1953 we hear the Franck Symphony in D minor and one of Szell’s specialties, the Mendelssohn Fourth, Don Juan, and Rhapsody in Blue with Eugene List in an ‘uptown’ symphonic performance with lots of energy and bravura... a far cry from Paul Whiteman.

From Szell’s debut concert with the Cleveland Orchestra on November 2, 1944 we are treated to The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.

The Art of George Szell Volume Two (WHRA-6019) contains exceptional performances of Lalo’s Symphonie Espagnole (four movements) with Alfredo Campoli, and Brahms’ second piano concerto with Clifford Curzon both from 1953 with the Philharmonic. Concerts in Cleveland during 1957 included the Euryanthe Overture, The Preludes and Good Friday Music from Paris, the Beethoven Sixth, Haydn 97th and the Schubert 9th. Finally, from 1953 we hear the Franck Symphony in D minor and one of Szell’s specialties, the Mendelssohn Fourth, Don Juan, and Rhapsody in Blue with Eugene List in an ‘uptown’ symphonic performance with lots of energy and bravura... a far cry from Paul Whiteman.

From Szell’s debut concert with the Cleveland Orchestra on November 2, 1944 we are treated to The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.

The Art of George Szell Volume Two (WHRA-6019) contains exceptional performances of Lalo’s Symphonie Espagnole (four movements) with Alfredo Campoli, and Brahms’ second piano concerto with Clifford Curzon both from 1953 with the Philharmonic. Concerts in Cleveland during 1957 included the Euryanthe Overture, The Preludes and Good Friday Music from Paris, the Beethoven Sixth, Haydn 97th and the Schubert 9th. Finally, from 1953 we hear the Franck Symphony in D minor and one of Szell’s specialties, the Mendelssohn Fourth, Don Juan, and Rhapsody in Blue with Eugene List in an ‘uptown’ symphonic performance with lots of energy and bravura... a far cry from Paul Whiteman.

From Szell’s debut concert with the Cleveland Orchestra on November 2, 1944 we are treated to The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.

The Art of George Szell Volume Two (WHRA-6019) contains exceptional performances of Lalo’s Symphonie Espagnole (four movements) with Alfredo Campoli, and Brahms’ second piano concerto with Clifford Curzon both from 1953 with the Philharmonic. Concerts in Cleveland during 1957 included the Euryanthe Overture, The Preludes and Good Friday Music from Paris, the Beethoven Sixth, Haydn 97th and the Schubert 9th. Finally, from 1953 we hear the Franck Symphony in D minor and one of Szell’s specialties, the Mendelssohn Fourth, Don Juan, and Rhapsody in Blue with Eugene List in an ‘uptown’ symphonic performance with lots of energy and bravura... a far cry from Paul Whiteman.

From Szell’s debut concert with the Cleveland Orchestra on November 2, 1944 we are treated to The Overture to The Bartered Bride, Szell’s orchestration of Smetana’s String Quartet in E minor, and Till Eulenspiegel. Szell worked closely with Strauss and we know that at least one, if not more, of the recordings ‘conducted’ by Strauss were actually by the baton of young George. Other highlights of the set include Capriccio Espagnol and the Prokofiev First Violin concerto with Szigteli and the Philharmonic from 1945.
LISTEN HEAR TORONTO!

LIBBY ZNAIMER'S
ZOOMER REPORT

Six times a day hear topics of special interest for Boomers with Zip on The New Classical 96.3 FM, & 103.1 FM and The New AM 740!

Monday to Friday, 11PM to MIDNIGHT;
Toronto’s Diva of Romance Returns!

Monday to Friday, 5AM to 10AM
Good Day GTA
with Mike Duncan & Jean Stilwell

Monday to Friday, 5:30AM to 10AM
It’s The Happy Gang
with Eva O, Bill Gable & John Gallagher

Monday to Friday, 11PM to 1AM
Nocturne
with Marilyn Lightstone

Monday to Friday, 10AM to 1PM
Goldhawk Fights Back
with Dale Goldhawk

963 & 103.1
THE NATION'S CLASSICAL STATIONS

THE NEW AM 740
THE BEST OF THE BEST
Zoomer radio

LISTEN LIVE!

www.classical963fm.com  Bell ExpressVu Channel 963  Rogers Channel 931  www.am740.ca
What makes classical Classical?

By Colin Eatock

The term "classical music" - once so clear in meaning - has become murky. On the one hand, it is invoked in a positive sense, to suggest "bestness"; on the other hand it has acquired (in some circles) negative connotations of stuffy over-formality and pretentiousness.

This Janus-faced ambivalence was prominently displayed in August when the CBC held a press-conference to announce its new line-up of Radio 2 programmes. First, they proudly announced that classical music would continue to be the most played genre on the revamped network (a debatable point). Next, they showed a two-minute promotional video - a collage of the various musics and musicians we could expect to hear on Radio 2 - which contained only about 10 seconds of classical music. It was as though the CBC was embarrassed by its own classical content. I guess they didn't want to look "elitist."

So why has the term "classical music" become so complicated, loaded-down with diverse and even contradictory implications? Why does it mean different things to different people?

"Classical music," in its narrowest sense - the sense favoured by many music historians - refers to European music of the late 18th and early 19th centuries. However, most people use the term more widely than that. Yet trying to define exactly what "most people" mean when they use the term is a thorny problem. (This summer, Harbourfront Centre framed a series of concerts around the question, presenting a mix of traditional, contemporary and non-Western "classical musics.")

Much of the difficulty stems from the fact that "classical music" is not a single concept, but a group of competing concepts huddled together under a common umbrella. Here are a few of the ideas that, I believe, underlie common usage of the term.

1] Music which has survived its era, to be enjoyed by later generations. This certainly applies to Bach, Beethoven and Brahms. But it also applies to Elvis Presley. Indeed, in the myopic world of popular music, any song that's still getting airplay a decade after it was first recorded is hailed as a "classic." (I have yet to hear the term "classical rock" - but I'm expecting it to appear any day now.)

2] Music that is classically proportioned. We don't really know much about what ancient Greek music sounded like. But the argument is sometimes put forward that certain musical styles are analogous to the formal ideals in Greek art and architecture. This comparison is often invoked for composers such as Mozart and Haydn - but it breaks down when confronted with Wagner, Varèse or Cage.

3] The music that is preferred by the aristocracy. Bach, Beethoven and Brahms do well by this definition - and it's this sense of the word "classical" that we invoke when we speak of the classical music of India or Japan (i.e. the kind of music that the ruling classes in those societies listened to). However, aristocratic associations have also given classical music a bad name among those who decry it as "elitist." If rich people like it, it must be bad.

4] The music that is preferred by the intelligentsia. This definition picks up historically where definition 3 leaves off. By the 20th century, aristocratic patronage had pretty much dried up: Schoenberg and Stravinsky didn't have patrons. However, their music did attract the admiration (or at least attention) of a well-educated class of people who were interested in contemporary art and ideas.

5] Music that is especially refined, elaborate or complex. This definition is often invoked by those brave folks who argue for the inherent superiority of classical music over popular music. It's a tricky proposition, however. One could, for instance, argue that the classical music of India is more elaborate than European classical music because Indian musicians have a 22-note octave, whereas there are mere 12 pitches in the Western chromatic scale. And if complexity is held up as the highest musical virtue, then Pierre Boulez and Milton Babbitt emerge as the greatest composers ever. But how many classical music fans would agree with that proposal?

There are other criteria that could be brought to bear on the question. There's instrumentation: pretty much any music that an orchestra or a string quartet plays, or a classically trained singer performs, is arguably classical. Presentation is also significant: just as anything that's hanging in an art gallery claims to be art, any music performed in a classical concert-setting claims to be classical. And of course tradition is a strong factor: classical music is what your piano teacher taught you that it is.

All the above definitions are flawed in some way: incomplete, ambiguous, and fraught with dicey cultural assumptions and value judgments. It's tempting to suggest that a new terminology is needed, just to be able to discuss this question. But attempts to establish more precise terms have met with only limited acceptance. "Serious music" has been proposed - but it's a term that some find offensive, as it implies that everything else is frivolous. (Fans of jazz, rap and esoteric rock music certainly consider their music to be serious stuff.) For a while, musicologists liked to talk about "Western art-music," but that term seems to be on the wane.

Even though trying to define classical music is like trying to nail soap-bubbles to the wall, the term shows no sign of dying away. We seem to need it. But maybe the fluidity of the term isn't such a bad thing, as it allows for healthy debate, and a continuing evolution of the concept. At the very least, the ambiguities surrounding the term are an honest reflection of our culture's increasing uncertainty about classical music's values and boundaries.

Yet if the term "classical music" is fuzzy around its edges, at its core, our sense of what classical music is all about remains strong. Ask a hundred people passing by the corner of Bloor and Yonge what kind of music Mozart wrote. It's likely that most of them (or at least most who know who Mozart was) will say he wrote classical music.

Until someone comes along with a broad yet precise encapsulation of the idea of classical music that leaves no loose ends or noses out of joint, permit me to contribute one more tentative definition. Classical music is the kind of music that CBC Radio 2 used to play most of the time - but doesn't, so much, any more.

Colin Eatock is a Toronto-based writer and composer. 

Thanks to Bill Abbott for use of the cartoon. Visit www.cafepress.com/billtoon for products featuring his work; and www.billtoon.com for an archive of his cartoons.
YAMAHA
www.yamaha.ca

U1 48" Upright Piano $700
C2 5'8" Grand Piano $1000
C3 6'1" Grand Piano $2000

For over 100 years Yamaha has combined exceptional artistry, experience, and craftsmanship to produce instruments that are the leading choice of pianists worldwide.

For a limited time Yamaha is pleased to offer exceptional instant rebates on three of the most popular pianos:

Offer exclusive to Canadian customers.
Limited time offer on new pianos only.
Expires September 30, 2008

For further information, contact:

MUSIC GALLERY
www.musicgallery.ca

Your exclusive source for Yamaha Pianos in the Greater Toronto Area

Yamaha Pianos, first choice of:

The Royal Conservatory
The finest instrument is the mind.

BURLINGTON
1800 Appleby Line
BURLINGTON, ON L7L 5M1
905-639-4465

MISSISSAUGA
75 Wattline Ave, Unit 140
MISSISSAUGA, ON L4Z 3L5
905-361-8664

THORNHILL
100 Steeles Ave. West
THORNHILL, ON L4J 1A1
905-731-7725
Check out Tafelmusik's season brochure in this issue of WholeNote and subscribe today 416.964.6337

Haydn
The Creation

Handel
Water Music

Viva l'Italia

Bach
St. Matthew Passion

Handel
Messiah

A Musical Banquet with Dame Emma Kirkby

www.tafelmusik.org
www.myspace.com/mytafelmusik

Jeanne Lamon, Music Director

Tafelmusik
Baroque Orchestra and Chamber Choir

Season Radio Sponsor

Classical FM

30th Anniversary Season Presenting Sponsor

Life Financial

www.tafelmusik.org
www.myspace.com/mytafelmusik