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8:00 pm • Forum / Roundtable
9:00 pm • Concert - Part 2
Alex Pauk • conductor 
Leonard (Yun Yun) Gilbert • piano 
Max Christie • clarinet

Concert - Part 1
Fuhong Shi (China) • In the Timeless Air
Eugene Astapov (Canada) • *Concerto for Piano and Orchestra
Nick Martin (England) • *New Orchestral Work
short solo piano works performed by André Ristic

Rea Forum How Do You Know When You're Good?
on value and imagination in new concert music

Concert - Part 2
Lee Parkin (Canada) • **Concertino for Clarinet and Chamber Orchestra
Chris Mayo (Canada) • *New Orchestral Work
short solo piano works performed by André Ristic

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8:00 pm • Concert
10:15 pm • Post-concert Bash - location TBA

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David Adamcyc (Canada) • *Arborescence
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Makl Ishii (Japan) • Percussion Concerto • south-summer-fire
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soundaXis.ca

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Bindery pockets?

Take it from me. When you’re rummaging for i.d. (half cocked, needless to say, or you wouldn’t have made the illegal turn that’s now necessitating your rummaging for i.d.), it’s not the quantity of paper you’re carrying that does you in, it’s the number of pockets.

Same goes for a magazine. This magazine is a full 24 pages shy of the fattest we’ve done, but it’s got us fumbling and stumbling late into the night. Why? Bindery feed pockets. That’s why. Six of them. Google the term, then count the various bits in this magazine, and you’ll get my drift. Like herding cats, it’s been (or canaries).

Especially once you think you know the ropes, the devil’s in the details.

But if the devil is in the details, so too is the delight. In the case of bindery pockets, it’s the delight of finally being able to mix elements like this issue’s two inserts and our annual Canary Pages in with our more usual fare.

Speaking of delightful details, there’s one I particularly want to share. It was a tiny moment in conversation with Agnes Grossmann, architect of the closest thing Toronto has had in my remembrance to a full-fledged summer chamber music series. She was filling me in on some of the details of this year’s event, which combines summer advanced academic residencies for topflight students from around the world with a sparkling series of concerts by top flight artists. And a student opera, this year Strauss’s Ariadne auf Naxos.

That was the detail that delighted. This particular opera, you see, is rooted in a very specific vocabulary of gesture — commedia dell’arte in this case — as much so as the intricate productions of our own Opera Atelier. Stultifying, you say? Forcing singers to move and gesture in a particular stylized way? Not so, my friend. What it does is to take the drama out of the fussy stuff (or the livestock) and focus it where it belongs — back into the music, back into the voice. Go hear Measha in Idomeneo this month and you’ll hear what I mean.

It’s like the freedom that comes with wearing a school uniform. (The things you have time to think about because of all the things you don’t have to think about.)

Unless of course the uniform has too many pockets.

David Perlman, editor
“Extra air under your wings”

ISABEL BAYRAKDARIAN

Interview with Pamela Margles

In 1999, soprano Isabel Bayrakdarian made a remarkable debut with the Canadian Opera Company when Richard Bradshaw, in a last minute switch, put her on stage for the opening night of Barber of Seville. Her Rosina was already fully formed—the acting, the singing, and the stage presence. It was apparent that this young singer had it all—a lovely expressive voice, strong technique, striking beauty, and that most intangible yet precious quality—personality.

Since then she has sung leading roles in major opera houses throughout the world. Toronto audiences have been able to hear her in concerts at the CBC’s Glenn Gould Studio, many of which have been recorded, along with appearances with Opera in Concert, Tafelmusik, and Amici. For me, one of her most memorable concerts was a benefit for the University of Toronto, with her husband and frequent musical partner, pianist Serouj Kradjian, accompanying her. It was in 2005 at Convocation Hall, where they were raising money to restore the organ. One of her encores was the Mozart Alleluia, which she introduced by saying that she had previously sung it in Convocation Hall at her graduation ceremony nine years earlier. She had graduated in biomedical engineering, not music, which surely makes her the only major opera singer to train as an engineer.

Like one of her mentors, Placido Domingo, she has an insatiable appetite for new roles, and an ongoing curiosity about all aspects of the opera she is singing. In this she is helped by the fact that she speaks seven languages—Armenian, English, Arabic, French, Spanish, Italian and German. Last fall COC audiences were treated to what has become Bayrakdarian’s signature role, Susanna in Mozart’s Marriage of Figaro. She was seven months pregnant, which added an unusual twist to the plot. She is back with the COC this month to sing Debussy’s Pelléas and Mélisande, so I met with her during rehearsals last month at the Canadian Opera Company.

When you sang Rosina here in Barber of Seville nine years ago, you appeared to have arrived on stage for your debut in a leading role fully formed—the acting, the singing, and the stage presence. One family member who had never seen me perform opera, because I hadn’t done any, said, “But you were Isabel on stage—that’s exactly how mischievous you are. Your reactions, your facial expressions, they were exactly what you do in normal life.”

How did you approach a character like that?

Rosina is fun because the character is bottled sunshine. But still, like Susanna, she is very smart. Characters like that feel very close. You can find so many traits in the character within yourself that it was easy for me to portray her. You don’t need to act. You don’t need to think. You can take what the director gives you, mould it, and give back something that is a combination of their concept of the staging, and your own characterization of the role.

The acting, did it just come out of the singing for you?

I’ve never gone to school to study acting. I guess my motivation back then was—what wouldn’t I want to see on stage, and then don’t do that! As an audience member I could define what I didn’t like seeing, then make sure not to do it when I was on stage. Richard Bradshaw gave me this fantastic opportunity, and you really don’t know what you’re capable of until somebody gives you a challenge and you try to meet it.

It’s remarkable that he gave you the opening night and all those extra performances when you had never even sung a full-length role on stage. He believed in me. He gave me my first operatic chance. I always have attributed this to him and I always will. On top of that, he believed I could handle the pressure of opening night. I was especially fortunate because he was in the pit conducting that show. When you know that somebody has faith in you, you can either collapse from the pressure, or you can say "I want to prove that his decision was right.”

I am always thankful for the many, many other opportunities he gave me. Without these, how difficult my entry into the operatic world would have been! With my background as an engineer, I hadn’t taken the standard path to an operatic career. He didn’t care. He just said, “Okay, this is a talent, in my opinion. I should just give it the opportunity.”

Richard Bradshaw always said Pelléas and Mélisande was his favourite opera. This production was a dream of his, and he was slated to conduct. Is it strange doing it here without him?

I am still in denial about his leaving us so quickly. It was especially difficult the very first day of rehearsals, when all of us were there. He had always talked about how much he loved this opera and how much he was really looking forward to doing it with us. His presence is sorely missed in so many ways. He would pop into rehearsals here in Jackman Hall and create this nervous excitement in all of us. You wanted to give the best for him. He had that ability of making you want to achieve more, and aim for higher and better standards. Through his own excitement, his expectations brought out a lot of good qualities in those who choose to respond to them positively. It could be nerve-racking to have the general director of the opera company coming in to rehearsals, but you realized you were here because he believed in you.

I have never done the role of Mélisande before. Since it was his favorite opera, I was very much looking forward to him shaping it. Fortunately, I must say, we have now a very good group of people in every possible way, from the directorial to the musical team. The conductor, Jan Latham-Koenig, is wonderful. He’s done this opera so many times and he is so supportive that we are learning so much.

Richard loved what he did, and his joy in the music was infectious. I knew it from just watching him in orchestra rehearsals. He would galvanize the entire orchestra with his tempi, his remarks, and his anecdotes.

Anecdotes?
He was always very funny. He would tell us risque but true-life stories about other singers, directors and conductors which other people probably would have been a bit hesitant to tell, in case they reflected in a certain way on them. But he didn’t care what people thought. He was also one of the very few people who are able to do music but also have a very sharp business sense.

It’s tangible, his lack of presence here. It’s very obvious. In many ways, I think it’s a testament to how much he did, how much he planted in terms of acorns that you plant, and they become oaks. I feel in many ways that if this beautiful living organization is an oak right now, it’s because a wonderful seed was planted. It’s just that we miss him. I miss him.

I really have been very fortunate with the people around me when I entered this business. I call them my guardian angels. Richard was one of them. He really was a guardian angel to the very end.

Who were some of the others?
Marilyn Horne, definitely. Bill Mason, the general director of the Lyric Opera of Chicago, who believed in me and took me up to another level. Placido Domingo, who gave me many opportunities. These people come into your lives. Some stay long, others don’t stay as long, but what they do, consciously or not, is provide this extra air under your wings to let you fly just a bit higher. Then—you never know—sometimes you are that person to another singer.

What about other people in Toronto who were close to you early in your career, like Stuart Hamilton?
He still is. I coached Melisande with him, of course—it’s his favourite opera also. You’d be crazy not to coach this opera with him.

He would point out themes and imagery that otherwise I would not have even noticed. Having these wonderful undertones in your mind colours your singing and makes you think about a phrase very differently.

You seem to thrive on strong operatic characters like Susanna, Rosina, and Mélisande. Would you do a more passive character like Gilda?
I’ve never done that role, but I don’t like portraying victims, unless the director finds a core of strength. It can have credibility if done a certain way. But Gilda definitely is a victim.

What roles are you looking at?
This has been a great year, with so many new roles. I just did my first Norina in Don Pasquale with Opera Colorado, and it was a trial by fire. I had a baby in December, and this was in January. Post-baby, singing was the last thing on my mind. Sleep was what I craved. It’s hard when you’re still not yourself. But it was a great success.

What’s coming next is Cunning Little Vixen in Japan. I understudied this role here at the COC when I was an ensemble member 11 years ago. I always tell young artists to cover any role they can get, because ultimately it will always come in handy. Later I’m doing Poppea in Barcelona, then Fiordiligi, so a lot of new roles.

In the documentary film of your first trip to Armenia, A Long Journey Home, you say, “It’s a home I didn’t know I had”. What do you mean by that?
Armenia is my spiritual home. It is the essential link to my past, since I am 100% Armenian. We were having a conversation here the other day, and one of the singers said, “I can trace my ancestors back to when they came to Canada in the 18th century.” There was this pain in me because even though Armenia is a four thousand-year-old civilization, my entire heritage has been erased because of the genocide. It is very difficult because we can’t know our history beyond 1915. So in many ways, I do feel homeless.

Your family came Toronto from Lebanon when you were a teenager. Do you plan to stay here?
Having traveled all over the world, I have consciously made the decision to make Toronto my home. You go to places and say, “Wouldn’t it be great to live here?” but then you say no. Toronto is the place I call home - it is a conscious decision now. We’ve bought a home!

Your mother, who is a choir director and a singer here in Toronto, CONTINUES ON PAGE 10

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I keep it very private. That's what helps me be like just vocally. For example when I did Blanche in Poulenc's you expressed yourself in classical music.

It still does. Let me confess something to you. Whenever I sing the voice that extra comfort. Half a tone makes a big difference. You can colour more. And you can do crazy ornamentations, because you can go higher. With period accompaniment you sound warmer. When in baroque pitch, she becomes a femme fatale—a warm multi-faceted woman.

Do you like singing with period instruments?

Yes—that repertoire is so varied. You think about Handel’s Cleopatra, but the Mattheson Cleopatra has such an effect that when Cleopatra dies, you can hear the audience gasp. Yet that work is unheard. Handel was extremely jealous of Mattheson. He was so advanced, so ahead of his time.

Do you want to do more Handel?

I love it! It’s so much easier (she laughs) to sing half a tone lower.

Do you want to do more Handel?

I would love more Handel. I am very fortunate in that I am not thought of just in one Fach, so there are many decisions about repertoire I make based on how interesting the role is as a character, not just vocally. For example when I did Blanche in Poulenc’s Dialogues of the Carmelites, it changed my life—it really did. It was a beautiful, transforming experience for me.

Are there roles you would like to do that you haven’t yet, perhaps more 19th-century French opera?

I would love more French—give me more French! The French repertoire is great. The roles that come to mind are Juliette and Manon.

You’ve said that growing up singing Armenian music coloured how you expressed yourself in classical music. It still does. Let me confess something to you. Whenever I sing something that has been schooled according to the rules of correct style, I feel I have no magic in my voice. Basically I sound like any other very good singer. But as soon as I give it that something—I don’t even know what it is, but if I knew, then the magic would be lost—magic happens. What comes out is unique to me, regardless of whether it’s in Armenian or in any other language. People are touched.

And it’s that uniqueness, isn’t it, that ultimately separates voices that you can distinguish from voices that all sound the same? What is effective for me is to take the rules inside so that when the time comes for performing, I am not afraid to be free. From the beginning, you have to respect what the composer wrote, and the stylistic issues—this is non-Armenian repertoire I’m talking about. But once you lose the fear which comes from wanting to be safe from criticism, you can be free. You are opening yourself up to people not liking it. But actually, you gain more people by being free.

Did your experiences in engineering give you any support for being able to take these risks?

Going back, I would do it all over again. I might choose an easier branch of engineering than biomedical. Just thinking about it sometimes! When I am really stressed, I still get nightmares that I haven’t studied for a very important exam, so I’m not going to graduate. It was very, very difficult at times to combine the singing and engineering. In the beginning, young singers are so vulnerable, especially sopranos, because we have so much competition to be noticed. When you’re under that pressure, you want to please, so you forget who you are. You accept roles that you shouldn’t, because they provide a great opportunity. In the formative years opportunity is the key word to being noticed and to being given more opportunities.

Did your experiences in engineering give you any support for being able to take these risks?

Engineering gave me a great psychological backbone. I knew that I was actually smart, and it didn’t have to do with somebody liking me or not. With my knowledge and education, I had another option, and a very good option in case my opera career didn’t work out. That gave me huge confidence, right from the beginning, to say no to many things.

I was the odd one out from the beginning. It was as if they were asking, ‘How can you come into this business from engineering?’ Why haven’t we heard of you?’ That makes you say, ‘Yes, I am the odd one out and I will continue to be the odd one out.’ That helps you maintain your identity, so you don’t become homogeneous like other singers.

Performers are so exposed on stage - where did you get the courage to go out and portray these characters?

My private life - I keep it very private. That’s what helps me be like that on stage. Not all singers do that, for whatever reasons. They combine their personal life with their professional life. To each his own - I fully respect it. But the way I maintain an honesty on stage is to keep my core private life private.

When my husband and I got married, we realized that more singers have stable families and children than other musicians. Most of my colleagues have families and the family seems to be very important to them even though we travel a lot. As actors, the more experience we have with real life the more real we are on stage, and the more we can relate to the audience.

Do you think opera directors have too much power over a production?

It is their show, and they have a concept. You have to have open communication with the director. Very rarely have a director and I always agreed on everything. So I find ways to make the role my own. Sometimes you do something you don’t like or you don’t agree with. But nobody is holding a gun to your head for you to do it.
a singer, if you are really uncomfortable, you can say no. Probably it
will mean never working with that director again, or not going to that
opera house again. It will mean a loss of income. So you match those
things, if you’re really really uncomfortable. It’s not do it or you die.
You have had such a fruitful relationship with the Canadian Broad-
casting Corporation—what do you think about what’s going on
there?
Why did it have to change? This new programming is very, very
disappointing.
The uniqueness of the CBC was the fact that it educated listen­
ers. Classical music is not supposed to veg you out—it is supposed
to excite your mind. Otherwise, you are literally burying classical
music. A radio station that just spins discs loses its purpose. You
can do that at home on your iPod.
What makes the CBC so special is the fact that you have live
classical music concerts. Somebody in Toronto can hear a live con­
cert happening in Vancouver, almost as if you are there.
What about all your concerts and recordings at the Glenn Gould
Studio?
All over the world, they marvel at my CDs from the CBC and ask
who has come up with these wonderful ideas—the cello concert, the
Cleopatra program, the tangos. That was CBC producer Neil Crory.
It pains me, because of the opportunities I had there! Were I just ten
years later, I wouldn’t even have those recordings. It’s very unfor­
tunate that other singers won’t be having those opportunities now.

Isabel Bayrakdarian is singing in Pelléas and Mélisande with the
Canadian Opera Company at the Four Seasons Centre on May 6,
9, 14, 17, 20, and 22 at 7:30 pm, on May 24 at 4:30 pm and on
May 11 at 2:00 pm. She will also be performing with Serouj Krad-
jian, piano, and the Chamber Orchestra of the Armenian Philhar­
monic on Friday, October 17 at 8:00 pm in Roy Thomson Hall.
A complete list of Bayrakdarian’s recordings can be found on her
website at: www.bayrakdarian.com/recordings/

Making Overtures
Sunday, May 25, 2008, 3 p.m., Jane Mallett Theatre
Alain Trudel, Guest Conductor; James Campbell, Clarinet Soloist
Plus three finalists in our call for new compositions
in the form of an overture

Our season concludes with an exciting afternoon of concert beginnings, all under the energetic and
inspired baton of Alain Trudel. The renowned Canadian clarinet soloist James Campbell will perform
Georgian Bay Reflections, Painting of Doris McCarthy by Howard Cable. Cash prizes will be awarded by
a distinguished panel of judges to the three finalists in our call for compositions in the form of an overture.
FEATURE: SOUNDAXIS - THE MUSIC IN THINGS

Sirens, brake drums, spokes, & concrete...
By Richard Marsella

If you are in the Toronto area this spring/summer, prepare yourself for a flood of new ideas. I will use this month's column to salute some of the most daring, and well-thought-out, music programming in the country. It's all based on my conversation with Daniel Cooper, the Festival Convenor of soundaXis 2008, a world-class celebration of new music.

What struck me, when speaking with Mr. Cooper, was his statement about Toronto's new music community: "Toronto has one of the most vibrant new music communities in the world. Whether it knows it or not is another matter. All of the tourists who visited Toronto for the first soundaXis festival in 2006, from Xenakis scholars, to his widow, claim that they had experienced some of the best performances of his works that they had ever heard. The feeling that they are part of a community helps new music creators and performers in Toronto feel confident about the importance of what they are doing. I think it's a great achievement."

The unique thing about soundaXis is its inclusiveness. It is organized in a democratic way; the community pools together, and does not reject much, if anything, that wants to be involved with the massive project. Having said this, the artistic quality of soundaXis is the absolute highest any city has to offer - a cluster of musical communities in the city. Groups like CONTACT Contemporary Music, New Music Concerts, Arraymusic, Continuum, Canadian Music Centre, Soundstreams Canada, New Adventures in Sound Art, Tapestry New Opera Works, and more.

In 2006, the inaugural soundaXis festival was born as a city-wide celebration of music and architecture, centering on the work of the composer/architect Iannis Xenakis. Since Xenakis had recently passed away, Daniel Cooper felt it would be appropriate for the festival to be based on his music. This festival theme, to celebrate music and architecture, quickly found a wide acceptance. soundaXis uniquely also invited organizations from outside the realm of music to participate in the festival. The result: a very successful festival on several levels. First, new music organizations were able to expand and develop their regular audiences. Second, everybody felt a great sense of unity in Toronto's new music community. The Toronto Coalition of New Music Presenters helped drive this festival, with a membership of 28 arts organizations and music presenters in the city. Groups like CONTACT Contemporary Music, New Music Concerts, Arraymusic, Continuum, Canadian Music Centre, Soundstreams Canada, New Adventures in Sound Art, Tapestry New Opera Works, and more.

In 2008, Daniel Cooper was invited to oversee the festival again. The theme for this year evolved through discussions with the coalition, and is much broader in range, not explicitly sprung from a particular composer, but rather on the process of making: music, texture, material. The festival explores the work of composers like James Tenney (the physics of music), Giacinto Scelsi (the sound inside the sound), John Oswald (improvisation), and John Cage (electronic music) to name a small few.

Here's an admittedly partial sampler of the range and variety of what the 2008 soundaXis festival has to offer:

CONTINUES ON PAGE 14

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Coming Together
Wed., May 21 @ 8 pm - MacMillan Theatre, U of T // Fred Rzewski's Coming Together & George Antheil's Ballet Mécanique. World Premiere by Michael Colgrass.

Latin American Rhythms
Thurs., May 22 @ 8 pm - Walter Hall, U of T Tambuco with Grammy-winner Glen Velez.

Minimalist Classics
Fri., May 23 @ 8 pm - Walter Hall, U of T Terry Riley's In C. Nexus, Patricia O'Callaghan, Suba Sankaran.

Wired Percussion
Sat., May 24 @ 3 pm - Walter Hall, U of T Toca Loca and the McGill Percussion Ensemble perform Karlheinz Stockhausen, Andrew Staniland, Kaija Saariaho & others.

World Beats
Sat., May 24 @ 8 pm - MacMillan Theatre, U of T Sal Ferreras, Maryam Hassan Toller, Evergreen Club Contemporary Gamelan, Yasnoussa & more.

Tickets $10 - $30 available at the door or the St. Lawrence Centre Box Office.
CALL 416-366-7723 or visit www.stlc.com.

FREE Community Artist Overtures
May 18 @ 1 pm – Afropan with Liam Teague, Distillery Historic District
May 21 @ 6:30 pm - Raging Asian Women Taiko Drummers, ROM Plaza
May 22 @ 6:30 pm - Capoeira Camara, ROM Plaza

FOR MORE DETAILS VISIT WWW.SOUNDSTREAMS.CA
First to mind is an important conference, May 22-24, on the future of new music in this country, presented by Soundstreams Canada, discussing New Models of Distribution for recordings of live concerts, opening up immeasurable opportunities for the dissemination of new music around the world through cutting-edge media. This is an exciting topic, with musicians, CBC Radio, and arts organizations all participating in panel discussions about how to proceed.

On May 24 at 3pm at the University of Toronto’s MacMillan Theatre, Wired Percussion features the musical weaponry of Toca Loca with Aiyun Huang, one of the finest percussionists on the international stage, performing adventurous works for percussion and live electronics by Edgar Varese, Karlheinz Stockhausen, John Cage, Geofo Holbrok, Scott Wilson and Andrew Staniland.

On May 25 at 8pm, The Music Gallery presents Concrete Toronto, original new music created by Toronto composers and musicians, in response to Toronto’s Concrete Architecture, as catalogued in the 2007 book Concrete Toronto (ERA Architects/Coach House Books). Composer Erik Ross, legendary improvising trio CMC, singer-songwriters Sandor Perri and Tony Dekker, electronic musician Neil Wiernik and sound artist Knurl, have all created new works that pay tribute to Toronto’s concrete legacy. Fittingly, the concerts take place in concrete buildings themselves—the Polish Combatants Hall and the Ontario Science Centre.

On May 27 at 8 pm at Trinity St. Paul’s Centre, the Talisker Players, an ensemble of instrumentalists dedicated to collaborating with singers, present a concert themed on journeys of exploration. The concert will feature Gavin Bryars’ The Adnan Songbook, Songs of Travel by Ralph Vaughan Williams, and the premiere of a new work by Derek Holman, Daybreak and a Candle-End.

Every Saturday throughout the soundaXis festival, at 6pm, Somewhere There (340 Dufferin St., Toronto) presents “Mystery Concerts” curated by some of the city’s most intriguing musicians, such as John Oswald, Christine Duncan, and Kyle Brenders.

Also ongoing, from May 29 to June 15, New Music Concerts and Gallery 345 have teamed up to present a retrospective installation of ten years of sound objects by Robin Minard. (This installation is presented in conjunction with a concert on June 4 at the Isabel Bader Theatre.)

May 29 the Canadian League of Composers will present two workshops at the University of Toronto’s Faculty of Music. The first, at 1pm, is a workshop for composers, as virtuoso cellist/composer Frances-Marie Uitti outlines her revolutionary techniques for transforming the cello for the first time into a polyphonic instrument capable of sustained chordal (two, three and four-part) and intricate multi-voiced writing. Then, at 3pm, there is an open rehearsal of the program for that evening, Sound in Three Dimensions, an introduction to the music of Giacinto Scelsi.

May 31 at 3 pm, New Music Arts Projects presents Music for 6008 Spokes at the Central Technical School running track: an exciting free program of music-theatre works for bicycles, including Mauricio Kagel’s Procession for 111 Bicycles, a bicycle ballet by Julia Aplin and John Gowiszki, and In C by Terry Riley.

On June 15, collaborating with multi-media artists Ian Burse and Laura Kavanagh, CONTACT contemporary music will close soundaXis 2008 by transforming the lobby of the Royal Ontario Museum into an environment where the audience is immersed within the art. The concert will feature works by John Cage, Brian Eno, and new works by Gayle Young, Jeff Herriot and Jordan Nobles.

When I asked Daniel Cooper what interested him the most about this year’s soundaXis festival, he replied: “The sheer mass of it”. I agree, this is a menu that you almost have to choose what not to attend, because there is so much important and rare material being presented. This festival is greatly cherished, and it’s inspiring to see a city get behind something so integral to its cultural landscape.

Please keep in mind that what I’ve outlined is a mere slice of the overall soundaXis program. Visit www.soundaXis.ca to study the entire festival program, or refer to the festival brochure inserted in this issue of WholeNote Magazine.

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Choral Scene
by Allan Pulker

Evisceration, CBC-style

Another spring is here, another year has passed and another "Canary Pages," (the sixth) has rolled off the press to reveal the abundance of choral music riches in our community. But, is all as well as it seems? Storm clouds are gathering on the horizon and moving our way. I refer to the evisceration of art music programming on our national radio network, the CBC, and most especially in this context to the removal of Howard Dyck’s "Choral Concert" programme from the airwaves.

There has been lots of fretting and complaining and even a rally in front of the CBC Broadcast Centre attended by a number of leaders of the musical community. There will be another rally at the CBC Broadcast Centre on Saturday, May 24 beginning at 1:00 to support the maintenance of classically-oriented programming on Radio Two. I certainly plan to be there and hope many of you will also. I hope, however, that this event is not seen only as a protest. The protest, in my opinion, is dead as a means of effecting change and simply evokes images of marginalized people venting their frustrations. It's a rally affirming music and everything else that is beautiful and good about Canada. I think that what would make this event most powerful is if everyone there sang together. Choral music is a powerful medium that can bring people together, participants and listeners alike. What is needed is unity in the face of actions that are proving quite divisive.

Serendipitously, speaking of the power of choral music, a film called "The Singing Revolution" is being shown at the Carlton Cinemas in Toronto from Friday, April 25 to Friday, May 1. This film tells the story of how 20,000 Estonians' voices united in song united their country to declare its independence and free it from five decades of Soviet oppression. The run will be extended if there is sufficient demand, so let's hope it continues long enough for word to get out. If you want to find out more, visit singingrevolution.com or torontoscreenshots.com/2008/04/06/the-singing-revolution/.

These websites convey, strikingly, the social power of music, something we should, in my opinion, be more aware of. Quite rightly we view music as an interior, personal experience, but what this film demonstrates is also its power to unite and inspire people collectively. What a wonderful story and testimonial to the power of ordinary people and the power of music. I'm not equating what's going on at the CBC to Soviet-style oppression, but we are feeling the threat of our cultural identity being undermined and feeling as if there's not much we can do about it. Perhaps recent developments in our national radio network are a good thing insofar as they can prompt us to reassess the place of music in life and stage our own singing revolution, uniting this country by the power of music and inspiring our countrymen to stand up for full-strength artistic programming on our national radio network. So come out on May 24 and bring your voice!

Meanwhile, on a brighter note, our sixth annual "Canary Pages", following page 36 in the listings, profiles over 150 choral organizations, and bears witness to the vitality of the art of choral singing in our community. If you're not already singing in a choir, here is your golden opportunity to play the field, go out and hear the choirs that interest you and then audition for the one that you really want to be part of. Inspiring as it is to hear choral singing, it is even more inspiring and energizing actually to sing in a choir.

Has the singing revolution already begun? There are sixty-nine choral events in Section 1 of our listings (the GTA), and twenty-six in Section 2 (Beyond). Each and every one of these events is extraordinary in the sense that innumerable "person"-hours have gone into preparing them: from selecting, learning and rehearsing the music, to promoting, publicizing and staging them. The programs have all been carefully thought out with considerable creativity and imagination. Some are old neglected works, like Handel's Joshua which the Orpheus Choir is performing on May 11, and the unjustifiably almost-forgotten music of Anglo-Irish composer, Ernest Moeran, which is on the Elmer Iseler Singers' May 30 program. Some are by visitors like the Mystère des voix Bulgares, which is performing on May 13. Some celebrate the emerging musical tradition of Canada and the United States, like the Exultate Chamber Singers' concert on May 23. Others will inspire us with the singing traditions of other cultures, like the Toronto Jewish Folk Choir's program of Yiddish music on June 1, and the Jubilate Singers and North 44 Chamber Choir's programs of African-inspired music on June 7. Some choirs are bringing to us acknowledged masterpieces, which remain always new, whether you are hearing them for the first or the fiftieth time: the Toronto Mendelssohn Choir, for example, is performing Haydn's Creation on May 2, and Tafelmusik is doing a series of performances of Mozart's Requiem beginning on May 7. There are children's choirs, youth choirs, women's choirs, men's choirs and mixed choirs, ethnic choirs and eclectic choirs, big and small choirs, amateur and professional, secular and sacred, but all with one thing in common: a commitment to producing music with the voice and, I am sure, an awareness of the positive energy which this activity can bring into our lives. Choral music is truly one of the great achievements of
civilization. May we all seek and find ways to support and nurture it to continue to thrive. At the very least, we could all go out to hear one choral concert listed in this issue of the magazine.

A footnote: lest it seem my lament about Choral Concert is a tempest in a teapot, the following open letter from the conductor of the embattled CBC Radio Orchestra, Alain Trudel, tells an equally troubling tale.

An Open Letter - April 1st, 2008

Dear members of my orchestra, colleagues, and music lovers across the country, over the past few days I have received your many communications concerning the untimely demise of the CBC Radio Orchestra (CRO). I want to thank you so much for your concern and love for the Orchestra. I am very moved to see how many people understand the importance of the CRO (celebrating it’s 70th anniversary this season) for Canadians of all musical backgrounds.

The musicians, and myself are, of course, devastated by the loss of our mandate from the CBC, which first gave us life. In this time of shock and obvious distress, I think it is important to articulate, as clearly as possible, the value that our Orchestra brings to music lovers from everywhere in our country and to the CBC itself. In order to move forward, we need to grasp what it stands for and its place in our cultural life.

At this moment the CRO is one of the top orchestras in the country; an orchestra, which we as Canadians have spent seven decades building. This Orchestra is a musical jewel and a cultural landmark.

Being the only Radio Orchestra in the Americas, the CRO is the ONE music ensemble that sets the Canadian music scene apart. By its existence, its mission and its work, it helps define Canada’s uniqueness.

Throughout it’s history the CRO has called upon composers and performers of all cultural backgrounds from across our country, proving that music is alive in our country, even when other matters may cause despair or discouragement. Through live performance and national broadcast exposure the CRO gives exposure to Canadian soloists and composers, sending a message of hope to all young Canadian creators and to musicians of all musical backgrounds. It shows that their voices will be heard and celebrated.

Throughout my tenure, I have insisted that we develop projects from all musical genres, including jazz, world, pop and Canadian native music. In 2007, we started the Great Canadian Song Book, which commissioned a diverse roster of composers to create “art song” settings of works from Joni Mitchell to Neil Young, from Buffy Ste-Marie to Serge Fiori and Michel Rivard. The CRO has developed creative projects around music from Asia and the Middle-East; around jazz improvisers as well as traditional orchestral repertoire as well as collaborating with the rapper K-os. During the last season, we commissioned 18 works over seven concerts. Through the CBC Radio Orchestra, the Canadian Broadcasting Corporation is not only seen as a programmer but also as an active partner in Canadian art-making.

TRUDEL CONTINUES ON PAGE 28
2008/2009 a season of many firsts
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September 28, 2008
Toronto Salon: Streetcar 501 Stops at Off Centre
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.
Artists include soprano Shannon Mercer, mezzo Kristzina Szabo, baritone Olivier Laquerre, violinist Jacques Israelievitch, Michael Israelievitch on marimba, accordionist Joseph Macerollo, and the Zarankins (including Young Artist soprano Ilana Zarankin).

November 28, 2008
Our 14th Annual Schubertiad: Winterreise
The inhabitants of Toronto are going to hate us: bass baritone Peter McGillivray and pianist Boris Zarankin bring in the Winter early - with Schubert’s immortal vocal cycle, Die Winterreise. But not to worry, we promise a taste of the Spanish Costa del Sol too. As always, Inna Perkis and Boris Zarankin will delight us with their four hand piano duo. SPONSORED BY THE SPANISH CONSULATE GENERAL.

January 25, 2009
Italian Salon: Rossini’s La Petite Messe Solennelle
Our Italian Salon marks the Toronto premiere of Rossini’s La Petite Messe Solennelle for four singers (direct from Italy) soprano Serena Farnocchia, mezzo Francesca Provisonato, tenor Antonio Poli, bass Paolo Pecchioli, two pianos - Inna Perkis and Boris Zarankin, harmonium - Joseph Macerollo and chorus. Enjoy the Petite Messe as it was originally performed in a 19th Century Parisian salon! CO-SPONSORED BY THE ITALIAN CULTURAL INSTITUTE & THE ITALIAN CONSULATE GENERAL.

March 1, 2009
Russian & Hungarian Salon
What unites Hungarians and Russians? No emotional inhibitions and a shared appreciation for gypsy melodies. Artists include soprano Allison Angelo and Joni Henson, baritone Giles Tomkins, violinist Marie Berard, double bassist Joel Quarrrington, cellist Winnona Zelenka, and the Zarankin Family. SPONSORED BY ANNA AND LESLIE DANN.

May 3, 2009
The Romantic Spirit: The nightingale’s flight from South to North
Who’s spirit is the most Romantic? The nightingale sings his sorrowful song in Spain as he does in Germany. From Granados to Brahms, baritone Russell Braun, sopranos Monica Whitcher and Lucia Cesaroni join us in celebration. CO-SPONSORED BY THE GERMAN AND SPANISH CONSULATE GENERALS.

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EARLY MUSIC
by Frank Nakashima

Grounds - for Celebration

Lucas Harris and Borys Medicky are the founders and directors of the Toronto Continuo Collective (www.continuoca.ca), a group of professionals and amateurs who study the art of accompaniment on their respective historical instruments. Their concert this month (May 16, 17) shows their initiative, chutzpah, and ambition, with more than 20 performers assembled on stage to bring you the music of Monteverdi. I had the pleasure of speaking with Lucas recently.

I see that most of the music on your program is from Claudio Monteverdi’s Book VIII of madrigals. He certainly transformed madrigals into a brilliant expressive idiom for voices and instruments. It must be exciting to perform these rarely-heard works. Why don’t we hear this music more often?

Monteverdi’s stile concerto is a very special genre in terms of what forces are required. One needs more than just a good madrigal group. For instance, the Combattimento di Tancrèdi e Clorinda is essentially a recitative, not like you hear in a Handel opera, but very often short and, basically, a few lines of formulaic libretto with some bass notes underneath. The text, by Tasso, the most famous of Italian poets, next to Dante, is carefully set by Monteverdi using new expressive and rhetorical techniques of the seconda pratica.

...And everyone must be familiar with these techniques, right? Definitely. In order to pull this kind of music off, the entire continuo group needs to have a strong sense of those techniques and how to accomplish them. No one can escape the reality that a non-rhetorical performance of recitative becomes boring after about thirty seconds or less.

These are also vocally and technically demanding works, not really intended for a choir, but rather an ensemble of virtuoso solo singers.

For starters, one needs at least five to six good singers with both “choral” and "solo" skills, not to mention a comfortable two-octave range and fluency in the Italian language. In other words, good expressive instincts, but also the ability to tune and blend with other singers and ensemble without a conductor.

Where do you find such singers?
I’m thrilled with the singers that we have found for this project. Katherine Hill, our first soprano, is so passionate about digging into the music of Monteverdi, as are our other singers. Catherine Marchant, Vicki St. Pierre, Cory Knight, Bud Roach, and Neil Aronoff. They’re all great.

What instruments accompany this music?
In addition to the continuo group, several pieces have the addition of two violins. For the Combattimento di Tancrèdi e Clorinda, our violin team, Valerie Sylvester and Sheila Smith, are joined by a viola and a cello (Eric Paetkau and Mary-Katherine Finch).
The Toronto Continuo Collective

From left to right: Julia Steager-Scott, triple harp; Warner Feln, harpsichord; Boris Medicky, co-director, harpsichord (organ); Linda Deshman, bass viol; Andrew Donaldson, lute; Lucas Harris, co-director, theorbo (lute, Baroque guitar); Benjamin Stein, theorbo; Robert Temkin, theorbo; David Lenson, theorbo. In absentia: Magdalena Tominska, lute; Benjamin Kissell, theorbo.

What part does the Toronto Continuo Collective play in this?
The book VIII madrigals need a solid continuo foundation which is our job. Shaping the details of our accompaniment as well as developing our ensemble skills are discussed almost constantly in our rehearsals and classes.

How many pluckers are in your band?
At the moment, the Collective numbers eleven people including myself and my co-director Boris Medicky - two lutes, four theorboes, Baroque harp, Baroque guitar, viola da gamba, two harpsichord/organ players. Somewhat more than necessary, but as long as there is enough space on stage... it’s loads of fun!

You’re staging this too?
Yes indeed. Our stage director Guillaume Bernardi also happens to be an expert in early Italian poetry. He’s a fantastic asset to this production.

Sounds amazing (and expensive)!
The whole project involves something like 23 people, nearly all of whom are professionals volunteering for the fun of working on such amazing material.

Also on this month:
The fabulous soprano Measha Brueggergosman is making her Mozart opera debut in Opera Atelier’s production of Idomeneo (May 1–3). Described as “one of those works that even a genius of the highest rank, like Mozart, could write only once in his life,” this production also features the extraordinary American mezzo soprano Michael Maniaci in the role of Idamante, with Artists of Atelier Ballet and Tafelmusik Orchestra, conducted by David Fallis.

Mozart’s last work, the Requiem, will be performed by the Tafelmusik Chamber Choir and Orchestra under the direction of Ivars Taurins (May 7–11). Shrouded in mystery, even in the movies, this dramatic work creates a powerfully emotional experience. The program also includes Haydn’s stunning St. Cecilia Mass, with soloists Shannon Mercer (soprano), Margaret Bragle (mezzo-soprano), Colin Ainsworth (tenor) and Nathaniel Watson (baritone). www.tafelmusik.org

In the continuing Joan and Geoffrey Rigg’s Bach Cantata series, conductor David Fallis offers an insightful analysis of the melodies and meaning of Bach’s gorgeous cantata, Liebster Gott, wann werd ich sterben? followed by the Toronto Chamber Choir’s full performance with orchestra and soloists (May 3).

www.torontochamberchoir.ca

The Musicians in Ordinary bring us a contest of poetry and song from Shakespeare’s time (May 17) - Thomas Campion vs Samuel Daniel. While Campion composed his own music, Samuel’s poems were set to music by his brother John. www.musiciansinordinary.ca

Speaking of “rarely-performed,” when was the last time you heard Handel’s Joshua? Well, the Orpheus Choir of Toronto is pleased to invite you to their performance (May 11) of this magnificent oratorio. The Sidgwick Scholars, taking on the solo roles, are jointed by The Talisker Players, Edward Moroney, continuo, under the direction of Robert Cooper.

Not Bene Period Orchestra, under the direction of Boris Medicky and Linda Melsted, presents Bang! Quack! Tweet! Boom!, Musical Mimicry from the Baroque, a fascinating program which includes Biber’s Battalia with its battle sounds, and Farina’s Capriccio Stravagante with various animal sounds, as well as some equally imitative works by Marais, Walther and Kusser (May 23 and 24).

www.nbpo.net

One of Canada’s leading Baroque ensembles, I Furiosi, is joined by Olivier Fortin and Matthew Jennejohn to present “X”, a concert based on themes of religious ecstasies. Their program on this occasion includes music by Bach, Biber, Marais and Pergolesi (May 31). www.ifuriosi.com

Try to imagine what one might have heard on Louis XIV’s iPod, if he had one. Why, trio sonatas by Hotteterre, Darnel, Marais and the like, of course. Join baroque flutists Alison McVille & Emma Elkinson, with Justin Haynes, viola da gamba, and Boris Medicky, harpsichord, at their Musically Speaking presentation (May 18).

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

by Karen Ages

I begin with a personal favourite and recommended highlight this month: the Bulgarian women's chorus known as Le Mystère des Voix Bulgares. Presented by Small World Music, they'll perform May 13 at St. Andrew's Church (across from Roy Thomson Hall). Known for a sometimes piercing vocal style and tight harmonies, this group was preceded by a similar one formed in 1951 by Philip Koutev, who began his country's tradition of preserving rural folk songs and dances, often composing directly for the group. Drawing on many of the same ideas, the current ensemble was formed about a year later, known as the Bulgarian State Radio and Television Female Vocal Choir, specializing in the rich folk tradition of Bulgarian culture, with songs about courtship, marriage, and everyday village life. They came to prominence in North America and elsewhere in the late 1980's, after the release of two recordings (Le Mystère des voix bul­ gares, vol. 1 & 2), produced by Swiss musicologist Marcel Cellier, who drew on over twenty years of recording sessions. This soon lead to the ensemble's first US tour, attracting sell-out crowds. For the past twenty years the group's conductor has been Dora Hristova, who says they've become like a family, following a rigorous rehearsal and touring schedule. Membership is highly selective; apparently there's an 18-year waiting list to join! This concert is part of their eighth North American tour.

Small World Music's South Asian music series continues this month with concerts May 4 to 29. Check our listings for locations, and www.smallworldmusic.com for more details: May 4, Bageshree Vase (North Indian music featuring sarod, tabla and Kathak dance); May 8, Tasa with Monsoon (Toronto Indo-jazz ensembles); May 9, Zakir Hussain's Masters of Percussion (North Indian drumming and instrumental music); May 15, Abhijit Pohankar (Toronto debut of Indian classical/pop-crossover musician); May 24, Gundecha Brothers (India's leading exponents of the ancient genre of Drupad singing); and May 29, Autorickshaw (Toronto Indo-Jazz ensemble, recently named Grand Prize winner of John Lennon Songwriting competition's "world" category, will be joined by Ben Grossman on electro-acoustic hurdy-gurdy! The program will include works by Lao­ nese oud player/composer Rabih Abou-Khalil, and fiddler Oliver Schroer). Autorickshaw will also perform with the Toronto Mendelssohn Youth Choir on May 3.

Soundstreams presents its second annual Cool Drumminigs Interna­tional Percussion Festival, May 18-24, and naturally there is a "world" component here. "Latin American Rhythms" is the title of the May 22 concert, featuring the Mexican percussion ensemble Tambuco, with master frame drummer Glen Velez, a long-time collaborator with composer Steve Reich. And on May 24, "World Beats" features music from India, Africa, Latin America and elsewhere, with the Evergreen Club Contemporary Gamelan joined by Sundanese gamelan player Nano Suratno, vocalist Maryem Tollar, Suba Sankaran and Jennifer Moore, percussionists Bill Brennan, Sal Ferreras, and others. The festival also presents a number of free "Community Artist Overture" events preceding main events. May 18 at 1 pm steel pan virtuoso Liam Teague performs with Afropan (Distillery District); May 21, 6:30 pm, the Rag­ing Asian Women Taiko Drummers perform at Bloor & University, and May 22, 6:30 pm, Capoeira Camara, a Brazilian martial-arts style dance troupe, performs at the same location.

May is the month in which we feature our annual "Canary Pages" choir directory, and it's also the month in which many choirs hold their end-of-season concert. The Echo Women's Choir presents "Spring Blossoms" in honour of Mother's Day, May 11. The 70­ member choir sings an eclectic array of repertoire from France, the Balkans, Cape Breton and Newfoundland, arrangements of traditional Indian songs and a song in Mandarin. The Toronto Jewish Folk Choir holds its 82nd annual spring concert on June 1. The choir celebrates Israel's 60th anniversary with Hebrew songs and one in Ladi­ no, and the program's centrepiece is a Yiddish work, Ofjim Fidl (On the Fiddle) by Vladimir Heifetz, based on an autobiographical short story by the great Yiddish writer Sholem Aleichem. Vocal soloists on the program are Miriam Eskin, soprano; Artur Reznik, tenor; David Weiss, baritone; and Herman Rombouts, bass. An instrumen­tal ensemble of young musicians is also featured.

Quebecois folk band Genticorum launches its third CD, La Bibou­ noise, with a tour of Ontario and Quebec. The three-member ensemble (which sounds like a much larger group!) will be at Toronto's Flying Cloud Folk Club on May 4. Just back from a tour of Australia, the band has also played at folk festi­ vals in Scotland, Malaysia, Denmark, Estonia, Egypt and Israel. Band members are Alexandre de Groebois­ Garand (wooden flute, fret­ less bass, fiddle, vocals), Yann Falquet (guitar, jaw's harp, vocals), and Pascal Gemme (fiddle, feet, vocals).

Toronto avant-guard klez­ mer band Klezfactor cele­ brates the "e-Release" of its second album, Klezmach­ ine, with a concert May 19 at the Rex Hotel. They're asking fans to bring along a digital memory device of their choice (USB flash drive, SD card, MP3 player etc.) for direct download of the album for $10 from one of the band's computers (bonus features include a podcast on the making of the album and some additional live tracks). For $5 more, you'll be mailed a copy of the CD when they're ready.

Dance Notes in (very) brief: The CanAsian International Dance Festival takes place at Harbourfront's Enwave Theatre, May 1-3 (live music featured; see our listings and www.canasiandancefestival.com). And, Sampradaya Dance Cre­ ations presents new works by Lata Pada and Mavin Khoo, May 30 & 31 at Harbourfront's Premiere Dance Theatre (vocalist Maryem
Tollar and flutist Catherine Potter featured; www.sampradaya.ca.

A few non-concert notes: Musician/TV composer Donald Quan launches a new multi-cultural musical instrument store! Museum will be housed at 401 Richmond, and public opening celebrations will include performances and workshops all day May 25 and May 31. Also, the Ontario Council of Folk Festivals is accepting applications for conference showcase performances. The deadline is May 9, and the OCFF Conference will be held October 23–26 in Ottawa. Applications are available at www.ocff.ca/awardsshowcasing.htm or www.sonicbids.com. Phone: 613-560-5997 or 866-292-6233. And, Arabic music specialist and scholar George Sawa has produced his first CD, titled The Art of the Early Egyptian Qanun. “It features an antique qanun (Egyptian psaltery) from 1905 and traditional percussion instruments”, says Dr. Sawa. “The pieces on the CD include 17th century Ottoman court music, Egyptian sacred Sufi dances, and Egyptian dance and instrumental pieces from the early 20th century.” Congratulations Dr. Sawa!

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

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6,7,8 June 2008
3 Days 20 Events
Music, Poetry & Song
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**SOUTH ASIAN MUSIC SERIES - May 4 to 29, 2008**

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**LES MYSTERE DES VOIX BULGARES**
Legendary Vocal Ensemble
Tuesday, May 13, 8:00
St. Andrew's Church, 73 Simcoe St.
Tickets: $35 in advance at www.smallworldmusic.com & Soundscapes, 572 College St.

These 24 groundbreaking women opened the world's ears with a hypnotic chant that circled the globe.

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**YOSHIDA BROTHERS**
Shamisen Superstars
Sunday, May 25, 8:00
Enwave Theatre
231 Queens Quay W.
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Jazz Notes
by Jim Galloway

Gathering Notes In May

It will soon be festival season again and I look back over the past 22 years at the beginnings of the now TD Canada Trust Toronto Jazz Festival and realize how much the music and the music industry have changed.

There has been, of course, the natural process of attrition - names that I can’t call on to play the festival again - among them Dizzy Gillespie, Lionel Hampton, Miles Davis, Art Hodes, Sun Ra, Gerry Mulligan, Doc Cheatham, Jay McShann, Stan Getz, Milt Hinton, Ralph Sutton, Buddy Tate, "Wild Bill" Davison, Sarah Vaughan, J.J. Johnson, Jimmy Witherspoon, Tony Williams, Carl Fontana, almost all of whom were personal acquaintances and, in some cases, close friends.

I look at that list with the realisation that important as their music was, it was what they were as people that made the music what it was. They lived their music and their universities and colleges were the clubs they played in week in and week out and life on the road was no bed of roses, but was certainly character forming.

All that is pretty well a thing of the past and nowadays people lament the dearth of jazz venues where established players can keep their skills honed and young musicians can experiment with new sounds. Players of today tend to be products of a more respectable, academic background - but that, like anything else, also has its positive and negative aspects. That’s a whole other topic for another day.

The jazz veterans and trailblazers were outsiders - something apart from “normal” society. Jazz musicians were regarded by many as being just a little suspect, living in a world of booze, drugs and ladies of the night - a world of borderline morals. Today, I’m willing to bet that there is a lot more alcohol and substance abuse in the world of boardrooms than in bandrooms!

And come to think of it, the outraged “guardians of public morals” should perhaps have checked out the colourful life styles of some of the “masters” like Tchaikovsky, Brahms, Schubert and Sir Eugene Goossens, to mention only a few, before condemning jazz. And symphony musicians I have known have been just as capable of a little hellraising as anyone else - and good for them!

Thankfully, those prejudices have all but gone, but maybe that outmoded, tainted reputation is one of the reasons that jazz gets the short end of the stick when it comes to recognition and support from the powers that be.

In the world of government grants and subsidies for the arts, jazz has been relegated to Grantartica. Just recently, an arts event, already extremely well funded, received a government grant of 15 million dollars. The jazz festivals in the same city got nothing. There ain’t no ‘fun’-ding trying to present jazz.

However, I digress. For a few days across the country jazz will blossom. Thousands of people will come out for a passing feast of festivals, then, for the most part, disappear until same time next year. Those of you who do support the music on a year-round basis - and thank goodness you do - know exactly what I’m talking about.

TD Canada Trust is a very generous supporter of jazz festivals across the country and more power to them. But a ten-day event, no matter how popular, does not mean that the music is in good health the rest of the year. I wish that even ten percent of the people who attend our mainstage concerts would come out even once a month to listen to live jazz.

Having said that, I certainly want those thousands of people to come out and enjoy this year’s festival. The line-up is diverse and interesting with some great names coming from all over the world.

Pag(e)ing The Fundraiser

On a much smaller scale, but close to my heart is an event taking place on the 14 of May at the Japanese Canadian Cultural Centre.

The heart of jazz is in the people who not only love the music, but who make that love a tangible, living thing. They have I’m sure, been
around almost since jazz began. Jazz. That most immediate of art forms - that poor church mouse which scrapes by without the degree of funding that most, if not all, other arts enjoy.

But there are a few people out there who care enough to devote time and energy so that, one way or another, live music survives. Toronto is fortunate in that we have several groups of devotees to live music, among them The Archie Alleyne Scholarship Fund, The Art Of Jazz and The Ken Page Memorial Trust.

This will be the 10th year of the KPMT gala (which survives without any grants, depending entirely on support from concerned and caring individuals). I'm proud to be on the board of trustees but full credit for the hard work that goes into making the event a reality goes to Anne Page, founder and chair of the trust, and Fay Olson, who has a wealth of experience and success in the promotion of the arts. For example, not nearly enough people know that it was Fay who was the guiding force in making the Toronto Jazz Festival a reality. Without her it just might never have happened.

The line-up for this year’s fundraiser is a corker! Warren Vache, Ken Peplowski, Eddie Higgins, Peter Appleyard, Guido Basso, Reg Schwager, Pat Collins, Don Vickery, Echoes Of Swing and yours truly tagging along.

Tickets are $150.00, (with a sizeable tax deduction receipt) and for that there is a welcoming cocktail, dinner and a feast of music. If you are interested contact Anne Page at 416-515-0200 or moraig@huntingstewart.com.

I leave you with two philosophical thoughts with a common thread: “What is best in music is not to be found in the notes.” - Gustav Mahler

“Don’t play the notes. Play the meaning of the notes.” - Pablo Casals

Happy live listening. Jazz in Clubs is on page 49.
On Opera
by Christopher Hoile
Towards the light

If April is crammed full of opera, May is the beginning of musicals season as the summer festivals in Ontario and commercial theatres in Toronto compete to attract summer visitors. In Toronto the Tony Award-winning musical "Hairspray" returns for a short second run May 6–11 at the Princess of Wales Theatre and Dancap Productions brings the British production of "My Fair Lady" directed by Trevor Nunn to the Toronto Centre for the Arts May 9–31. Out of town, the Shaw Festival's production of "Wonderful Town" by Leonard Bernstein opens on May 24, running to October 5 and the Canadian Opera Company's production of Rossini's "The Barber of Seville" plays until May 23. These are joined by two French operas that could not be more different.

On May 29, the Toronto Philharmonia (www.torontophill.on.ca) gives us a rare chance to hear Georges Bizet's one-act comic opera "Le Docteur Miracle" (1857) in concert at the George Weston Recital Hall. The farcical story involves the Mayor of Padua (Sean Watson), his wife (Vilma Indra Vitols), their daughter Lauretta (Zorana Sadiq), and her lover Captain Silvio (Adam Luther), who disguises himself both as the Mayor's new servant Pasquin and as the titular doctor. The plot turns on a poisoned omelette the Mayor has eaten for which only Dr. Miracle has the cure. Kerry Stratton conducts the work (performed in English) along with a selection of famous arias from the French operatic repertoire.

Moving from the pleasantly ridiculous to the sublime, the COC (www.coc.ca) presents Claude Debussy's only completed opera, "Pelleas et Melisande" (1902), May 6–24 as the final mainstage show of its 2007–08 season. This is a revival of the production (designed by Dany Lyne and directed by Nicholas Muni) last seen in April 2000. The production stars Russell Braun and Isabel Bayrakdarian as the doomed title couple and Pavlo Hunka as Melisande's menacing husband Golaud. This was one of several operas like "Don Carlos" and "From the House of the Dead" that were to have been conducted by the late Richard Bradshaw. Replacing him on the podium is famed British-born conductor Ian Latham-Koenig, music director of the Teatro Massimo di Palermo and Teatro Municipal de Santiago.


The question on many opera-goers' minds in Southern Ontario is What has happened to Opera Ontario? The most complete answer has been given in an article on the subject by Leonard Turnevicius in the February/March issue of Opera Canada magazine. Among other measures to help reduce the company's debt, subscribers to the cancelled 2007–08 season were asked to donate their subscriptions to the company. An amazing 85% did so, giving the company a much needed vote of confidence. The City of Hamilton and other creditors have forgiven their debts to the point that the company's deficit is now less than 25% of its operating budget which in turn makes it eligible for grant money. The current plan, Turnevicius reports, is that the company will re-incorporate under its former name Opera Hamilton and recreate the cancelled 2007–08 season by mounting "The Magic Flute," "Werther" and "Madama Butterfly" in Hamilton only. Stay tuned for dates and times.

Attention: Opera Singers
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On May 29, the Toronto Philharmonia offers up Georges Bizet's one-act comic opera "Le Docteur Miracle" (1857) in concert at the George Weston Recital Hall. Zorana Sadiq plays Lauretta.
A night of “Rubies” for the Canadian Children’s Opera Chorus

The Canadian Children’s Opera Chorus (CCOC)—the only permanent children’s opera chorus in Canada that develops and produces new operas for children—is turning 40, and there are “rubies” everywhere to mark the occasion.

First “ruby” is the anniversary itself. Second is the fact that the chorus actually wouldn’t exist if it weren’t for Ruby Mercer who founded the Chorus in 1968 (with Lloyd Bradshaw) - the selfsame Ruby Mercer responsible for the existence of Opera Canada magazine and the annual “Ruby Awards” that bear her name. Third and final ruby, this night, is the CCOC’s youngest choral division, five- and six-year-olds, named the Ruby Chorus in honour of Mercer. They, along with the organization’s four other choruses will be part of the festivities at the Toronto Centre for the Arts’ George Weston Recital Hall on June 2.

No cheesy pink flamingos on the lawn at this affair! ... a sophisticated evening including a pre-concert reception (6 pm), featuring chef Michael Stadtlander, and an 8pm concert. The concert’s playbill features many well-known guest artists, some, like Karina Gauvin, who were in the chorus themselves; some, like Peter Oundjian and Richard Margison, because they have, or had children in the chorus; others because of past collaborations with the CCOC. John Fanning, Judy Loman, Mark Pedrotti... it’s quite a list. Even the event’s Honorary Chair, European Union Ambassador Dorian Prince, is a pianist of no small renown.

Operas commissioned by the CCOC over the years include The Hobbit (Dean Burry), The Star Child (John Greer/Neil Dickens), A Midwinter Night’s Dream (Harry Somers/Tim Wynne-Jones), Dr. Canon’s Cure (Derek Holman/Robertson Davies), and Chip and His Dog (Gian Carlo Menotti), and current chorister enrolment is over 200 girls and boys, with about 80 of those members making up the Main Chorus. The CCOC - participates as the children’s chorus in all Canadian Opera Company productions needing children’s voices, as well as singing with other groups including the Toronto Symphony Orchestra, the University of Toronto Faculty of Music, and the National Ballet of Canada.

For details on the event, see our concert listings.

Catherine Muir
QuodLibet
by Allan Pulker

Blue Bridge
The Blue Bridge Festival, the brain child of cellist and Sutton resident Brenda Muller, takes its name from the historic bridge over the Black River in Sutton, a charming small town on the south shore of Lake Simcoe about an hour north of Toronto. The bridge also provides the festival’s theme: a bridge of poetry over a river of song; between the arts; between community groups and professionals; between regional performers and performers with international reputations; between human habitation and the natural environment.

A direction the theme takes this year is the exploration of connections between contemporary poets and composers. On Saturday, June 7, three renowned Canadian writers (Barry Dempster, Patricia Keeney and M. Travis Lane), will lead a workshop on the awakening of the imagination through words and music. Then, in the afternoon, a concert of operatic excerpts will actually float down the river on a barge, with the audience on the river banks and on the bridge – expect a traffic jam that afternoon at the bridge!

You can head up to Sutton for just the evening on June 6 or for the day on Saturday or Sunday, or, better still, you can make it a weekend getaway by booking a room at a special low festival rate. The Blue Bridge Festival website is at www.ardeleanamusic.com.

Sharon
Also taking place north of the city, in Sharon, but on four Sundays in June, is the Music at Sharon Concert Series. The series begins on Sunday, June 1 with a recital by the incomparable Suzie LeBlanc. Accompanied by pianist Robert Kortgaard, she will perform music by Mozart, Poulenc, Fauré, Debussy, Messiaen and Weill, a significant departure from the baroque repertoire for which she has become so well known. The June 8 concert will honour composer Olivier Messiaen, whose 100th birthday is this year, with a performance of his Quartet for the End of Time. The pianist for this concert is Louise Bessette, who studied with Yvonne Loriod, Messiaen’s widow and the leading performer of her late husband’s work.

Montreal
While considerably further away than Sharon or Sutton, Montreal is still only six hours away and is so different from Toronto that you practically feel you’re on a different planet, and come home feeling totally energized and refreshed. The big attraction there in May is the Montreal Chamber Music Festival, which gets under way on Thursday, May 1, a little too soon for most readers of this column to organize an excursion. It continues, however, until Saturday, May 24, with performances clustered for the most part towards the end of each week, although in the last week there are concerts every night from Tuesday to Saturday. Looking beyond the first weekend, some highlights are pianist Garry Griffin playing repertoire for the left hand on May 7, a Messiaen tribute concert on May 15, jazz diva Ranee Lee on May 16 and a 6-hour all-Beethoven finale May 24.

Divas of the Keyboard
Canadian pianist Christina Petrowska will launch her 20th CD with a mini-concert followed by a party at the Heliconian Hall on May 14. The CD—actually two discs—is of live performances recorded and broadcast by CBC Radio over the past few years. The music is by many composers—Ann Southam, Pierre Boulez, Olivier Messiaen, Bill Westcott, Masonkitsu Takahashi, Toru Takemitsu, Alexina Louie, David Jaeger, Gavin Bryars and Henry Cowell, the composer of “Ings” which has given the recording its name. It is not surprising that contemporary music is such a specialty of Petrowska’s: among her teachers were Karlheinz Stockhausen and György Ligeti; and in 2002 Pierre Boulez coached her in preparation for the performance of his Premiere Sonate on the occasion of his being awarded the Glenn Gould Prize.

Russian pianist and Tchaikovsky Competition laureate Olga Kern will be performing Haydn’s Piano Concerto No. 11 and Shostakovich’s Concerto No. 1 for Piano and Trumpet, with the Moscow Virtuosi under the direction of Vladimir Spivakov. Since winning the gold medal for her performance of Rachmaninoff’s Piano Concerto No. 3 at the 11th Van Cliburn International Piano Competition in 2001, the first woman in thirty years to do this, Ms. Kern has been touring the world performing to critical acclaim, including a 35-city North American tour last season. She has performed only once so far in Canada, last summer with the National Arts Centre Orchestra, so this will be our first opportunity to hear her in Toronto.

Would you like to dance?
Orchestra Toronto selected as its programming theme this season music from the dance capitals of the world, featuring a different professional dance company on each program. The orchestra and its leadership have been learning that there is much more that meets the eye to such a programming venture. For starters, the dancers need a recording of each work to which they are going to dance. Of course, not just any recording will do—it has to be precisely what the orchestra will be performing, something musical director Erroll Gay learned is sometimes not so easy to find. In fact, the orchestra had to record several of the works being choreographed themselves, because there were no recordings of the particular versions they were using.

Then, of course, there’s the question of where the dancers are going to dance, since usually the entire orchestra fills the stage of the Weston Recital Hall, the orchestra’s usual venue. When they—of necessity—have to dance on the front edge of the stage freed up by compressing the orchestra (so what else is new?), how are the dancers going to avoid falling off the edge of the smaller-than-ideal performance area or crashing into the concert master’s priceless instrument? Find out the answers to all these questions and experience first hand Orchestra Toronto’s innovative programming initiative in its celebration of the dance tradition of St. Petersburg on May 25 with the ProArte Danza ensemble and violin soloist Amanda Goodburn, who will perform Glazunov’s Violin Concerto.

Much more music
Another orchestra that performs in the Weston Recital Hall is the Toronto Philharmonia, which on May 29 is doing a program there called “Opéra de Paris.” Among the soloists in this performance is soprano Zorana Sadiq, who just a few months ago gave a brilliant recital for Music Toronto at the Jane Mallet Theatre. If you heard her then, you may just want to hear her again. If you missed her then, now’s your opportunity to hear this outstanding young singer.

And finally, May is the month of the Organix Festival which celebrates the many splendours of the pipe organ, giving us all a golden opportunity to reacquaint ourselves with this magnificent instrument. These concerts are all in our listings along with many, many more great performances.
BandStand
by Jack MacQuarrie

As I hobble to the keyboard to talk banding once again, I am reminded that it is time for some changes in the routines for many bands. The Choral Canary Pages tucked into this issue usually heralds the arrival of spring, but mother nature now seems to be atoning for the brutal winter inflicted on us for so many months and has launched us headlong straight into summer weather. We all hoped that it would come, but now we have to face what this transition time means for our bands. The season of formal scheduled concerts is drawing to a close with a few left scheduled for the month of May, and then we are being propelled headlong into a very different mix of rehearsals and performances. While a few bands cease operations for the summer months, most find themselves performing somewhat different repertoire in the great outdoors.

It had been my intention to talk about planning for the many differences between a band’s summer activities and those during the balance of the year - the challenges of outdoor venues, the vagaries of the weather, travel to remote concert locations, dealing with parades, probably a change in repertoire for summer concerts, and so on. However, those matters will have to wait for another day, so if you have any thoughts on the matter ....

For many bands, the summer months see the return from university and college of many young former members who had played with the band while attending high school. I thought this to be the normal situation until a few months ago when I met a young man who had just graduated from university and returned to a job in his hometown. He had grown up in that community, had played in his high school band, but only learned of the community band in his hometown some years later after completing his university studies.

So, this is a good time for community bands to reach out to students who are about to leave their high school bands behind as they head on to a higher education or a slot in the working world. What has your band been doing to invite these young people to join you in the joy of making music? For all too many young people there is a sense that high school graduation heralds a time when they must say goodbye to the pleasure of music making. Make it known to them that they will be welcome on their return.

I was happily reminded of two very different, but notable, exceptions to the situation mentioned above while attending a recent concert. One is the summertime-only Uxbridge Community Concert Band founded and directed by Steffan Brunette which provides students with an opportunity to continue playing during the summer when school is closed. The other is the excellent group of Hannaford sponsored bands under the leadership of Anita McAlister and Darryl Eaton. Three or four years ago I met a young high school student playing in the Uxbridge Band. He had fallen in love with the tuba and wanted to keep playing during the summer months. Subsequently, he also became involved in the Hannaford Band’s youth program.

At the most recent Hannaford Street Silver Band’s Festival of Brass, no fewer than three principals from the Toronto Symphony Orchestra were featured as soloists. However, the highlight of that program for me was another soloist. He was the winner of the Hannaford Youth Band’s Annual Young Artists Solo Competition. That young student whom I had met in Uxbridge a few years ago was Eric Probst. Now a second year music student at U of T, he was a poised and relaxed performer on stage with the Hannaford Band. His polished performance of a difficult concerto for tuba was an amazing leap from what I heard from the youth I knew a few years ago who was determined to play during the summers when his school band was not available.

On another subject dear to my heart, in recent weeks I have exchanged a few messages with Dr. Bob English from the Fergus Brass Band. This exchange has rekindled our quest for information on the history of community banding in Ontario. Dr. English has presented us with some quite compelling evidence to back up that band’s claim to be Ontario’s oldest continuously operating community band. This thread all started when Bob found a link on a website regarding our quest to locate the oldest established band. He tells us that it is time for some changes in the routines for many bands.
that, as a teenager, he played in the Ayr Paris Band, but claims that the Fergus Brass Band is much older. Apparently they have continuous records of band activities dating back to 1855. He has sent us copies of some photographs of band activities in the late 1800s. Unfortunately most of the copies which we received are not of publication quality. We hope to receive copies of one or more of these photos, suitable for publication, in the near future. Stay tuned. (Needless to say, we are less concerned about determining a winner, and more interested in learning more of our musical heritage. So keep the photos coming).

Coming Events -

* Please see the listings section for full details

**Sunday, May 4 3:00 pm** The Markham Concert Band presents An Afternoon at the Bandstand. Just like a summer afternoon in the park, but with comfortable seats. Special guests will be the clarinet quartet Apack-O-Lips. Now who will perform both on their own and with the band. Markham Theatre.

**Friday, May 9 8:00 pm** The Etobicoke Community Concert Band presents Olympic Fanfare in a salute to the Olympic spirit and Summer Games of the 29th Olympiad. As special guests, the band welcomes the young musicians of the Toronto Cultural Youth Orchestra. Led by Maestro Tak Ng Lai, Etobicoke Collegiate Auditorium, 86 Montgomery Road.

**Saturday, May 24 7:30 pm** The Salvation Army’s two longest serving bands in North America present Brass 125, A Celebration! The Meadowlands Corps Band from Hamilton and The London Citadel Band from London will team up to celebrate 125 Years of brass banding in Canada. Featured soloist will be Mark Ridoune, Assistant Principal Trumpet of the Chicago Symphony Orchestra. Hamilton Place, The Great Hall.

**Saturday, May 24 7:30 pm** The Lydian Wind Ensemble presents its third concert since reformation in October 2007 under the baton of guest conductor Andrew Cherry. Featuring a varied repertoire, this concert will transport the audience on a musical journey through the descriptive Kensington Overture, Cameo Suite, Irish Rhapsody, and Variations on a Shaker Melody. Theatre and film are represented by music from Show Boat and Dances With Wolves. Whitby Free Methodist Church, 1916 Rossland Rd. East.

**Sunday, May 25 3:00 pm** The Hannoford Street Silver Band presents Making Overtures with guest conductor, Alain Trudel. The concert will feature James Campbell, Canadian clarinet soloist and Artistic Director of the Festival of the Sound. He and the Band will present the Toronto premiere of Howard Cable’s Georgian Bay Reflections, inspired by the paintings of Canadian artist Doris McCarthy. Other overtures on the program include Mozart’s Marriage of Figaro, Hector Berlioz’s Le Corsaire, and Domenico Cimarosa’s Impresario. This final concert in the HSSB’s 2007/08 season will also feature new overtures performed by finalists who answered the HSSB’s call for compositions in the form of an overture. The three finalists, chosen by Gary Kulesha, will each receive a cash prize. The Jane Mallette Theatre, St. Lawrence Centre for the Arts, 27 Front Street East.

**Down the Road**

**Saturday, June 14** The Brass Conspiracy will present their Playful Pops summer concert! Please write to us:

bandstand@thewholenote.com

LAMENT FOR AN ORCHESTRA, CONTINUED FROM PAGE 17

The CBC Radio Orchestra, through the elegance of a national broadcasting network, has reached people across our country. In September 2007, we performed a specially developed program live in Iqaluit on Frobisher Bay. Months later, we went to White Rock, B.C. We have received invitations from large and small communities across Canada and even from major concert halls in Europe. All of this, alas, we are now unable to entertain.

I have been fortunate in my career to work extensively in both English and French Canada, having thereby a truly national perspective. To my great joy, in recent months the French services of the Corporation have not only become more aware of the fine work of the CRO, but have expressed a desire to embrace it. This also is a path that we must never forget.

Many things have been made clear in the work of the Orchestra and in your response to its closing: the importance of music in our lives, the importance of nurturing, supporting and broadcasting the diversified and astonishing talent we have in our country, the role of a national broadcaster in bringing us together, and much more. We will each have our personal reflection on the meaning of all of this, but one thing is certain: the CRO reminds us of what it is we cherish most in music and in our country.

Respectfully yours, Alain Trudel, Principal Conductor, CBC Radio Orchestra

---

**We are ALL MUSIC'S CHILDREN**

by mJ Buell

**MAY’s Child...**

Sunshine, orange trees, sugar cane, pigeon peas

Who am I?

Think you know MAY’s child?

Send your best guess to

musicchildren@thewholenote.com

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

**!!Tickets & Recordings!!**

CONGRATULATIONS TO OUR APRIL WINNERS

Annie Odom and Karen Kitchen have each won a pair of tickets for the Aldeburgh Connection’s first Sunday Series concert The Enchanted Garden - The Songs of Ravel (Sunday, October 26, 2:30 pm, at Walter Hall).

Deirdre Warren, Hans de Groot, & Becky Carpenter will each receive the Aldeburgh’s recent recording Schubert among Friends (a Juno nominee this year) featuring soprano Gillian Keith, tenors Colin Ainsworth and Michael Schade, and baritone Gerald Finley (Marquis Classics: 81365) and for Joanne Morningstar and John Wedge... Our Own Songs: this CD is just out, commissioned works by Beckwith, Greer and Holman; with sopranos Adrianne Pieczonka and Monica Whitcher, mezzo Elizabeth Turnbull, tenor Colin Ainsworth, and baritone Mark Pedrotti (Marquis Classics: 81381)

Know someone whose photo should appear in this contest?

musicchildren@thewholenote.com
Stephen Ralls studied at Merton College, Oxford, and at the Royal Academy of Music in London. He played the solo piano part in Britten's last opera, Death in Venice (with the English Opera Group), for its first performances and on the London/Decca recording. Recital appearances with Sir Peter Pears at the Aldeburgh Festival and on the BBC led to Stephen's 18 years as coach and accompanist at the Britten-Pears School in Aldeburgh.

In 1978 Stephen emigrated to Canada. He began teaching at the Faculty of Music, U of T Opera Division, where he has conducted many productions, including Canadian or Toronto premiers of Chabrier's L'Etoile and Britten's Paul Bunyan and A Midsummer Night's Dream. With Tafelmusik's Jeanne Lamon he began a series of Handel projects, including the Toronto stage premieres of Alcina, Ariodante and Semele. Stephen Ralls accompanies Canada's finest singers - much of this in relation to the Aldeburgh Connection, founded with Bruce Ubukata, which celebrated its 25th anniversary in 2007. In June 2007 Stephen and Bruce began The Bayfield Festival of Song - a summer festival on the shores of Lake Huron.

Earliest musical memory? My mother giving piano lessons at home, usually some easy pieces called "Scenes at a Farm." Other musicians in your family? My father was a keen amateur tenor, my sister (also older than me) was a good pianist and organist, studied music at Edinburgh University and taught in school.

First experiences of making music? From 5 to 7, I studied with my mother. I played the piano and sang a lot at our local Baptist Church. At primary school, a lot of country dancing!

At the time the picture was taken...? I had been having piano lessons locally, since the age of 7, with a teacher who had been a pupil of Tobias Matthay, the renowned teacher in London.

The point at which you began to think of yourself as a musician?

I won a national composing competition on Children's Hour (BBC Radio) at about 8 or 9, for an Allegro in C, 8 bars long.

Do you remember ever thinking you would do anything else?

Music was always my preoccupation. From about the age of 17 to 19, I rebelled against this, and began studies at Oxford in Geography. After about 2 months, in the fall of 1963, I realized my error. The authorities at Merton College were very accommodating in allowing me to change... basically saying, "We told you so!" I read Music for the remainder of my time there, and played and sang in choirs. I intended to be a musicologist, however, and began research into early 17th century English consort music, before I decided that I needed to be a performer, so I went to the Royal Academy of Music for 2 years to brush up my piano skills. I had no idea that a career in accompanying and opera was possible - I drifted into it more or less accidentally after leaving the RAM.

Face-to-face with little Stephen in that photo, is there anything you'd say?

I would give the little person in my childhood picture 5 words: firstly, what Sir Peter Pears said in 1978 when I told him I was leaving England to live and work in Toronto (with Bruce Ubukata): "Don't be scared!" Secondly, what Itzhak Perlman gave as his advice at a Julliard School graduation ceremony: "Slow practice."

Music's Children gratefully acknowledges the gracious participation of The Aldeburgh Connection, Jim Tennyson, Eddy Atken, Ariel Fielding, and Michelle Lynne Goodfellow.

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### WHOLENOTE LISTINGS

**SECTIONS 1-5: INTRODUCTION**

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

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

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

In this issue Section 1 includes:
- Aurora, Brampton, Kleinburg, Markham, Meadowvale, Mississauga, Oakville, Port Credit, Thornhill, Toronto GTA

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

In this issue Section 2 includes:
- Alliston, Barrie, Bradford, Brantford, Burlington, Caledon, Cobourg, Collingwood, Gravenhurst, Guelph, Halton Hills, Hamilton, Kitchener, London, Lindsay, Midland, Niagara-on-the-Lake, Norfolk County, Orangeville, Oshawa, Owen Sound, Peterborough, Platon, Port Hope, Sharon, St. Catharines, Sunderland, Thornbury, Waterloo

### SECTION 3: Opera and Music Theatre (page 48) summarizes run details for opera and music theatre productions (including dance). It offers a quick overview of what is happening in these genres.

### SECTION 4: Jazz in Clubs (page 49-50) is organized alphabetically by club, and provides as much detail on what the clubs are offering as we had at the time of publication, which varies greatly from club to club. Phone numbers and website addresses are provided to facilitate access to more up to date information.

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

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

### HOW TO LIST

Listings in WholeNote Magazine in these five sections are a free service available, in our discretion, to eligible presenters. If you have an event, send us your information NO LATER than the 15th of the month prior to the issue or issues in which your listing is eligible to appear.

Listings can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We can also answer questions about listings at 416-323-2232 extension 21.

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**LISTINGS: SECTION 1 CONCERTS: Toronto and GTA**

<table>
<thead>
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<th>Date</th>
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**Twelfth annual series of LUNCHTIME CHAMBER at CHRIST CHURCH DEER PARK**

<table>
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<tr>
<td>May 8</td>
<td>Véronique Mathieu, violin with Jennifer Hu, piano</td>
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<td>May 15</td>
<td>Afiara String Quartet from San Francisco</td>
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<td>May 22</td>
<td>Trombone Quartet. Led by Jan Owens.</td>
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<tr>
<td>May 29</td>
<td>Helena Bowkun, piano. Music by Beethoven and Chopin</td>
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**Admission by donation**

1570 Yonge St. (at Heath), Toronto

- 9:00: CanAsian International Dance Festival. Program A. See May 1, 7:00.

Friday May 02

- 7:00: CanAsian International Dance Festival. Program B. See May 1, 6:30.
- 7:00: CanAsian International Dance Festival. "The Secret Garden." St. Leonard's Anglican Church, 500 The East Mall. 416-248-2867. $15.

Saturday May 03

- 11:00am & 2:00: Solar Stage Children's Theatre. "The Ugly Duckling." St. Michael's Choir School, 1585 Yonge St. 416-368-8031. $13. For run details see music theatre listings.


- 7:30: Mississauga Choral Society. "Pops at the Cabaret." Pops classics from the 1950s & 1960s. $25. For run details see music theatre listings.


LISTINGS: SECTION 1
CONCERTS: Toronto and GTA


- 8:00: ArtWorld Productions. Toronto Tarantella Project. See May 2.

- 8:00: Brampton Symphony Orchestra & Chorus. Grit: Carnivore Burrow. Michael Maraw, baritone; Andrea Carswell, soprano; Christopher Oliviera, tenor; Robert Rannas, principal conductor; Robert Hening, chorus director. Rose Theatre, 1 Theatre Lane, Brampton. 905-847-2800. 416/647(sixl), $20(chld).


- 8:00: Royal Conservatory of Music. Academy Symphony Orchestra. RCM Concert Hall, 90 Croatia St. 416-405-2824 x321. 912/95(sixl).


- 8:00: The Toronto Mendelssohn Youth Choir. Global Voices. Guests: antsworth; Lynn Janes, conductor; Calvin Presbyterian Church, 28 Dundas Ave. 416-599-0422. 416/252(sixl), 416/513(sixl).

- 8:00: Windmill Theatre Productions. Let It Be. The magical music of the 60s. See May 2.

- 8:00: York Symphony Orchestra. The Titanic. Weber: Overture to Der Freischütz; Mahler: Rückert-Lieder; Symphony No. 1. Guest: Paula Rockwell, mezzo-soprano. Trinity Anglican Church, 79 Victoria St. 416-480-0680. 416/420(sixl), 416/120(sixl) and under.

- 9:00: CanAsian International Dance Festival. Program C. See May 2, 7.

Sunday May 04


- 11:00 am & 2:00 pm: Solar Stage Children's Theatre. The Ugly Duckling. Ticket Information, Downtown Mississauga.


- 3:00 pm: Toronto Symphony Orchestra. Weber: Overture to Der Freischütz; Beethoven: Hallelujah Chorus (Mozart); Handel: Concerto Grosso No. 6 in G, Op. 6; Beethoven: Ruckert-Lieder; Symphony III. Guest: Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1802. $20(sixl), $15(sixl).


- 5:00 pm & 7:00 pm: St. John's Music Festival. On Broadway. Selections from Oklahoma, Les Miserables, Phantom of the Opera, Cats, Rent and other works. Over 100 English handbells with organ, piano and handchimes. St. John's York Mills Anglican Church, 13 Don Ridge Dr. 416-225-8911. 416/253(sixl).


- 5:00 - 7:00: St. John's Music Festival. Woodland Walks, a walk in the woods to the music of Beethoven, Tchaikovsky, Mendelssohn and Schumann. Islington United Church, 25 Burnhamthorpe Rd. 416-243-6340. $20; 416/243-6340.


Toronto Classical Singers
**Monday May 05**

- **8:00** ORGANIX 08/Toronto Theatre Organ Society. Pupa Favourites. Jolanta Ed- Dington, theatre organ. Casa Loma, 1 Austin Terrance. 416 499-6282. 422.

**Tuesday May 06**

- **1:00** St. James’ Cathedral. Music at Midday. Eric Osborne, organ. 85 Church St. 416-364-7866. Free.
- **8:00** World Stage 2008. CIRCA—The Space Between. A combination of dance, contemporary circus, and rock n' roll. Premiere Dance Theatre, 207 Queen’s Quay W. 416-973-4000. $30. For run details see music theatre listings.

**Wednesday May 07**

- **8:00** World Stage 2008. CIRCA: 46 Circus Acts to 45 Minutes. Premiere Dance Theatre, Harbourfront Centre, 207 Queen’s Quay W. 416-973-4000. $15.
- **8:00** World Stage 2008. CIRCA—The Space Between. A combination of dance, contemporary circus, and rock n’ roll. Premiere Dance Theatre, 207 Queen’s Quay W. 416-973-4000. $30.

**Thursday May 08**

- **1:15** Chirist Church Deer Park. Noon­day Chamber Series. Veronique Mathieu, violin; Jennifer Hu, pianist, 150 Yonge St. 416-920-5111. Free/contributions welcome.
- **12:15** Metropolitan United Church. Noon at the Met. Arlene. Choral Concert. Songs, routines, monologues, and sketches. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-422-1167. $10.
- **7:30** St. James United Church. The Mikado. By Gilbert & Sullivan. St. James United Church; Kathleen Wells, soprano; Brynn Meade, mezzo; Los Angeles Mendocino; tenor; Bill Price, baritone. Canada Laughin, director; Claire Dunstan, musical director. 400 Burnhamthorpe Rd. 416-234-1395. $10. (child: $0. For details see music theatre listings.
- **8:00** Dancap Productions. My Fair Lady. By Lerner & Loewe. Christopher Cavenhill, Lindsay Pearcy, based on a Cameron Mackintosh National Theatre of Great Britain production. Toronto Centre for the Arts, 5040 Yonge St. 416-944-3955. $60. For run details see music theatre listings.
- **8:00** Esprit Orchestra. New Wave Con­cert III. 2 part concert (7:00 & 9:00). John Red’s Public Forum and Roundtable Discussion (8:00) Sh: In the Timeless Air; Astapov: Pi­ano Concerto; Martin: new orchestral work; Parkin: Concertino for Clarinet & Chamber Orchestra; May: new orchestral work; Leen­ard Gilber, piano. 230 St. Clair Ave. W. 416-988-7887. Free.
- **8:00** Jazz FM93. Jazz Lives. Ian Shaw, Patricia Barber, Bab Doreh, vocalists; Bill McBirnie, flutes; Thompson Egbe, piano; Peter Appleby, vibraphone; band includes Scott Alexander, bass; Brian Gaslow, drums; Russ Little, director. Convocation Hall, 31 King’s College Circle. 416-978-8346. $35. $25.
- **8:00** New Adventures in Sound Art (The Ambient Ping) @ angelusn埣.net. Ottawa Wireless Festival: Trans-Atlantic Radio: Works by: Holmes, LeBel, Ng, Ogborn, Stanford, Thomborow, Cantone, Dachmus & others. Index Gallery, 50 Gladstone Ave. 416-438-9674. 45.
- **8:00** Tafelmusik. Mozart’s Requiem. See May 7.

**Friday May 09**

- **1:00 & 7:00**: Brampton Musical Theatre. Seussical Jr. The Dr. Seuss character brought to life. Music by Stephen Flaherty, lyrics by Lynn Ahrens. Lester B. Pearson Theatre, 150 Central Park Dr. Brampton. 905-793-4600. Call for prices. For complete run see music theatre listing.
- **7:30** Canadian Opera Company. De bussy: Pelléas et Mélisande. See May 5.
- **7:30** University Settlement Music and Arts School. Annual Faculty Recital. Works by Mozart, Strauss, Rossini & others for voice, violin, accordion, flute, clarinet, piano & more. St. George the Martyr Church. 416-988-3442 x243. PWYC.
- **7:30** Timothy Eaton Memorial Church. Choral Concert. Vaughan Williams: Five Mystical Songs; & other works. TEMC Concert

- **8:00** Andrea Nann Dreamwalker Dance Company. The Whole Shkid 08. Ginger; Chain Reaction; Grossman; Memento Mori; & other works. Enwave Theatre, Har­bourfront Centre, 231 Queen’s Quay W. 416-974-4000. $35 (or/st).
- **8:00** Dancap Productions. My Fair Lady. See May 8.
- **8:00** Etobicoke Community Concert Band. Olympic Fanfare. John Edward Liddle, music director; guests: Toronto Cultural Youth Orchestra; Tak Ng Lou, music director. Etobicoke Collegiate Auditorium, 86 Montgomery Rd. 416-410-5710. $15/st; $10/st; free/cheap.

---

**Praised by audiences and critics alike, Bruno Cormier, baritone will perform with the TEMC Concert Choir**

**Five Mystical Songs**

by Ralph Vaughn Williams & other choral masterworks

**Friday, May 9, 2008 at 7:30pm**

**Timothy Eaton Memorial Church**

230 St. Clair Ave. W.

Tickets: $20 Adults $15 Seniors/Students available at the door or from the TEMC Volunteer Office 416-925-5977
The BACH CHILDREN’S CHORUS
and the BACH CHAMBER YOUTH CHOIR
Linda Beaupré, Conductor
Eleanor Daley, Pianist

If Music Be the Food
Saturday, May 10, 2008 at 7:30pm
Food, and even a little Shakespeare,
will be ongoing themes in this lively concert.

Toronto Centre for the Arts
George Weston Recital Hall
5040 Yonge Street
(north of Sheppard Ave.)

Tickets: $20 and $24 at the Toronto Centre box office or TicketMaster at 416.467.4609

SKÖNA MAJ!
a program of spring music
presented by the
TORONTO SWEDISH SINGERS
and guest artists
directed by
Brigitte Bogar
Saturday May 10, 2008, 7:00 p.m.


Saturday May 10

- 8:00: Tafelmusik. Mozart’s Requiem. See May 7. 18-30 years PWYC.

- 11:00am & 2:00: Solar Stage Children’s Theatre. Ripeprun. The Girl with the Golden Hair. A musical version of the traditional story. 100 Upper Madison Ave. 416-368-8031. $13. For complete run see music theatre listings.

- 1:30: ORGANIX 08. Young Organists Competition. Three organists each present a 30-minute concert program. Renata.dale United Church, 150 Renforth Dr. 416-241-9785. Free.


- 2:00: Dancap Productions. My Fair Lady. Run continues. See music theatre listings.


- 4:00 & 7:00: Brampton Musical Theatre. Sweeney Jr. See May 9.

- 7:00: Glenn Gould School. Student Recital: Matthew Wicks, piano. 90 Columbus Ave. 416-408-2824 x322. Free.


- 7:30: Bach Children’s Chorus. If Music Be the Food. A program of music about food. Eleanor Daley, pianist; Linda Beaupré, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $20; $24.

- 7:30: Bloor Street Gospel Chorus. We’ve Got Joy. Paul Wiltiokowski, director; guest: Michelle Rumball, piano. Bloor Street United Church, 300 Bloor St. W. 416-477-9310. $12; $10 (advance); $7 (students).

- 7:30: Oakham House Choir of Ryerson University. Haydn: The Seasons. Deanna Hendriks, soprano; Cory Knight, tenor; Andrew Tye, baritone; Toronto Singfonsiiteta, Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 143 Main Street North, Markham. 905-284-9061. $15; free (12 & under).

- 8:00: Frank Harvat, Piano Recital. Works by Glass & Horvat. Unitarian Congregation of South Peel, 84 South Service Rd., Mississauga. 905-912-4173. $15; free (12 & under).


Saturday, May 10
Univox hosts the UVic Chamber Singers: Mandelstern, Messiah, Karolinska. Whiteacre Christ Church Deer Park 1570 Yonge St. 8:00 pm $15

Friday, May 23
Songs for Spring. English Madrigals. Aaron Jensen’s Renaissance. Runnymede United Church 432 Runnymede Rd. 8:00 pm $15/10/Free

Contact ORIANA:
10 Morrow Avenue, Suite 203, Toronto, Ontario M6R 3J5
Tel: (416) 518-2559 E-mail: info@orianachoir.com Web: www.orianachoir.com

The Bach 12 choir’s members of D蕙in Scholar, a program produced by the Oranach Choir and the Toronto Centre for the Arts.
SUNDAY, MAY 11, 2008, 3:00 PM
Eglington St. George’s United Church, 35 Lytton Blvd.

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

Toronto Arts Council
Conseil des Arts de l’Ontario

Toronto Arts Council
An agency funded by the City of Toronto

$35-445
- 8:00: Oakville Symphony Orchestra. Gala Season Finale. Symphonic masterpieces. Adrian Fung, cello; Giovanna Carini, soprano. Oakville Centre for the Performing Arts, 120 Navy St. Oakville. 905-815-2141. $18 (sr/st).
- 8:00: Orléans Women’s Choir. Puccinian on the Ritz - The Music of Irving Berlin. Jan Giles, voice; Victor Satanow, string bass; Andrew Morris, drums; James Bourne, piano; William Brown, artistic director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-922-3123. $25 (sr); $20 (st).
- 8:00: Tafelmusik. Mozart’s Requiem. See May 7.
- 8:00: Univer Saxophone Quartet. Classical & contemporary choral works. University of Victoria Chamber Singers & University of Victoria Singers’ 35th Anniversary Tour.
- 8:00: Univox Choir Toronto. Robert Singers’ Gala Singers’ Gala Concert. Solo & chamber works. Advanced students; Gretchen Paxson-Abbaggart, director. First United Presbyterian Church, 175 St. Clair Ave. W. 416-466-0235 (family); $15 (adult); $10 (student).
Spring 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. 416-225-6811
Free parking.

MAY 15 - George Grosman Trio - jazz

MAY 22 - Barbara Fris, soprano. William Shookhoff - piano

MAY 29 - Two Roads Home - folk duo

JUNE 5 - Tanya Turner, soprano. Mark Selby, piano.
Renée Strasfled, mezzo-soprano - music theatre

JUNE 12 - Brian Katz, guitar. Jonno Lightstone, clarinet, flute - klezmer and jazz

JUNE 19 - Music for Muses - Kristine Dandavino, soprano.
Joanne Averill-Rocha, flute. Marianne Turner, piano - French songs and chamber music

The Musicians In Ordinary present

A Defence of Pyrm

Poetry by Thomas Campion and Samuel Daniel

Hallie Fishel - Soprano
John Edwards - Lute

Tickets $20 and $15 for students and seniors

May 17, 2008 - 8 PM
Halloween Hall, 35 Prallson Avenue, Toronto.
For more information, email: musicoffice@hymnpry.com or call 416-535-9550
www.musicinordinary.ca

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Concerts: Toronto and GTA

Saturday May 17
- 11:00am & 2:00: Solar Stage Children's Theatre. Requiem. The Girl with the Golden Hair. Run continues. See music theatre listings.
- 8:00: Musicians in Ordinary. A Defence of Pyrm: Songs to the Poetry of Thomas Campion and Samuel Daniel. Hallie Fishel, soprano; John Edwards, tenor; Halcanian Hall, 39 Hazelton Ave. 416-535-9550. 12:00: St. Paul's Foundation for the Performing Arts. Civic Light Opera Company. 8:00: Dancemakers. 12:00 noon: Canadian Opera Company. 6:00: ORGANIX 08.

Tuesday May 20

Wednesday May 21
- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Piano Virtuoso Series. Works by Chinese & Western Composers. PingXin Xu Toronto Festival. George Weston Recital Hall.
- 8:00: ORGANIX 08. KTL. c'est magnifique! Music by Satie, Barrie, Vaine, Gaudry, Gordon Manuell. George Weston Recital Hall, Toronto Centre for the Arts, 162 Bloor St. W. 416-241-9765. $7.50.
- 7:00: Civic Light Opera Company. Kismet. Joe Cassence, Elizabeth Morais, J.P. Godson, Stephanie Douglas, David Haines; Keith Bohleimer, director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-765-1717. 5:30. For run details see music theatre listings.
- 7:30: Toronto Choristers. 16th Annual Spring Concert. Sir John A. MacDonald College, 2300 Pharmacy Ave. 416-779-8286. $10.
- 8:00: Star Potential Studios. On Broadway. See May 21.
- 8:00: Civic Light Opera Company. Kismet. See May 21.
- 8:00: Dancemakers. Melodie Demars. 55 Mill St. Building 74. 416-317-1000. 322. (called CADAM).

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Thursday May 22
- 7:00: Star Potential Studios. On Broadway. See May 21.
- 8:00: Civic Light Opera Company. Kismet. See May 21.
- 8:00: Dancemakers. Melodie Demars. 55 Mill St. Building 74. 416-317-1000. 322. (called CADAM).
Guest: Olga Kern, piano. Roy Thomson Hall, 60 Simcoe St. 416-872-1111. $45-$90. - 8:00: Soundstreams / soundaXis. Cool Drumming: Latin American Rhythms. Tamburic; Glen Velzer, percussion. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-504-1262. 8:00: Young Artist Overture.

Friday May 23
- 7:30: Borderless Song. A Celebration: Teresa Stratas, Peter Skoggard; Stratas. Concert performance of a new chamber opera celebrating the 70th birthday of Teresa Stratas. Bridget Hogan, soprano; Christopher Burton, music director, Forest Grove United Church, 43 Forest Grove Dr. 416-462-9601. $35.
- 7:30: The Band of the Royal Regiment of Canada. Proms at the Cathedral. The Cathedral Church of St. James, 65 Church St. 416-364-7865. $30; $25.

'SongCycle'
a benefit recital supporting the 2008 Ride to Conquer Cancer featuring
Charlotte Knight, soprano
Joy Lee, piano
presented by "The 3-Wheelers"
(Team riders: Eleanor Misener, Charlotte Knight, Ginger Misener-Knight)
Friday, May 23rd at 7:30 pm
Humbercrest United Church, 16 Baby Point Rd, Toronto
Admission is by donation (Tax receipts available) Recommended minimum $20 adult or $15 student/senior

For Tickets and Information visit: www.conquercancer.ca (click on "Donate" to find The 3-Wheelers team page) or call 416-500-9750

The thrilling music of the Band of the Royal Regiment of Canada
The majesty and power of Toronto’s finest pipe organ!
The rising stars of today’s opera world!
All this awaits you at the annual Proms at the Cathedral — don’t miss one of Toronto’s best loved events!

Tickets $30/25

In celebration of the 70th birthday of Teresa Stratas
Borderless Song presents
STRATAS
an Opera by Peter Skoggard
Libretto by David Macfarlane
with soprano Bridget Hogan in the title role & Christopher Burton, piano
7:30 pm Friday, May 23
Forest Grove United Church
43 Forest Grove Drive, Toronto
Tickets $35.00 Call (416) 462-9601
www.forestgrovec.com www.wellingtonarts.ca/peterskoggard borderless_song@yahoo.ca
**1: CONCERTS: Toronto and GTA**

- **8:00:** Civic Light Opera Company. *Kiss Me, Kate.* Run continues. See music theatre listings.
- **8:00:** Dancemakers. *Melanie Demers.* See May 22.
- **8:00:** Exultate Chamber Singers. *North Meets South.* Contemporary American & Canadian choral music including works by Barber, Whitacre & Rolfe. Dallas Bergen, conductor. Saint Thomas's Anglican Church, 383 Huron St. 416-971-9229. $25; $20 (sr); $15 (st).
- **8:00:** Soundstreams *soundaXis.* Cool Drumming: Minimalist Classics. Riley: Cage; Amores; Reich: Proverb; & other works. Nexus percussion ensemble; guests: Patricia O’Callaghan & Seba Sankaran, vocals; Adrienne Clarkson, reader. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-594-1282. $10-$30.

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**Saturday May 24**

- **1:00:** Metropolitan United Church. *In Concert.* Metropolitan Silver Band; Patricia Wright, organ. 50 Queen St. E. 416-393-0331 x26 (donations accepted).
- **2:00:** Toronto All-Star Big Band. Howard Cable: *Memories of the Big Band Era in Toronto.* St. Lawrence Centre for the Arts, 27 Front Street East. 416-389-7723. $30.
- **7:30:** Cantabile Chorale of York Region. Gala Concert. Guests: Cantabile Chorale Alumni; Daniel Lichti, baritone; Lorne Richardson, accompanist; Robert Richardson, conductor. Thornhill Presbyterian Church, 271 Centre St. Thornhill. 905-731-3818. $15; $10 (12 & under).

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**Sunday May 25, 2008**

- **1:00:** Metropolitan United Church. In Concert. Metropolitan Silver Band; Patricia Wright, organ. 50 Queen St. E. 416-393-0331 x26 (donations accepted).
- **2:00:** Toronto All-Star Big Band. Howard Cable: *Memories of the Big Band Era in Toronto.* St. Lawrence Centre for the Arts, 27 Front Street East. 416-389-7723. $30.

---

**Saturday May 24, 2008, 7:00pm**

**Trinity-St. Paul’s Centre**

**427 Bloor St. West**

**Do you love to sing?**

Auditions for our fun and innovative choral programs for children and youth ages 4-25 will be Saturday, May 31, 2008

---

**VIVA! Youth Singers of Toronto presents**

**Blue Green Hills of Earth**

A concert to celebrate the beauty of our world with music by Alice Ho, specially commissioned for VIVA!, based on poetry by VIVA! Choristers. With guest Kenny Kirkwood, soprano saxophone

**Saturday May 24, 2008, 7:00pm**

**Trinity-St. Paul’s Centre**

**427 Bloor St. West**

**Do you love to sing?**

Auditions for our fun and innovative choral programs for children and youth ages 4-25 will be **Saturday, May 31, 2008**

---

**Carol Woodward Ratzlaff and Brad Ratzlaff**

**Artistic Directors**

**Susan Suchard and Laura Menard**

**Conductors**

Contact Sue White for more information

Telephone: 416.788.8482
Email: info@vivayouthsingiers.com

**www.vivayouthsingiers.com**
In Recital
Samantha Taylor Soprano
Mary Ann Corrin, Piano

Saturday, May 24
7:30 pm
Christ Church Deer Park
1570 Yonge St. (St. Clair & Yonge)
Tickets: $10.00 905-833-8660
strechal@rogers.com

- 7:30: Opera by Request. Donitzetti: Don Pasquale. Raymond Acocas, bass; Tsai-Chung Yu, soprano; Stephen Taggett, baritones; Bud Raich, tenor; William Shoalchiff, pianist & music director. College Street United Church, 454 College St. 416-832-7891.
- 9:00: Dance Umbrellas. Mivelle-Dame. See May 22.

Sunday May 25

- 3:00: Toronto Symphony Orchestra. Journey from Ukraine to Canada. Works by Tchaikovsky & Glazunov. Don't miss the brilliant soloist. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $35; $30(dis). See May 24.

May 24, 2008 7:30 pm

The Oakville Children’s Choir
IN CONCERT
May 24, 2008 7:30 p.m.
Songs of the Earth
Auditions for 2008 - 2009 will be May 9 & 10, 2008
If you have a child who would like to sing with the OCC, call (905) 337 - 7104

AUDITIONS
www.oakvillechildrenschoir.org

TORONTO ALL-STAR BIG BAND PRESENTS HOWARD CABLE MEMORIES OF THE BIG BAND ERA IN TORONTO
May 28th 2pm
St. Lawrence Centre (416) 366-7723

The East York Choir presents
Latin & Jazz
Choral and instrumental Latin American and jazz selections
Cassava Latin Rhythms (Rodrigo Chavez, Artistic Director)
Rob Clutton, Jazz Bassist
Artistic Director: Jenny Croher Accompanist: Elizabeth Acker

SATURDAY, MAY 24, 2008, 7:30 pm
Eastminster United Church, 310 Danforth Ave.
Tickets: $20 $15 (Sr.) $10 (St.) 416-463-8225
School Audiences

The High Park Choirs
Nothing but Blue Skies
21st Annual Spring Concert
Sunday May 25, 3:00 pm
St. Anne’s Anglican Church
270 Gladstone Avenue (near Dufferin & Dundas)

Featuring
Our five choir divisions – choristers ages 5 to 18
Zimfira Poloz, Artistic Director & Conductor
Margaret Stanfield & Marina Filippova, Conductors
Sheldon Rose, Piano

Tickets available at the door
$20 adults, $15 children/students/seniors

Call (416) 762-0657
Email info@highparkchoirs.org
Visit www.highparkchoirs.org
...1: CONCERTS: Toronto and GTA


Monday May 26


- 8:00: Music Gallery / soundaXis. Concrete Toronto Music. New and improvised works. Carla Huhatan, voice; Wallace Halladay, saxophone; Sandro Petti, electronics; Tony Dekker, guitar & voice; others. Polish Combatants Hall, 205 Beverley St. 416-204-1080. $25; $15 (senior); $10 (student).

Tuesday May 27


- 7:00: St. James’ Cathedral. Jazz Worship. A service written by Mark Kieswetter. St. William’s Church, 61 West Dover Park Dr. 416-622-5577. Free.


Wednesday May 28

- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Chamber Music Series. - Tales and Chamber Music. A program of chamber music from the 14th to 21st centuries. COC Orchestra lower brass section; guests: Hilke Covie, double bass; Peter Longworth, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8321. Free.


WINDERMERE STRING QUARTET

ON PERIOD INSTRUMENTS

Beethoven
Quartet in A minor Op. 132

Michael Haydn
Quartet in Bb P. 125

Sunday, May 25, 3:00

 TORONTO ORCHESTRA

ERROL GAY, MUSIC DIRECTOR AND CONDUCTOR

Catherine Manoukian, Artist-In-Residence

Music from the Dance Capitals of the World

Sunday, May 25, 2008 at 3pm

Toronto Centre for the Arts, 5040 Yonge St.

ST. PETERSBURG

Amanda Goodburn, violin
ProArte Danza, choreography by Robert Glumbeck

TCHAIKOVSKY
Polonaise and Waltz from Eugene Onegin

GLAZUNOV
Violin Concerto

TCHAIKOVSKY
Symphony #6 ("Pathétique")

Tickets: Adults $35, Sr/Std $30 at the TCA Box Office or TicketMaster Special Rates: Children*Youth up to 18 years $10 and groups of 10 or more $22. Call Orchestra Toronto office at 416 467-7142 for information.

Toronto, Ontario M5G 1X7
416 868-2624 Ext. 120
www.torontoorchestra.ca

TALISKER PLAYERS

CHAMBER MUSIC

Monica Whicher, SOPRANO
Alexander Dobson, BARITONE
Kevin Barrett, GUITAR
Peter Longworth, PIANO
The Talisker Players

May 27 & 28, 2008, 8 pm

Trinity St. Paul’s Centre
Tickets: $30 / $20 / $10
Box Office: 416-504-7529
www.taliskerplayers.ca

TALISMAN CHORAL SOCIETY

PRESENTS

The Sound of Austria

Wednesday, May 28, 2008, 7:30 pm

Including works by Bruckner & Mozart
Conducted by Geoffrey Butler

Eastminster United Church
310 Danforth Avenue
(THE VAULT: WAY OF CHESS SUBWAY)
Tickets: $20 in advance/$30 at the door
416-410-3599
www.talismanchoralociety.org


8:00: New Music Arts Projects soundaXis. See listings for May 27.


8:00: Talisker Players Chamber Music / soundaXis. See May 27.

Thursday May 29

8:00: New Music Concerts / soundaXis. 7:00: Northdale Concert Band. "Dance is the Thing: Classical to big band & rock and roll." El Mocambo, 464 Spadina Ave. 416-368-6517. $10.

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8:00: New Music Concerts / soundaXis. 7:00: Northdale Concert Band. "Dance is the Thing: Classical to big band & rock and roll." El Mocambo, 464 Spadina Ave. 416-368-6517. $10.

Friday May 30

12:15: St. Andrew's United Church. Noon Hour Recital Series. Stuart Beaudoin, organ, 32 Main St. N., Markham. 805-284-0351.


Scelsi
In Words and Music
8:00 pm Wed May 28

8:00: Tallisker Players Chamber Music / soundaXis. See May 27.

Thursday May 29


7:00: New Music Concerts / soundaXis. 8:00 pm Thu May 29

8:00: New Music Arts Projects / soundaXis. See listings for May 30.

Cathedral Bluffs Symphony Orchestra
Norman Reinmann
Principal Conductor

Nicole Li plays the Bruch Violin Concerto No. 1
Rachmaninoff Symphony No. 2
See listings for May 30

with special guest Ben Grossman (hurdy gurdy, electronics)

THURSDAY, MAY 29TH 2008
AT THE LULA LOUNGE
1585 Dundas St. W. (West of Dufferin) 416.588.0397 info@lula.ca

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

May 1 - June 7 2008 www.wholenote.com
CONCERTS: Toronto and GTA

$25: $15; $5 (6 and under)


Saturday May 31


- 8:08: We Sing Song of Hiawatha. Brainerd Bylden-Taylor, artistic director. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $25; $35 (family).

- 8:00: Common Thread Community Chorus of Toronto. The Power of Song. Guest: Zach Stevenson, voice & guitar. Metropolitan United Church, 115 Simpson Avenue. 416-410-5002. $15 (adult); $15 (family); $10 (student).

- 2:00: Mississauga Children’s Choir. Spring Concert. Thomas Bell, musical director. Royal Bank Theatre, Living Arts Centre, 6141 Living Arts Dr, Mississauga, 905-306-8000. $20 (afternoon); $18 (evening).

- 8:00: Pledge: The World of Aperghis. Works of Aperghis, including Les Sept Crimes d’Amour, Graffitis, Recitations, Requiem Furtif and Cinq Couplets. Chamber ensemble, Gregory Oh & Graham Czaczkes, directors. 151 John St; 416-925-9467. $25 (student); $15 (student).

- 8:00: Mississauga Children’s Choir. Spring Concert. Thomas Bell, musical director. Royal Bank Theatre, Living Arts Centre, 6141 Living Arts Dr, Mississauga, 905-306-8000. $20 (afternoon); $18 (evening).


- 8:00: We Sing Song of Hiawatha. Brainerd Bylden-Taylor, artistic director. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $25; $35 (family).


- 3:30: Tees & Carver.
- 2:00: Toronto Jewish Folk Choir. Celebrating 60th Anniversary of the Founding of Israel. Miriam Eskin, soprano; David Raveau, tenor; David Weiss, baritone; Herman Romoobret, bass; Lisa Zinman, piano; instrumental ensemble; Alexander Vepinsky, conductor. Leah Posluns Theatre, 4588 Bathurst St. 416-636-0336. $23; $18(SR); free (12 & under).

Sunday June 01


soundaXis '08
music texture material

Acoustic Gambol
4:30 pm Sun June 1

voice. Music Gallery, 197 John St. 416-825-3457. $20; $15(st); $10(stchil). 

- 7:30 ORGANIX '08. Closing Gala Per-

Penthetia Singers
Alice Malach, Artistic Director

A Victorian Salon
Sunday, June 1, 2008 2:00 pm
St. Lawrence Hall
157 King Street East, Toronto

Tickets $20 adults
$15 students and seniors

www.penthetia.com
penthetiasingers@yahoo.ca

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

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

VIA SALZBURG
Toronto's premier chamber music series

Series Sponsor:

soundaXis '08
music texture material

Tuesday June 03

- 1:00 St. James' Cathedral. Music at Midday. David Lew, organ; Gaspyr Jones, mezzo. 65 Church St. 416-304-7965. Free.

Wednesday June 04

- 8:00 New Music Concerts / soundaXis. Sound and Poetry in Motion - Robin Minard and Jeff Bank. Minard: The Book of Spaces, Diary for S, new work for sound poet and electronics; Blank: sound poetry, Isabel Bader Theatre, 93 Charles St. W. 416-961-3324; $20(st);}.
- 8:00 Transmission. Boulez: Dérive; Xenakis: Pleiade; Merail: 13 couleurs du soleil couchant; Aperghis: Quatre pieces libellules; Wider: Panam­ pere; Manoury: Michigan Trio, Lori Frankman, clarinet; Guy Pelletier, flute Clemens Merkel, violin; D'Arcy Gray, percussion; Brigitte Poesl, piano. Music Gallery, 197 John St. 416-825-3457. $25; $20(st); $15(st).

Thursday June 05

- 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Chamber Music Series — Music for a Summer's Day: Works by Alwyn, Villa-Lobos, Takemitsu and Dindo. Bernstein: Candide Overture; Prokofiev: Sinfonia Concertante for Cello and Orchestra; Corelli: Concertino Grosso 7; for Shining Orchestra. Enrico Dindo, cello; Andrew Rankin, conductor. Massey Hall, 155 Queen St. W. 416-533-4228. $36-

- 8:00 New Music Arts Projects / soundaXis. Transmission. Boulez: Dérive; Xenakis: Pleiade; Merail: 13 couleurs du soleil couchant; Aperghis: Quatre pieces libellules; Wider: Panam­ pere; Manoury: Michigan Trio, Lori Frankman, clarinet; Guy Pelletier, flute Clemens Merkel, violin; D'Arcy Gray, percussion; Brigitte Poesl, piano. Music Gallery, 197 John St. 416-825-3457. $25; $20(st); $15(st).

Friday June 06

- 7:30 LuminaTO. A Midsummer Night's Dream. Dash Arts Production. Canons Theatre, 250 Front St. W. 416-205-5555. $50; $45(st); $20(st w ID).

For run details, see music theatre listings.


Via Salzburg Chamber Orchestra with Dennis James, Glass Armonica player.

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

Www.thewholenote.com
May 1 - June 7 2008
arr. for flute and violin; Dvorak: Romance for Violin & Piano Op.11; Glick: Flute Sonata; Hae: Fantaisie for Flute; Phoebe Tsang, violin; Christopher Lee, flute; George Brough, Adam Sherkin, piano.


- 8:00: LuminaTO. Mozart Dances. See June 6.


- 8:00: New Music Arts Projects/soundA­xis. The 1 Tth Finger: Pianist Jenny Lin in rec. Beethoven’s Hair; Vivier: Shiraz Kampa­elda: Nostourno; Tenney: Chromatic Canon for piano and tape; Maguire: A Short History of Lounge, Music Gallery, 197 John St. 416-525-3457. $25; $20(sr/st); $15(st).

- 8:00: Performing Arts York Region. Fantastous Fridays – Young Artists. Finalists for the annual Founder’s Scholarship. Presbyterian Church, 271 Centre St. Thornhill. 905-737-2008.


- 9:00: The Pied Piper. See June 6.

Saturday June 07

- 11:00am & 2:00: Solar Stage Children’s Theatre. The Pied Piper. A musical version of the traditional story. 100 Upper Madison Ave. 416-368-8331. $13. For run details see music theatre listings.

- 12:00 noon: Tafelmusik Baroque Summer Institute. Musical Interlude. Tafelmusik musicians. Walter Hall, Faculty of Music, University of Toronto, 80 Queen’s Park. 416-978-4567.

- 1:00: Tapestry New Opera Works / Theatre Direct / LuminaTO. Richardson & Chua: Sanctuary Song. CanStage Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. $15-$25. For complete run see music theatre listings.


- 1:00 & 8:00 LuminaTO. A Midsummer Night’s Dream. See June 6.


- 4:00 & 8:00: LuminaTO. Reuse. Dennis Cleveland. Toronto Film School Studio, Studio 887, 39 John St. 416-872-1111. $35.

- 7:00: St. Andrew’s Presbyterian Church. Handbell Concert. Original works, hymns, popular tunes. Boys of St. Andrew’s; Chimes of St. Andrew’s; St. Andrew’s Vocal Choir; Quiremass Handbell Ensemble; Handbell artists Heather & David Keith. 115 St. Andrews Rd. 416-328-4100. $10-$15(adv).

LISTINGS: SECTION 2
CONCERTS: Beyond the GTA

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

THURSDAY MAY 02


8:00: Proscenium Theatre. Last Five Years: Contemporary song-cycle musical. CapitC Theatre, 20 Queen St. Port Hope. 905-885-1070(800) 434-5050. $25. For run details see music theatre listings.

FRIDAY MAY 03

8:00: Kitchener-Waterloo Chamber Orchestra. Benten Street Baptist Church, 50 Benten St., Kitchener. 519-578-1630/31. 416-098-9977. $10 (adult)/$7.50 (child).


7:30: St. George United Church. German Dances. Guest: Jeremy Bell, violin. Tcherniak, Gloria Saarinen, piano; Catherine Richardson, flute; Robert Miskey, violin; Wendy Wager, flute; Boyd McDonald, piano. St. Andrew’s Presbyterian Church, 54 Queen St., Kitchener. 519-954-0872. Free.

THURSDAY MAY 07


8:00: St. George United Church. German Dances. Guest: Jeremy Bell, violin. Tcherniak, Gloria Saarinen, piano; Catherine Richardson, flute; Robert Miskey, violin; Wendy Wager, flute; Boyd McDonald, piano. St. Andrew’s Presbyterian Church, 54 Queen St., Kitchener. 519-954-0872. Free.

FRIDAY MAY 08


7:30: Guelph Musicfest. Podecki Quartet. Janecak: String Quartet No. 1. "Kreutzer"; Ryan: String Quartet No. 3. "Sohna Distorta"; Beethoven: Cello Quintet (arr. of Sonata Op. 47. "Kreutzer"). Guests: Catherine Tamm-Relyea, cello; Colin Fox, narrator; Guelph Youth Music Centre Recital Hall, 75 Cardigan St. Guelph. 519-993-7591. $20; $25; free (adults); $15; $20 (st);

$20(under 12).


SATURDAY MAY 09


8:00: County Town Singers. Life is a Highway- Spring Concert. Music celebrating the spring season. Barbara Quellette, music director; Natalia Kolacz, accompanist. LYN Hall, 39 Liv Blvd. Oshawa. 905-729-3380. 416-659-1111. $15; $12(St).

8:00: Kitchener-Waterloo Symphony. Signatures 7. Raffi Armenian, conductor; Stephanie Burgoyne, accompanist. Collier Street United Church, 62 Peter St. N., Orillia. 705-325-2422. $25; $22(st);

$22(under 12). Proceeds to NeighbourLink Orillia & Dis­ trict.

SUNDAY MAY 10

7:30: Chorus Niagara. Handelian Majesty! Joshua & Handel. Sits by Site High School Choralme, the Sidgwick Scholars of the Orpheus Choir of Toronto; Tallis Players Orchestra; Roger Cooper, conductor; Lynn Hampson, accompanist. KW CMS, 88 King St. S., Kitchener. 519-748-5550. $25. $20(under 12).


TUESDAY MAY 13


WEDNESDAY MAY 14

**May 16, 2008**

**Friday 16 May**
- **8:00:** Guelph Musicfest. Robert Silverman, piano. [Beethoven: 32 Variations in C; Brahms: Piano Sonata Op. 12; Rachmaninoff: Rhapsody on a Theme of Paganini; Liszt: Rigoletto Paraphrase.] Guelph Youth Music Centre Recital Hall, 75 Cardigan St. Guelph. 519-893-7581; $30; $28(str); $20(sen).

**Saturday 17 May**
- **7:30:** Hamilton Philharmonic Orchestras.
  - Cetica Chorus, James Sammerman, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7758. 4:55 (sr); 4:35 (str); $10(tst). [Children’s ticket $5.]

**Sunday 18 May**
- **8:00:** Kitchener-Waterloo Chamber Music Society. In Recital. Works by Assaf, Barśka, Panz, Donilian, Messian & others. Los Trepajian, guitar; Catherine Donilin, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-888-1673. $20; $15(st); $10(tst).

**Wednesday 21 May**
- **8:00:** Guelph Musicfest. Paul Palford, cello & Ken Gee, piano. Handel: Sonata in C major; Barber: Cello Sonata Op. 6, de Falco, Solo; Piano Trio, Beethoven: Cello Sonata No. 6. Guelph Youth Music Centre Recital Hall, 75 Cardigan St. Guelph. 519-893-7581. $30; $28(st); $20(sen).

**Thursday 22 May**
- **12:15:** St. George’s Cathedral. Noon Hour Concert Series. Victoria Hathaway, earring & other presenters. Edward Norman, organ. 270 King St., Kingston. 613-546-4617. PWYC.

**Friday 23 May**
- **12:15:** St. Jude’s Anglican Church. Noon Organ Recital. James Neaves, 81 Peel St., Brantford. 159-752-0562. Free.
- **7:30:** Shoreline Chorus. Spiritual Gifts. Well known spirituals. St. George’s Anglican Church, 160 Russell Street, Thuncorh. 519-599-5047. $10.
- **8:00:** Bravado! Show Choir. Bravado! On Broadway. Selections from Hairspray.

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**Thursday May 15**

**Saturday May 24**
- **7:30:** Grand Philharmonic Choir - Youth. Spring Concert. Schubert: Euphonic for Meanleight; Bach: Lohnt den Herrn, alle Heiden; Revelochnich: Two instrumental songs; Rutter: Be Joyful in the Lord; Faure: Requiem. First United Church, 16 William St. Waterloo. 519-570-1752; $25; $22(sr); $10(tst).

**Monday May 26**
- **8:00:** Kitchener-Waterloo Chamber Music Society. In Recital. Works by Assaf, Barbaska, Panz, Donilian, Messian & others. Lettajian, guitar; Catherine Donilin, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-888-1673. $20; $15(st); $10(tst).
...SECTION 2: Beyond the GTA

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MUSIC AT SHARON

Suzie LeBlanc soprano

Sunday, June 1, 3 pm

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8:00: Kitchener-Waterloo Chamber Music Society / Quartetfest. Young Artist Concert I. KCWMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10/st; $8/st.

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

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


Black Grace – Short Works. World Stage 2008. May 1, 2:00-3:00. See GTA May 1.

Bravado On Broadway. Bravado! Show Choir. Barrie. May 23, 2:00-4:00. See Beyond the GTA May 23.

Broadway and Beyond. The Harlem Singers. Burlington. May 30: 8:00. See Beyond the GTA May 30.


Closer Parkinson Dance Ensemble. dance Immersion 2008. May 29: 8:00, May 30: 1:00 & 8:00. See GTA May 29.


Duo Fibonacci. Opera by Request. May 24: 7:30. See GTA.

40th Anniversary Ruby Celebration. Canadian Children’s Opera Chorus. June 2: 6:00. GTA.


Hatch. Raised for Nothing: Water’s Thirst. NUMUS. Waterloo. May 1, 2: 8:00. See Beyond the GTA May 1.

Last Five Years. Proscenium Theatre. Port Hope. May 1, 2, 3, 9, 10: 8:00. May 4: 2:00. See Beyond the GTA May 1.

La Petite, the Musical. Children of the 60s. Woodwind Theatre Productions. May 2, 3: 8:00. See GTA May 2.

Melanie Demers. Dancemakers. May 22, 23, 24: 8:00. See GTA May 22.


Music for 6008. Speck. New Music Arts Projects / soundXis. May 31: 8:00. See GTA.

Music of Andrew Lloyd-Webber. Venice Vox. June 4: 4:00. See GTA.


Musical Journey from Ukraine to Canada. Shevchenko Ensemble. May 25: 2:00. See GTA.

My Fair Lady. Dance Productions. May 8, 9, 10: 8:00, May 10: 2:00. See GTA May 8.


Oliver! Ontario Pioneer Camp Clearwater Players. May 27, 28, 29: 8:00. May 30: 11:00. See GTA May 27.


The Kismet. Civic Light Opera Company. May 21: 8:00. Call for times. See GTA May 21.

Operatic Showcase VIII. Opera Belcanto of South Simcoe. May 26: 3:30. See Beyond the GTA May 25.

Orpheus in the Underworld. Canadian Children’s Opera Chorus. May 31: 4:00 & 7:30. GTA.

Pleasure. The World of Apurghes. New Music Arts Projects / soundXis. May 30: 9:00. GTA.

Puccini: Manon Lescaut. Opera by Request. May 31: 7:30. See GTA.


Richard Bradshaw Anewtheatre Vocal Series. – Opera “a Casa.” Canadian Opera Company. May 20, 12:00 noon. See GTA.


Rouse: Dennis Clevelands. Luminato. June 7-9:00 & 9:30, June 8: 7:00. See GTA.

Series E08. Season Finale. May 29, 30: 8:00. See GTA May 29.

Sensational Jr. Brampton Musical Theatre. May 9: 10:00 & 7:00, May 10: 4:00 & 7:00. See GTA May 9.

Sixth Annual South Asian Music Series. Small World Music 4: 5:30. See GTA.

Sons of the Earth/This We Know. Oakville Children’s Choir. May 24: 7:30. See GTA.

Stars of the 21st Century – International Dance Gala. Toronto Centre for the Arts. May 4: 8:00. See GTA.


The Pied Piper. Solar Stage Children’s Theatre. 11:00 & 2:00. See GTA June 7.

The Ugly Duckling. Solar Stage Children’s Theatre. May 3, 4, 11:00 & 2:00. See GTA May 3.

The Whole Shabang’08. Andrea Nana Dreamwalker Dance Company. May 9: 8:00. See GTA.


Toronto Tarentella Project. Art/World Productions. May 2, 3, 8:00. See GTA May 2.

Tribal Crackling Wind & InDANCE. Canadian International Dance Festival (Program A). May 1: 7:00, May 2: 9:00. See GTA May 1.

Twilight Cabaret. Smile Theatre. May 2: 2:00. See GTA.

World Dance, Song & Dance. The Ukranian Dance Creations. Canadian International Dance Festival. (Program B) May 1: 9:00, May 3: 7:00. See GTA May 1.

Wonderful Town. Shaw Festival. Niagara-on-the-Lake. April 1 - October 5. Call for times. See Beyond the GTA May 24.

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LISTINGS: SECTION 4
IN THE CLUBS: MAINLY JAZZ

N.B. For SECTION 4 criteria, see page 30

Absolute Lounge
Hilton Suites Toronto/Markham Conference Centre & Spa
850 Warden Avenue, Markham
905-470-8600

Alleycatz
2409 Yonge St. 416-481-8665
Every Mon Six-10:30pm. Every Tue "Swing House" Band Swing and Jazz. Every Wed Jasmin Bailey and Co.
May 31 Groove Matix.

Annabella Lounge
227 Carlton St. 416-978-2452

Big Mama's Boy
554 Parliament St. 416-827-1593 www.bigmamasonub.com
Every Sun Dan Engler/Dan Ionescu Duo. May 14 Dan Engler/Dan Ionescu Duo.

Arbor Room
Hart House @the University of Toronto, 7 Hart House Circle
146-978-2452

Bolier House
55 Mill St. 416-203-2121

Cameron House
408 Queen St. West. 416-703-6811

Control, The
600 Markham St. 416-825-4558 www.thectcontrol.ca

C'est What
67 Front St. E. 416-877-9488 www.cestswhat.ca
Every Wed Hot Fender. Every Sat matinee The Hot Five Jazzmazers.

Cervigaria Downtown
842 College St. 416-588-0162
Every Wed The Jay Dalley Quintet.

Chalkers Pub Billiards & Bistro
241 Marlene Avenue, 416-789-2531 www.chalkerspub.com
Every Wed Sixa berson followed by Live music w/ La Nueva Revolucion.
Every Thu Girls Night Out Jam w/ Lisa Particelli.

Chick 'n' Deli
744 Mount Pleasant Rd. 416-489-3363 www.chickndeli.com
Every Thu Jam Night

Coburg, The
533 Parliament St. 416-813-7559

Commsal, Le
655 Bay St. 416-596-9346 www.commsal.ca
Music Fridays & Saturdays. 6:30pm - 9:30pm no Cover Charge.

The Concord Cafe
937 Bloor St. W. 416-532-3899

The Courtk
175 Young St. Hamilton 905-572-9242

Dinamion on Queen
509 Queen St. East 416-368-8853 www.dinamiononqueen.com

Eton House
710 Danforth Ave. 416-466-6161
First Sunday of Every Month Joel Hartt.

Free Times Cafe
320 College St. Gate 43
403 Roncevilles 416-586-2930 www.gate43.com

Grossman's Tavern
378 Spadina Ave. 416-677-1210 www.grossmantavern.com

Hemo Smith Bar
2319 10's Soft Rock Extravaganza. 298 King St. W. 416-585-1058 www.nawlins.ca

Oel Socks at Dovercourt House

Old Mill
The
21 Old Mill Rd. 416-236-2641 www.oldmillto.com

Orbit Room
50BA College St. 416-595-0613

Pantages Martini Bar and Lounge
LISTINGS: SECTION 5
ANNOUNCEMENTS, LECTURES/SYMPOSIA, MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS


*May 14: 10:00: Ken Page Memorial Trust. 10th Annual Fundraising Gala. Continuous Jazz Party; gourmet dinner by en Ville Catering; fine wine service by Churchill Cellars; auffe pieces. Performers include: Peter Appleyard, vibes; Guido Basso, trumpet; Tony Malaby, bass; Steve Russell; piano; Ken Page, clarinet & others; Ross Porter, host; Japanese Canadian Cultural Centre, 8 Baramond Court. RSVP: 416-515-0200, 1150.


*May 17 11-10pm: ORGANIX '08. Niagara Winery and Concert Four. Bus transportation, tastings at three vineyards; dinner; two 45-minute concerts (details to be announced). GTG and Beyond GTG concert listings). Please see website: www.organixconcerts.ca for pickup times, places and other details. 416-241-9785, 4115, 6565.


*May 25 2:00-5:00: Elmer Iseler Singers, Strawberries and Champagne. Silent auction, refreshments, music and surprises. Lydia Adams, conductor. Toronto Hunt Golf Club, 1365 Kingston Road. 416-217-6557, 75.


to the music of Scotti (see related concert in daily listings, May 29), focusing on Yamanou for bass voice, a handful of bass instruments & percussion. Alexander Dobson, bass; Wallace Halliday, saxophones & others. Walter Hall, 80 Queen’s Park. 416-596-3457. Free.


*May 30 7:00: Wanderworks Fleishman Gallery, Hildegard’s “Visitation,” Kristina Levicki (soprano) performs chart on the healing greening power of nature with guests Billy Gelas (violin) and Kathleen Gillis (humb- bakh), followed by a presentation on Hildegard’s healing plant medicine by herbalist John Redden. 75a Harbord St. 416-323-3131, www.wanderworks.com Free.


*June 7: Royal Opera House/Ops Art/ Digiscreen. Screening of Royal Ballet’s The Tales of Beatrix Potter. For cinema locations, times & purchase advance tickets: www.emperiortheatre.com or www.digitr mim. $19.95; $16.95 (s), $9.95 (child), excluding tax.

*Artists’ Garden Cooperative/Plein Air Garden Concerts. Proposals are invited for the Summer Salon Concert Series 08. If you are an acoustic musician, group, vocalist or spoken word artist who would like to propose a performance in our garden pavilion during July or August, please complete the 2009 proposal and agreement forms available at our website: www.artistsgardencoop.com or contact Susan Brown at 416-487-0705.

*Hymn Society, Southern Ontario Chapter. Hymn competition. For information on the theme: Singing God’s Song in a Strange Land, open to all contributors. The search is primarily for a text, which may be submitted with a tune (original or existing). Submission deadline: June 2, 2008. For further information: www.socha.org/competition.html

*Toronto General Hospital. Music for Heart and Soul. Musical performers are invited to participate in Toronto General’s concert series, with performances on Thursday afternoons and Monday evenings in the DeGasperi Conservatory, cardiac wing. For further information: 416-340-4116.

LECTURES/SYMPOSIA


*May 4 5:00-7:00: Soundstreams. Celebrating Schafer. Haai R. Murray Schafer speaks about his new opera The Children’s Crusades. Soundstreams commission premiering June 2008: enjoy antipasti and sweets provided by Grano. 21 Shaftesbury Avenue. To reserve a place: 416-504-1282. $125. Money raised will go toward the world premiere of The Children’s Crusade.

*May 7 7:30: Canadian Opera Company/Ops Art, Pelleas et Melisande. Sit back, enjoy a drink & snacks, engage in lively discussion with guests: Marie Bérard, DOC concertmaster & violinist, and Derek Bai, assistant conductor; Brent Bembridge, host. Drake Hotel – Underground, 110 Queen St. West. 416-363-8231. Free.

*May 10 9;00am-1:00: Canadian Opera Company/Munc Centre for International Studies. The Opera Exchange: Debussy’s Pelleas et Melisande. Featured speakers: Leslie Barcza, on the symbolist movement; Katherine Bergeron, on the ending of the opera; Arthur Wenk, on the text & music of the opera; plus panel. Isabel Bader Theatre, 93 Charles St. West. 416-596-3931. Free.


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Edward Johnson Building, 80 Queen’s Park. 416-504-1262; to register: www.newmusicnetwork.ca 175; $85(CMMAC members).

soundaXis 08
music texture material

Music X Texture X
Material Panel
5:30 pm Sat June 7

June 7 5:30: Canadian League of Composers/soundaXis, Music, Texture, Material. A panel discussion focusing on the theme of soundaXis '08. Participants include Lori Freedman, John Gzowski, Sharon Kanach, Linda Catlin Smith and James Harley. Music Gallery, 197 John St. 416-964-1364. Free. Followed by concert with Penderecki String Quartet (see Section 1); closing with a reception after the concert hosted by CLC and the Canadian Music Centre.

MATERIAL PANEL

May 4 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings, including recorder maintenance. Led by Fenike Bergema, performer on recorder & vielle and instrument maker. Bring your early instruments and stand; music provided. Lusung United Church, 49 Bogert Ave. 416-778-7777.

May 9 7:30-10pm: Recorder Players’ Society. Opportunity for recorder and other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931.


May 21 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. (at Huron). 416-922-9897 or pleasance@crawford@rogers.com


May 27 8:30: Toronto Folk Singers’ Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tranzac Club, 292 Church St. 416-588-8813.


May 30 7:30-10pm: Recorder Players’ Society. Opportunity for recorder and either early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931.

June 1 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings. Led by Kevin Komisaruk, singer & performer on recorder, harpsichord and organ. Bring your early instruments and stand; music provided. Lusung United Church, 49 Bogert Ave. 416-778-7777.

WORKSHOPS

May 3 9am-4pm: Claim Your Voice Studios. World Songs Workshop. Facilitated by Alan Gassner & Becca Wheta. Materials, refreshments, lunch provided. MacNell Baptist Church, 1145 King St. West, Hamilton. 905-544-1302. $70, $55 if you bring a friend.

MUSICAL LIFE

Spring Concerts: When the Joint is Jumpin’...Sparks Fly
by mJ buell

Over the next six weeks young people in schools will perform concerts that represent months of preparation, and measureless devoted energy.

I remember one I attended not too long ago, at an inner city high school. There were junior and senior orchestras, bands, jazz bands, choirs, and chamber ensembles of various shapes and sizes: some excruciating, some accomplished. The evening was memorable for the amazing level of engagement of the young performers but additionally by the disturbing fact there were significantly more people on stage, most of the time, than in the audience.

If there’d been even one person in the audience for each student in the concert the place would have been wall-to-wall packed, standing room only. A full house is itself a message to the performers, their mentors, the principal whose support can make or break a teacher’s opportunities to inspire, and the administrators and funders whose decisions affect the future of these programmes.

Concerts aside, the front-line teachers know why they are there:

“Going to school, especially middle school, is about many different things for different kids. There will always be teachers who think it’s just about math or history. But being part of making music with other kids, feeling involved in what’s happening is a big part of it. There are kids who just keep showing up in the music room, because it’s where they feel good. And then they still want to come to school the next day...” (L. Gilman, music teacher at Lord Lansdowne Public School)

Arts organizations outside the school system continue to get involved in making musical experiences accessible to young people, with special initiatives to make concerts more accessible to children and youth: the TSO “soundcheck” programme, Tafelmusik’s PWYC Fridays are just two examples of this. Opera Atelier’s “Making of an Opera” programme brings young people out of school and into the world of costume, rehearsal, swordplay and theatre crafts.

And this past April 24, the Art of Jazz hosted Jumpin’ at Roy’s at Roy Thomson Hall: the fruit of weeks of inspired shared learning

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with jazz “poet laureate” 86-year-old Jon Hendricks. Hendricks sang up a storm with the Art of Jazz Community Voices: 240 young vocalists from 10 elementary and middle schools from the Toronto Jane/Finch area who were involved in this initiative. Their families were there to be delighted and amazed, tickets and busses provided. And families from their schools whose children were not involved were enabled to attend on tickets provided by Roy Thomson Hall’s “Share the Music” programme.

The young singers, dancers and drummers were joined on stage by veteran jazzers Don Thompson, Archie Alleyne, David Virelles, Jane Bunnett, Larry Cramer, Bonnie Lester, and the Toronto Mass Choir, for an evening of scatting and be-bop, gospel and general jazzing around.

The children’s’ own comments added poetry to the evening: heartfelt uncensored words like “music gives me something to live for” and “I wish everybody could have music, always”. And the Barry Harris’ song “The Things We Need” gave some serious focus to what was mostly an explosively joyful occasion.

With you by our side, we’ll grow tall as a tree. Our roots deep and strong and our minds will be free. Our needs are so few and we’re turning to you to give us the things we need...

Creative Sparks will fly on Wednesday May 7 at the MaRS Centre (101 College St. at University). As part of Esprit Orchestra’s New Wave Festival selected student composers who have been part of Esprit’s Creative Sparks programme, will have the opportunity to premiere their pieces. Creative Sparks has made it possible for young student composers and performers at five diverse Toronto area schools (St. Elizabeth Catholic High School; Claude Watson School of the Arts; Rockcliffe Middle School; North Toronto Collegiate; Etobicoke School of the Arts). Musical kids, who might not previously have considered themselves composers had the opportunity to work directly with real living breathing composer/mentors, and to see their work through to public performance, in a shared concert with the likes of Charles Ives, R. Murray Schaffer, and Philip Chasian. The mentors included Schafer, Chasian, Michael Colgrass, Scott Good, Douglas Schmidt and Esprit’s own Alex Pauk.

Now they need an audience.

So do the kids whose concerts will NOT be at Roy Thomson Hall, or the MaRs Centre. Use your heads, folks, and vote with your feet. Pack those concerts with family members, and friends who may not have or know a school-aged child, but may have musical or advocacy skills to offer. On the way out, thank the principal (usually hanging out by the auditorium door) for supporting those teachers.

School music teachers, and organizations that provide musical opportunities for the young battle for the credibility and viability of their programmes every single day. You can afford one evening.
MUSIC MONDAY ....and Every Day

What continues to bewilder, therefore, is how the obvious requires such vigorous and ongoing advocacy.

At the heart of the day, at a single point in time, schools right across the country are united by one piece of music (10 am PT, 11 am MT, 12 pm CT, 1 pm ET and 2 pm AT, and 2:30 in Newfoundland). They'll be singing Our Song composed by Universal recording artist Dala (Amanda Walther and Sheila Carabine). I've got a feeling I call my music, I've always wanted to share with you, It's in my heart and I'll never lose it, ...

CBC Radio 2’s STUDIO SPARKS will air a live performance, from CBC headquarters in Toronto, of “Our Song,” as sung by four local children’s choirs, at the same time that young people and their mentors across the country will be singing the same tune. Radio 2 is offering an entire day of programming about music and children from 6am’s Music & Company through to 10 pm’s The Signal. Radio One will join in with special programming on May 5 on The Current, as well as on regional shows across the country.

“Music enriches our lives, and for many, it’s a passion that develops at a young age,” said Mark Steinmetz, director of Radio Music, in their news release about the days’ programming. “CBC Radio’s Music Monday celebrates music education as a source of inspiration, creativity and engagement for our next generation of music lovers.”

But for this initiative to have legs, surely the point is to take ourselves to the places where this music is growing. Let's witness, in real human terms, why all Canadian children need to sing, and have access to a wide variety of musical experiences at school, and on the radio, and in our concert venues.

Every day: not just on Music Monday, once a year.

For more information about Music Monday and the Coalition for Music Education in Canada visit www.weallneedmusic.ca
Comment on the differences between paid and unpaid choral opportunities.

The best professional and amateur choral singers are passionate about singing in choirs. They can’t wait to get the music off the page and join with the conductor, if there is one, and each other, in great music-making. The major difference is that the paid singers often have more training and experience that can support the amateur.

Where does your choral singing fit into other aspects of your life?

Like many self-employed professional musicians, I juggle my conducting, teaching and singing to find time for family, friends and myself. The responsibilities of founder, conductor and artistic director of All The King’s Voices give me great joy but, like most volunteer arts organizations, take an amazing investment of my time, energy and management.

What kind of concerts do you like to attend? How often?

I like solo vocal, choral, instrumental and various combinations of these. As Music Director at Willowdale United Church, I have thoroughly appreciated hosting and performing in many fabulous concerts.

MUSIC DIRECTOR

Northminster United Church is seeking a skilled musician who is energetic, creative, flexible and willing to work in a cooperative manner with our Minister and Worship Team to plan and provide a variety of music that enhances our worship services.

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"...a memorable performance..." Tamara Bernstein, Globe and Mail, April ’08

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The Elmer Iseler Singers with conductor Elmer Iseler (photo from the CD The Maple Leaf Forever, 1997). David King is the singer to the top left.

Mooresdale Concerts for the past 14 years. I also enjoy taking in an occasional community concert, musical, opera, operetta and ballet when I can. Going to workshops and symposiums is also a great way to hear new groups and music.

I am very inspired when I attend and/or participate as a singer or clinician in school concerts, especially when my two sons are playing, singing or conducting!

What qualities make you admire a choral conductor?
It is important to know the music. A choral director who understands the voice knows how to get the best out of singers with efficient, effective and enjoyable rehearsals. The late Dr. Elmer Iseler was always inspiring - Walter Pitman has just finished a book about him. I also think a choral conductor should continue to be open to new musical ideas by listening to music and reading about the art and history of music making. Conductors, as visionaries, need to be aware of the changing times and prepare for the musical road ahead.

David King's next upcoming engagement: preparing All The King's Voices 15th Anniversary Season.

Walter Pitman's new book Elmer Iseler: Choral Visionary is slated for a June '08 release (Dundurn Press).

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Home
-discoveries: recordings reviewed

EDITOR'S CORNER: May 2008

Everything seems to relate to live music experiences in one way or another this month. I attended all four concerts in this year's New Creations Festival and leaving Roy Thomson Hall on the final night following the TSO's exuberant performance of the Turangalîla Symphony I carefully avoided the party in the north lobby so as to keep the sounds of Messiaen fresh in my ears. But arriving home it was time to do some WholeNote homework so I popped a new ECM New Series CD (ECM 1887) into the player and embarked on a voyage with Peter Eötvös and the Netherlands Radio Chamber Orchestra in the form of Friedrich Cerha's Cello Concerto with soloist Heinrich Schiff. Even with the half-hour long "ear cleaning" bike ride home Messiaen must have still been haunting me because the first time through the piece I was sure I heard an ondes Martenot in the mix. Careful repeated listening has convinced me that it is the unusual use of soprano saxophone and organ in the corps of the orchestra that was fooling my ears. Other unexpected timbres are produced by bongos and congas playing Papuan rhythms (according to the liner notes, I wouldn't have known otherwise) and steel pans (not mentioned in the notes, but surely any culturally astute Torontonian would recognize that distinctive sound).

This dramatic 36-minute full scale work was expanded from a movement commissioned back in 1989 by Schiff and the Wien Modern festival which now serves as the centrepiece of the three movement concerto. The original movement, Phantasiestück in C's Manier, is a homage of sorts to the 16th century French printmaker Jacques Callot, represented here according to the composer in "micro-structural transformations" within an otherwise static texture. The new outer movements however are anything but static - at times strident and at others full of lyrical warmth or poignant longing. Cerha, born in Vienna in 1926, managed to avoid the "schismatic rivalries" of the post-1950 musical world and this concerto illustrates why he is Austria's most celebrated living composer. It is a work grounded in the grand concerto tradition, a virtuosic showpiece for the cellist, but thoroughly modern in its own right and not at all anachronistic. I mentioned Cerha's use of soprano sax. The first time I was aware of a saxophone in a classical piece of music was Kabalevsky's second cello concerto in the middle of which it took me a moment (or three) to realize that the dramatic cello line had just been passed to a saxophone. It was an epiphany of sorts to hear this quintessential jazz instrument in a classical context. I see that one of Cerha's most recent compositions is the 2004 Concerto for Soprano Saxophone and Orchestra. I hope to have the opportunity to hear that some day soon (perhaps at a future TSO New Creations Festival?). The Cello Concerto is paired with a work by Schoenberg's contemporary Franz Schreker: the 1916 Chamber Symphony in One Movement. This forward-looking work does not seem at all out of place here and together the Schreker and Cerha serve as bookends for a snapshot of Vienna which spans the 20th century.

In January I had the pleasure of attending a Music Toronto concert by the Ying Quartet. Their Haydn and Ravel were every bit as good as you would hope, but what made this concert unique was the inclusion of several selections of musical Dim Sum. This is the nickname the quartet of siblings has given to their project to seek out and commission works by composers who share their Chinese-American heritage. In the words of the quartet "At times we have selected single movement works and at others we have selected parts of larger works that we feel are able to stand alone. This enables the listener to sample a tempting variety of music by Chinese-American composers in the same way that the style of eating dim sum offers a table of steaming, bite-sized morsels." On the occasion of the Music Toronto recital we were treated to works by Zhou Long, Chen Yi (incidentally a featured composer on a previous New Creations Festival), Bright Sheng, Ge Gou-nu and Tan Dun (who will be featured at next year's New Creations Festival - is there a theme here?).

The final disc I'd like to mention relates to a live performance I attended last fall at the Propeller Gallery. Last month's voyage with John Gzowski and Ganesh Anandan's Shruti Project reminded me of the home-made instrumental disc that came my way several months ago and the words of the quartet "At times we have sought out and commission works by composers who share their Chinese-American heritage. In the words of the quartet "At times we have selected single movement works and at others we have selected parts of larger works that we feel are able to stand alone. This enables the listener to sample a tempting variety of music by Chinese-American composers in the same way that the style of eating dim sum offers a table of steaming, bite-sized morsels." On the occasion of the Music Toronto recital we were treated to works by Zhou Long, Chen Yi (incidentally a featured composer on a previous New Creations Festival), Bright Sheng, Ge Gou-nu and Tan Dun (who will be featured at next year's New Creations Festival - is there a theme here?).

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VOCAL AND OPERA

Frauenliebe und Leben
Susan Platts; Rena Sharon
ATMA ACD2 2586

The theme of longing and deep emotion reached new levels of expression in the lied of the Romantic period, and one of the crowning glories of the genre can be found in the song cycle Frauenliebe und Leben (Woman's Life and Love). Written from the point of view of a woman through her courtship, engagement, marriage, motherhood and widowhood, it portrays a deep attachment and oneness with the beloved. In actual fact, the texts chosen by Schumann reveal his own longing for submission and devotion from his wife Clara, a famous pianist for whom the conflicts of family vs. career created much inner turmoil. Nonetheless, Robert Schumann demonstrated a rare gift for creating the essence of this most precious ideal with a masterful and poignant setting. In turn, this work demands an equally masterful and poignant performance, which mezzo-soprano Susan Platts and pianist Rena Sharon deliver. With an amber-honeyed voice that fully conveys the range from dreams of youth to the full blossom of womanly emotion, this singer conveys a deeply moving as the aforementioned cycle, they come introduction to pieces seldom heard.

Dianne Wells

Cielo e mar
Rolando Villazon
Deutsche Grammophon 4777224

In an era of recorded sound, almost every world renowned singer starts with recordings of standard repertoire, as if to establish themselves against a universal benchmark. They then proceed to carve out a personal niche and to uncover forgotten operas and composers, making them their own. Such is the stage of the career of the Mexican tenor, Rolando Villazon. In his first solo recital disc for Deutsche Grammophon, Villazon discovered a quite a few forgotten arias that deserve a second hearing. The list of operas stretches from the oldest, early-19th century works of Saverio Mercandante and a little performed opera by Donizetti, Poliuto, to later works of Giuseppe Pietri, Antonio Carlos Gomes and Verdi. Of course the title track, from Ponchielli’s La Gioconda is nothing new in tenor recitals, but here it serves as a measuring stick of the singer. The musical selections on this disc are thoughtful and passionate, but since the repertoire is unfamiliar to both the listener and the singer, it may take a few tries to select a favourite. Courtesy of a transparent, highly-detailed recording and orchestral playing that always supports, but never overpowers, Villazon's voice sounds even more powerful than ever. That power at times detracts from the beauty of tone of this remarkable tenor, who is boldly navigating uncharted waters. Villazon’s next album will truly show which forgotten part of the operatic repertoire will become “his own”.

Robert Tomas

Italian Opera Arias
Natalie Dessay; Concerto Köln;
Evelino Pido
Virgin Classics 00946 395243 2

The harshest critics of bel canto opera insist that these works were nothing better than 19th century’s form of popular entertainment. In fact, Countess d'Agoult wrote to the composer Ferdinand Hiller in 1838: “A host of maestros whose names will never reach you – the Ricci, Piccis and Ticianis of this world – take but a fortnight to compose operas which are only brought to life here and there by courtesy of thefts from Rossini.” Most of the operatic libretti might confirm this grim diagnosis of being hastily assembled for the purpose of popular entertainment. And yet it is the bel canto period that gave rise to the undeniable genius of Donizetti, Bellini and Rossini. It is also the source of some of the most beloved repertoire and instantly recognizable melodies.

On this collection Natalie Dessay, the French soprano whose rise to stardom started as Olympia in The Tales of Hoffmann and was cemented by a bravura performance of the Queen of the Night in The Magic Flute, delivers a tantalizing selection of great arias. It is a feat made all the more remarkable by the fact that in 2001 and then again in 2003, Dessay underwent surgeries to repair her vocal cords. That potentially career-ending episode likely made her an even better interpreter of the tragic heroines of bel canto — Lucia, Elvira, Maria Stuarda and Giulietta. This remarkable collection of heart-felt and beautifully-sung arias is a worthy addition to any library.

Robert Tomas

Mussorgsky - Khovanshchina
Gran Teatre del Liceu; Michael Boder
OpusArte OA0989D

Khovanshchina is a problematic opera on many counts. Despite running well over four hours for a complete performance, it was never orchestrated or completed by Mussorgsky. The story of political dissent at the time of Peter the Great makes for an incoherent plot. The miserable Russia of the opera is populated by murderous would-be tyrants, drunken peasants, religious zealots, a licentious prince, his rape victim, and his erstwhile mistress, a gloomy sorceress who survives her own drowning. The opera ends, appropriately.

David Oids
DISCoveries Editor
discoveries@thewholenote.com

Evelino Pido

Italian Opera Arias
Natalie Dessay; Concerto Köln;
Evelino Pido
Virgin Classics 00946 395243 2

The harshest critics of bel canto opera insist that these works were nothing better than 19th century’s form of popular entertainment. In fact, Countess d’Agoult wrote to the composer Ferdinand Hiller in 1838: “A host of maestros whose names will never reach you – the Ricci, Piccis and Ticianis of this world – take but a fortnight to compose operas which are only brought to life here and there by courtesy of thefts from Rossini.” Most of the operatic libretti might confirm this grim diagnosis of being hastily assembled for the purpose of popular entertainment. And yet it is the bel canto period that gave rise to the undeniable genius of Donizetti, Bellini and Rossini. It is also the source of some of the most beloved repertoire and instantly recognizable melodies.

On this collection Natalie Dessay, the French soprano whose rise to stardom started as Olympia in *The Tales of Hoffmann* and was cemented by a bravura performance of the Queen of the Night in *The Magic Flute*, delivers a tantalizing selection of great arias. It is a feat made all the more remarkable by the fact that in 2001 and then again in 2003, Dessay underwent surgeries to repair her vocal cords. That potentially career-ending episode likely made her an even better interpreter of the tragic heroines of bel canto — Lucia, Elvira, Maria Stuarda and Giulietta. This remarkable collection of heart-felt and beautifully-sung arias is a worthy addition to any library.

Robert Tomas

Mussorgsky - Khovanshchina
Gran Teatre del Liceu; Michael Boder
OpusArte OA0989D

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enough, with a mass suicide. But there is no problem with the music -from the stirring overture to the moving finale, Khovanschina has truly one of the most glorious scores of any Russian opera. Musical Director Michael Boder and Stage Director Stein Winge have marshalled considerable resources for this production from Barcelona’s Liceu Opera: Shostakovich’s orchestration and a new ending by Guerassim Voronkov, the superb (and enormous) orchestra and chorus, a huge cast of principals, mostly Russian, and overbearing and appropriately grim sets which move the action to a vaguely mid-20th century period.

Both Boder and Winge have obviously looked carefully at the score and libretto, creating an overwhelming musical performance as well as an enthralling staging of the difficult work. The singers make a superb, and thoroughly idiomatic, ensemble; in a male-dominat-ed cast, Elena Zaremba stands out as the fervent Martha. The high-definition camera work is excellent, and bonuses include a lucid (and much needed) illustrated synopsis.

Seth Estrin

CLASSICAL & BEYOND

Beethoven - Piano Sonatas 8; 15; 27; 30
Jonathan Biss
EMI 3 94422 2
Beethoven - Piano Sonatas Vol.I
Christian Leotta
ATMA ACD2 2486

The American pianist Jonathan Biss and the Italian Christian Leotta are still in their twenties, but on the evidence of these new recordings, they are both thoroughly compelling musicians. The fact that they both reveal such deep musicality reflects their pedagogical lineage. Both studied with teachers who themselves studied with the visionary Artur Schnabel - Biss with one of Schnabel’s greatest students, Leon Fleisher, and Leotta with his son Karl-Urlich Schnabel.

In these recordings of Beethoven sonatas, both pianists, in different ways, resist the many opportunities to settle for dazzling surfaces that abound in Beethoven’s writing, with its complex textures and powerful rhythms. Instead, they each use their prodigious techniques to better express the poetry of Beethoven’s music.

Biss grasps the longing behind Beethoven’s vision. His singing lines create dreamy, rhapsodic moods. But he also provides lots of the brio that Beethoven asks for, with elegant ornaments and fleet passagework. His tempo can get a bit erratic, especially when he takes a big breath before reaching the top note of an ascending passage, or holds on to a chord well past its written value. But it is exciting how he highlights the base line, and brings out the inner voices, especially in contrapuntal textures. Biss writes his own booklet notes, and they actually illuminate the music.

Both recordings offer the Pathétique sonata. Biss takes the introductory andante slowly, but Leotta takes it even more slowly, which leads to even greater dramatic contrasts. Leotta’s approach is muscular, with driven dynamics and tempos. With Leotta you get the intense struggling Beethoven. This is passionate music-making. Details are spelled out, and the dance movements really dance. His ornaments can be so deliberate that they miss Beethoven’s playfulness. But his textures remain delightfully clear throughout, thanks to his extraordinary legato technique and light foot on the sostenuto pedal.

The sound from ATMA is brighter and more present than the sound from EMI here, though not as warm.

Pamela Margles

Concert Note: Jonathan Biss is playing Beethoven’s Piano Concerto No. 3 with the Toronto Symphony Orchestra on May 7 and 8.

Beethoven; Mozart - Violin Concertos
Nigel Kennedy; Polish Chamber Orchestra; Nigel Kennedy
EMI 3 95373 2

Any time an artist of Nigel Kennedy’s standing feels he has something new to say about the Beethoven concerto, you listen. Kennedy first recorded the Beethoven with Tennstedt in 1992, and says that he “wanted to bring a greater rhythmic vitality” to the score this time. He does, but the rhythmic contrasts and the quick tempo of the opening movement tend to work at the expense of the serenity and linear continuity one normally hears. The Larghetto actually feels slower than usual, but the final Rondo has plenty of bounce. Kennedy’s cadenzas work well.

Not so in the other concerto here, Kennedy’s first-ever Mozart recording. He introduces a harpsichord which he feels “adds warmth”, but I would have preferred the warmth to have come from his playing: as it is, the exaggerated dynamics and tonal contrasts and some appoggiatura/grace note choices make this an unsatisfying performance for me. Above all, Kennedy supplies his own cadenzas, and in the first two movements slides into an extended and accompanied jazz-influenced contemporary interlude that wouldn’t sound out of place in an eastern European lounge bar.

Jazz is clearly a strong magnet for Kennedy, and for the bonus track he offers his own terrific arrangement of bob legend Horace Silver’s ‘Creepin’ In’ in a duet with bassist Michael Baranski. Context, as they say, is everything.

Terry Robbins

Grieg - Piano Music
Sandra Mogensen
Independent CHM 070801 (www.sandramogensen.com)

Grieg was a master of writing songs and song-like short piano pieces, but these have sadly lost their place in recital programmes in recent years due to the public’s lack of interest and easy impressibility by the mainstream, “shamefully narrow stock” of the obvious, “great works”.

That is not to say that there are no great recordings available and hopefully this new, inspired disc by acclaimed Canadian pianist Sandra Mogensen will be recognized as one of them.

The well selected programme is principally from the Lyric Pieces, a set of 66 written between 1867 and 1901. All very short, like little sketches, they express poetic feelings of love, sadness and affection towards nature and his homeland, Norway.

While some of the first pieces are clearly influenced by Chopin and Liszt (I love you with a familiar melody), but as we go along, more and more of Grieg’s personal voice emerges. There are notable innovations in his harmonies that later influenced Debussy and Delius. The syncopated and chromatic Erotik with its dance-like rhythms is entertainingly different.

Heubers Song has a distinct Norwegian folk-like character with interesting harmonies and a bagpipe-like ostinato base. Brook is a successful attempt in impressionism with ripp-pling 1/16 notes played with great bravura.

I was most impressed, however by the Air from the Holberg Suite, the longest piece on the disc. The work reminds me of Bach, but Grieg’s individuality comes out unmistakably. Mogensen sustains a wonderful uninterrupted long line melody and her powerful left hand is very expressive.

A satisfying disc, worth repeated listening.

Janos Gardonyi

Opera Fantasies for Violin
Livia Sohn; Benjamin Loeb
Naxos 8.570202

It sometimes seems that Naxos is intent on recording every note of music ever written, but if it means our exposure to little-heard works
like those on this engaging CD then perhaps that’s not such a bad thing.

Fantasies on operatic airs were a staple of the 19th century keyboard and instrumental salon repertoires, but this disc brings the genre right up to date. Paganini, Raff and Hubay are included in the nine tracks, but so are contemporary composers Osvaldo Golijov and Stephen Prutsman, as well as arrangements of excerpts from operas by Stravinsky and Kurt Weill. The Golijov and Prutsman works are world premiere recordings, as is pianist Benjamin Loeb’s transcription of the famous duet from Bizet’s The Pearl Fishers.

Livía Sohn is fully up to the task, handling the virtuoso demands with confident brilliance, and the lyrical passages with a warm sensitivity. Her husband Geoff Nuttall, first violin with the St. Lawrence String Quartet, joins her on violin in the Golijov, and on viola for the Bizet duet.

Terry Robbins

Bizet/Serebrier - Carmen Symphony
“The President’s Own” United States Marine Band: José Serebrier
Naxos 8.570727

Naxos house conductor José Serebrier is surely the hardest working man in show business at the bargain blue label, with over 250 recordings to his credit. On this occasion he teams up with the renowned United States Marine Band in a live performance (appendix included) from 2007. The title track, the Carmen Symphony, is a series of excerpts from Bizet’s celebrated opera, re-scored for the band by Master Sergeant Donald Patterson. Unlike the traditional Suites from this work, Serebrier, with one exception, presents the dozen excerpts in an order which follows the course of the drama. The highlights of this album include a snappy rendition of the effusive suite from the ballet Estación by Alberto Ginastera and a rare recording of the 1959 Concerto Grosso for Wind Quartet and Wind Orchestra, one of the very last works by the unbelievably prolific Brazilian patriarch Heitor Villa-Lobos. Serebrier also presents two of his own concoctions, a rather ineffectual Mexican Dance, which appropriates and slightly extends a segment from music for the film Redes (Nets) by Silvestre Revueltas, and the much more ambitious Night Cry for brass ensemble, a thinly scored atonal smattering on the notorious painting by Edvard Munch. As if he weren’t busy enough, the unusually extensive programme notes are also authored by the conductor.

Previous releases in the Naxos Wind Band Classics series from this fearsomely expert ensemble were lifted directly from the USMB’s extensive back catalogue so it’s nice to see Naxos becoming more directly involved with this legendary band. Many very impressive past performances from the USMB are also available as free mp3 downloads from their website (www.marineband.usmc.mil).

Daniel Foley

Fin de Siècle - music of Debussy and Ravel
Trio Verlaine

Skylark Music SKY0801 (www.skylark-music.com)

This Vancouver ensemble’s debut recording provides a brilliant solution to the problem that Debussy’s seminal Sonata for flute, viola and harp posed to the world since its 1915 debut: where can we get more of this? The instrumentation is like an incidental miracle, insofar as the viola’s range and colour suits being paired with flute like a sibling. And the harp’s limited dynamic range is muted in comparison to the piano, so the harpist can play out aggressively without drowning out the other players.

Trio Verlaine’s answer is to rescore works by Debussy and Ravel for the same ensemble. Part of this recording’s success is of course the ensemble being just that, an actual ensemble, so the performances by Lorna McGhee, David Harding, and Heidi Knutsen are assured and enthralling. Also, the recording quality demands that sound engineer Don Harder be congratulated.

Some of the work of creating more repertoire had already been done. For example, Ravel’s 1905 Sonatine, which was originally a solo piano piece, had been later scored for flute, cello and harp by Carlos Salzedo. Scott Nickrenz then reset it with viola replacing cello. But the most evocative arrangements here, like Ravel’s Le Tombeau de Couperin, were especially arranged for Trio Verlaine by Vancouver composer Jocelyn Morlock, whose approach is edgier and more crystalline than some of the easier, more lush-sounding renditions. The eight scores performed on this disc clock in at just under 75 minutes and nothing of its content becomes repetitive, ragged or gimmicky. It’s one of a kind.

John Keillor

Mahler - Symphony No.9
Berliner Philharmoniker; Simon Rattle
EMI 5 01228 2

Simon Rattle has always been keen to attend to the details of the orchestral fabric while taking a more impetuous approach to the architectural whole. This live Berlin performance from 2007 reveals a more organic approach, perhaps emerging from the evolving courtship between the conductor and this history-laden ensemble. There is still a great deal of fussiness but much less impulsiveness. Whether this is appropriate for Mahler depends on your conception of this valedictory work. For those who buy the myth of the composer as...
sickly invalid at the end of his rope (as his hinky widow would have us believe) histrionics would seem an essential component. Rattle rather surprisingly keeps his cool and looks to the larger structure of the work. This approach is at its least convincing in the turbulent Rondo-Burleske movement in which the mood swings of the slower central section are glossed over and the biting sarcasm only hits home towards the end. The deliberately paced first movement also betrays moments of less than shattering impact, notably the underplaying of the trombone's death-motive at the climax of the development. In the finale however the Berlin strings win the day with their passionate tone in a performance filled not with the customary despair but with a spiritual transcendence. Abbado and Karajan have both left us historic recordings with this same orchestra with similarly Apollonian approaches which top this performance, so it's at best a bronze star for Rattle.

In a sign of the times, the performance was pre-released as an mp3 download before being released as a 2 CD set for the price of a single. The package includes a computer application enticing you to join the EM3 club, write your own review, and win prizes! I should be so lucky.

Daniel Foley

Mussorgsky - Pictures at an Exhibition; Borodin Symphony No. 2; Polovtsian Dances

Bruce Surtees

JAZZ & IMPROVISED

Pennsylvania Grey
MEM3 Independent

Contemporary mainstream jazz polished to a high sheen, "Pennsylvania Grey" could be the punch line to an anecdote that begins with the question: what happens when a Toronto drummer, a bassist from Sydney, Australia and a pianist from Seattle hook up in Brooklyn?

Three graduates of the Manhattan School of Music, four-year-old MEM3 consists of pianist and jazz educator Michael Cabe, sturdy bassist Mark Lau, who has backed folks like saxophonist Dave Liebman, plus homeboy percussionist Ernesto Cervini, who performed with the Toronto All Star Big Band and record-
the first time around, but …

Pianist Jeff Johnston joins the group for the final track, the John Coltrane piece *India*, which is given an extended exploration. There is a truly remarkable cohesion to the playing of all the performers on this live recording and followers of Liebman and Murley will be richly rewarded.

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To Continue Jean Derome et les Dangereux Zhoms ambiances magnétiques AM 172 CD

Clic Bernard Falaise ambiances magnétiques AM 174 CD (www.actuellecd.com)

Collage, parody, homage, elements of electronics, improvisation and composition enliven these energetic CDs, products of Montreal’s everpliable Musique Actuelle scene. Strongly influenced by – but not quite – jazz, the discs announce their distinctiveness by adding tinctures of rock music, studio wizardry and poetry.

Although saxophonist and flautist Jean Derome and trombonist Tom Walsh appear on both sessions, the individual discs are as dissimilar as they are notable. “To Continue” is the reunion CD – after a decade-long hiatus – of Les Dangereux Zhoms (DZ), playing eight new Derome compositions. On the other hand, Clic’s 13 miniatures highlight the versatility of Derome’s compositions. Meanwhile Jean Martin’s sympathetic rhythmic underpinning was wedged in from a separate session, as were the spidery strokes of Julien Grégoire’s marimba.

Ranging from pieces written for choreographers to a homage to composer Franco Donatoni, “Clic” announces its versatility with subsequent tracks, which, for example, mate a lyrical, madrigal-style horn line with drum backbeats, wooden marimba strokes and folksy mandolin licks; add sly, electric trumpet pops to chromatic banjo fills and a stop-time section from electric guitar and bass; or mate percussive shuffle rhythms, dense horn vamps, and a fruity saxophone vibration that would fit 1960s’ mood music. Among bottleneck guitar licks, reed spetrofluctuation, pseudo-African drum flams and Mariachi-styled trumpeting, Falaise also japes on the tonal similarities among spoken word, penny whistle and calliope sounds.

“To Continue” showcases words as well.

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OLD WINE IN NEW BOTTLES

Fine old recordings re-released By Bruce Surtees

A new release features two of the most deservedly respected musicians of the 20th century, both from Russia, who played together for almost half a century: Mstislav Rostropovich and Sviatoslav Richter. Their very first broadcast recital from March 1950 is included in its entirety and several performances are released here for the very first time (DOREMI DHR-7931/2, 2 CDs).

The world premiere of 1950 of the Cello Sonata, op.119 by Prokofiev is heard in a reading which may very well be its finest recorded performance ever, hallmarked by impeccable execution and striking communication of Prokofiev’s intentions. The same Moscow recital includes a robust interpretation of the Brahms’ first cello sonata, op.38, by these two youthful artists. The impetuosity of youth contrasts with the maturing performers heard in a reading a startling contrast to the lyrical sections, which, for example, mate a piano fantasia to distinct horn palindromes interspersed among the backbeats and military drumming and a unison recitation of the title track features a unison recitation of the English poem by the entire band, interspersed with tail-gate trombone lows, serpentine saxophone trills and honky-tonk keyboard jumps.

Versifying is one thing, but Prières – or prayers – is a summation of the DZ’s individuality. Languid and processional, it moves from a piano fantasia to distinct horn palindromes interspersed among the backbeats and military press rolls of drummer Pierre Tanguay. As metronomic piano cracking extends the pace, soprano saxophone timbres resemble both a bagpipe chanter and human laughing. Skirting contrapuntal trombone asides, the diminished variation decelerates the tempo, stressing Derome’s conclusive flute burble and a fierce drum whack. Words and music meld perfectly on both CDs.

Ken Waxman

Rostropovich can be seen playing three concerted works on a new DVD (DG 073 4381) which contains Schumann’s Cello Concerto in A minor, Bloch’s Schelomo, and Richard Strauss’s Don Quixote. Both the Schumann and the Bloch derive from concerts given in Paris at the Théatre des Champs-Élysées during October and November 1976 with the Orchestre National de France under Leonard Bernstein. The Schumann is a late work, op.129, written when his muse was all but exhausted, nevertheless it is clearly Schumann and one of the more charming pieces in the repertoire. Ernest Bloch’s evocation of the power and majesty of Solomon is given a performance of overwhelming intensity and focus, certainly conveying the essence of Bloch’s description of the harsh and compassionate king. As a matter of interest, the sonic impact of this performance far exceeds the EMI CD (72435 66965), recorded in Paris with the same forces at about the same time. The Strauss work receives a top notch performance with Karajan and the Berlin Philharmonic dating from January 1975. It’s a matter of taste but watching Karajan’s narcissistic miming for the camera is more than this viewer cares to watch. Listen, but don’t look! For the money, the two concertos under Bernstein alone are well worth the investment. There is a bonus: an informative documentary, “Rostropovich – The Musical Conscience”. The cellist tells of his early life and influences and his ascent to the podium. We witness him as teacher and hear from colleagues Shostakovich, Vengerov, Penderecki, and others. With lots of film clips, this enlightening documentary is among the...
best of its kind although far too short.

Karajan is redeemed, however, in a new 3-DVD set entitled, rather appropriately, Popular Puccini which includes two of Karajan’s famous films, La Bohème and Madama Butterfly (DG 0734417, 3 DVDs). When the Madama Butterfly was first seen on television, a co-worker of mine was consumed by both horror and righteous indignation because the duet between Pinkerton (the young Domingo) and Butterfly (Mirella Freni) at the end of Act I was sung — dare I say it — lying together in the long grass behind the house. The cast includes Christa Ludwig as Suzuki. In opulent sound, this remains a stunning production, staged and directed by Jean-Pierre Ponnelle in 1974, climaxed with an expected but memorable image of Pinkerton. Karajan’s La Scala Bohème dates from 1965 with Mirella Freni as Mimi, Gianni Raimondi as Rodolfo and Rolando Panerai as Marcello. Musetta is Adriana Martino. Franco Zeffirelli designed the production and sets. The third opera is conducted by Bruno Bartoletti, in the video which remains my absolute favourite Tosca. Raina Kabaiavanska is the personification of Tosca: she looks it and she sounds it! Placido Domingo is utterly believable as Cavaradossi and Sherrill Milnes is the true Scarpia. In the Te Deum he plays the role to the hilt, for which, ironically, he will be rewarded very soon. The production was filmed on location in Rome, contributing immeasurably to the reality of the story. Priced as two discs, this is an outstanding package of three distinguished productions.

Annie Fischer, the late Hungarian pianist, had and has admirers everywhere and her death in 1995 was widely mourned. She made very few recordings and it is only now that videos of her performances have at last become available: DOREMI has a set of 2 DVDs and a CD derived from concert performances (DHR-7933-5). Her avid admirers will be very happy to see and hear her play three Beethoven concertos with the Hungarian Radio Symphony Orchestra: the First and Fifth (works previously missing from her recorded repertoire) under Peter Mura; the Third with Antal Dorati. As an encore for us, she offers Handel’s Chaconne, HWV 453. Mura also conducts for her in Mozart’s 22nd, the Liszt First, and the Chopin Number One. The final item is Mendelssohn’s Rondo Capriccioso, opus 14. These are derived from television transmissions and reflect that technology. The CD has two more concertos in very good sound; the Schumann A minor with Waldemar Nelson conducting the NDR Radio Symphony (c.1984) and the Mozart 24th with the Swiss Italian RSO under Marc Andreac (1978). This collection is unique and will give occasion for many soirées.
Book Shelf
by Pamela Margles

Letters to a Musical Friend
by William Aide
Oberon Press
86 pages plus CD
Music infuses this collection of poetry. Even those few poems which don’t contain specific musical references resonate with words that evoke sounds. This is hardly surprising since William Aide is one of Canada’s most accomplished concert pianists, just recently retired from teaching at the University of Toronto’s faculty of music. Aide’s poetic voice is specifically personal. Glances of his life emerge, starting from his childhood in northern Ontario. In “Why I Like Brahms” he writes “Because his first piano concerto broke/a certain sound barrier in Timmins, Ontario.”

But his images reverberate far beyond the personal sphere. He creates a meaningful context for a life devoted to music. In “Sonata in A flat, Opus 110” he asks, “Can fugues console?” Some of his images are beautifully suggestive. “We strum unproveable music,” he writes in “Third Letter to a Musical Friend.” In the powerful set of sixteen Maria Callas Poems, Aide confronts how the singer let herself and her audience down. “Should we hold her in reverence, never forgetting her wounding and reverent voice? For our own sakes, we should,” he writes in “Near-Myths or Catly-Chism.” And, ever the teacher, he ends his final poem, “In Search of the Complete Artist,” with a plea, “We must flourish our inner music again and again.”

Aide provides an engaging preface for this memorable collection of poetry. His previous collection, Sea Voyage with Pigs, included a CD of Aide performing piano works mentioned in the poems. Fortunately, this one does as well.

Staking Out the Territory and Other Writings on Music
by Hugh Wood
Plumbago
$29.95 paper
After a career writing about music for publications like the Times Literary Supplement and Musical Times, teaching at Cambridge, and broadcasting on the BBC, Hugh Wood has collected up some of his more durable articles, book reviews and concert program notes. Like all the best collections of occasional writings, these add up to a lively perspective on music in its cultural context. But Wood is also a composer. Like Robert Schumann, Hector Berlioz, Claude Debussy, Virgil Thomson and Elliott Carter, he offers an insider’s knowledge about fundamental aspects of making music.

Wood takes a thought-provoking approach to whatever he is looking at. He examines why some of best Spanish music has been written by Frenchmen, like Debussy and Ravel, who never spent more than a couple of hours in Paris. Why, in any case, should transcendent authenticity, and what the existing photos of Brahms, who was one of first composers to be photographed, reveal. But he does not write about his own music.

In these pieces, every phrase is comprehensible. Wood writes with wit, elegance, and irrepressible mischievousness. He has no patience with jargon, pretentiousness or obscurity — for him, the phrase “pitch class” is “hideous, utterly egregious.” He has some peculiar targets, like the “trendy vulgarities of Boulez.” But the worst sin is to be boring. The “old bore” Eduard Hanslick was “wrong even when he was right,” Wood writes about the 19th critic.

This collection could easily have been longer. There is nothing on baroque music, and very little on composers past Stockhausen and Birtwistle. I do wish he had included something on his teacher, the composer Mátéás Seiber. Complementing the texts are photos, reproductions of paintings by Wood’s favorite painter William Scott, and, fortunately, a useful index.

Coltrane: The Story of a Sound
by Ben Ratliff
Farrar, Straus & Giroux
272 pages; $26.50
The impact of John Coltrane’s 1964 recording A Love Supreme went far beyond the world of jazz, and his early death three years later left a whole generation feeling spiritually bereft. Coltrane never set out to be provocative. Once, when asked what he would like to be in ten years, he said, “I would like to be a saint.” But, as Ben Ratliff writes in this latest book about the American saxophone player, “Today, Coltrane has become an ongoing metaphor for different kinds of rebellion, different modes of resistance.”

This is not a biography. Ratliff does outline Coltrane’s life and career. But he is mostly concerned with Coltrane’s sound — how it developed during his lifetime, what makes it distinctive, and how it remains so influential. Ratliff writes jazz criticism for the New York Times, so it’s no surprise that his writing is most effective when he analyzes the concerts and recordings. His quirky imagery and colourful metaphors certainly avoids clichés, but they take some getting used to. He describes Coltrane’s sound as “large and dry, slightly undercooked and urgent,” with “strange blobby note groupings,” which Coltrane used to create “an aggressive and totally self-possessed new style of phrase-smearing.”

He presents Coltrane as a player deeply connected to whatever was going on around him — not only with jazz performers like Miles Davis, Thelonious Monk and Duke Ellington, but also with avant-garde composers like La Monte Young and Steve Reich. Tracing Coltrane’s continuing influence during the past forty years, he credits many great players, especially the members of Coltrane’s bands, with continuing his legacy after his death. “The truth of jazz is in its bands” (his italics), he writes. But for Ratliff no jazz musician has come along since to fill Coltrane’s giant boots.

Ratliff has included endnotes and a list of sources for his extensive research, but, unfortunately, there is no discography.
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ZOOMER REPORT

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GüntherHerbig, conductor
JonathanBiss, piano
Mendelssohn: The Hebrides (Fingal's Cave)
Beethoven: Piano Concerto No. 3
Schubert: Symphony No. 9

Boléro
May 24 at 7:30pm & May 25 at 3:00pm
KwaméRyan, conductor
Karen Gomyo, violin
Grieg: Holberg Suite
Mendelssohn: Violin Concerto
Ravel: Mother Goose Suite
Ravel: Boléro
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Brahms Symphony 4
May 29 & 31 at 8:00pm
Yannick Nézet-Séguin, conductor
Stephen Kovacevich, piano
Brahms: Piano Concerto No. 2
Brahms: Symphony No. 4

Oundjian & Dindo
June 4 & 5 at 8:00pm
Peter Oundjian, conductor
Enrico Dindo, cello
Bernstein: Candide Overture
Prokofiev: Sinfonia Concertante
John Corigliano: Symphony No. 2 for String Orchestra

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Delightfully Baroque
Mon June 2 at 8pm
Trinity-St. Paul's Centre, 427 Bloor St W
Tafelmusik Baroque Orchestra and Chamber Choir with soprano Ann Monoyios and tenor Rufus Müller.

Musical Interlude
Sat June 7 at 12 noon
Walter Hall, Faculty of Music, U of T
Bo Queen's Park
A casual concert of baroque chamber music by Tafelmusik musicians.

The TBSI Orchestra & Choir
Wed June 11 at 1pm
Walter Hall, Faculty of Music, U of T
Bo Queen's Park
Directed by Jeanne Lamon and Ivars Taurins and featuring the Institute participants.

The Grand Finale
Sat June 14 at 7:30pm
Grace Church on-the-Hill, 300 Lonsdale Rd
The combined forces of the TBSI Orchestra, Tafelmusik Orchestra, TBSI Choir and Tafelmusik Chamber Choir in a baroque extravaganza! Tickets required for June 14. See admission details below.

Free and general admission:
Admission to June 2, 7 and 11 concerts is first-come, first-served. No tickets necessary. Doors open 15 minutes before all concerts.
*Tickets for June 14 must be obtained in advance and will be available to the public on Thurs June 5 at noon IN PERSON ONLY at the Tafelmusik Box Office, 427 Bloor St W. Maximum 2 tickets per person.

Call 416.964.6337 for more information.

Supported by:

Tafelmusik Baroque Summer Institute Sponsor
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2008-09 Season Presenting Sponsor
Sun Life Financial

Concerts at Trinity-St. Paul's Centre, 427 Bloor Street West
George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge Street

Season highlights
Bach St. Matthew Passion
A Musical Banquet with Dame Emma Kirkby
Handel Water Music
Bach Brandenburg Concertos
Haydn The Creation

Subscribe Today! 416.964.6337 www.tafelmusik.org

Supported by:

Hol Jacksons Foundation

Lynn and James Haigh
A place where jazz legends, lions, and lovers come together to explore rhythmic intricacies and tonal colors from all over the map of expression. Jazz is everywhere and freedom of expression creativity and no fixed beat are the only rule on the street.
Welcome

“There is an inexplicable joy in raising one’s arms and, through a simple gesture, receiving a response of the heart from the hearts of many, a response that comes through a wash of beautiful choral sound. This sound, which requires no gadgets, no electrical amplification, which is as basic as we are human, continues to bring a joy that no wealth could ever buy.”

Henriette Blom, Georgian Bay Concert Choir

Welcome to the Canary Pages 2008, WholeNote’s 6th annual choral directory! This year’s directory includes over 150 choirs, mainly from Southern and Southwestern Ontario—children’s choirs, chamber choirs, community choirs, church choirs, non-auditioned choirs—there’s something here for every age, skill level, and type of music. We invite you to join one of the many flocks of Ontario choristers singing across the province.

Choirs are listed alphabetically. Each choir profile includes a 100-word description of the choir or choral organization, followed by contact information. The directory is useful for choral fans of all sorts: if you are a potential chorister (or already singing but looking for something with different challenges and opportunities), it gives you information about sign-up and/or audition procedures for each choir; if you are a concertgoer, it gives you general information on the repertoire of your favourite choirs and choir website information so you can keep informed of concerts as upcoming seasons are announced.

We at WholeNote believe that a choir can make a meaningful difference in the lives of its singers and its audience. The simple act of singing is a joyous experience, as is listening to voices raised in song. Both are as easy as ABC with the Canary Pages and our monthly concert listings as your guide. One of the most vibrant choral scenes in the country is right here at your fingertips!

This is our invitation to you to consider getting involved in a choral community. If you have a choral background and want a committed choral experience, if you like to sing and think it would be fun to raise your voice with others, or if you are looking for a musical volunteer experience, your life will undoubtedly be enriched by the act of joining a choir. So read on, and take the next step!

May is a great time to shop for choirs—many choral groups hold concerts during this month. If you’re thinking of joining a certain choir and would like to hear them in action, or are looking for a unique concert experience, please check our listings and advertisements for choral concerts in your area.

The inspiring words at the top of this introduction are from the conductor of a choir actually not profiled in this May directory because the choir only came to our attention after the directory was safely “to bed”. For other choirs that missed the spring sailing, all is not lost. The Canary Pages is maintained and updated year round on our website at www.thewholenote.com. For information on how to register, see the last page of this directory.
ACCHIL CHORAL SOCIETY
ACS, founded in 1982 by philanthropist Mr. Mayer, has grown from 40 members to 85 members with 12 founding members still active. We are a community choir group of accomplished auditioned amateur signers that delights audiences in Alliston, Beeton, Bolton, Caledon, Orangeville, Shelburne and Tottenham. Under founding Director Dale A. Wood, the choir has developed an extensive repertoire from classical to contemporary music. Highlights include tours to England, Holland and Ireland. Rehearsals: Wednesday evenings in Huckle Village. Auditions are held twice annually. This May, we celebrate our 25th Anniversary with performances of Mozart’s Mass in C Minor and a 15th Anniversary Gala Cabaret.

David J. King, Music Director
416-225-2255
king44@sympatico.ca
www.allthekingsvoices.ca

AMADEUS CHOIR
Founded 33 years ago, the Amadeus Choir is the 100-voice, semi-professional choir-in-residence at the Toronto Centre for the Arts. During Artistic Director Lydia Adams’s 23 years as conductor, the Choir has become one of Canada’s preeminent chooral groups. The Choir rehearse Tuesday evenings in the Church of The Ascension, 33 Overland Drive, Don Mills. Membership is by audition, held in May/June each year. The 2008/09 season features the Choir’s annual four-concert series featuring works by Benjamin Britten, Howard Cable, Eleanor Daley, Ruth Watson Henderson, Carl Orff and John Rutter, as well as J.S. Bach’s magnificent St. John Passion. The Choir’s season also includes single performances, run-outs and recording sessions.
amadeus@dirmax.com
www.amadeuschoir.com

ANNEX SINGERS OF TORONTO
The Annex Singers of Toronto is a vibrant community choir with a reputation for performing an exciting, eclectic repertoire with spirit and sophistication. This 55-voice group has flourished under the able direction and inventive programming of Maria Case, conductor and composer. We present formal concerts in December and early spring, a light-hearted, themed cabaret at the end of May, and we do community appearances. Rehearsals are weekly, Mondays at 7:30 pm at St. Thomas’s Anglican Church Hall, 383 Huron St., beginning the second Monday in September. New members with vocal experience are welcome in September.

Richard Parlington 416-968-7747
Margaret Rieoz@sympatico.ca

AVANTI CHAMBER SINGERS
This new 30-voice auditioned ensemble rehearses and performs in the heart of St. Catharines. Our focus is the classic chamber choir repertoire, including both accompanied and a cappella works, from the Renaissance to the present, and we also explore the works of Niagara composers. Currently, we rehearse on Monday evenings from September through May, and prepare two programs per season. The ensemble is under the direction of Harris Loewen and accompanied by Lesley Kingham.

Dr. Harris Loewen 905-948-6625
hloewen@brocku.ca

BACH CHILDREN’S CHOIRS and BACH CHAMBER YOUTH CHOIR
BCC is an auditioned choir of 180 singers, founded in 1987 by Artistic Director Linda Beaupre, an award-winning Toronto conductor and clinician. BCC has four choirs—three treble choirs for ages 6–20 and an SATB choir for changed voices and girls aged 16 and up. All choirs rehearse weekly in east Scarborough, perform as a Company-in-Residence at the Toronto Centre for the Arts, and appear regularly at Toronto events. Each choir participates in weekend festivals, workshops and concerts with other youth choirs and world-renowned clinicians. BCC has released five solo CDs and has won provincial and national choral awards.

Jane Greenwood 416-431-0790
bachchildrenschorus@bellnet.ca
www.bachorus.org

BACH ELGAR CHOIR of HAMILTON
The Bach Elgar Choir is the leading symphonic choir in the Hamilton/Burlington region and the second-oldest choral organization in Canada. The 100-voice choir has performed many premières including Verdi’s Requiem, Henry Gorecki’s Missa Brevis and Ruth Watson Henderson’s The Magic of God’s World. The choir presents a four-concert season of classical and contemporary repertoire with orchestral accompaniment and outstanding Canadian soloists. The 105-year-old Bach Elgar Choir is celebrating a joyful renaissance with its inspiring conductor, Howard Dyck, and looks forward to an exciting future.

Debra Seeley 905-527-5995
bachelgar@bellnet.ca
www.bachelgar.com

BELL’ARTE SINGERS
The Bell’Arte Singers entered their 21st season in 2008-2009, with new Music Director Dr. Margot Rejskind. Dr. Rejskind serves on the faculty of the Royal Conservatory of Music in Toronto, where she is a member of the Choral and Voice Faculties. Dr. Rejskind has directed choirs of all types, in both the US and Canada; currently she directs Stouffville-based The Men of Note and also serves as Choir Director at Melville Presbyterian Church in West Hill. The Bell’Arte Singers’ season will include concerts at Christ Church Deer Park on November 29, 2008, February 28, 2009 and May 2, 2009.

www.bellartesingers.ca

BRAMPTON FESTIVAL YOUTH CHOIR
For singers between the ages of 4–8 and 8–15. Under the direction of Artistic Director Robert Hennig, we offer Brampton youth diverse musical experiences in the context of choral excellence. Rehearsals: 6:30–8 pm Tuesdays, with performances in Brampton and surrounding areas, singing music in many styles and genres. Choristers receive instruction in basic music history, theory,
vocal technique and stage deportment. Voice placement auditions are held on a regular basis to gauge the ability of the youngster. The choir is funded by the Trillium Foundation and the Brampton Arts Council.

Carol Barber 905-450-5659
info@bramptonfestivalingersinc.org
www.bramptonfestivalingersinc.org

BRAVADO!
Bravado! Barrie’s Show Choir, founded in 1996, is a 28-voice auditioned SATB choir now under the leadership of long-time member and local musician, Scott Boyer. The repertoire is eclectic, from traditional and sacred to jazz, pop and Broadway. All pieces are performed by memory, allowing the choir to be more interpretive with the music and to better connect with the audience. The end result is an impressive entertainment experience, with a focus on musical excellence combined with the visual appeal of staging or choreography. Each year Bravado! presents Christmas and Spring shows, and is available for private functions and fundraisers.

705-728-7828
bravado_sings@yahoo.ca

BRACCO CHOIR
Bracco Choir is a non-auditioned mixed adult choir, affiliated with the Bravo School of Music. We focus predominantly on secular music from a wide range of musical periods and styles. Bracco Choir is a fun community of singers and welcomes everyone who likes to share the joy of learning a broad repertoire and performing in different languages. The choir is directed by Boris Trevis. We rehearse weekly on Thursday evenings from September until June. Join us if you love to sing! Singing experience and ability to read music not necessary but an asset. We are conveniently located on Yonge Street, north of Bloor.

Elena Anissovet 416-928-0330
info@braccochoolofmusic.com
www.braccochoolofmusic.com

BURLINGTON CIVIC CHORALE
Founded in 1994, this 25-30 voice SATB community choir presents a wide spectrum of choral music throughout the year ranging from the Renaissance to Baroque to modern, classical to jazz under the direction of Dr. Gary Fisher. The Chorale’s performances are often accompanied by professional soloists and chamber ensembles such as the Talisker Players. There are three main concerts each year. Auditions are held in September and January and are open to men and women 18 years and over who have sight-reading potential. Rehearsals: Tuesday evenings from 7:15–9:30 pm at St. Christopher’s Anglican Church, Guelph Line, Burlington.

Gary Fisher 905-885-2995
fisher63@interlog.com
www.burlingtoncivicchorale.ca

CALVIN PRESBYTERIAN CHURCH CHOIR
A four-part choir group, with four paid soloists and about 20 volunteers. We perform for all services at Calvin Presbyterian and welcome other offers. We rehearse Thursdays 6:30-8pm, and we are eager for new members. The choir has been steadily growing and would love new members! Our theme is Christian, and we perform a large variety of music including early music, Classical and Romantic, spirituals and contemporary popular styles. No previous experience necessary. Rehearsals in the sanctuary of Calvin Church, 26 Delisle Ave, one block north of St. Clair and Yonge.

Sandy Thorburn 416-604-7592 or 416-523-3930
sandythorburn@yahoo.com
www.calvinchurchtoronto.com

CANADIAN ORPHEUS MALE CHOIR
Canadian Orpheus Male Choir, now in its 31st season, is a well-balanced auditioned ensemble of 62 singers. Now under the direction of Fred Numan, the choir has performed close to 500 concerts in venues such as the National Arts Centre in Ottawa, Roy Thomson Hall in Toronto, St. Paul’s Cathedral, Westminster Abbey and Royal Albert Hall in London, England. In addition to the U.K., the choir has toured continental Europe, Ireland, Canada and the U.S.A. Each season the Choir presents a series of concerts throughout Southern Ontario, supporting charities, and to date has helped raise more than $700,000. Its repertoire consists of classical, sacred, pop, jazz, and secular music.

Tad van Overdijk 905-659-7046
tbravo@yahoo.com
www.comc.ca

CANTABLE CHORALE OF YORK REGION
Cantabile Chorale is a 40-voice auditioned mixed adult choir founded in 1973 by Robert Richardson that performs eight to ten times a year, mostly in southern York Region and frequently for local charities. The choir has a broad repertoire embracing classical and contemporary works, both sacred and secular, and often features guest musicians or joins forces with other ensembles. Rehearsals are on Monday evenings in Thornhill from September to June. An annual weekend retreat is held in September and weekend tours within Ontario are arranged every two to three years. New choristers with good sight-reading ability are welcome at any time.

Robert Richardson 905-731-8316
sing@cantabile.ca
www.cantabile.ca

CANTORES CELESTES
WOMEN’S CHOIR
Auditioned women’s ensemble celebrating 20 years! We sing to create musical excellence and joy and to make a difference in the community, donating thousands of dollars to charities. Directed by Kelly Galbraith, our repertoire ranges from medieval and baroque to romantic and classical-contemporary. We have released five CDs, with a sixth 20th anniversary CD to be issued in 2009. We have performed live on CBC Radio, have been featured on CBC television and the history channel and participated in Festival 500 in St. John’s. We are performing four concerts in New Brunswick in July 2008 with a Gala concert in Saint John.

416-238-1522
cantorescelestes@hotmail.com
www.cantorescelestes.com

CANTORES FABULARUM
Cantores Fabularum began carolling over ten years ago to raise money for YWCA Toronto’s 1st Stop Woodlawn women’s shelter. The group, now conducted by Elizabeth Anderson, has evolved into an over 40-member choir that performs a full season of innovative and accessible programming, including their popular annual Christmas sing-along concert. In 2006, Cantores Fabularum recorded their first CD, From Pennies in a Cup. In 2007, Cantores Fabularum presented An Evening for Dr. Holman, in which they performed choral and organ works by Dr. Derek Holman and other contemporaries.

John Cowling 416-994-2493
cantoresfabularum@gmail.com
www.cantores.ca

CELEBRATION CHOIR
Looking for an interesting and energetic choir for seniors? Consider the Celebration Choir! Founded in 2007 within The Toronto Singing Studio and directed by Linda Eyman, this 35-voice choir features repertoire to suit every musical taste, appealing musical arrangements and opportunities for choristers to share their talents as soloists. The Celebration Choir rehearses September–May on Thursday afternoons, 2:00–4:00 pm, in the gymnasium at Trinity-St. Paul’s United Church, 427 Bloor St W. Two formal concerts are presented each season along with several outreach concerts in hospitals and seniors’ residences. Rehearsals are sociable and fun. No audition necessary. A seasonal membership is paid.

Linda Eyman, Music Director
416-455-9238
linda_eyman@hotmail.com

WholeNote CANADIAN PAGES WWW.THEWHOLENOTE.COM MAY 2008
CELLAR SINGERS
The Cellar Singers, directed by Albert Greer with Blair Bailey, accompanist, are in their 40th season. The Singers present four major concerts each season in the Huronia-Muskoka area. Performances include complete traditional oratorios, with professional vocal soloists and orchestras, shorter works, and Canadian compositions. The 60-member auditioned choir rehearses weekly for 2 1/2 hours, has participated in many special performances, and toured internationally. The choir has two Christmas CDs available through the choir web site. All choristers volunteer for some organizational duties and participate in fundraising.
Wayne Noble, Choir Administrator
705-327-8280
www.thecellar singers.com

CHOIRS ONTARIO
Choirs Ontario is a not-for-profit arts service organization dedicated to the support, promotion and celebration of choral music throughout Ontario. For thirty-seven years, choirs, conductors, singers, composers, administrators, educators and choral music lovers from every corner of the province have depended on Choirs Ontario’s services and programmes including the Ontario Youth Choir, The Ruth Watson Henderson Choral Composition Competition, and the President’s Leadership Award. Join today and get all the latest choral news, connect with your choral community and take advantage of the many benefits included with membership such as free concert listings on our website, reduced choir insurance and borrowing privileges from our extensive choral library. Connect chorally. Make life sing!
416-923-1144 or 866-935-1144 (toll-free)
info@choirsontario.org
www.choirsontario.org

CHORALAIRS OF NORTH YORK
Founded in 1962, the Choralairs of North York perform monthly for seniors in retirement or long-term care settings. We are a 45-member mixed voice non-auditioned choir who sing a variety of show tunes and popular songs. Our Music Director, Alan Wyand, has extensive experience in creating our orchestrations and conducting the choir. Reading music is helpful but not essential. Rehearsals are every Tuesday evening from 7:45-9:45 pm at Earl Bales Community Centre, Room 2, 4169 Bathurst Street, just south of Sheppard Avenue. In addition to the monthly concerts, we present an annual Sunday afternoon concert for the community at Earl Bales in June. All voices welcome!
Brian 416-631-0029
Barbara 416-787-8307

CHORUS NIAGARA
Chorus Niagara’s mission is to entertain, inspire and educate through the performance of fine choral music. As Niagara Region’s premier symphonic choir, Chorus Niagara performs both the beloved as well as seldom heard choral masterpieces, provides a showcase for emerging Canadian talent and attracts singers of all ages through its Children’s Choir and Side by Side High School Chorale. The 2008/2009 Season includes Messiah, Mass in B Minor, Durufle’s Requiem, Carmina Burana and the premiere of John Estacio’s The Hones Stand Not Far Apart, all under the direction of Robert Cooper, C.M.
Pam Gilmore, Auditions 905-357-1616
Barb Van Der Heyden, Administrative Director 905-334-5575
ncadmin@becon.org
www.chorusniagara.ca

CHRIST CHURCH DEER PARK
At this dynamic Anglican parish in mid-town Toronto there are three choirs, all under the direction of Bruce Kirkpatrick Hill. The Senior Choir, led by eight professionals, sings the best of Anglican liturgical music every Sunday morning at 11 am, with concerts and other special events, September to June. They rehearse Thursday nights at 7:30 pm. A less ambitious adult choir, led by four professional singers, rehearses Thursdays, 6:45-7:15 pm and sings twice a month at the 9:15 am Sunday service. The Junior Choir learns music theory and the fundamentals of singing; they rehearse Wednesday afternoons 4:00-5:10 pm, and sing two Sundays a month.
Bruce K. Hill 416-920-5211 ext. 28
bkhill@christchurchdeerpark.org
www.christchurchdeerpark.org

CHURCH OF MARY MAGDALENE
The atmospheric Church of Saint Mary Magdalene, 477 Manning Avenue, Toronto, supports a varied choral programme. The Ritual Choir and Women’s Schola specialize in Gregorian Chant, and have toured internationally. The SATB Gallery Choir, whose EMI recordings facilitated a renaissance of interest in Canadian composer Healey Willan, provide polyphony for the 11 am service, major feast days and Holy Week. The SMM Singers lead the 9:30 service with more casual fare, including shaped note music, a baroque band and Orff ensemble. We gratefully accept charitable donations to the Healey Willan Music Fund.
Stephanie Martin, Director of Music
416-531-7955
stmartin@yorku.ca
www.stmarymagdalene.ca

CHURCH OF ST. SIMON-THE-APPOSTLE (ANGELICAN) CHOIRS
St. Simon’s Parish Choir is made up of a dedicated group of professional and volunteer adult singers, who assist in the musical leadership of the various liturgies at St. Simon’s. The choir sings a rich variety of repertoire, from the Renaissance to the 21st century. Weekly choir rehearsals take place on Thursday evenings from 7-9 pm. We are always enthusiastic in welcoming new and committed choristers. St. Simon’s Children’s Choir is open to boys and girls aged 7-14. This choir sings at services on a quarterly basis.
Kirk Adsett, Organist/Choirmaster
416-923-8714 ext. 208
paixintiure@yahoo.com
www.astimons.ca

CORO SAN MARCO
Coro San Marco, founded in 1995, has a vast repertoire of folk, classical, religious and operatic music, performed extensively at many events. In 2004 the choir joined the Nova Amadeus Orchestra from Rome and the world-renowned Italian choir “Giovventu’in Can-tata” for several concerts. Coro San Marco founded the annual multicultural choral concert: “Singing Together”, which is an association of ethnic choirs. The 50-member choir has released two CDs: Va’ Pensiero/Longing Spirit (2001), and Addio Patria Mia/Farewell My Homeland (2004), a collection of songs about immigration. Coro San Marco rehearses every Friday from 8:00-10:00 pm at L.I.U.N.A. Local 506, 3730 Chesswood Dr., Toronto.
Angelo Tiveron, President
416-404-1413
Daniel Colla, Artistic Director
416-687-0468
www.corosanmarco.com

COUNTERPOINT CHORALE
Dedicated to the community and to the performing arts. Counterpoint Chorale is a 42-member and growing ensemble of vocalists gathered from all over the GTA, led by founder William Weloshuk. The choir is known for its wide interpretation and multiple-lingual sacred and secular classical performance range. Next season’s concert highlights include the return of the Sing-
Along Downtown Messiah at Metropolitan United; Rachmaninoff Vespers; and Celebrating Huysin - 2009 with the Lord Nelson Mass and Te Deum. Weekly rehearsals: Tuesdays 7:15-9:30 pm at St Vladimir Institute, 620 Spadina Ave. Special rehearsals are open to the public for the Sing-Along Messiah.

Gary Myers, Secretary
info@counterpointchorale.com
www.counterpointchorale.com

COUNTY TOWN SINGERS
CTS started as a small community choir to celebrate Canada's centennial year. Under the direction of Barbara Ouellette, we are still "singing for the love of it" 40 years later. CTS started as a small community choir with a varied repertoire: showing for the love of it "40 years later.

COUNTY TOWN SINGERS
Barbara Wilker-Frey,
Choir Administrator
416-253-0214
choirpresident@etobicokesings.com
www.etobicokesings.com

D'ACAPO CHAMBER CHOIR
Founded by director Leonard Enns in 1998, the DaCapo Chamber Choir is dedicated to exploring unaccompanied music, primarily of the 20th century and later. Our performance season consists of three concerts in Kitchener-Waterloo: a fall, a winter, and a spring concert. The choir has been named a semifinalist (2008, 2006) and finalist (2004) in the CBC Radio Choral Competition, has performed with renowned groups such as TACTUS and members of the Penderecki Quartet, and has released a critically acclaimed CD, STILL. Their second recording is currently underway, to be completed in 2009 during their 10th Anniversary year.

Sara Marin, Manager 519-726-7549
info@dacapochamberchoir.ca
www.dacapochamberchoir.ca

EAST YORK CHOIR
EYC, an auditioned ensemble founded in 1984, performs choral selections from a wide range of genres, often in collaboration with other artists. Our conductor and artistic director is Jenny Crober, and our accompanist is Elizabeth Acker. Our season consists of two concerts, as well as performances at a variety of community events, including benefit concerts. On Saturday, May 24, our "Latin & Jazz" concert will feature a variety of choral and instrumental Latin American and jazz selections, with special guests Cassandra Latin Rhythms and the renowned jazz bassist Rob Clutton. Rehearsals are Monday evenings at Eastminster United Church, 310 Danforth Ave., just west of Chester subway.

Jenny Crober 416-463-8225
eastyorkchoir@sympatico.ca
www.eastyorkchoir.ca

ELMER ISLER SINGERS
EIS is a 20-voice professional chamber choir based in Toronto. Founded in 1979 by Dr. Elmer Isler and now directed by the acclaimed Lydia Adams, the Singers are known for tonal beauty and interpretive range, and valued for their contributions to masterclass ensembles and workshops by schools and community choirs. The unique Get Music! educational outreach initiative mentors conductors, music educators and students. In salute to the Canadian Composer EIS has recorded eight CD's in nine years with Lydia Adams! Annual auditions are in May. Weekly rehearsals, a Toronto concert series, touring and recording put the Elmer Isler Singers among Canada's illustrious choral ensembles.

Jassie Isler 416-217-0357
info@elmerislersingers.com
www.elmerislersingers.com

ELGIN ST. GEORGE'S UNITED CHURCH
Elgin St. George's United Church Choir numbers about fifty, including eight professionals; we're committed to excellence and eclecticism. Gregorian chant to Gospel, Willam to world music; we sing it all! We regularly perform with orchestra: masterpieces like Messiah, the Lord Nelson Mass, and Requiems by Mozart, Fauré, and Duruflé. With the Bach Consort, we've sung Bach's Christmas Oratorio, Mass in B Minor, and St. Matthew Passion under conducting greats Yannick Nézet-Séguin, Jane Glover, and Nicholas McGegan. In our jazz liturgies, we have performed with many of Canada's finest jazz musicians. This year's special project is a performance tour of Italy.

Peter Merrick, Director
416-481-1141 ext. 340
peter@esgunitcd.org
www.esgunitcd.org

ELORA FESTIVAL SINGERS
EFS is a 24-singer professional choir based in Elora. Founded in 1980 by Artistic Director Noël Edison. EFS has been hailed as Canada's top chamber choir by the Canadian Arts Council and by reviewers and patrons alike. For twenty-nine years EFS has been the choir-in-residence at the renowned Elora Festival; from September to May presents a regular concert series in Elora, Guelph and Toronto; and in 1997 became the professional core of the Toronto Mendelssohn Choir. Through their many recordings and touring the Singers continue to reach audiences around the world. Annual auditions are held in January.

Esther Farrell 519-846-0331
info@elorafestival.com
www.elorafestival.com

ENSEMBLE TRYPYCH CHAMBER CHOIR
Ensemble Trypych Chamber Choir (ETCC) is an amateur mixed-voice choir. Four annual concerts present diverse, unique, and challenging repertoire including oratorio, opera, smaller works, and Canadian compositions. Recent productions performed were Intimations of Immortality by Gerald Finzi, Giro on the Glory by Jonathan Willcocks, The Seven Last Words of Christ by Th. Dubois, Cavalleria Rusticana by Mascagni and the critically acclaimed St. John Passion by J.S. Bach. Rehearsals are held on Tuesdays 7:30-9:45 pm at Trinity-Presbyterian Church, 2737 Bayview Ave. (just south of 401) from September to May. Auditions by appointment. Lenard Whiting, Artistic Director, 416-783-5065 ext. 3
etcc@trypych.org
www.trypych.org

ETOBIKE CENTENNIAL CHOIR
The Etobicoke Centennial Choir (ECC), a 60-voice SATB community choir, has been singing and performing in Etobicoke for more than 40 years. In September 2008, the choir will welcome a talented new music director, Ms. Caron Daley. The choir's three-concert season encompasses a varied repertoire of classical and contemporary works, both sacred and secular. Choir members are a friendly group that warmly welcomes new singers. Rehearsals are held on Tuesdays from 7:15-10:00 pm, September through May, at Etobicoke United Church in Etobicoke. Interested singers are invited to participate at a rehearsal. Membership is by audition.

Elizabeth Fisher 416-253-0214
choirpresident@etobicokesings.com
www.etobicokesings.com

ETOBICOKE YOUTH CHOIR
Louise Jardine, music director of this community choir since 1995, provides excellent musical tutelage and inspires artistic performance. Choristers gain life skills while sharing talents and developing musical abilities. Repertoire includes contemporary, theatre, classical, and sacred music. Rehearsals are Tuesday evenings at Humberside United Church, 1447 Royal York Road, from September to early June, with two main concerts, various community performances, and a cabaret featuring
individual choristers. Fall and Spring workshop weekends provide intensive rehearsing and bonding. Entry in January or September by simple audition in December or May. We enjoy singing. New members 7-17 are welcome.

George 416-231-9120 eyo.secretary@sympatico.ca www.etobicokekeyouthchoir.ca

Exultate Chamber Singers
For more than 25 years, Exultate has garnered praise as a precise, passionate ensemble with a wide-ranging repertoire. Established by conductor John Tuttle, Exultate is enriched by the musicianship and varied backgrounds of its 22 members. Exultate launched its fourth CD, All Around the Circle: a collection of Canadian folk songs, in 2005. Exultate is a three-time winner of the Healey Willan Prize, awarded by the Canada Council for the Arts. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies. 416-971-9229 exultate@exultate.net www.exultate.net

Fanshawe Chorus London/Gerald Fagan Singers
Fanshawe Chorus London and its sister organization, the Gerald Fagan Singers have been in existence for 40 and 30 years respectively. Gerald Fagan is artistic director and conductor for both. The 110-voice Fanshawe Chorus London and its 24-voice Gerald Fagan Singers chamber choir are accompanied by the Concert Players Orchestra in a variety of concerts each season. Four CDs have been released and the Chorus has twice earned the Lieutenant Governor’s Award for the Arts. Repertoire includes all the major choral works and contemporary music with a particular focus on Canadian composers. Singers who audition to join must read music and assist in some aspect of the organization’s operation.

Marlene Fagan, General Manager
519-433-9650 info@choruslondon.com www.choruslondon.com

Forte - the Toronto Men’s Chorus
This 24-voice men’s chamber choir under the leadership of Edward Connell, one of Canada’s finest choral directors, draws members from Toronto’s talented and diverse gay community. The TTBB chorus mounts annual holiday and spring productions, performs at many community events, and capped its 11th year as a semi-finalist in the 2008 CBC National Radio Competition for Amateur Choirs. The season runs from the first week of September until after the Toronto Pride Week activities. Auditions: September and January. Rehearsals: Mondays 6:30–9:30 pm at St. Andrew’s United Church, 117 Bloor Street East. Vince Ciavara, President 416-763-3783 forte-chorus@rogers.com www.forte-chorus.com

Georgetown Bach Chorale
During the 2008/09 season the Georgetown Bach Chorale will be celebrating its much anticipated 10th anniversary. The Chorale, a 20-member auditioned chamber choir, performs a variety of classical repertoire with an emphasis on the Baroque period. The choir is often accompanied by a period orchestra and led from the harpsichord by music director Ron Grender. Highlights of the upcoming season are Handel’s Messiah and Bach’s St. Matthew Passion. A unique feature of the choir’s annual program is the intimate concerts that take place in a private home followed by a lavish reception. 905-877-8321 www.georgetownbachchorale.com

Grace Church on-the-Hill Choirs
There is no sound like the soaring tone of trebles, boys and girls, trained in the British cathedral tradition and singing in the superb acoustics of Grace Church. The Choir of Gentlemen and Boys and the St. Cecilia Choir of Women and Girls sing the best of British and Canadian repertoire each week in service, in annual concerts, and on tour. Girls and boys accepted upon audition when they read English well, usually age 7 and up. Prior musical training is not required. Adults must read music. No upper age limit, no membership fee, just a love of sacred music and a real commitment to strive for excellence. Melva Treffinger Graham 416-488-7884 gracechurch@rogers.com www.gracechurchonthehill.ca

Grand River Chorus
The Grand River Chorus, a Brantford-based, auditioned, mixed-voice community choir, presents four concerts per year. Our Tenth Season of Celebrations opens November 2 with The French Romantic (Faure & Durufle), followed by Handel’s Messiah (December 14). The highlight of the year, our 10th Anniversary Concert (March 29), features Handel’s Saul; we conclude June 14 on a lighter note with We Sail the Ocean Blue. Our chorus sings works of the great masters and contemporary composers. We also perform at various community events and at concerts hosted by other organizations. Rehearsals are Mondays at 7:30 pm in the Music Room at Assumption College.

Richard Cunningham, Artistic Director 519-841-9708 tenor@rogers.com grandriverchorus@rogers.com www.grandriverchorus.com

Guelph Chamber Choir
The Guelph Chamber Choir was founded in 1980 to foster the development and appreciation of choral music in Guelph and the surrounding area. Dr. Gerald Neufeld has been conductor and artistic director since its founding. Consisting of 30 members of highly talented, auditioned singers from a wide variety of occupations, the choir will be presenting its 29th season with six concerts (four at the River Run Centre in Guelph) and a national competition for young Canadian composers. Its repertoire ranges from Renaissance masters to newly commissioned works, from classical styles to Broadway, and
from masterworks for choir and orchestra to repertoire for unaccompanied voices.
Patricia Eton-Neufeld 519-835-5103
patronennonufeld@rogers.com
www.guelphchamberchoir.ca

Guelph Youth Singers
Guelph Youth Singers, now in its 17th season, is lead by artistic director Linda Beaufre and has four treble choirs of youth and children aged 6 through 19. Choristers are placed in each of the choirs based on age and skill level. Weekly rehearsals at Guelph Youth Music Centre include vocal technique, theory and sight singing. GYS performers perform up to three major concerts per season as well as workshop, festival, community and guest performances. Auditions are held in April and May for entry in September, and in November for a limited number of positions in January.
Cathy Meggison 519-621-8574
admin@guelphyouthsingers.com
www.guelphyouthsingers.com

Harlequin Singers
Founded in 1967 as a support group to Hamilton Theatre Inc. and incorporated in the mid-70s as The Harlequin Singers, the 35-voice mixed choir performs repertoire from Broadway musicals, films, pop charts, jazz and big band. Two major cabaret concerts are mounted yearly; the 2008 spring cabaret concert May 30, 31 and June 1 at Drury Lane Theatre, Burlington and the Christmas cabaret Dec. 12, 13 and 14. The choir performs at fundraisers and celebrations for service organizations, charities, churches, retirement homes and non-profit organizations. Singers interested in auditioning should be able to read music and be willing to commit all music to memory.
John (Jack) Packer, Music Director 905-975-9990
www.harlequin singers.com

Hamilton Children's Choir
For over 30 years, the Hamilton Children's Choir has gathered children and youth together in song, enriching their lives and the lives of those touched by their magnificent music. Under world-renowned Zimfrica Poloz's direction and a gifted artistic team, the HCC offers a variety of choral programs for young singers ages 8-24 years. Choristers are able to experience the joys of singing, teamwork, musical understanding and artistic expression through choir retreats, weekly rehearsals (Christ's Church Cathedral in Hamilton), workshops, performance and tours. Audition Day is June 14.
Tricia Le Clair 905-527-1618
www.hamiltonchildrenschoir.com

Harmony Singers of Etobicoke
Formed in 1965, this dynamic women's choir is one of Toronto's longest-established community choral groups. Under Director Harvey Patterson, the 30-voice choir combines the joy of singing with the pleasure of entertaining. The group memorizes, and performs songs in a lighter vein; its sparkling repertoire includes popular, folk, show and light classical pieces. The Singers perform a Christmas concert and will present Blame It On The Music on May 30 and 31. As well, the choir entertains at community events, hospitals and senior residences. New members are welcome. Rehearsals are Mondays 7-30 to 10pm at Martin Grove United Church.
Harvey Patterson 416-239-5821
theharmonysingers@ca.inter.net
www.harmonysingers.ca

Harbourfront Chorus
You're invited to join the Harbourfront Chorus, a non-auditioned choir performing a diverse repertoire for a diverse city. Under Director Dallas Bergen, we rehearse Tuesdays, 7:45-9:15 pm at Harbourfront Community Centre, 627 Queens Quay West, in the Dance Studio. Our season runs September through May. All levels of experience are welcome. Come try us on! Observe a rehearsal, any Tuesday evening through the end of May. New season begins September 2008!
Tania 416-170-7676
harbourfrontchorus@yahoo.ca

Harbourfront Chorus
Tuesdays, 7:45 - 9:15 pm at Harbourfront Centre, 627 Queens Quay West, in the Dance

Impulse Choir of Niagara
This Niagara region choir was founded in 2006 by Rachel Rensink-Hoff with the goal of offering singers and audiences an extensive variety of choral repertoire, ranging from early classical to contemporary sacred and secular works, both accompanied and unaccompanied. In addition to three major concert performances each year, the members of Impulse also enjoy regular collaborations with local artists and community organizations across the greater Niagara region. Membership is by audition throughout the year. Ability to read music is required.
Rachel R. Hoff, Artistic Director 905-685-6624
rensink@uw.ca

Irish Choral Society of Canada (ICSOC)
The ICSOC is a community SATB choir performing sacred, secular and folk works centred around Irish and other Celtic themes. Music from other genres and periods is also performed, including Baroque, Classical and Twentieth Century. We perform three times a year, often with special guest artists including some of Ontario’s finest Irish traditional instrumentalists. Since inception we have enjoyed an ever increasing audience; our seventh season commences September 2008. We are seeking experienced singers to join us during this time of growth. All voices are welcome.
Rehearsals: every Tuesday evening from 7:00-9:30 pm in central downtown Toronto.
Karen D’Aoust 416-653-9102
info@icsoc.ca
www.icsoc.ca

Islington United Church Choirs
The extensive and active music programme at Islington, under the direction of Dr. John Derksen and assisted by many talented and committed musicians, includes the Junior (ages 6-12), Youth, and Senior choirs, along with four handbell choirs, chimes, string and brass ensembles, and evening worship band. Supported by a magnificent Schoenstein organ and grand piano, music rings through the neo-Gothic sanctuaries of St. Clair and St. George's United Churches.

www.thesingingislington.com
May 2008
JUBILATE SINGERS
Toronto Philharmonia Orchestra, Our 2008-09 concert season will Tuesdays at 7:30 pm at St. Leon-
again in September. Good blend, Auditions are held in mid-June and
The Jubilate Singers is a mixed-voice from all voices , however, tenors and
The choir performs three con-
JUBILEE CHORALE
Esmeralda Enrique Dance Compa-
stive to musical detail and expres-
siveness to enhance worship.
John Derksen 416-239-1131 ext. 28
john@islingtonunited.org

JUBILEE UNITED CHURCH
TITLE
The Jubilee United Church Senior Choir, led by Music Director Arthur Wenk, maintains an active concert schedule in addition to performing weekly anthems drawn from its extensive repertory of sacred music. "Carols by Candlelight," presented on two nights in December, is complemented by a spring concert, usually accompanied by orchestra. We plan to perform the Fauré Requiem in November. The twenty-four member ensemble rehearses Thursday evenings from 7:30-9:30 pm. The choir, including professional soprano and bass leads, offers a musical home to anyone who enjoys the experience of singing well. Arthur Wenk 416-620-5679

KAREN SCHUESSLER SINGERS
Founded in 1993 by musician and conductor Karen Ann Schuessler to explore the wealth of choral music, we are one of London's premier concert choirs, well-known for widely-varying, accessible, innovative programming. Our 40-voice choir performs a three-concert subscription series and several special performances, repertoire ranging from the classics to Broadway, Medieval to the 21st century. We work with some of London's and Canada's finest established soloists and instrumentalists while also providing opportunities for many up-and-coming talents as guest artists. Rehearsals are Tuesdays 7:30-9:30 pm. Auditions by appointment anytime, but must take place prior to the concert season. Karen Schuessler 519-473-1668 contact@kssingers.isp.ca www.kssingers.isp.ca

LA JEUNESSE
Established in 1988, the four-time international gold medal winner La Jeuness Senior Choir (girls ages 11-18) is one of four choirs with 40 auditioned singers. The other choirs include The Children's Choir (ages 8-12), Les Petits (ages 5-7), and SATB (youth ages 12+). All choirs rehearse weekly at Trinity United Church in Cobourg, Ontario and perform two concerts per year, plus other community events and productions. April 2007, the choir released their fifth CD, Jeunesse Elemental. The choir regularly commission works from Canadian composers.
Markus Howard, Conductor 416-482-8336 markushoward2@hotmail.com Jennie Gilles 905-355-3834 ljchoirs@eagle.ca www.lajeunessechoirs.ca

KING EDWARD CHOIR
King Edward Choir is an 80-voice SSAATTBB choir, founded 55 years ago, with singers from Barrie and the surrounding area. The choir sings a three-concert season, often with professional orchestral accompaniment. Repertoire includes major classical works as well as new music. The choir has performed several Canadian premiers. The choir is an amateur choir of mostly trained musicians. The choir rehearse Mondays Tuesday evenings from 7:00-9:30 pm in Barrie. Jim Leonard is the choir accompanist, organist and resident composer.
Barbara McCarr, Conductor 705-726-2095 barbmcarr@rogers.com www.kingsedwardchoir.org

KINGSWAY CHILDREN'S CHOIR
Now in its 10th season, the Kingsway Children's Choir offers a unique choral opportunity for children aged 7 and up. Drawing on the professional faculty of the Kingsway Conservatory of Music, the KCC embraces the complete human "instrument"—body and voice—to develop the singing skills of young choristers. At each rehearsal, a fantastic combination of Dalcroze Eurhythmics and traditional vocal training makes choral singing an adventure of mind, body and voice. The 38-voice KCC's 8-month season is comprised of a Thursday evening rehearsal in mid-June , several cabaret performances , including recitals, community concerts, festivals and special events.
Mark Toews, Director of Music 416-489-1551 mark@lawrenceparkchurch.ca www.lawrenceparkchurch.ca

LONDON PRO MUSICA CHOIR
London Pro Musica Choir (LPM) is a vibrant 50-voice mixed-voice choir, organized and run by its members. LPM performs an extensive range of classical music—from medieval to contemporary—for accompanied and unaccompanied voices. LPM actively supports Canadian composers and musicians and fosters an interest in Canadian choral music. The choir also has repertoire of popular music, including jazz, folk, and selections from musical theatre. LPM regularly appears as a guest of Orchestra London. Auditions are held throughout the year. Rehearsals are held on Monday evenings. LPM's new CD, Songs of the Land, was released in April 2008. Ken Fleet, Conductor/ Musical Director 519-473-7106 kenfleet@rogers.com www.londonpromusica.org

LYRICA CHAMBER CHOIR OF BARRIE
Founded in 2000 by the late Natalya Gurin and directed since 2005 by Steve Winfield, Lyrica Chamber Choir of Barrie strives to present eclectic and evocative programs of excellent choral chamber music. The 28 singers of Lyrica demonstrate a strong desire to present artistically varied choral programs with a high degree of musicianship to the community of Barrie and surrounding area. Recent highlights include performances of
Charles Demuynck
charles@masterworksofoakville.ca
www.masterworksofoakville.ca

**Mega City Chorus**
An all-male a cappella group formed in 1997, the chorus has entertained all over southern Ontario, including singing for the Radio City Music Hall Rockettes and for the Toronto Raptors. Other appearances include CityTV, Mix 99.9 and the nationally broadcast Canada’s Walk of Fame. In August 2008 they will headline the Russian Barbershop Harmony Festival. At international competitions, they’ve placed as high as 13th in the world. Join us for rehearsals Mondays, 7:00–10 pm at Harmony Hall, 2 Gower Street. Potential members don’t have to read music but must pass an audition.

Jonathan Foster 416-702-1112
info@megacitychoir.com
www.MegaCityChorus.com

**Milton Choristers**
Currently celebrating their 40th year of continuous song, this group is a vital component of the Milton community, providing the Halton Region with excellence in choral music with a minimum three-concert series annually. They also participate regularly in various community events. The repertoire presented varies from classical to contemporary and from the sacred to the secular. This choir welcomes new singers. Rehearsals are Tuesdays 7:30–9:30 pm.

Jim Douglas 905-878-1532
info@miltonchoristers.com
www.miltonchoristers.com

**Mississauga Festival Choir**
Come join our Silver Anniversary celebrations! Mississauga Festival Choir (MFC) is an 85-voice adult non-auditioned community choir that rehearses and performs a variety of concerts and events each season in the Mississauga area. Founded in 1984, the MFC is dedicated to excellence in choral performance. Our concerts feature a wide range of musical styles and traditions, and include December and May performances at the Living Arts Centre and a February massed choir festival. Rehearsals take place on Monday nights from September to May at the Cawthra Seniors Centre, 1389 Cawthra Road. New members are always welcome, especially tenors and basses!

Lois Armstrong 905-625-7993
website@mississuagafestivalchoir.com
www.mississuagafestivalchoir.com

**MNNJC Community Choir and Women's Chorus**
The MNNJC Community Choir is a dynamic 70-member community of singers entering our 12th year. Founded by director/conductor Harriet Wichin, the choir is known for high energy performances and varied repertoire including world, gospel, Canadian, folk, jazz, classical, and Jewish music. The auditioned SATB group with members of varying abilities rehearses Wednesdays 7:30–9:30 pm, September to June. We perform several times a year. The MNNJC Women’s Chorus: No Experience, No Audition, No Pressure, No Kidding! Rehearses every second Monday 8–9:30 pm from September to June. A great group with widely varied repertoire to help women put music into their lives.

Harriet Wichin, Director
416-524-6211 ext. 133
harrietw@mnnjc.org
www.mnnjc.org
MANY CHORAL GROUPOS

The Newtonbrook United Church Chancel Choir consists of a group of volunteer singers, supported by a number of professional section-leads. The choir sings a wide variety of classical and contemporary repertoire and provides strong musical leadership each Sunday morning, twelve months of the year. In addition to full choir anthems, various ensembles and solos are presented by members of the chancel choir. On selected Sundays, the choir presents extra choral music such as traditional carols at Christmas and a large choral work at Easter. Rehearsals are held on Sunday morning before the service and on selected Thursday evenings through the year.

Taylor Sullivan, Music Director
416-222-5417
taylorsullivan@yahoo.com
www.newtonbrookunitedchurch.ca

NIAGARA VOCAL ENSEMBLE

This select 12-voice women’s ensemble, established in 1991 by Harris Loewen, is the premier chamber choir in Niagara and has been a semi-finalist in the CBC Choral Competition. The ensemble has explored a vast treble-voice repertoire, comprising works from the Renaissance to the present, with a special focus on Canadian, especially Niagara-based composers. The NVE’s CD, entitled Voices of Niagara, focuses exclusively on composers with a Niagara connection, and includes the complete treble-voice works of Ronald Tremain. Rehearsals are Wednesday evenings in St. Catharines, and performances range widely throughout Niagara and beyond.

Dr. Harris Loewen 905-894-6625
holoewen@brocku.ca

OAKHAM HOUSE CHOIR

OHC is a large choral ensemble affiliated with Ryerson University. It was founded in 1986, and is led by choral and orchestral conductor Matthew Jaskiewicz. We specialize in large oratorio masterworks, and present two concerts per year. This year we offer Haydn’s The Seasons and Mendelssohn’s Hymn of Praise in December. We are one of the few Toronto choirs in which amateur singers perform with a professional orchestra, the Toronto Singfonia. We welcome singers with some choral experience, and accept new members in September and January. Rehearsals are on Mondays, at Oakham House, 63 Gould Street at Church St.

416-783-8746
www.ryerson.ca/oakham-choir/index.htm

OAKVILLE CHORAL SOCIETY

The Oakville Choral Society has been an integral part of the Oakville community since 1960. We are a community choir of 80-100 members who love music, possess a true passion for singing and enjoy contributing culturally to the community. No auditions are required, however, a love of music and a willingness to learn are important. We perform a wide repertoire, from the classics to Broadway. Rehearsals are Tuesdays 7:45–10 pm at Sheridan College, Trafficgar Campus, and registration is held in September and January. We hold two performances annually, in early May and early December. Our Artistic Director is J. Bev Stainton.

Anthony Ward-Smith, President
905-845-6300
www.oakvillechoral.com

NORTH TORONTO PLAYERS

NTP, a community theatre company founded in 1966, entertains audiences of all ages with the hilarious musicals of Gilbert & Sullivan, adapting them to contemporary situations and society. Our chorus is open to anyone with a love of vocal music and musical theatre. We maintain a welcoming atmosphere, encouraging our members to enjoy themselves and to learn from their experience while contributing to a quality production. Rehearsals are held in October. Rehearsals begin on Mondays in September in North Toronto leading to six performances with orchestra in February.

George Kopulos 416-690-5503
grkopulos@rogers.com
www.northtorontoplayers.com

OAKVILLE CHILDREN’S CHOIR

Music Director Sarah Morrison and Associate Music Director Janet Stachow. With the mission of bringing world-class choral and performance training to young people in the Halton Region, the OCC offers a comprehensive music education program for over 120 auditioned choristers ages 7–18. The OCC presents four annual concerts, performs at workshops, appears at community functions, and collaborates with other Ontario artists. With Cherub, Intermediate, Senior, Chamber and Boy Choirs, the choral program includes theory, musicianship, vocal coaching, workshops, competitions, and touring. Auditions for next season can be booked for May 9–10 and June TBA.

905-337-7104
info@oakvillechildrenschoir.org
www.oakvillechildrenschoir.org

ONTARIO YOUTH CHOIR

Every summer 40 talented young singers from across Ontario are selected to participate in the Ontario Youth Choir’s exciting choral programme of rehearsals, masterclasses and voice lessons. This year, the 2008 OYC returns to the beautiful campus at the University of Ottawa where they will spend ten memorable days together under the inspired leadership of conductor Linda Beaupre. OYC is an unforgettable experience; friendship and fun for the singers, and extraordinary training with some of Canada’s finest choral leaders. There are now over 1,300 OYC alumni who continue to enrich their communities as choristers, conductors, accompanists, composers, educators and soloists. Performances in Ottawa, Kingston and Toronto; check the Choirs Ontario website for details!

416-923-1144 or 866-935-1144 (toll-free)
info@choirsontario.org
www.choirsontario.org

Choirs Ontario CANARY PAGES
ORANGEVILLE SWEET SINGERS

Sweet Adelines International is a worldwide organization of women committed to advancing the musical art form of four-part harmony, barbershop style, through education and performance. The Orangeville Chorus, chartered in 1981, has a current membership of almost 60, and is thrilled to bring their award-winning sound to the community. The Chorus would be pleased to create a programme to meet your specific requirements for almost any occasion. A performance package may include the whole Chorus and Quartets, or just a Quartet. Rehearsals are held Wednesdays at 7:30 pm at St. John’s Anglican Church, Caledon.

Anne Richardson 519-941-4490
orangeldig@hotmail.com
www.harmonize.com/orangevillesingers

ORIANA SINGERS

With our new director, Markus Howard, we are in our 39th year performing four concerts a year. Our still youthful accompanist and composer-in-residence, Bob Grandy, has been with us for most of those years! Our repertoire styles this year ranged from Monteverdi to modern musicals. Next year we plan to go from Bach to Bernstein. “Now that we’ve really gotten to know each other, the Oriana Singers and I plan to stretch to new heights next year” says our enthusiastic director. The growing membership of over 50 auditioned members travel from near and far to rehearse on Wednesdays from September to June in Cobourg.

David Bryson, President 905-372-8078
jenjef@sympatico.ca
www.orianasingers.com

Oriana SIngers is a committed to being the recognized director. The growing membership of over 50 auditioned members travel from near and far to rehearse on Wednesdays from September to June in Cobourg.

David Bryson, President 905-372-8078
jenjef@sympatico.ca
www.orianasingers.com

PENTHELIA SINGERS

Penthelia Singers is a dynamic ensemble of women performing a diverse and musically sophisticated repertoire, spanning the Renaissance to the 21st century. Led by Artistic Director Alice Malach, the choir is noted for its innovative programming and has been a semi-finalist in the CBC choral competition. In addition to giving two major concerts, Penthelia Singers perform in collaboration with other choirs, at festivals, and at community events. Rehearsals are at Rosedale Presbyterian Church, Wednesdays. Membership in this welcoming group is by audition in August and January.

Alice Malach 416-579-7464
alice_malach@hotmail.com
www.penthelia.com

THE Peterborough Singers

Over the past 15 years, the Peterborough Singers has grown into a highly regarded ensemble of over 100 volunteer members, auditioned once every two years. World-class professional Canadian soloists come back time and again to perform with the choir. The choir was a finalist in the 2004 CBC Radio Choral Competition, coming in 2nd overall. The Peterborough Singers, under the artistic direction of Sydney Burrell, present five public concerts a year. A highlight of our 16th season will be a work by composer Stephen Chatman. Rehearsals and performances are on Wednesdays at Murray St. Baptist Church in Peterborough.

Auditions take place in May.

Lynn Collins 705-745-1820
singers@peterboroughsingers.com
www.peterboroughsingers.com

Pax Christi Chorale—Toronto's Mennonite Choir

Pax Christi Chorale is an 80-voice auditioned oratorio choir comprised mostly of local Mennonites, but also includes singers from other faith traditions and cultures. Artistic Director Stephanie Martin is dedicated to performing the great works of choral literature, with a view to achieving musical excellence and sustaining a supportive choral community. The 2008/09 season will include a Festival of Hymns, including works to be included on a new recording, Haydn's Creation, and the Bach B minor Mass. Several choral scholarships are offered each year. Rehearsals are each Monday night.

Hugh Lawrence, Auditions
hugh.laurence@paxchristichorale.org
Laura Adlers, General Manager
laura.adlers@paxchristichorale.org
www.paxchristichorale.org

QUEENSMEAN MALE CHORUS

Founded in 1949 as the Istriotones, the chorus became The Queensmen when Queen Elizabeth was crowned. Next year we celebrate our 60th anniversary. Our mission is to promote male choral music and support young male voice singers. We entertain in senior residences, hospitals and churches and actively seek new voices of all ages. For a concert at your church or organization, or to sing with us, please call 416-620-4446 or 416-626-0787. A registered non-profit corporation and a registered charity, we maintain a working relationship with the Toronto District School Board and the University of Toronto to carry out our youth programs.

416-620-4446 or 416-626-0787

Quodlibet Chamber Choir

Quodlibet is a 20-voice semi-professional choir founded in 2001 by Arthur Wenk with the goal of sharing the joy of singing with each other and with our audiences. The spirit of Quodlibet engenders thematic programming that brings together familiar and lesser-known choral music, the hallmark of our large, but not exclusively, a cappella concerts. We seek experienced singers with clear blending voices and superior reading skills. Two main concerts are performed yearly, December and April, at the Church of St. Leonard (Anglican) at Yonge and Lawrence. Rehearsals and performances: Friday evenings. Samples can be heard on the website. Auditions by appointment in September.

Marcus Reinkeleuers 416-255-0749
marcus.reinkeleuers@rogers.com
www.quodlibet.ca

Rainbow Chorus of Waterlo-Wellington

The Rainbow Chorus, the Waterlo-Wellington chorus of gays, lesbians, bisexuals and friends is based in Guelph, Ontario. Founded in 1994, we are a 45-voice, SATB, non-auditioned community chorus. Annually, the chorus performs two self-produced concerts in January and May, and sings at several community events. Our repertoire reflects our diversity and includes folk, blues, rock, baroque, classical and pop. We perform all of our music from memory. Our performances are often enhanced by the inclusion of musical ensembles, soloists, spoken word, lighting, costume and choreography. New members accepted in September and late January. Practises: Wednesdays, 7:30 pm, Harecourt United Church, Guelph.

Robert Miller, Artistic Director
519-790-5446
mrm@rogers.com
www.rainbowchorusuw.com
RAINBOW VOICES OF TORONTO
Toronto’s first and only mixed community choir dedicated to building bridges between diverse Straight/LGBTQ+ communities through the power of song. This non-auditioned, fun, SATB chorus performs two yearly concerts, in addition to supporting a wide variety of community organizations and events. Under the direction of Michael Morgan, repertoire covers Bach to Broadway, plus Canadian pieces, and focuses on musical excellence with a theatrical twist! We welcome everyone, shower singers to experts and also meet socially to form bonds, forge friendships and build understanding. Membership opens: September and January. Rehearsals: Wednesdays, 7:00–9:30 pm. St Luke’s, Sherbourne at Carlton (side entrance).
Michael Morgan, Artistic Director 647-343-1000, 416-925-9872 ext. 2166 www.rainbowvoiceoftoronto.com

RENAISSANCE SINGERS
The Renaissance Singers is a 30-voice choir based in the Waterloo Region, founded in 1972 by Raymond Daniels. Its early reputation was based on its polished performances of Renaissance a cappella literature. Today, the choir sings music from the masters of all centuries and has commissioned and premiered the works of leading Canadian composers. Each year the choir performs four Saturday and Sunday concerts. The Renaissance Singers has been on four tours of England, performing in the prestigious Three Choirs Festival as well as in Westminster Abbey, York Minster, and many other English cathedrals.
519-745-0675 kathybob@golden.net

ROYAL CONSERVATORY OF MUSIC CHORIORS
RCM Children & Youth Choirs
RCM Children & Youth Choirs (learning choirs for ages 7–14 or voice-break)
Training Choir I (beginners, age 7–9), Training Choir II (beginners, age 9–13)
The Conservatory School’s Training Choirs for children and youth provide a full year of exciting activity emphasizing well-rounded musical development through singing union and simple two- and three-part pieces. Young singers will learn the rudiments of choral singing, and be exposed to exceptional vocal training through fun, interactive exercises and activities. The year-long program will also prepare participants wishing to continue on to the Royal Conservatory's Children & Youth Festival Choirs. Rehearsals begin in the fall.
The Royal Conservatory Festival Choirs (auditioned choirs focused on performance)
Children (SA, ages approx 10–15), Youth (Mixed, ages approx 14–17), Chamber (Mixed, Adult, minimum age 18)
These auditioned Choirs focus on performance and further development of sight-singing, musicianship, and performance skills. Members come prepared to each rehearsal, and enjoy multiple opportunities to perform, compete in festivals, make recordings, and work with instrumental ensembles and soloists. Rehearsals begin in the fall.

SERENATA SINGERS
Serenata is a 40-voice auditioned SATB community choir based in Midland, Ontario. The choir is lead by conductor Gary Heard. Repertoire includes all types of music as well as large choral works with orchestra. The choir performs two major concerts per season (December and May) and performs at community functions. Rehearsals are held Monday evenings. Inquiries about membership may be made to Mary at 1-866-461-1830.
serenatachoir@yahoo.ca www.serenatachoir.ca

RETREMBER SINGERS
Directed by Audrey McLord, we are a 65-voice SATB self-sustaining choir of retired men and women. The choir appears at senior’s residences and community events on request. Repertoire includes folk, spirituals, golden oldies, Broadway show tunes, and pop melodies, showcased at two spring concerts. Rehearsals are Wednesday mornings from September to May at 9:00 am. Serenata Sings is a volunteer choir of mixed voices from various churches throughout the city. Our mission is to provide an atmosphere of community building through music and encouragement. We meet weekly and perform once a month at various locations such as nursing homes, daycares, hospitals, and community centers. We also participate in concerts and events. Our repertoire includes a variety of music genres ranging from classical to contemporary. We welcome new members and new musicians. For more information or to join, please contact us.

SCLA CANTORUM
Scola Cantorum is the Hungarian choir in Toronto. Scola presents annual spring and Christmas concerts with soloists and instrumentalists, and also performs at local Hungarian cultural events throughout the year. Our repertoire ranges from Renaissance and Romantic to Hungarian folk songs. A lot of the singing is a cappella. The 18-voice mixed choir rehearses at St. Elizabeth’s Church (Bayview and Sheppard) on Thursday evenings. September through June. We place an emphasis on style and genre. Languages used are Latin, Hungarian, German and English. Knowledge of Hungarian and sight-reading abilities are necessary. If you would like to join, please set up an audition appointment.
416-971-9754 tagsaj@scola cantorum.ca www.sclacantor um.ca

WHOLE NOTE CANADA 1906
WWW.THEWHOLENOTE.COM
MAY 2008
preferred. The enjoyment of singing and associating with a very friendly group of adults is an added bonus.

Audrey McLeod 416-497-5952
audrey.mcleod@sympatico.ca

SHEVECHENKO CHOIR
The Shevchenko Choir originated in the Ukrainian community, therefore its repertoire consists mainly of Ukrainian and other Slavic songs. But it also includes folk songs of other peoples, operatic choruses, and original Canadian works. In 2006 the choir advanced to the National Semi-Finals of the CBC Choral Competition. The choir is part of the Shevchenko Musical Ensemble, performing with mandolin orchestra and dancers. The choir is multi-generational as well as multicultural. Performances include two or three concerts per season culminating in an annual showcase of the Shevchenko Ensemble. Rehearsals are Sunday morning from 10:00-12:30 at Columbus Centre, 901 Lawrence Ave. West.

Alexander Vepirsky, Conductor 416-763-7516
Ginger Kauto, office 416-533-2725
info-sme@bellnet.ca
www.shevchenkomusic.com

ST. CLEMENT’S ANGLICAN CHURCH CHOIRS
The Psallam Spiritu Choir is a treble voice choir for boys and girls ages 8-17 who lead the music at the 9:15 am Sunday liturgy. Vocal training with emphasis on sight-reading is given based on a program developed by The Royal School of Church Music. Rehearsals take place every Thursday afternoon 4:30-5:30 pm from September to mid-June. The Senior Choir is a 25-voice auditioned mixed-voice choir that sings a wide range of sacred repertoire from plainsong and 16th century to music of the 21st century. The choir sings at the 11:00 am Sunday liturgy and the occasional Choral Evensong.

Thomas Flitches, Organist & Director of Music 416-483-8664 ext. 25
ftitches@stclements-church.org
www.stclements-church.org

ST. JAMES CATHEDRAL
The Cathedral Church of St. James has two choirs. The Cathedral Choir, under the direction of Andrew Ager, Director of Music, is a fully professional, annually auditioned, 18-voice ensemble which sings throughout the entire year every Sunday at 11 am and at 4:30 Evensong, and gives three concerts annually. The 9 am Sunday Service is sung by the Parish Choir, a mixed voice ensemble of volunteers and four leads, and is conducted by David Low, Associate Organist of the Cathedral.

Andrew Ager, Director of Music & Composer-in-Residence 416-394-7865 ext. 224
musicdirector@stjamescathedral.on.ca
www.stjamescathedral.on.ca

ST. MATTHEW’S UNITED CHURCH ADULT CHOIR
Do you have a trained voice, but can’t find a choir where you feel appreciated? We welcome you! Do you have an untrained voice, but can’t find a choir that understands? We provide some training. Want to improve your sight-singing skills? We sing three or four new pieces every week. Want to sing everything from Renaissance to gospel and contemporary? We do it all. Want to have fun singing? Give us a try. Come join us at our practices Mondays 7:30-9:30 pm followed by tea and cake, at St. Matthew’s United Church, 729 St. Clair Ave. West at Christie. Sunday service: 10:30-11:30 am, practice at 9:30 am.

Dr. Paul Jessen, Music Director 416-419-6904
www.paulmlynjessen.ca

ST. MICHAEL’S CHOIR SCHOOL
The treasury of Roman Catholic sacred music can be heard every week at St. Michael’s Cathedral where a fine choral tradition has been maintained since 1937 when St. Michael’s Choir School was founded. Three treble and SATB boys’ choirs sing at Saturday evening and Sunday morning Masses, at the solemn liturgies of the Christmas and Easter seasons, and at important archdiocesan and civic events. The Choir School provides an enriched learning environment for boys in grades 3-12, with daily choral rehearsals and individual instruction in piano, organ, voice, strings and guitar. Dr. Jerzy Cichocki, Artistic Director, conducts the Senior Choirs and Ms. Sharon Cichocki, Artistic Director, conducts the Junior Choir. Mr. Dominic Malino, Principal

REV. JOHN-MARK MISSIO, DIRECTOR
416-393-5518
johnmmissio@tcdsb.org
www.smc.c.on.ca

ST. PAUL’S ANGLICAN CHURCH CHOIR
The 50-member Choir of St. Paul’s Anglican Church, Bloor Street, under the leadership of Director and Organist Eric Robertson, meets weekly, on Thursday evenings, to rehearse music and to enjoy fellowship. The Choir is an active participant in many of the services and special events offered at St. Paul’s, including our annual Remembrance Day Concert and the Annual Toronto Star Christmas Carol Concert. The long and rich history of choral music at St. Paul’s Anglican Church includes winning the CBC Choral Competition and performing for visitors to Toronto such as Bishop Desmond Tutu, the Pope, and Jazz legend Duke Ellington.

Eric Robertson, director 416-961-8116
erobertson@stpaulsbloor.org
www.stpaulsbloor.org/music.php

ST. VINCENT DE PAUL TRIDENTINE CHOIR
This Choir provides music for Toronto’s only weekly Sung Mass according to the ancient use of the Roman Catholic Church, also called the Tridentine Rite. Mass is at St. Vincent de Paul Church, 263 Roncesvalles Ave, served by the Fathers of the Oratory, at 9:30 am Sunday morning, with a warm-up at 8:30 am. Full Propers from the Liber Usualis and a Gregorian Ordinary are done at Mass, supplemented by polyphony determined by the availability of voices. All voice types are welcome, but no vibrato, please. Some ability to read music is required.

Organist and Director Philip Fournier 416-538-5933
svpmusic@oratory-toronto.org

ST. VINCENT DE PAUL SING ENGLISH MASS CHOIR
This Choir provides music for the 11:30 am Sung English Mass at St. Vincent de Paul Church, served by the Fathers of the Oratory (see previous profile). Gregorian Chant is the foundational repertoire, with polyphony determined by the availability of voices. Interested? Then this is the choir for you. Call for an audition, and never sing the Mass of Creation again. All voice types are welcome, but no vibrato, please. Some ability to read music is required.

ST. VICTOR DE PAUL SING LINGUA MARCELLI
Theology and Liturgy renewal, featuring Joquin’s Missa Pange Lingua and in May, “Music For The Popes”, featuring Missa Papae Marcelli. Rehearsals are at Trinity College, U of T, Wednesday evenings.

416-286-9798
www.stvictorschoir.com

TALLIS CHOIR
The Tallis Choir, under Peter Malton, enters its 31st year in 2008/09. This semi-professional group specializing in Renaissance chamber music begins the new season with “A Time of Remembrance”, in October, followed by Handel: Christmas Vespers, including Laudate Pueri and Dixit Dominus, with guest soprano Laura Albino and The Tallisken Players. In February, the choir will perform Holy Week and Easter in The Renaissance, featuring Josquin’s Missa Pange Lingua and in May, “Music For The Popes”, featuring Missa Papae Marcelli. Rehearsals are at Trinity College, U of T, Wednesday evenings.

416-286-9798
www.tallischoir.com

TAPESTRY CHAMBER CHOIR
Founded in 1988, Tapestry Chamber Choir has developed into an exciting cultural gem in the Newmarket/Aurora area. Tapestry enjoys exploring the artistry of any composer of any period while creating its “weavings of song”. Most
of the repertoire is a cappella but opportunities to perform with piano, organ or orchestral accompaniment are welcome. If interested in joining the choir please contact Andrew Sfonetsky, B.Mus. B.Ed. ARCT, Artistic Director. Tapestry presents concerts in December, March and June. Concerts and Sunday night rehearsals are held at St. Andrew’s Presbyterian Church, Newmarket. 905-836-5669 tapestrychoir@sympatico.ca www.tapestrychoir.ca

TORONTO CHAMBER CHOIR

Founded in 1968, the Toronto Chamber Choir is celebrating its 40th Anniversary. We are a 40-voice early music choir rehearsing in St. Patrick’s church hall at Dundas and McCaul Streets on Monday evenings from 7:30–10 pm. This fall, we proudly welcome our new Music Director Mark Vuorinen, an expert in early music. Our subscription season features four concerts of Baroque, Renaissance and medieval music. In 2008/09, performances include an exploration into Czech Baroque, a celebration of Handel’s 250th Anniversary, and our ongoing Bach Cantata series. We are especially interested in auditioning tenor and bass voices, including for a bass section lead opening. To arrange an audition, please contact Mary Ella Magill.
Mary Ella Magill 416-783-5178 info@torontochildrenschorus.ca www.torontochildrenschorus.com

www.torontochildrenschorus.com

TORONTO CHORAL SOCIETY

The Toronto Choral Society was founded in 1845 to foster a positive musical environment where singers could develop their musical ability, expand their choral repertoire, and perform concerts for the community. More than 160 years later, Toronto Choral Society Community Choir continues that tradition. Our non-auditioned 130-voice choir presents challenging works from the traditional repertoire, explores music of the many cultures of our city, and performs in three major concerts each year as well as special community events. Artistic Director Geoffrey Butler, Accompanist William O’Meara, and Assistant Conductor Jenny Crober provide musical leadership. Rehearsals are Wednesdays at 7:30 pm at Eastminster United Church, 310 Danforth.

www.torontochoralsociety.org

 Brazel Snell directs this non-auditioned 108-voice choir which is now completing its 16th successful season. The choir consists almost entirely of retired teachers from Boards of Education in the Toronto area, but applicants from the general community are welcome. Repertoire is varied, from classical to pop to modern. Rehearsals: Thursday afternoons, October through May. Because the choir is so large, women wishing to join may be placed on a waiting list, but men will be accepted immediately. Come hear us sing at this year’s spring concert, May 21, 7:30 pm, at Sir John A. Macdonald Collegiate, Pharmacy Ave., Scarborough.

Bruce Snell 416-487-2742

www.torontochildrenschorus.com

TORONTO CLASSICAL SINGERS

If you love big choral-orchestral works, the TCS is for you! Each season the choir presents three concerts, featuring professional guest soloists accompanied by the Talisker Players orchestra. The conductor, the CBC’s Jurgen Petrenko, shares his love of choral and orchestral repertoire with infectious enthusiasm at rehearsals and performances. The 2008/09 season includes:


416-443-1490 www.torontoclassicalsingers.org

TORONTO DANISH CHOIR

Our repertoire stretches from gospel to Gregorian chants. We perform mostly in English, but we also sing some songs in Danish. We have an annual spring project (this year Schubert’s Deutsche Messe with the Toronto Swedish Singers), a Summer and a Christmas Concert. We participate in Danish cultural events and serve as a church choir for the Danish Lutheran Church at major church celebrations. Knowledge of Danish is not required! The choir was founded in September 2006. We practice in the Danish Lutheran Church, 72 Finch West on Tuesdays from 7–9 pm from September to the end of June.

Brigitte Bogar, Conductor
416-270-0333
brigitte.bogar@gmail.com

www.torontochildrenschorus.com

TORONTO JEWISH CHOIR

The Toronto Jewish Choir is conducted by Alexander Veprowsky and accompanied by Lina Zemel. The SATB choir was started in 1925 by immigrant needle-trade workers. Its repertoire includes folk, contemporary and classics in Yiddish, Hebrew, Judeo-Spanish, Russian, English etc. The 82nd spring concert, June 1 at the Leah Posluns Theatre, marks Israel’s 60th anniversary. Vladimir Heifetz’s Oifn Fidl (On the Fiddle), based on an autobiographical Sholem Aleichem story, features a quintet playing Maestro Veprowsky’s instrumental accompaniment. (Tickets: 416-737-6101/416-636-0936) Season includes a concert commemorating the Warsaw Ghetto Uprising. Rehearsals: Wednesdays, 7:30–10 pm, Winchewsky Centre, 585 Cranbrook Ave. (Bathurst-Lawrence).

416-593-0750
jofkchoir@sympatico.ca
www.winchevskycentre.org

TORONTO MENDELSSOHN YOUTH CHOIR

The TMYC has been providing performance and training opportunities to singers aged 14–23 since 1977. Currently led by Lynn Janes, we perform a subscription series of three concerts. In 2008/09 we will celebrate the Season of Light in December, collaborate with a US-based youth choir, and join the Toronto Mendelssohn Choir in a performance of Mendelssohn’s Elijah in Massey Hall. Choristers also participate in a retreat, festivals, and other artistic collaborations. We rehearse on Tuesday evenings at Christ Church Deer Park (Yonge & St. Clair). Auditions are held in June and September.
Jennifer Collins 416-598-0422 ext. 27 tmyc@tmchoir.org
www.tmchoir.org

TORONTO SWEDISH SINGERS

The Toronto Swedish Singers perform in Swedish and English under director Brigitte Bogar. The choir presents annual spring and Christmas concerts, performs at local Swedish cultural events and serves as the choir for the Swedish Lutheran Church in Toronto at major church celebrations. Short tours are also arranged periodically. Familiarity with the Swedish language, interest in Swedish culture and ability to read music are desirable. Rehearsals: Wednesday evenings, Sept.–June at Agriola Lutheran Church, Yonge & York Mills. Members also have the opportunity to learn and perform Swedish folk dancing.
Solveig Lalla 416-483-3921 solan_46@hotmail.com
www.tsfs.ca

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May 2008

WholeNote CANARY PAGES
TORONTO WELSH MALE VOICE CHOIR

The choir was established in 1995 when Gwyn Roberts invited Welsh-Canadians to found a Welsh choir in Toronto. The Choir creates the unique sound of four-part Welsh male voices and performs with the passion and reverence for music that have made Welsh choirs famous for over a hundred years. Concert programs include songs from the mountains and valleys of Wales, spirituals, opera choruses, Canadian and American folk songs and popular tunes—a vibrant blend of traditional and contemporary, William Woloshuk: Musical Director and Julie Loveless: Accompanist. TWMVC performs at Carnegie Hall this September. Rehearsals: Wednesdays 7:30–10 pm, 33 Melrose Avenue, Toronto.
416-410-2254 info@twmvc.com www.twmvc.com

TORONTO WORLD UNITY CHOIR

Formed in 1998, we are a small, friendly SATB choir that strives to promote unity through our love of music. Our mandate is to perform spiritually-based music at community events within the GTA and southern Ontario. Directed by Tim FitzGerald, the choir sings music inspired by the Bahá’í Writings and other spiritual traditions, with new and original works performed in multiple styles and languages. Rehearsals Sundays 6:00–8:30 pm at Oriole Community Centre, 2975 Don Mills Road, Toronto (North York). New members over age 15 welcome—we offer painless auditions. Ability to sight-read desirable but not essential.
Nancy Dinnigan 416-280-4146 ndinnigan@rogers.com

UNIVERSITY OF TORONTO GOSPEL CHOIR

Founded in February 1995, UTGC weekly rehearsals became a meeting place for students interested in singing praises to the Lord and those seeking an empowering environment. The Choir includes members of all races and Christian denominations reaching a diverse audience both locally and internationally. Recently, the Choir completed work on their debut album, Send Me. A combination of live concert material and studio tracks, the CD captures the essence of UTGC; soulful, inspirational, and affecting. With a promotional tour scheduled for May 2008, the Choir looks ahead to future endeavors and the continued growth of their ministry.
Rhonda Tousaint 416-814-4872 info@utgc.org www.utgc.org

TRINITY COLLEGE CHOIR

The Trinity College Choir sings Choral Evensong in Trinity Chapel on Wednesdays at 5:15 pm during the regular school term (Sept.–mid-April). Rehearsals: Monday evenings, 7–9 pm in Seeley Hall, and Wednesdays, 4–5 pm in the Chapel. English cathedral repertoire is the standard. Membership by audition. Some choral scholarships available (preference given to members of the College).
John Tuttle, Organist and Choirmaster 416-879-2323, ext. 2 jtuttle@utoronto.ca

UNIVOX CHOIR

Univox is a mixed-voice community choir for young adults that focuses on creating wonderful music in a fun and uplifting environment. The organization holds relationship building, social responsibility and musical excellence as its core principles. Most new choristers have previous choral experience or have some musical proficiency. Regular attendance is expected. Selected repertoire spans five centuries and includes choral classics, contemporary works, spirituals and international folk songs. Potential choristers are invited to observe a rehearsal. Rehearsals Mondays 5:30–7:30 pm at New Horizons Tower, 1140 Bloor St. West (at Dufferin, NW corner). Season runs September to May.
Dallas Bergen 416-697-9561 conductor@univoxchori.com www.univoxchori.com

UPPER CANADA CHORISTERS

The Upper Canada Choristers is a non-auditioned mixed-voice choir with a history of choral collaboration with international choirs and local children’s choirs. Under the artistic direction of Laurie Evan Fraser, UCC performs two diverse choral programmes annually, working with a variety of guest artists.
As part of the 15th anniversary concert gala in May 2009, the choir has commissioned a work by Mark Sirett in celebration of peace. Weekly rehearsals are Mondays evenings at the Salvation Army Community Church at 7 Eglington Avenue East from 7:30–9:30 pm. The choir sings up to 20 concerts annually in a variety of community venues.
Laurie Evan Fraser, Conductor/Artistic Director 416-226-0510 www.chorister.org

VESPERA

An auditioned choir of women’s voices led by conductor Sarah John. Vespera is dedicated to performing works of the 20th and 21st centuries. We are seeking accomplished singers with an interest in contemporary music for our 2008/09 season. We perform two main concerts per year. Rehearsals are Wednesday evenings 7:30–9:30 pm in downtown Toronto. We will be auditioning for the fall season in September. For more info, please visit our website.
Sarah John, Conductor 416-267-0750 sarah@vesperaensemble.com www.vesperaensemble.com

VICTORIA SCHOLARS MEN’S CHORAL ENSEMBLE

The essence of the Victoria Scholars' music is the clarity and balance of sound characteristic of Renaissance music. The ensemble’s repertoire encompasses medieval plainchant, works from the Baroque, Classical and Romantic eras, and contemporary and newly commissioned works. The choir rehearses weekly in preparation for their concert series, consisting of three performances annually. If you are an experienced musician with excellent sight-reading abilities and are looking to join one of Canada’s finest male ensembles, please call or email to set up an audition.
Dr. Jerzy Cichocki 416-781-7776 info@victoriascholars.ca www.victoriascholars.ca

VILLAGE VOICES

Beginning in September 2008, Village Voices, a mixed-voice community choir of about 60 members, will celebrate its 20th season as a choir and its 10th season under the direction of Joan Andrews. Village Voices presents two major public concerts a year as well as concerts at seniors’ residences, community homes, community events and festivals, performing a wide variety of choral repertoire from Classical to Contemporary in many different styles. We have performed joint concerts with other choirs and as guest artists with the Hamilton Chorale and the Markham Concert Choir. Rehearsals are on Wednesday evenings in Unionville and new members are welcome.
VOCAL MOSAIC
May to May
In its first season, choral membership is by audition only.

FORMING LIVES AWARD
Vivace Vox at Church, 300 Bloor St. W. Membership is characterized by a vibrant, innovative chorale training with vocal technique, regular private vocal instruction, and comprehensive theory. Our unique Mentoring Program provides opportunities for young singers to learn from university and high school students.

VIVACE VOX
Established in September 2007 within The Toronto Singing Studio, Vivace Vox is an exciting and energetic ensemble of 20 mixed voices. Led by Music Director Linda Eyman, the group is already known for its joy of performance and audience appeal. Their wide-ranging repertoire—from madrigals to jazz standards and masterworks to music theatre—sweeps away most musical boundaries. The 2007-08 season features two formal concerts and the privilege of being the musical guests for Camh's Transforming Lives Awards. Vivace Vox rehearses Thursday evenings 7:00-9:00 pm at Bloor Street United Church, 300 Bloor St. W. Membership is by audition only.

The Toronto Singing Studio
416-455-9238
info@vivayouthsingers.com
www.vivayouthsingers.com

VOXWORKS
Founded in 2005 by Artistic Director James Wells, voxworks explores less familiar, rarely performed formal and folk music repertoire wherein the composer stipulates one singer per part. To meet the demands of such a broad spectrum of repertoire, the singers must be accomplished solo performers who have an affinity for and a commitment to ensemble work. Experienced solo/choral singers with good sight-reading skills are welcome to audition at any time.

Nancy Reynolds 416-789-0111 ext. 3
voxworks@voxworks.ca
www.voxworks.ca

WEXFORD HEIGHTS UNITED CHURCH CHANCEL CHOIR
The Wexford Heights Chancel Choir is an SATB choir of various back-grounds and training whose principal focus is the celebration of Sunday worship as well as concerts. Many types of music are sung by the choir but always of the highest quality and at the highest standard possible so that the liturgy may be truly a source of inspiration and beauty to those who come and worship at Wexford Heights. As a result, the choir performs almost a sacramental role, offering their ability to render music in rich and complex ways. Practices are Thursdays 8-10 pm weekly from September to May.

Andre Rokus, Music Director/Organist
416-757-0676
memphis1@rogers.com

WINDSOR CLASSIC CHORALE
Founded in 1977 by Professor Richard Householder, Director Choral Activities at the University of Windsor, and currently directed by Timothy Shantz, we are an auditioned 30-voice mixed choir. For over 30 years we have appeared on nationally televised programs including a performance of Messiah, and we were selected to perform in both the 1989 and 1993 Toronto International Choral Festivals. Repertoire includes Fauré's Requiem, Pergolesi's Stabat Mater and Pinkham's Christmas Cantata. We perform three concerts per year, including our new series tradition, "In Remembrance" in November. Rehearsals are Monday evenings, September to May.

Patricia McLaughlin, President
519-736-5761
mclaughlinpc@cogeco.ca
www.windsorclassicchorale.org

YORK UNIVERSITY MUSIC DEPARTMENT
Home to ten chorals, all open by audition to the wider York community (including faculty, staff and alumni). Lisette Canton directs the Concert Choir, Chamber Choir, Male Chorus and Women's Chorus, performing western classical repertoire. There are four Jazz Choirs directed by Bob Hampton and Tim Adams. Karen Burke directs the Gospel Choir. There is also a World Music Chorus. Each ensemble gives public concerts during the season. Auditions are held the first week of September. Participants who are not registered students pay an auditee fee.

416-736-6242
musicpg@yorku.ca
www.yorku.ca/linear/music

If your choir missed the deadline for the print version of the Canary Pages 2008 but would like to register for the online version, e-mail canary@thewholenote.com.

Choirs wishing to arrange for regular free delivery of WholeNote to concerts or rehearsals should contact circulation@thewholenote.com.

Choirs wishing to place events in our free concert listings should e-mail listings@thewholenote.com by the 15th day of the month prior to publication.

The Yorkminstrels Show Choir is a mixed-voice community choir specializing in Broadway music, founded in 1974 as a spin-off of the Yorkminstrels Musical Theatre Company. With its costumes and choreography, the YSC—the only existing show choir in the Greater Toronto Area—has evolved into a unique group, performing at 15-20 private, corporate and community events per year. We rehearse Wednesdays, 7:30-10:30 pm at Cammeridge, North York, September through June. Our director is Cathy White side. We do simple choreography and there is a simple audition to join the group. We have openings available in our tenor and baritone sections. If you love to sing, come sing with us!

Wendy Fraser 416-225-5810
dfraser@rogers.com
www.yorkminstrels.com

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