Friday, October 19, 2007
This Gala Concert, sponsored by The Koerner Foundation, celebrates the launch of Esprit's 25th Anniversary Season and includes the awarding of the Canada Council Molson Prize in the Arts to Alex Pauk, Esprit's Music Director. The programme also celebrates the 50th Anniversary of The Canada Council for the Arts, which will host “A Champagne Reception” for the entire audience in the lobby following the concert.

Alex Pauk • CONDUCTOR
Tristan Keuris (The Netherlands) Sinfonia
Alex Pauk (Canada) Portals of Intent
John Rea (Canada) Over Time (Toronto Premiere)
Alexina Louie (Canada) Shattered Night, Shivering Stars
Colin McPhee (Canada) Tabuh-tabuhan

Sunday, November 25, 2007
Concert sponsored by the Esprit Board of Directors and Joe Macerollo

Alex Pauk • CONDUCTOR
GUEST ARTISTS • Andrew Burashko / piano
Marie-Danielle Parent / soprano

Alfred Schnittke (Russia) Concerto for Piano and String Orchestra
R. Murray Schafer (Canada) Scorpius
Harry Freedman (Canada) Town
Chris Paul Harman (Canada) 14 Chorale Melodies (World Premiere)
Denis Gougeon (Canada) Clere Vénus

note:
location & time for all esprit orchestra concerts: 8 pm concert / 7:15 pm pre-concert talk
Jane Mallett Theatre, St Lawrence Centre for the Arts, 27 Front St. E., Toronto, ON
esprit programming is subject to change without notice
2008 New Wave Composers Festival

Sunday, May 4, 2008
Opening Concert
Alex Pauk • CONDUCTOR
GUEST ARTIST • Wallace Halladay / saxophone(s)

Claude Vivier (Canada)
Vincent Ho (Canada)
Wolf Edwards (Canada)
Maxime McKinley (Canada)
Scott Good (Canada)

Fallen Angel *
New Work *
New Work *
Babbitt

* World Premiere – Esprit commission

Sunday, May 11, 2008
Gala Finale Concert
Alex Pauk • CONDUCTOR
GUEST ARTIST • Ryan Scott / percussion

Petar Kresimir Klanac (Canada)
David Adamcyk (Canada)
Brian Current (Canada)
Maki Ishii (Japan)

Canons *
New Work *
Kazabaza
Percussion Concerto
south - fire - summer
(Canadian Premiere)

Sunday, March 2, 2008
Alex Pauk • CONDUCTOR
Claude Vivier (Canada)
Harry Somers (Canada)
Philip Cashian (England)
Ron Ford (The Netherlands)
Douglas Schmidt (Canada)

Zipangu
Of Memory and Desire
Tableaux (Canadian Premiere)
Peter and the Wolf Overture
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"After a certain point I did have to be here until I'd done what I started to do. I don't think it could be anything I could live with otherwise. A lot has to do with building something which is bigger than last night's performance. Building a company that will go on after me - that's satisfying."

(Richard Bradshaw in conversation with Pam Margles, Feb 2005)

The morning of August 16th, the Canadian Opera Company was very much on my mind. I'd misplaced a whole swatch of listings that they'd sent me, for September and October, and was scrambling to meet a deadline. I called their pr department, got a live person on the phone, and within five minutes had what I needed. Or so I thought.

Half an hour later I was on the phone again, having realized that in my deadline-driven panic I'd only requested one of the two batches of listings I needed. Again within five minutes I had what I lacked. Plain sailing, nothing amiss. Business as usual.

Except that, as we were all about to discover, less than an hour after that, there was nothing usual about that particular day.

That's why the little fragment of Pam Margles' interview with Richard Bradshaw seems particularly resonant right now. I think he'd have taken a particularly intense satisfaction from the fact that on that particular day "his people" kept on doing their ordinary work in their ordinarily thorough and meticulous way.

There's another fitting twist to this little story. As it happens, what I was calling for, that morning of August 16, was not the listings for the COC's mainstage productions, but for the concerts--the dozens of daytime concerts--that will take place this season, as they did for the first time last year, in the, now alas all too fittingly named, Richard Bradshaw Amphitheatre, in the lobby of the opera house that is home to a company that has every hope of being able to carry on without him, in large part because he helped build it to do just that.

David Perlman

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You, Crazy and I Fall to Pieces particular highlights for me. Concert note: Leisa Way performs “Sweet Dreams - The Songs of Patsy Cline” in Brampton at the Lester B. Pearson Theatre on September 22 and 23, at Markham Theatre on October 12 and at two shows at the Living Arts Centre in Mississauga on November 4. Coincidently another show featuring songs made famous by Patsy Cline (and Hank Williams), “Memories of Hank and Patsy”, will be performed by Marie Bottrell and Aaron Solomon at the Red Barn Theatre at Jackson’s Point September 6, 7 & 8.

Browsing this month’s concert listings I noted that there will be three opportunities to hear local pianist Frank Horvat here in Toronto, and one more “Beyond the GTA”. Frank recently released his CD “I’ll Be Good” (www.frankhorvat.com) and I’ve been enjoying it over the summer. The compositions are diverse enough that it’s hard to describe what exactly the disc is about. Sometimes bordering on the improvisations of Keith Jarrett (but with no audible humming), at moments reminiscent of hoogie-woogie, at others dark ballad-like musings and occasional fugal passages, this is a truly eclectic mix showcasing Horvat’s wealth of technique and energy. Most intriguing is Great House of Riffs which begins with a quirky motif that could have been borrowed from John Weinzweig which gradually morphs into what might be variations on Louie Louie. I’m left shaking my head in wonder. You can hear Frank Horvat live at the Concord Cafe on September 10, at a benefit in support of Sketch on September 16 at the Trane Studio, in a free lunch hour performance at the Princess Margaret Hospital on September 26 and at the Freeway Coffee House in Hamilton on September 27.

The final track on Frank Horvat’s disc, The Resolve, begins almost gently with a repeated pattern that gradually builds and builds in a relentless fashion over a seven minute period but then suddenly changes gears and dissolves into silence. In contrast, the music of Toronto-based composer MC McGuire on his disc Meta-Conspiracy (www.harostreetmusic.com) starts with full throttle and almost never lets up. There are brief moments of respite, but the overall impression is one of manic activity. After a cryptic warning in the computer voice of a Mac error message about an overload of MIDI information we are off and running full speed ahead. A Short History of Lounge is a 25 minute quasi-concerto in which local piano wizard David Swan is pitted against a computer which provides a virtual orchestra of synthetic sounds and samples, Rumba rhythms, pop and classical quotations layered upon layer, which ritard and accelerate until a final tempo of a quarter note = 900 (!) is achieved. Got That Crazy Latin/Metal feeling provides electric guitarist John Gzowski with a similar backdrop, a “wall of sound” such as Phil Spector could only have imagined in his wildest dreams. With John Zorn as executive producer the disc was released as part of the Composer Series on the Tzadic label. The notes describe the music as “confrontational, extreme and packed with drama and excitement.” I couldn’t say it any better.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 - 720 Bathurst St. Toronto ON M5S 2R4. We also welcome your input via our website, www.thewholenote.com.
“When music found me” ... Measha Brueggergosman, Music’s Child

BY MURIEL

Measha Brueggergosman’s voice is hard to describe, but everyone tries anyway: superlatives like powerful, earthy, sensual, rapturous, and erotic jostle with mature, meticulous, superbly calculated, and comments on her grasp of musical line and drama, her expressiveness and sense of humour.

Barely 30, she has astonished audiences in the world’s greatest halls, sung for heads of state, contributed to numerous events of international significance. She lends her voice and energy as a good-will ambassador to AMREF (African Medical and Research Foundation), Learning Through the Arts, and WWF (World Wildlife Fund).

She sings comparatively little opera, but the results are memorable – both in terms of the roles she accepts, and what she brings to them (Vancouver, Stuttgart, Cincinnati). Her title role of the James Rolfe/George Elliot Clarke opera Beatrice Chancy (Queen of Puddings Music Theatre, 1999, later released for television by CBC) thrust her into the public eye when she was barely out of U. of T. Faculty of Music where she studied with Mary Morrison.

Measha sings barefoot because it makes her feel closer to the ground and to her body. Her appetite for fabulous gowns with big trains means nobody knows what’s on her feet. “Staying grounded,” she says “means I get as good as I give”. What she gives is very, very good. Her concert repertoire ranges from the deceptive simplicity of gospel hymns, to the most complex art songs of the past two centuries, and pretty much anything in between.

“When music found me had such unimpeded access to it, it never felt like it wasn’t meant to be. I was really lucky that it found me early.”

A primary school teacher saw Measha’s ability and fearlessness early on, and told her parents this was a talent to nurture. With her first music teacher, at Brunswick Street United Baptist Church, she studied singing, piano and organ for eight years. “The fact that music found me was mostly nature not nurture, but the choice of classical music was probably as much about nurture. Once music found me, something that ‘got me good’ really fast was our parents’ rule that we could only watch TV half as much as we were permitted. This got the nuts and bolts of my work ethic cooking early on.”

Measha’s parents expected the three children to lead full busy lives that included sport, music, study, and religion. Today Measha laughs about them all being “overachievers”. Her brother Neville, now a pastor, has a PhD and seven degrees. As a teen, her sister Teah had a career as an international gymnast. She now works in international development and public health education. “She is beyond fierce. I’m sure she’ll contend for the Nobel Peace Prize someday.”

And speaking of contending... “anybody who’s played a board game with me knows I’m competitive. Back when I was 12, I won Junior String at the Fredericton Music Festival and the $200 that went with it. I remember thinking ‘this is a ton of money! I could learn to like this a whole lot.’ It wasn’t really so much about the money, more a kind of a seed planted for love of competition. What I really liked was the big trophies. It’d be very cool if they brought me out to a concert; the symphony at the end of a concert, but that doesn’t seem to be the custom.”

This competitive spirit propelled her through local Kiwanis, provincial and national music competitions. She sang, played piano, French and seven degrees. As a teen, her sister Teah had a career as an international gymnast. She now works in international development and public health education. “She is beyond fierce. I’m sure she’ll contend for the Nobel Peace Prize someday.”
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horns and trombones. She remembers school band teachers as tireless, energetic, passionate.

"What kind of people does it take to be gladly sailing a sinking ship? They must have seen where music in schools was going, yet they persevered. Without them I would never have gone to band camp, never developed respect for the horn backbone: the foundation of my favourite music."

With Dianne Wilkins and the District 18 Girls Choir young Measha won prizes, recorded, participated in exchanges, went to Europe, London. "Glimpsing the international community of musicians taught us to dream big. We learned about the collective pursuit of good music making. Touring with your friends teaches you to be NICE."

This was reinforced by playing four years of rugby "... a great way to be around progressive strong women who could think for themselves and work as a team. Your survival instinct is honed. Some of this is about knowing your worth: I began to know what I was good at. And I was not very good at blending. But it was a great way to get yourself out of yourself. Music can be such a solo sport."

A few years later in 2002, at the very first Jeunesses Musicales Montreal International Competition, Measha won First Prize, the People's Award, the Chalmers's Award (best Canadian artist) and the prize for the best performance of a compulsory unpublished work. It was a cumulative win of over $42,000. As Artist-in-Residence at Acadia University Measha is blunt with young singers about competitions.

"It's all a game. The best singer doesn't always win. The winner doesn't always go on to a huge career. There are amazing musicians out there who've never won a thing. You can learn more from losing than winning: the reasons are not always vocal. You have to learn the system."

What if you could meet, unrecognized, I asked, the little person in the photo of you in Music's Children (page 35)? Are there things you'd want to say? Measha just laughed. "But she would recognize me. Seriously! I'm just not that different! I think I'm just as driven, just as naïve, just as hungry, and I hope just as teachable. But if we could meet up? I think we'd both be delighted!"
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Richard Bradshaw revisited

A reprint of our interview from April 2005

by Pamela Margles

'I had an amusing experience with Rossini the other day,' Richard Bradshaw told me during an interview in early 2005. 'I was driving in my car and I switched on the radio to see whether I was going to be able to get on the Gardiner Expressway. The overture to The Barber of Seville was playing. I listened, and I thought, 'Hmm, I wonder who's conducting, because it's an exciting performance.' When they got to the end, which I take twice as fast, I knew it was me. So, even though I hadn't recognized myself, I thought it was quite good - and I don't always think that when I hear myself.'

Bradshaw, who died suddenly in August of a heart attack at just sixty-three years of age, was undoubtedly more than "quite good" as a conductor. In fact, over the course of his eighteen years in Toronto, conducting more than sixty operas, he became a great conductor. Because he accomplished so much else, and because he conducted so frequently here, it's easy enough to take his conducting for granted.

He knew every aspect of what it took to put on an opera on the stage. He knew orchestras, he knew choirs, and he knew singers. He even knew staging. Even though the work he put into building the new opera house is done, it will require more than a single person to replace him at the Canadian Opera Company. But the most difficult role to fill, undoubtedly, will be that of Bradshaw the conductor.

As I talked to Bradshaw in the spring of 2005, it became clear just how much conducting dominated everything he did. We already knew from his performances, like Oedipus Rex, Pelléas et Mélisande and Bluebeard's Castle that he could do wonderful things. But during this past season, when Bradshaw conducted an unforgettable Ring Cycle, and riveting performances of Lady Macbeth of Mtsensk, Luisa Miller and, especially, Elektra in his new opera house, he gave us performances of true greatness.

To celebrate Bradshaw, we offer this interview, originally published in WholeNote in April 2005, again.

RICHARD BRADSHAW, GENERAL DIRECTOR of the Canadian Opera Company, is in the midst of a "mini-crisis", he calmly informs me at the beginning of our February 2005 interview in his office. The soprano for the upcoming production of Il Trovatore, starting rehearsals in three days, is ill. He and his staff are scouting around for a Leonora available on such short notice. But it's not an easy role to fill at best.

This is nothing compared to the series of crises, mainly dealing with government funding and building the new hall, that Bradshaw has dealt with since he arrived here sixteen years ago as Chief Conductor. While funding issues persist, problems with the unwieldy Hummingbird Centre have, after extraordinary complications and delays, been resolved, and The Four Seasons Centre is finally going up at the corner of Queen and University.

If it is impressive that Bradshaw has managed all the while to produce increasingly exciting seasons of opera productions, it's rather remarkable that he has stuck it out at all.

Bradshaw is a tall, robust-looking Englishman with a speaking voice so mellifluous that he does the voice-overs for COC advertisements. He said, 'Once I'd committed to the opera house, I had a lot of people behind me. Of course there's all this nonsense about being promised government funding and not getting it. But after a certain point I did have to be here until I'd done what I started to do. I don't think it could be anything I could live with otherwise.'

'A lot has to do with building something which is bigger than last night's performance. Building a company that will go on after me - that's satisfying. This is a terrific place to be, and I have an extraordinary team of people that would take a very long time to build elsewhere. I happen to like Toronto. So it wasn't very hard to stay. People always think that the grass is greener somewhere else - and that's not necessarily true.'

'I've done an awful lot of guest conducting. I'd be on the road for ten months a year. Of course I still go here and there - sometimes it's for the particular company, but quite often it's for the piece, particularly with orchestral repertoire. If it's a Mahler symphony, I'll probably take it.'

Bradshaw rebuilt the COC orchestra, recently described by the New York Times as 'top-of-the-line', then brought it out of the pit to showcase it in an ongoing series of concerts.

Asked what he's done to create such a vibrant, committed ensemble, Bradshaw says, 'What they've done. A lot of the players stuck in there - with lousy pay - because they believed in the new opera house. There's a considerable amount of shared responsibility', especially with concertmaster Marie Bérard and first cellist Brian Epstein.

Bradshaw waves his arm as if conducting. 'When I do that, you don't hear anything. Conducting is a very interesting process, far too mysterious to understand. I don't know why the musicians work for one person and not another equally musical. Why do eighty people, highly trained musicians who went into this business thinking they were going to be soloists or chamber musicians, and who have lots of good ideas of how you play a particular passage - why do they want to work together?'

Although running the company and building the new hall demand so much energy, Bradshaw is primarily a conductor. In Toronto alone he conducts four of the seven opera productions this year, along with the COC orchestral concerts, and the student orchestra at the Glenn Gould Professional School in The Royal Conservatory of Music. And he is in demand as guest conductor throughout the world.

'I always wanted to be a conductor - for whatever reason, that was what I was passionate about'. His first paying job was as an organist when he was twelve. 'I was quite good. But they didn't give me the choir to conduct. I always longed for the conductor to be away so I could direct the choir. At school I was always persuading them to let me conduct the school orchestra'. When he was fifteen he joined the National Youth Orchestra as a flute player. 'I wasn't much good but I played it because the head of music at my school said, "If you're going to be a conductor, you should play an orchestral instrument."'

After he took a conducting course with Adrian Boult, the revered British conductor gave Bradshaw a copy of his handbook on conducting. 'He wrote in it, "If you would like to come and see me in London with your scores, I shan't charge for an instrument that's not lousy pay - because they believed in the new opera house. There's a considerable amount of shared responsibility", especially with concertmaster Marie Bérard and first cellist Brian Epstein.'
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"I've been fortunate in a lot of ways. Conductors need a break. At the end of a concert I conducted featuring a young cello soloist, his father, principal cellist of the London Symphony, asked me whether I knew Colin Davis. At the time Davis was next to God. He gave me an introduction to Davis, who asked where I was conducting. I had one concert in London coming up. Davis was rehearsing Wozzeck, so I didn't even send him a ticket. But he came. At the intermission he left his number, because he had to get back to rehearsals at Covent Garden. When Bradshaw went to see Davis, the conductor picked up the phone, rang the Liverpool Philharmonic, who was auditioning young conductors to work with the orchestra, and said, "I've got this conductor here I saw two nights ago. You must audition him."

So Bradshaw was added to the audition list, even though he had previously been turned down - and won a position. "That was my big break. I did see Davis a bit ago and he said to me, "I hope you listen to a lot of young conductors," which I do. I don't think there's a young conductor who's applied here who I haven't seen or talked to."

Bradshaw has a knack for bringing in top conductors for the specific repertoire, like Rossini specialist Will Crutchfield for this month's Tancredi, and early music specialist Harry Bicket for Rodelinda next year.

I have done a lot of Handel opera in the past, but now I'd rather have specialists like Bicket do it - that's their world. What I would like to do again are the big Handel oratorios, with the sort of performances of that repertoire, but the sort of things, we've lost in the performance of Bach and Handel a certain grandeur - not heaviness, but sonority. The first time I think it would be a catastrophe. We did try to replace her but the replacement wasn't very good either... So that one got away."

"Asked about his favourite opera of all, he says, 'If I had to say one I would say Pelleas et Melisande.' In fact, Bradshaw was made a Chevalier of the Order of Arts and Letters of France for his commitment to French music. Yet major works of the French operatic repertoire have been long missing from the COC seasons. Faust is planned, but Manon, which is one of his favourite French pieces, is prohibitively expensive. His next dream project is Les Troyens."

"When you've done the Ring, that's the next Everest."

Canadian opera remains a priority. 'I desperately think we need to produce more Canadian operas. Randolph Peters, who is working on Innu's Dream, based on Sumerian legends, is enormously talented, and I'm very interested in what he's going to do for us,'

Bradshaw has done a remarkable job of bringing internationally successful Canadian singers back to the COC. But he's still trying to work things out with Ben Heppner, who hasn't sung with the COC since 1996. 'We regularly ask him. I think he's a very great talent, and I'm very interested in what he's going to do for us.'

Bradshaw has done a remarkable job of bringing internationally successful Canadian singers back to the COC. But he's still trying to work things out with Ben Heppner, who hasn't sung with the COC since 1996. 'We regularly ask him. I think he's a very great talent, and I'm very interested in what he's going to do for us.'

"If things aren't working in a production, can he step in? 'I think I should have stepped in with the recent Lucia, but I was so concerned with The Handmaid's Tale. I would be more involved next time.'"

"But once you've hired someone you have a responsibility to help them realize their vision, especially if you're working with someone like François Girard, who has the most extraordinary ability to sell out fast!"

CONTINUES ON PAGE 18

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Sun. Sept. 23, 2007 WH
Moordale Competition Winners
with Toronto Symphony members
Enne Sagbas, flute, Sonia Silaft, clarinet, Eldon Hang-Kay Ng, piano
Joaquin Valdepenas, conductor
Improvisation, Crussell & Beethoven

Oct. 13/14, 2007 WUC,WH
More prizewinning stars:
Philip Chiu pianist performs the Liszt Sonata, violinist Emmanuel Vukovich plays Bach, plus Brahms' wild Piano Quartet in G minor

Nov. 24 /25, 2007 WUC,WH
Tokai String Quartet
Carl Czerny Quartet in E minor
Bartok Quartet #2
Krommer Clarinet Quartet with Robyn Cho, Clarinet

Sun. Feb. 3, 2008 WUC,WH
Nordic Voices
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March 29/30, 2008 WUC,WH
Kristine's Kompanions
Monumental Mozart G minor Quintet and scintillating Spohr Quintet with Erika Raun, Scott St. John, Olivier Thouin and Sharon Wei, who all played so often with Kristine Bogyo, plus Winona Zelenka, cello

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Chou Wen-chung and the Varèse Story
Betty Oliphant Theatre | 404 Jarvis Street
NMC Ensemble | Robert Aitken solo flute & direction
Accordes quartet | Teri Dunn soprano

Friday February 8, 2008
Timo & Magnus: Finland Today
Co-presented with The Music Gallery | 197 John Street
Guest Composer Magnus Lindberg with Timo Korthonen guitar
NMC Ensemble | Robert Aitken direction
David Hetherington cello

Friday March 7, 2008
Michel Gonneville and his Protégés
Gilbert | Rislic | Côté | Frechette | McKinley | Gonneville
Glenn Gould Studio | 250 Front Street W
NMC Ensemble | Robert Aitken direction | Accordes quartet
Max Christie clarinet | Jean Laurendeau andes Mariano

Friday April 11, 2008
Premieres
Alice Ho | So Jeong Ahn | Chris Paul Harman
Rodney Sherman | Juan Telgus
Glenn Gould Studio | 250 Front Street W
NMC Ensemble | Robert Aitken direction | Accordes quartet
Dieter Hennings guitar | Kathleen McLean bassoon
Erica Goodman harp | David Swan piano

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QuodLibet
by Allan Pulker

Well under way
Several sturdy, well-planned 2007-08 seasons will be well under way by the end of September. The Toronto Symphony gets off to a rousing (or should that be carousing?) start on September 19 with Orff's Carmina Burana. The Toronto Philharmonia on September 20 features both piano and erhu virtuosity in a programme ranging from Tchaikovsky and Schubert to Lee Pui Ming. Moor declared Concerts, continuing beyond Kristine Bogyo's death under Anton Kertész's direction, has its season opener on September 23, under the baton of TSO and Amici clarinetist Joaquin Valdepeñas. Off Centre Music Salon launches the same day, with an all-Russian program, featuring among others TSO virtuoso Jacques Israelievich and Winona Zelenka. The Cathedral Bluffs Symphony Orchestra's opening gala on September 30 focuses on the violin and piano concerto repertoire. And Onstage at Glenn Gould Studio opens its season with a fascinating series of concerts, each of which focuses on an aspect of the work of Glenn Gould (September 26 to October 4).

Zemlinsky String Quartet
It's always fun at this time of year to pick a visiting ensemble that, riding into town on the last wave of the festival summer, sticks around long enough to help get the fall season under way. Case in point this year is the Zemlinsky String Quartet from the Czech Republic, veterans of numerous competitions and currently (at the time of writing) participating in the Banff International String Quartet Competition. Not a household name yet, but a name, nevertheless, that comes up six times in our listings this month. As the quartet in residence at the Colours of Music Festival, they will perform in Barrie three times towards the end of September. After Banff and before Barrie they will be in Toronto performing the venerable Mozart Society's opening concert on September 13 (along with Joaquin Valdepeñas in his more usual role) and on September 16 at Restaurant Praha for the Czech Community Centre. Then, on September 17 they are off to Waterloo to perform for the Kitchener-Waterloo Chamber Music Society. (Jan Narveson's KWCMS as usual, takes the prize for being fastest out of the blocks, again, with no fewer than seven concerts during September.) Rising stars in the string quartet firmament? Well, at the very least, hot off one of the most prestigious competitions in the world, and likely at the top of their form. Find out for yourself.

Hamilton Philharmonic Orchestra
On September 15 at 7:30 the Hamilton Philharmonic Orchestra begins a new phase in its 58 year history. The conductor of the concert that evening will be the orchestra's newly appointed musical director, the celebrated Canadian horn player, James Sommerville, principal horn in the Boston Symphony Orchestra since 1998, whose career has expanded over the past ten years to include conducting. The guest artists will be the spectacularly successful Canadian Brass, for whom the evening will be a kind of homecoming, as they were artists-in-residence with the Hamilton Philharmonic Orchestra from 1971 to 1977.

I chatted last spring with the orchestra's executive director, Alex Baran, himself an accomplished musician - an organist - and former radio personality with CJRT in Toronto. Baran is hugely excited about Sommerville's arrival on the scene: "...his musical intellect, his critical faculties and interpretive abilities are just the best! He brings to the job such intelligence and insight...." The musicians love working with him too, according to Baran: "everything he says is so carefully thought out and so incisive that he communicates and calls excellence from the musicians. It's a tremendous process to watch and one that is going to deepen and broaden the ability of this orchestra."

Baran is also excited about Sommerville's commitment to programming the music of "composers who aren't decomposing!"

He is expecting to see plenty of contemporary repertoire both from Canada and elsewhere; "there's a whole new generation of composers that deserve to be heard, and they're writing great stuff." Sommerville is wasting no time advancing this agenda: while the October 4 concert, being part of the Great Romantics Festival, will all be 19th century music, on November 18 Oskar Morawetz's Concerto for Harp and Orchestra will be on the program as well as Hindemith's masterpiece, Mathis der Mahler. In the January 26 concert contemporary works by Andrew Svoboda, John Adams and Osvaldo Golijov will be given contrast and context by Alberto Ginsterva's Variaciones Concertantes from 1953 and Samuel Barber's Adagio for Strings from 1938.

The Fall Festivals
Maybe it's because they're a descendant of the fall fair, still a vigorous tradition in rural and small town Ontario. For whatever reason, fall music festivals seem to be taking root and thriving. For me they have been a kind of last fling of summer, a last chance to hit the open road, abandon the usual routine for a weekend and hear good music well-performed. Last September going to the Sweetwater weekend in Leith was just such an opportunity, punctuated by espresso in Meaford and dinner in a Quonset Hut on the road leading to the army's tank range northeast of Owen Sound. The concert was almost a bonus on top of the fun of getting there and the master class the next morning was definitely the icing on the cake. This year's Sweetwater Music Weekend takes place from September 21 to 23 in historic Leith Church and Saint George's Anglican Church in Owen Sound. Highlights of the weekend include a bariton played by Ken Slisvok from the Smithsonian Institute in Washington, DC and a new work by Brannwell Govey commemorating Owen Sound's involvement in the Underground Railroad. If you go to their website there are links to local bed and breakfasts, making it easy to find a place to stay overnight. Make sure to leave plenty of time to get there. (The food at the restaurant in the Quonset Hut was good, by
the way. It's just north of Highway 26 a few kilometres west of Meaford.

Colours of Music
The Colours of Music Festival in Barrie also begins on September 21 but continues until Sunday, September 30. This festival, the brainchild and product of a prodigious amount of work by its founder and director, Bruce Owen, transforms Barrie into a hotbed of music-making, day and night. A unique feature of Colours of Music is the involvement of a composer-in-residence, this year, Elizabeth Raum. Works by Raum will be performed on September 25 by Nexus, on September 27 by violinist Nathaniel Anderson-Frank and pianist Cecilia Ignatieff, and on September 29 by violinist Lynn Kuo and pianist Gregory Oh. Also on September 29 Ms. Raum will give a lecture entitled "Why music which is tuneful." If what she has written in her website is any indication, Raum is a composer who has thought a lot about composing and has something to say. Finding an artistic voice can be a confounding task for many young composers. For Raum, the question which began as "what" or "how," became "why, to what end do I raise my voice?" These are questions which every artist must at some level answer for him or herself. Kudos to Raum for raising them: I, for one, look forward to hearing where they have led her.

Zemlinsky String Quartet: František Soucek & Petr Srzízek, violins; Petr Holman, viola; Vladimir Fortin, cello.

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Have you ever wondered about the effect that modern technology has had on historical performance? For example, digital recordings and the World Wide Web have had a significant impact in the preservation and the distribution of music around the world. Still, in most cases, the essence of the music remains true to its origins. Dedicated performing artists are continually making great efforts to practice and research so as to bring the music of the past to life again.

Because of motorized vehicles (and our modern lifestyles), we now need personal trainers to help us to maintain physical health. With telephones and internet, we can communicate from great distances and never have to move from our chair. Using calculators and computers, we don’t have to exercise our brains as much. You would think we would have turned into little blobs by now.

Not so with performing arts. For the most part, not much has physically changed in the study and practice of music, and historical performance continues to offer many challenges, both physical and mental, to those who wish to pursue its study. I salute the many talented musicians in our city who perform early music.

There’s really a lot going on in our city. Perhaps you would like to learn some more about Early Music, or music before our time? You can start by visiting some of these websites on the adjacent page. (Save the page for future reference.) But first, here’s some of what’s going on, even at this early stage in the season.

You should note that an early music “open house” will be taking place at the historical Montgomery’s Inn which has been restored as a living museum to the 1847-50 period (September 15) – the Toronto Early Music Centre’s annual Early Music Fair at which several of the organizations listed below will be represented. There will be mini-concerts, exhibits, and information about the art of historical music performance. Pretty much everything you wanted to know about early music (but were afraid to ask).

Also September 15, I Furiosi Baroque Ensemble kicks off another season of, dare I say it, baroque bedlam. At least that’s what the title of the concert suggests: CRAZY, featuring “Mad Songs” by Purcell & Blow and Folies Espagne variations. www.ifuriosi.com

The Horns of Roncesvalles (comprised of the French hornists Stephen Cameron, Derek Conrad, Diane Doig and David Haskins) appear at the Toronto Music Garden (September 16) in the program entitled, “The Taming of the Horn” which includes the music of the Marquis de Dampierre, Bernard Heiden, Richard Wagner and more. Learn about the evolution of the French horn, from the forest to the court; from the hunt to the dance. It’s free!

Here’s a fanfare for Tafelmusik’s season opener, so sound the trumpet! Here comes a baroque blockbuster concert for three trumpets, three oboes, bassoon and strings, featuring Vivaldi’s famous Concerto for 2 Trumpets in C Major and Bach’s majestic Orchestral...
Suite No. 4. This program also features an elegant Telemann suite, as well as soloist Charlotte Nediger in a Bach organ concerto (September 25 – 30).

The forerunners of today’s guitars lead off the seventh season of The Musicians In Ordinary as soprano Hallie Fishel and lutenist John Edwards present A Sa Guitarrre – Songs to the guitar from the 16th to 19th century (October 6), taking you on a musical journey from the Spanish Renaissance to the English Baroque, Early Classical, French, and Italian music. Edwards will be performing on a violin-sized renaissance guitar and a larger baroque guitar which the Italians called “chitarra spagnola” (Spanish guitar). Visit their website at www.musiciansinordinary.ca

Local early music on the world wide web
www.academyconcertseries.com – Academy Concert Series, classical music on period instruments
www.aradia.ca – the Aradia Ensemble, Naxos recording artists
www.claviersbaroques.com – Claviers Baroques, builders of historical keyboard instruments
www.greatbassviol.com - Great Bass Viol, Joëlle Morton
www.gregorian.ca - The Gregorian Institute of Canada
www.ifuriosi.com - I Furiosi Baroque Ensemble, baroque music with an edge

www.labelledanse.com - La Belle Danse, baroque dance company
www.musiciansinordinary.ca - Musicians in Ordinary, lute and voice
www.operateller.com - Opera Atelier - internationally acclaimed opera company
www.ossia.org - Stephen Fox, historical clarinets
www.scaramella.ca - Scaramella – old and new music on period instruments

www.pims.ca/sinenomine.html - Sine Nomine Ensemble for Medieval Music
www.taflmusik.org - Taflmusik Baroque Orchestra
www.tallischoir.com - Tallis Choir, Renaissance to early Classical choral music
www.geocities.com/torontoconsort.org - Toronto Consort – Medieval, Renaissance, Baroque
www.chass.utoronto.ca/ - dresher / TEMPO – Toronto Early Music Players Organization, workshops
www.torontomasquetheatre.ca - Toronto Masque Theatre
www.violadamore.com – Thomas Georgi, viola d’amore

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Nov. 11 Fodor, Eybler, Beethoven
Mar. 16 J. Haydn Seven Last Words, readings
May 25 M. Haydn, Beethoven
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September is not a time when there are usually a lot of choral concerts. September for most choirs is dedicated to rehearsing for performances in October and November. The choral concerts that are in our September listings will without a doubt, however, make up in quality for the absence of quantity. The first of these will be on Saturday, September 8, when the Sretensky Monastery Choir from Moscow will make its North American debut and only Canadian performance at the Toronto Centre for the Arts. The 42-voice all male a cappella choir will perform a combination of liturgical - Byzantine and Russian chants - and secular music - folk songs and other choral compositions by Russian composers. The Choir is on a world tour, which has included performances at Notre Dame in Paris, UNESCO Hall and the Vatican. After Toronto, the choir continues its tour in the U.S., before heading to Australia, and then back to Europe.

On September 15 at St. Thomas’s Church on Huron Street, Cantores Fabularum, a group of highly experienced choristers who come together only once or twice a season under this name, usually to raise funds for worthwhile causes, will perform the choral music of Canadian composer, Derek Holman. Holman, who for many years was the director of music at St. Simon’s Church, has declined the invitation to conduct the choir but instead will speak about the works being performed. A concert like this, focussing on the work of one composer, is invaluable for the insight it offers into that composer's development and creative process.

The third of the four choral concerts in the September listings is not officially a choral concert at all; it is the Toronto Symphony’s collaboration with the Toronto Mendelssohn Choir in performances of Karl Orff’s Carmina Burana on September 19 and 20. Having sung in performances of this great and highly original work myself, however, I can assure you that it is first and foremost a choral work, and one that induces spine-tingling energy and excitement.

The fourth and last of these extraordinary choral concerts is the Elmer Iseler Singers’ tribute on September 23 to one of that choir’s lifelong supporters, John Bird, who died last February. I think the fact that the Iseler Singers are doing this is an indication of the indispensable importance of the behind-the-scenes work, without which arts organizations could not possibly exist. As a bonus to hearing one of the best choirs in the country at this concert, we will also hear one of the leading brass quintets in the world at this concert: the Iseler Singers, who write in their press release on this concert:

“We celebrate in gratitude the lifelong support of John Bird as a member of the Board of the Elmer Iseler Singers and the Festival Singers of Canada – a philanthropist, mentor, friend and Canadian music publisher (through Gordon V. Thomson Ltd). John Bird was a dedicated and active member of Canadian Music Publishers Association, now SOCAN; the Ontario Choral Federation, now Choirs Ontario; and the Kiwanis Music Festival Association.”

While I expect there will be many more choral concerts next month, September’s line-up will, as they say, be a tough act to follow.

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**Fall Music on the Hill**

**Thursday s, 12:15 - 1:00 pm**

All concerts are free and are held at the historic St. John’s York Mills Anglican Church

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**Sept 6 - Bellamusica Chamber Ensemble**
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Michelle Kyle, cello. Marianne Gast, piano.

**Sept 13 - Helena Kameka, Juno-nominated singer-songwriter.**

**Sept 20 - Glyns Ratcliffe - music theatre and cabaret.**

**Sept 27 - Ralisa Tcholakova, violin.**

**Oct 4 - Janet Catherine Dea, soprano.**
Kristin Moss Theriault, harp.

**Oct 11 - William Shookoff, piano.**
Jessica Lloyd, mezzo-soprano. Art Janssons, viola

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2007~2008 Concert Series

Sunday, September 23, 2007 - 7:00 p.m.
TRIBUTE CONCERT in honour of
JOHN CHARLES BIRD
Our Lady of Perpetual Help Church
78 Clifton Rd. at St. Clair East
Special Guest Artists:
Canadian Brass; Peter Tiefenbach - organ

Saturday, October 13, 2007 - 8:00 p.m.
BYZANTINE CELEBRATION
St. Anne's Anglican Church - 270 Gladstone Avenue
In collaboration with SoundStreams Canada
"The Troparion of Kassiani" - Christos Haftizis
"The World" and the Canadian Premiere of
"The Great Canon of St. Andrew of Crete" - John Tavener
"Come Holy Ghost" - Jonathan Harvey
Special Guest Artist: Patricia Rozario, Soprano

Friday, December 7, 2007 - 8:00 p.m.
MESSIAH by G. F. Handel
Metropolitan United Church - 56 Queen St. East
Special Guest Artists: The Amadeus Choir
Soloists - Meredith Hall, Anita Krause, Mark DuBois and
Alexander Dobson
Pre-Messiah Dinner at the Albany Club - 91 King Street E.

Saturday, February 16, 2008 - 8:00 p.m.
THE JOURNEY
Jane Mallet Theatre, St. Lawrence Centre - 27 Front St. E.
In collaboration with Soundstreams Canada
"Pimooteewin - The Journey" - Melissa Hui (World Premiere)
Libretto by Tomson Highway,
Choreography by Michael Greyeyes
Narrator, Soprano and Tenor Soloist (To be announced)

Friday, March 7, 2008 - 8:00 p.m.
CHORAL CELEBRATION
Metropolitan United Church - 56 Queen St. East
Music by Whittaker and Willan and a
World Premiere by
Christos Haftizis.
Special Guest Artists: Vancouver Chamber Choir,
Jon Washburn, conductor

All programmes and locations subject to change

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A Choral Life Q & A
Ariel Fielding, Nathaniel Dett

What was your first ever choral experience (where, when, what, why)?
When I was about two years old, my father took me to evensong at St. Simon-the-Apostle. I must have liked it, because during a beautiful moment in the music I leapt up on the pew and started blowing kisses to the choir.

What choirs have you sung with?
I started out in the Gallery Choir at the Church of St. Mary Magdalene, as a teenager, and soon after that joined the choir and chamber singers at Jarvis Collegiate under David Low. David was a wonderful and generous teacher and conductor who gave me all sorts of opportunities as a soloist. He expected excellence and professionalism from his singers, and was well beloved in large part because he never ever lost his temper. After Jarvis I went on to sing with choirs in Germany, France, and elsewhere in Canada, where the training I got from David proved invaluable.

Are you currently singing with a choir, or planning to? Why (not)?
I sing with The Nathaniel Dett Chorale, a professional 20-voice chamber choir specializing in Afrocentric music. I first heard The Chorale in concert with Kathleen Battle and the Dance Theatre of Harlem; in the prestigious chamber music series at the Library of Congress in Washington; at Howard University. Our popularity in the States is growing quickly, and it can be a lot of fun performing for an audience steeped in the Black church tradition – they treat us like rock stars. There is definitely something to be said for the audience taking a more antiphonal, visible, audible role than the average classical music crowd. When people are jumping up and hollering encouragement, how can you help but bring it?

Where does your choral singing fit into other aspects of your life?
Well, with all the touring I do, I’ve become pretty comfortable onstage. That will come in handy as I begin to pursue a career in opera. The Chorale also gives me a sense of community, something I’d been yearning for for a long, long time.

What kind of concerts to you like to attend? How often?
I don’t get to a lot of choral concerts as an audience member, mostly because I’m so busy performing. But one group I’d love to see and hear is I Fagiolini, from the UK – their The Fidel Monteverdi brings madrigals to life by staging them as short operas. So brilliant! I’ve been thinking about a similar project for ages, and have started to talk to a few friends about putting together a theatrical chamber choir.

Does being in a choir offer social opportunities you would not otherwise have?
When I first joined The Chorale, I was a little concerned, because I knew there were several members who were devoutly religious. Although I have an extensive religious background myself, as a lesbian I feel unwelcome in most churches, and have been on the receiving end of some pretty harsh judgments. Something about choral singing, though, can transcend apparent differences. Opening your mouth to sing makes you vulnerable, and the shared vulnerability of choral singing can produce some strong social bonds. Going on tour can make those bonds even stronger. To my surprise, my colleagues started coming to me with questions about lesbian and transgender issues, and in turn I was able to let go of my assumptions about how they lived. Also, since I joined The Chorale I’ve been to more fabulous parties than I can count!

Does your choral “habit” require a budget? How do you feel about choral attire?
Well, first of all, ‘habit’ may be an apt description of what some choirs wear, but in my choir – and have spent trying to find the perfect stage shoes. Getting the right balance of comfort and glamour is an ongoing challenge. In The Nathaniel Dett Chorale we have an undercurrent of friendly competition going on: who can be the most gorgeous? Alas, we have to be gorgeous within our means.
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Saturday, December 8 at 7:30 p.m.
Sunday, December 9 at 3:00 p.m.

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d-read this naturally.
It seems like only yesterday since these fingers took to the keyboard for Bandstand, but it has been two months. For me, the musical highlight of this summer was a visit to Toronto by the National Youth Brass Band of Wales. If you didn't get to hear this band, you missed a most memorable performance. (Unfortunately we didn't receive any information on their visit until two days after the last issue went to press, so we were not able to mention it in the column or in the Listings section.

Originally established in 1982, like several other youth brass bands in the UK, this band, through annual competitive auditions, draws its 40 members from community youth bands throughout Wales. We expected considerable technical skills from such a group, and were not disappointed. However, we were astounded by the combination of superb musicianship and showmanship usually found only in more mature organizations. I was sufficiently impressed by the band's Wednesday evening concert presentation that I stood in the blazing sun on the concrete of Nathan Phillips Square when they returned a few days later for a noon hour concert.

Another noteworthy musical event this summer was a visit to the annual Warriors' Day parade. This year I watched from a comfortable seat in the Ricoh Coliseum rather than being in the band. From our perspective, this event warrants mention for a number of reasons. It was a first for the fine but brief performance by The Regimental Band of the United States Merchant Marine Academy, located at King's Point Long Island. This band, composed of regular cadets at the academy, changes personnel twice a year as cadets leave the academy for regular sea training. Despite the fact that this group had only been together for a few weeks, their performance was truly professional caliber. In particular, they showed great attention to the dynamic nuances called for by the music, but rarely achieved on the march by most bands.

The civic band pay no rent; light, heat and water are provided by the City of Oshawa as part of our municipal grant structure. The city also supplies custodial service as well.

Take that back to your local town council when they balk at assistance. On a less encouraging note, the Newmarket Citizens' Band, having lost its building to arson two years ago, was recently rebuffed once again. The band was recently invited to play at the opening ceremony of a massive new town "Recreation Complex". But when asked about rehearsal space for the band in this complex, municipal officials queried why any community musical organization might expect rehearsal space in a "community recreation complex". Apparently community music doesn't fit their definition of recreation.

Our second letter was from Brent McLaren, Town Crier for Perth Ontario. He wrote to give us his vote for the title of Ontario's oldest band. Here are two salient excerpts.

Although there are newspaper articles of performances of a band organizers. Whether they be accounts of interminable waits, inadequate seating etc., etc., get in touch.

On that note, I am pleased to report that we received two welcome letters recently in response to comments made in previous issues. The first is a letter from Bill Askew of the Oshawa Civic Band on the topic of lack of civic amenities for community bands. While we don't have space to reproduce the entire letter, here are some excerpts.

"The Oshawa Civic Band have a permanent band room at the rear of the Bandshell second to none. Many years ago, the late Col. R. S. McLaughlin gave to the City of Oshawa a band room attached to the Bandshell. At the time, it was for "His" band. ... The gift was accepted by the City of Oshawa and a by-law was instituted by the city which covered a stipulation placed on the gift by Mr. 'Sam', whereby a municipal band would always have a place to call home, a place where they could meet for rehearsal and for the storage of equipment.

The room is quite large with a 12' ceiling, and is about 40' square. The room is carpeted, and sound boards are on the walls not covered by various storage cupboards. Added to this is another room used as the library and additional storage space.

The civic band pay no rent; light, heat and water are provided by the City of Oshawa as part of our municipal grant structure. The city also supplies custodial service as well."
existing prior to that as the “Cadets of Temperence Band”, there are at least 5 references to concerts by the Band in 1852 and by early 1853 the band was performing under the name “Perth Brass Band.”

“Finally, my research revealed that the Citizens Band had performed a summer concert series on the bandstand in the park every year since 1901. Last week that meant that their 106th consecutive year of summer concerts was completed. That in itself is an accomplishment.”

Revised Website
The Ontario Chapter of the Canadian Band Association have informed us that they now have a new and improved website. Visit them at www.cba-ontario.ca

Players wanted
The North Toronto Community Band is seeking new members, particularly baritone, basso, baritone/euphonium. They rehearse Mondays at Lawrence Park Collegiate. Call Gale Bassett at 416-481-1978.

The Orillia Wind Ensemble which rehearses Monday nights is currently recruiting new members who play any brass or wind instrument, most especially clarinettists. Contact Anna Proctor Administrator 705-487 6724 or Roy Menagh Music Director at 705-327-3105.

New Bands
A full listing of bands will be included in the WholeNote Annual Band Directory scheduled for the October issue. Meanwhile, two new ones: Silverthorn Symphonic Winds rehearses Tuesdays in Thornhill Contact: Crystal Mallory 416-271-2389; silverthornsymphonicwinds.ca

The Toronto East Concert Band, a Junior concert band (school grades 5 - 8) rehearses Tuesday nights at Sir Alexander MacKenzie Sr. Public School. Contact Doriann Forrester, 416-693-8778

Down the Road
Sunday, October 14 The Hannaford Street Silver Band’s 24th Season “Celebrating Traditions” opens with a concert entitled “The Village Band”. And Sunday, October 21 The Markham Concert Band presents The Amazing Journey, a musical trip through the centuries.

September Song 2007
One of the things wrong with music is this. There is too much of it. It has been immensely devalued as it assails us everywhere in restaurants, waiting rooms, shopping malls, grocery stores, department stores, telephone systems when you are on hold, cruise ships, airports, doctors’ and dentists’ offices, and of course, elevators. The word “Muzak” has become a catchall generic term for insipid, derivative, repetitive wallpaper music and you can throw “smooth jazz” into the mix - usually instrumentals without lyrics. We are inundated with aural stimulation and never was the phrase, “silence is golden” more relevant. And it’s not as recent a phenomenon as you might think. The M-word originates from Muzak Holdings LLC, a company based in South Carolina, founded back in 1934. Yes, the Trojan horse of music came through the gates long ago.

Back to school.
In previous columns we have pointed out that Toronto is well served by having three jazz courses available at University/College level, plus a fourth in nearby Hamilton. They all have, as part of the curriculum, workshops and masterclasses given by established professionals. But there is another player in this game and it’s not a college - it’s a music store called Long and McQuade and they regularly present workshops and clinics. This month, for example, on Sunday September 30 at 2:00pm they are presenting a drum clinic given by Dennis Chambers who has worked with bandleaders such as...
John Scofield, George Duke and Stanley Clarke, to mention only a few. He has currently been touring with Carlos Santana in addition to appearances with his band Niacin. This time round, the Drake Hotel, 1150 Queen Street West has been reserved for the occasion and tickets are $15. There are only 150 available and you can phone the hotel at 416.531.5042 or call the store 416.588.7886. You can also drop by the Bloor Street store and pick up tickets in the drum department.

Again, it demonstrates that jazz education is a going concern. It has never been more in demand and, one way or another, that means more profitable. Why then, if Jazz seems to be so popular, have we lost two major venues in the past year and a half - and the newest flagship club wisely decided to close the doors for the month of August? It would appear that something, as Shakespeare said, is rotten in the State of Denmark.

Could part of the problem be an identity crisis? What is Jazz? According to Webster’s Dictionary jazz is characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre. Nowadays it covers such a huge range of music that defining lines have become so blurred as to make a clear definition well-nigh impossible. Not only that, - the word has been turned into a confusing marketing term to sell anything but music. Some simple research came up with the following applications. Jazz can be an airline, a toy transformer, a template for accountants, a copyrighted trademark for golf clubs and accessories, a registered trademark of International Typeface Corporation, an apple variety developed in New Zealand, a Honda car, a specialty coated paper or an eau-de-toilette for men!!

It’s enough to drive Eddie Condon to drink - Jazz Vodka, of course, or Charlie Parker to drugs, from Jazz Pharmaceuticals. Yes, they do exist! With my tongue firmly lodged in my cheek, I’m reminded of the Ogden Nash quote - “Progress might have been all right once, but it’s gone on too long”

Jazz On A Summer’s Day

The Colonial Tavern, one of the hubs of the local jazz scene in its day, opened its doors 60 years ago and the house band was Cy McClean’s Rhythm Stampers. A fire destroyed the place in 1960, but it was rebuilt and its second lease on life lasted until the club closed in 1978. The building was demolished in 1987. The ignominious fate of a 1989 project to create a Colonial Tavern Park as a permanent tribute to the club and the world famous artists who performed there speaks volumes about the city fathers’ indifference to the social and cultural history of Toronto.
I'm embarrassed to say that I've made it to very few concerts this summer, despite the best of intentions and the number of interesting offerings in Toronto and nearby. I could make excuses by saying it was just too nice outside to be at a concert, but then I could have easily been listening to Kim Pritchard, Lori Freedman or David Mott perform at the Music Garden, or I could have taken in one of New Adventures in Sound Art's soundwalks on the Toronto Islands. Alternatively, I could have said it was too hot for outdoor concerts, but then I could have attended the Elora, Ottawa or Brott music festivals, all of which had interesting indoor concerts.

What concerts did I attend satisfied a more relaxed summer taste. CONTACT Contemporary Music's Drum Drag concert was in turn provocative and uproarious, with composer/percussionist Gareth Farr offering a remarkably powerful work under his everyday name, set off against the equally ingenious costumes and crowd-pleasing tunes of his Lilieth Lacroix persona. Meanwhile, the seventh season of Stratford Summer Music launched with a medley of summer fun from the Langley Ukulele Ensemble, joined by Canadian-born world ukulele virtuoso James Hill, which was directly followed by fireworks set to a suitably over-the-top score.

Thankfully, all of these summer indulgences will be balanced out by the return of a more edifying yet still fun fall concert season, which is off to an early start with a whole host of interesting events.

The rapid re-entry of the Canadian Contemporary Music Workshop brings a welcome injection of new national content into the Toronto musical landscape. Created in 1983 as a forum for emerging Canadian composers to have their works professionally reviewed, evaluated and performed, the CCMW had fallen quiet over the last few years. Under the new collective leadership of Canada's most promising young composers - Craig Galbraith, Abigail Richardson and Andrew Staniland - the Workshop sprung back to life last season with three unique events. They lead us into 2007-2008 with String Theory, a concert of music for guitar and electronics featuring Canadian virtuoso Rob MacDonald. Staying true to the Workshop's mandate, three world premieres by emerging composers Monica Clorey, Liya Huang and Henry Ng fill the September 6th programme, which will start at 8 p.m. at the Music Gallery. For more details, visit www.ccmw.ca.

September 8th sees the inaugural Toronto (new music) Marathon take over Yonge-Dundas Square. CONTACT Contemporary Music, in collaboration with the Square's management, is planning an 8-hour stream of continuous creative music in the heart of downtown Toronto. Created as a pre-season event, the marathon will connect artists and ensembles from the experimental, avant-garde, classical and Improv scenes, all in an attempt to attract new audiences to the city's hidden gems of contemporary concert music.

So far, listeners can count on performances by electro crossover group PHHK!, all-composer avant-rock band Kanaka, improv unit Rob Pillonan and Rob's Collision, chaotic noise group Artistic Female Reflex, new music percussionist Tim Francom, and fusionist John Kameel Farah, and of course CONTACT. New Adventures in Sound Art fills in the gaps with unique electroacoustics. For more info visit www.contactcontemporarymusic.ca or call 416-902-7010.

The 2007-2008 season officially starts with X Avant, the Music Gallery's annual, international new music festival. Now in its second year, X Avant marks the spot from where we can expect new music to lead us, whether it's down the path of new jazz and improv or that of contemporary chamber music to left-field pop, avant-rock, experimental electronics, world music and back to where all they all collide. From September 13 - 16, X Avant will be Toronto's homebase for innovative art music from all genres. With twelve concerts spanning the gamut of contemporary creation over a mere four days, the density and quality of talent complicates the selection of highlights. Still, new music fans won't want to miss Pauline Oliveros and Ann Bourne improvising "One Long Peace" on September 14th, followed by CONTACT's acoustic arrangements of classical electronics.

After ten days of solid new music, we get a breather before Tapestry New Opera Works takes to the stage with their annual Opera Briefs. These 5-minute, fully formed shorts are fresh from the fingertips of those composers and librettists who have survived Tapestry's summer opera boot camp - the Composer Librettist Laboratory. In the hands of Tapestry's talented team, these Opera Briefs will fast-forward your appreciation for new opera and drive your taste for the latest creations. The seventh annual edition will premiere on September 28th and repeat on the 29th. Can't make it? Then be sure to mark September 30th on your calendar, when Tapestry partners with the CMC's New Music in New Places series to take Opera Briefs To The Word on the Street. Full details are available at www.tapestrynewopera.com or by phone at 416-537-6066.

The month closes out with the return of that all-night contemporary art thing known as Nuit Blanche. A huge success in its inaugural year, the new music community was quick to contribute audioslides, large-scale sound installations, dusk-to-dawn concerts and DJ pool parties to this visual extravaganza. This year, the musical mayhem starts at 7:00 p.m. on September 29th and won't stop until the sun comes up. The Canadian Music Centre hosts two events in its New Music in New Places series. The Library will be taken over by Andrew Staniland's LinguaElastic project, merging improvised music and electroacoustic sound. Hourly interactive performances draw inspiration from the Canadian Music Centre's vast collections, remixing the work of Canadian composers live before your ears. Upstairs in the Boardroom, Bill Gilliam's Memory Vision will set a more contemplative audiovisual landscape designed to relax the limits of time. Over at the Music Gallery, a shape-shifting improv superband will perform while their sound is manipulated by electroacoustic composer Darren Copeland. The University of Toronto's Faculty of Music also gets in on the action, converting their lobby space into a fully interactive, electronic forest that encourages the audience to awaken sleeping spirits. Given that this year's Nuit Blanche boasts 50% more events, there is bound to be much more new music. Pack your No-Doze and get ready to push your boundaries.

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So come out and celebrate a brand new season. Re-engage your senses with some thing new.

(Jason van Eyk is the Canadian Music Centre's Ontario Regional Director. He can be reached at 416-961-6601 x. 207 or jvaneyk@musiccentre.ca).
Season’s sad start

The death of Richard Bradshaw, General Director of the Canadian Opera Company, casts a pall over the entire upcoming season. It will be impossible to enter the Four Seasons Centre he fought so valiantly to build, without sensing his absence. His rapport with the orchestra was palpable. From my seat close to the pit I loved to hear him growl as he urged them on. It seems so unfair that we should enjoy the fruits of his labour without him. And yet we must.

Every September I provide a survey of opera productions to look forward to during the coming season, and though it doesn’t feel right to return so soon to routine, still it would be unfair not to acknowledge the wealth of operatic offerings in store.

The 2007-08 season at the Canadian Opera Company was, of course, planned by Bradshaw and stands as a testament to his knack of expanding an audience’s horizons by linking familiar and unfamiliar works in repertory. The COC season begins on October 2 with Mozart’s “The Marriage of Figaro” (to Nov. 2) with Robert Gleadow as Figaro, Isabel Bayrakdarian alternating with Ying Huang as Susanna, and Russell Braun as Count Almaviva. It runs in repertory with Verdi’s “Don Carlos”, performed in the original 4-hour French version of 1867. “Don Carlos” will be directed by the famed John Caird and was to have been conducted by Bradshaw. It stars Adrianne Pieczonka as Elizabeth, Mikhail Agafonov as Don Carlos and runs Oct. 12-Nov. 3.

The beginning of 2008 finds Puccini’s “Tosca” (Jan. 26-Feb. 23) in rep with Mozart’s “The Marriage of Figaro” dates from 1939, and is based on Dostoevsky’s novel of the same name. “Tosca” stars Eszter Sümegi, Mikhail Agafonov and Alan Opie. “House” features Robert Knox, David Pomeroy, Pavlo Hunka and Robert Pomakov and was to have been conducted by Bradshaw. It stars Adrianne Pieczonka as Elizabeth, Mikhail Agafonov as Don Carlos and runs Oct. 12-Nov. 3.

The COC’s spring begins with Tchaikovsky’s “Eugene Onegin” (Apr. 2-30) with Giselle Allen, Brett Polegato and Daniil Shstoda. Two weeks into its run it is joined by Rossini’s “The Barber of Seville” (Apr. 16-May 23), thus giving us the two main Figaro operas in a single season. Three weeks later, Debussy’s “Pelléas et Mélisande” (May 6-24) joins the mix starring Russell Braun, Isabel Bayrakdarian and Pavlo Hunka.

As for the COC Ensemble Studio, this year’s performances are set for June (16-22) rather than December. Their offering is quite unusual—a double bill of “Don Giovanni” (1787) by Giuseppe Gazzaniga (which preceded Mozart’s more famous version by only a few months) and Stravinsky’s short barnyard burlesque “Renard” (1916) based on Russian folk tales.

Opera Atelier also has to cope with change this season since its popular General Manager David Baile has recently resigned in order to become the CEO of the International Society of Performing Arts in New York. OA’s season begins October 27 (to Nov. 3) with “Il ritorno d’Ulisse in patria” (1640) by Claudio Monteverdi. David Fallis conducts the Toronto Consort and the cast includes such favourites as Alain Coulombe, Carla Huhtanen, Laura Pudwell, Michel Schrey, Jennie Such and Curtis Sullivan. In spring (Apr. 26-May 3) OA adds a fourth Mozart opera to its repertory, “Idomeneo” (1781) starring Peggy Kriha-Dye and American male soprano Michael Maniaci. Andrew Parrott conducts the Tafelmusik Baroque Orchestra.

Those with a taste for new works should check out “Opera Briefs 7” (Sep. 28-29) presented by Tapestry New Opera Works. These 5-minute-long scenes are products of Tapestry’s acclaimed LibLab linking composers and librettists. Later (Feb. 11-24) Tapestry presents another installment of “Opera to Go” in the form of six short operas. A full-length opera “Sanctuary Song” by Marjorie Chan and Abigail Richardson plays May 24-Jun 8, 2008.

Soundstreams also has a full-length opera on offer, “Pimooteewin (The Journey)”, by Tomson Highway & Melissa Hui scheduled for Feb. 15-16.
World View
by Karen Ages

After all, it's a small world ...

Where did the summer go? I hope you all had a fine one, whether event-filled or quiet and relaxing. As I write this, I am counting my mosquito bites and catching up on sleep, after eight days deep in the Haliburton Forest as a participant in R. Murray Schafer's "and Wolf Shall Inherit the Moon", commonly known as the Wolf Project, the epilogue to his Patria series of large-scale site-specific environmental music-theatre productions. In fact, I could still be up there in Haliburton, rehearsing as a canoecist for "Princess of the Stars", this year's Patria production open to a paying audience, but alas, I am back here in the WholeNote office, processing advertising requests, membership enrollments, and yes, gathering info for this column. Perhaps next summer I will extend my stay in the forest, when Patria presents a proposed new Schafer work, "The Death of Shalana"; but for now, on to matters closer to home ....

The event that dominates the world music scene this month is Small World Music's 6th annual fall festival, featuring 15 different acts on 6 stages throughout the city, September 20 to October 5. The indefatigable organizer, Alan Davis, is putting together final arrangements as I write. Not only has he brought in performers from every corner of the globe, but the venues range from the intimate Lula Lounge to the grandeur of Massey Hall, making this a city-wide event. Here are some of the highlights: the festival kicks off September 20 with two concerts: Cuban vocalist Estrella Acosta and her band perform country songs, combining traditional styles with contemporary arrangements (Lula Lounge); and Mamak Khadem (USA/Iran) sings Persian music at Harbourfront's Enwave Theatre. Back for their second (to my knowledge) engagement with Small World, the Dhoad Gypsies of Rajasthan, from the region near India's Thar desert, bring colourful costumes, music and dance to two performances at the Enwave on September 22; the same evening, the Montreal-based ensemble Constantinople, who specialize in medieval and Renaissance music of the Mediterranean, join forces with Afghani musician Homayun Sakhi, at the Toronto Centre for the Arts. Not to be missed, Amazones, consisting of nine women drummer-dancers from Guinea, break their cultural tradition of men-drummers-only! They round out their rhythms September 23 at the Lula Lounge. The same afternoon (3pm), they will lead a drum and dance workshop, also at Lula. Italian singer and guitarist Carmen Consoli brings her mix of rock influences, bossa nova and jazz to the Enwave Theatre, September 27. Sometimes referred to as "the Bob Dylan of the Middle East", virtuoso oud player and composer, Marcel Khalif of Lebanon and his Al Mayadine Ensemble perform at the Toronto Centre for the Arts. Not to be missed, Amazones, consisting of nine women drummer-dancers from Guinea, break their cultural tradition of men-drummers-only! They round out their rhythms September 23 at the Lula Lounge. The same afternoon (3pm), they will lead a drum and dance workshop, also at Lula. Italian singer and guitarist Carmen Consoli brings her mix of rock influences, bossa nova and jazz to the Enwave Theatre, September 27.

Another mini festival, presented by Bhakti Music (co-founders Justin Gray and Jonathan Kay), the first Toronto International Indo-Jazz Festival brings together musicians from India, New York and Toronto, September 11 and 13 at Hugh's Room. All profits from the festival will fund a scholarship to aid underprivileged music students in India. Performers include classical vocalist Shantanu Bhattacharyya from Calcutta, accompanied by Toronto's Ravi Naimpally on tabla; Naimpally's band Tasa will also be featured, as well as Toronto band Monsoon. The festival concludes with New York's Indo-Pak Coalition. There will also be couple of afternoon clinics: Guru Tulsi Sen will lead a discussion on the spirituality of music; and Bhattacharyya will lead a workshop on the fundamentals of Indian classical music. Please visit www.bhaktimusic.ca for complete schedule.

Members of Amazones: the 9-woman ensemble comes to Lula Lounge Sept 23
And there is a significant number of one-off events this month. The Raag-Mala Musical Society presents a concert of Indian music for flute and tabla, with Rakesh Chaurasia and Subrata Bhattacharjya, at the Medical Sciences Auditorium, September 8. The Association of Sound Healing Technologies and Research presents a World Music Peace Concert, September 9 at the Village Healing Centre (240 Roncesvalles). Performers are (Ashtar) Ron Allen on Indian bamboo flute and the Whole Wide World Music Ensemble (see Ron Allen's page on My Space for a taste...). The COC's Richard Bradshaw Amphitheatre continues with its free noon-hour concerts; the OnnanoKo Japanese Taiko drumming ensemble performs September 25, and Ustad Ilmas Hussain Khan gives a solo tabla recital on October 3. The same evening at Mezzetta Restaurant on St. Clair at Christie, the "Yiddish Swingtet" of Jonno Lightstone (clarinet), Jordan Clapman (keyboard) and Tony Quarrington (guitar) is featured. October 6, Klezmer en Buenos Aires (César Lerner: piano, accordion, percussion; and Marcelo Moguilevsky: clarinets, flutes, voice), with actor/singer Mitch Smolkin perform at the Al Green Theatre. And, slightly beyond the GTA, the Kitchener-Waterloo Chamber Music Society presents Ishad Khan, star, with Sri Hindol Majumdar of Calcutta, on tabla, September 30.

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

Nothing ill-tempered about this Prelude to a remarkable career.

Think you might know who September’s Child is? Send your best guess to musicchildren@thewholenote.com. (Anecdotes are welcome!) Winners will be selected by random draw among correct entries received by September 15th, 2007.

"Sometime in the early sixties", at age four, just after her RCM Grade One exam. At home in Ottawa.

JULY/AUGUST’s Child was Measha Brueggergosman

“This adorable girl, now famous for performing in bare feet is the lovely Measha Gosman, later to become Measha Bruegger of Switzerland where Markus Bruegger made her European debut...”

(David J. King, All the King’s Voices, Toronto)

Earliest musical memories? ...

In grade one or two, at ecole elementaire Park St., I was in the choir, conducted by Diane Wikins, who chose me for the solo. I had to sing “petit enfant jesu” in the Christmas pageant.

So on the Friday Mrs Wikins said that if I got sick I would sing instead. And I said “Oh that won’t happen. I never get sick!” Well... by Sunday... disaster! I could not stop throwing up. But I was fine by Monday and sang my solo. I think this was the Lord’s way of humbling me. But I also think that was the root of my NO cancelling die-hard commitment to engagements.

CONGRATULATIONS TO OUR WINNERS!

(Tickets! (and keep up the good guessing!))

TICKETS!

To date, Measha Brueggergosman has only three Ontario engagements in the 2007/08 season. If you live in the Ottawa area, you could hear her September 25 with the National Arts Centre Orchestra in Beethoven’s Symphony No. 9, Pinchas Zukerman conductor. A few lucky Music’s Children readers will be in the audience for her other two engagements. If you’d like to be there too, you had best book your tickets well in advance!

WINNERS. Johanne Desena and a fortunate companion, will be guests of Roy Thomson Hall (International Vocal Recital Series) to hear Measha Brueggergosman in recital, November 25 at 2pm, with Roger

WholeNote MarketPlace

WholeNote MarketPlace is where you’ll find ads for instrumental and vocal lessons, recording and professional services and more – all on two convenient pages.

Go to pages 53 and 56 to see for yourself.
**CONCERT LISTINGS**

**Toronto & GTA**

This issue: Metro Toronto, Bramalea, Brampton, Kleinburg, Markham, Mississauga, Oakville, Pickering, Port Credit, Thornhill.

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**Music Theatre/Opera/Dance** page 45

**Jazz in the Clubs** page 46

**Announcements/Workshops/Etcetera** page 48

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**CAVEAT**: Performers and repertoire change!

Events are sometimes postponed or cancelled.
Call ahead to confirm details with presenters.

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**Saturday September 01**


**Sunday September 02**


- 4:00: Association of Improvising Musicians Toronto/New Lounges. Jazz & Improvised Music: Showcasing local talent. Nov Loon. 188 Church St. 416-768-2841. $16.

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**Wednesday September 05**


- 7:00: Civic Light Opera Company. As Thousands Clap. By Irving Berlin. Joe Cassarino, director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. $20.00 47.50. For complete run see music theatre listings.

**Thursday September 06**


**Friday September 07**

- 12:15: Lunchtime Organ Recital. Saint Thomas Church. 19 Don Ridge Or. 416-225-6611. Free. *weather permitting* This issue: Metro Toronto, Bramalea, Brampton, Kleinburg, Markham, Mississauga, Oakville, Pickering, Port Credit, Thornhill.

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**Sunday September 09**


- 4:00: Association of Sound Healing Technologies and Research. World Music Peace Concert: Youth for Peace. Free. 

- 7:00: Mississauga Arts Council. Southside Shuffle Blues & Jazz Festival Memorial Park. Port Credit. See Sep 7. $14.10.

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**Monday September 10**


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**Tuesday September 11**

- 8:30: Hugh's Room/BluKat Music. Toronto Indie Jazz Music Festival. Various artists including Shantanu Bhattacharya, Rudresh Mahanthappa, Dan Weiss, Rex Abbasi & Rani Malikpally. 2261 Dundas St. West. 416-531-6604. $30; $20(ad). Proceeds from the festival will create scholarship for underprivileged music students in India.

Tuesday, September 25 /07  Gould’s Birthday Celebrations
African Goldberg Variations (noon)
& So You Want To Write a Fugue (eve)

"Glenn Gould opened a door for me," says Toronto musician Waleed Abdulhamid. "I heard a freedom in the way he played the Goldberg Variations. And I felt I really wanted to perform this music in a North African way." Waleed brings his seven-piece band WALEED KUSH to Glenn Gould Studio to honour Gould's creativity, and to bring his own Sudanese view of music to Bach's mighty Goldberg Variations.

Later in the day, Canada Live launches a week of special broadcasts when ten Canadian composers and pianists weave their diverse ideas around the subject of preludes and fugues.

Wednesday, September 26 /07  Louis Lortie
Glenn Gould and the Art of Transcription
The first of three recitals by Canada's greatest pianists. In his tribute to Glenn Gould, Louis Lortie will be heard in a programme that celebrates Gould's fascination with transcription — notably the works of Richard Wagner. This programme will also contain several musical surprises for Louis Lortie fans.

Friday, September 28 /07  Don Thompson & Paul Galbraith
A Jazz Master meets An Innovative Guitarist
Don Thompson feels that Glenn Gould's musical genius and curiosity are reflected in the work of the Scottish-born guitarist Paul Galbraith. Galbraith's expanded 8-string "Brahms Guitar" will be heard in transcriptions of Byrd, Schoenberg and Bach. Bach's harmonic genius will be celebrated by Thompson in a jazz quartet setting, comprising vibes, guitar, bass and drums.

Monday, October 1 /07  André Laplante
Glenn Gould — Russia and Russian Chamber Music
In addition to Gould's 75th birthday and the 25th anniversary of his death, 2007 marks the 50th anniversary of Gould's historic Russian debut. In his salute to Gould, André Laplante presents a programme that includes piano works by Scriabin, the Sonata No. 7 of Prokofiev, and Shostakovich's Piano Quintet.

Tuesday, October 2 /07  Hilario Durán & David Virelles
Cuban-born piano masters
Two generations of Toronto-based Cuban pianists pay tribute to Glenn Gould. Young hotshot David Virelles brings his Quintet and established virtuoso Hilario Duran his Trio for an evening of Glenn Gould-style piano mastery infused with Cuban rhythmic fire. Both artists will premiere brand-new Gould-inspired compositions for their own groups plus string quartet.

Thursday, October 4 /07  Marc André Hamelin
Glenn Gould and the First and Second Viennese Schools
While his name will forever be linked to the music of Bach, Gould's musical tastes were eclectic and far reaching. For the final recital Marc-André Hamelin performs a programme devoted to works from the First and Second Viennese School, from Haydn and Beethoven to Schoenberg and Berg — all works that Gould championed.

For further details visit www.glenngouldstudio.com
For broadcast on CANADA LIVE
Heard nightly from 8:00—10:00 p.m.

Glenn Gould Studio, Canadian Broadcasting Centre, 250 Front St. West, Toronto

SEPTEMBER 1 - OCTOBER 7 2007
WWW.THEWHOLENOTE.COM
Back to Ad Index
CANTORES FABULARUM presents
A Concert for Derek Holman
SATURDAY, SEPTEMBER 15TH, 2007 4PM
Reception to Follow
St. Thomas’s Anglican Church
310 Parliament St. near Broadview Ave.

Works performed include:
- "Ringing in the Rain" by Michael Price
- "Angels with Broken Wings" by John Beckwith
- "The Last Goodbye" by John Beckwith
- "The Memory of a Song" by John Beckwith
- "A Moment Apart" by John Beckwith
- "The Last Goodbye" by John Beckwith

For complete listings, see music theatre listings.

Swing, Song, and Dance at Hugh’s Room
- 8:00: Hugh’s Room. Small World Music Festival.
- 8:00: Hugh’s Room. Tropicana Music Festival.
- 8:00: Hugh’s Room. Avant New Music Festival.
- 8:00: Hugh’s Room. Toronto Symphony Orchestra.
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- 8:00: Hugh’s Room. Toronto Symphony Orchestra.
- 8:00: Hugh’s Room. Avant New Music Festival.
- 8:00: Hugh’s Room. Toronto Symphony Orchestra.
FRIDAY September 21

- 8:00: Buddies in Bad Times Theatre, Wilfrid Forstman, Arthaus Cafe. Keith Cole, host; Jim Lell Foes and David Gavel. 7:30: Pre-show Piano bar. 12 Alexander St. 416.975.8685. $15; $25. For complete run see music theatre listings.
- 8:30: Hugh’s Room. The McFie’s. 2261 Dundas St. West. 416-531-6904. $15; $13 (adv).

SATURDAY September 22

- 3:00: Small World Music Festival. Toronto Group Plan C. Lula Lounge, 1585 Dundas St. W. 416-988-0307. $15, $10 (adv).

SUNDAY September 23

- 1:00: Mooredale Concerts. Music & Treasures. Competition winners’ concert in child-oriented version. Walter Hall, Edward Johnson Building, 80 Queen’s Park Cres. 416-582-3714 x305. $10. Includes chocolate truffle for children five and up.

EXPERIENCE TORONTO’S PREMIER CELEBRATION OF GLOBAL SOUNDS
**CONCERTS: Toronto and GTA**

**Tuesday, September 25:**
- 7:00: Tafelmusik. Sound the Trumpet. Vivaldi: Concerto for 2 Trumpets in C Major; Bach: Orchestral Suite No. 4; Tenebrae: Suite in g; Bach: Organ Concerto. Charlotte Nadgdie, harpsichord; Jeanne Lamue, music director. Trinity-St. Paul’s, 427 Bloor St. W. 416-593-4828. $36-$123.

**Wednesday, September 26:**
- 12:00 noon: Frank Horvat. Music in the Amid. A solo recital of original compositions by Frank Horvat. Princess Margaret Hospital, 610 University Ave. 416-974-7133. Free.

**Opening Gala**
Special guest soloist: Minghuan Xu performing the Mozart Violin Concerto in G Major.
See listings for September 30th.

**Cathedral Bluffs Symphony Orchestra**
Norman Reinhardt, Principal Conductor

**Friday, September 28:**
- 7:00 PM: Mezzetta Restaurant. Vancouver-Williams, Gounod, Vaughan-Williams, César Franck. Robert Devereux, piano. Living Arts Centre, 4141 Living Arts Dr, Mississauga. 416-872-7878. $20, $13 (adv).

**Saturday, September 29:**
Sunday September 02


Wednesday October 02


- 7:30: Manuk Arakelian, piano. Works from 17th-19th centuries. Saint James Jubilee Church, 277 Bond Street. 416-596-0811 x1. 92. $20


- 8:00: Toronto Symphony Orchestra. Music of the Americas. Maestro Vladimir Cosma, conductor. Roy Thomson Hall. 60 Simcoe St. 416-872-4255. $49.50-$69.50.

- 8:00: Royal Conservatory of Music. Dance Works: Russian Dance. The Royal Conservatory of Music. 9956. $20; $15(sr/st).

Thursday October 04


- 8:00: The Tore/Fy Vocal Productions. Small World Music Festival. Mariza. St. Paul’s Bloor Street, 227 Bloor St. East. 416-924-6211 xO.

- 4:00: University of Toronto Faculty of Music, Voice Performance Class. Student performances. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


- 8:00: Hugh’s Room. David Duchovny — CO Review. 2261 Dundas St. West. 416-531-6804. 112. $12(adv).


Saturday October 06


- 8:00: Wim Jansen. Kleine-ser en en en Arm en en Middelbro. A Song is Born, At Great Theatre, 750 Spadina Ave. 416-593-2821 xO.


- 8:00: Royal Thomson Hall & Massey Hall Radio Unle. Globe Trotting· Claudio Baglioni. Italian singer-songwriter: Royal Thomson Hall. 60 Simcoe St. 416-872-4255. 75.50-$105.50.


- 8:00: Royal Thomson Hall & Massey Hall Radio Unle. Globe Trotting· Claudio Baglioni. Italian singer-songwriter: Royal Thomson Hall. 60 Simcoe St. 416-872-4255. 75.50-$105.50.

Sunday October 07


- 8:00: Royal Thomson Hall & Massey Hall Radio Unle. Globe Trotting· Claudio Baglioni. Italian singer-songwriter: Royal Thomson Hall. 60 Simcoe St. 416-872-4255. 75.50-$105.50.
CONCERT LISTINGS

Beyond the GTA

In this issue: Barrie, Blyth, Burlington, Camden East, Cobourg, Drayton, Grand Bend, Guelph, Hamilton, Jackson’s Point, Kingston, Kitchener, Leith, Millbrook, Niagara-on-the-Lake, Oshawa, Owen Sound, Penetanguishene, Picton, Port Hope, Stratford, Waterloo.

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Announcements/Lectures/Workshops Page 48

CAVEAT: Performers and repertoire change! Events are sometimes postponed or cancelled. Call ahead to confirm details with presenters.

Saturday September 01
— 2:00: Red Barn Theatre. Broadway Treasures. Songs of Lloyd Webber, Southemi, Kander & Ebb, Styne, Herman, & others. 991 Lake Dr. East, Jackson’s Point. 905-722-3249, 868-733-2276. $26; $23 (senior) & $15 (13 & under). For complete run see music theatre listings.
— 2:00: Show Festival. Mack and Mabel. Jerry Herman, music & lyrics; Michael Stewart, book; Baayork Lee, choreographer; Paul Sportelli, musical director; Molly Smith, director and more. Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices. For complete run see music theatre listings.
— 2:00: Stratford Festival. Oklahoma! Based on the play Green Grow the Lucaces by Lynn Riggs, Richard Rodgers, music; Oscar Hammerstein II, book & lyrics; Agnes de Mille, dance; Berthold Carriere, musical director; Gema Feore, director/choreographer and more. Festival Theatre. 95 Queen St., Stratford. 800-567-1800. Call for ticket prices. For complete run see music theatre listings.

Sunday September 02
— 2:00: Stratford Festival. My One and Only. 30’s are comedy about dandified pilot wooing bathing beauty. George Garson, Ira Gershwin, music & lyrics; Peter Stone & Timothy S. Mayer, book; Berthold Carriere, musical director; Michael Lichtenfeld, director/choreographer. Aven Theatre, 99 Dewine St., Stratford. 800-567-1800. Call for ticket prices. For complete run see music theatre listings.
— 8:00: Saints of String in Concert. Chris McKno, violin; Kevin Leducke, guitar; Drew Briston, bass. Manhattan’s, 951 Gordon Street, Guelph. 519-767-2440.

Monday September 03
— 11:30am: St. Paul’s Anglican Church. Centennial Recital. Ira Gershwin, music; Peter Stone & Paul Sportelli, book, music & lyrics; Glynis Ranney, director; Donna Feore, director/choreographer. Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices. For complete run see music theatre listings.

Tuesday September 04

Wednesday September 05

Thursday September 06

Friday September 07

Announcements/Lectures/Workshops Page 48

CAVEAT: Performers and repertoire change! Events are sometimes postponed or cancelled. Call ahead to confirm details with presenters.
Friday September 21

- 7:30: Port Hope Jazz Inc. Jazz in the Park - The Sixth Annual All Canadian Jazz Festival. Harrison Kennedy Blue Band; Kyle Finnerty, vocal; John Hess, piano. 905-499-6666, 888-444-4493. $36; $29(prev); $20(18 & under).

- 8:00: Sultans of String in Concert. Francesco Dall'Oglio, violin; Kevin LeBlanc, guitar. 705-725-1070. $35-$75.


- 8:00: Sultans of String in Concert. Mathlock, violin; Kevin LeBlanc, guitar. 705-725-1070. $35-$75.

Tuesday September 18

- 2:00: Drayton Entertainment. Drayton Festival Theatre. Man of La Mancha. By Dale Wasserman. Based on Cervantes’ tale of Don Quixote, the deluded knight errant. Mitch Festival Theatre, 35 Shirley Ave., Picton. 613-393-4343, 877-572-3773. For complete run see music theatre listings.

Wednesday September 19

- 7:30: Sultans of String in Concert. Chris McVicar, violin; Kevin LeBlanc, guitar; Drew Ainsworth, bass. 705-725-1070. $35-$75.

Thursday September 20

**CONCERTS: Beyond the GTA**

**Monday September 24**

- **12:15:** *Greenlives*. *Debussy* and *John Playford*. 
- **Barrie, 705 725-7100**, $15; with passport.

**Tuesday September 25**

- **12:15:** *Greenlives*. *Debussy* and *John Playford*. 
- **Barrie, 705 725-7100**, $15; with passport.

**Wednesday September 26**

- **11:30 am:** St. Paul’s Anglican Church, 710 17th Century Keyboard Music. Bach: *Partita in B flat*, Mozart: *Variations on unison chorale*, *Bach*, *Prelude in G*, *BWV 656*. 
- **7:00 pm:** *Royal* by *Barrett*. 
- **Barrie, 705 725-7100**, $15; with passport.

**Thursday September 27**

- **12:15:** *Greenlives*. *Debussy* and *John Playford*. 
- **Barrie, 705 725-7100**, $15; with passport.

**Friday September 28**

- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *Back to the Future*. 
- **Barrie, 705 725-7100**, $15; with passport.

**Saturday September 29**

- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**Sunday September 30**

- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *Barrie, 705 725-7100**, $15; with passport.

**October 1**

- **10:00 am:** City of Hamilton/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 2**

- **1:00 pm:** City of Hamilton/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 3**

- **1:00 pm:** City of York/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 4**

- **1:00 pm:** City of Hamilton/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 5**

- **1:00 pm:** City of Hamilton/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 6**

- **1:00 pm:** City of York/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 7**

- **1:00 pm:** City of Hamilton/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.

**October 8**

- **1:00 pm:** City of Hamilton/Lindsay Society/McMaster University. *Great Romantic Era*. 
- **Barrie, 705 725-7100**, $15; with passport.
- **9:00 pm:** *TACTUS Vocal Ensemble*. 
- **Barrie, 705 725-7100**, $15; with passport.
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### Opera, Music Theatre, Dance

- **Memories of Hank and Patty.** Red Barn Theatre, Marie Bastedo and Aaron Solomon. Sept 8-9. 7:30, 9:30 PM. 
- **Opera in the Round.** Harbourfront Centre. Oct 5-11. 8:00 PM. 
- **Oklahoma!** Stratford Festival, based on the play Green Grow the Lilacs by Lynn Riggs. Richard Rodgers, music; Oscar Hammerstein II, book & lyrics; Agnes de Mille, dance; Berthold Carrière, musical director; Donna Fauro, director/choreographer and more. Sep 1-4 Nov 4: call for dates & times. Festival Theatre, 55 Queen St., Stratford. 800-587-1600. Call for ticket prices.
- **Opera Briefs 7.** Teatrestory New Opera Works. Five-minute operas. Wayne Strongman, music director; Christopher Fely; Jennifer Tung, pianist; Scott Beale & Carla Huhtanen, voice. Sept 28, 29, 30 8:00 PM. The Ernest Belmer Saloon, Distillery Historic District, 55 Mill Street, Bldg 56, Studio 315. 416-937-6088. $29, $29 adv; $9 ( stu).
- **Theatricals.** Absolute Lounge. 416-519-8608. Every Thu, Fri 8:00; Sat 2:00 & 8:00; Sun 2:00 & 5:30. 651 Yonge St. 416-972-1111. $9 (student).
- **Tristan. Shav Festival.** Musical adaptation from Thomas Mann’s short story set at a spa in the Alps; Jay Turvey and Paul Sportelli, book, music & lyrics; Glynn Ramsey, Jeff Madden, Donna Ballelli & others, players; Paul Sportelli, music director; Eda Holmes, director. Sep 5-Oct 6. Call for days & times. Court House Theatre, 26 Queen Street, Niagara-on-the-Lake. 800-511-7428. Call for ticket prices.

### Jazz Listings

<table>
<thead>
<tr>
<th>Jazz Venue</th>
<th>Artist(s)</th>
<th>Date(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absolute Lounge</td>
<td>Hill Suite Toronto/Marksman Conference Centre</td>
<td>Every Wed. The Ian Daniel Quintet.</td>
</tr>
<tr>
<td>Alloycatz</td>
<td>424 Parliament, 416-961-8475</td>
<td>Every Mon.</td>
</tr>
<tr>
<td>Cameron House</td>
<td>408 Queen St. West, 416-703-0811</td>
<td>Every Fri. Jamie Kingman.</td>
</tr>
<tr>
<td>Central, Tho</td>
<td>903 Markham St. 416-919-4996</td>
<td>Every Sat. Travis Bahar.</td>
</tr>
<tr>
<td>Cervenija Downtown</td>
<td>842 College St. (416) 588-0182</td>
<td>Every Wed. David Bruckner.</td>
</tr>
<tr>
<td>Cervejaria Downtown</td>
<td>403 Rosseauville 416-588-2930</td>
<td><a href="http://www.gate403.com">www.gate403.com</a></td>
</tr>
<tr>
<td>The Concord Cafe</td>
<td>837 Bloor St. W. 416-602-3939</td>
<td><a href="http://www.thecentral.ca">www.thecentral.ca</a></td>
</tr>
<tr>
<td>- Tristan, Shav Festival.</td>
<td>Musical adaptation from Thomas Mann’s short story</td>
<td></td>
</tr>
</tbody>
</table>
JAZZ LISTINGS, CONTINUED


Home Smith Bar
The Old Mill, 21 Old Mill Rd. 416-338-2641
www.oldmilltoronto.com


Hot House Café
Market Square, 4-366 79th Rd. 416-319-1983
www.oldmilltoronto.com

Margaret Reid, Sep 28 Sean Gray Trio featuring Lisa Altenman.

Mozzart
681 St. Clair Ave. W. 416-580-5877
Mozzart combo.

Swing.
Jayme Stone, Orquesta Fatasia. 519-767-2440
951 Gordon St.

launch.
57 Adelaide Street East. 416-214-9379

Sep 1 Mundo! w. Louis Simao and Faith. Cimarron and DJ Billy Bryans.

26
www.hughsroom.com
Sep 11, 13 Indo-Canada Jazz Festival. Sep 26 Cafe O'Key CD Release.

Lula Lounge
1585 Dunfield St. W. 416-319-0007
www.lula.ca

Sep 1 Ricky Franco, Sep 3 Palace, Sep 8 Lady Don T-4 streets, Sep 13 Viva Montreal w. LouisSimon and Walt. Sep 14 Cleveron and DJ Billy Brians, Sep 15 Cafe Culture. Sep 19 Soul Drums - Doug's Back Bank Launch.

Café Ottawa
21 Flameo, w. Lennophel and Janin Duce. Sep 23 Amazones. Sep 28 Bima, Sep 29 Tipperina Terrace, Sep 30 Pedrito Calvo and Halitio Duran.

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

Live @ Courthouse
57 Adelaide Street East, 416-214-9379
www.liveatcourage.com

Sep 18 Carol McCutney CD Release.

Manhattans Music Club
991 Gordon St. South, 416-677-7441
www.manhattans.ca

Sep 6 Max Bent Band, Sep 7 Sultans of Swing, Sep 8 George Crossman, Sep 14 Club Oyama, Sep 15 Margaret Stineman, Sep 21 DiVo Nadine, Sep 22 Endo Trio, Sep 28

Marget Reid, Sep 28 Sean Gray Trio featuring Lisa Altenman.

Mozzart
681 St. Clair Ave. W. 416-580-5877
Mozzart combo.

Swing.
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We are presently looking for 150 participants to be choir members for a show at Massey Hall Nov 3rd. Male and female singers (soprano, alto, tenor and bass) 18 and over. You do not need to be a professional singer, just be able to sing on key! So if you know anyone who likes to sing, spread the word! To receive the information, send us an e-mail at: MasseyHall.Nov3rd@hotmail.com
ANNOUNCEMENTS

* September 12 7:30: Etobicoke Philharmonic Orchestra. Open Rehearsal. Prospective new members, especially string players, are invited to sit in. Scarf Art/Ensemble Academy, 15 Tidihan Dr., Etobicoke. To register: 416-232-2275.


* September 15 11am-5pm: Royal Conservatory of Music in Mississauga, Doors Open. Tour this former family estate mansion. Musical performances throughout the day, 850 Erin Ave., Mississauga. 905-891-7844. Free.

* September 15 12 noon-5:00: Toronto Early Music Centre. Toronto Early Music Fair. Providing a survey of the early music scene in Toronto. Mini-showcase concerts, displays for concert presents, instrument makers & music retailers. Informal presentations by some of the area’s historical performance ensembles. Montgomery’s Inn, 4729 Dundas St. West. 416-963-1409, 96, 130(taxi), $5(adult under 12, $10(family), free to members of TEMC Heritage Toronto & Friends of Etobicoke’s Heritage.


* September 30 2:00: Toronto Opera Club. Mad Behaviour in Opera from Monteverdi to Britten. Video presentation with guest speaker David Stanley-Porter. CDs to be won. Room 350, Edward Johnson Bldg, 80 Queen’s Park. 416-324-3494, 910.

* October 4 10am: City of Hamilton American Liszt Society/McMaster University School of the Arts. Great Romances Festival: In Praise of Virtuosity. Lecture by Ross Alley. (Preceded by 11am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674. $20.

* October 5 11am: City of Hamilton American Liszt Society/McMaster University School of the Arts. Great Romances Festival: Preservation of the Past: The International Piano Archives at Maryland. Lecture by Donald Manlil. (Preceded by 11am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674. Free.

* October 6 10am: City of Hamilton American Liszt Society/McMaster University School of the Arts. Great Romances Festival: Too Many Piano Concertos: An Introduction to the Hyperion record series, by the man who put it together. Lecture by Mike Spring. (Preceded by 11am Cello/Piano Recital – see daily listings.) Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 ext.23674. Free.


LECTURES/SYMPOSIA

* September 11 2:00-4:00: Toronto International Indo Jazz Festival. Discussion on the spirituality of music, led by Guru Tulsi Ram. (If related recitals see daily listings.) Hugh’s Room, 2261 Dundas St. West. 416-531-6004. $30(advice), $20 (st. on the day). Proceeds to create scholarship for underprivileged music students in India.


* September 17 8:00: Toronto Wagner Society. Mentor Recitals. Members discuss recent Wagner productions they have seen from many parts of the world. Arts and Letters Club, 14 Elm St. www.torontowagner.org. Members free, non-members by donation ($10 suggested).


* October 5 11am: City of Hamilton American Liszt Society/McMaster University School of the Arts. Great Romances Festival: Preservation of the Past: The International Piano Archives at Maryland. Lecture by Donald Manlil. (Preceded by 11am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674. Free.


Continues Page 50
**Auditions**

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WE ARE ALL MUSIC'S CHILDREN
CONTINUED FROM PAGE 35

Vignoles, piano. This program offers a tantalizing range of songs reflective of Measha's extraordinary abilities and appetites: Britten, Schoenberg, Poulenc, Satie, Rorem, and Bolcom. It samples her brand-new CD, *Surprise* to be released this month on the Deutsche Grammophon label.

Certainly worth waiting until May, and worth the drive to Kitchener's Centre in the Square: Paul Kay and Ricky Peklis, each with a guest will attend the Kitchener-Waterloo Symphony Orchestra under new Music Director, Edwin Outwater, in the KWSO's season finale - the eighth concert in their Signature series, featuring Measha Brueggergosman singing *Berlioz's les nuits d'été.*

**RECORDINGS!**

Rakesh Tewari, Louie Madrid Celleja, Anna Romanyschyn, Angela Emett, and Ruth Zwecher each win *So much to tell,* Measha's debut CD (2004) with the Manitoba Chamber Orchestra conducted by Roy Goodman (Copland, Barber, and Gershwin); CBC Records.


And Alisa Weyman, Lorna Rogers, Jennifer Birch, Evena Gottschalk, and D. Griffin each win her other new release: *LUDWIG VAN BEETHOVEN Symphonie No. 9* (2007) (Brueggergosman, O'Connor, Lopardo, Pape), with The Cleveland Orchestra Chorus, and The Cleveland Orchestra conducted by Franz Welser-Möst. (Deutsche Grammophon)

Music’s Children gratefully acknowledges the generous and good humoured participation of Markus Brueggergosman, Liz Parker, Mary Landrecht, Darlene McMurdo, Christina Daysog, Liza Prijatel, and the folks at Universal Records.

**SING**

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APRIL 7, 2008

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**THE WHOLENOTE**
"Another outcome of the Hutcheson report [1937 feasibility report commissioned by the RCM] was the Conservatory’s Concert and Placement Bureau, under the direction of Anna McDonagh (later McCoy). In its first full season (1946-47) she arranged fifty-two concert, banquet, and other miscellaneous engagements for students and the occasional faculty member, as well as church soloist and church organ positions. By 1949-50 the number of engagements she booked had grown to eighty-six, and in the following year to ninety-eight. McDonagh, who had a gentle exterior, was hard-headed and resourceful in convincing sponsors to pay students professional fees. She was so successful that the board, in 1949, decided to charge students and faculty a 10 per-cent commission on fees earned through the bureau. A charitable explanation for this tariff was that commissions were de rigueur in the profession, and so young professionals should get used to this fact of life. It was left unsaid that they also helped pay for McDonagh’s salary. However, commissions were not charged for appearances on the CBC and on the university campus."

What made this “historical footnote” particularly resonant around the WholeNote office at the time was the fact that Anna McDonagh’s daughter, Sheila McCoy, herself an ardent practitioner of the musical life, was WholeNote’s indefatigable circulation manager.

Now, a year later, on the occasion of her mother’s passing, Sheila offered the following additional thoughts:

"My mother graduated from the Faculty of Music at U of T with a B.Music, specializing in music theory in 1938 at the age of 19. (She was the youngest ever to graduate from here). She also taught music theory at the RCM but I don’t know for how many years. She met William A McCoy, her husband to be, when he, in the capacity of head of the Hart House music committee, came to her to book student recitals there. He was taking an engineering degree at U of T at that time after serving in WW2."

"She loved attending student recitals and opera productions at the Faculty of Music. In her later years she was a regular subscriber to the The Aldeburgh Connection vocal series at Walter Hall."

"She also loved bells. She had a little collection. She liked to ring one to call us to dinner. She also loved walking. As a child she would walk to school at Oakwood College from McPherson just west of Avenue Rd, through the then abandoned Casa Loma grounds."

"My earliest musical memories are of classical music on the radio, morning till night. CBC radio was always on in our home."

---

**Derek Bampton, R.S.M.**

Derek Bampton is a graduate of Salzburg’s famed Mozarteum Academy. He is the recipient of a Canada Council grant, and Wilhelm Kempff awarded him a grant to study the Beethoven Piano Sonatas at Kempff’s Positano home.

Bampton has given recitals in Canada, Austria, India, Russia, Portugal, China and Hungary, and has appeared with Salzburg’s Mozarteum Orchestra, the Mozarteum Academy Orchestra, the Vancouver Symphony and the CBC Montreal Symphony. He has accompanied scores of artists, including Maureen Forrester, Jan Peerce, Jon Vickers, Yo Yo Ma, James Galway, Ida Haendel and Ofra Harnoy. He has recorded for CBC’s 5000 Series, RCA Victor, Do Re Mi Studio, and various European stations. Formerly assistant to Anton Kuerti at U of T, he also taught at the International Summer Academy of the Mozarteum, Keenan Vocal Arts program of the State University of New York and the Banff Centre. His students have won the Montreal Symphony Piano Concerto Competition, National winner of the Canadian Music Competition, CBC Young Artist Competition and many Kiwanis scholarships.

His studio is located in the Rosedale area.

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VOCAL

Schubert Among Friends
The Aldeburgh Connection (Gillian Keith; Colin Ainsworth; Michael Schade; Gerald Finley; Stephen Ralls; Bruce Ubukata) Marquis 81265

It is this kind of record that makes the life of the reviewer easy. It simply radiates youthfulness, musical brilliance and the joy of singing. I fell in love with it at first hearing.

The Aldeburgh Connection that promotes young Canadian singing talent celebrated its 25th anniversary by assembling four brilliant singers to bring us this "Schubertiad" inspired by the casual gathering of the composer's friends to perform his music in an informal setting.

While Fischer-Dieskau is the non-plus ultra in Schubertian Lied, our justly world renowned Mozartian tenor, Michael Schade would come closest to him in very spirited, exhilarating and beautifully modulated renditions of 'Die tote Stadt' and 'Masanassohn'. His voice is faultless and his German diction (so important in expressing the poetry) is immaculate. The light soprano voice of Gillian Keith adds a welcome cheerful note in a bravura interpretation of 'Die Schwesterling' where one can literally see a butterfly fluttering from flower to flower in the sunlight.

Her expression for the heavenly 'Die Sterne' is unsurpassed. Unfortunately the German diction is often a bit of a stumbling block for non-native born singers.

The also internationally famous Gerald Finley, a strong baritone impressive in his lower registers, expresses the all-pervasive sadness in 'Der Wanderer an den Mond', a song very close to the spirit of 'Die Winterreise'. Young Colin Ainsworth can only be heard in assembly numbers so it is difficult to judge his interpretive skills. While both piano accompanists, festival founders Bruce Ubukata and Stephen Ralls, are thoroughly competent and stylish, Ralls achieves such a rare symbiosis with the singers that I am reminded of the great Gerald Moore.

Janos Gardonyi

Concert note: The Aldeburgh Connection begins its season with "New York Exotic" on Sunday October 21 at Walter Hall.

CLASSICAL AND BEYOND

Franck - Douze Grandes Pièces pour Orgue Vol. 1 & 2 Pierre Grandmairson ATMA ACD2 2573

I can think of no better advocate for organ compositions than the Basilica of Notre-Dame de Montreal organist Pierre Grandmairson. In his over 30 year association with the church, he has had the enviable opportunity to become acquainted with its Casavant organ. It takes a long time to really understand the mechanisms and idiosyncrasies of any musical instrument, so imagine the daunting task of mastering a 90 stop, four-manual and pedal, 122 rank, 7000 pipe creation! Grandmairson's dedication and patience has paid off - his love and knowledge of this organ is apparent throughout this two-volume release of the complex and occasionally even idiosyncratic organ works of French composer César Franck.

Featured are the popular six Pieces pour Grand Orgue, written early in Franck's compositional career. Here, "Pièce" is a beautiful example of the composer's musical abilities, with Grandmairson's ethereal performance making this the track to listen to on this release.

Trois Pièces pour Grand Orgue was composed for the four-manual Cavaillé-Coll organ of the Tocadobre concert hall that was built for the 1878 Paris Exposition. Grandmairson writes in his lyrical liner notes that critics have been unfairly harsh about the first movement Fantaisie en la majeur. I am siding with the critics this time. This is a very odd harmonic work that still has me shaking my head in confusion. Hard to believe that this was penned by the same composer who wrote the enjoyable Trois Chorals which complete the disc.

The wide-ranging scope of Franck's organ compositions combined with the fabulous musicianship of Pierre Grandmairson make "Douze Grande Pièces pour Orgue" a welcome addition to any collection.

Tina Kiik

Hill, Alfred - String Quartets Nos. 1-3 Dominion Quartet Naxos 8.570491

Alfred Hill was born in Melbourne, Australia in 1869. He lived in New Zealand from the ages of three to seventeen, studied in Leipzig, returning to New Zealand in 1891. From 1910 until his death in 1940 he resided in Sydney.

He was a romantic composer nurtured in the European environment of Schubert, Weber, Dvorak, Tchaikovsky, Grieg, and Richard Strauss. The impact of his music is reminiscent of those popular composers and yet he did not copy from them. His quartets are ultimately all his own original creations.

That being said, his music was stylistically anachronistic. We must remember at his time composers such as Stravinsky, Schoenberg and Prokofiev were dominating the contemporary music scene. That may be one of the reasons his is a not a household name. Of course, living in Australia may be another reason for his obscurity. It is clearly our loss because his music is engaging and addictive.

The emotions expressed in these first three quartets range from the mournful and pensive...
second movement of the second quartet to the frivolity of the finale of the third.

The Dominion Quartet was founded for the purpose of restoring the works of New Zealand composers. They most successfully bring out the spirit, ingenuity and uniqueness of these gorgeous and highly merited quartets. They are recorded to perfection. Listening and re-listening to these little jewels has been a pleasure and I cannot recommend them highly enough.

Hill wrote 17 string quartets and I eagerly look forward to further instalments.

Bruce Surtees

A Night In Tunisia

Carol McCartney

One way to judge jazz singers is by the company they keep. Despite all the "chick singer" jokes, good players like working with good singers.

On "A Night In Tunisia", Carol McCartney has assembled a top-flight basic band with Chase Sanborn on trumpet and tenorman Bob Brough playing deft arrangements by pianist John Sherwood. Reg Schwager is on guitar, with bass and drum work by veterans Dave Young and Terry Clarke.

The title track is her bebop showcase, but McCartney’s range is on display throughout the disc, a programme of ten standards. Carol shows her musicianship right off the top with a relaxed, pitch-pure East Of The Sun. She doubles the lead part in the ensemble, a device on display frequently.

While most of the recording is with the full band, highlights include a torchy reading of You Don’t Know What Love Is with just guests Geoff Young (almost Ed Bickert-like) on guitar and John McLeod’s flugelhorn; and Dat Dere, an affectionate and groovy duet with bassist Dave Young. John Sherwood shows great support on the duo Every Time We Say Goodbye, a lyrically difficult Cole Porter song which Carol interprets perfectly.

Her other ballad interpretations, I Concentrate On You (done as a light bossa), and The Shadow Of Your Smile are enhanced by Guido Basso’s romantic flugelhorn. He and another sitter-in, Peter Appleby, get a chance to blow heatedly on the opener.

If you’ve not heard Carol McCartney before, this is a perfect way to get in touch with her talents: she’s sweet and swinging, warm, dramatic and rhythmically assured at all tempos. The last word Carol sings is “Goodbye”, but I hope she soon says “Hello” again.

Ted O’Reilly

Concert Note: Carol McCartney will launch "A Night In Tunisia" at The Courthouse on September 19.

INSTRUMENTAL JAZZ

Chasing After Light

Michael Oechipinti and Creation Dream

True North Records TND 480

"Chasing After Light" is the latest musical offering from the talented, award-winning guitarist, composer and producer Michael Oechipinti. Michael is well-known for his large jazz ensemble "NOJO" (co-led with Paul Neufeld) and for his critically acclaimed tribute CD, "Creation Dream - The Songs of Bruce Cockburn". In fact, the compositions on the current CD were developed during Michael’s three tours promoting the Cockburn-centric recording.

Oechipinti has assembled a polymorphously talented group, featuring Kevin Turcotte on trumpet, Andrew Downie and brother Roberto Oechipinti on basses, Hugh Marsh on violin, Barry Romberg on drums and Michael on both acoustic and electric guitars. The material on the CD is comprised solely of Oechipinti’s intriguing compositions, utilizing his considerable and versatile guitar skills.

Self-produced, "Chasing After Light" is deeply emotional and thought-provoking. The beauty and power of trumpeter Kevin Turcotte’s solos, juxtaposed against the raw and uncensored electric guitar of Oechipinti is a re-occurring theme throughout the project, particularly on The Cubists — a tune in which the complexity of modern civilization collides with the ancient world in the form of a face melting guitar solo.

Serious bebop is also deftly rendered here, notably on The Berlin Wall of Hedges and Blackout Blues. Throughout the CD, violinist Hugh Marsh plays with nuclear-powered dexterity. The ensemble shines on the closer, All The Diamonds in the World — featuring a haunting, muted trumpet solo by Turcotte, and dedicated to the late, great jazz photographer Paul Hoeffler. Well-conceived, performed and produced, “Chasing After Light” promises to be one of the most memorable jazz recordings of the year.

Lesley Mitchell-Clarke

VOCAL JAZZ

La Lumière de Pierres

François Houle; Evan Parker;
Benoit Delbecq

PSI 07.02 (www.emanemdisc.com/psi)

International cooperation at its most profound, this landmark CD captures a Montreal-realized live meeting among Vancouver-based clarinetist François Houle, his frequent playing partner, Parisian pianist Benoit Delbecq, and Evan Parker. A veteran British saxophonist, Parker’s prodigious, circular-breathing technique initially convinced the classically trained Houle to immerse himself in free improvisation.

Not that there’s any work of a master-student(s) seminar here. Instead the two reedists develop an interaction involving long-lined double countermelody and arioso trills; while trading licks extended with broken-octave glissandi, tongue stops and echoing vibrato. Strumming, plucking and stopping the strings of his...
The Night We Called Concert Note: Pink Martini will perform at coal to the fire. The title track is a total gas. Thomas Lauderdale and a cast of dozens add songs in English, Spanish, French, Japanese and Russian and ranging in mood and era from old time Hollywood, R&B, bossa nova, French Blue Martini Jazz and light classical. Founder / pianist (www.pinkmartini.com)

Audiogram ADCD 10211

CD "Hey Eugene. " Pink Martini

Hey Eugene! Singer extraordinaire China Forbes switches gears effortlessly between styles and languages with songs in English, Spanish, French, Japanese and Russian and ranging in mood and era from old time Hollywood, R&B, bossa nova, French music hall and light classical. Founder/pianist Thomas Lauderdale and a cast of dozens add coal to the fire. The title track is a total gas.

Concert Note: Pink Martini will perform at Massey Hall on March 15.

The Night We Called It a Day Blue Martini Jazz

Ensomenic Media EM-005 (www.bluemartinijazz.com)

Keeping with the coloured martini theme, Blue Martini has come out with “The Night We Called It a Day.” The Toronto-based duo, saxophonist Pat Perez and singer Jeanine Mackie, has given us a collection of beautiful jazz ballads. Hired guns Mark Eisenman, Neil Swainson, Terry Clarke and Eric Boucher turn in their usual stellar work. Perez showcases his considerable talents on two up tempo instrumental numbers, Solar and Summer Nights, otherwise it’s Mackie’s show. More Julian London than Ella Fitzgerald, her singing style is sultry and accessible. Drawing on the standard book with sprinklings of more up to date tunes, this evocative disc transports the listener to a time when music was live and clubs were smoky. Concert Note: Blue Martini Jazz performs at the Capitol Event Theatre on Yonge St. September 20.

From Sea to Sky Laila Biali

CBC Records TRCD 3022

Game of Life Celso Machado

CBC Records TRCD 3021

The CBC has gotten up-to-date tunes, this evocative disc transports the listener to a time when music was live and clubs were smoky. Concert Note: Blue Martini Jazz performs at the Capitol Event Theatre on Yonge St. September 20.

Hey Eugene! Pink Martini

Audiogram ADCD 10211 (www.pinkmartini.com)

The “little orchestra that could” keeps chugging along on their eclectic and category-defying track with their third CD “Hey Eugene.” Singer extraordinaire China Forbes switches gears effortlessly between styles and languages with songs in English, Spanish, French, Japanese and Russian and ranging in mood and era from old time Hollywood, R&B, bossa nova, French music hall and light classical. Founder/pianist Thomas Lauderdale and a cast of dozens add coal to the fire. The title track is a total gas.

Concert Note: Pink Martini will perform at Massey Hall on March 15.

The Night We Called It a Day Blue Martini Jazz

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Dream Situation - Possibilities
Coco Zhao
Effendi FND065

Headed cast – Far East - Shanghai-based Coco Zhao brings us “Dream Situation”. The opening track Full Moon, Blooming Flowers is a stunningly beautiful ballad that showcases Zhao’s otherworldly voice. Sung entirely in Mandarin, with lyrics and titles translated to English for the liner notes, the songs vary between ballads and up tempo swing. The latter are less suited to Zhao’s singing abilities, but the band, in particular Peng Fei’s awe-inspiring violin playing, make up for any minor vocal shortcomings. In all, this is a fine record that would be an unusual addition to any jazz aficionado’s collection.

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Hugh Russell, baritone
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Canadian Children's Opera Company
Ravel: *Bolero*
Orff: *Carmen Burana*

**Rachmaninoff**
Piano Concerto No. 2
*September 26 & 27 at 8pm*
Peter Oundjian, conductor
Jon Kimura Parker, piano
Programme includes:
Rachmaninoff: Piano Concerto No. 2
Mussorgsky/arr. Ravel: *Pictures at an Exhibition*

**Anne-Sophie Mutter**
*September 28 at 8pm*
Peter Oundjian, conductor
Anne-Sophie Mutter, violin
Kabalevsky: Colas Breugman Overture
Brahms: Violin Concerto
Mussorgsky/arr. Ravel: *Pictures at an Exhibition*

**Prokofiev**
Violin Concerto No. 2
*October 3 & 4 at 8pm*
Thomas Dausgaard, conductor
Vadim Repin, violin
Prokofiev: Violin Concerto No. 2
Ravel: *Daphnis et Chloé*

**Beethoven Eroica Symphony**
*October 11 at 2pm*
*October 13 at 8pm*
Sir Andrew Davis, conductor
Joaquín Valdepeñas, clarinet
Ives: *Decoration Day*
Copland: Clarinet Concerto
Beethoven: Symphony No. 3, "Eroica"

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